

The Effect Of Functional Transformation On The Joglo Traditional House Concept

(A Case Study of Muncul Jaya Restaurant)

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Abstract-There are many philosophies that build upon a Joglo traditional house in its era, from the decided location, building orientation, manufacturing period, differentiating the sections and ornaments that decorate the house. Unfortunately, this phenomenon is hardly to be found in this digital era nowadays.

Muncul Jaya Restaurant was built by ethnical concept in the shape of Joglo traditional building. It is very attractive in the middle of this modern architectural works. Joglo is used to be a resident-able house but it is adapted to be a commercial purpose which is a restaurant. This functional transformation leads to the needs of the reseach about Joglo as an original traditional house.

Along with quantitative paradigm and self-interpreted analysis, the researcher is trying to find the conclusion of, are the functional transformation of this modern Joglo concept affects the original Joglo concept.

Index Terms- Joglo; Joglo Traditional House; Traditional House; Joglo Transformation

I. INTRODUCTION

A. Background of the Study

Javanese traditional house has various shapes and each of them reflects to the owner's social status. Joglo is one of the Javanese traditional houses that we can still find nowadays. In its history, the owner of this type of house must be the rich people. Not only because of the expensive building materials than the other type of house but also the historical meaning behind it. Javanese people in the previous era, believe that Joglo should only be owned by respected and famous people meaning not all of the people can own it.

Like any other traditional architecture, in its manufacture, there are many philosophies that follow it shape, from the decided location, building orientation, building period, differentiating the sections, ornament that decorate the house, etc.

Along with the development of the era, efficiency and effectivity had been the important thing. Thus, the construction of the modern house in Java began to abandon the Javanese philosophical concept that mentioned before, including modern

Javanese houses built in the shape of Joglo. This is why it leads to the need for a study of a modern Joglo house.

The object of the research was done at the Muncul Jaya Restaurant in central Java, Indonesia, where it is clearly can be seen that the restaurant's shape is ethnical and it took the concept of Joglo traditional house, but its design had transformed from a house that functioned as a residential to a commercial functioned house, a restaurant.

Along with quantitative paradigm and self-interpreted analysis from the empirical data as the source in the form of direct observations on the object of research, the researcher is trying to find the conclusion of, are the functional transformation of this modern Joglo concept affects the original Joglo concept.

B. Problem Statement

Muncul Jaya Restaurant was built in 2017 in the shape of a traditional Joglo. This house is purely a new house, not a renovated heritage house. Although it is a new building, the façade of the building is made almost similar to the traditional Javanese Joglo building, starting from the material, the shape of the roof, the type of ornaments and the soko* or pillars.

The main problem identified in the research object was the functional transformation of the Joglo house, from a Joglo house which used to be a residential house to the commercial purpose house namely as restaurant. Does this functional transformation affect the basic concept of the Joglo house?

C. Purpose of the Study

This research final purpose is to get the answer of the problem mentioned before which about the influence about the transformation of Joglo traditional house concept as the effect of the architectural functional transformation.

D. Research Method

The paradigm used in conducting this research is quantitative, by using a comparison system of items contained in the original Joglo traditional house concept towards Muncul Jaya joglo restaurant, which then analyzed according to the researcher's interpretation that leads to one final conclusion. Empirical data

collection was carried out by direct observation at Muncul Jaya Joglo restaurant, located at Central Java.

II. LITERATURE REVIEW

A. Traditional House

According to Machmud (2006), traditional house or folk house can be interpreted as a house built in the same way by several generations. There are some criteria in assessing the authenticity of traditional house including people's habits that become an unwritten rule when a house is established or used.

There are certain rituals such as the first pole erection ceremony, selamatan/kenduri* and the right timing. Other than that, there are still many procedures or rules used, for example the direction of the house, shape, color, motifs decoration, building material, sesajen*, prayers or mantera that must be read and so on that closely related to traditional houses.

Characterization of traditional architecture are;

1) Religious Background

The existence of traditional architecture building can not be separated from religious factor, both conceptually, building, or the form of the building. This is caused by the perspective and concept of traditional society in placing an integral part of nature (part of the cosmological system), namely the universe (macroscopic) and the small nature (microscopic), which traditional communities strive for is how stability and natural balance remain awake. The form of embodiment with natural is carried out in various ways, which are:

- Assuming that certain directions has magical power:

They know which direction that assumed to be good and bad. Moreover, there are also people who belief this relation with the world symbolism (good and pure), middle (moderate), and low (ugly, bad, dirty). These good directions affect building layout patterns in one site. The buildings must be facing to the good direction and backing the bad direction.

