

Transformation of Tanean Lanjhang Architecture from Time to Time Study of Kemuning Village, Tragah District, Bangkalan Regency

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ARTICLE INFO

Keywords: Transformation, Taneyan Lanjhang, Madura, Vernacular, Culture.

Received : 1, October

Revised : 15, October

Accepted: 17, November

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ABSTRACT

The traditional Taneyan Lanjhang settlement in Madura represents a vernacular architecture rich in socio-cultural values. However, the development of modern architecture and social change have shifted these traditional spatial practices, resulting in the loss of local identity and its inherent ecological potential. This study aims to: (1) identify building orientation patterns and spatial layout within Taneyan Lanjhang; (2) analyze their relationship to the socio-cultural values of the Madurese community; and (3) examine forms of ecological adaptation reflected in its spatial configuration. This study uses a qualitative-phenomenology approach with architectural ethnographic nuances. Data collection techniques include literature review, participant observation, interviews with residents and community leaders, and visual documentation of the Taneyan Lanjhang complex in Madura.

INTRODUCTION

Taneyan Lanjhang etymologically comes from two Madurese words, namely *taneyan* and *lanjhang*. According to the Madurese-Dutch Dictionary, by H.N. Kiliaan, the word "*taneyan*" (in the dictionary it is spelled "*tanijan*" or "*tanejan*") means "*het onbebouwd gedeelte van den grond hehoorende tot een woning*", which when translated simply into Indonesian means "home page" or "yard". According to the dictionary, the word "*lanjhang*" (written with the spelling "*landjhang*") means "*lang*" or "*lengte*", which when translated into Indonesian means "long". Based on these several meanings, literally, *Taneyan Lanjhang* can be defined as a settlement pattern that is formed according to the boundaries of the yard in the house. If developed further, the definition of *taneyan lanjhang* is a public housing complex that has family links, has several houses in one yard that stretches from west to east. The housing pattern of *taneyan lanjhang* truly reflects the socio-cultural conditions of the Madurese people who are known to be agrarian, in addition to their fairly strong maritime culture. This housing complex is inhabited by a group of families who make a living as farmers. The settlement is located close to the rice fields and fields, so this type of settlement is very thick with agrarian nuances.

The location of each *taneyan lanjhang* settlement is always very far apart, and each has a cultivated land called *tabun* with an area of approximately a quarter to half a hectare. The cultivated land which is so vast and very far from each other, greatly supports the hierarchical lifestyle of agrarian families who live in each of these housing complexes, to be independent on their respective lands. If we review it further, this assumption can be further sharpened through a cultural approach. The traditional house of *Taneyan Lanjhang* has a very deep religious value. This is specifically symbolized in the symbols of the building and the layout of Islamic values. One characteristic that is very inherent in *Taneyan Lanjhang* is the existence of a *langgher*, as a sacred building for Muslims. *Langgher* (*Musholla*) is a representative form of a place of worship for Muslims (*Mosque*), which was built with the aim that the residents of the complex can always perform congregational prayers at all times, especially for men. Without the existence of a *langgher*, it is certain that the residential complex is not part of *Taneyan Lanjhang*.

However, along with the development of the times, the architecture of the Madurese traditional house of *Taneyan Lanjhang* has undergone various forms of transformation. Modernization, urbanization and changes in the lifestyle of its people have caused shifts in the use of space, building forms, and construction materials. Not only the physical aspects have changed, but also the cultural values that were once highly respected are now starting to be eroded by external influences and changes in the mindset of the younger generation. (Bella, Samantha, Bahesa, Puri, Nurudin, 2021). This transformation cannot be seen as merely a process of adaptation to the development of the times, but also as an indicator of a fundamental change in the way society interprets its living space. Unfortunately, there have not been many in-depth studies that discuss and systematically record how these changes have occurred over time, as well as

what factors drive them, both in terms of social, economic, and local government policies in development. (Muyassaroh, Dzulkarnain, Iskandar, 2022).

