

The Transcendent Meaning of Traditional Architecture

(Traditional Ethnography of Kalang in Traditional Architecture
Limasan in Kendal District-Central Java-Indonesia)

Prabani Setiohastorahmanto,

Student of Doctoral Program of Architecture and Urban Science,
Diponegoro University Semarang, Indonesia

Sugiono Soetomo,

Lecturer,
Department of Regional and City Planning,
Faculty of Engineering,
Diponegoro University, Semarang, Indonesia

Agung Budi Sardjono,

Lecturer,
Department of Architecture,
Faculty of Engineering,
Diponegoro University, Semarang, Indonesia

ABSTRACT

House is a basic need for humans especially those who are already omah-omah (married). When a person/someone needs a house, certainly many considerations made for a preference then he/she will meet a figure who is considered capable to realize his dream. There is negotiation about the development process. If it is agreed, then the owner will prepare everything for the beginning of implementation. The Javanese build houses through several traditions and rituals that accompany the design process. The above process is commonly done by the Javanese, although the built is a modern house with the taste of the present. Now a days, in modern times, are rarely found people build traditional Javanese houses with a variety of traditional considerations, using intact Javanese traditional calculations and in indigenous villages still practicing ancestral traditions. Village (place) Kalang is a Javanese sub-ethnic village known as the Kalang wong (people) group. This group is considered strange by some Javanese because it still carry out the tradition of Kalang. This group, one of the traditions is building a house of Limasan Java (Limasan architecture) and they run village management with tradition. The process that some people find complicated and inconvenient, but inner peace becomes the hope of the group. Through ethnographic techniques in the deductive paradigm, it is found the relationship between planning and design of Limasan architecture with traditional Kalang village as follows: 1) Limasan architecture is a house that is considered suitable and can accommodate the tradition of Kalang; 2) The process of building a house involving figures who understand about the culture and traditions of Kalang; 3) The Limasan house of Kalang a transcendent meaning in the context of the tradition of Kalang in the village.

Keywords: Ewuh, Kalang, Limasan, Obong, Omah.

INTRODUCTION:

Omah-omah (marriage) is a noble stage to unite two large families in a bond tradition. *Omah-omah* is derived from the word *omah* (house), a noun that points to a dwelling for the Javanese. Although it means only shelter under the tree (Prijetomo, 1999).

The meaning contained shows the robustness of trees supported by the main stem, branches, twigs and leaves. Similarly, a house with a main pole, *blandar*, *usuk* and *reng* (wooden roof structure) is commensurate with the shade of a tree, indicating that the Javanese *omah* is a logical analogy in the thinking of the Javanese. In real life

omah is not just a shelter but the house of Java is inseparable from the concept of territorial control and the expression of domesticity of its inhabitants. In the framework of domesticity, a house is a nucleus that forms a domestic domain bound by spatial closeness, activity networking and understanding of shared meanings (Santoso, 2000).

In its function as a shade, *omah* is a place to settle for self-actualization, both personal and social. Understanding the House is like/is the same as understanding the life of a cultural group (Tjahjono, 1989). Javanese society inherited tangible and intangible culture holds the tradition as its current responsibility. But along with the passage of time, tangible culture increasingly feels faded where the house is more and more diverse in the form, function and type of space. In the process of designing the house, Javanese people always involve the Javanese tradition to follow the process of the establishment of the house, this is actually a Javanese intangible culture that is still being implemented. In the future, Javanese *omah* is getting left behind because of many people's considerations and preference towards the shape and because the land are not wide

In modern life with rapid advances in all aspects, people's preference for traditional homes becomes something that is considered strange and rare today. But there is a Javanese sub-ethnic group known as *Kalang wong*, their lives still close to the *Kalang* tradition, providing attachment, as well as being a reference of their ancestral heritage, to survive in tradition, despite many other choices outside their traditions and culture A tradition that still guides their lives one of them is the tradition of building a house for children who have been *omah-omah*. The provision of a new home becomes the responsibility of the parents when the child has grown up. As well as, the type of house that will be provided certainly not be separated from the culture that is still attached *wong Kalang*. The traditional Javanese house, of *Limasan* is their initial preference. This shows that the culture of *wong Kalang* is still inherent in their lives. According to Ronald, (1988), the Javanese view of life is reflected in the way of living and choosing shelter, including the ability of the place to accommodate the needs of beliefs, increase knowledge, accommodate social ethics, and aesthetic sense.

To go to the process is not a sudden but this is a process that has the depth of knowledge. In planning and design of the architecture, there is a planning strategy, not only based on general standard, but must adapt to local environmental conditions, in this case concerning spatial planning, building typology, and the selection of building materials (Rejeki, 2007). In fact, the similarity of mindset in society will bring up similar buildings. Similar patterns of building, and cultural background bring up traditional architecture. This is the case with the settlements of the *wong Kalang*, which are actually Javanese with several different traditions. Although, the Javanese culture lies in a paradoxical position, because it embraces the centralistic culture of the palace, as well as the culture of the common people. But this paradox then becomes interesting to be studied continuously so that found boundaries and descriptions that can describe about Java clearly (Priyotomo, 2004).

This *wong Kalang* group is indeed an ordinary society which is far from the centrality of the palace, although it is said that in the past, this group is part of the Mataram kingdom which er assigned to guard the royal elves. At this time they are far away from the centrality of the palace and become ordinary people, but obedience and adherence to Javanese culture is still implemented in the village of *Kalang*.

