

TRANSCENDENTAL IN OMAH DUDUR

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ABSTRACT

Omah dudur is a typical dwelling tribal of Java communities at Urut Sewu, Java Region, Purworejo, Central Java, Indonesia; which is located extending from the border of Yogyakarta-Purworejo of Central Java in the East to the district of Kebumen, Central Java in the West. In its habitat, *omah dudur* partakes the highest degree than the other two types of residential groups, i.e., *Srotong* and *Limasan*. The high degree of *omah dudur* is measured by two things. First, to build *omah dudur* requires high cost. Second, *omah dudur* possesses transcendental value. *Omah dudur* has transcendental value which is represented in the form of *karibawan* (commanding) to bring salvation, *adem ayem* to bring happiness, and *sandang pangan* to provide enough food and clothing for the residents. The main transcendental value of *omah dudur* is revealed through *manggon*; which then becomes *pepunden* of the Queen of the South and Sunan Walisanga as the trustees of *omah dudur* and its inhabitants. Architecturally, transcendental value attached to *omah dudur*, forms a distinctive and authoritative spirits. To uncover the transcendental value of *omah dudur* the paradigm of phenomenology of Husserl (1965) coupled with naturalistic method of Lincoln and Guba (1985) were used. It is expected that the disclosure of *omah dudur* transcendental value will provide local wisdom of Javanese architecture.

Keywords: transcendental, *omah dudur*, revelation, Java architecture

ABSTRAK

Omah dudur adalah hunian khas masyarakat suku Jawa di Wilayah Urut Sewu, Kabupaten Purworejo, Jawa Tengah, Indonesia; terletak memanjang mulai dari perbatasan Yogyakarta-Purworejo Jawa tengah di sisi Timur sampai kabupaten Kebumen, Jawa Tengah di bagian Barat. Di dalam habitatnya, *omah dudur* memiliki derajat tertinggi dibandingkan dengan dua jenis hunian lainnya srotong dan limasan. Derajat tinggi *omah dudur* diukur berdasarkan dua hal; pertama, tingginya biaya yang dibutuhkan untuk mendirikannya. Kedua, adanya nilai transendental dalam *omah dudur*. Nilai transendental itulah yang menjadikan dan membentuk *omah dudur* memiliki karibawan (*wibawa*) dan membawa keselamatan, *adem ayem* dan *sandang pangan* bagi penghuninya. Sumber utama dari nilai transendental *omah dudur* tersebut berupa wahyu yang *manggon* di *omah dudur*. Wahyu dalam hal ini adalah berupa roh halus yang diundang untuk *manggon* di *omah dudur* dan roh halus yang sudah ada di *omah dudur* dan pekarangannya yang harus dihindari penghuni. Profil wahyu tersebut adalah *pepunden*, *ratu Kidul* dan *Sunan Kalijaga* beserta *sunan walisanga* yang menjadi wali bagi *omah dudur* maupun penghuninya; sedangkan profil wahyu yang diharus dihindari adalah *sengkala*. Fenomena *omah dudur* yang penuh nilai transendental, kiranya belum menjadi perhatian para peneliti bidang arsitektur sehingga keberadaannya masih tersembunyi hingga kini. Upaya penting yang harus dilakukan adalah dengan mengeksplor dan mengungkap *omah dudur* dan nilai transendentalnya; dan untuk mengungkapnya digunakan paradigma Fenomenologi Husserl (1965) dengan metode Naturalistik dari Lincoln dan Guba (1985). Diharapkan pengungkapan transendental *omah dudur* ini dapat mengangkat pengetahuan *omah dudur* yang tersembunyi menjadi ilmu pengetahuan dalam arsitektur Jawa.

Kata kunci: transendental, *omah dudur*, wahyu, arsitektur Jawa.

1. INTRODUCTION

Omah dudur (*dudur* house) inhabit the territory Urut Sewu, located extending from the border of Yogyakarta-Purworejo in Central Java in the side East and Kebumen, Central Java in the West. In the region that there is a row of elongated villages known as Urut Sewu (Laksono, 1985). The research areas transcendental in *omah dudur* is in the Munggangsari village, kecamatan Grabag, district (kabupaten) Purworejo. In the Munggangsari village area, there is the phenomenon of *omah dudur* which has the highest degree than the other

two types of limasan and srotong. *Omah dudur* placed as the highest degree because of two things. First, omah dudur is native omah (native house) Munggangsari village that which has five types namely: 1) omah dudur siji; 2) omah dudur siji-limasan; 3) omah dudur loro; 4) omah dudur komplit; and 5) omah dudur komplit-seselan (Satrio HB et al, 2016). Based on several references, *omah dudur* forms classified in Javanese architecture with a shape similar to *joglo lawakan* (Dakung, S. et al. 1986/1987; p. 52) and *joglo jompongan* (Slamet DS, 1981/1982; h.63; R. Ismunandar, K, 1993; p. 94) with a large size, so it requires a lot of wood and expensive to built. Second, the transcendental Values is what makes and formed omah dudur have *karibawan* (authority) to bring salvation, *adem ayem* (happy) and *cekap sandang pangan* (enough clothing and food) for the residents. Transcendental values on *omah dudur* that will be focused in this study; the goal is to be able to understand and accept the embodiment of transcendental in *omah dudur*.

