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FORM AND FUNCTION OF PENDHAPA (TRADITIONAL JAVANESE HALL) IN JAVANESE SOCIETY

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Abstract:

Pendhapa in this paper is traditional Javanese hall. Form and function of Pendhapa have a characteristic. The discussion of Pendhapa in this paper is more emphasis on form and function in build communication in the Javanese people. It shows on its form and functions of the *pendhapa*. The method of this research is a qualitative research. We use observation, in depth interview, and content analysis. The research found that 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. The four pillars support the roof towering in the middle. The main pillar in the Joglo house often called *Saka Guru*. And the roof in the middle of Joglo house is called the roof *Brunjung*. *Pendhapa* initially serves as a gathering place and deliberation. *Pendhapa* in the place of social interaction between citizens to know each other. In Traditional Javanese house, *Pendhapa* often called front home and serves as a living room. *Pendhapa* often also called open room or public room. However, in its development *Pendhapa* can function as a social communication space or can also called as a social communication media. It is associated with the development of the culture and lifestyle of the people in the open society.

Keywords:

Pendhapa, Form, Function And Media

Introduction

Pendhapa generally formed *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* formed *Joglo* house has undergone many changes, so it has diverse forms. Here is some form of *Pendhapa Joglo*: *Pendhapa* home '*Joglo*' is building the house. Traditional Java has the most complex formed. Basically *pendhapa* home '*Joglo*' square 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 skies 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 the 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*.

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 *Penitih* and *Peningrat*. Both forms the roof of the same has a more gentle shape of the roof compared to the slope of the roof '*Responder*' and roof '*Brunjung*'. House roof shape '*Joglo*' has several types based on their shape and the number of types of 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 roof four Houses '*Joglo** the most perfect types, such as Houses '*Joglo Stoom damp*' and House '*Joglo Hageng*'. An example is '*Pendhapa Court*' Pura Mangkunegaran which is a type of house '*Joglo Hageng*'.



Bentuk 'Pendapa Agung' Pura Mangkunegaran Surakarta.



Bentuk 'Pendhapa Dalem Suryohamijayan' Surakarta.

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) remain 2 (two). For example, beam 17 feet long, was reduced $3 \times 5 = 2$ feet; *pemidangan* rodents 12 feet $\text{minus } 2 \times 5 = 2$ feet. All the numbers were reduced multiples of 5 (five) remain 2 (two) called a 12-foot fell designation *Kitri* called home. Home front or *pendhapa* should measure falls *Kitri*. *Pendhapa* is radiant cultural values of ethnic Javanese. His 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 *Lirnasan 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*. *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. The aims of the research are to describe the form and function of *pendhapa* as a kind of Javanese hall. In the traditional era, *pendhapa* has specific function as public area and part of living house of a noble man. But, today the form and the function had changed. It is the main aims of our research.

The Method

The research is a qualitative research. The main aims is to describe change of form and functions of Javanese hall called *pendhapa*. The location is in Surakarta, Central Java as the heart of Javanese culture. The research time is during 2000-2017. There are three source of data, namely the artefact, informant, and written material as book, magazine, article, journal, and so on. To the artefact we observed well and take same photos. We are in depth interview to the informant, and do content analysis to the written materials. At the end of the research we try to describe the aims.

Literary Studies

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 *As movement psychotherapy*. Regional palaces of Java is called *Negarigtmg* (Koenfjaraningraf, 1984: 25). Javanese culture centered on the Mataram kingdom before it breaks into *Kraton Surakarta*. Given that in Central Java of yore is a cultural center that is the palace, the Surakarta in *Bother* 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 Site of the king *Kraton* community with the universe. Position cannot be separated from the power authority has, also related to the spiritual concept which is presumably due to the influence of Indian center (Darsiti, 1989: 3). Traditional culture is no longer a social status symbol, to anyone who could take 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, personal expression (personality) and problems or meaning. The 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. Own words

Human 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 interlace 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 *IOatori* 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: *pendaapa*, *Peringgitan*, *Dalem*, *Pavvon*, *Gaiidbok*, and *Cadri*. 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 TKEA (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 (hat it shows *kesetangkupan* Building Java {symmetry) on each *pere judannya*. 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 docs *tengen* section {right). Both pans are no

different from those commonly known as a side of the building, as is the case with ngajeng parts (front! and part wtngking (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 Prijoioimo. 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 ihat 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* pcixlhapa in Java architecture.

The Discuss

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. 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 femiyy room called *Griya Ageng/Dalem* or *Omah mburi* (back home), while the space *used* as a living room or *Pendhapa* called *Omah 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 *Pendhapa* is space generally consists of men. While the *Wayang* shadow can be seen from space *Dalem* is usually done by women.

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 to 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 individu the one with lie community, but a unily that bound between each other by the norms of life based religi. The 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 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 Surakarta, turns each have a social life norms are different. Therefore, people who live in these areas is a family community called regional community (Badiono 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. In principle, Java House is a house that refers So 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 the element of natural world, so humans should fee united with God. Man cannot 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. Java house consists of a wide variety of physical forms architectural, among others: *Joglo*, *Tajug*, *Limasan*, *kampung* and *Panggung-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 form *Joglo* growing in the region of Surakarta has a specific character. In terms of the shape and structure of the building. *Joglo* is a building ihat has a high value concept, in most of ttie Java community, *Joglo* building functioned as *Pendhapa*. 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 *Pendhapa* buildings can blendwith the natural environment and culture of the people. Uniqueness always appear on the building *Joglo*, as well as symmetrical shapes that symbolize balance awl all farmal-an, roof towering malambangtan charismatic nature and the authority, has four *Saka Guru* who symbolizes strength or robustness and power, have a look-fee different side-rear symbolizes less open attitude and a south-feeing building that symbolizes the populist (protector of the little people) .Most traditional buildings, has charts arrangements which are oflen 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 (Rapot, 1979 Wondoamiseno, 1991:7). Similarly, the traditional houses of Indonesia cannot 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 *senthong* (*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 *Loro blonyo* is generally placed in front of this symbol *Krobongan*. By 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. In Traditional Javanese house, *Pendhapa* often called front home and serves as a living room. *Pendhapa* often also called open room or public room. However, in its development *Pendhapa* can function as a social communication space or can also called as a social communication media. It is associated with the development of the culture and lifestyle of the people in the open society.

Today the form and the function of *pendhapa* has be changed. *Pendhapa* is not symbol of aristocratic people. The ruler has build the *pendhapa* style in the front of their office in order to serve the people and as open space for the people. It is as the logic impact of democratic era. The rules are not from the king's family again, but from the common people/

Conclusion

Based on the description of the form and function *Pendhapa*. 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 Sarakarta, most have the characteristic form of Joglo. Joglo square form and has four main pillars called Saka Guru. The four pillars support the roof towering in the middle, and the roof is called roof Branjung. *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. *Pendhapa* can function as a social communication space or can also called as a social communication media. There are changed in the form and function of Javanese *pendhapa* dua of the democratic era.. The king has not have a superior power yet.

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