

A Study of Interior Public Space of Samin Community House During the Ruwat Agung Event in Blora (Case Study of Mr. Lasiyo's House)

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Abstract

Home is a basic human need. In its development, the house is not only a living space for protection from all kinds of threats, but also has a philosophical meaning. The Samin community's house reflects the identity of a Saminist who maintains the cultural traditions of his ancestors even though times have developed. The development of the times has not made the Samin people lose their culture, especially in terms of building housing, which is also related to traditional events held by the Samin community group in Klopoduwur village. The traditional event in question is Ruwat Agung. This activity was carried out at the house of Mr. Lasiyo and the Samin Klopoduwur community leader. The problem raised is how to describe the public space of Mr. Lasiyo's house and the *pendhapa* of the Samin community on normal days and during the Ruwat Agung traditional event. The objectives of this research is describe the interior of the public space of Mr. Lasiyo's house during the Ruwat Agung event. The method used in this research is a descriptive qualitative method, qualitative data analysis by comparing existing data in the field with appropriate literature data. The data obtained for this research was obtained from direct observation, interviews, field notes, visual documentation with photos, videos, sketches and written documents. The data that has been obtained is then analyzed using the method proposed by Miles and Huberman which consists of three stages, namely data reduction, data display, and conclusion drawing or verification (conclusion drawing). Based on the research conducted, it will be found that the description of Mr. Lasiyo's house and the *pendhapa* of the Samin community in the context of the Ruwat Agung traditional event are very related.

Keywords: *Philosophical, Samin Community, Traditional house*

INTRODUCTION

Indonesia is a country with a diverse range of ethnicities and cultures. According to the 2010 census conducted by the Central Bureau of Statistics, there are over 300 ethnic groups or tribes, with a precise count of 1,340 (Sarihati et al., 2023). The Javanese tribe is the largest community in Indonesia, comprising 40.22% of the total population (Dianingrum, 2021). Indonesia has a large number of Javanese tribes located in Central Java, East Java, and West Java, each with their own unique cultures and local wisdom. This includes traditional houses, historical relics, and languages (Widiyanti, 2018).

Traditional houses are not only residences but also serve as evidence of Indonesia's rich cultural heritage. Traditional houses are not only residences but also serve as evidence of Indonesia's rich cultural heritage (Sholahuddin, 2012). Many traditional houses have been preserved to this day. Traditional houses serve not only as residences but also as venues for traditional events (Nuning. W., 2015). The Javanese tribe has its own traditional houses, each with its own unique characteristics. The philosophical meaning behind each house also reflects the personality of the local community (Kusumowardani, 2021) (Mulyati et al., 2024). Central Java, for example, boasts a variety of traditional houses, including Joglo, Limasan, Panggang Pe, Kampung, and Tajug House (Luh et al., 2024). The text describes the extensive presence of the Javanese tribe in Indonesia, including a subgroup known as the Samin community (Utami & Trisna, 2023). Saminism is a community group in Javanese society that originated from Blora district, but has since spread to various areas such as Bojonegoro, Kudus, Grobogan, Rembang, Pati, Klopoduwur, and Randublatung. The group was founded by a figure named Suro Samin, also known as Eyang Sorengkrek, in Blora. According to Mr. Lasio, a descendant of Eyang Engkrek and current elder in the Samin Sedulur Sikep community in Klopoduwur village, this concept emerged as a response to the oppression carried out by the Dutch Colonial against the people of Blora. Sorengkrek and his followers fought back not physically, but against the rules and actions imposed on them. The Samin community resisted by refusing to pay taxes, tribute, and forced labor (Mr. Lasiyo, personal interview, March 11, 2023).

