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# ***Taneyan Lanjhang*, Study of Home Garden Design Based Local Culture of Madura**

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**Abstract.** This research aims to study the arrangement of landscape elements in Madura home garden and the underlying philosophy of the existence of these elements to formulate a concept of Madura home garden in accordance with the culture. Data about traditional culture, the character of the community, and the arrangement of the landscape around the home garden obtained through library research, field observation, and interviews of certain resource persons through purposive sampling techniques. The results showed that the Madura developed a pattern of home garden arrangement called *taneyan lanjhang*. Each *taneyan lanjhang* at least consist of several elements, *namely langghar, roma, dapor, kandhang, taneyan*, and organic fences. The elements are placed in a certain position in the direction of east-west and north-south by the Madura concept of life *bappa-babbhu-guru-rato* (father-mother-teacher-queen). The concept proposed residential garden is a garden house that is functional and aesthetic. This concept *taneyan lanjhang* split into five space, which is a public space, private space, semi-public spaces, room service, and a buffer space. The concept of circulation in *taneyan lanjhang* made according to the axis pattern that directs entrance to the *langghar* (prayer room) as a focal point.

## **1. Introduction**

Madura is one of Indonesian ethnic that has strong character. The character appears in the daily nature through interaction with others, attitude of life, including the territorial arrangement [4]. In addition, the Madura population is quite large and spread throughout Indonesia. Madura Island is an island with a population density is quite high. besides the Madura also scattered in various regions in Indonesia, especially in Java [1].

The Madura have a unique culture. Madura community is embracing the bilateral patrilineal kinship. This kinship is taking into account the male lineage similar to women. They are known as a tenacious and high self-esteem, but also religious and faithful [4]. They live in groups with their family and field. They worked as farmers, traders, craftsmen, or fishermen for their livelihood. The uniqueness of Madura is how they honor their parents. They have motto : *bappa, babbhu, guru, rato* that's mean order the person to be honored was father, mother, teacher, and leader [5]. This concept implemented in every part of life and culture, including in the landscape.



The recently research on Madura focused on aspects of economic, anthropology or traditional architecture [1] [2] [3] [4] [5] [6] [7], while the spatial aspects of home garden have not heeded. Therefore, the study ought to examine the home garden design Madura and mapping the elements that exist to produce a traditional home garden concept of Madura by considering aesthetic values of the garden.

## **2. Purpose**

This research has several objectives:

1. reviewing the elements of the Madura home garden;
2. studied symbolism and its layout elements spatially in the home garden Madura
3. drafting the design concept of traditional Madura home garden that suits the character of Madura

## **3. Outcome and Benefit**

This research is expected to provide information and an overview of the Madura traditional home garden design so that it can become a benchmark for garden design based on the cultural environment of Madura. Thus, this study is expected to further strengthen cultural values and raised the traditional values of Madura as a part of national culture.

## **4. Methodes**

### *4.1 Location and Time of Study*

Research conducted on the island of Madura to visit four districts, namely Bangkalan, Sampang, Pamekasan, and Sumenep. The study was conducted in May-September, 2010.

### *4.2 Method*

The method used is descriptive method through field observation, literature review, and interviews. Field observation done by conducting site visits at some locations still maintain the local culture in structuring the landscape of residential houses, namely Sub Blega in Bangkalan; Subdistrict Sampang Sampang; District of Pamekasan, District Tlanakan, Pamekasan; Subdistrict Lanteng and Sumenep. The literature review done by searching articles or handbook about Madura culture. Interviews were conduct by purposive sampling techniques, namely the cultural experts Madura.

## **5. Result and Discussion**

### *5.1 Key Elements on Madura Settlement*

The traditional settlement of Madura is formed by groups of houses. Each group bounded by hedges surrounding the complex of buildings. Every group consists of several independent families, but has relation to one another. In general, Madura culture recognizes two kinds of family settlement patterns, *kampung mejhi* and *taneyan lanjhang*. The major difference between the two patterns lies in the existence of their house building. *Kampung mejhi* usually have only one house and located far from another group (isolated), while *taneyan lanjhang* consists of several houses were built from west to east.

*Taneyan lanjhang* consists of several elements, arranged in a specific pattern. This pattern is fixed long ago and passed on from generation to generation. The main elements in *taneyan lanjhang* are:

#### *a. Roma*

*Roma* is a term for a family house in *taneyan*. Such homes are divided into two, namely the main house and the house girls. The big house called the *roma tongghu*. Usually the main house was built in the west on the north site with facing south. While the houses of daughters built to the east of the main house with a lined pattern. *Roma* consists of one main door, one bedroom, and terrace. The bedroom is

a single room that serves as bedroom for women and children, while the terrace serves as a reception room for female guests. The layout of *roma* in the *taneyan* (site) can see in Figure 1.