THEORETICAL REVIEW

Vernacular Architecture Theory

Vernacular architecture is a form of traditional architecture that grows from local culture, is built with inherited knowledge, and utilizes local resources. (Paul Oliver, 2006) Traditional houses such as Taneyan Lanjhang are the result of human adaptation to the natural and social environment.

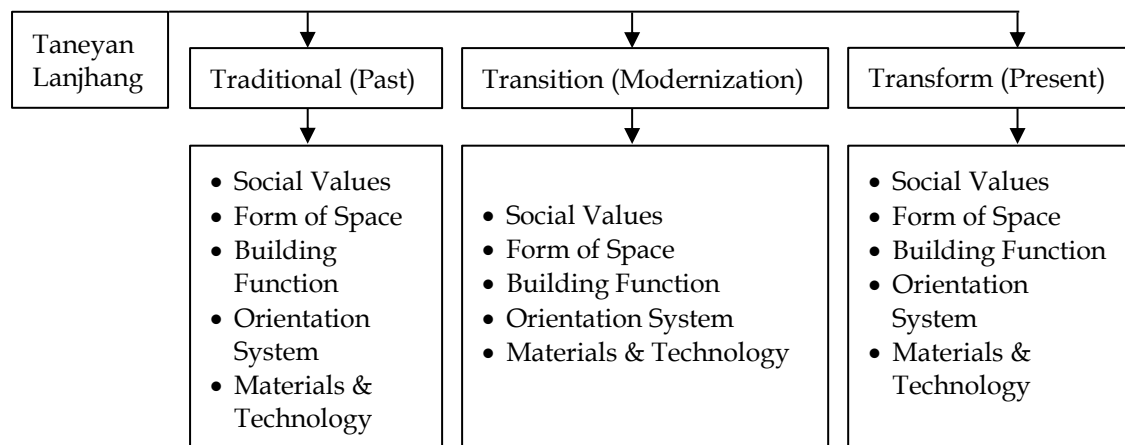
H1: The differences in the form and space of Taneyan Lanjhang between West and East Madura are the result of adaptation to their respective local environments and cultures. However, both remain rooted in the same vernacular principle: architecture as a reflection of the culture and life of the community.

Theory of Form and Space

Architecture as a place that gives meaning to human existence (architectural phenomenology). (Christian Norberg-Schulz, 1979) Taneyan Lanjhang is not just a collection of houses, but a “meaningful place” that represents the social relations of the extended Madurese family.

H2: Physical changes (e.g., reduction of open communal spaces) reflect a shift in the meaning of togetherness.

Map of the Relationship between the Theory of Form and Space with Taneyan Lanjhang as a Cultural Representation



(Figure 1 conceptual framework)

METHODOLOGY

Research Type and Approach

The research methodology for the study “The Transformation of Taneyan Lanjhang Architecture from Time to Time” – is designed to suit vernacular architectural research using a qualitative-phenomenological approach. According to (Creswell, 2013) and (Schulz, 1979), architectural phenomenology seeks

to understand human life experiences of space, place, and the meanings inherent in them. Qualitative-Phenomenological Approach :

- Because the research wants to understand the meaning and values contained in the Taneyan Lanjhang space, not just its physical form.
- Exploring the essence of Madurese people's spatial experiences from time to time.
- How changes in the form and meaning of space occur in response to social, cultural and economic changes.

Research Location

The verified location for in-depth study in this research was Kemuning Village, Tragah Subdistrict, Bangkalan District, or the West Madura area. The reason for this is that the original taneyan lanjhang structure, which has stood for four generations, still exists. Furthermore, in the village, there are also teneyan structures with the same massing, although the shape and materials used have undergone changes. There are also taneyan structures that have undergone changes to only some of the structures (hybrid).