The planning process and residential design within the village of *Kalang* raises the problem and the research questions are: 1) What are the preferences of *wong Kalang* against *Limasan* architecture?; 2) What is the context of *Limasan* architecture with the village of *Kalang*; 3) What does *Limasan* architecture mean for the village of *Kalang*?

ETNOGRAPHY OF KALANG TRADITION:

Rapoport (1977) says that people doing ethnic research will try to understand the ethnic philosophy, then Rapoport (2005) emphasized the importance of intense communication between researchers and informants in order to achieve the transfer of values from existing traditions. Through ethnographic techniques according to Spradley (1980) ethnography is a study of culture, both explicit and implicit, while Creswell (2014) says that ethnographic research can be done to gain a deeper understanding of the rules or rules experienced or possessed by a group of people language, behavior, customs, traditions and beliefs. Furthermore, Spradley reveals several objectives of ethnographic research: 1) To understand human clumps. In this case, ethnography plays a role in informing the theories of cultural bonding; offers an excellent strategy for finding grounded theories; 2) Ethnography is aimed at serving human beings, ie, presenting problem solving for problems in society, not just science for science.

The application of ethnography to a settlement in Kauman Semarang demonstrates that the traditions of the community give meaning important to the settlement environment, creating positive activities and able to counteract the negative activities that can damage the next generation. Through ethnography it is found that

many specific activities exist only in certain environments and can be found in other areas with different activities (Suprapti, 2010).

Thus, it is necessary to have intense communication between researchers and informants in certain ethnic groups. To achieve the above objectives, the informants who meet the criteria are required full enculturation, direct involvement, cultural atmosphere, adequate time, non-analytical.

RESEARCH STEPS:

Grand tour, is a preliminary observation conducted to find a common thread or linkage between the distribution of various ethnic *Kalang* in Kendal District. The common thread will show the similarity of traditions performed on the *wong Kalang* group. Among the groups of *wong Kalang* who still exist in three Subdistricts spread in sixteen *dukuh* (hamlet), have the same tradition because they come from one same leader and known as *Demang Kalang*. The first grand tour, a preliminary observation of the commonalities of their tradition in social and cultural life. These early observations were conducted to find the groups that still exist and which still fully carry out the *Kalang* tradition. Among the sixteen hamlets, *Dukuh Lumbu* is selected, located in Lumansari Village. Second, observation of tangible and intangible cultural characteristics. *Lumbu* hamlet is a village that still holds the *Kalang* tradition, an uniqueness is found that, they occupy residential with *Limasan* architecture and implement the tradition of *Kalang* in *Limasan* architectural space.

Mini tour (In-depth observation), from the early observation found *Limasan* architecture is used as a space for domestic activities and space to practice *Kalang* tradition. In-depth observation is conducted on the activities of *wong Kalang* when carrying out the tradition in the process of constructing buildings with *Limasan* architecture and the subsequent stages of designing. The planning stage is an early stage requiring various cultural and tradition considerations in order not to break the tradition. This planning requires several competent and people who are considered to know about the culture and traditions of *Kalang*, among others: 1) Head of Carpenters (*Pande Kayu*); 2) Good day count expert (*Pande Petungan Dino*); 3) House count expert (*Pande Petungan Omah*).

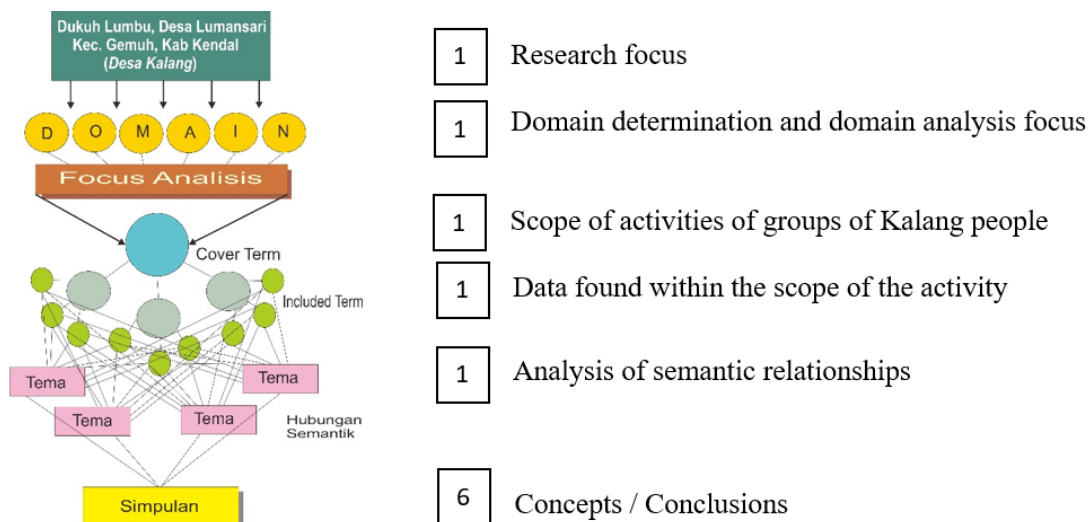
Meanwhile, designing is a thing that is considered strict in managing the time so as not to expire (beyond the deadline) which has been taken into account in the planning. Each *pande* will continue to oversee the development process and as a tradition consultant in the design process until the final process of development. In this mini tour will be used ethnography techniques related to planning process and design of *Limasan* architecture, group of *wong Kalang*. Deep observation is done through the following stages:

Determining Key Informants, is important in qualitative research. Informants are determined by several conditions, namely: a true *wong Kalang* means is *wong Kalang* who has his parents Original offspring/descendant of *Kalang*; Living in the village of *Kalang* since birth; still carrying out the *Kalang* tradition. Domain Analysis, according to Spradley (1980) needs to take some steps to find out the domains in the tradition for easy classification. 1) Find the initial domain that will be used to find commonly used domain names; 2) Analyze existing domains and look for other domains to be used to find field hypotheses; 3) Compile structural questions to find answers to research questions; 4) Analyzing the semantic relationship of several field hypotheses to find the meaning of the relationships that exist in the culture.

