

# Traditional Architecture Of Kalang, Limasap (ETHNOGRAPHIC APPROACH)

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**Abstract** : Javanese traditional architecture has several forms that can be specifically identified from the shape of the roof. This form symbolizes the strata of its owner and has the function of following the traditional activities and domestic activities of its inhabitants. Research on Javanese-Indonesian homes in general has been widely carried out, but specifically for various sub-ethnic groups is still relatively limited, including for the Kalang sub-ethnic. namely a group of people who still adhere to the Kalang tradition which is an acculturation of ancient Javanese culture with Hindu-India. Through ethnographic methods, the physical meaning of the form of the Limasap roof is found, namely five sap (parts), traditional contradictory patterns of the kiwo-tengen (left-right) and the obong (burn) tradition which are still preserved and only carried out in Kalang Village. This research contributes to the preservation of ethnic or sub-ethnic groups in traditional settlements and additional knowledge about traditional Javanese houses in Indonesia.

**Keywords:** Limasap Roof, Pole Tungko, Kiwo Room, Manten Room

## 1. INTRODUCTION

Javanese traditional architecture is a treasure that can be learned and has a certain meaning for Javanese society. The meaning shows that Javanese people have a culture that is realized in the form of a house. Javanese houses show the social strata of their inhabitants. The social strata were formed based on gradations of Javanese closeness to the Keraton (the center of Kingdom government). The closeness can be due to lineage or closeness to ndalem (king) as a government official. Lineage refers to the royal family tree, while the closeness to the palace is intertwined because it is included in the scope of the higher-ups of the government. Through traditional Javanese architecture, in the past the owner's social strata can be known but at this time Javanese traditional architecture is no longer a guideline for knowing the social strata of Javanese society. Likewise the space settings for traditional Javanese houses are no longer in accordance with Javanese tradition and there has been a transformation of the function of space [1]; [2]. The change in function is a form of vernacular architecture as a solution to maintain traditional [3]. In traditional houses that are still used for tradition, the residents' consistency can be seen. The tradition fades away from the development of modernization. At present the Javanese tradition that is still carried out in a traditional Javanese house can only be found in the Yogyakarta Palace or Surakarta Palace. Nowadays there are many shifts in Javanese traditions not in traditional Javanese houses. The existing traditional Javanese house is only a form of uri-uri (preserving) ancestral cultural heritage with different activities [4]. In addition to Javanese people who are an ethnic group on the island of Java-Indonesia, a group of Javanese people, known as the Kalang group, was found. They still carry out different ancestral traditions and use space settings in traditional homes.

The tradition is known as the Obong tradition. A tradition which is a ritual to take the spirits/souls of people who have passed away to Nirvana. Based on the results of the study found that the tradition is an ancient Javanese acculturation with Hindu-Indian. According to the Kalang, the tradition is carried out to deliver the spirits/souls of people who have died and the movement from the phase of life to the phase of perfection [5]. This Kalang group lives in the Kendal district of Central Java-Indonesia. A flat area is coastal Java and space function transformation has occurred [1]; [2]. This Kalang group lives in the Kendal district of Central Java-Indonesia. A flat area on the north coast of Central Java. It is said that this region is part of the elves of the Islamic Mataram kingdom. They carried out the Obong tradition in a traditional house with a space setting that was in accordance with the tradition. The traditional house is known as the Limasap house. Obong tradition is a different activity from Javanese people. With these different traditions, the Kalang are said to be Javanese sub-ethnicity [6]. It is said to be sub-ethnic because the Kalang people have the same culture as the Javanese but have different traditions. Through ethnographic methods, it can be seen that the setting of the Kalang people has several differences with the settings of Javanese house spaces that have been done by research [7]; [1]; [8] in Yogyakarta-Indonesia Kotagede. When viewed from the social strata of society, the Kalang group belongs to the wong cilik (ordinary people) group as farmers, traders and employees, while the Javanese group who are in Kotagede, Yogyakarta-Indonesia are Javanese from the strata wong gedhe/priyayi (nobles)[ 9].

