

The Interpretation of Joglo Building House Art in the Javanese Cultural Tradition

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Traditional Javanese house is basically a complex entity in which the shape and structure and function are closely related to each other. The composition of the space consists of space front and back of the house. Front of the house called pendhapa or omah ngarep associated imaginatively as a form of phallus, allegedly imitation male genitalia, so it is a symbol of virility. On the other hand dalem identical women, with characteristic senthong middle, there is a hole in the center, decorated with beautiful, rounded shape kenongan, sacred. All these indicators illustrate imaginative forms of yoni, the female genitals alleged impersonation. Traditional Javanese house thus embodies the notion of gender, human form of personification. This understanding is nothing but an attempt to align between the big world (the house) with the inhabitants (small world), in other words the world is an artificial world of small, meant to be together.

Keywords: Java home, joglo, pendhapa, dalem

Javanese culture is heavily influenced by the royal power system. The manifestation form of power is reflected in symbols such as concretely manifested in the artistic heritage of building. Javanese Dalem Building is the space where the activities and lives of the ruler or king, what manifested in the building is none than symbols that represent the perspective of its inhabitants. In short, what appears on the elements of the building space is a concrete statement of the owner's ideas.

Houses in the understanding of Java actually is a form of arrangement that tend to have physical and spiritual characteristic. The physical characteristic is reflected in the forms and structures such as pendhapa that has mountain shape in front, and dalem which there is senthong inside, a room at the back which is arranged in three rooms. The spiritual characteristic can be viewed on the arrangement of space that connected from one to each other that represent as connector of the symbols and forms a meaning for the residents as part of the mystique that can not be separated.

JAVANESE STRUCTURAL OF JOGLO HOUSE AND ORNAMENTAL ASPECT

According to historian who is also an expert of house building art, Javanese house construction is an imitation of the temple. The roof and the frame represent the head, while the walls, doors and windows that in the center are included the body, and extolled (bebatur or batur) and the floor is an image of the feet (Sukiman, in Sudarsono, 1986: 9).

Head Part

Joglo uppermost part of the house is a mala, a longitudinal timber that connects to four Ander, associated with the human aspect of the brain, its place in the head. The roof, both pendhapa and dalem have the same structure viewed from the side (vertical). The roof or head (mustaka) called brunjung that also called as the sky, shielding the center. Brunjung formed by the arrangement of the framework that connects to one another. The composition of the roof frame supported by four

pillars, *saka saka pananggap* and *saka emper*. The composition of the top is a construction between *mala*, *Ander*, *dudur gajah*, *tumpang pamanjang*, *tumpang panyelak*, *tumpang panitih* and also *sunduk pamanjang* and *sunduk panyelak*. The cover of the top dalem buildings, noble house is a shingle made of wood, while ordinary house uses tiles. Tile in addition to functioning as a protector from rain and heat, there is also value of beauty. The formation of tiles as well as color and tekture as a whole reflects the beautiful form

On the ordinary *brunjung* roof there are mala ornaments on the left and right ends in form of horns-like made from zinc, or decorations made from terracotta, while in the middle usually King crown ornament are placed, it can be a stupa resembles a phallus and a kind of ornament of a rooster. When examined there is a difference between front arches and rear arches of the house, the front arch has pointed shape, while the rear slightly rounded. From the length mala pendhapa is shorter than the size of other homes like the *limasan* house or *panggung* pe house. So the roof shape of Joglo looks like soaring upwards shaped like *gunung lanangan*. But the size of mala for *dalem* slightly longer, and the shape of the roof shows the impression of a round resembling *gunung wadon* or female. All of the ornaments beside in addition to the beauty of the exterior, also in a symbolic show that *brunjung pendhapa* an umbrella-like mound that suggests gender-imagined as both male and female or masculine/feminine.

The Composition of second roof is called *pananggap*, it is a series of sections connected by *dudur pananggap* about four pieces located at *saka pananggap* most corner. *Blandar Pananggap* was connected to the *Blandar panyelak* and *pamanjang* that in the underneath there are *sunduk pananggap pamanjang* and *sunduk pananggap panyelak*. The composition of the first roof *dudur* continue *dudur* numbered four. While the *Blandar pamanjang* and *panyelak* each totaled two are *pairing*, as well as *sunduk pananggap pamanjang* and *sunduk pananggap panyelak* is a symmetric pair. *Blandar pananggap pamanjang* is also paired with *sunduk pananggap pamanjang*, *blandar pananggap panyelak* also *blandar pananggap panyelak* are pairs. The composition of this framework is supported pillars *pananggap*. Composition roof joglo always formed by a framework that is integrated with each other

are realized with the pattern in pairs. Apparently the application of pattern pairs is based on the principle of cosmic cosmogony that blend with people's world.