Of the four steps will be arranged semantic relationships of domains found in several sub domains that have a role in determining the meaning of space from the *Kalang* tradition in *Limasan* architecture. From the analysis of this domain will be done the next stage of the phase of focus analysis, from some data that has been found in the domain that shows the relationship between traditional activities with *Limasan* architectural space. The next stage is the taxonomic analysis, a grouping of several categories that have been found in the analysis of the domain and that has been done focus analysis so that it can be seen clearly groups that have similarities in a hierarchy. Once this is arranged in a clear hierarchy and shows the closeness of the relationship, then will be analyzed in two stages: 1) Analysis of observation, at this stage the important thing is when conducting interviews. The meanings of the various terms found during the interview will be answered in terms. The terms found will probably be the same as the commonly used terms or may have different terms; 2) component analysis, is a systematic search for the meaning components of each stage of the planning and design process of *Limasan* architecture.

Thematic observation is done by in-depth description techniques, concerning two research focuses, namely: 1) *Limasan* architectural planning; 2) *Limasan* architectural design; 3) Tradition *Kalang* in building a house. Themes will relate to the focus of the research formed in the thematic. To find out the emerging themes, the observation is done through direct involvement of researchers in tradition, interviews and shooting/video to find out the emerging themes. Grouping of data, data that have been obtained from the observation and interview will be included in the group of themes that have been compiled

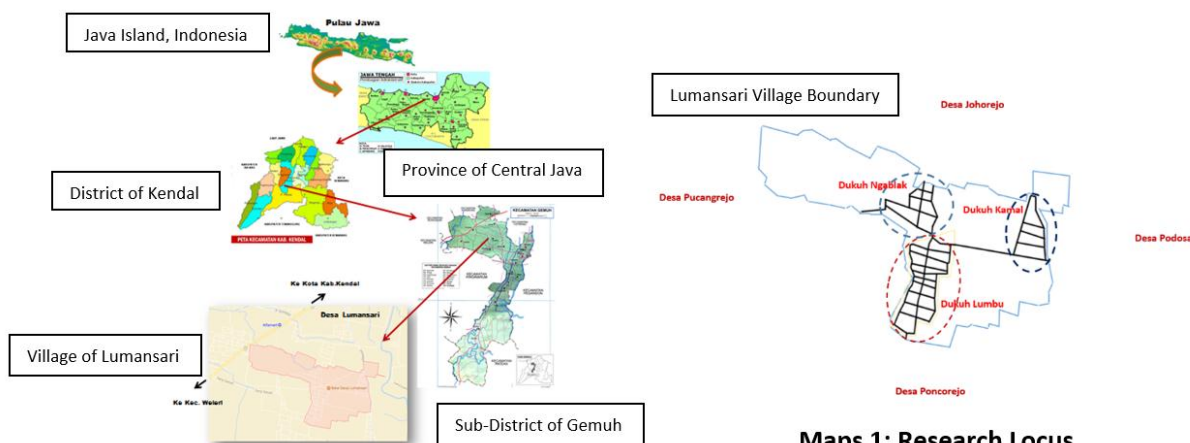
Constructing the observation results, once the required information has been met, the required cases are sufficient, the next step is to construct the results. At this stage, a diagrammatic sketch showing the relationship between the themes and sub themes of each category, is a tool for finding the study themes that will be concepts/conclusions. With these concepts/conclusions will be found answers to research questions through semantic relationship analysis.



Scheme 1: Ethnographic steps
Source: Prabani 2017

Lumbu Hamlet, Lumansari Village:

Lumbu Hamlet is the village of *Kalang* which is majority of ± 90% of the populations are *wong Kalang*, this is the most compared to other Hamlets which is also Village of Kalang (place, the term Hindu Bali) in Kendal District. With the status as *Desa Kalang* (village founded by *wong Kalang*), all traditions of *Kalang* are implemented within the scope of the village.



Maps 1: Research Locus
Source: Prabani 2017

Ethnographic Findings:

From the results of observation and analysis found several things as follows:

Structure and Limasan Architecture Space:

Wong Kalang feel comfortable living in *Limasan* house, it is revealed in some of people’s expression in Lumbu Hamlet, Lumansari Village, Kendal Regency, which is the village of *Kalang*. The dwellings at Kalang village is in the form of *Limasan* (*Limasan* type) In general there are two types of *Limasan* architectural variations that can be found. First is *Limasan* Architecture, which is also called *Limasan* roof. While the second is the *Limasan Grojogan*, the so-called *Grojogan omah*, it is a variation of *Limasan* roof which has a so-called *bumbungan/nok atap* (roof top) straight without slanting on the right side. Unlike the *Limasan omah* which on the right and left of so called *bumbungan* there is a bend with a small roof area.