This study is important, because the empirical exploration of the architecture of Java is still very minimal, so there are many layers of traditional Javanese architecture that remain hidden and untapped; and thus also in the context of the transcendent. Of the various libraries, transcendental disclosure in *omah jawa* (java house) very prominent is the presence of the goddess Dewi Sri that are in the *senhong tengah* (center room) (Dakung, S. et al. 1986/1987; p. 63). It is unfortunate that in the end there generalize the findings; ie assume that the whole *omah Jawa* in the Java architecture and in any Java region certainly has confidence *Dewi Sri* as the goddess of fertility. The generalization is unclear, because not all regions have it

Omah Dudur inhabited by *Petani* (farmers) and *Gentho/Bajingan* (Rogues)/ *Gentho* (Wibowo, Satrio HB et al, 2016) in the village Munggangsari be the absence of empirical evidence transcendental value in the form of Dewi Sri; but has a typical personification Munggangsari village known as *wahyu* (revelation). *Wahyu* is what makes *omah dudur* have the strength and spirit called for by the community as *karibawan* (authoritative). This *wahyu* (revelation) is precisely what makes people have the hope for *keselamatan* (salvation), *adem ayem* (happy) and *cekap sandang pangan* (enough clothing and food). *Wahyu* also makes people respect and appreciate *omah dudur* as an *pusaka* (heirloom) that has a high degree.

2. METHODOLOGY

This study uses a qualitative method especially Naturalistic Paradigm according Lincol and Guba, 1985. The substance of this method are: 1) The study was conducted through interviews and direct observation in the field in depth by researchers and without a theory. There are two stages in the exploration field which stage the grand tour at the beginning of the study and a mini tour to deepen the findings (Wibowo, Satrio H.B, et al, 2016); 2) *this study to reveal tacit knowledge*; 3) needed local residents as respondents / informants to help dig the required data; and 4) analysis performed directly when researchers in the field. In the analysis phase Lincoln and Guba, 1985 using constant comparative analysis by Glasser and Strauss (1967). The substance of constant comparative analysis passed through four stages; the first is to compare the information unit to obtain a category. The second is to integrate the categories along with its properties; The third and fourth restriction theory is a theory of writing.

3. DISCUSSION

3.1. *Omah Dudur* Type

There are five types of *omah dudur*. The first type is *omah dudur siji*. *Omah dudur siji* is *omah dudur* having a one *omah dudur*. In substantive, omah dudur siji formed by a unitary wood frame and wall covering saka papat with accessories in the form umpak (pedestals) , *insen/tumpang*, *jahit* , *dedel*, *ontop*, and *cantel*. Unity of a wooden frame with the wall, supporting roof frame includes *duduran makutho*, *duduran biasa*, *sunan*, *senheng*, and *usuk* at the top. At the bottom of the roof frame is supported by a *blandar* (beam) that is in the top of the wall surrounding the *omah*.

When seen from the outside, then the formation *omah dudur* described above will form the unity of the roof called the *gunungan* (roof) and the wall. The *gunungan* is divided into two but both remain united; at the top of the truncated pyramid shape with a small size called *makutha* and bottom of the pyramid-shaped widened called *emper* (overhang). In the bottom of the mountain, there is a surround wall with *gebyok* on the front for out access, and a door, a window on the right and left *omah*. At the front of the house there is an *emper* that is fused together with the *gunungan*; The *emper* shaded space underneath is called as a *teras* (terrace). On the terrace is much to use the fence as a barrier.

Omah dudur siji equipped with one omah shaped *srotong* on the left or right *omah dudur* and wells (wells, bathroom, wc) on the back *pawon*. In this region, the bearing between *omah dudur* with *srotong* using *ngadeg jejer* concept, which means standing side by side or standing in a row; and therefore between *omah dudur* and *pawon jejer* standing side by side. The main function *omah dudur siji* is as a dwelling; all activity occupancy (public and private) unless the activity in *pawon* and in the well to do in *omah dudur siji*.



Figure 1. *Omah Dudur Siji*
Source: Documentation, 2016

The second type of *omah dudur* is *omah dudur siji* with *limasan*. *Omah dudur siji* with *limasan* is *omah dudur* amounted to one coupled with a *limasan* on the front *dudur*. *Limasan* always been at the front of *omah dudur* to function as a terrace. As in *omah dudur siji*, this *omah dudur* also serves to dwelling. Likewise for its architectural form, has similarities with *omah dudur siji* described before; while the architectural form of a *limasan* formed because house basic shape that extends. The basic shape of the *omah dudur* formation of the one *gunungan* (the roof) pyramid-shaped elongated without *makutha*. On the front and back of the *gunungan* there is a wide *emper*; while on the left and the right found a very short *emper*. The *limasan* roof is supported by *saka* numbered 8 and the walls that surround the *omah*. Just as *dudur siji* which has a terrace, as well as a *limasan* has a terrace front section.



Figure 2. *Omah Dudur Siji* with *Limasan*
Source: Documentation, 2016

The third type of *omah budur* is *omah dudur loro*. *Omah dudur loro* are also known as *satrio tanding* or *satrio sak kembaran* (twin roof); both *omah dudur* is lined from back to front. *Omah dudur* front section is called *omah ngarep* or *balean* and the back is called *omah buri*. The function of *omah dudur mburi* as a family room with spaces that includes *jerambah* (family room) and *senthong* (bedroom); *omah dudur ngarep* while there is only one large room that the function for *living room*. Both *omah dudur* continuous and connected by doors *gebyok* models exactly in the middle; on the left and right of the door is usually in the form of a brick wall. In one *gebyok* doors, there were five door openings with *nangka* wood material

In substantive, *omah dudur loro* has the same architectural forms with *omah dudur siji* namely the unity of the *gunungan* that is supported by *saka papat* in the middle and the wall around *omah*. The house is also equipped *srotong* with function *pawon* conveniently lined (left or right *omah mburi*) with *omah dudur buri*; while the wells are behind *pawon*. There is also an *emper* in front of the *omah dudur ngarep* to the terrace along

the with *omah dudur ngarep*. On the *emper*, the front fence is often found either of wood or brick; however, also found an *emper* completely without the fence.