Parts of the *pananggap* roof structure there are *nanasan* shapes ornament commonly found in the *kunci blandar tumpang*, *dhadha peksi*, and *saka bentung*. The form of *nanasan* is a spin form of the pineapple fruit, one kind of delicious fruit full of vitamins. The fruit is commonly used in twin *Mayang* fitted top. As a symbol of delicacy, so if want to get it, the pineapple need to clean from the needles, it should be skinned and carefully clean the eyes of pineapple, this requires precision. This type of ornament can be interpreted that the pineapple is the symbol of the struggle for the occupants of the house, teach the importance of the unyielding, and not easily discouraged in the face of hardship.

Another form of decoration in the structure is *kebenan pananggap*. *Kebenan* comes from the word *keben* which is large pieces of rare trees. *Keben* has beautiful flower and fruit color and shape. The fruit is only in the *dalem*, precisely on the *halaman kamandungan* north and south. The fruit shape is unique, resembling a prominent rectangular and tapered like a king or crown *kerona*. If observed at the fruit, it resembles the arch on the building behind the mosque.

This ornament is placed on the base and tip of frame buildings on *dhadha paeksi*, *sunduk*, and *Ander*. *Kebenan* decoration is a symbol of religious and holiness, which is the hope of every person alive.

So forth the so-called third-tier roof *emperan*, is composed by a series of *dudur emper* with *blandar emper pamanjang* and *panyelak* and *sunduk emper pamanjang* and *panyelak*. The third tier is basically the same as the second layer and the first in the technical balance, such balance *dudur emper*, *blandar emper* and a pair of *blandar panyelak* and a pair of *blandar emper* with *sunduk pananggap pamanjang pananggap* so that *panyelak*. This arrangement is supported by pillars of the veranda that amount is greater than *saka saka pananggap* and *guru*.

The construction arrangement is constructed in serialized and then given the rafters and battens

that arranged horizontally to batten and vertically to rafter. The composition of rafters in the Javanese tradition there is a separate calculation of both the number and pattern of assembly. The composition of a pair of rafters *dedel brunjung*/elephant *ngajeng* have symmetrical arrangement of rafters and a pair of *dedel kejen Tengen*. So forth *dedel pananggap pamanjang* rafters and rafter *dedel ngajeng pananggap panyelak Tengen*, while in the corner rafters brog (clamp *dudur*). Horizontal and vertical arrangement between the rafters and battens, between the *brunjung* with *pananggap* given *takir brunjung* or elephant and the elephant *panyelak pamanjang*. Later still given *Lumajang pananggap pamajang* and *Lumajang pananggap panyelak*. So forth when connected to the emper then mediated *takir*, both *takir pananggap pamanjang* and *takir pananggap panyelak*. Patterns on the rafters are not parallel but taper mounted from the veranda, responders to the middle joglo or refer to the center. The composition of the four sides of the roof converge is a manifestation of the Javanese philosophy of life that refers to the Essence of the Almighty, an assumed unlimited power over the territory or the sky.

Technological aspects of the arrangement of a traditional Javanese house roof trusses at the top is the mala. In the context of traditional Javanese house, mala is still sacred. Even at the time of processing should not be bypassed even let alone stepped foot. *Pengeramatan* was shown also in a symbolic decorative variety. To add to this sacred mala, then he be treated preferentially, ie at the time of installation of white cloth and covered with offerings.

Several other components are tied each other for example *balok ander* that support the *balok mala*, *balok kecer* which keeps a balance *balok mala* from shocks, suspense and components whose function supporting *empyak*. To connect the two pillars used sturdy *sunduk*. It had diarrhea that goes into the *pillars* and baloks are connected with other so-called *topong*. *Topong* is *sunduk* connective, connecting *saka guru* with *saka goco*. *Topong's* function is as stabilizer for *saka guru* and *saka goco*, *penyiku tiang* and *blandar*, *bebatur* foundation, additional blocks for the base *geganja Ander*. Junction connects both *balok*. Junction is a *balok* connecting the two ends of two poles and place of *balok* foothold, whose

function is to keep stretching danger. *Kili* is a lock balok for *sunduk* and pillars. The linkage between integrated component of wood strung with continued technique, a unification of the couple who mutually arranged symmetrically so that the unity of structure that crown *brunjung joglo* roof.

The top is a world untouched by humans. It is the overarching sky which the middle and bottom. This is where the form of elevated roof and pointed upward. Then the roof is often identified with Meru, the mountain is believed to be a god place. Because the place is not for everyday activities, so that its existence is more sacred and transcendental nature. The top is high, is believed to be the tip of a magical place living. In the arrangement of the human personification of this section is positioned as the head, or in the arrangement of the Borobudur temple called arupadhatu.