In the structure of the building, also found two types of building frame structures that support the *Limasan* roof. The first is a building frame that has a *tungko* (*soko-guru*) (four main pillars) as the core support of the building and surrounded by a wooden pole. The "*Tungko*" found varies in the connection system over the *tumpangsari*, namely the *single-tungko* unifying beam at the top of a single simple, and the double *tungko* unifying beam. In simple unifying beams used simple construction with elbow beam reinforcement on *tungko* and upper beam; a single unifying block is used the connection technique of pegs and holes that unifies all four *tungko* and is only locked with transverse pegs. Whereas the double/stacked unifying beam is the unifying structure of *tungko* with the wooden connection technique composed and interlocked.

The second *Limasan* building structure is a pole structure which is evenly divided into four longitudinal and transverse rows, forming a square of either widened sideways, extending backward or forming a square.

The space formed under the *Limasan* roof and *Limasan Grojogan* is an *andangan* (empty space) covered with "*blabak*" wall (wooden planks). On the front side there are three doors with each opening having two shutters (doors), on the back side there is usually one door, and on the right and left side there are only windows. The division of space *Limasan* architecture, setting the space, follow the *Kalang* tradition associated with cosmology, gender, space functions, hierarchy of space, family member status and many spatial traditions governing it.



Photo 1: limasan house type
Source: Prabani 2017



Photo 2: limasan grojogan house type
Source: Prabani 2017

Limasan Architectural Planning:

In tradition of *Kalang*, the form of parental responsibility after their children marry is to build a house for them. The house to be built, according to tradition, must be on the right side of the parents' house, in the form of *Limasan* architecture with the space *andangan* (empty space) with the surrounding wall made from *blabak* (planks/wooden board). In the planning process involves village leaders, namely: 1) *Pande kayu* (timber expert) is the chief of builders, especially the carpenters who will be tasked to lead and as a wood construction expert. The *pande kayu* will be responsible for the process of timber selection, construction, and implementation schedule, in accordance with the culture and traditions of *Kalang*; 2) *Pande petungan dino* (*expert day determination*), is a figure who has expertise in the field of determining good day to implement the design of *Limasan* architecture, the determination of this day based on consideration of *dino weton pasaran* (birth days in Javanese Calendar) children or parents and also some other *dino weton* which is still considered to affect the life of the child/owner; 3) *Pande Petungan Omah* (expert in the determination of house building) is a figure who is familiar with house and traditional architecture calculations of *Limasan* Java, ranging from wood type, building width, height of building, column, column placement, building orientation and some things related to traditional *Limasan* house. In particular, this *pande* can work after he has a good day recommended by *pande petungan dino*. This *pande* is responsible for determining the location of the first column to be installed, as there are 16 columns present in the *Limasan* architecture, and determining the start time of installation, and then he will do the same in the installation of other columns. Furthermore, *Pande* will determine *ubo-rampe* (equipments) for *sajen* (offerings) during the design process.

The *Petungan* (calculation/days, time determination) is as the schedule of the implementation of the design, which must be kept by the wood *pande* and all its *batir* (the helpers). If the design process exceeds the time limit or and has not been completed, then the work must stop and will proceed with the calculation/determination from the beginning again.

Limasan Architecture Design:

The design process is heavy work that requires full concentration because it is based on *petungan dino*. In the process of designing these three figures, which play an important role in the planning process, will jointly monitor, remind each other and coordinate to complete the work. The aim is to avoid violations of tradition. As in the previous discussion, *Limasan* architecture built here is *andangan* (empty) without the sealing room so that *pande kayu* will try to finish until the stage *andangan* completed. In this design process will involve many local people, for things that are considered heavy and require a lot of energy, this is known as *sambatan*. Some technical timber work, especially wood connections, requires special attention due to the predefined rules of the *Kalang* tradition, but nevertheless, the logical thinking of *tukang* (handyman) is very important, when real connection problems are found beyond logic.

In essence, traditional architecture can be seen from several aspects that are still survived and maintained by society because it has a philosophical value that provides value in life. but over time there has been a degradation of some volatile values.

Changes to traditional architecture are often found in building facades, materials, colors and ornaments. this shows that traditional architecture changes according to the times (Sardjono, 2015).