## 2. KALANG AS JAVANESE SUB-ETHNIC

We often encounter the word Kalang in a number of uses such as in a Javanese script as an object of research conducted by [10]; [11]. In the script Kalang is a meaningful diction of the wooden construction system in a traditional Javanese house. The diction actually refers to a person's expertise in the building construction system during the Mataram Kingdom of the XV century, even in the XIII century Majapahit kingdom. The name Kalang people as experts or have a profession as a builder, especially wood. Expertise in wood processing is quite broad in its fields, ranging from the selection of teak trees, logging, processing to be processed into homes. This expertise was used by

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the Keraton for cutting labor in the Keraton forests belonging to the Keraton and that of the Dutch colonial government [12]. The next meaning is Kalang which refers to a group of people who have behavior that does not follow the rules in the Mataram Palace government which at that time was still in the Kotagede area. These groups of diaspora people are nomadic people living in the forests of the outskirts of the kingdom of Mataram, but at the market dino (day selling at the market) at the Gedhe market in the Javanese calendar they come as traders, porters or pelati pullers. While on other days they do service activities in the central government area such as cleaning the yard, house or bathing elephants in the Gajah Wong Kotagede river [13]. Furthermore, the Kalang who are a bourgeois group who have a close relationship with the king and royal court. They owned a pawnshop and precious metal handicraft business, which at that time was a very rare business and was much needed by the people and nobles to earn money by pawning precious metal jewelry. This group is considered the highest socio-economic strata with extraordinary wealth. As a group to be reckoned with by the Mataram Palace, this group was given a special place in the central government area to the west of the Gajah Wong river. This expertise was recognized by the Keraton government and the Dutch Colonial government as business partners. They are considered to be a group of people who are diligent, persistent, resilient and resilient in the face of the rigors of Javanese forest life. As a group of people, Kalang actually has abilities that cannot be considered low but as a group that has advantages that are needed by both the Palace and the Dutch Colonial government. With a number that is not small, they are often embraced by the King of Mataram as a force to guard or attack other kingdoms/regions. One of the Keraton Mataram programs that utilizes the power of the Kalang group to guard the elves of the Karajaan region of Mataram in the West, precisely in the Kendal region [14]. But according to historical records, it turned out that the Kalang group was also spread to other regions which were fairies and timber forests such as the Eastern region namely Blora, Cepu, Bojonegoro. While the southern part of the West is in Kebumen, Banyumas, Temanggung, Banjarnegara, all potential areas are to be used as agricultural granary and teak forests. In this paper, the intended group of Kalang people is those who live in the Kendal Regency, Central Java, Indonesia. This group is part of the Kalang group which used to be near the government center of the Keraton Mataram. They moved from the central government area led by a Demang (village head) for a task of cultivating flat and fertile agricultural land as a granary for the Mataram Palace. Demang Kalang is the name of the Kalang Kendal group. The fever is a descendant and adheres to the Kalang tradition and the people it carries on hijrah (move) also adhere to the Kalang tradition. Based on the story of Kasepuhan (the elder and role model of the citizens), that in the past their ancestors were adherents of the faith by carrying out the Kalang tradition. A tradition which is an acculturation of the ancient Javanese beliefs which still believes in the power of animism and dynamism then acculturation with Hindu beliefs came from India. One tradition that they still carry out is the Obong tradition. Obong tradition is a ritual to deliver the spirits/souls of people who have passed away to Nirvana to

reach perfection. Obong is a Javanese word, if in Indonesian it means "burn", in English it means "burn". The Kalang people are actually Javanese, but because they have different traditions, they are called Javanese sub-ethnic groups. However, if seen from the history of culture and traditions carried out is an acculturation with Hindu beliefs, then there is a possibility they are the initial inhabitants of the mainland of Java. In this article we will not discuss the history and origin of the Kalang people but about the Kalang tradition and traditional space in the traditional Kalang house. Kalang traditional house becomes a place to carry out the tradition for the Kalang family. Tradition for the Kalang family, to be exact. The Kalang family has a culture that is closely related to the spaces in the Limasap house, a traditional house formation that looks similar to the traditional Javanese Limasan house.