Body Structure

The Cantilever in the middle of the joglo house is *saka*, consisting of four pillars, and there are a 16 of *saka penanggap* and 21 pieces of *saka emper* 16. The size and number of pillars often vary from one owner to another, it depends on their socioeconomic status. *Pendhapa Brotodiningrat* nobles belonging to a brother Pakubuwono X, 5.5 m high pillars of the circle size 25 x 25 cm. High *saka pananggap* 4 m, cross section 20 x 20 cm, while the 3 m high porch pillars and cross-sectional size 15 x 15 cm. Unlike the pillars joglo belonging to the bekels. Various types of pillars showed levels from high to low from the pillars of the porch pillars. Decoration on the pillars are usually wajikan, foods of rice mixed with coconut sugar forms such as lozenges sliced the same side. This ornament is a spin-leaf shape that is placed on the side of the pole in the middle or at the intersection of the log that is located angled corners so as not to look plain, usually use patch decorative.

Decorations around *saka guru* (pillars) found in patran form, from the word meaning patra means leaves, one of the decoration is quite lovely. Ornaments made from the same pattern and lined top to bottom, most pillars ornate located at the top and bottom only, and others are added to the middle. In pillars ornate there is also the dominant form of *lung-lungan* carvings that interpreted as a symbol

of fertility. This wood carving strokes not only for beauty but also provides a magical atmosphere to foster the owner of charisma.

Patran decoration usually also carved usually on *lisplang*, *dhadha paeksi*, *blandar tumpang*, and *blandar panitih* and *pananggap*, generally made below the leaf tip position. Decorative motifs that prevalent in joglo is *saton*, square-shaped ornament filled fully with *stilasi* foliage. Decoration is similar to the first food, attached to the main mast above the bottom extolled, *blandar* blocks, *sunduk*, *sledge*, *Ander* sometimes on the door that makes beautiful. In decorative parts, there is also a triangle form, *untu Walang/tumpal/frame*, the tip of pillars, and between the blocks making up intercropping. The meaning of this motif describes bamboo shoots (shoots), these shoots have the power to grow rapidly, thus interpreted as a symbol of fertility. Decoration is common on the edge and the center of the *blandar*.

Flame decorations patterns commonly applied to the ceiling, meaning as radiant holiness that came from the middle or center. Flame pattern ornament commonly called *modang*, it is a symbol of spirit, purity or something that must be purified. Green color dominant Decoration as a symbol to resist the sense of insolence.

Ornaments found in the central part can also be found in the *pringgitan* and *dalem* as it pertains to its boundary. To limit the space of each other used wall. How to install a wall with *amplokan* system is to link between the walls and pillars with wood or bamboo. This room divider varies from brick material, *gedhek* (woven bamboo), and *gebyok* (wooden planks). Carved decoration usually can be found in the front part of doors and windows of the *dalem*, especially the *tebeng* or above the door. In this section are common ornaments are believed to be as sun replication as a symbol of life.

On the other part, ornaments are also found as recomposition of the form of rice and cotton, applied to the *pringgitan* that symbolize the prosperity. *Lung-lungan* motif, found in the *blandar* construction, *dhadha paeksi*, *dudur*, *kerbil*, *sunduk*, *Ander*, doors, shutters, *patangaring*, above the entrance of the *gandhok pringgitan*, meaning stem creeping plants that still young and shape curve, represents the

various hurdles in the world to achieve the ideals that define fertility. The decoration in the form of an arrow (*warayang*), means starting to avoid the danger of *bala* (*tolak bala*). This Hope is the goal of salvation in Javanese Hinduism.

Kluwih flower motif, is frequently used as decoration on doors and shutters and the vents on both part of the house. *Kluwih* believed to be a plant that has the power *linuwih* in terms of fortune *kluwih* flower as a symbol of *luwih*, a gift of many hopes in humans. Flower pot shape is not uncommon ornament that applied also to the doors and windows, an impressive sense of the world with all sorts of content is often displayed on the joglo house.

Tlacapan motifs are found in the form of a row of isosceles triangles, has same height and width. They can be plain, with *lung* can also with *lung-lungan*, leaves and flowers. All of the decorations describes the sun as a simbol of brightness and glory

Wood carving decoration are found in part of *gebyok* called *petangaring*, especially above the *senthong* door. Calligraphy is found above the window or *gebyok* door in shape of *waluh* image. This *waluh*, its meaning is as a symbol of God, the Essence is all-powerful, form of engraving is *stilasi* plant tendrils. Decorations most often found in middle *senthong*. This part of the left - right door leaves are carved and decorated a pair of snakes on the corner upper left edge. The top and bottom *krobongan* form of plants and birds. Dove, symbolizing peace. Elephants, on the left and right in the middle *senthong* symbolize nobility. The meaning of this drawing as a vehicle ancestors to heaven. Dragon, over and above the door *bumbungan*. To refuse custody, rejecting supernatural danger trying to get into the house. Dragon describes the world, interpreted as a symbol of fertility. Symbol of fertility is closely related to the myth of rice goddess Dewi Sri as the snake, a form of transformation of the rice goddess, identical with fertility.