Their identity and uniqueness stem from their adherence to the spirit of Saminism, which has been maintained since the early generations (Ismiranti, 2023). The term 'Samin' itself comes from the phrase '*sami-sami sedulur, sami-sami tiyang,*' which means that all human beings are brothers (Astuti, 2020) (Rahmanu Widayat, 2004). The Samin community has a unique cultural value that is well-preserved. Although they are part of the Javanese community, their traditional houses have a different form of residence. The Samin people are often referred to as '*Wong Sikep*' or good people (Rahman & Jumino, 2020). This teaching is also reflected in the architecture of their traditional houses (Sahita & Setyoningrum, 2023). When building or moving a house, or during other life cycles, they always work together, or 'sami-sami'. The concept of brotherhood is a valuable intangible asset that is worth learning (Monica et al., 2022) (Isfiaty & Saleh, 2023).

The Samin community's houses reflect the identity of a Saminist who strongly adheres to the cultural customs of their ancestors, even in the face of modernization (Rucitra, 2020). Despite the changing times, the Samin people have not lost their cultural heritage, particularly in terms of residential construction (Hati & Ciputat, 2019). The Samin community is reflected in the use of soil floors, hanging rice in the middle room of each house, and the absence of windows (Choiriyani & Lissimia, 2020). These characteristics make the community unique (Luh et al., 2024). The researcher chose to use Mr. Lasiyo's house as a case study due to its significance to the Klopoduwur Samin community. The Samin community holds annual traditional ceremonies known as Ruwat Agung, with the main event taking place in the *pendhapa*. Mr. Lasiyo's house serves as the location for the preparation of offerings and equipment for Ruwat Agung. The Ruwat Agung traditional activity is considered a sacred ceremony by the Samin people as it is a way to show respect for their siblings from birth and express gratitude to God.

The various unique forms associated with the philosophy and description of the Samin community's house in relation to the Ruwat Agung traditional event prompted researchers to conduct further reviews on the description of the Samin community's house, which is still very rich in culture (Afrina et al., 2023). Interior design is the study of planning and maintaining physical spaces, specifically walls, floors, and ceilings (Manurung et al., 2023).

METHOD

This research employs descriptive qualitative methods and compares field data with relevant literature (Kholis et al., 2023). A qualitative approach is a research and understanding process that investigates social phenomena and human problems, producing descriptive data in the form of written or spoken words and observable behavior (Lambert & Lambert, 2013). The data for this research was collected through literature review, direct observation, interviews, field notes, visual documentation (photos, videos, sketches), and written documents. The data analysis in this study follows the method proposed by Miles and Huberman (Miles & Huberman, 2014), which includes three stages: data reduction, data presentation, and conclusion drawing (Sutedjo et al., 2014).

RESULT AND DISCUSSION

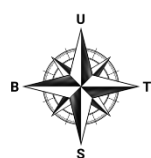
A. Ruwat Agung Traditional Event of Samin Sedulur Sikep Community Group Klopoduwur Village, Blora Regency

The Ruwat Agung is a traditional event carried out by the Samin Sedulur Sikep community on a large scale since 2010. According to Mas Yono, the son of Mr. Lasiyo, the event is performed by those who follow the ritual, which has been practiced for a long time. It begins in the 10th month of the Javanese calendar with fasting *deder*. Before the day of the *ruwatan*, those who follow the ritual also fast *ngerowot*. *Deder* fasting is a standing ritual that involves fasting from eight o'clock at night until four in the morning. *Ngerowot* fasting, on the other hand, involves abstaining from rice or salt-containing food. Those who practice *ngerowot* fasting are only allowed to eat tubers. The Ruwat ceremony is held in the month of Sura on Monday Wage night and Tuesday Kliwon in the Javanese calendar. If there is no such day in the month of Sura, then the ceremony is held on Thursday Wage night and Friday Kliwon in the same month of Sura and year. The ceremony is meant to protect newborn siblings (*kakang, kawah, adik ari-ari*) or *papat kiblats kalimo pancar*, who are believed to be guardians, reminders, and protectors of newborn children from bad things. The Ruwat Agung event is highly revered by the Samin community as a means of preserving their traditional culture and showing respect for God Almighty.