### 2.1. Kalang Traditional House

Kalang people as a community live in groups and carry out traditions. A unique visual that can be seen in the 21st century. The tradition becomes an activity that is periodically carried out and partially when there is a birth or a family that is in kesripahan (grieving). Similarly, the tradition at the time of the process of building a traditional Limasap house that they still do as a residence. Traditionally, all of these activities are based on ancestral inheritance received by the current generation and are obediently still in the uri-uri (preserved) as a trust that has been felt in life. The belief is a soul that is still held by true Kalang people, namely descendants from both parents who embrace the Kalang tradition. Although there are also many parents who are not real Kalang, but because they still hold the belief, the tradition is still carried out. Demang Kalang Kendal group of people, residing in a desa (place/hamlet) which according to them is a desa founded by adherents of the Kalang tradition. In desa Kalang, all ancestral traditions are still carried out. Whereas other villages that were not founded by Kalang people did not carry out ancestral traditions. According to ancestral heritage, only the desa Kalang is allowed to carry out the Kalang tradition. In the village of Kalang living side by side with non-Kalang residents without any difference. In the smallest unit of Kalang people are family, they still mostly occupy traditional Limasap houses. The house is a unit that is covered by the roof of Limasap. The unit of the house is in a yard that has an arch (a hallway between houses). Lengkong serves as a path to go to the pekarangan (yard) of other families. (figure 1).

The wall of  
a neighbor's house



The wall of  
a neighbor's house

**Figure 1**

Lengkong, the hallway between houses in the village of Kalang. In a yard, there is a Limasap house, and a room under the roof of Limasap. This room is a space that is still empty without dividing the dividers. In the vault space there are four column columns called tungko. This tungko pillar is the main pillar that becomes the center of the house, while the clamp poles are around the outer spatial plane of the house and become a structural pole as well as a retaining pillar of the wall of blabak (wooden board) or gedhek (woven bamboo) material. (Figure 2);(figure 3)



**Figure 2**

*Tungko, the main column of Limasap's house*



**Figure 3**

*Limasap house with wooden frame structure and blabak wall (wooden board).*

At the front there is a terrace that is limited by the front wall and four pillars of the terrace terrace (field) fifth. The ngajeng terrace (front) is bordered by the ngajeng yard (front yard) then the neighborhood road (Figure 4).



**Figure 4**

*The yard of ngajeng's house is Limasap*

Opening the space there are three doors on the ngajeng wall (front) which is divided into three symmetrically and

right between the flanking columns. The front door uses two doors at each opening, while the other door is the back door with only one door in a position in the middle of the winging wall (back) (Figure 5).



**Figure 5**

*Openings on the ngajeng wall, three doors.*

Another opening in the form of a window that is on the right side wall and the left side with a position located between the clamp column. A type of window opening with two shutters that open out. The division of the space andangan with the insulating wall of blabak or gedhek material follows the tengen-kiwo tradition (right-left). Tengen functioned as a room for parents, while the kiwo room functioned as a child's room. The room divider is affixed to the existing column mast (figure 6). Limasap House, resembles a form of roof which in traditional Javanese architecture is known as Limasan. Although they have similarities, the Kalang people call it



**Figure 6**

*Window next to the traditional Limasap house with outward opening.*

Limasap. The mention has an explicit meaning of the mentioned five (limo) in Javanese showing the number 5, while according to the Kalang people are the area of the roof covering of the house. The five areas of the roof are a unity that cannot be separated, the intention is if one of the areas of the roof has not been fully functioning. What often happens is that the ngajeng (front) terrace roof area has not been installed, so the Limasap house cannot be said even though it has been inhabited. The position of the terrace terrace ngajeng field is the roof plane apart from the other four fields. The position of the ngajeng roof is below the end of the fourth roof (figure 7).



**Figure 7**  
*Ngajeng roof terrace whose position is located under four other continuous roof planes.*



**Figure 9**  
*Type of Limasap roof with side sloping roof*

The obligation of the Kalang people in building a traditional house is to complete the roof covering of the space andangan so that activity domestic and traditional activities can be carried out. The integrity of the Kalang traditional house is in the main room (the space under the roof which is covered by a blabak or gedhek) and five parts of the roof cover that have perfectly protected from heat and rain. The shape of the Limasap roof has two variations which can be categorized based on the width of the land being built. The width of the land is the portion of land that is on the North side or the South side. While the length of the building is not the basis of variations in the roof. The long side of the land to be built is on the West side and East side. As a whole the yard and traditional house of Kalang have a building orientation toward the North or towards the South (figures 8, 9, 10).