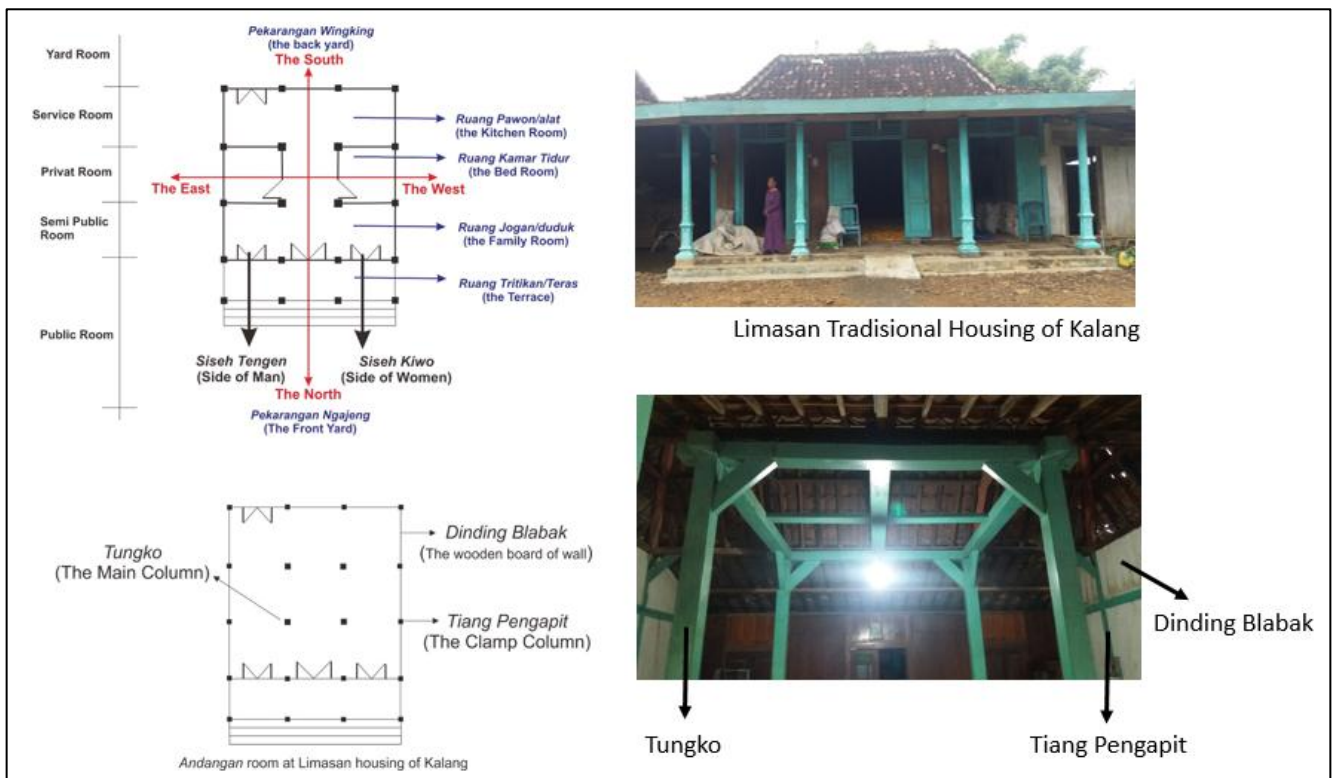


Photo 3: Andangan Room and Limasan Architecture Structure

Source: Prabani 2017

Limasan Architecture Accommodates Tradition of Kalang:

The *Kalang* traditions that are still implemented by *Demang Kalang* group (*Demang* is the name call of *Kalang* leader) Lumbu Hamlet are: 1) The *Sajen* tradition, a tradition carried out by the *Kalang* people offering something to the ancestors. The offering is in the form of wealth from his daily business such as farming, raising livestock and working. These offerings are made in the form of food placed on a plate, as well as drinks that are usually coffee, and snacks, fruits and cigarettes represent tobacco produced from agriculture. These offerings are usually placed in *ambens* (wide beds) which are usually placed in the *pawon* (kitchen). Offerings are made to commemorate or request something so that the request is approved and granted by the ancestors; 2) The *Ewuh* tradition, a tradition carried out by the *Kalang* people periodically during a year. The tradition can be carried out three to four times a year depending on the calculation of the *petungan dino* (Javanese calendar day). This *Ewuh* tradition is a tribute and gratitude to *Demang* (their leader in the past). The *petungan dino* refers to *weton/pasaran* (Javanese birth

day) of the first *Demang* and second *Demang*. The tradition is done by making offerings in the morning before sunrise and the evening after sunset. The offerings are in the form of foods and fruits, they are arranged in one plate and there is also a glass of drink. One offering is a representative of one individual in the family. *Mantra* (prayer) then will be recited on the offering to give thanks and ask for salvation for individuals who are still wandering in the world. The offerings are placed in the *Tungku* furnace room, the *Pawon* (kitchen) room, the water room, the living room, and the barn. These spaces are considered the core of human life and they have meaning; 3) The *Obong* tradition, the *obong* tradition is a tradition of burning goods belonging to deceased relatives. This tradition is carried out in two stages: the *obong* tradition *pitung dino* (seven days) and the tradition of *obong mendak setunggal* (one year) the death of a relative. The purpose of this tradition is to burn all the equipment owned by deceased relatives such as clothes, farming tools, mattresses and various items. In this *pitung dino* (seven days) *obong* tradition, the deceased's belongings will be burned, this *obong* tradition is held at 1:00 a.m. in the afternoon, this begins with the recitation of the *mantra*/prayer and the *nyangoni* (give supplies) ritual by the *dukun sonteng* (*sonteng* shaman). While the *obong* tradition of *mendak setunggal* is a continuation of the *obong* tradition of the *obong pitung dino* tradition by burning equipment belonging to the deceased that has not been burned and burning new *sandangan* (clothes) given as supplies for the deceased to *nirwana* (nirvana). In addition there are also *mantenan* (wooden dolls that resemble humans) as symbols of the deceased's body. Before carrying out the *obong* tradition, the *mantra*/prayer is recited and there are also rituals *nyangoni* led by *sonteng* shaman. This *obong* tradition is carried out in the early hours of 3:30 a.m. and the peak of the burning ends around 5:00 p.m).