Garuda, an animals which have extraordinary powers. In the world of puppet widely touted in relation to the figures of Rama and Shinta. He is as a vehicle of Bathara Vishnu, mythological bird that actually doesn't exist, to be a symbol of courage, strength and honesty. This decoration usually use

for *candrasengkala*, with a gold color, a symbol of greatness. Located in *bumbungan* (above krepus), *tebeng* (senthong window above the door). This bird ornaments hung on the couch in the middle senthong believed to be the Vishnu vehicle for up to heaven and down to earth to blend with Dewi Sri.

As means for residents in performing activities, door are given on the room. The door which usually put in is *inep Siji* type, *kuku tarung* type and there is even *slorogan* from bamboo. Of these three types, *kuku tarung* is widely used, *inep Siji* was somewhat rare and the rarest is the *slorogan* type. The last type was found in a remote rural area.

According to its placement, this door is on the side, between *gandhok* and *dalem ageng*, on the fence (*teteg*) and the main house of up to *pringgitan pendhapa*. The door leaf viewed from how to open there are *dhudan* that has two *inep* doors namely the top and bottom, and leaves *monyetan* that only has one *inep*. From the above description shows that the central part directly related to the situation of room to perform daily activities, which architecturally has been arranged in such a way so as to accommodate the activity. Respect to its function as a place of activity in meeting their daily needs, then the middle section is also referred to as *mondial space*. In the personification of the human body, the center is included in the body or the middle or in the arrangement of the temple called *Kamadhatu*.

Foot Structure

Each *saka* of joglo house has *umpak* used as the base. *Bebatur* or *umpak* are intended so that timber does not directly make a contact with the ground, so the wood does not easily fragile. *Umpak* sizes vary both the height and width, depending on the type of *saka* and also the owner. One sample belonged to a nobleman, *umpak* for *saka guru* high of 50 cm, 43 cm wide base, wide parts of the buffer timber 30 cm and a space is made of zinc between the wooden base with a height of 10 cm. *Saka responders* size 30 cm high, pedestal base with 30cm wide, the top width of 24 cm and the size limit with a wooden base with zinc coated high 7 cm. The Height of *umpak saka* emper is about 15 cm, 15 cm in cross section. Some examples of these measures illustrates that the size of *umpak* from *saka guru* shows the level of size from large to a small. *Umpak* size of *saka guru* is

larger than the other *saka*, it is adjusted to the size of its own *saka*.

There are two ways of mounting *umpak*, first with *ceblokkan* and second way is *bebatur* ride or direct floor. *Umpak* used as the basis on *saka guru* is larger than the other. For most people's joglo, *umpak* is simpler because in addition to its plain also not accompanied by decorations or carving. In the other hand, *umpak* for the class of gentry or nobility, in addition to its beauty also features decorative carvings and sometimes also customized with color decoration on the *saka guru* so that it looks more attractive. There are plain *saka guru* but made the profile which forms of the center is round like a lotus. The composition of *umpak* is composed of three parts, the bottom, middle and top. It could be influenced by the form of lotus Buddhism as widely used in stupa decoration of Borobudur temple reliefs. Lotus throne is believed to be the profile of the Gautama. Ornate lotus symbolizes purity means solid, strong and unshaken by the storms.

Umpak in the joglo house used for the base of *saka guru*, the base of *saka pananggap* and *panitih*. *Dalem saka* made of stone, formed from large to small size. All of these *umpak* are decorated with longitudinal line that divides into three parts. *Saka Dalem* carved with ornamental motifs of Surakartanan, take form of leaves and birds dominant with yellow *prada* decoration. Among the first and second lines there is a sun ornament with rays amounted to twelve, is the nature of the moon, but also reflects the direction of the wind. In general, the material is usually of stone base with black or some other limestone which is then carved in the form of a beauty, because often followed by decorative. But there is also *umpak* from the concrete cement. Decoration applied to the base usually is *tumpal*.

The definition of *umpak* in understanding of javanese people is place in the bottom, is a place for the feet to stand. This section is the founding cornerstone of the building. The strength of a position is measured from his feet. In the lower world *bumi pertiwi* identified as an opposite of *bapak angkasa*. The personification in the human body is a foot lower, which supports the entire load in center and above. This basic arrangement in the structure of the temple is called *Rupadhatu*.