Omah dudur loro exterior (left and right figure). *Omah dudur loro* interior (center figure)



Omah dudur loro exterior (left and right figure). *Insen/tumpang* construction in *omah dudur* interior (center figure)

Figure 3. *Omah Dudur loro*
 Source: Documentation, 2016

Type of *omah dudur* fourth is *omah dudur komplit*. *Omah dudur komplit* is *omah dudur loro* added with a *limasan* on the front. Architecturally, both *omah dudur* (*mburi*/back and *ngarep*/front) have the same with *omah dudur loro* described before; as well as the *limasan* has a shape similar to a *limasan* arsitektural on *omah dudur siji* added *limasan*. In terms of function, both *dudur* has the same function with *omah dudur loro*, just the living room on *dudur komplit* more extensive because a *limasan* on the front has the same function with *balean*. *Omah dudur komplit* also has *srotong* for *pawon* is located lined with *omah buri* (left or right *omah mburi*) and wells (wells, bath room, wc) behind *pawon*.



Omah dudur komplit exterior (left and right). Profile *tumpang* the ton of the *saka nanat* (main pillars)

Figure 4. *Omah dudur komplit*
 Source: Documentation, 2016

Omah dudur type the last (fifth) is *omah dudur complete* with *seselan*. In substantive, *omah dudur komplit* with *seselan* equal to *omah dudur komplit*, only *diseseli* or added *omah kampung* in the middle between two *dudur*. With so then there is a row of houses from back to front is *dudur-seselan kampung-dudur- limasan* or

emper. The form of *seselan kampung* are other forms of the village in general. *Seselan kampung* shape in Munggangsari village and in the surrounding villages Urut Sewu, similar to a *limasan* just is not equipped with a *emper ngarep* dan *emper mburi*. This *seselan kampung* serves as *senthong*, devoted to guests who stay. Other functions for *dudur* and *limasan / emper* in *omah dudur komplit* with *seselan* have the same type which have been described before.



Figure 5. *Omah Dudur Komplet with Seselan*
Source: Documentation, 2015

3.2. Transcendental In The Munggangsari Village.

In the paradigm of phenomenology of Husserl (1965), the transcendental truth is one of the truths of the three truths that he believes; two more truth is the truth intentionality and physically. Transcendental truth is the truth which is before the other two for spiritual truth. Spirituality is then received, transformed into intentional; and of intentionality transformed into physical goods that can be perceived by the five senses.

In the village of Munggangsari believed *wahyu* (revelation) in the form of a spiritual figure of nine; they are the Prophet Adam, *keblat papat lima pancer*, *dino Pitu* and *pasaran*, malaikat Kasim (Kasim angel), the prophet Muhammad and four companions, Panembahan senopati (King) *ing mataram*, Nyi Ratu Kidul (Queen of South Sea), Sunan Kalijaga, and *Pepunden*. Spiritual figures are always mentioned in the prayers at the ceremony of *kepungan* as *kurmat* (respectful). Of the nine spiritual figure, the figure *pepunden* a spiritual being who most closely and directly related to rural communities. From the testimony of informants, the name of the Munggangsari village *pepunden* named *mbok nyi mas* or *mbok mas*; physically *pepunden* shaped village similar large tree on the Daendeles roadside in the Munggangsari village area.

Spiritually, *pepunden* have power and authority over the lives of villages, including against *omah dudur*. This can be seen with a large variety of activities village-scale such as *Saparan* and *rejeban* aiming to exalt and give *kurmat* for *pepunden*. It thus do well in the activities of individual communities as *mantenan*, *supitan*, *adeg-adeg omah* (build a house). Of all the actions *kurmat*, the main goal is to get to *keselamatan* (safety), *adem ayem* (happy) and *cekap sandang pangan* (enough clothing and food). How that is done to make the process *kurmat* is the *kepungan* ceremony (Wibowo, Satrio HB et al, 2016; pp. 308-316). The *kepungan* is the ritual prayer the

residents with various small and large *uborampe tumpeng* form, followed by the manufacture of *sajen* in 12 pieces in *ancak* and *takir* (12 Takir). For 12 *ancak* and *takir* placed in 12 places in the house. From the *kepungan* procession by *kurmat* (respectfully) to nine spiritual figure (revelation), here in after shall be taken of the one *ancak* *sajen* to be presented to *pepunden*. The offerings to *pepunden* the village is done through *kuncen* and placed in *pasucen* (offerings room); *pasucen* itself is at home's *kuncen*.