4) The *Grebeg* Village Tradition. It is a tradition of the village of *Kalang* by doing village cleaning. The purpose of this tradition is to thank the ancestors for the blessings given to the citizens for all their activities in the past year. This village *Grebeg* is held once a year every *suro* month/big month in the Javanese calendar. *Suro* month is the first month in the Javanese calendar, *Suro* month is the beginning of the Javanese new year. In the village *grebeg* tradition, puppet shows are usually held which are generally displayed throughout the night (from the night after sunset) to early morning (dawn). But at this time, the duration of the puppet show began to be reduced due to considerations of cost, security, and time that took a lot of energy. *Wayang kulit* (puppet shows) performances are currently conducted briefly with a duration of about two hours. The theme/storyline is taken from the social problems that occur at this time, and the dialogue is played by puppet characters. Although this performance is short, the message of the story can be accepted and understood by the people, as a material for self-introspection. In addition to the short *wayang kulit* (puppet show), sometimes it is also done recitation of the Qu'ran holy book/meeting of Muslims which contains religious lectures to strengthen the faith of muslim citizens towards the teachings of *Islam*, which is currently majority adopted by the residents of *Kalang* village

The village *grebeg* tradition began in the morning by cleaning up the village graves, cleaning the village environment, cleaning the yard, then in the afternoon there was a village parade/carnival which aimed to show various village activities in various clothes/costumes. The culmination of the village *grebeg* program was the performance of puppet shows or *pengajian* (recitation of the holy book/meeting of Muslims which contains religious lectures). These four traditions are a legacy of their ancestors who were influenced by Hindu culture in the past. With perseverance, obedience, and spirit of togetherness, all traditions are carried out within the scope of the village of *Kalang*. The interesting thing about this tradition is that it is *Limasan*. Javanese architecture is considered able to accommodate their tradition with the setting of space according to the tradition of *Kalang*. The suitability is traced to the tradition of traditional *Limasan* houses they inherited and is still being carried out to date. The *Limasan* house is built with tradition, providing space/place for people to carry out traditions. According to the *sonteng* shaman *Mak Wariyah* and *Mak Kubro* (mother), the *limasan* space gives meaning to the *Kalang* tradition, the position of the space divided symmetrically gives the formation of the *siseh kiwo* (left side) and *siseh tengen* (right side) which each part has meaning for the life. *Siseh kiwo* is a part that is intended for those who have died, while *siseh tengen* (right side) is a part of the house that is intended for people who are still alive. This was demonstrated by the *obong* ritual which was held in the *siseh kiwo* (left side) space, starting from the *matenan* space (the symbol space of the body), the spell space to the *obong* space which was on the left side of the *limasan* house.

