REVEALING TRANCENDENTAL MEANING OF OMAH DUDUR ARCHITECTURE 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 occupant’s life. As a pusaka, which is perceived to have the power and strength of wahyu (metaphysical spirit), the omah dudur spiritually should be served by a regular sacred ritual and offerings. Methodologically, this research implies Husserl’s paradigm phenomenology (1965) with the naturalistic framework of Egon G Lincoln and Guba (1985). The result of study is hopefully contributed to the development of local knowledge of Javanese architecture typology.

Keywords: omah dudur, wahyu, 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. The Jali River is located on the east, the Wawar river on the west, and Indonesia Ocean is on the south.

Architecturally, the form of omah dudur looks like joglo lawakan (Dakung, S., et al., 1986/1987) and joglo jompongan (Slamet, 1981/1982; p.63; R. Ismunandar, K 1993; p. 94r). However, omah dudur has its own characteristic. It is combination of limasan, kampung and srotongan. They are recognized as types of traditional house in Java. It is identified that the mentioned combination has six derivative forms, 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, from the viewpoint of social status, the occupants classify them into three types: omah ndoro/ten for nobles; omah dudur for Lurah (head of the village), and omah dudur for farmers.

The local said that potongan (form) of omah dudur, should be look and feel sumruweng (protective) and full karibawan (authority). These features are recognized as local concept by almost all the occupants of the thirteen villages in Urut Sewu. It is because that the omah dudur is perceived to have a soul. Its soul is manifested as wahyu (spirits) that manggon (stays) in omah dudur. The occupants conceive that omah dudur should give karibawan, slamet (safe), adem ayem (happiness) and cekap sandang ayem (enough food and clothes) when they obey the agreements stated at the beginning of the construction of omah dudur. Meanwhile, they are going to have a sengkala when contravene the traditional sacred rules.
Transcendental phenomenon of omah dudur is now to be local traditional rules that conducted through the kepungan ritual led by Kaum village and blandong omah dudur. Wahyu living in omah dudur integrates into omah dudur itself. Furthermore, spiritually it should be treated by jamasan ritual and offerings periodically. It is not easy to find the topic of previous studies related to transcendent meaning of omah dudur. Generally, the previous studies are more focused on physical (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); structural (Yulianto P. Prihatmajji 2007; Maer, Bisatya W et al, 2015); and philosophical substances (Johanes Adiyanto, 2010, 2011, 2012) by mean of rational or positivist paradigms. Its development in phenomenological study be required (Ulumi Fauziah 2009; Mohamad Muqoffa, 2011; Tri Yuniastuti et al, 2014).

The previous studies quoted by Ngabei, Slamet and Josep that should be noticed are: petungan Java architecture (Ngabei Ranggasutrisna, 2008; R. Slamet Soeparman Kridosasono, 1976; and Josep Prijotomo et.al,1995); provision of good and bad days (R. Slamet Soeparman Kridosasono (1976); and magical power existed in Javanese house (Sugiharto Dakung, 1985/1986). It was identified that many references concerned on transcendent Javanese architecture seem more general. Based on those reasons, the study of omah dudur in Utut Sewu considered as specific local knowledge which might the findings be different when it conducted in other areas.

To reveal the mentioned local knowledge, Husserl’s phenomenology (1965) and the naturalistic framework of Egon G Lincoln and Guba (1985) are very precise to be implied. Hopefully, this study will enrich the diversity of Javanese architecture tacit knowledge and can be contributed to the unique information for public society, local governments and the world of architecture.

**Paradigm and Methodology**

Husserl conceptualized 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. Husserl stated that researcher primarily reveals the tacit 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 dudur* exclusively belongs to the queen and nobility class which is today handed over and shared by all rural communities. In its development, potongan of dudur is 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.

All of omah dudur types 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 restroom as well as a well at behind of pawon. The rich omah dudur (Omah dudur komplit) is omah dudur which is completed by omah limasan and seselan. The position of omah limasan is always in front of omah dudur, while seselan (omah kampung) is constructed between the two of omah dudurs functioned as senthong (bedroom) for guests. Improper placement of omah is considered as an exception.
Figure 1. The types of Omah Dudur
(Source: Author, 2016)

Figure 2. Lay out, Section and Elevation of Omah Dudur Siji
(Source: Author, 2016)

Figure 3. Lay Out, Section and Elevation of Omah Dudur Siji-Limasan
(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 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 the rafters 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 mentioned duduran looks like gunungan (roof) with dudur at the bottom; and duduran makutho at the top forming a
gunungan makutho/brunjung (roof top). The bottom of beam supported either by brick walls or saka goco (small pillars).