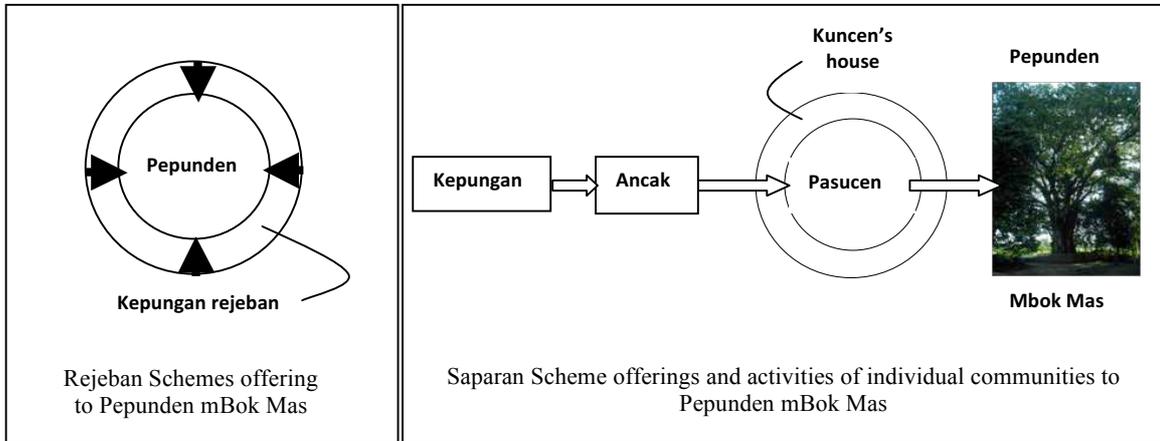


Figure 6. Offering Scheme to *Pepunden*
Source: Observation and Interview, 2016

From the information the various respondents note that to date, the public has never happened does not heed the *kurmat* to a spiritual being through the *kepungan*. This happens due to confidence in the community is so strong that it will happen *sengkala* (dangerous) when did not *kepungan*. Informed that their lack some *sajen* course, as has happened in neighboring villages may result *sengkala*. As happened in the Patutrejo village, due to lack *sajen* that must be provided then the food reserves disappear so suddenly that the custom event into chaos.

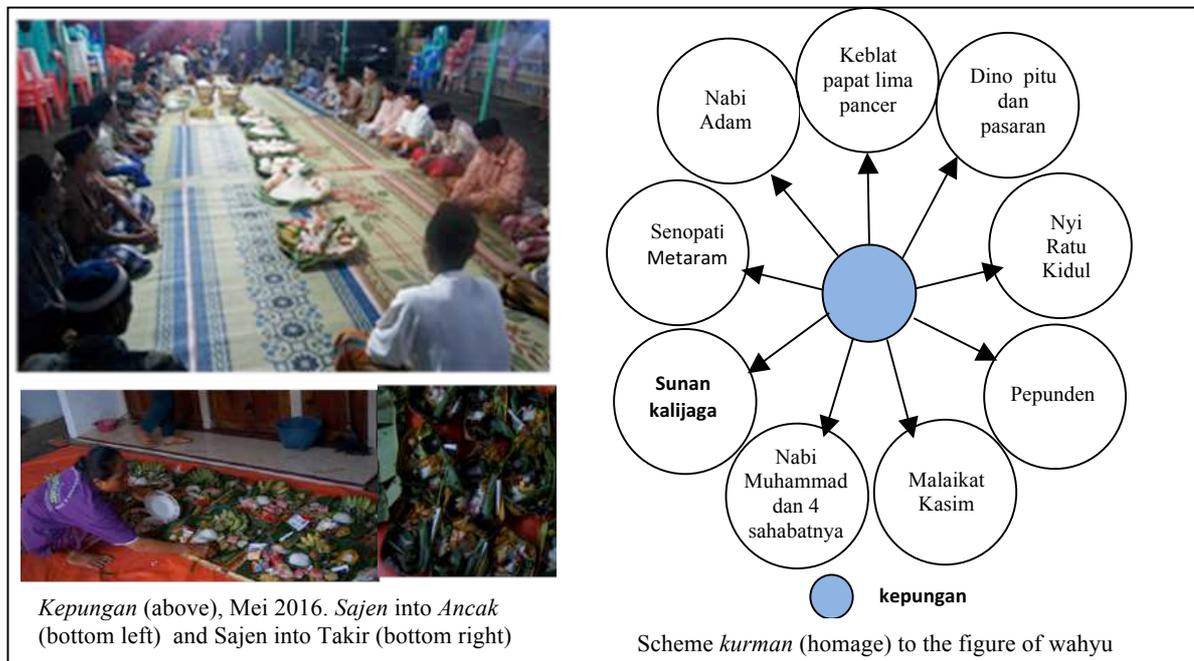


Figure 7. *Kepungan*, *Sajen* and Scheme *kurmat* to figure Spiritual
Source: Observation and Interview, 2016

3.3. Transcendental In Omah Dudur

Related to *omah dudur*, there is a *wahyu* with four main figure, they are Sunan Kalijaga, Pepunden, sunan Walisongo and Nyi Ratu Kidul. Pepunden and Nyi Ratu Kidul are a figure *wahyu* that his position is outside *omah dudur*, while sunan Walisongo and sunan Kalijaga *manggon* (stay) position in *omah dudur*. Not with standing the fourth position in the hierarchy are not interconnected, but each stands alone as a highly *dikurmat* and worshiped by the inhabitants of *omah dudur* the same way through the *kepuangan*, *etang jawi* and *giving sajen*.

The figure of the first *wahyu* in *omah budur* is Sunan Kalijaga. In the *omah dudur*, transcendent figure Sunan Kalijaga occupying at *saka Lor Wetan* (East North). In the important events such as *mantenan*, *sunatan* then *saka Lor Wetan* and others are always given *sajen pisang* (banana) *sak tundhun* di *Sakanya* and *sajen* housed in a *ancak* or *Takir*. The importance *Saka papat* and in particular *saka saka Lor Wetan* on *omah dudur* which has a transcendental value high in the village, due to the derivative of the work of Sunan Kalijaga Demak especially against the great mosque at *saka Lor Wetan*. Disclosed that the Sunan Walisanga make great mosque Demak; while making *saka papat*, Sunan Kalijaga got a part to make *saka Lor Wetan*. When Sunan-sunan works completed three other *saka* (pillars), Sunan Kalijaga trouble doing it, because of the difficulty looking wooden. It is said that every cut wood around Purworejo, the wood cut down always disappears and repeated so. Eventually returned to Demak Sunan Kalijaga to collect shavings (yield wood shavings) from the other Sunan to be formed and used as *saka lor wetan* which have the same power with the other *saka*.