The Ruwat Agung event was attended by members of the Samin community, as well as interfaith groups, the general public, and traditional leaders from various regions including Pati, Kudus, and Bojonegoro.

The event commenced with Ruwat Agung leading the prayer and tumpengan *Moco Rogo*, followed by the singing of the Indonesian national anthem. H. Arief Rohman, S.IP., M.Si, the Regent of Blora Regency, then delivered the opening remarks. Mr. Lasio also shared some remarks before the event concluded with a shadow puppet show by Ki. Anom Riris Wibowo, S.Sn. The highlight of the show was the play '*Semar Mbangun Puro Kencono*'.

B. Site Plan of Pendhapa and Mr. Lasiyo's House



Description:
■ Pendhapa
■ Mr. Lasiyo's House

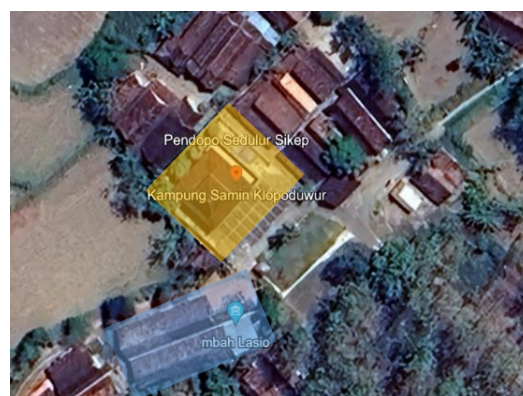


Figure 1. Site Plan of Pendhapa and Mr. Lasiyo's House

The location of the *pendhapa* and Mr. Lasiyo's house are not adjacent, but rather connected by a courtyard. Based on the location analysis, the *pendhapa* of the Samin community faces Southeast, while Mr. Lasiyo's house faces Northeast.

C. Plan of *Pendhapa* and Mr. Lasiyo's House

1. Floor Plan of Mr. Lasiyo's House

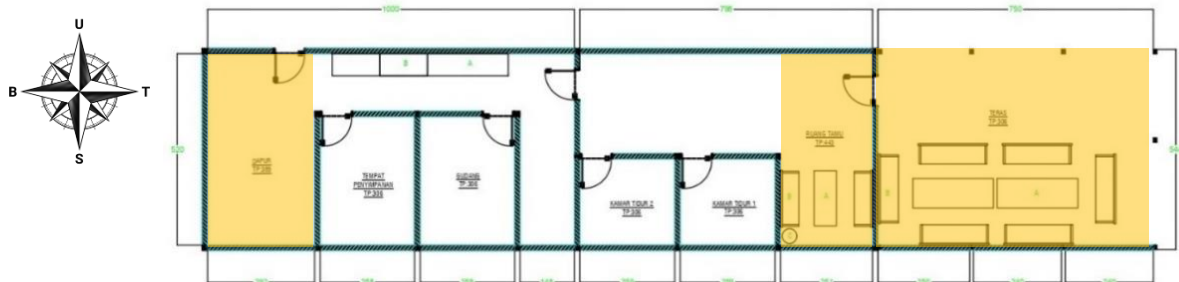


Figure 2. Floor plan of the house belonging to Mr. Lasiyo
Source: Widyaswati, 2023

LEGEND	
TERRACE	
A	2 long tables measuring 220x80x60 cm
B	6 chairs measuring 180x50x50 cm
GUEST ROOM	
A	1 guest table measuring 150x60x60 cm
B	2 guest chairs measuring 150x50x50 cm
C	1 corner table with a diameter of 40 cm
KITCHEN	
A	2 tables measuring 220x60x80cm
B	1 table measuring 130x60x80cm

Figure 3. Legend of Mr. Lasiyo's House Layout
Source: Widyaswati, 2023

A home is a fundamental human need. A house not only serves as a living space for protection against various threats but also holds philosophical significance. In Javanese culture, a house comprises of *pendhapa*, *pringgitan*, *griyo-ageng (ndalem)*, and *gandok* (Widayat, 2004). It is important to note that the Javanese house structure is significant in its cultural context. The interior of a Javanese house refers to its structure, which includes *ndalem*, *pringgitan*, *griyo-ageng (ndalem)*, and *gandok*. *Ndalem* is a living room that contains a *senhong tengah*, *senhong kiwa*, and *senhong tengen*. The middle *senhong*, also known as *krobongan* or *petanen*, is used for storing heirlooms and worshipping Dewi Sri. *Senhong kiwa* and *senhong tengen* function as sleeping rooms (Widayat, 2004).