RESEARCH RESULTS

The Taneyan Lanjhang residential complex was formed from a family bond that began in one main house called tongghu. "Tongghu" is the first house occupied by the head of the soma, located right next to the east of the langghar and facing south. The strong religious element is symbolized by the existence of a prayer room or langger which is located on the westernmost side. "Langghar" is also often referred to as kobung, especially in the eastern part of Madura, namely Pamekasan and Sumenep. Another important thing is the yard of the taneyan house which stretches from west to east as a symbol of the family's cultivated land. Taneyan is the center of daily activities for the family group. Then on the southernmost side it is always equipped with supporting elements, namely Dhepor and Kandhang.

As time goes by, if the nuclear family has a daughter who is ready to get married, the family, especially the head of Soma, will immediately prepare new land to build a house located right next to the roma tonghu. This concept continues if there is a new generation that will occupy new land on the east side and will continue to develop into a complex, until the end of the taneyan on the easternmost side. The further east, the younger the generation is, starting from the eldest daughter, followed by all the younger sisters, followed by granddaughters, great-granddaughters, and so on. If it has passed the easternmost side, then the family of the new generation can build a new house outside the area. In some cases, if it has passed the easternmost side, it can start again from the west side in the south, and continue east with the house facing north (facing the earlier housing complex).

Basically, the taneyan lanjhang complex is a residence for women. The son of the head of the soma is not prepared for land in the complex area. If the son is an adult, then it is only right that he is considered to be able to be responsible for himself, and is allowed to start a life with his new family outside the taneyan

lanjhang residential area. The son is likely to open new land for a taneyan lanjhang residential area for his new family, outside the residential complex similar to that of his parents. But of course this also depends on the condition and ability of the son. If the son is unable to open a new taneyan lanjhang area, then he can live in the taneyan lanjhang area belonging to the wife's family complex.

Here are some detailed explanations of each component in the taneyan lanjhang residential complex:

- Tongghu (*Main House*): The main house or first house occupied by the head of the soma (*head of the family*) is located right next to the east of the Langghar, slightly jutting out to the north facing south. This house always has a roof decoration of a chicken comb or tiger's claws facing each other on each side, the meaning of which is to remind of the symbol of death.
- Kobhung / Langgher (*Musholla*): Is a religious symbol, located on the westernmost side and is on the central line of north and south latitude. Langgher also functions as a place to receive guests for men.
- Taneyan: A large yard that is a symbol of family life, located on the central line of north and south latitude, which stretches along the west to east direction to the land boundary. It is also the center of family activities and is a primordial symbol of the Madurese community as a farming community. As a binder between buildings and room zoning according to function.
- Roma: A continuation of the house as a regeneration of roma tongghu. Its position is to the east of the main house, and continues to be built lengthwise to the east to the boundary of the taneyan.
- Lombhung (*Barn*): Is a place for harvest results and is located right in front of the main house or on the south side facing east. Has a symbol of the obligation to work to meet the needs of family life.
- Dhepor (*kitchen*): Located on the north or south side, and separate from the main house.
- Kandheng (*Cage*): A place to store livestock, located on the south side facing north.
- Jedhing (*bathroom*): Located a bit far from the main building formation, namely behind the barn. Usually open because it uses a rainwater catchment system.
- Boundary fence: Usually called tabun which is marked with living plants and surrounds all components of the space inside