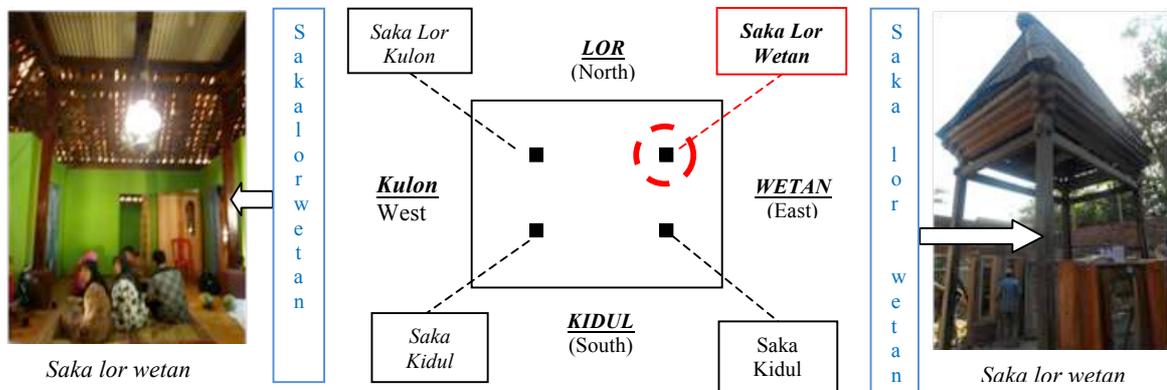


Figure 8. *Saka Lor Wetan*
Source: Observation dan Interview, 2016

People in the village and surrounding Munggangsari trust and believe in the transcendent value in *saka lor wetan* because the work force because of Sunan Kalijaga who create *saka lor Wetan* with knowledge and strength beyond his own strength. Therefore *saka lor wetan* be special in this village, because it is believed to have spiritual powers that can provide mental and physical strength to the residents. Besides that, the specific treatment of *saka lor wetan*, also showed *kurmat* to Sunan Kalijaga as creator *saka lor wetan* done spiritually.



Figure 9. *Saka Lor Wetan* and *Sajen* in *Saka*; Source: Dokumentation, 2016

The figure of the second *wahyu* in *omah dudur* is Sunan Walisongo. Sunan walisanga is Wali (Guardian) propagator of Islam in Java, they are amounting to nine people; the ninth Sunan are Sunan Kalijaga, Sunan Bonang, Sunan Muria, Gunungjati Sunan, Sunan Giri, Sunan Kudus, Sunan Ampel, Sunan Drajat and Sunan Gresik (Maulana Malik Ibrahim). Transcendentally, nine sunan believed *manggon* (occupy) in the *gunungan* (*dudur* roof) in the eight corners *dudur* and one in Sunan (*molo*) as leader. Of information respondent, sunan Walisongo is in the *gunungan* started when the ritual of *kepungan* and *etung jawi* in build *omah dudur*. Solicited or not, the prayers of the *kepungan* and *petungan* bring the Sunan to *manggon* in the *gunungan*. Sunan Walisanga existence in the *gunungan* of *omah dudur* as believed by Munggangsari villagers, show that *omah dudur* and its inhabitants have a guardian; in other words *omah dudur* and occupants *diwaleni* by sunan. *Diwaleni* implies that spiritually, *omah dudur* occupants had parents who provide protection, security, and at the *karibawan* (authority). The meaning as that's what many perceived by Munggangsari villagers that *omah dudur* is alive, authoritative, and *medeni* (scary). Physically, the *gunungan* not only provide protection to the occupants from heat and rain, but the form of *omah* with unity *gunungan*, *saka papat*, *tumpang*, pedestal, *saka goco*, wall and other *omah dudur* elements considered to provide more value on the aesthetic. Therefore it is proven that the conditions in the Munggangsari village and surrounding, *omah dudur* occupied the highest degree compared with other *omah* like a *limasan* and *srotong*.