#### b. Langghar

*Langghar* is a building that functioned as a place of daily prayer for the residents and a marker for an independent *taneyan*. In addition *langghar* also serves as a center of activity in *taneyan* and a place to receive guests. This function causes the *langghar* also acts as a gazebo for the complex *taneyan*. In general *langghar* built at the west end *taneyan* face to face with the entrance. The *langghar* buildings tend to be higher than the surrounding buildings. This shows a very important role *langghar* for *taneyan*. The activities undertaken in *langghar* is a place to rest after work, deliberation, chatting, receiving guests, and worship. The layout of *langghar* in the *taneyan* (site) can see in Figure 2.

#### c. Dapor and kandang

*dapor* is the term for the owners kitchen. The kitchen is built to deal with their respective homes on the south side *taneyan*. *Kandang* is term for the cage. It built on the south side *taneyan* facing the north. Often *kandang* also built beside to the kitchen. The existence of the cage itself is now adjusting to the livelihoods of the owners *taneyan*.

#### d. Taneyan

*Taneyan* is a courtyard surrounded by buildings, empty expanse of land. *Taneyan* usually used for drying agricultural products. In recent development, *taneyan* begin decorated with various types of potted plants arranged along the side *taneyan*, but still leaving space left blank elongated middle section. The other function is to perform traditional rituals or family celebration.

#### e. Organic fences

Organic fence is a row of trees or shrubs that grew close. The organic fence around *taneyan* deliberately planted and allowed to grow large and tight. It planted as boundary area as well as a protective *taneyan* from harm animals or enemies from outside. The vegetation used as a organic fence is is bamboo (*Bambusa bambos*), tree horse (*Lannea coromandelica*), Sarikaya (*Annona squamosa*), or hibiscus plants (*Hibiscus rosa-sinensis*).

### 5.2 Symbolism of Madura Home Garden Elements and Layout

Madura home garden laid out according to the concept *bappa*, *babbhu*, *guru*, *rato* which is the concept of life/motto of the Madura. The *roma tongghu* is a symbol of parents (*bappa-babbhu* / father and mother) should be respected so it is placed in the north-west of *taneyan*. The west is the symbol of the sacred space for the people of Madura, while the east is a symbol of profane space. Daughter's house built

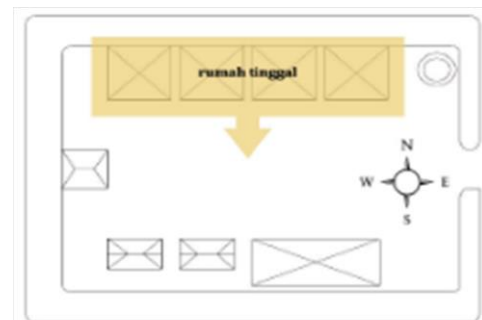


Figure 1. Layout of *roma* in the *taneyan* (site)

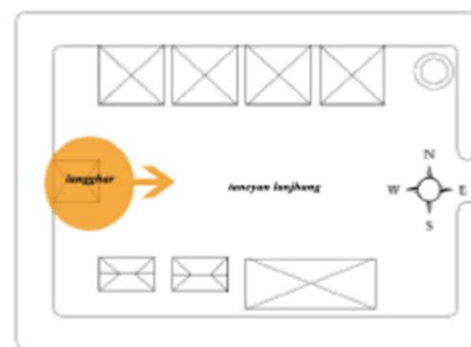


Figure 2. Layout of *langghar* in the *taneyan* (site)

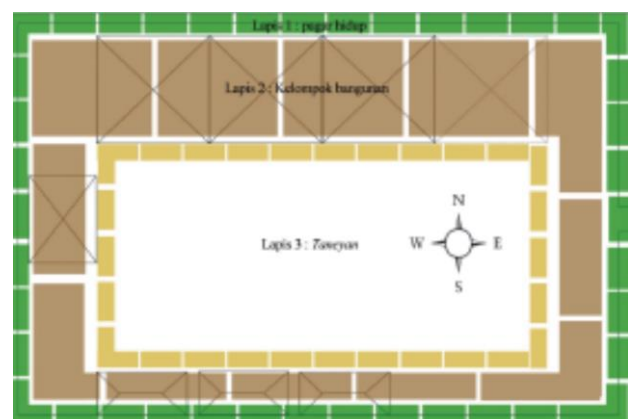


Figure 3. The form of protection area in *taneyan lanjhang*

successively from west to east beside *roma tongghu*, to show deference to older siblings. *Roma tongghu* and daughter's house is a space that is private and only accessible by the resident.

*Langghar* is a symbol of respect to teachers and leaders (*guru-rato*). *Langghar* area is a semi-public activity centre and has a high value that is placed on the west end of *taneyan*. In the *langghar* area on-going process of socialization and transfer of cultural values of the parents, religious scholars, or the village head to the residents and society. *Langghar* built opposite the entrance *taneyan* as the oversight function of *taneyan* owner to the entire area within *taneyan*.

*Taneyan* and organic fence is a symbol of defense *taneyan lanjhang* of external danger. *Taneyan* and organic fence serves protection to the resident in *taneyan* of the danger of wild animals or enemies come. *Taneyan* is a public area that can be accessed by anyone. The form of protection area can be seen in Figure 3.