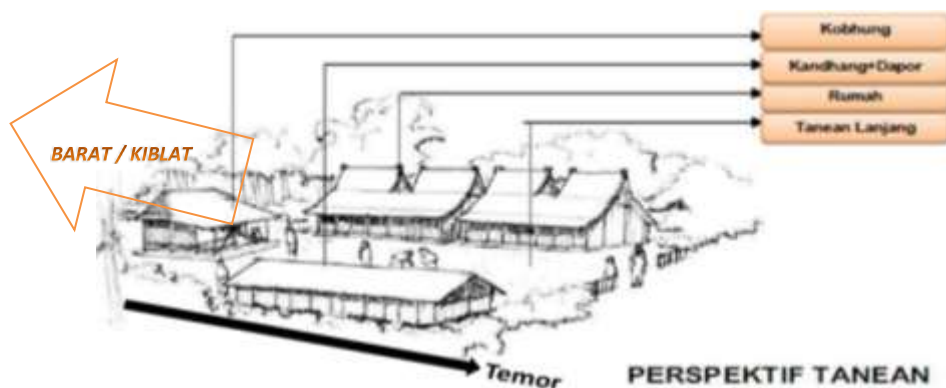


Fig.01 : Perspective Sketch of Taneyan Lanjhang, Author Document

Since the operation of the SuraMadu bridge about 18 years ago, of course it has had a lot of impacts on the Bangkalan community, especially the sub-districts affected by the main transportation route, namely Trageh Sub-district. Among them is the behavior of the community which tends to change where initially they made a living by farming and raising animals, now they have switched to looking for a living outside Trageh Sub-district by trading and migrating to the area across Madura, namely the city of Surabaya. This has an impact on changing lifestyle patterns in their daily lives, resulting in changes to their place of residence. Where previously they still used the original taneyan lanjheng house model, now it has changed to a more contemporary style. The most noticeable changes are:

Changes to the Physical Appearance of the Building.

Among others are :

- The materials in the building, starting from the roof covering which was originally made of local burnt tiles, are now replaced with ceramic tiles that look bigger and heavier. It doesn't stop there, the domino effect that arises of course runs according to its needs, namely the wooden construction changes to light steel construction and reinforced concrete beams and columns are also presented.



*Photo 01 : Taneyan Lanjheng original fashion
Source: Author Document*



*Photo 02: Taneyan Lanjheng in Current
Fashion Source: Author Document*

- The wall covering, which originally used woven bamboo, is now replaced with lightweight bricks that are plastered and plastered with instant cement. So that the air circulation inside the house is a little less flowing and causes the room to feel hotter.



*Photo 03 : Taneyan Lanjheng Bamboo Wall
Source: Author Document*



*Photo 04 : Taneyan Lanjheng Brick Wall
Source: Author Document*

- Floor coverings that originally only used soil and tiles, have now been replaced with ceramics and granite with various colors and motifs.
- Ornaments on doors, windows, pillars and lisplanks made of wood with carved flower and fruit patterns, have now been replaced with pre-cast concrete and cement.



Photo 05 : Taneyan Lanjhang Wood Carved Ornaments Source: Author Document



Photo 06 : Taneyan Lanjhang Concrete Carved Ornaments Source: Author Document

Space Layout

The living space in the traditional Taneyan Lanjhang house always only has one main door, with windows only at the front of the house. In some houses, it is often found without any windows at all. This is intended as a symbol of authority, to fully control all activities of the family living in it. This house has a veranda with a half-open wall that separates it from the living space inside. The veranda functions as a place to receive female guests, while receiving male guests remains in the langghàr outside the residential area. The room inside is left without partitions, and functions as a place to sleep. There is only one bedroom, left dark and closed, because it is basically specifically intended for women's



Figure 03: Sketch of a standard Taneyan Lanjhang floor plan with a relatively limited land area, with a minimum of two bedrooms and a veranda.

Source: Author Document 2023

- Interior Space: Usually functioned as a family room where its position is always in the middle, and directly open with one or two doors facing

outward. In this case, space in the sense is limited to function, not its true meaning.

- Veranda: Actually, in the Taneyan Lanjhang housing complex, the guest reception process is prepared in the prayer room. It's just that in certain conditions, guest reception can be done in front of the terrace or veranda of the house which is indeed provided in a small size. Usually, guests who are received on the terrace of the house are special guests in certain families only.



Figure 04 : Modified floor plan sketch of Taneyan Lanjhang with the addition of a bedroom.