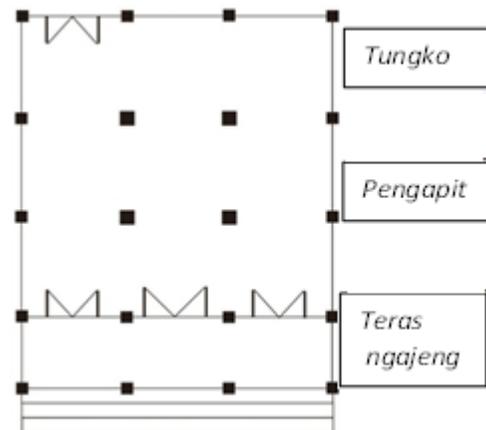
**Figure 10**  
*Types of Limasap roofs without sloping roofs are called Grojogan roofs to distinguish.*

The only difference is in the appearance of the building, especially on the roof tops. the building plan, position of tungko and the clamping column are no difference. (Figure 11).



**Figure 8**  
*Limasap roof type*

The size that determines the type of roof shape is determined from the width of the land by calculating if the width of the land is less than 9 meters, the house that can be built is a variation of the Grojogan type roof, while the width of the land is more than 9 meters, the Limasap roof becomes a variant that can be chosen. Nevertheless the selected Limasap roof variant can also be used the Grojogan variant. The point is that the Limasap variant is a form of roof that is considered to have a fancy shape with the sloping form of the roof playing on the East and West sides of the bumbungan (rooftop) meeting on the top of the roof. While the Grojogan roof shape variant on the roof (nok) is straight across from the West side to the East side (figure 9;10) [15].



**Figure 11**  
*The layout of the traditional Limasap and Grojogan houses is no different*

## 2.2. Limasap Traditional House Containers of Kalang Tradition

The Kalang people say that Kalang is a tradition. The traditions in question are traditions that are routinely and periodically still carried out. Through these traditions, the Kalang people are still uri-uri (preserving) traditions inherited from their ancestors. The Kalang tradition is closely related to the traditional Limasap house. The space

setting shows that the Limasap house accommodates tradition. Thus a close relationship between the Kalang house with tradition. Closeness mixes between traditional activities and traditional home space settings. Tradition shows activity while home shows the container/space/place for tradition [14]. In the life of the Kalang, the universe is a space in which there are several phases/parts. This phase will form a cycle. The beginning of the cycle begins with the process of fetal formation until birth occurs. The next phase is life on earth with body and soul that will end in death. Death is the separation of the soul and body. Body is a physical/body that will remain on earth while the soul will experience the transfer of space to nirvana. Nirvana is a place to perfection and will experience reincarnation to new life. Based on the philosophy of the cycle in the universe, the Kalang people will carry out several traditions that mark the phase of the cycle. The universe is a macro space, the village of Kalang is a mezo space, and the yard of the transition space to the house as a micro space. The division of space shows that there are interrelated levels in carrying out the Kalang tradition. Nirvana is a place that is not in the universe. Nirvana will be achieved through a change in attitude that draws oneself closer to circumstances detached from worldly ties. The release of worldly attachments is carried out by Kalang people through the separation of body from soul or death. The body will unite with the earth and soul towards nirvana, a state that is not in the universe. The separation of other earthly ties is to release all bondo (treasure) after death. The tradition of releasing the bondo is carried out by the obong ritual. All personal bonds will be destroyed through the burning process. The contradiction that is thought by Javanese, life-death, body-soul, good-bad. Kalang people also have the same mind at the time of death, namely: body-soul, earth-nirvana, bad-good, dark-light, is a state that has clear boundaries. Body, earth, bad, dark, is a state that can be clearly seen and felt. Soul, nirvana, good, bright, are invisible conditions that can not be seen but can be felt. In other Kalang traditions, contradictions such as those of men and right and left are very apparent, which are seen at birth. The contradiction that the Kalang people think of can also be seen in the application of the Limasap house room setting. The symmetrical pattern of spatial division is an affirmation of the two diction (Figure 11). In carrying out the Kalang tradition, the space setting is part of traditional activities. Space formed from contradictions gives meaning in accordance with tradition. The meaning of the contradiction can be seen from several traditions that are still implemented, namely: 1) Birth tradition, the space that is part of the tradition is siseh kiwo (left side) and siseh tengen (right side). In this tradition families who are accepting the presence of children carry out the initial tradition after the birth process. The mother gives birth to her child accompanied by the placenta. The placenta that has been separated from the baby (a child who is born) will be held in the ground. The burial process is carried out with rituals at home and ends with the placard. The placemats follow the lanang - wedhok (male-female) tradition. Children who are born lanang, the placenta will be closed by siseh tengen, while the placenta of wedhok children will be pendem at siseh kiwo from Limasap's house. Siseh kiwo and siseh tengen are in front of the house exactly after the front wall. The middle front door serves as a double-sided