The Samin community's house reflects the identity of a Saminist who strongly maintains the cultural customs of their ancestors, even though the times have developed. The Samin people have managed to preserve their culture, particularly in the area of residential construction. Mr. Lasiyo's house, for example, is comprised of a *pendapa*, terrace, living room, bedroom, kitchen, warehouse, and storage area. For the purposes of this research, only the public space of Mr. Lasiyo's house was observed.

Public space is a container for community activities, both individual and group-oriented. The author studies the *pendhapa*, terrace, living room, and kitchen as public spaces. During the Ruwat Agung traditional event, Mr. Lasiyo's house serves as a preparation site. Local residents participate in mutual cooperation to present the sacred Ruwat Agung traditional event. Mr. Lasiyo's house is classified as an auspicious house due to its straight shape extending backward and its fairly large size.

2. Plan of the *Pendhapa* of the Samin Community

The *Pendhapa* of the Samin community is not attached to the house of Mr. Lasiyo, but connected to the yard of the house. It consists of two zones: the center zone, which is used as the center of activity, and the surrounding zone, which is for supporting activities (Figure 4). In Javanese houses, the *pendhapa* is usually located at the front of the house and is used to entertain guests, hold meetings, and performances. The open structure of the *pendhapa* means that Javanese people are generally open and friendly towards others.

Description:

- Center Zone
- Support Zone
- Main Pillar

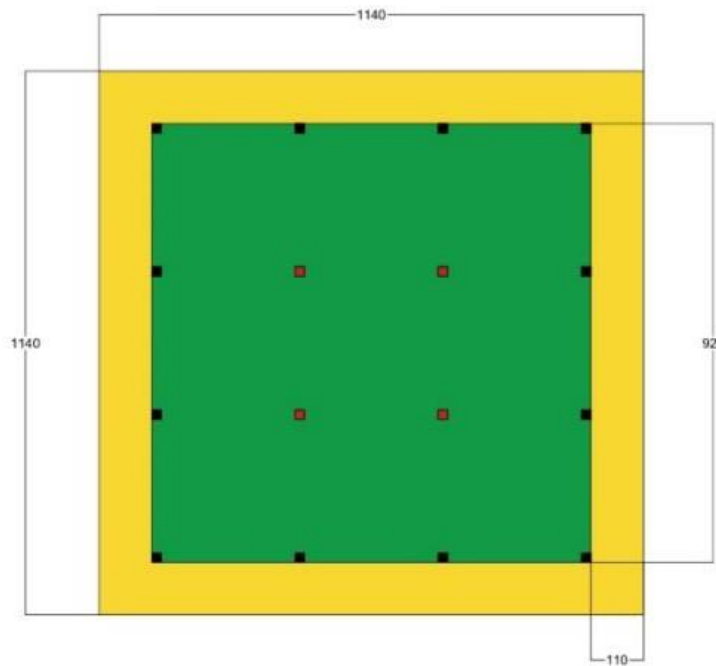


Figure 4. Zones in the Pendhapa of the Samin Community
Source: Widyaswati, 2023

The *Pendhapa* in Klopoduwur Village's Samin community was a government gift built for the inauguration of the Samin Sedulur Sikep Association.



Figure 5. Pendhapa Samin Sedulur Sikep Klopoduwur Village
Source: Widyaswati, 2023

The purpose of constructing this *pendhapa* is to accommodate and facilitate all forms of customary and social activities of the Samin Sedulur Sikep community of Klopoduwur Village that are public in nature.