2. Wahyu in omah dudur

Wahyu is a soul (nyawa) that spiritually overwhelms the omah dudur. It is believed that wahyu is 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 occupants determine kepungan and petungan omah dudur (calculating the appropriate time to start the work of contruction). According to their belief, the sacred ritual of kepungan and petungan omah dudur (calculating the appropriate time to start the work of contruction). According to their belief, the sacred ritual of kepungan and petungan omah dudur will bring the Sunan to stay (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, fortune karibawan, authoritative and sumreweng umah dudur.

b. Wahyu at dhada peksi

Wahyu overwhelm dhada peksi (the unique decoration on blandong). Penyungging will encrust dhada peksi with full carving. To gain the strength/power in penyungging, the occupants must be fasting for 7 to 40 days. The strength of blandong is dependent on duration of fasting. During fasting the occupants express prayer by rapalan that sounds like a song.

There is no provision for designing or carving dhada 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 carving cannot be ascertained. The work of carving will be stopped when occupant convinces that the wahyu considered to stay forever in dhadha peksi. The beautiful carvings show the magnitude of the force of wahyu that live in omah dudur.

The invisible force of saka lor wetan is proved by the certain strange phenomenon. When someone goes to sleep around saka papat while his foot is leaning to the lor wetan, he will move to a different place unconsciously. In addition, the saksas will deliver the lights or others signs as a marker when something will happen. Therefore, saka lor wetan is convinced as a sacred thing because its spiritual power influences to the occupants mentally and physically.

The spiritual power not only overwhelm saka lor wetan, but also the three other pillars of saka papat. The strength of power can be appeared when saka papat no longer used or damaged. When one of the pillars broken and considered must be replaced, the pillars should be replaced together with its partner (sak jodo). Otherwise, occupants will face sengkala. The sengkala also will happen when occupant cut off the saka into pieces.
d. Wahyu and Omah Dudur Orientation

Urut Sewu area is located in the region of the king and queen of southern sea, Kencana Wungu. Therefore, the locals should respect the kingdom that proper the whole village by serving the offerings 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 settled.

Figure 11. The orientation of Omah Dudur in Munggangsari Village (Source: Author, 2016)

Figure 12. Technique of Placement Omah Dudur related to Pusering Pekarangan (Source: Author, 2016)

The second is to scratch the boundary of yard with the distance of 1 dedeg (the height of man) to the left or right. The distance of omah dudur from the border of yard is measured about 12 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 a central yard.

The wahyu 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 the wrong plotting of omah dudur related to pusering pekarangan. The first is to make the boundary line 1-5 badan (bodies) from 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.

e. Wahyu in Pusering Pekarangan

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3. TRANSCENDENT MEANING

a. Transcendental Context

Omah dudur that located in sub urban area is conceptually environmentalism. 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, 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. According to their opinion, nyawa temporarily does not stay in the house and at the same time they feel the emptiness. Therefore, the occupants are necessary to recall the nyawa through kepungan ritual when the process of omah dudur construction completed. However, occupants are unnecessary to request 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 milithis (looking good and smiling) of omah dudur.

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.

f. Wahyu in batur (buried foundation)

In the certain phenomenon, wahyu is perceived as a danger thing that 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 saved from the danger of sengkala.
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 offerings 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 (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.

![diagram](image_url)

**Legend:**

- Flowing process in constructing omah dudur: Wahyu - omah dudur - occupant.
- Flowing process of wahyu in mundi-mundi ritual: occupant - omah dudur - wahyu

1. Wahyu
2. Omah dudur
3. Occupants

**Figure 14.** Flowing process of wahyu (Source: Translated from verbal description of informants, 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 cukup sandang pangan (prosperous). They influence to the good performance of umah dudur that physically looks to become milithis (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) determining the physical position or orientation of omah dudur toward the universe and; 2) maintaining local tradition that umah dudur as a relic should be honored. The wahyu which overwhelm the umah dudur can encourage the occupants to keep the good ethics in their daily life by regular sacred rituals such as jamasan, 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. In addition, it is recommended to transfer these findings into other cases of umah dudur located at outside Urut Sewu for completing the former result.

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