

REVEALING TRANCENDENTAL MEANING BEHIND THE *OMAH DUDUR* ARCHITECTURAL IN URUT SEWU, GRABAG, PURWOREJO, CENTRAL JAVA, INDONESIA

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ABSTRACT

Omah dudur was discovered as a typical house in Urut Sewu, Purworejo-Kebumen, Central Java, Indonesia. By this research, it was found that *Omah Dudur* is considered as a manifestation of universe of human, god and nature as well as a *pusaka* (heirlooms). It is believed that interrelation among the three universes will influence to the successes and failures of occupants life. As a *pusaka* (heirlooms) which has the power and strength of *wahyu*, the *omah dudur* spiritually should be offered by certain ritual in the regular sacred time. Methodologically, this research implies Husserl's paradigm phenomenology (1965) with the naturalistic framework of Egon G Lincoln and Guba (1985). Result of the study should be contributed to the knowledge of local concepts of typology of traditional and vernacular Javanese architecture.

Keywords: *omah dudur*, *wahyu*, contextual transcendent, *pusaka*.

INTRODUCTION

Omah dudur is a typical house of rural Java community at Urut Sewu regions, Purworejo and Kebumen regency, Central Java, Indonesia. Administratively, Urut Sewu, which became part of the districts Grabag, has 13 villages and surrounded by three

rivers and sea as borders. Lereng river is located on the North of Urut Sewu District, Grabag region. The Jali River is located on the East, the Wawar river on the West, and Indonesia Ocean in the South.

Architecturally, the form of *omah dudur* looks like *joglo lawakan* (Dakung, S., et al., 1986/1987) and *joglo jompongan* (Slamet DS, 1981/1982; h.63; R. Ismunandar, K 1993; p. 94r). However *omah dudur* has its own characteristic. It combines of *limas an* shape, *kampung* and *srotongan*. This combination has formed six types of derivative form, namely: 1) *omah dudur siji*; 2) *omah dudur siji-limasan*; 3) *omah dudur loro*; 4) *omah dudur loro-seselan*; 5) *omah dudur telu* ; 6) *omah dudur komplit*. Meanwhile, according to the occupant's social status, they are classified into the three types of: *omah ndoro / Den*; *omah dudur* for Lurah, and *omah dudur* for the farmer. The local said that *Potongan* (form) of *omah dudur*, as mentioned above, should be look and feel *sumruweng*

(armature) and full *karibawan* (authority). The phenomenon of *sumreweng* and full *karibawan* on *omah dudur* not only occur in one or two villages, but also in all of the thirteen villages. It is because that the *omah dudur* has a soul. Its soul is manifested into the form of *wahyu* (spirits) that *manggon* (settled) and stayed in *omah dudur* (Satrio HB et al, 2016). *Omah Dudur* considered by the occupants as something which will give *karibawan*, *slamet* (safe), *adem ayem* (comfortable) and *cekap sandang pangan* (prosperous) to them, when they abide the agreements they stated at the time *omah dudur* constructed. While they will have a *sengkala* when they break the common sacred rules.

Transcendental phenomenon of *omah dudur* is now to be local traditional rules that conducted through the *kepungan* ritualled by *Kaum* village and *Blandong omah dudur*. *Wahyu* living in *omah dudur* is recognized to have spiritual powers and integrates into *omah dudur*. Further more the *omah dudur* is perceived as a *pusaka* (heirloom) that spiritually should be sacred by *jaman* ritual and be given offerings periodically.

It is not easy to find the topic of previous research related to transcendent meaning of *omah dudur*. Generally, the previous studies focused on physical architectural forms (Josep Prijotomo, 2004; Abdul Malik et al, 2010); spatial (Geraarda Orbita Ida Cahyandari, 2012;

J. Lukito Kartono, 2005), thermal (Sastwika Prasata, 1999; L.M.F. Purwanto et al, 2006); structure (Yulianto P. Prihatmaji 2007; Maer, Bisatya W et al, 2015); and architectural philosophy (Johanes Adiyanto, 2010, 2011, 2012) with the using of rational or positivist paradigm. Many researchers paid the attentions to the physical aspects, and should be developed on the context of phenomenology (Ulumi Fauziah 2009; Mohamad Muqoffa, 2011; Tri Yuniastuti et al, 2014).