The Samin Klopoduwur *pendhapa* contains space-forming elements, space fillers, and aesthetic elements.

1) Elements of Space Shaping in *Pendhapa*

a. Floor

The *Pendhapa* Samin Klopoduwur, built in 2011, features white ceramic flooring measuring 40x40 cm. The first level has a 30 cm increase in floor level, while the second and third levels have a 15 cm increase.

b. Vertical elements

The *pendhapa* of the Samin community features a vertical component that includes an open wall with a fence and *saka*/pole.

i. The open wall

The *pendhapa* of the Samin community has open walls without insulation, which are surrounded by a teak wood fence with a light brown paint finish and a height of 83 cm (see Figure 6).



Figure 6. The Klopoduwur Samin community's open wall or fence *pendhapa*.

Source: Widyaswati, 2023

ii. *Saka*/Pole

A pole, commonly referred to as a *saka*, is utilized as a support and hanging component of the roof in the building. The samin *pendhapa* has 12 poles surrounding the four main poles in the center. The *saka pendhapa* samin is constructed from teak wood with a light brown finish. The local community regards the *saka* as an intermediary or symbol of unification between the upper world and the human world (see Figure 7). In his book *Wangun, Ora Wangun*, Rahmanu Widayat explains that the elements of earth, water, fire, and air have a qibla and babies or humans as *pancer* or the center (Widayat, 2020). This statement is applied to the four *saka*/pillars in the Samin community's *pendhapa*.



Figure 7. Saka/Pole Pendhapa Samin Klopoduwur
Source: Widyaswati, 2023

iii. The ceiling

The ceiling of the *pendhapa* of the Samin community shows a ceiling structure consisting of usuk and blandar.

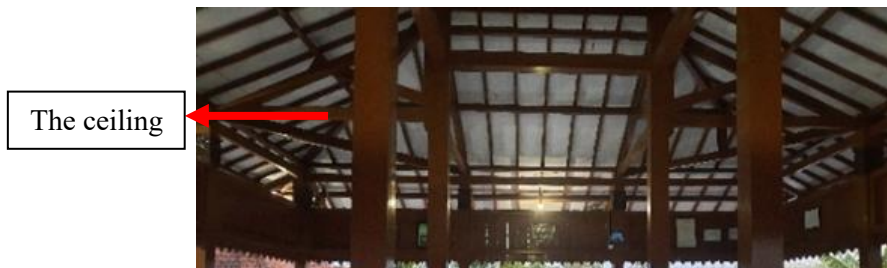


Figure 8. Ceiling of the pendhapa of the Samin community
Source: Widyaswati, 2023

2) Space Filler Element in *Pendhapa*

In the *Pendhapa* Samin Klopoduwur, there is a display cabinet made of teak wood with a glossy finish. The cabinet contains Samin clothes and equipment that visitors can wear, if they choose to. Additionally, various award plaques are neatly arranged and stored in the display case (Figure 9)



Figure 9. The display cabinet is located in the pendhapa.
Sourcer: Widyaswati, 2023

A wooden board is also placed on the left side of the *pendhapa* area. The Real Work Lecture (KKN) team of Sebelas Maret University Surakarta created the board in 2016. It contains information on the history of *sedulur sikep*, the teachings of Klopoduwur *sedulur sikep*, the spirituality of Klopoduwur *sedulur sikep*, and a genealogical picture of Suro Samin's descendants. The board is made of teak wood with a glossy finish and has a glass front (see Figure 10)



Figure 10. There is an information board located in Pendhapa Samin Klopoduwur.
Source: Widyaswati, 2023

3) Aesthetic Elements on *Pendhapa* Samin Klopoduwur

The *umpak pendhapa* in Samin Klopoduwur contains aesthetic elements in the form of carved floral stilations resembling sunflowers. There are 16 *umpak* in total, with 4 main *umpak* of varying sizes. The central four *umpak* measure 52x50 cm, while the surrounding 12 *umpak* measure 45x50 cm (see Figure 11)