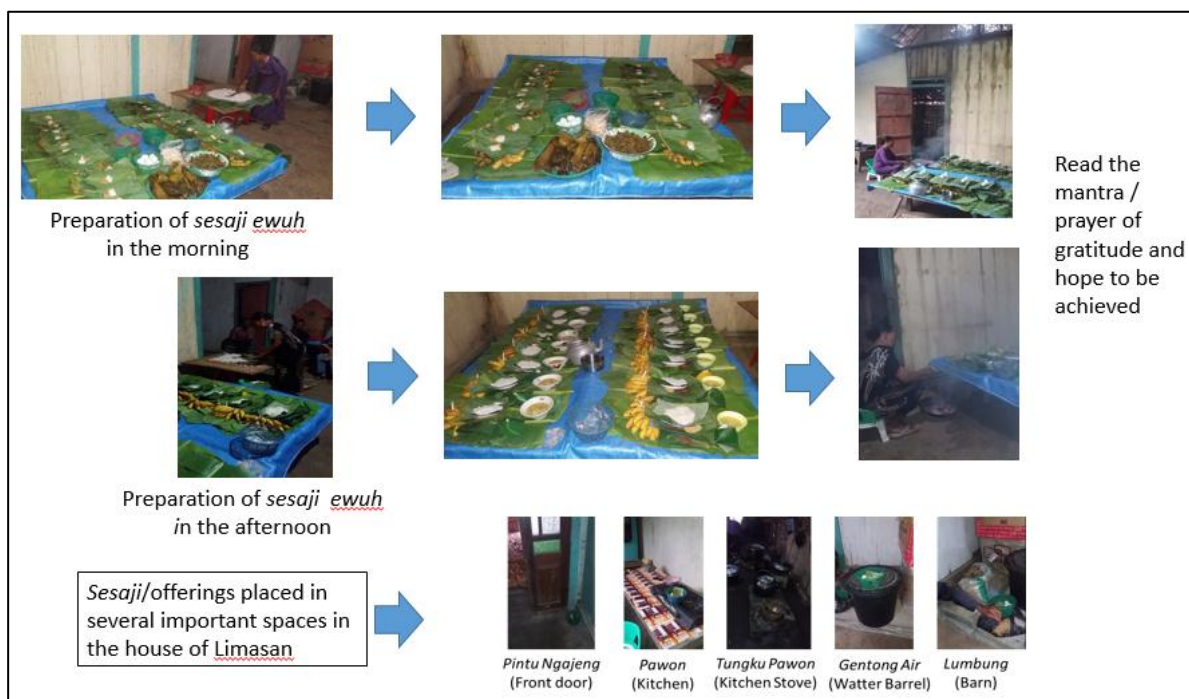


Photo 4: The *Ewuh* Tradition

Source: Prabani 2017



Photo 5: The *Obong* Tradition

Source: Prabani 2017

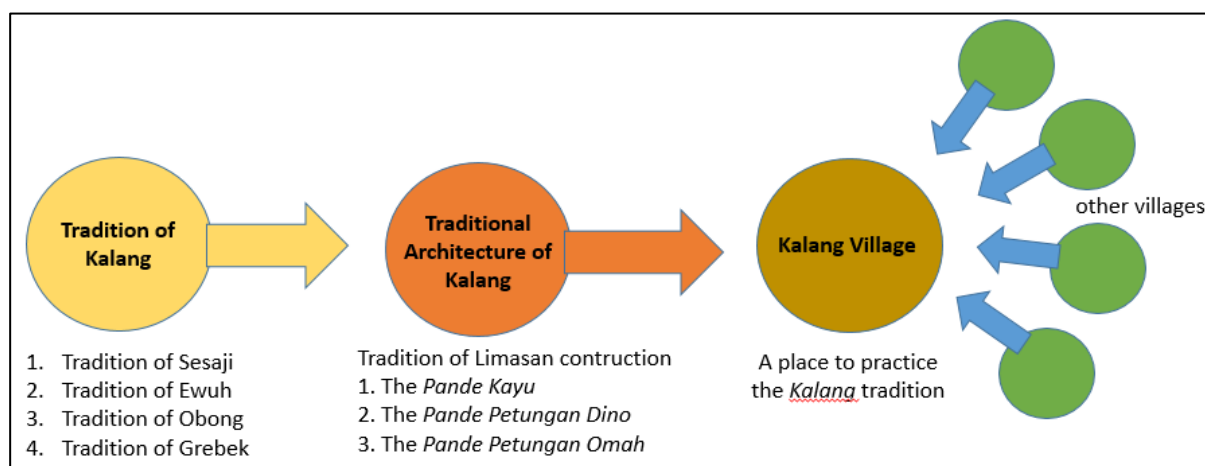
Limasan Architecture as Accommodate of Kalang Tradition:

The *Kalang* tradition carried out in the *Limasan* architecture must be carried out within the scope of *Kalang* village (the village established by the *Kalang* people and consistently carrying out the *Kalang* tradition). The point is that not all people of *Kalang* can carry out traditional traditions wherever they live. This requirement needs to be understood because this is the concern of the *Kalang* people for tradition. Other neighborhoods or villages are not recommended to carry out the *Kalang* tradition, even though there are citizens who are *wong Kalang*. This means to respect neighbors who do not adhere to the same tradition. As adherents of the *Kalang* tradition, those who want to carry out the tradition can contact relatives or people who are in the village of *Kalang*. This shows that the kinship of people is limited in tradition and bound to the same ancestors. Limited in the tradition is meant that people often have the same tradition as their boundaries as a descendant from the *Kalang*. Likewise, this kinship originates from one ancestor who is the same because he adheres to the same tradition. Thus, despite having separated and scattered in various regions of the world, the *Kalang* tradition

unites them in traditional activities that can be carried out in the village of *Kalang*. According to the shaman *sonteng Mak Kubro*, the implementation of the traditional tradition must be carried out in a remote village, this is intended as a form of respect for the ancestors, and respect for relatives who still carry out the ancestral tradition. Furthermore *Mak Kubro* said that *Kalang* people have concern for heterogeneous environment, the meaning is the implementation of the tradition of *obong* outside the village of *Kalang* will disturb other residents who do not implement it. This concern and tolerance are thought by their ancestors to maintain togetherness both in the village and outside the village of *Kalang*.

Kalang Village as a Boundary of Tradition:

The *Kalang* tradition implemented in *Limasan* architecture must be implemented within *Kalang* village (the village established by the *Kalang* people and consistently carrying out the *Kalang* tradition). This is the need for people to the tradition. Other neighborhoods or villages are not encouraged to carry out the *Kalang* tradition, although there are residents who are descendants of *Kalang*. It is meant to honor neighbors who do not share the same tradition. The village as reference tradition *Kalang*, although *Kalang* tradition is only implemented in the village of *Kalang*, but the village of *Kalang* should accommodate its group that is outside the village to carry out their traditions. Here is the role of the village of the brothers and sisters from outside the village. The lifestyle of this *Kalang* group continues to this day. Although the group of people generally have embraced Islam. Their ability to separate religion and tradition is a decision to keep the tradition, so it is said that the sub ethnic Javanese have their own culture.



Scheme 2: the relationship between tradition, architecture and village of kalang

Sumber: Prabani 2018

DISCUSSION:

1) Limasan architecture in the context of Kalang Village:

Limasan architectural typology belonging to the *Kalang* group can be identified as two, *Limasan* and *Limasan Grojogan*. Determination of the *Limasan* roof shape defined by the *Kalang* group is the sum of five roof areas, which are said to be *liman-sap*, this terminology is similar to what is said in *serat kawruh griya* (Mangundarma, 1836), but further research is needed. The structure of the building with wood material still dominates *Limasan* architecture. While the setting of space has *Kalang* cultural characteristics that are arranged according to tradition whose context is gender and individual life. The context is believed to be part of the tangible culture of the ancestor. The context between *Limasan's* architecture and the village of *Kalang* is reflected in the setting of the village environment that follows the culture and tradition. The setting of the cultural environment is only for a particular group and way of life, it has significances and typics that distinguishes the group from others. Between the way life and the symbolic system become part of the group's effective strategy in its ecological setting (Rapoport, 1980). This shows that group identity arises from characteristics and typics that give different nuances from their culture, tradition, or ritual. In the context of local wisdom, according to Geertz (1992), is an entity that determines the identity, dignity and human dignity in the community. It is said that because local wisdom has become a tradition-physical-culture, and hereditary became the foundation in shaping the building and environment of the people in Indonesia (Antariksa, 2009). *Limasan* architecture becomes the group identity which is the estuary of the tradition gives a big influence on