The previous study that should be noticed is what were Ngabei, Slamet and Josep done about *petungan* Java architecture (Ngabei Ranggasutrasna, 2008; R. Slamet Soeparno Kridosasono, 1976; Josep Prijotomo et al. 1995), the determination of good days and bad (R. Slamet Soeparno Kridosasono (1976); and the Sugiharto's findings about the magical power of the spiritual in Javanese house (Sugiharto Dakung, 1985/1986). Although in many references were found on transcendental Javanese architecture, but it seem more general. It is the important reason to develop the specific of phenomenological holistic study. On this reason, the study of *omah dudur* considered specific as local knowledge of Urut Sewu which is different from other areas in Java.

To reveal the mentioned local knowledge, the Husserl's

phenomenology paradigm (1965) and the naturalistic framework of Egon G Lincoln and Guba (1985) are very precise to use. Hopefully, this study will enrich the diversity of transcendental Javanese architecture tacit knowledge and can contribute the unique information for public society, local governments and the world of architecture.

PARADIGM AND METHODOLOGY

Husserl's conceptualize that transcendent aspect is an ultimate truth consisting of intentions and physical truth. Fundamentally, the discovering of theoretical concept according to the paradigm of Husserl's phenomenology tends to be idiographic (local theory). According to Lincoln and Guba, 1985, phenomenology is naturalistic.. The researcher gathers naturally the empirical information by himself and at the same time he put off his theoretical knowledge . By Husserl's phenomenology, researcher primarily reveals tacit knowledge hidden behind the physical things. The collected information units are then categorized into themes (Glasser and Strauss,1967),in order to get the essential concept of local knowledge.

DISCUSSION

1. Omah Dudur

Omah dudurs exclusively belong to the queen and nobility class which is today

handed over and shared by all rural communities. In its development, *potongan of dudur* evolved into many types, namely: 1) *omah dudur siji*; 2) *omah dudur siji-limasan*; 3)*omah dudur loro*; 4) *omah dudur loro-seselan*; 5) *omah dudur telu*; 6) *omah dudur loro komplit*. In all types, *omah dudur* consists of one or more 'dudur' as principal element . The number of *dudur* in each dwelling is always equipped with *srotongan* functioned as *pawon* (kitchen) in the east *dudur* and rest room as well as awell at behind of *pawon*.

The figur indicates the types of *omah dudur* in Urut Sewu, Grabag, Purworejo, Central Java can be seen below.

Physically, *omah dudur* performed as *joglo* building that is composed of a unified frame and walls. The structural frame of *dudur* is constructed by four pillars, called *saka papat*, which stand up in the middle of omah. The bottom of *saka papat* supported by exposed pyramidal foundation with the height of 40-100 cm. The top of *saka papat* composed by *jahit* and *dedel* (beam). *Jahit* mounted transversely in north-south direction as *dhodhog wesi / dhadha* peksi. The *jahit* and *dedel* connected each other and filled by a pyramidal-curve wood-shelf ceiling forming a skull cap (*kopiah*) as *insen* and *Lakar tumpang*. In addition to rise the aesthetic value, *lakar tumpang* and *insen* has an important role to convince that

the *dudur* is in *mlithis* (a good proportion). On the top of *Lakar tumpang* is the smaller overlap beam called *ontop*, which serves as the plain on which therafters are placed. The top edge of pyramidal-curve wood-shelf ceiling of *lakar tumpang* is *duduran bajingan* (bastard)/*orang-orangan* (*dudur beam*) with *duduran makutho*. The whole form of both *duduran* looks like *gunungan* (roof) with *dudur* at the bottom; and *duduran makutho* at the top (*sunan*) forming a *gunungan makutho / brunjung* (roof top). The bottom of beam supported either by brick walls or *saka goco* (small pillars).