Figure 11. Umpak with a sunflower motif as an aesthetic element
Source: Widyaswati, 2023



Figure 12. This is a sketch of the carving on the *umpak*, featuring a sunflower floral motif.
Source: Widyaswati, 2023

3. Teras Rumah Mr. Lasiyo

In a Javanese house, the terrace is typically located in the main house, known as the *emper*. It features an *amben*, or wooden bed, intentionally placed for sitting and relaxing in a *sila* position, as well as for receiving guests. At Mr. Lasiyo's house, the terrace serves the same purpose as in other Javanese houses, but it is now furnished with a large table and chairs for hosting guests. The dimensions of Mr. Lasiyo's terrace are 750x544 cm with a roof height of 443 cm. The terrace includes space-forming, space-filling, and aesthetic elements, as shown in (Figure 13)

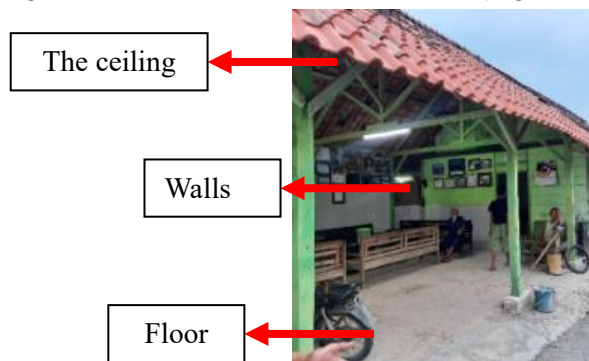


Figure 13. Terrace of the house belonging to Mr. Lasiyo
Source: Widiaswati, 2023

1) Space Forming Elements on the Terrace of Mr. Lasiyo's House

a. Floor

The terrace of Mr. Lasiyo's house features space-forming elements with a floor made of soil. This is in line with the Samin people's belief that humans were created from the ground and will eventually return to it. As a result, Mr. Lasiyo and other Samin people avoid using ceramics in their homes to preserve their identity as humans and to always remember their ultimate fate.

b. Walls

The terrace wall is made of multiplex material with a green paint finish and displays various items, including photos of President Joko Widodo, traditional activities, award certificates, and family photos of Mr. Lasiyo.

c. Ceiling

The ceiling of Mr. Lasiyo's house terrace retains its authenticity with visible roof trusses and tiles.

2) Space Filling Elements on the Terrace of Mr. Lasiyo's House

The terrace of Mr. Lasiyo's house has varying amounts of furniture depending on whether it is a weekday or during the *ruwatan* event. On weekdays, there are four long chairs measuring 180x50x50 cm and two large tables measuring 220x80x60 cm. During the ritual event, there are six chairs and two tables. The furniture on the terrace is made of teak wood without any finishing, while the other two chairs and tables have a black paint finishing.



Figure 14. Chairs and tables are arranged on the terrace of Mr. Lasiyo's house.
(Source: Widyaswati, 2023)

3) Aesthetics of the Terrace at Mr. Lasiyo's Residence

Various photos and awards are displayed on the terrace wall. The photos depict activities carried out by Mr. Lasiyo in traditional events, including attending a meeting with the President of the Republic of Indonesia, Joko Widodo (Figure 15 and 16). Mr. Lasiyo's photos and awards are neatly arranged on the terrace wall of the house.



Figure 16. Displaying objects as aesthetic elements on the terrace of Mr. Lasiyo's house.
Source: Widyaswati, 2023



Figure 15. A picture of activities featuring Mr. President Joko Widodo is displayed as an aesthetic element on the terrace of Mr. Lasiyo's house.
Source: Widyaswati, 2023

4. Living room of Mr. Lasiyo's house

In a Javanese house, the family room, also known as *dalem*, contains *senthong* or rooms. The middle *senthong*, *krobongan*, or *petanen* is used to store heirlooms and worship Dewi Sri. *Senthong kiwa* and *senthong tengen* serve as sleeping rooms. Mr. Lasiyo's house features a living room within the main building (Figure 17). The living room serves as a space for receiving guests, laying out the harvest, and storing equipment for cutting grass as food for livestock (Figure 18)



Figure 17. Living room of Mr. Lasiyo's house
Source: Widyaswati, 2023



Figure 18. Harvested products were placed in the living room of Mr. Lasiyo's house.
Source: Widyaswati, 2023

The living room includes space-forming elements, space fillers, and aesthetic elements.