### 5.3 Design concept

The basic concept is applied in the design of *taneyan lanjhang* is a garden that is not only functional but also aesthetically according to environmental conditions of Madura culture. Functional means the garden is able to provide physical benefits for their owners, while the aesthetic means the garden is able to provide visual beauty but it also contains cultural values Madura.

The concept of space is recommended for Madura home gardens are public spaces and semi-public space is between private space and room service. The fourth room is surrounded by a buffer space. Public and semi-public space is a place to socialize with each other so it is a very important space for the settlement of collective existence as *taneyan lanjhang*. The Figure 4 shows the spatial concept of *taneyan lanjhang*.

The concept of vegetation in *taneyan lanjhang* divided into several functions, architectural function, production function, controls the microclimate, and enhancing aesthetics. The four functions are arranged according to the concept of the yard, where the type of vegetation that have either form of crop production

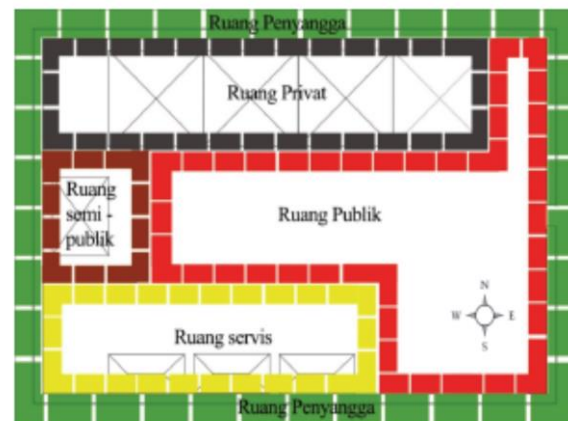


Figure 4. Spatial concept of *taneyan lanjhang*

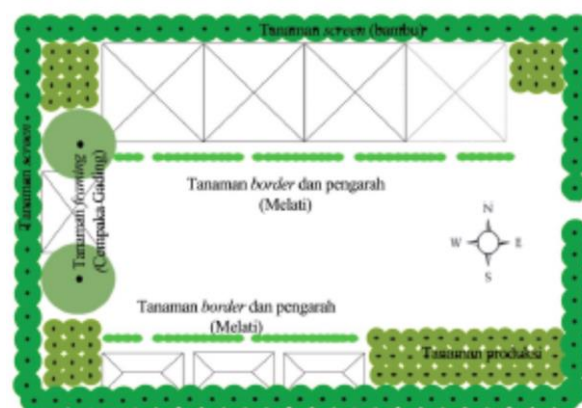


Figure 5. Vegetation concept of *taneyan lanjhang*

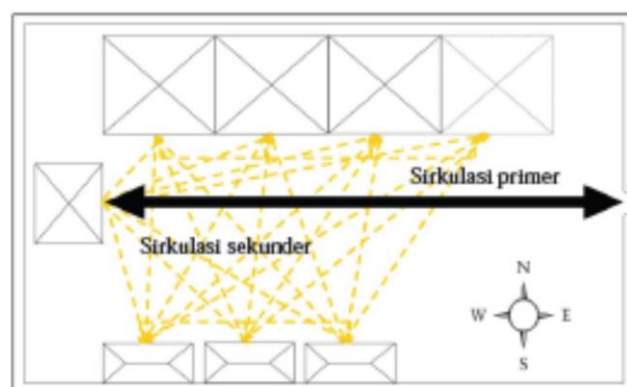


Figure 6. Circulation concept of *taneyan lanjhang*



or herbaceous perennials. The concept of vegetation can be seen in Figure 5.

The concept of circulation serves the movement of the *taneyan lanjhang*. Circulation is divided into primary and secondary circulation. Primary circulation formed by axis that connects the entrance to the semi-public spaces through public space. Secondary circulation is imaginary links between elements. The concept of circulation can be seen in Figure 6.

Based on the basic concept of the proposed development of the concept space, the concept of vegetation, and the concept of circulation which has been described, the design of Madura home garden should refer to the following concepts:

1. The public spaces shaped axis that connects the entrance to the room semi-public
2. Axis formed an open space so that the view extends and not blocked
3. The public and semi-public space is between private space and room service to accommodate the services of daily needs without disturbing Private activity
4. Vegetation is applied to the buffer area and sideways in private, semi-public, and service area
5. Additional elements can be put on public space but not disturbing the axis.

The design concept of *taneyan lanjhang* as Madura home garden can be seen in Figure 7.



**Figure 7.** Design concept of *taneyan lanjhang*

## 6. Conclusion

Madura home garden formed by group of houses, called *taneyan lanjhang*. *Taneyan lanjhang* consist of the basic elements of *roma*, *langghar*, *dapor*, *kandang*, *taneyan*, and *organic fences*. All of the elements are laid out according to the rules of the west-east and Madura life concept, *bappa-babbhu-guru-rato*. Elements that have the highest value is usually located in the western part *taneyan*.

Based on the type of activity and function space, proposed a concept of the park is a public space in the form of axis that connects the entrance with a semi-public space. Axis formed an open space that extends and unobstructed view. Green system formed by perennials, ground cover and shrubs. Besides additional elements may be added in the public space for not disturb the axis.

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