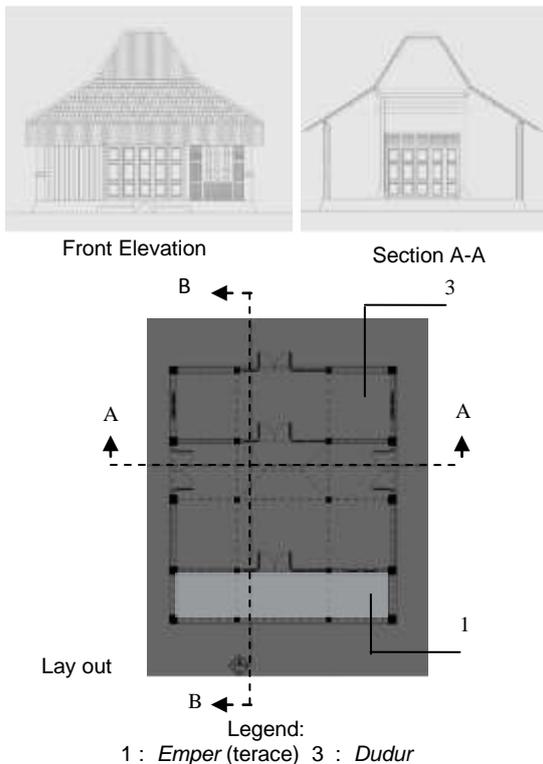


Figure 1. Lay out, Section and Elevation Of Omah Dudur Siji (Source: Author, 2016)

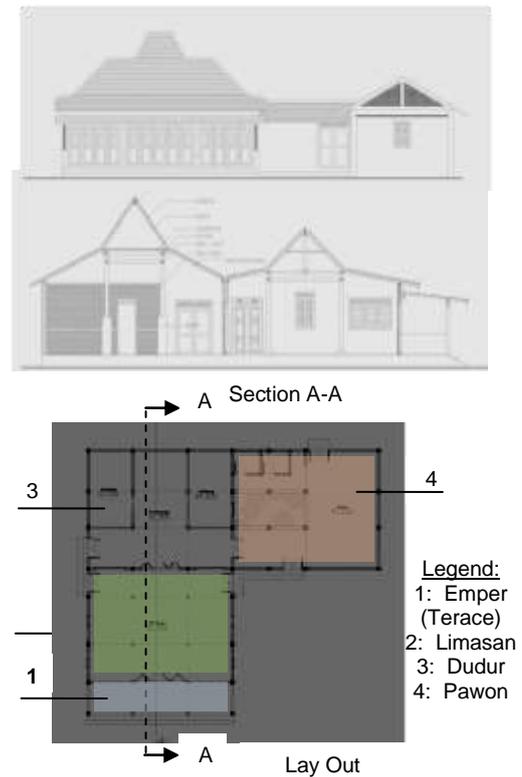


Figure 2. Lay Out, Section and Elevation Of Omah Dudur Siji-Limasan (Source: Author, 2016)

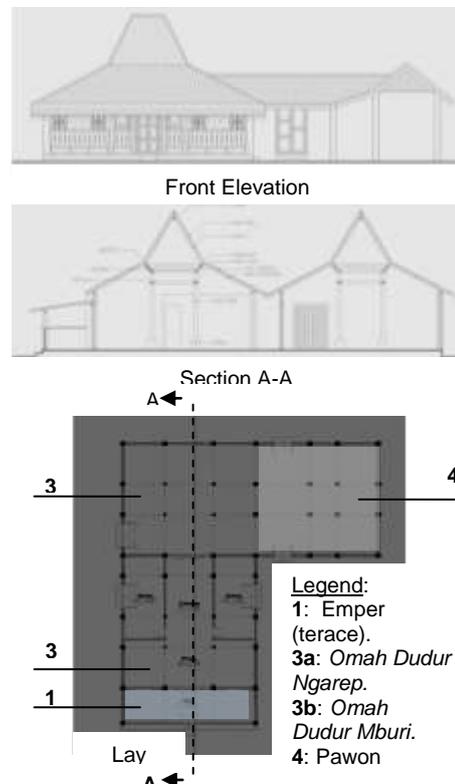


Figure 3. Lay Out, Section and Elevation Of Omah Dudur Loro (Source: Author, 2016)