1) Organizational elements in the living room of Mr. Lasiyo's house

a. Floor

The floor of the living room has remained unchanged, still using the same ground as in the past. As discussed in the terrace section, the use of soil floors is also applied to the living room by the Samin people. According to their belief, humans were created from the ground and will return to it. Therefore, Mr. Lasiyo and other Samin people avoid installing ceramics in their homes to preserve their identity as humans and to always remember their inevitable return to the ground.

b. Walls

The living room walls are finished with horizontally arranged wooden boards painted in white. On the right wall, there is a floral motif painting in green and black colors (Figure 19)



Figure 19 Living room wall of Mr. Lasiyo's house as a space-creating element
Source: Widyaswati, 2023

c. Ceiling

The ceiling of Mr. Lasiyo's living room still maintains its authenticity, with visible roof trusses and tiles (Figure 20)

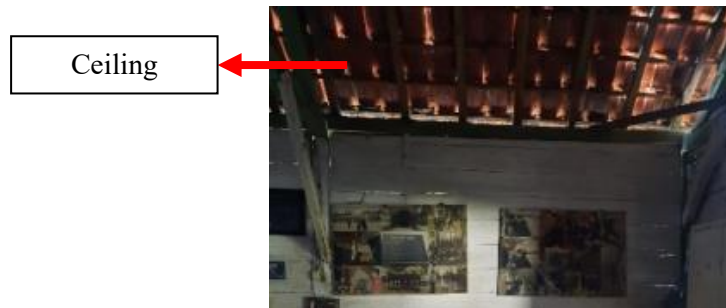


Figure 20. Ceiling in the living room of Mr. Lasiyo's house
Source: Widyaswati, 2023

2) Aesthetic elements in the living room of Mr. Lasiyo's house

The living room filler elements in Mr. Lasiyo's house are presented. The furniture at Mr. Lasiyo's house consists of two chairs measuring 150x50x50cm and a table measuring 150x60x60cm, which serve as space fillers in the living room. The teak wood chairs and table are unfinished (Figure 21).

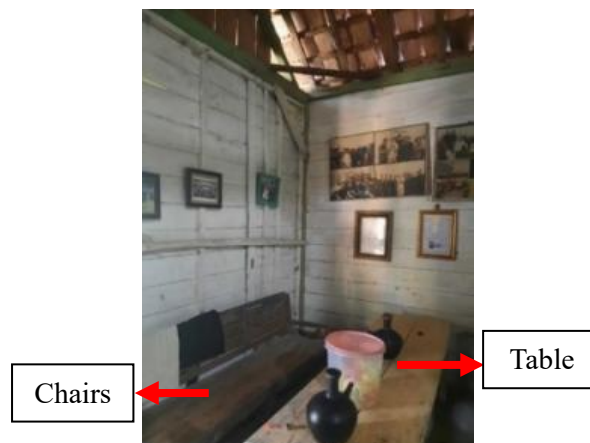


Figure 21. Tables and chairs in the living room of Mr. Lasiyo's house.
Source: Widyaswati, 2023

3) Elemen Estetis pada Ruang Tamu Rumah Mr. Lasiyo

The living room of Mr. Lasiyo's house contains a statue, a display of rice hung on the wall, and ornaments on the wall. The statue depicts Mr. Lasiyo and her mother (Figure 22).



Figure 22. Sculpture Display on an Ordinary Day
Source: Widyaswati, 2023

The Samin people, who are primarily farmers, hang dried rice on each wall of the living room as a symbol of fertility and blessings for the upcoming harvest (Figure 23).