- Assuming that certain spaces has magical power:

Sometimes certain buildings in a building are considered to have sacred values. This sacredness is realized by giving more value in a room. The middle senthong in a Javanese house is considered as a holy and sacred space compared to other spaces.

2) Influence of Family Relationships or Citizen Relationships

Family relationships in traditional community structures can be divided into several criteria. Based on blood relations (genealogy) traditional community groups are divided into:

- Bilateral or parental system:

The family of this system contains of a father, a mother and children. In its development, the number of family members in this system is bigger from time to time. Thus, the family members that live together will be bigger until there is no space in their own house.

- Unilateral system

The family structure of this system is drawn from the bloodline only from the father's side (patrilineal/patrilokal) or from the mother's side (matrilokal).

3) Influence of Humid Tropical Climate

Because of Indonesia's location is in a humid tropical climate, so the existence of the traditional architecture must be referred to humid tropical climate. The concept of adaptation to the local climate that is applied to the building of their residential house is believed to be one good example. The composition of the mass, direction of the house (orientation), the shape of the roof selection, building materials selection, composition techniques, all of them are really calculated against aspects of the tropical climate so that it can provides comfort for residents of the house.

B. Javanese House Architecture Typology

As Ronald (1998) said, in relation to cosmological belief, architecture has an important role as a sign of a power, status and privacy. There is also dichotomy in Javanese cosmology as sacred and profane, man and woman, front and back, and also public and private.

Most of the residential houses in Yogyakarta and Surakarta have the orientation direction to the south. This orientation is based to the tradition that people believe from Nyai Roro Kidul that live in southern sea.

Classification of Javanse house architecture typology can be seen from the shape and the characterization of its roof. The highest level of the roof is Tajug (mosque), joglo for noble class, limasan* for the middle class and kampong* and panggang pe* for ordinary people.

C. Types of Joglo

Form the construction, parts of the main structure of Joglo, as can be seen on figure 1. The upper structure consist of soko guru, sunduk, sunduk kili, sledge, blandar and tumpang sari. While the sub structure only consist of umpak.

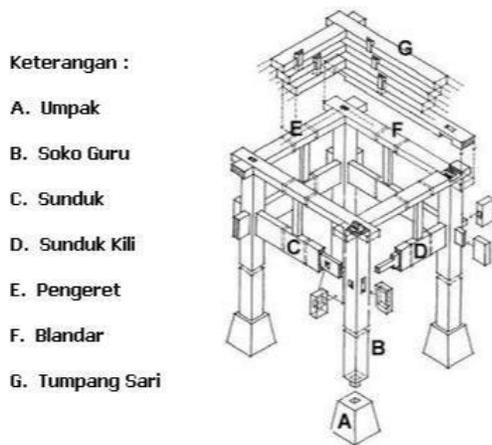


Figure 1. Joglo House Construction
Source: Traditional House, 2014

According to Hamzuri, broadly speaking, based on its construction, shape of Joglo is divided into 12 types, namely:

- Joglo Jompongan
A type of Joglo with two square edges in a square. This is another basic form of Joglo.
- Joglo Kepuhan Lawakan
A type of Joglo without hitching and the roof is rather upright so it looks high.
- Joglo Ceblokan
A type of Joglo that use *soko pendhem* where the lower part of the *saka* is hidden in the ground. It is usually without *sunduk*.
- Joglo Kepuhan Limolasan
It is almost likely with Joglo Lawakan, the difference is this type of Joglo uses a longer *sunduk bandang* and shorter *ander**, so that the roof (*empyak*) is longer.
- Joglo Sinom Apitan
A type of Joglo that uses three sledges, three or five *tumpang**, and four *emper**. It is also called as Joglo Trajumas.
- Joglo Pengawit
It is a type of Joglo that uses hanging symbol, the stretchy roof from the *penanggap** roof, *emper* roof that stretch from *penanggap* roof, *saka bentung* in every room edges embedded in *dudur**, 5 *tumpang**, using *singup** and *geganja**.
- Joglo Kepuhan Apitan
It is almost the same with Joglo Limolasan, but its *empyak brunjung* is higher because the sledge is shorter.
- Joglo Semar Tinandu
It is a type of Joglo that uses 2 sledges and 2 *saka guru* between 2 sledges. It is usually the two poles are replaced with the connection wall from *beteng** and most for *regol**.