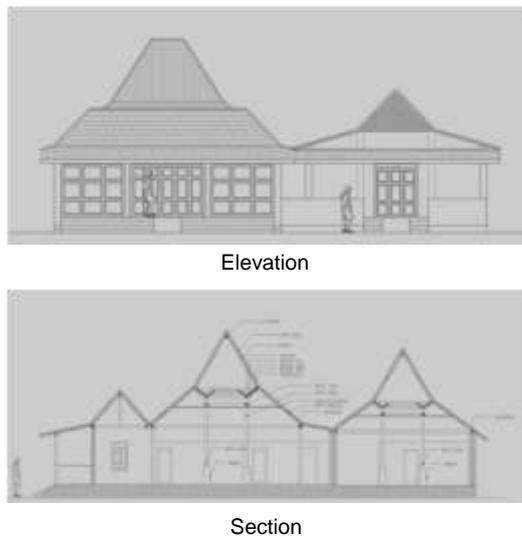


Figure 4. Section and Elevation Of Omah Dudur Loro Komplit (Source: Author, 2016)

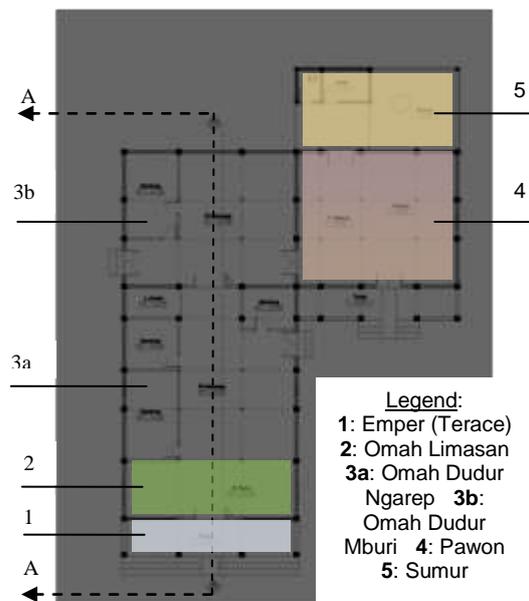


Figure 5. Lay Out Of Omah Dudur Loro Komplit (Source: Author, 2016)

Physically, *omah dudur* performed as *joglo* building that is composed of a unified frame and walls. The structural frame of *dudur* is constructed by four pillars, called *saka papat*, which stand up

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2. Wahyu in omah dudur

Wahyu is a soul (*nyawa*) that spiritually overwhelm the *omah dudur*, It is convinced by the occupants as personification of Sunan Walisanga (the nine sacred guardians) and Ratu Kidul

(the sacred queen) as well as others sacred figures. The *wahyu* is descended down and be blessing the occupants by *kepungan* ritual and through *glondong* which is conducted at the beginning of the construction of *omah dudur*. When the occupants obey their faiths, then *wahyu* manifested on the kinds of *slamet*, *karibawan*, *adem ayem* and *cekap sandang pangan*. Otherwise, the occupants will face *sengkala* when they ignore what is considered appropriate to the *wahyu*.

a. *Wahyu* at *Gunungan* (roof)

Sunan Walisanga is the nine sacred guardians considered to have privilege of faith according to the certain Islamic Javanese Community. They are Sunan Kalijaga, Sunan Bonang, Sunan Muria, Sunan Gunung Jati, Sunan Giri, Sunan Kudus, Sunan Ampel, Sunan Drajat and Sunan Gresik (Maulana Malik Ibrahim). Trustworthy guardians live (*manggon*) in the *gunungan* (*dudur* roof) which are symbolized in the form of eight corners *dudur* and one *molo* as representative of the leader of Sunan. Informants said that Sunan Walisanga will present through *gunungan* when the occupants determined *kepungan* (ceremonies for salvation) and *petungan omah dudur* (calculating the appropriate time to start the work of construction). According to their belief, the sacred ritual of *kepungan* and *petungan* will bring the Sunan to live (*manggon*) in the

gunungan. Because of this belief, the locals perceive that *omah dudur* *diwaleni*.