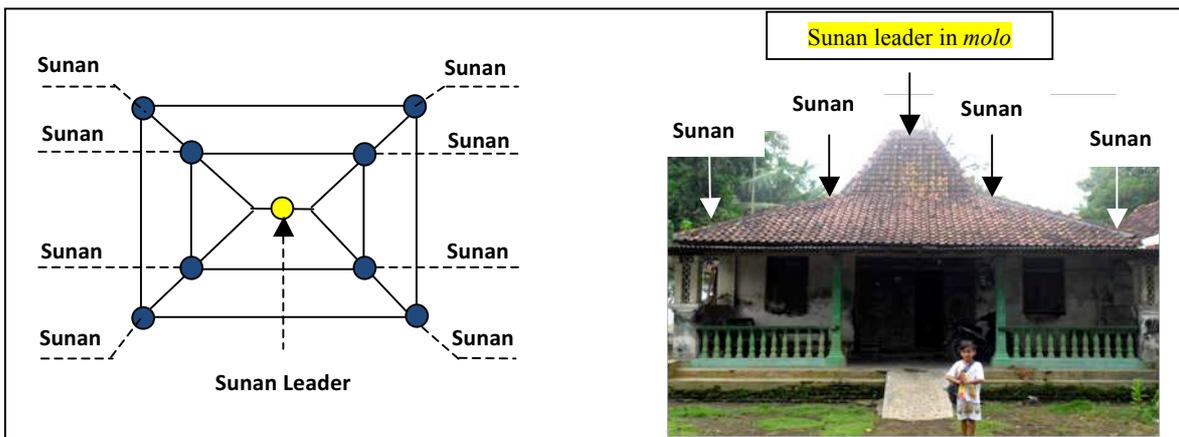
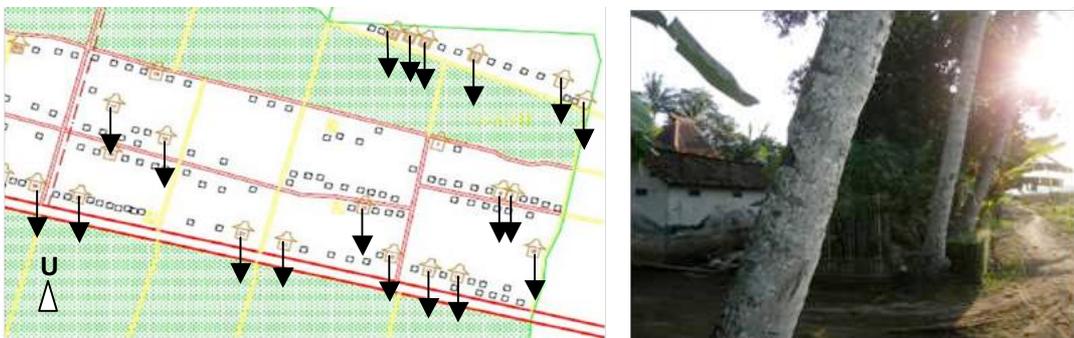


Figure 10. Placement Sunan Wali Sanga in *Gunungan Omah Dudur*
Source: Scheme dan Dokumentasi, 2015-2016

The third *wahyu* figure at *omah dudur* is Nyi Ratu Kidul (The Queen of South Sea). Spiritually, Munggangsari village areas and villages around Urut Sewu is a region of South sea kingdom with her Queen is Kencana Wungu. As part of the kingdom of the South Sea, then respect for the kingdom became obligation for the whole village. Attribute to the Nyi Ratu Kidul is done spiritually and physically. Spiritually, homage is done by always calling Nyi Ratu Kidul in Kaum (intercessors) prayers, in various traditional events. Respect is physically associated with *omah dudur* is done by directing *omah dudur* towards the South which the Kingdom of the South Sea there it. Until now the direction *omah dudur* South to still be awareness to society, although there were started to change its orientation towards road. For *omah dudur* fixed at South orientation, it will look a lot at *omah dudur* that backs the streets of the village.



Omah dudur site in the dusun Munggangsari 3 which shows the direction toward the South (left figure). *Omah dudur* example direction south and back to the village road (right figure)

Figure 11. *Omah Dudur* orientation to the South
 Source: Observations and Documentation, 2016

The fourth figure of the *wahyu* (revelations) in the *omah dudur* is *pepunden*. The relationship transcendent between *omah dudur* and *pepunden* occur in the prayers and offerings *sajen* especially in process-*adeg adeg omah dudur* (*omah dudur* construction). In the past the process *adeg-adeg omah dudur* always done *kepungan* began on *batur* (foundation), the constructions of *saka papat* (main pillars), beam, *payon* (roof) and others until finish *adeg-adeg omah dudur*. Currently, the process of *kepungan* in *adeg-adeg omah dudur* been summarized into two parts, namely the *kepungan* of the start and completion of *adeg-adeg omah dudur*. *Kepungan* for *adeg-adeg omah dudur* same as the *kepungan* that has been described before in the form *kurmat* with the mention *mbok Mas/Nyi Mas* in prayer and offerings *sajen* in the *ancak* to *mbok Mas/Nyi Mas* through *pesucen* (sanctuary).

Transcendental figure in *omah dudur* other than that described in the foreground is the *pengelus* (spirits) who do not have specific names as described by the informant. Additional information from informants is *pengelus* in *omah dudur*. *Pengelus* is of big men who do not clothes so that looks *pelanangan* (penis) which *kawer-kawer*. Meeting with the naked *pengelus* provide guidance to the public to cover *planangan pengelus* with fabric is named *jingga*. The presence of these *pengelus* hints that *omah dudur* where *pengelus* being is interpreted as *omah lanang* (man house). Behind *omah lanang* is called *omah wedok* (woman house).

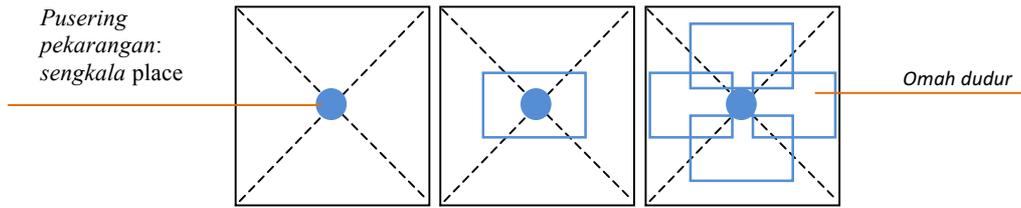


Jingga in above *saka Papat* as a sign that has been covered *planangan pengelus*

Figure 12. *Jingga* in Saka Papat
 Source: Documentation, 2016

Found also *pengelus* bring *sengkala* (dangerous) for *omah dudur* residents. Found also *pengelus* bring *sengkala* (dangerous) for *omah dudur* residents. *Pengelus* are located in *pusering pekarangan* (center the yard) and on the *batur* (foundation) pent house and left behind when the house was broken down Facing such a dangerous *pengelus* and that residents are not affected *sengkala* then used two measures to deal with it is to avoid it and get rid of. Avoiding *sengkala* is done by putting *omah dudur* not be in *pusering pekarangan*. According to the villagers Munggangsari experience, such action is considered safe and not found *sengkala* disorders.