- Joglo Lambangsari
It is a Joglo that uses *lambang Sari*, without *empyak emper*, uses 5 level of *tumpang Sari*, uses double screw and *godegan*. This form is found in *Keraton Yogyakarta* ward.
- Joglo Wantah Apitan
It is a type of Joglo that use 5 *tumpang*, uses *singup**, *geganja* and *takir lumajang*.
- Joglo Hageng
It is almost the same with Joglo Pengawit but it is shorter in size and there is a roof addition called *peningrat**, and also there is a *tratak** around as an addition. The example of Joglo Hageng is *Pendopo Agung Istana Mangkunegaran Surakarta*.
- Joglo Mangkurat
It is basically the same as Joglo Pangawit, but it is higher than Joglo Pangawit. There is also a difference on the method of connecting the *penanggap* roof and *penitih**, in Joglo Pangawit it uses *saka bentung* while in Joglo Mangkurat uses *lambang Sari*. The example of Joglo Mangkurat is *Bangsai Kencono Kraton Yogyakarta*.

D. Joglo's Space Pattern

The traditional Joglo house pattern in general is as shown in the figure below. Space configuration or parts of Javanese house in the village forms a three-part linear back-order. The *pendopo** is located at the front, *peringgitan** in the middle and *dalem** in the back and deepest house. This linear configuration allows to build a house by stages starting from *dalem*. In fact, the width of the pavilion in Javanese residences is quite large. This happen because it is predicted to be able to accommodate relatives or kindred that will come at Eid Fitr holiday. Other than that, *pendopo* is functioned as for drying rice. In the Javanese room configuration, there is a dualism (binair opposition), between outside and inside, left and right, resting area and activity area, male spirit (where the placenta usually placed on the right) and female spirit (where the placenta is usually placed on the left), right *sentong* and left *sentong*. These two differentiation also occurs during the puppet show, where the screen is placed along *peringgitan*, the *dalang* and his crew in *pendopo* section placed with the male audience while the woman watches from the back (the shadow) in *emperan*.



Figure 2. Room Pattern of Joglo House
Source: Traditional House, 2014

E. Joglo's Space Value

According to Rapoport (1969), an architectural works is made not only for a symbol or as a place for living but also it has more value than just a shelter for people. In traditional community, architecture is always associated with religious thing. Religious things, something that assumed as holy and sacred considered as main consideration in the preparation of architectural patterns.

Generally, the value of space in Joglo traditional house is divided into two elements, which are vertical element consist of floor/jogan, pillar/saka and roof/empyak while horizontal element consist of emper/terrace, pendopo/semi private, dalem and pawon (kitchen) that considered as private. Jogan/floor is interpreted as a place to stand on, a human nature as a person. Saka/pillar is interpreted as a symbol of social life, the relationships with one another. Meanwhile empyak/roof is interpreted as a symbol of gunungan, the relationship with the One Almighty God.

Emper/terrace is interpreted as something that related to the outside, an open space without roof, as a transition from outside

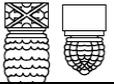
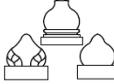
and inside of the house. Pendapa is interpreted as a place to welcoming the guest. It does not have a barrier which means an acceptance to a representation of the society in harmony living concept. Dalem interpreted as a private space where there are sentong as a place that relates to upper world, bedroom as a private place and pawon that assumed as a dirty place that separated from pendapa and other private spaces because it considered as unholy place.

Cosmologically, there are a concept between human relation (micro-cosmos) and universe (macrocosmos). As Rapoport, 1982 said there are ways to fathom the space values. It can be done by using space element analysis that consist of Fix Element, space element that already stabilized so it is hardly shifted or changed in shape.