Diwaleni means that the occupants have sacred parents who protect, provide security and the fortune *karibawan*, *omah dudur* alive, authoritative and *sumreweng*.

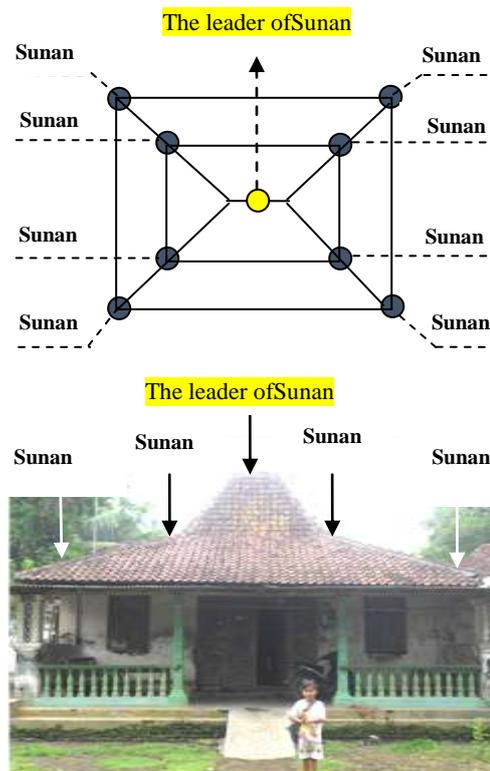


Figure 6. Sunan Walisanga at *Gunungan Omah Dudur*

(Source: Author, 2016)

b. *Wahyu* at *dhada peksi / dhodhog wesi*

One important of *wahyus* in *omah dudur* is the *wahyu* that overwhelm through *dhadha peksi* (the unique *blandong's* decoration). *Penyungging* will encrust *dhadha peksi* with fully carving. To gain the strength in *penyungging*, the occupants must be fasting for 7 to 40

days. The strength of *blandong* depend on how long the occupants do the fasting. During fasting the occupants express prayer by *rapalan* that sounds like a song.

There is no provision for designing or carving the *dhadha peksi*. The presentation of *blandong* should be appropriate and determined by guidance of *wahyu*. Therefore, it appears uniquely and looks differently between one and others of each *dhadha peksi*. Completion of the manufacture of the carving cannot be ascertained, . The work of carving will stop when the occupant convince that the *wahyu* considered live forever in *dhadha peksi*. The beautiful carvings show the magnitude of the force of *wahyu* that live in *omah dudur*.



Figure 7. *Dhadha Peksi / Dhodhog Wesi*
(Source: Author, 2016, 2017)
c. *Wahyu* at *saka Lor Wetan* and *saka papat*

The *wahyu* which live at *saka Lor Wetan* (northeast pillar) is Sunan Kalijaga. In the important events such as *mantenan*

(wedding day), *sunatan* (circumcision), the occupants serve offering (*sajen*) closed to where the *saka Lor Wetan* placed. *Saka Lor Wetan* is considered to have a higher spiritual value, because it is representative of Sunan Kalijaga come from the great mosque of Demak (historically it was important royal town in Java Island). Sunan Kalijaga is one of the nine guardians that asked to construct *saka Lor Wetan*. When Sunan completed the three of others *saka*, Sunan Kalijaga has precisely had the difficulty to find woods as the basic material of *saka*. Local legend informed that the used timbers were harvested from around Purworejo Unfortunately the every single cut of timbers disappeared again and again. Finally he decided to collect the shaving woods from other *Sunan* then formed and used it as *saka Lor Wetan* which perceived has the same power with the other *saka*.