When summarized decorative pillars generally include elements of flora or plants whose meaning sacred, beautiful, smooth, symmetrical, contains its own aesthetic of stem, leaf, flower, fruit, tree tops. But there is also a form of wildlife or animals such as birds believed to be the vehicle that ancestor spirits to heaven. Meaning of ornate birds or animals could be fertility. Other ornaments in the form of nature such as sun, stars, moon, clouds, flames, in which case there manggilingan chakra (wheel of time). Other motifs form a line that reflects the results of measuring human intelligence as a system of points, lines, secant, arc, circle, spiral, a symbol of auspicious or kosmogonis diagram symbolizing man's relationship with the universe.

Colors used in dalem umpak include golden that means of luxury and also intended to repellent drowsiness. There is a blue color means repellent of pain, and black color means repellent hungry. Others umpak decoration color is green means insolence repellent, white as hope and repellent of lust. Orange means repellent of fear, and the red color of courage, rejection of anger, and the color purple for evil thoughts.

When examined the composition ornament in the structure of a traditional Javanese house, are generally constructional and rest are non-constructional. Decoration used on parts of the building also functioned constructively structural or applied ornament (active ornament). On the other hand there is a decorative function only for decoration or organic ornament (passive ornament). But most of the ornaments found on the arrangement of the elements of the house is functioning as a symbolic or mimetic ornament/ornaments symbolic (see William Benton in Pamungkas, 1996: 60).

Various supporting elements for *pendhapa* appearance such as motif decoration *umpak*, *saka* and intercropping or *dhadha paeksi*, as well as material elements, and color ornaments, showing the structure *pendhapa* composed by elements which mutually reinforce one another, thus creating the impression of majestic and prestige. Description of the symbolic ornaments embodies some norm of living through aesthetics Javanese house. The usual symbolic ornaments to obtain magical power, especially to avoid the influence of evil spirits, to

benefit from other forces, besides also presents the beauty. This proves the Javanese cultural life of society can not be released to the surrounding symbols (see Koentjaraningrat, 1984: 428-434).

GENDER RELATION JOGLO HOUSE STRUCTURE

Human Analogy

Arrangement of a traditional Javanese house building is a construction that reflects the symbolism of human life Javanese philosophy of life. From the source of information and research results confirm that the composition of the Keraton Surakarta and Yogyakarta, from north to south is a symbol depicting the stages of human development from birth to adolescence and then to grow up to see the death. It would be expected that the manor house and property of people were like as a manifestation of the owners view of life that can be interpreted existence.

In this paper it is indicated that the arrangement of a traditional Javanese house is not just a mere form, but contains the symbolic value that its existence is far more meaningful than just shape. This type of group home is chosen because in addition to the representative structure in the human construction, also shape that is still laden with a cargo of symbolic values. According to the mystics who are also experts in Java petung, Atmo says:

Rumah ibaratnya adalah susunan badan yang terdiri dari jasmani sifatnya lahiriah dan yang menempati jasmani adalah jiwa bersifat batiniah. Rumah Jawa merupakan perwujudan keinginan yang disamakan dengan watak dan ciri khas. Tata letak rumah mencerminkan bentuk manusia seperti Semar misalnya kuncung pada bagian atas kepala, bagian kepala laki-laki, ada bagian leher, perut dan pantat serta tangan maupun tempat istirahat untuk menghilangkan lelah.

The informant opinion above confirm that the house is a replica of human structure. Elements that exist in the home also present in humans. Human structure is thus a source of imagination in preparing a traditional Javanese house building. Not surprising that people in Java treat the house as well as just like human being, so both could cosmic harmony with each other, as the Javanese called it suspicious manjing warangka.

In the human structure, *kuncung* is the name most the rest of the hair at the front of the head. *Kuncung* position is in front of the top of the head. In the world of puppetry as *kuncung* is often identified as *semar kuncung*. The top place he regarded as the crown, so the *kuncung* is a symbol of honor. After all the hair is precious crown, decorate the head to look more beautiful. In everyday life *kuncung* is used as a place to put a car, a symbol of status and honor. In government offices found many *kuncung-kuncung* on the front of every office building which is used as a symbol of honor leaders. This is where the agency chief's car was parked, where it is also a status symbol shown leadership.

Building after the *kuncung* is *pendhapa*. *Pendhapa* located at the front after page, with no wall or barrier so that the place is open and spacious look. Normal function of this space to receive guests, especially the male guests or other guests who are not close relatives. The point of view is so, then men are placed as a leader. Position as a leader of men, he is number one, or his position on top, then *pendhapa* is also personified as the chief. In *pendhapa* also used as a place for a meeting or talk about things that are deliberations. To produce a good decision, deliberation should be based on the premise that good anyway. Places to thinking in humans is in the head. In the context of traditional Javanese house, where *pendhapa* be imagined as a human structure. So if likened to a human, this *pendhapa* analogous to the head. *Pendhapa* identical to the head of the household, whose meaning is the leader and his position in front.