F. Architectural Elements of Joglo

Decoration of Javanese traditional buildings consists of decorative flora, fauna, nature and religious. Decorative flora can not be separated from the pre-Islamic times (Hindu Era) influence

The Table Of Ornaments In Joglo Traditional House

Ornaments	Name	Shape	Location	Meaning
Flora	<i>Lung-lungan</i>		Roof truss beam, <i>pamindangan*</i> , <i>tebeng*</i> door, window, <i>patang aring*</i> .	Aesthetic and <i>wingit*</i>
	<i>Saton</i>		Roof truss beam, up and bottom pillar of building, <i>tebeng</i> door	beauty
	<i>Wajikan</i>		Ornaments placed in the middle of the pillar or crossed block building fence.	Aesthetic and also <i>wingit</i>
	<i>Nanasan</i>			Beauty and attempt of happiness
	<i>Tlancapan</i>		Base and the point of the frame beam	Brightness and majesty
	<i>Kebenan</i>		<i>Blandar, tumpang, saka</i>	Beauty
	<i>Patran</i>		Frame beam	Beauty and perfection
	<i>Padma</i>		<i>Umpak</i>	Aesthetic and purity
Fauna	<i>Kemamang</i>		Fence's door, fort	Eliminate the bad
	<i>Garuda peksi</i>		<i>Bubungan, tebeng, middle senthong, patang aring and fence</i>	Erased crime
	<i>Dragon snake</i>		Door's fence and <i>bubungan</i>	Dismiss the disaster

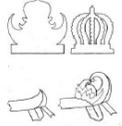
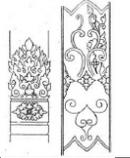
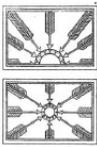
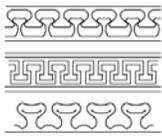
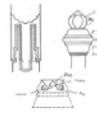
	Kock		The point of <i>bubungan</i>	Virility, bravery, physical and spiritual strength
	Mirong		<i>Saka guru, saka penanggap, penitih</i>	The embodiment of <i>Kanjeng Ratu Kidul</i>
Alam	Mountain		<i>Bubungan</i>	<i>Kayon</i> or a shelter tree
	Makutha		Roof's <i>bubungan</i> or at the left-right side	Blessed the people of the house
	Praba		<i>Saka</i>	The light on the pillar adding a beauty
	Arrow		<i>Tebeng's door</i>	As a ventilation, 8 wind directions as a repellent for bad spirits
	Kepetan		<i>Patang aring senthong, door, wall of gebyok</i>	Source of light
	Mega mendung		Point of <i>blandar, door, window's tebeng, tebeng's block</i>	The two characters, man and woman, black and white, day and night, good and bad.
	<i>Banyu tetes (teardrops)</i>		Along with the <i>patran</i> and beam	There is no life without water, beauty
Religion	Mustaka		<i>Tajug</i> roof, for mosque or grave	Crown or king
	Type of calligraphy		Frame, <i>dadapeksi, patang aring, tebeng's door, pillar</i>	Prophet Muhammad SAW, The Almighty of God

Figure 3. The ornaments of Joglo
Source: processed from Cahyandari, 2012

III. FINDINGS AND DISCUSSION

Muncul Jaya restaurant located in Semarang District, Central Java Indonesia. Muncul Jaya restaurant has been opened since 9th April 2017. Muncul Jaya restaurant building with an ethnic concept is purely a new building which adapts the form of a traditional Joglo house, both on the façade building, ornaments that used, material used, pillar used, and furnishing used.

Muncul Jaya restaurant consists of 2 buildings namely the main building and meeting room building. The main building which functioned as a restaurant consists of 2 and 3 floors while the meeting room building consists of only one floor.



Figure 4. Main Building Perspective
Source: Jateng Pos 2018



Figure 5. Meeting Room Building Perspective
Source: Jateng Pos 2018

A. Roof

The shape of the roof on this building is the Joglo roof. As can be seen from its location, this building can be categorized as Joglo Kepuhan Limolasan, where the house uses double screw. The roof that it used is a tile roof with terracotta colors.



Figure 6. Front View of the Main Building
Source: Jateng Pos 2018

On the inside of the roof top, there is a *brunjungan* with wooden material and a carving motif, which consists of *Ulung* and *dada peksi*, but there is no *ander**. There are *molo* and *iga-iga* on the roof frame. The front building in the meeting room buildings seems to be higher, because it is *Joglo Kepuhan Lawakan* type of joglo where it does not use *geganja*.