barrier; 2) Obong Tradition, is a tradition that is carried out to deliver the souls of relatives who have died to nirvana. This tradition uses the space of siseh kiwo and siseh tengen from Limasap's house. This space contradiction shows two opposing events, namely "life" symbolized in the siseh tengen room, while "death" is symbolized in the siseh kiwo room. Thus the obong tradition is carried out on siseh kiwo. In addition to the contradictions on both sides, the obong tradition also recognizes the dark and light spaces which are symbols of life and death. "Bright" space as a symbol of eternal life in Nirvana, after life on earth. While "the dark" is a symbol for life lived in the world with all the binding problems [16]. The dark space in its implementation is a space of transition to nirvana. The room is inside the house which is called the mantenan room. The mantenan room is a room for leveling mantenan (wooden doll) as a symbol of the body. Inside the mantenan room are also placed various offerings which are agricultural products. Then the bright room is an open space without a divider, placed in the ngajeng yard (front yard). Another contradiction used in the Obong tradition is "good and bad". "Good" is a quality that exists in a pure soul without any evil deeds, being a role model for others. This holy soul after being separated from the body will go to nirvana. According to the Kalang, the sacred soul continues to be remembered by people who are still alive. "Bad" is a human nature that is constrained by world problems describing physical behavior. Badness will be buried in the ground. The body in the Kalang tradition will be buried in the ground. The traditional space setting in the Limasap house shows that the Kalang people live in a container/house that is used as a place to carry out the tradition.

### 3. Ethnographic of Obong Tradition in Limasap Traditional House

Through qualitative research with a deductive paradigm and ethnographic approach, this research was carried out. Ethnic research is carried out trying to understand the ethnic philosophy [17]. The philosophy found must be through intense communication between researchers and informants. Communication will be carried out in order to achieve the transfer of values from existing traditions [18]. One technique that can reveal explicit and implicit problems in a culture is ethnography [19]. Ethnographic research conducted will gain a deeper understanding of the rules, rules and all experienced or owned by a group of people such as language, behavior, customs, traditions and beliefs [20]. The objectives of ethnographic research are: 1) Understanding the human family. Ethnography plays a role in informing theories of cultural ties; a good technique for finding grounded theory; 2) Ethnography presents problem solving for problems that occur in society, not just a science. Ethnography will be achieved if a personal and group approach is carried out through: 1) Full enculturation; 2) Direct involvement; 3) Cultural atmosphere; 4) Sufficient time; 5) Non-analytical.

#### 3.1. Research steps

Grand tour, is the initial observation to find out the distribution of Kalang groups in Java. The grand tour found a common thread from various ethnic distribution of Kalang on the island of Java. The common thread found will indicate the similarity of tradition practiced by Kalang

