Changing the Space in the Traditional Kerinci Traditional House

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ABSTRACT
This study aims to analyze changes in space in traditional Kerinci traditional houses. Research is research. In this case, the method used is a rationalistic method where this method seeks to explain the actual situation in the field and then tested with existing theories. The method chosen must be appropriate to achieve the research objectives, this chapter also examines in more detail about the research carried out such as research materials, research tools, the course of research, and difficulties encountered during research. The results of research findings that have been carried out on changes in the space in umah lahiek in Mukai Mukai Mudik Village, we can conclude that the changes that occur in the inner space are the addition of sleeping space both in the outer room (umah lua) and in the inner room (umah inside). The addition of this sleeping space has no effect on the shape of the outer floor plan of the umah lahiek unit, but only changes in the pattern of the inner room.

Keywords: Custom House Inner Space Traditional society

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1. UPSTREAM
Architecture is the work of man, where geographical, geological and climatic conditions greatly determine the physical form of the architecture. Architecture in the form of buildings and the environment, built to be able to answer human needs and raise the level of human life to be better, so that it cannot be separated from the development of culture. Architecture is the fruit of culture that is developed by society continuously. (Amos Rapoport, 1969).

In the history of architectural development, the architectural works produced are divided or grouped in a certain period of time or period. Such as: architecture of the era of ancient culture, architecture of the era of classical culture, architecture of the era of Islamic culture, architecture in the era of modern culture, post-modern architecture and traditional architecture of the archipelago. Traditional architectural works of the archipelago are architecture that takes local wisdom in the archipelago that is not bound by certain rules. (Paul Oliver in Encyclopedia of Vernacular Architecture).

Regulations, norms, customs, climate, culture, the potential of local materials, will directly influence the traditional house building of the local community. Traditional houses or buildings built by the community concerned, contain the content of the identity value of the owner and are able to display their physical character that blends with the surrounding nature. Of the many traditional architectural works in the archipelago, there is a traditional architectural work that develops in the community, especially in the Kerinci community whose existence is rarely known and has never even been exposed and researched more deeply.
The architectural work is in the form of a traditional residential building of the Kerinci tribe which in the local language is called Umah Lahiek.

The Umah Lahiek building in Kerinci is a traditional house of Kerinci people who are in rows, rows, arrays connected to each other connected by a side door. (Iskandar Zakaria, 1984). The Umah Lahiek building in Kerinci is one of the traditional architectures, which provides an overview of how a form of residence and inner space embodied by local traditional thinking and local environmental and material considerations are able to answer human needs. (Alimin dpt, 2014)

With the progress of the times and the influence of economic development bringing a significant impact on traditional Kerinci houses, the proof is that people no longer want to live in lahiek houses and tend to new houses made of concrete. Basically, Kerinci traditional architecture has now been dismantled and changed, both in terms of shape, spatial pattern, structure and function. Outside influences are inevitable as a result of the development and change of the function of space and the needs of its inner space. Of the several Kerinci Traditional Houses that exist today, an interesting thing to examine is the uniqueness of the inner space pattern. In traditional Kerinci houses have the same external shape but different inner space patterns. Based on these problems, this study aims to find out what factors affect changes in the inner space.

2. METHODE

This research methodology examines how it works, namely how to work to understand the object that is the target of research. In this case, the method used is a rationalistic method where this method seeks to explain the actual situation in the field and then tested with existing theories. The method chosen must be appropriate to achieve the research objectives, this chapter also examines in more detail about the research carried out such as research materials, research tools, the course of research, and difficulties encountered during research. The research focused on the customary area of Mukai Mudik Village which is included in Siulak Mukai District - Kerinci Regency. In the past, this village was the center of government of the depatis, where many traditional houses were still original and none of them had undergone fundamental changes.

3. Results and Discussion

Umah lahiek located in Mukai Mudik village functions shelter from heat and rain and a place to do activities. The family is a place for children and grandchildren to live, so that the family can be protected from the surrounding environment. The following is an analysis of the shape of the inner room plan of 20 observation houses in the field in Mukai Mudik Village.

<table>
<thead>
<tr>
<th>No</th>
<th>Floor Plan Shape</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><img src="image" alt="Floor Plan" /></td>
<td>The shape of this umah lahiek floor plan is rectangular facing the street. There is a division of two large rooms, namely the outer room and the inner room, connected by 1 door. The main door is located on the right side of the wall of the house in front there is also a terrace as a tansisi room to enter the house after passing the stairs.</td>
</tr>
</tbody>
</table>
2. The shape of this umah lahiek floor plan is rectangular facing the street. There is a division of two large rooms, namely the outer room and the inner room, connected by 1 door. The main door is located in the middle of the front wall, there is also a terrace as a tansisi room to enter the house after passing the stairs.