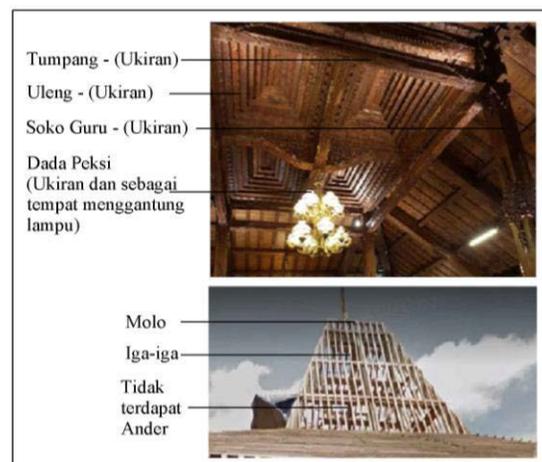


Figure 7. Detailed Roof
Source: Self Document and Processed from Jateng Pos 2018

B. Pillar

400 x 400 mm support pillars or *soko* made of wood carved on all four sides. Judging from its pillar, this building can be categorized as *Joglo Ceblokan* where it uses *soko pendhem*, which is a pole at the bottom that is buried under the floor and not in the form of *umpak*.

It can be seen that the *soko* material is made from a wood which then carved and finalized by natural colors, but in reality, wood material is not so massive. The inside of the wood as the main structure is reinforced concrete which then covered by wooden around the reinforced concrete structure. So that the load of the building is supported by reinforced concrete columns, while the wood covered column only functioned as a sweetener ornament.



Figure 8. Detailed Soko

Source: Self Document and Processed from Jateng Pos 2018

C. Floor

The floor of the restaurant building on the 1st and 2nd floors uses patterned ceramics. The buffer structure on 2nd floor is a plate and reinforced concrete.



Figure 9. Detailed Floor

Source: Processed from Jateng Pos 2018

D. Walls

There are 2 types of walls that Muncul Jaya building used which are gebyok wall system made from wood carved by relying on column structure as its strength that used in a public dining room and wall made by a pair of bricks covered with wall panels made of wood carved like the gebyok wall system used in the kitchen, office section, on the 1st and 2nd floors.



Figure 10. Detailed Wall and Gebyok

Source: Processed from Jateng Pos 2018

E. Ceiling



Figure 11. 1st Floor Ceiling Detail

Source: Self Document 2018

It used a wood ceiling with carved motif and matching finishing between soko and its gebyok to cover the beam structure and plate on the 1st floor. The lighting uses a type of halogen downlight and classic pendant lamps that are classically styled with a combination of crystal and wrought iron materials in addition to leave an old-fashioned impression.

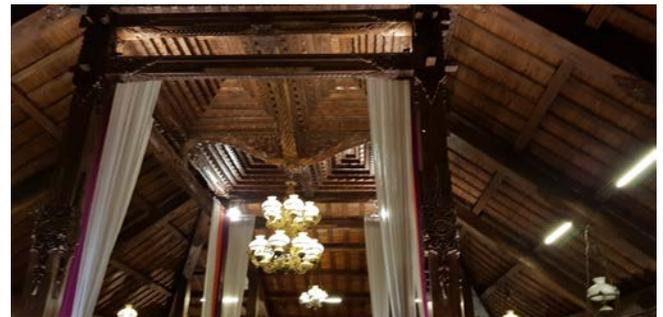


Figure 12. 2nd Floor Ceiling Detail

Source: Processed from Jateng Pos 2018

Whereas on the 2nd floor, the ceiling beside the brunjung located in the middle of the Joglo's bud, was made according to the slope of the Joglo's roof with the exposed frame system. Iga-iga and overlays are still visible, ceiling panels made of wood are placed between the tiles and iga-iga, with matching finishing by its soko.

Besides using a classic pendant lamp from a combination between crystalline and wrought iron materials with bronze finish, it also uses a long fluorescent lamp that placed on rangka usuk in certain areas.

The addition of a flat ceiling on the 1st floor is made because Muncul Jaya restaurant building has of two floors. Thus it is a slight different from the original Joglo traditional house which does not use this system. This is only one of the adaptations on the Muncul Jaya restaurant due to the form that increased vertically.

F. Space Pattern

Muncul Jaya Restaurant building orientation between the main building and the meeting room building is different. This is due

to the building position that opposite from the main road, this each building is directed towards the main road to attract visitors since this is a commercial building.

The main building is facing southeast but it can be accessed from the southeast side and from the northwest side. Meanwhile the meeting room building is facing the northwest and can be accessed from the northwest side and southeast side.

Figure 13. Building Orientation of Muncul Jaya Restaurant
Source: Processed from Jateng Pos 2018

The distribution of zoning space in Muncul Jaya restaurant can be seen in figure 14.