Source: Author Document 2023

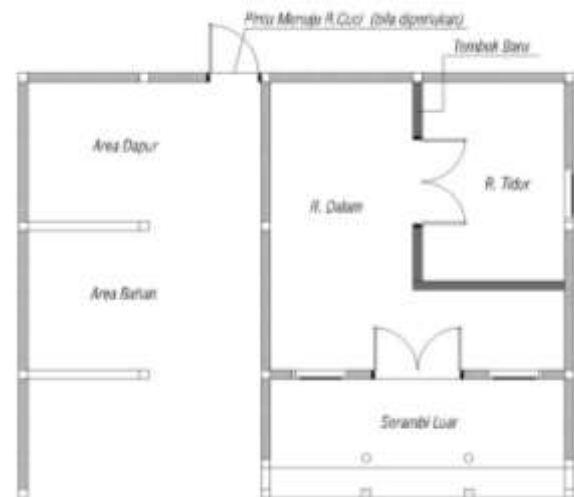


Figure 05 : Modified Taneyan Lanjhang Floor Plan Sketch, connected to the kitchen and with door access to the back side (Emergency)

Source: Author Document 2023

- Room : Optional room, located at the very bottom.
- Kitchen : This is an optional room as a development of the traditional Taneyan Lanjhang house plan which is often found today.

When viewed from the position of the door and the arrangement of the space, the layout of the traditional Taneyan Lanjhang house is divided into two main types, namely the slodoran or Malang Are type, and the Sedhâna type. The Slodoran or Malang Are type has one room with two doors, one porch and one exit. The Sedhâna type has two rooms with one door each (there are a total of two doors in the room), one porch, and one exit. "The main door or front door is never more than one. This is a symbol of authority which is intended so that family activities can be fully controlled from one door.



Figure 06 : Sketch of the Taneyan Lanjhang Floor Plan. Differences between the Slodoran and Sedana types. Source: Research by Lintu Tulistianoro, 2005

House Details

1. Construction and Building Envelope

The construction of the traditional house of Taneyan Lanjhang follows the traditional architectural pattern, in accordance with the conditions and needs of the Madurese people. The description of the construction of the traditional house is as follows:

- **Foundation:** Basically everything is made parallel, except for the inner room which is raised (fill soil is added) up to about 40 cm. Then specifically for the langghar building, it is built on a sendhi (umpak) which is raised up to 1 - 1.25 meters, therefore this building is often known as langger teggih (high prayer room). In its development, the foundation structure has been adjusted to the structure of the river stone foundation and uses a concrete sloof.
- **Main Pillar:** Has eight pillars or commonly called sasaka with a connecting pattern in the form of a square. Often also called the term pasarean pillar (bed pillar, sare - sleep). Where in its development, many have switched to using reinforced concrete column construction



***Podasi Umpak
Batu Sendih Lokal***



***Pilar Kayu Utama/
Pilar Tempat Tidur***

*Photo. 7 : Left. Stone foundation using local Sendih stone.
Photo. 8 Right. Main pillar/bed pillar using local jackfruit wood.
Source: Author Document 2023*

- **Roof Frame:** Using local wood frames such as jackfruit, coconut and others that are around the complex, with the general frame arrangement being trusses, rafters and battens. And in its development, trusses, rafters and battens were replaced using light steel materials with a different system.
- **Roof covering:** nipah leaves, ghajjuk or ata' alang-alang (thatch), and in its development there are also roofs made from tiles, asbestos and galvalume.