Pringgitan space is a continuation of the *pendhapa* space. This space is the liaison between *pendhapa* with *dalem*. If *pendhapa* as the head, then it goes *pringgitan* space analogous to his neck. *Pringgitan* is a barrier between the head and body.

After *pringgitan* there is *dalem* room. The nature or character of this space is the opposite of *pendhapa*, the *dalem* is closed on its characteristics, its place in the back and just for his own family and not for the guests, as well as the nature of femininity. If *pendhapa* as the head, then the *dalem* is the part that must be guarded sanctity, so that then this place is privacy. *Dalem* is a place that is more feminine. In the context of the *dalem* is like a human being is his body. To maintain the honor of the body parts must

be maintained and covered with clothing to make it more beautiful than to be kept confidential as well. These sections are the tools that are very important in the world of womanhood.

One space is integrated together with the *dalem* is *senhong*. *Senhong* is most privacy space among others. There are three *senhong* all of which are privacy, but *senhong* was considered most sacred. As part of the *dalem* are analogous to space as a woman, then *senhong* even this is part of the personification of human beings who have the complete elements. If the *dalem* is a body in which there is an organ that must be maintained her dignity, it is also the same case in *senhong*. *Senhong* midst of the most sacred and taboo for common people it's like an honor of women. *Senhong* function center is a place of grain crops, plant sources which could be used as the source of life. So in a human context, *senhong* was none other than the womb, a place to accommodate *wiji dadi*, this is where the merging of seeds between men and women, where reproduction. Part of the door which was beautifully decorated two other *senhong* a depiction of the entrance as seeds buried or placed in the womb, a place sanctified. In this case the door was *senhong* center are hollow shape, place right in the middle likened female reproductive organs, namely the vagina while the other is left-right-left and right groin. In the context of planting the middle *senhong* is called *pasren* place or a crop storing place or place of Dewi Sri. So if that place is the symbol of fertility and prosperity of the harvest, when applied to residents, the middle *senhong* is the symbol of fertility in human reproduction.

Right next to the *dalem* there is the kitchen. Kitchen adjoining the living room of *dalem* right in its eastern part. The kitchen is used as a place to cook all kinds of food. This place is also used as a place associated with the things that connotation behind, which is to accommodate the dirt will be removed. So on this part analogous to the human bottom. The bottom is a tool to dispose of human waste secretion from the stomach.

After the kitchen, at the back of *senhong* there is space named *gadri*. *Gadri* is a place used for the dining room together. As a place to eat then this place is also the source of life energy can be found. By eating and drinking the body will be healthy, can go everywhere in the direction where you want to go.

Gadri in the context of the structure of the human body is likened to a foot, a tool for mobility.

Another part that is closely associated with traditional Javanese house is *gandhok*. *Gandhok* divided into two *gandhok kiwa* (left) and *gandhok tengen* (right). *Gandhok* used as children's beds. In the left and right parts of *pendhapa* there is also a place for transportation. Children and means of transportation can be likened to be the left and right hand. Through either the left or right hand, then everything can be done with it. So the arrangement of traditional Javanese house is the representative of imagination and imitation. Many symbols are manifested, not only as a symbol of the beauty, but also as a meaningful cultural message. The house as a source of knowledge which is filled with symbols that are intended as a better life, safety, the means to get closer to God, and it also symbolizes the status of the owner.

Vertical structure of house is ordered from top to the bottom as a single unit. It imitates the structure of Buddhist temple that consists of three levels; *Arupadhatu* as the upper part, *Rupadhatu* as the middle part, and *Kamadhatu* as the bottom part. That composition also occurs on Javanese traditional house; the top, middle and bottom. The top of the tallest part of the house known as the head represents a human relationship with God. It reflects the sacred relationship between the owner and the only *Widi, hablumillah*, commonly called as pamoring *kawula Gusti*.

The center of the house called as the body which mostly consists of walls and woods. It's the center of living, that's why the materials should use materials taken from living beings like wood. *Rupadhatu* arrangement (embodied) of wood, something that used to live, should be cut and crushed and should not be taken any action further. The middle part of the house reflects the relationship between one and another, just simply like society and cooperation. In this symbolic conception, called as *Habluminas*, reflects the relationship between human.

The bottom of the home is called as the foot. It describes the human condition when He's dead and reflecting their fear of God. The part, called as *Kamadhatu*, is the spirit. The bottom arrangement of the house covers *umpak* to *bebatur*. That

composition is commonly known as the part of the death.