Figure 14. Room Configuration
Source: Self-Analyzed 2018

In accordance with its function as a commercial building with restaurant designation, the zoning division is only divided into public spaces, private and semi private place. Public space is divided into two categories namely the general category and VVIP on the top floor. In the space configuration, there is no binair opposition, division of space based on cosmology and transition space between public space and private space.

The walls, both gebyok and permanent gebyok layered walls is made rather high to differentiate the inner space and outer space. Thus there are stairs made at each entry doors.

G. Space Value

In accordance to its function, the joglo house in the Muncul Jaya restaurant can be seen from two elements which are vertical elements and horizontal elements as in figure 15 shows below.

No	Element	Position	Term	Cosmology	Characteristic	Meaning	function
1	Vertical	Bottom	<i>Jogan/</i> floor	Soil/ ground	Public	Floor is assumed as a place for a human to stand with their feets above the earth, a human nature behaviour	Dining room's floor, parking lot's floor, stage for gamelan performance
		Middle	<i>Saka/</i> pillar	Earth/ world	Social	Assumed as a symbol for social life, relationship with one another	Functioned structurally and constructurally, as a beauty
		Upper	<i>Empyak/</i> roof	Sky	Private	Symbol of mountain, relationship between human and The Almighty of God	A shelter from sunlight and rain
2	Horizontal	Front	<i>Emper/</i> terrace	outside	Public	In relation to the outside in the form of a public place without a roof as alternation between outside and inside	Parking lot
		Middle	<i>Pendapa/</i> dining room	Middle world	Semi private	Like a <i>pendapa</i> , this room is made for welcoming the guests which is the visitors of the restaurant. Without a barrier means an acceptance to a representation of the society in harmony living concept.	A place to serve the servings/ dining table/ VVIP room

		Back	<i>Pawon/</i> kitchen	Dirty place	Private	As a dirty room, separated from <i>pendapa</i> and other private rooms, assumed to be not pure.	Kitchen
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Figure 15. Room Value on Muncul Jaya Restaurant
Source: Self-Analyzed, 2018

In Muncul Jaya restaurant, space is interpreted in several types of spaces, which are:

1) Transition Space:

Transitional space is formed as a facility, a transition between the outer space and inner space. In Muncul Jaya restaurant, this space is a parking space for two-wheeled and four-wheeled vehicles which located on the right and front side of the main restaurant and in front of the meeting room.

The fix element is a paving block arrangement with a lower contour layout for the main building which symbolizes the average impression or moderate or not luxurious compared to the higher main building. This transitional space boundary is formed according to the area of paving blocks. Other fix element is the existence of plants that deliberately arranged around the main building. The plants arrangement is not only for the decoration but also as a barrier between the transitional space and the inner space.

2) Main Space:

The main space is the center of the activity. In this case is the activity of visitors to enjoy the offerings. This main room is in the form of a dining room on the 1st floor where all the visitors without gender, age and economic level restrictions can do activities to enjoy serving dishes in this room. This space is formed from several fix elements such as matching ceramic floor, a wood ceiling, semi element shaped in gebyok carved in an old Javanese nuance and non fix element such as typical Javanese serving foods along with the friendly serving activities service.

3) Flexible Space:

The flexible space is almost similar to the main space which is the center of activity for visitors to enjoy the servings. Not just any visitor can be in this flexible space. The visitors that can visit the space are only those who booked the room and already placed an order. This space consists of VVIP dining room on the 2nd floor and music room on the 2nd floor. The forming element is the same as the main room or main space. The territorial boundary is only a widened space on the 2nd floor.

4) Social Space:

Social space is a space used for interacting between the visitors and the owners. This space is a cashier with activities between sellers and buyers, and stairs as the non fix element, and the waiter activities in taking visitors to the VVIP room on the top floor as the fix element.

5) Private Space:

Private space or private room or closed room is a space or room where the access is limited by certain rules. In this case, only employees can access. This room is separated from the main space and flexible space that can be accessed by outsiders for privacy reasons and something that is indeed kept secret from outside the parties.

These rooms are kitchen and office room. The semi fix element is in the work tools such as cooking utensils and other office equipment, while the non fix element is each employee activities where their existence is marked by the uniform that they wear from the management to provide the identity for people who can enter the private rooms.

6) Sacred Space:

The sacred space or room is intended to be a room where both visitors and managers of the restaurant Muncul Jaya do the activities to communicate with God. In this case, the sacred place is a prayer room as a facility for Muslim visitors who want to perform prayers.