3. The shape of this umah lahiek floor plan is rectangular facing the street. There is a division of two large rooms, namely the outer room and the inner room, connected by 1 door. The main door is located on the left side of the wall of the house as the front there is also a terrace as a tansisi room to enter the house after passing the stairs.

4. The shape of this umah lahiek floor plan is rectangular facing the street. There is a division of two large rooms, namely the outer room and the inner room, connected by 2 doors. The main door is located on the right side of the wall of the house in front there is also a terrace as a tansisi room to enter
the house after passing the stairs.

5. The shape of this umah lahiek floor plan is rectangular facing the street. There is a division of two large rooms, namely the outer room and the inner room, connected by 1 door. The main door is located on the left side of the wall of the house as the front there is also a terrace as a tansisi room to enter the house after passing the stairs.

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two pieces located on the right and left sides of the front wall of the house. The terrace is on the left side as a tansisi room to enter the house after passing the stairs. While the other door does not use a terrace.

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Based on the author's analysis, the shape of the spatial plan in the umah lahiek which is the object of observation in Mukai Mudik Village can be classified into 6 types of classification of the shape of the inner room plan, namely:

<table>
<thead>
<tr>
<th>NO.</th>
<th>TYPE FLOOR PLAN</th>
<th>DESCRIPTION</th>
<th>NUMBER HOUSE</th>
<th>SUM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Type A.</td>
<td>The floor plan is rectangular and the terrace is located to the right of the front wall.</td>
<td>1 and 18</td>
<td>2 housing units</td>
</tr>
<tr>
<td>2.</td>
<td>Type B.</td>
<td>The floor plan is rectangular and the terrace is located in the middle of the front wall.</td>
<td>2, 6, 7, 10, 14, 15, 19 and 20</td>
<td>8 housing units</td>
</tr>
</tbody>
</table>
3. Type C. The floor plan is rectangular and the terrace is located to the left of the front wall. 3, 4, 5, 8, 9, 11 and 13 housing units

4. Type D. The floor plan is rectangular and there are 2 terraces located on the left and the middle of the front wall. 12 housing units

5. Type E. The floor plan is rectangular and the stairs are located on the right, the terrace is located on the left of the front wall. 16 housing units

6. Type F. The floor plan is rectangular and the stairs are located to the right of the front wall. 17 housing units

From the table above, it is very clear to see the grouping of types of deep room plans which are divided into 6 types of floor plan calcifications, namely: Type A (rectangular plan and terrace located on the right side of the front wall) is found in houses number 1 and 8 with a number of houses 2 units. Type B (rectangular floor plan and terrace located in the middle of the front wall) is found in houses number 2, 6, 7, 10, 14, 15, 19 and 20 with a total of 8 units.

Type C (rectangular floor plan and terrace located to the left of the front wall) is found in houses number 3, 4, 5, 8, 9, 11 and 13 with a total of 7 units. Type D (rectangular floor plan and there are 2 terraces located on the left and the middle of the front wall) there is a house at number 12 with the number of houses 1 unit. Type E (rectangular floor plan and stairs located on the right, terrace located on the left of the front wall) is found in house number 16 with the number of houses 1 unit. Type F (rectangular floor plan and stairs located on the right side of the front wall) is found in house number 17 with the number of houses 1 unit.

Of all the lahiek houses that are in Mukai Mudik Village, 20 housing units have a spatial plan in a square or square. According to D.K. Ching (2008) the basic form of rectangular or square space has advantages, among others: Arrangement and development of shapes are relatively easy and can accommodate various activities. Where the umah lahiek room is used as the center of family activities and in the plan of umah lahiek there is a division of two large rooms that are dominant, namely umah lua (outer room) and inner umah (inner room) which are connected by a middle door. The shape of this inner room plan is slightly elongated following the direction of the road instead of extending backwards which is arranged with an arrangement of pole modules or grids. Furthermore, Ching said that the spatial pattern with grid organization serves to gain clarity of orientation in the circulation of inner space and provide convenience in the preparation of structures and building construction. In addition, the basic shape of a large rectangular room shows the concentration of space centered on gathering all family members in various activities. According to Haryadi & Setiawan (1995), space can influence the behavior of its occupants, namely: space designed to fulfill a specific function and purpose and space designed to fulfill a flexible function. There is a division of two large rooms is an outdoor room for male children close to the entrance and a room to receive guests and hold celebrations while the inner room is a room for children or women especially for women's work-work cooking, eating and other activities related to women.

4. CONCLUSION

The results of this study can be concluded that the results of research findings that have been carried out on changes in space in umah lahiek in Mukai Mukai Mudik Village, we can draw conclusions that changes
that occur in the inner space is the addition of sleeping space both in the outer room (umah lua) and in the inner room (umah inside). The addition of this sleeping space has no effect on the shape of the outer floor plan of the umah lahiek unit, but only changes in the pattern of the inner room.

REFERENCES