The explanation above proves that the shape and structure of the house were not simply happen in a coincidence. The existence of the house is a representation of its owner which has got a connection with house's surrounding natural environment by continuing to unite with God's existence. The house also symbolically expresses the owner's way of life. Cosmogony and cosmology, as the source of life, reflect the structure of the house.

Gender Representation

Pendhapa form is commonly as an open space. This is usually used to receive guests, meetings, dancing performances, weddings, and puppet show. *Pendhapa* is structurally located in front, so it protects the building behind it. There are no physical boundaries in this building because it is usually used to be a public function and indicates that there is no need for anything or anyone to be hiding from others as a secret.

Physically, the arrangement of upper *Pendhapa* is growing upward from the four sides structurally resembles the roof of the temple. There is a *dhadha paeksi* in the middle, which is covered with a roof like a temple. There are four pillars that make it seem to be a square and a single pillar as the head. That is why *Pendhapa* has five pillars that reflect the cosmological concepts. At the very bottom of the building structure here is *bebatur* and *umpak* that support the five pillars. The series between *bebatur* and 5 pillars that are related each other to form a structure is known as Joglo. The form of Joglo is then expanded with other pillars that support the roof to hold the expanded building to make it larger, based on the owner's wants and needs.

Joglo imitates a temple structure which is consisting of the head, body, and the base as a foot. If the pillars are omitted then it is just like a buildings that is seen as a high-rise buildings towering up like a temple. In the understanding of the Hindu God pillar is the phallus of God Shiva.

The identity of the building, *pendhapa*, viewed from its open position which is located in front of the building, function rooms to the public, the activities of men, as well as the composition of the mountains

that resemble the shape of the roof also associated as a phallus, all these are properties of masculine. In the other hand, the understanding of Javanese culture, the shape of *pendhapa* also represents as *bapa angkasa*, a place at the very top of the building. So *pendhapa* is the representation of masculine character, a symbol of men or virility.

The structure of middle building is located deeper than *pendhapa*. Before entering the middle building, we have to go through a semi-sacred space called as *pringgitan*. The back room should be protected by the front part. It shows that the space is very private. The back room is used to arrange the food by the women when there is a *mitoni*, a ritual of seven months aged of pregnancies in women, or for a woman sat before the wedding. There is also a room which is purified, *senthong* middle, symbolize as a woman's room. The back room is symbolized to the world. Several indicators confirm that middle space is feminine, in contrast to the masculine of *pendhapa*. So the middle space represents a woman.

A spatial arrangement of Javanese house that limits the middle room and *pendhapa* is *pringgitan*, the boundary that limits the front and rear. *Pringgitan* is a place where puppet shows are usually held. When the puppet shows begin, men always sit in front, while the women sit in rear. The front side of the puppet show looks so plain. The view from the back side of the show seems vague, just a shadow. That's why *pringgitan* a semi-sacred space.

Referring to the understanding of Javanese culture, house is commonly called as *omah*, *oom* means sky and *mah* means earth. *Omah* understanding in this context is the space to a space is composed of roof and floor. The sky Javanese conception means the father of sky, while the Earth is analogous to the mother earth. In other symbolic classification, the sky is often referred to a male symbol; it's based on his position at the top, while the earth which position is symbolized as a female; it's based on her position in below. *Pendhapa* and middle room face each other as a symbol of marriage.

THE COSMOLOGICAL CONTEXT OF JAVANESE TRADITIONAL HOUSE

Dalem building includes inner and outer aspects. It is reflected in the structure of *Sasana Sewaka*, *Praba*

Suyasa with the basic shapes of *dalem ageng* and *pendhapa joglo*. The *dalem* was built with inner spiritual approach through mystical behavior. Its construction of the *dalem* where King and Queen live is the reflection of cosmos; microcosm and macrocosm. The shape and arrangement of the space surrounding the *dalem* are aligned with nature and harmony with the soul is also called as microcosm. Both worlds have to align because *Dalem* is the center of cosmos. As stated by (Suhardi, 2005: 66; Ronald, 2005: 53), if the King as the leader, the structure and form also become a model for his fellows too. Traditional Javanese house is also a manifestation of the cosmos.

Pendhapa imitates nature, reflected in the shape of the roof of *Joglo* looks like mountains. In the understanding of Java, *Joglo* roof is resembled of *Meru* Mountain where God lives. The form of the mountain in *Joglo* consists of three parts; the head body and legs. These forms are associated with the structure consisting of upper, middle and bottom. So it is possible that the shape is like the phallus God Shiva, the male sex symbol. Then it can be concluded that the composition of *Joglo* represent the nature of men as a brave knight.