7) Gender Space:

A space or room that is formed because of the separated activity due to gender difference that needs to be done. This room is a toilet for men and women. The place is rather hidden from the main room and flexible room to provide a comfortable atmosphere for visitors. The fix element is a barrier wall.

8) Economic Space:

Economic space is a showroom in Muncul Jaya restaurant. Souvenir items are displayed here for sale.

9) Entertainment Space:

Entertainment room is intended for VVIP visitors who want to enjoy the atmosphere of ancient Java with the entertainment of langgam sound produced by gamelan. The Javanese atmosphere is presented by the presence of gamelan, Javanese songs with artists who use traditional Javanese clothes leave a classic impression to the visitors.

H. Element and Decorations

Elements which became a Joglo traditional house characterization that are still maintained in Muncul Jaya restaurant building along with its decorations are shown in the figure below

No	Name	Shape	Position
1	Mountain		Bubungan, gebyok, gamelan
2	Makutha		Bubungan roof in the middle of on the left and right point
3	Praba		In lower saka pillar on the four point
4	Arrow		Tebeng's door (upper the foot)
5	Mega mendung		Point of blandar, door, tebeng's window, barrier's tebeng
6	Banyu tetes		Beam frame
7	Lung-lungan		Tebeng door, window, and barrier
8	Saton		Beam framed roof, brunjung

9	Wajikan		In the middle of four point saka
10	Nanasan		In the upper part of barrier
11	Patran		Barrier, the end of the beam

Figure 16. Ornaments of Muncul Jaya Restaurant
Source: Self-Analyzed, 2018

IV. ANALYSIS

Based on the observation results on the object of research at Joglo house functioned as a restaurant in Muncul Jaya Restaurant, it was obtained space patterns, building typologies, building details, architectural supporting elements and architectural decorations as shown in the tabulation below. The analysis was done by comparing the items mentioned before with the originality of the Joglo traditional house concept by three categories, which are the component category that persist and in accordance with the original, existing component category but experienced an adaptation from the original, and component category which completely do not exist.

Findings Observation And Analysis Table

No	Item	Description	The Main House			The Meeting House		
			Exist Match Original	Adaptation	Not Exist	Exist Match Original	Adaptation	Not Exist
1	Traditional House	-same built			√			√
		-direction as magical			√			√
		-room as magical			√			√
		-patrilinier			√			√
		-matrilinier			√			√
		-tropical climate adaptation		√			√	
Sub total			0	1	5	0	1	5
Sub Total Percentage			0%	17%	83%	0%	17%	83%
		-pendopo		√			√	
		--pringitan		√				√
		-emperan		√			√	
		-omah njero (inside the house)			√			√
		-sentong kiwo (left sentong)			√			√

2	Room patterns	-sentong tengah (middle sentong)			√			√	
		-sentong tengen (right sentong)			√			√	
		-gandok kiwo (left gandok)			√			√	
		-gandok tengen (right gandok)			√			√	
		-pawon (kitchen)		√			√		
		-pekiwan			√			√	
		-seketheng			√			√	
Sub Total			0	4	8	0	3	9	
Sub Total Percentage			0%	33%	67%	0%	25%	75%	
3	Typology	-cosmology of room		√			√		
		-symmetricity		√			√		
		-building orientation		√			√		
Sub Total			0	3	0	0	3	0	
Sub Total Percentage			0%	100%	0%	0%	100%	0%	
4	Building Components	-type of the roof		√			√		
		-roof construction		√			√		
		-roof material		√			√		
		-umpak				√		√	
		-soko		√			√		
		-soko material		√			√		
		-floor's material		√			√		
		-gebyok		√			√		
		-door		√			√		
-ceiling		√			√				
Sub Total			0	9	1	0	10	0	
Sub Total Percentage			0%	90%	10%	0%	100%	0%	
5	Supporting element	-gamelan		√				√	
		-paintings/ ornaments		√			√		
Sub Total			1	1	0	0	1	1	
Sub Total Percentage			50%	50%	0%	0%	50%	50%	
6	Room's Value	-jogan's element		√			√		
		-saka's element		√			√		
		-empyak's element		√			√		
		-emper's element		√			√		
		-pendapa's element		√			√		
		-dalem's element				√			√
		-pawon's element			√			√	
Sub Total			0	6	1	0	6	1	
Sub Total Percentage			0%	86%	14%	0%	86%	14%	
7	Ornaments	-flora's ornaments		√			√		
		-fauna's elements				√		√	
		-nature's ornaments		√				√	
		-religion's ornaments				√		√	
Sub Total			0	2	2	0	2	2	
Sub Total Percentage			0%	50%	50%	0%	50%	50%	
Total			1	26	17	0	26	18	
Total Percentage			2%	59%	39%	0%	59%	41%	

Figure 17. Findings Observation and Analysis on Muncul Jaya Restaurant
Source: Self-Analyzed, 2018

As can be seen from the tabulation above, it was found that in Muncul Jaya restaurant, the authenticity of the Joglo traditional house concept was only 2% in the main restaurant and did not even match the original with the meeting room.