The invisible force of *saka Lor Wetan* is approved by the certain strange phenomenon. When someone goes to sleep around *saka papat* while his foot is leaning to the *saka Lor Wetan*, he will move to a different place when he wakes up. In addition, the *saka* will deliver the lights or others signs as a marker that something will happen. Therefore, *saka Lor Wetan* is convinced as a sacred thing because its spiritual powers can provide a mental and physical strength to the occupants.

The spiritual power is not only overwhelmed through *saka Lor Wetan*, but also through the three other pillars of *saka papat*. Its strength is indicated when *saka papat* no longer be used or damaged. When one of the pillars broken and considered must be replaced, the pillars should be replaced with its partner (*sakjodo*). Otherwise, the occupants will face *sengkala*. The *sengkala* also will happen when the occupant do cutting the *saka* into pieces.

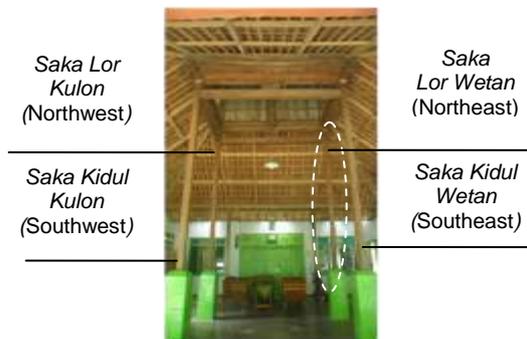


Figure 8. *Saka Lor Wetan*
(Source: Author, 2016)



Figure 9. *Sajén at Saka Papat*
(Source: Author, 2016)

d. *Wahyu* and *Omah Dudur* Orientation

Spiritually, the *Urut Sewu* area located in the region of Southern sea kingdom with

his queen, *Kencana Wungu*. Therefore, the locals should respect the kingdom that proper the whole village by serving the offering and traditional praying ritual tribute to the queen *Kencana Wungu* or *Nyi Ratu Kidul*. For this reason, the orientation of *omah dudur* should be faced to the South where the Kingdom of the Southern sea located.

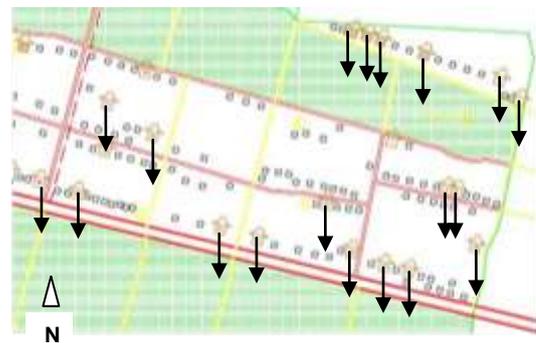


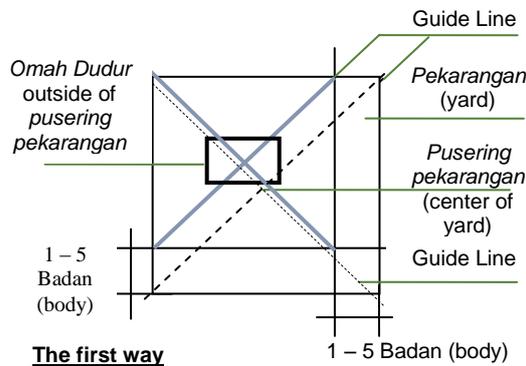
Figure 10. The Orientation Of *Omah Dudur* in Munggangsari Village
(Source: Author, 2016)

e. *Wahyu* in *Pusering Pekarangan*

The *wahyu* also present at *pusering pekarangan* (center of yard), inside of buried foundation and left behind when the *omah dudur* is demolished. In order to avoid *sengkala*, commonly the occupants do not plot their *omah dudur* at the *pusering pekarangan*. *Sengkala* is often considered as something causing the presence of pain or unlucky fate.

Informants said that there are three ways used by the occupants to avoid plotting *omah dudur* at the *pusering pekarangan*. The first is to make the boundary line 1-5 *badan* (bodies) from the west and rear side of yard. The size of yard is determined by figuring a diagonal line to

get the midpoint as the properly center of *sengkala*.