groups. The stages of the grand tour are: 1) knowing the distribution of Kalang groups that can still be detected. These initial observations were made in the cities of Yogyakarta, Gombong, Solo and Kendal. from several cities that were observed, found Kalang groups that still exist in tradition and live in a grouped community. The group is located in Kendal district, Central Java, Indonesia. The reason for choosing the locus is because they still carry out the traditions inherited from the ancestors; 2) Observation of traditions performed, ritual materials used and traditional space. From several areas in Kendal district, the location of the Kalang village is found that still holds the Kalang tradition, a unique thing that is found is that they occupy the Limasap architecture. In-depth tour observation Early visual observation found traditional architecture similar to the Limasan traditional house in their dwellings. Subsequent observations sought information about traditional activities. Obtained information about several ancestral traditions that are still being carried out, one of which is the obong tradition. A tradition that has complete activities with various rituals and involves neighbors and extended family. Key informants, determining who will be used as informants to be able to provide information about Kalang traditional activities. Domain analysis, carried out to be able to find out the name or name used in an activity of a community group [21]. Steps taken: 1) Find the initial domain; 2) Analysis of the domain; 3) Arrange structural questions; 4) Analysis of the semantic relations of several field hypotheses. The focus analysis is to find the relationship between traditional activities and space as the place to carry out the traditions. The data found will be grouped in a group that focuses on certain activities and rituals. The next stage of taxonomic analysis is the grouping of several categories found in the domain that has been analyzed so that it can be clearly seen groups that have similarities in a hierarchical manner. After being arranged in a clear hierarchy and showing the closeness of the relationship, then an analysis of terms and components is found to find a causal relationship from traditional activities with the traditional Limasap house. Thematic observation, carried out in depth description of the two focus of research, namely: 1) Kalang tradition activities; 2) The Kalang tradition implementation space Constructing the findings - reviewing traditional activities with space in the Limasap house. Diagrammatic sketches showing the relationship between themes and sub themes from each category (Kalang traditional activities and Limasap house) are aids to find study themes that will be conclusions.

#### 4. DISCUSSION

Kalang people live in tradition. Tradition refers to the space that is their traditional home. Although many Kalang diction are found in Javanese manuscripts, through this research, an elaboration of diction refers to a group of people who have traditional activities. Actually the Kalang are Javanese, but have different traditions [22]. They inherited an ancestral tradition that is believed to be an alkulturation of local Javanese culture with Hindu culture from India. In Tjahjono's 1989 study conducted in Kotagede, it was found a traditional Javanese house with traditional activities carried out in the house. the Javanese house is a Javanese aristocratic home. Nobles are a group of Javanese who have a close relationship with the Palace both kinship and

closeness in the government system. In a house yard, found several buildings that have the function and activity of tradition. Space settings show that tradition is carried out in these spaces. In Javanese houses, tradition becomes an activity that cannot be separated from its inhabitants. This tradition is inherent in the activities of residents and is applied to other people who visit the traditional Javanese house. The ngajeng yard (front yard) of a Javanese house as an open Joglo-shaped building which functions to receive large numbers of guests is social in nature. Furthermore, in the yard of a Javanese house after the pavilion there is a pringgitan (hallway / terrace) used to receive guests who are few in number and more semi-private. Pringgitan is in the second building which is the dalem ageng (main house) where the owner's family lives. Pringgitan is bounded by a blabak (board) wall with three doors for the entrance to the royal palace room. Inside the palace, there is a room adjacent to the pringgitan functioned as a room to receive guests who are private and have a kinship relationship [7]. Whereas in this study also observed the lives of Javanese who are in the Kalang wong (people) community. The community is a small people who have activities in farming, raising livestock and trading in the market. In the Kalang house yard, the ngajeng yard is a field without any buildings, this yard serves as a place for drying agricultural products and a space to carry out the obong tradition. This yard also functions as an open space that can be used for social activities of children playing. The Ngajeng yard of each house does not have a permanent fence either on the side of the road or the boundaries between houses. Then there is the Limasap traditional house building which is a residence for the Kalang family. On the ngajeng (front) side there is a terrace that functions as a semi-private space for receiving neighboring guests or others. This space in the afternoon is used as a resting place after a day of makaryo (working) in the garden, trading or other activities. This terrace is bordered by the main room (the room under the roof of Limasap) which is the Kalang family room. Heading to the hallway through the blabak wall In the main room there are traditional room settings. The room is in the form of a living room next to the terrace to receive relatives or close guests, which are private. Thus between the Javanese house yard and the Kalang house yard there is a difference, namely the Javanese ngajeng yard there is a Joglo building while the Kalang ngajeng yard is an open space without buildings. Functionally, the two ngajeng yards have almost the same function, namely as a space for social activities.