Technically, it found a way to avoid *omah dudur* not be in *pusering pekarangan*. The trick is to make the boundary line 1-5 badan (bodies) from the west side and rear yard. With so found a new size for the establishment *omah dudur* in yard. The new size yard diagonal line drawn further to get the midpoint for placement *omah dudur*. The central point is secure and was not in the middle of the courtyard originally as a place *sengkala*.



Pusering pekarangan (left of figure), *Omah dudur* should not be in *Pusering pekarangan* (center of figure), *Omah dudur* must be outside the *Pusering pekarangan* (right of figure)

Figure 13. Sengkala Layout and the Omah Dudur Rules Not Allow In Pusering Pekarangan
Source: In the scheme of Informants, 2016

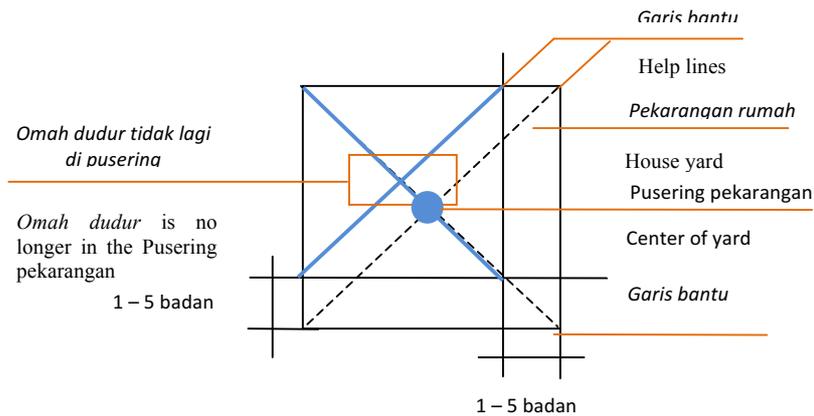


Figure 14. Placement Technique *Omah Dudur* in Outside *pusering pekarangan*
Source: In the scheme of Informants, 2016

The second act is *penyingkiran*; *penyingkiran* technique is done by cleaning. Things that need to be cleared in this case is the former foundation *omah dudur*. Sometimes *Blandong* (architect of javanese) and the owner of the yard does not know that there is a former foundation *omah dudur* has buried along time. From the information the respondents have known that former foundation can bring a very dangerous *sengkala* ranging from illness to death for residents and their families. On this basis, conducted a purge of former *batur omah dudur* so the place was feasible to build *omah dudur*.

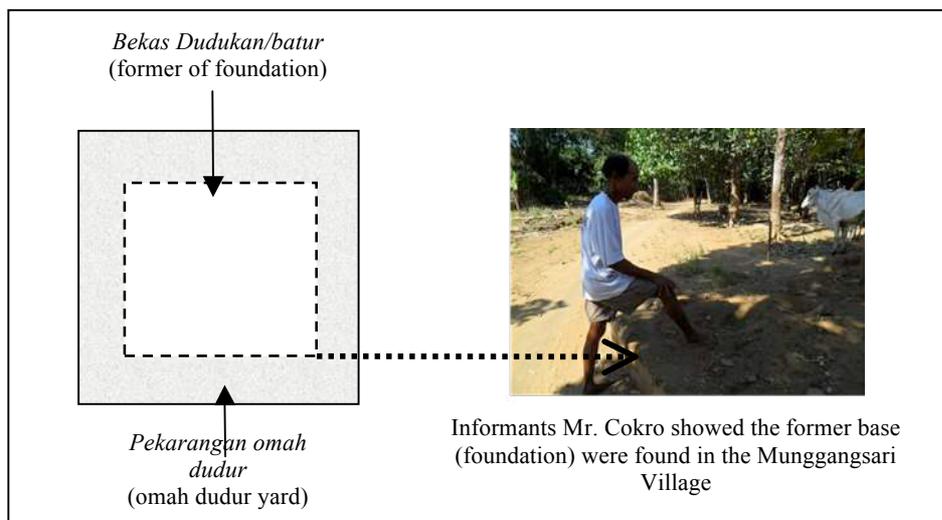


Figure 15. Former *batur* (foundation) *Omah Dudur*
Source: Documentation, 2015

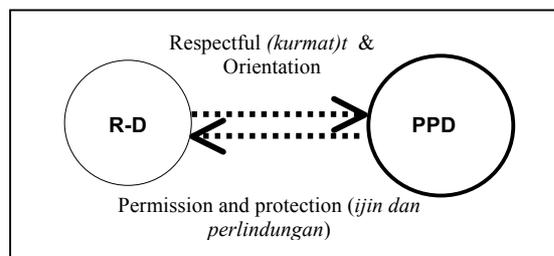
4. CONCLUSION

From the description that has been described, it can be inferred the existence of a transcendental in *omah dudur* Munggangsari village, Grabag district, Purworejo regency, Central Java, Indonesia. Transcendental *omah dudur* characteristics: 1) the transcendental is happening inside and outside *omah dudur*; and 2) the figure of wahyu (revelation) requested *manggon* and that is not acceptable. According to the research, the transcendental in *omah dudur* greatly affect the lives of the occupants and *omah dudur* characteristics.