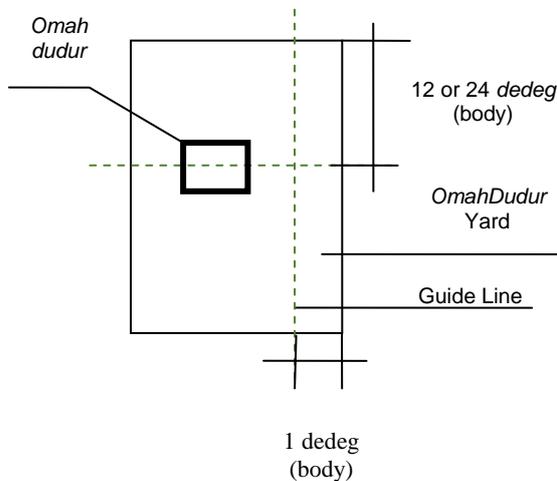


The first way

Figure 11. Technique of Placement Omah Dudur Outside Pusering Pekarangan (1) (Source: Author, 2016)

The second is to scratch the boundary of yard with the distance of 1 *dedeg* (the height of manto the left or right). The distance of *omah dudur* from the border of yard is measured 12 *dedeg* or 24 *dedeg* to the rear. The third is to make *pusering pekarangan* free as an unoccupied area located between two *omah dudur*. In this position the *pusering pekarangan* become the central yard.

The second way



The third way

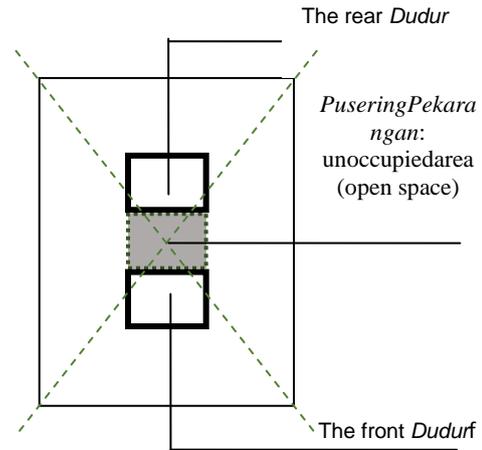


Figure 12. The Technique Of Placement Omah Dudur Outside Pusering Pekarangan (2) (Source: Informant, 2017)

f. *Wahyu* in *batur* (buried foundation)

In the certain phenomenon, *Wahyu* is perceived as a danger thing for the occupants. It is the *wahyu* which flows through *batur* pent of building. *Batur* pent is the left former shelf of *omah dudur* that basically important to build a *Blandong*.

Informant stated that the former shelf (foundation) can bring a very dangerous *sengkala* impacting to the unsecure or unlucky fate of occupant's family. Furthermore, it is necessary to purge the former foundation of *omah dudur* in order to make the occupant save from the danger of *sengkala*.

3. Transcendent Meaning

a. Context

Omah dudur that located in sub urban area is conceptually environmentalism related to the presence of *wahyu*. The *wahyu* lives in nature and determine the

lucky or unlucky fate of inhabitants. In order to avoid the unlucky fate, the inhabitants are required to communicate to the *wahyu* requesting the nature in equilibrium by sacred ritual.

The first kind of rituals is *kepungan*. *Kepungan* conducted by Kaum or locals regularly during the event of *adeg-adeg* (constructing the building) and *Mbangun* (renovation) of *omah dudur* especially when the occupants will be constructing the *batur* (foundation), *saka papat*, *dhadha peksi*, *blandar* (beam) and *sunan*.

In term of *Mbangun* (building renovation), *kepungan* ritual is conducted at the beginning and end of that work. When *mbangun* started, the occupants request the presence of *nyawa* (soul) to stay in their *omah dudur*. In their opinion, *nyawa* temporarily does not stay in the house and at the same time they feel the emptiness. Furthermore they are necessary to recall it through *kepungan* ritual when the process of *omah dudur* construction completed. Otherwise, the occupants do not ask the presence of *wahyu* in case of shifting the location because of the wrong plotting of *omah dudur* toward the *pusering pekarangan*.