The middle building reflects women. The shape of middle *Senhong* is the part of the middle building. Its existence is sacred, and such a private room. The wonderful doors are carved beautifully. It is usually carved with plants and snakes, while plants mean fertility and snakes mean women. Then middle *Senhong* represents *yoni*, symbol of Vagina, as a manifestation of a true princess. It can be concluded that *pendhapa joglo* and *dalem* is a symbol of the phallus and *yoni*, which means someone who will give birth and fertility.

The shape of a traditional Javanese house, *Joglo*, doesn't stand alone and cannot be separated by other elements. All parts are connected into a single part where *Senhong* middle is the center of *pendhapa*, *gadri*, *gandhok* and kitchen. The arrangement shows the concept of cosmology. In Javanese concept of surround concentric arrangement of four elements in one coherent structure is a concrete form of *papat kiblata lima pancar*. That arrangement shows *mandala* structure that includes four elements where there is *pancar* in the middle, as stated by Koncoro:

That everything created by God has always originated from the four corners and one from the central named empat kiblat lima pancer. All events are derived from those five directions. Joglo is considered as a form of micro but also as macro for the universe where dalem is the center point which is surrounded by other buildings.

Joglo as an imitation nature, is a microcosm (small world), of the macrocosm. Joglo can also be positioned as a representation of macrocosm, where head of somah is the head of the house itself. In this case, house is the representation a macrocosm and the owner of the house is the representation of microcosm.

In another philosophy, house is positioned as the macrocosm, not as a microcosm just like the previous discussion. That perspective is based on the elements of humans naturally made from; water, fire, air and soil, while the universe is not formed by human elements. That's why human is said to be macrocosm, while house as a macrocosm (Supadjar, 2005: 9, 10, 125). Even humans could represent the two whole cosmos itself; as a microcosm and macrocosm. Human soul is the macrocosm and their body is the microcosm (Supadjar, 2005: 87).

In this Javanese Cosmological conception, the author refers to the concept of microcosm and macrocosm which were officially agreed before that who this universe as a great world or macrocosm, while human as a microcosm or little world (Kartodirdjo, 1987: 106; Suhardi, 1886: 32, 34; Laksono, 1985: 14, 39, 66; Moertono, 1985: 4, 32, 42, 44; Daldjoeni and Suyitno, 1979: 129).

Back to the discussion, vertically *pendhapa's* shape and structure is a series composed of several elements; from the bottom to the top. At the bottom there are underlying foundations as the base floor, bebatur, and saka. The composition consists of seven parts, starts from the base, *umpak*, *saka guru*, *sunduk kili*, *tumpang Sari* and *ander* or *mala*. Apparently the number seven is closely associated with the view of the Javanese mystical, about seven levels to perfection as described in the Fibre wurd Hidayat Jati. A perfect human beings can be the source of inspiration. This means that the structure of house is such a human warangkanya that consists of seven levels of perfection.

Related to this concept of cosmology, the top mala called wuwungan in *pendhapa joglo* symbolizes heaven. The top orientates the manifestation to God where there is a true indicator of success that so-called good end; a transformation point from *nar* to *nur* (Supadjar, 2005: 32). The top of Javanese house structure is like a house as an embodiment of the Javanese philosophy of life; in an effort to get closer to the Almighty.

Horizontally at the bottom of Joglo, there are four saka guru and one in the middle as pancer among them where somah exist. The four pillars of points related to one another in harmony with the center as a central focal point of the cosmos. The composition reflects Javanese's conception about papat kiblat lima pancer, with a mystical beliefs such as color, passion, elements of the earth, God, the market days of Java, character and so on, forming a pattern in the form of a mandala. Mandala is a structure of five cosmic elements that are in the world called macrocosm or microcosm. Javanese house reflects the horizontal structure in the context of human relationships with the real nature of life.

This is why the arrangement Javanese house is a manifestation of their cosmological ideas. The house is known as macrocosm while the owner is as a little world or microcosm. Both are the unity between the macrocosms to the microcosm. The shape and structure resembling a mountain of Joglo reflect the stages of process from a central point, God, toward human beings. The description above shows that Javanese cosmology points of views are manifested in the form of a house or omah. A complete Javanese traditional house which is called Joglo in front, and *senthong* the middle, so-called *pasren* or *petanen*, there is always a pair of symbolical wooden sculpture called Loro Blonyo.

CONCLUSIONS

The concept of Javanese house always aligns with the universe and God. In traditional system, the King has absolute power. In the understanding of Javanese, the King is positioned as the center of the cosmos who is believed to protect the kawula. In the context of the universe, King is described as a microcosm, while the dalem is as a macrocosm. A harmonious order is believed making anything in a

good order too. It means that between the houses and the occupants, and between the house and universe is a unity, cannot be separated from each other.

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