While the percentage of elements and components of Muncul Jaya restaurant that experienced adaptation was quite high, it is 59% in the main restaurant and the meeting room.

Besides, it was found that there were many elements and components of Joglo house that were not found in the Muncul Jaya restaurant, it is 39% in the main house and 41% in the meeting room.

From the definition of traditional house point of view, there is no traditional house category that matches the authenticity of the Joglo house, both in the main restaurant of Muncul Jaya and the meeting room. From the definition of traditional house, only 17% of the house that has been modified. Other than that, the original components of traditional house were not found in the Muncul Jaya restaurant both in the main restaurant and in the meeting room.

The elimination of the Joglo house standard room due to the functional transformation of Joglo restaurant shows the highest percentage both in the main dining room and meeting room. Because of its functional transformation, the main dining room eliminated 67% of its space, while the meeting room eliminated 75% its standard Joglo house space.

Both in the main dining room and meeting room, in space cosmologically, symmetry and building orientation, there are no original components as a Joglo traditional house concept. All of them are adapted based on its needs and functions.

There are no original components of the Muncul Jaya restaurant building that are equal to Joglo traditional house concept, both in the main dining room and the meeting room. 90% of the main dining room transformed based to its function and the rest of 10% is eliminated from the original concept. While in the meeting room, all the components of the building are adapted from the original concept of joglo traditional house.

Gamelan that located in the main dining room was made according to the original concept but it does not exist in the meeting room, while the paintings already adjusted both in the main dining room and meeting room.

There is no original room value in the main dining room and meeting room at Muncul Jaya restaurant in, only 86% that have been adjusted, while the rest have not been found anymore.

Religious and fauna patterned ornaments are not found in the main dining room and meeting room. Whereas fauna and nature patterned ornaments can be found in the main dining room and meeting room but the 50% of the motives are adjusted while the rest 50% are removed.

V. CONCLUSION AND PROBLEM SOLVING SUGGESTION

A. Conclusion

According to the description above, it can be concluded that:

- 1) Changes in the house function affect the concept of a traditional Joglo house. Other things that influence the change in concept of a traditional Joglo house are:
 - Constructional system change
 - Material change
 - Architectural point of view in interpreting its work change
 - User behavior change
- 2) Although Muncul Jaya restaurant is a Joglo formed restaurant, its only applies 3% of original Joglo traditional house concept in its reality. Furthermore, the concept is already transformed and adapted even eliminated.
- 3) This transformation can be damaged the original Joglo traditional house architectural concept. Nevertheless, the attempt to conserve Joglo traditional house although it does not fully the same with the original concept that did by Muncul Jaya management team, should be appreciated while the modern architectural design building that popular nowadays.

B. Problem Solving Suggestion

Government regulation that regulate about the procedure of building a traditional house specially Joglo is needed to prevent the distinction or transformation of the original architectural Joglo house.

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GLOSSARY

- *) soko/saka: terms for pillar in Javanese language
- *) limasan, kampong, panggang pe: types of roofs that Joglo used based on its level of social class.
- *) selamatan/Kenduri: a gathering of a community and is led by the oldest person or someone who has a religion knowledge
- *) sesajen: offering or tribute
- *) ander, tumpang: kind of buffer
- *) emper/emperan: terrace
- *) tratak: kind of tent for massive used
- *) pendopo: kind of gazebo

- *)gamelan: javanese music devices
- *)matrilokal: a couple of husband and wife who live with a big family from the wife bloodline.
- *)patrilokal: a couple of husband and wife who live with a big family from the husband bloodline.
- *)blandar: kinds of wood construction in a Joglo's building system
- *)tumpang sari: kind of wood construction in a Joglo's building system
- *)empyak: roof
- *)empyak brunjung, empyak emper: variations of roof
- *)dalem: a closed and subdivided building along the North and South shafts into different areas.

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