#### **While the main house as a shelter from rain and heat, a place of rest and domestic activities.**

In the traditional Javanese house of dalem ageng (main house) there are several spaces that are used as private spaces, namely senthong kiwo, central senthong or krobogan for the worship of the Dewi Sri or a room for storing heirlooms, senthong tengen for bedrooms [7]. In the Kalang traditional house, home space is called a space that is an empty space without the division of space, only the blabak wall that limits and penetrates the flanking column. Furthermore, the room will be set for some space for the bedroom of the parents are on siseh tengen (right side) and siseh kiwo (left side) for the child's bedroom. In the middle room between the tungko/sokoguru pole is a room without a

wall divider that serves to connect the ngajeng room with the wingking room (back) which functions as a wasp (kitchen) and a granary room (warehouse) to store agricultural produce, seeds and tools agriculture. In addition, the living room is usually placed amben (large bed) as a resting room and will function as a space to place offerings during the implementation of the Ewuh tradition (tradition of remembering the ancestors of Demang Kalang). According to [7], a Pawon in a Javanese house is located behind the palace inside which connects with the Gandhok Kiwo and Gandhok Tengen buildings. The Gandhok room functions as a guest bedroom or relative who stays as well as the child's bedroom. The gandhok tengen room is used for men's bedrooms while the gandhok kiwo room is for women's bedrooms. The function of the royal palace room in the Javanese house is the same as the function of the marathon room in the Kalang house. In the palace room there is a private function for meditation, storing heirlooms and a special room for the Dewi Sri (Goddess of Prosperity). Performing rituals in space in the dalem ageng the Javanese traditional house has a transcendent meaning [7]. Kalang traditional house, used for domestic activities and the implementation of the Kalang tradition. The tradition is carried from generation to generation. The implementation of the ritual on the space andangan, shows that the Kalang traditional house also has a transcendent meaning [5]. Javanese tradition which is said [7], in the Javanese tradition house is used for weddings with a space setting that follows the Javanese tradition. The invited guests were placed on gandhok kiwo and gandhok tengen, while the bride and groom were in the middle position of the dalem ageng. Marriage is a great tradition carried out by Javanese families, because it is a union of two different families. Whereas in the Kalang tradition, the great tradition that was carried out was the Obong tradition, because marriage to the Kalang tradition was originally an endogamous marriage but now it has begun to turn into exogamy. Omah (house) traditional Javanese, is a traditional house inherited from the ancestors. Consciously the next generation of Kalang is still uri-uri (preserving). Although today the traditional omah Kalang has shifted to the omnacular, it still has its roots in the adhi luhung culture (valuable culture) of Javanese ancestors. Through the process of development of the era, it turns out that the knowledge system in traditional Javanese construction has been able to anticipate various possibilities of damage due to natural disasters, damage caused by insects, and due to human carelessness. The construction system which is written in the Serat Kawruh Kalang, is a guideline used to construct Javanese house building construction. The development starts from the ownership of wood, the processing process, the construction system to the prevention system against damage [10]. The construction of Javanese houses has four core columns made of wood, in the center of the building. The four columns are called sokoguru which are placed at the bottom of the umpak stone (the bedrock of the column) while the upper part is a intercropping beam which functions to unite the four columns of the sokoguru. Intercropping beams have several types there are single and double (more than one stack). In the sokoguru will be connected with a clamp beam through blandar wood. On top of blandar wood there is a transverse wood and wood

battens as a base for laying gentheng (roof) [10]; [7]. Kalang traditional house has the same concept and connection system for wooden columns as traditional Javanese houses. The diction to call the connection is different like the sokoguru in a Javanese house called Tungko in the Kalang house.

## 5. CONCLUSIONS

### 5.1. Javanese traditional house and Kalang traditional house have similarities, among others:

#### 1. Tradition House

The space in a traditional Javanese house and a traditional Kalang house is a place to carry out tradition.

#### 2. Building materials and structures have similarities, namely:

- Has a core column in the middle of the building. The column consists of four support columns.
- Squeezing columns surround the main column with smaller dimensions.
- Building materials used using wood.

#### 3. Domestic activities

Generally Javanese traditional houses and Kalang traditional houses are also used for domestic activities with all life activities.

### 5.2. The difference between traditional omah Javanese and traditional omah Kalang is:

#### 1. Room settings

Spatial settings from following traditional activities so that differences occur.

#### 2. Space function

The space used for tradition is different because each tradition carries out activities with different spatial functions

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