village management and management. *Limasan Kalang* architecture is an artifact that shows identity. But the identity is incapable of being understood only from the physical but also the tradition that animates its identities. Through the *Limasan* architecture, territorial borders clearly show domestic activity and tradition in a controlled sphere. While in the village environment, territorial boundaries become less clear where the architecture *Limasan* began to penetrate new areas of the village that has been formed. This will bring up an area that is said to be a development area. So it will bring up the meaning as expressed by Mangunwijaya (1995), that there are levels of meaning and value owned by a place, meaning there is the most important, some less important, some even no value at all. Understanding the image and value possessed by a place, can be a guide in architectural design. It is a manifestation of the role of architecture in shaping and coloring the growing culture in society. Is that so in the tradition in the village of Kalang? The village of Kalang has the same position within the boundaries of the region, the development of the village into a form of extension that is still within the scope of tradition, *tradisilah* which limits the village boundaries. The limit will be seen when tradition is fully implemented and involving groups of Kalang people. While the administrative boundaries set by the government become a real boundary for the orientation of village development.

2) Planning and Design:

The tradition that continues to do the *Kalang* group shows the existence of Javanese culture that is still implemented in modern times. The process of planning and design of traditional architecture, as ethnic architecture, shows the totality of sub ethnic groups of Java are still embedded in the culture and tradition. The totality shows a dimension of the Javanese who hold firm responsibility to avoid deviation. Timeliness shows exemplary responsibility for the task given. Simplicity in design shows the behavior is not wasteful and *narimo* (receive what it is) as part of gratitude to parents and ancestors. This is in line with Mulder (1984) opinion, the Javanese view of life emphasizing inner tranquility, harmony and balance. *Narimo's* attitude places individuals under society and society under the universe. With traditional planning and design, it creates an order of the environment that is arranged in the context of tradition. According to Rapoport (1969), in traditional architecture can be found patterns of different settlement arrangements, with a certain degree of sanctity. This shows the influence of culture and the environment on traditional architecture. The pattern of the settlement environment shows the context with the macro environment that shows harmony and balance. The planning process that follows tradition brings out the traditionally based spatial plan. The shape and the setting of the space gives rise to differences on the basis of the tradition behind the artifacts. The recurrence of the planning process on other artifacts shows uniformity that is considered to have reached a balance between the individual and the natural environment. Prijotomo, (2010) emphasizes that traditional architecture arises from the adjustment to nature and climate. This shows the balance in accordance with what has been done by the *Kalang* group. The design shows the oversight of the deviation of a balanced culture and tradition. Small adjustments that occur in construction or other things that are considered less logical on the tradition is a form of negotiation on culture and tradition. The ultimate goal is to refine the existing balance and bring about a more realistic balance. Geertz (1992) states that Javanese culture is an aristocratic culture (kingdom) with agrarian background (agriculture). But in the religious aspect, syncretic coloring the process leading to the stability of religion that is currently believed that Islam is already mixed with Hinduism, Buddhism and Javanese belief (*kejawen*). This process is owned by the Javanese to find what is considered logical and realistic. According to Thohir (2006), North coastal communities have an egalitarian character, open and straightforward. Planning and design in the arrangement of the environment that begins with the scope of architecture *Limasan* (micro) become the initial guidance to regulate the balance of man with nature in the wider scope (macro)

3) The Meaning of *Limasan* Architecture For *Kalang* Village:

As a village environment that still carries out the *Kalang* tradition, the village layout affects traditional life. The traditional architecture of *Limasan* with the simplicity of form and setting of space *andangan* (empty) has been able to provide peace of life for the inhabitants. Happiness is valued in the form of tradition that can still be carried out as a thanksgiving for everything that has been received at this time. Domestic activity and tradition can run side by side in the protection/cover/shade of *Limasan* architecture, the philosophical meaning that feels sheltered under the tree (Prijotomo, 1999), gives deep meaning to the life of *Kalang* people to be able to fill life under the shade of *Limasan* architecture. Although it has been far from the centralistic of the palace but protection from ancestor *Demang* (name call of leader *Kalang*) become a life guide that can continue to be inherited to the group of *Kalang*. The meaning of *Limasan* architecture is only limited to the individual, but the meaning feels strong in the soul if it is within the broad scope and togetherness in the village of *Kalang*.

Limasan's architecture also provides the meaning of harmony between the individual and the environment (social and natural), individual with the activities of the domestic and the individual with the traditions (transcendent) activity Three balances are integrated in the *limasan* architecture.

While the meaning of *Limasan* architecture in the context of *Kalang* village shows the social relationships that are bound in a tradition that is able to accommodate traditional references.

CONCLUSION:

- 1) *Limasan* architecture is a house that is considered to accommodate the *Kalang* tradition. The compatibility between *Limasan* tradition and architecture will be seen when tradition is implemented and the *Limasan* architectural space setting shows its function.
- 2) The culture of building the *Limasan* architecture through a traditional process involves figures who understand the culture and traditions of *Kalang*. Culture and tradition are guidelines that aim to reduce deviations, but logical negotiations are important in the formation of a new balance. The new balance shows the openness of *Wong Kalang* in cultural change and development.
- 3) The *Limasan* house for *wong Kalang* a transcendent meaning in the context of the *Kalang* tradition in the village. *Kalang* Village is a tradition that has the power of individual support to carry out tradition and accept tradition references from individuals who are separated from *Kalang* village. *Kalang* Village has transcendent power to accommodate tradition through *Limasan* architecture.

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