Figure 23. Rice Hanging on the Living Room Wall
Source: Widyaswati, 2023

5. *Pawon*/Kitchen of Mr. Lasiyo's House

In Indonesian, the word 'kitchen' refers to a room or area equipped with tools and equipment for preparing food.

In Javanese homes, the kitchen is commonly referred to as '*pawon*' and is considered a private service area. Typically located at the back of the house, the kitchen is often given less attention in building design due to its association with dirt and grime. The term '*pawon*' is derived from the Javanese word '*awu*', which means 'ash', with the prefix '*pa*' and suffix '*an*', meaning 'place'. Therefore, '*pawon*' (*pa+awu+an*) refers to the place of '*awu*' or ash (Dianingrum, 2021).

Unlike typical Javanese houses, the *pawon*/kitchen in Mr. Lasiyo's house serves as a public area during the Ruwat Agung traditional event. The Samin community values mutual cooperation, including in the preparation of food served at the Ruwat Agung traditional event. Local residents, including women, prepare offerings in the kitchen of Mr. Lasiyo's house using traditional cooking equipment and methods. The *pawon*/kitchen of Mr. Lasiyo's house is discussed in terms of space-forming elements, space fillers, and aesthetic elements.



Figure 25. The kitchen of Mr. Lasiyo's house during the Ruwat Agung event
Source: Widyaswati, 2023



Figure 24. Traditional cooking utensils that still use a fire oven
Source: Widyaswati, 2023

1) Elements of space in the kitchen area of Mr. Lasiyo's house

a. Walls

The kitchen wall is made of horizontally arranged, unfinished teak wood planks. Traces of smoke ash from cooking using a fire stove give Mr. Lasiyo's kitchen walls a memorable appearance (Figure 26)



Figure 26. Kitchen wall of Mr. Lasiyo's house
Source: Widyaswati, 2023

b. Floor

As discussed in the previous sections on the terrace and living room, the kitchen floor is still made of soil, which the Samin people believe is where humans originated and will return to. Mr. Lasiyo and other Samin people are hesitant to install ceramics in their homes because they fear losing their human identity and always remember their eventual return to the ground (Figure 27).



Figure 27. The kitchen floor of Mr. Lasiyo's house, which still uses earth
 Sumber: Widyaswati, 2023

c. Ceiling

As discussed earlier regarding the living room and terrace, the ceiling in Mr. Lasiyo's house still retains its authenticity with visible roof trusses and tiles (Figure 28)



Figure 28. Kitchen Ceiling of Mr. Lasiyo's House
 Source: Widyaswati, 2023

2) Space Filler Elements of the Pawon/Kitchen Area of Mr. Lasiyo's House

The pawon area has minimal furniture, consisting only of three bamboo tables used for placing cooking utensils such as serving hoods, pans, and gas stoves (Figure 29)



Gambar 29. Furniture in the kitchen of Lasiyo's house
 Source: Widyaswati, 2023

3) Aesthetic elements in the pawon/kitchen of Mr. Lasiyo's house

Aesthetic elements are typically obtained from room displays or ornaments. Compared to the kitchen in Mr. Lasiyo's house, the aesthetic appeal of this kitchen comes from the traces of ash or smoke on the walls, which are produced during the cooking process. Mr. Lasiyo's family still uses a traditional furnace as a cooking tool, which generates smoke from the embers, giving the kitchen an authentic feel.

CONCLUSION

The research 'Interior Study of the Public Space of the Traditional House of the Samin Community in the Ruwat Agung Traditional Event in Blora Regency, Central Java (Case Study: Mr. Lasiyo's House)' concludes that the public spaces in Mr. Lasiyo's house during the Ruwat Agung event are the *pendhapa*, terrace, living room, and pawon/kitchen. It is noteworthy that the house, which is typically used for private purposes, transforms into a public space during the Ruwat Agung event.

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