Requesting and avoiding the *wahyu* are important to be implied along constructing process of *omah dudur*, so that the occupants obtain the *keslametan* (safety), *karibawan* (authority), *adem*

ayem (comfortable) and *cekap sandang pangan* (prosperous), in addition to get aesthetically the feeling of *mlithis* (looking good and smiling).

b. *Omah dudur* as *Pusaka*

The lucky and unlucky fates have encouraged the occupant to have some obligations to maintain the respect for the sanctity of *wahyu*. Ritual of *mundi-mundi* is one of the ways that used to be implied by the occupant for delivering their honor to *wahyu* living in the house. How to honor the *wahyu* is to do *ngadusi* (bathing) and make an offering consisted of various kind of flowers in addition to avoid prohibitions. *Ngadusi omah dudur* (wiping the part of *saka papat* with water and rice straw) is similar to *jamasan pusaka* (bathing the valuable relic) that should be conducted regularly in Suro month

The offerings of various flowers which contained in *Takir* and *ancak* were placed at the bottom of *saka Lor Wetan*, while *ancak* placed at the top. The offerings regularly serve on *Jumat Kliwon* (Friday kliwon/sacred Friday). Fundamentally, the ritual is always in conjunction with the construction process to avoid the wrong doing as *ngrajang-ngrajang* (cutting) and *masah* (smoothing) *saka papat* or changing the shape of *dudur* into *limasan*, *srotong* or others.

Omah dudur is considered as a relic and treated like any other heirloom attached

to the metaphysical belief of the certain Java community that has an invisible power.

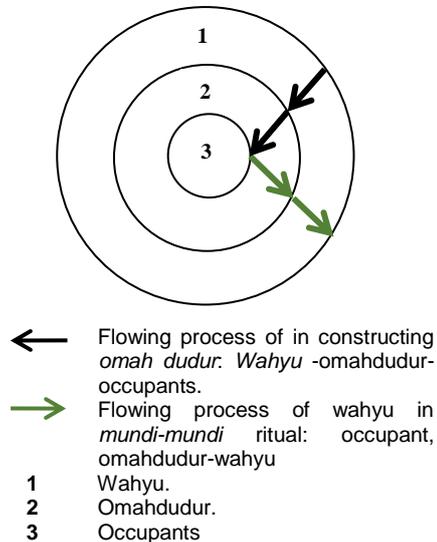


Figure 13. Flowing Process Of Wahyu
(Source: Scheme figuring from local expalanation, 2017)

CONCLUSION

Omah dudur in Urut Sewu is considered by locals as a valuable relic that spiritually consists of invisible power living in the house and influencing to the lucky or unlucky of occupant's fate. The *wahyu* in the form of *pengelus* (spirits) derived from Sunan Walisongo, ratu Kidul. The kinds of lucky fate are: *keslametan* (safety), *karibawan* (authority), *adem ayem* (comfortable) and *cekap sandang pangan* (prosperous). They influence to the good performance of *omah dudur* that physically looks to become *mlithis* (good looking and smiling). Otherwise, the occupant can face *sengkala* (constraints, sickness, poverty and death), when they do violations, in

addition to influence the physical performance of *omah dudur* to be looks cloudy.

Wahyu living in *omah dudur* provides two important meaning that influences to: 1) determine the physical position or orientation of it toward the universe and; 2) maintain local tradition that *omah dudur* as a relic should be honored and that the *wahyu* which overwhelm the *omah dudur* can encourage the occupants to keep the good ethics in their daily life by regular sacred rituals such as *jaman*, *mundi-mundi*, offerings various kind of flowers.

Hopefully the result of study can contribute to increase the number of phenomenological traditional architecture research in order to construct theoretical concept based on a tacit knowledge. Otherwise it is recommended to transfer this findings into others *omah dudur* located at outside Urut Sewu for completing the former result.

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