Conclusion 1: Transcendental happens inside and outside *omah dudur*

Transcendental happens inside *omah dudur* is transcendent relationship between the figure of wahyu is Sunan Kalijaga, Sunan Walisongo and *Pengelus* with *omah dudur* and occupants. Transcendental relationship that occurs is done consciously and hereditary to invite *pengelus* to *manggon* in *omah dudur*. The purpose of it all is that *omah dudur* have *karibawan* and high degree; while the occupants hope of such transcendent figures to give *karibawan* (authority), *keslametan* (safety) *adem ayem* (happiness) and *cekap sandang pangan* (enough clothes and foods).

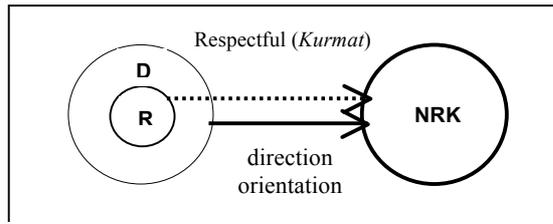
Transcendental happens outside *omah dudur* is transcendent relationship between *omah dudur* with *Pepunden* and with *Nyi Ratu Kidul* (Queen of the South); both are outside *omah dudur*. *Pepunden* located in the Munggangsari village and *Nyi Ratu Kidul* is located in South Beach. *Omah dudur* relationship with *Pepunden* obtained when *adeg-adeg omah dudur* (build *omah dudur*) for purpose of providing *kurmat* and permission to start building *omah dudur*.



Information (Keterangan):
R-D: Residents (*Penghuni*) - *Omah Dudur*. **PPD:** *Pepunden*
 Spiritual relationship (Hubungan spiritual) \longleftrightarrow Spiritual relationship (Hubungan spiritual)

Figure 16. Transcendent Relationship scheme Between Residents - *omah dudur* with *Pepunden* Nyi Mas/mBok Mas

Omah dudur relationship with *Nyi Ratu Kidul* are marked with *omah dudur* orientation facing direction *Nyi Ratu Kidul* (Queen of the South) or South direction orientation. The goal is a sign *kurmat* (respectful) to *Nyi Ratu Kidul*.



Information :
R: Residents (*Penghuni*). D: Omah Dudur. NRK: Nyi Ratu Kidul

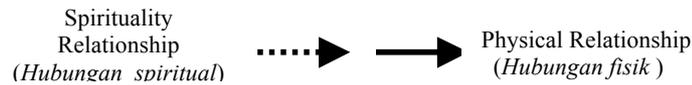


Figure 17. Transcendent Relationship scheme
Between Residents - *Omah Dudur*
With Nyi Ratu Kidul

Conclusion 2: The figure of *wahyu* (revelation) requested *manggon* and that is not acceptable in *omah dudur*.

The figure of *wahyu* requested *manggon* in *omah dudur* is Sunan Kalijaga at *saka papat* especially *saka lor wetan* and sunan Walisanga on the *gunungan* (roofs) and *pengelus* male figure symbolized by *jingga* cloth at the end *saka papat*. The existence of the figure of Sunan Kalijaga at *saka Lor Wetan* is become factor of strength for the occupants so they have *karibawan* (authority). Sunan Walisanga a transcendent figure become trustee for *omah dudur* and the occupants, so has the rulling (power) over residents and *omah dudur*. This condition makes the occupant to be safe, *adem ayem* (happinese) and *cekap sandang pangan* (enough clothes and food), while for *omah dudur*, making *omah dudur* as *omah* whose character *karibawan* (authoritative) and *medeni* as well as a high degree.

Another *wahyu* that *manggon* (occupy) in *omah dudur* are big men who symbolized in the *jingga* form at the top end *saka papat*. *Jingga* is a pink cloth, a symbol cloth cover *planangan* (male genitalia); and therefore *omah dudur* where *wahyu* (revelation) is located (*omah dudur ngarep*) called *omah lanang*.

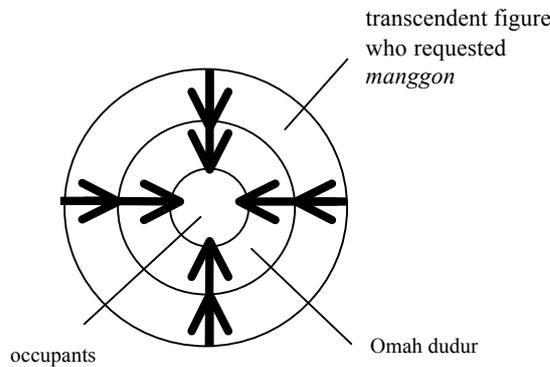


Figure 18. Schematic figure of Transcendent (*wahyu/Revelation*) who *manggon* on the *omah dudur* and its relationship with *omah dudur* and occupants

The figure of *wahyu* that are not accepted in *omah dudur* is a figure that is referred to as *sengkala* is dangerous and influential figure large toward the lives of the occupants *omah dudur*. The figure is in *pusering pekarangan* (center of yard) and in the former foundation *omah dudur*. Strategy occupants in the face of the transcendent figure is to avoid and clean up with certain rules. These are: 1) putting *omah dudur* not be in the *pusering pekarangan*; and 2) dispose former the *batur* (foundation). The purpose of it all is that the occupants survived, not exposed *sengkala*.

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