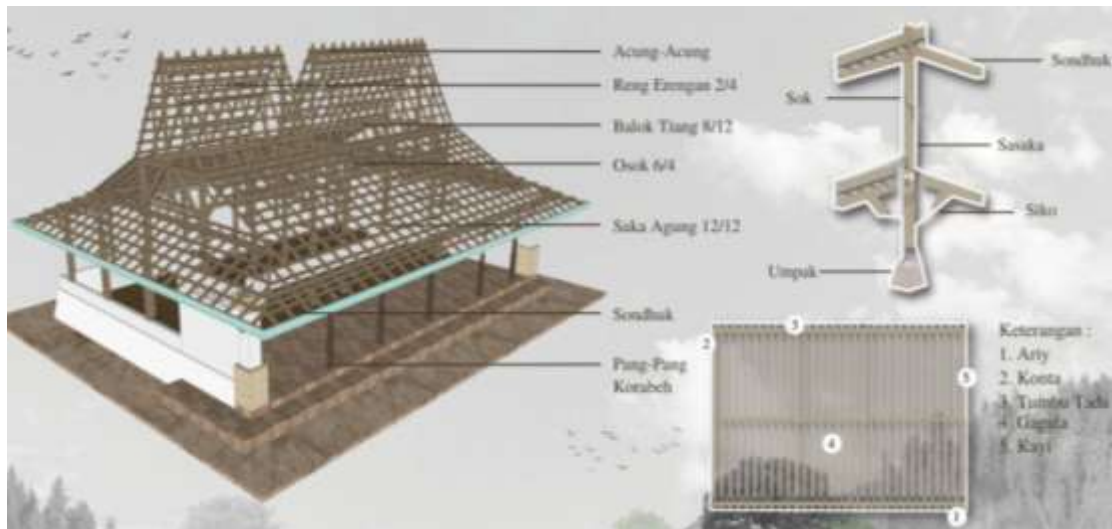


Figure 07 : Sketch illustration of the Taneyan Lanjhang building construction from the foundation to the roof truss.

Source: Author Document 2023

- Walls: Generally made of wood with a thickness of approximately 3 cm, or can also be made of tabing / bhidhik (woven bamboo), and in its development there are also walls made of zinc and brick.
- Ornamental columns: Made of wood with carvings on the top and bottom ends.
- Ceiling: Made from woven bamboo for the inside space, while zinc material is used for the ceiling on the front porch.
- Floor: Made of terracotta or plaster, even just compacting the local soil according to the economic conditions of each family.



Photo. 09 Top, Roof and Ceiling Materials

Photo. 10 Middle, Wall Materials

Photo. 11 Bottom, Floor Materials

Source: Author Document 2023



Figure 08 : Sketch illustration of wall elements.

Figure 09: Sketch illustration of ornamental column elements.

Source: Author Document 2023



Photo 12 Left: Main Wooden Door with Typical Madurese Carvings
Photo 13 Center: Bamboo Door for the Stable Area Source: Author Document 2023



Photo. 14 Right, main wooden door with typical Madurese carvings, dominant in green Source: Author Document 2023

- Doors: Doors are made of wood and are usually complete with Madurese carved ornaments with a dominant green color as a symbol of loyalty and red as a symbol of struggle. In its development, doors and windows still use wood, but are dominated by glass materials (See Photo 06).

2. Roof Shape

In terms of the layout of the pillars or *sasaka*, the roof of the *taneyan lanjhang* is categorized into two parts, namely *bhangsal* (ward) and *peghun* (pegon). The *bhangsal* roof has characteristics similar to the roof of the Javanese *joglo*. This type of roof is rectangular, tapering with a plastered ridge forming the body of a boat. The basic difference with the Javanese *joglo* that makes it distinctive is the truncated roof side on the right and left (*ridge nok, dragon or horn*).



Photo 15: The Bhangsal Roof Shape, with a joglo-like roof truncated on the right and left sides. (Sumenep)
Source: Author Document 2023

Moving on to the peghun roof, it has a shape similar to the Javanese limasan, namely the veranda to the front and back. The shape is rectangular, but not so pointed, and what distinguishes it from the Javanese limasan is its beheaded sides.



*Photo 16: Peghun Roof Shape with Truncated Roof on the Right and Left Sides.
Source: Author Document 2023*

When viewed from the model, there are several types of roof shapes, such as Pacenan roof, Jhaddhri roof, and Trompessan roof. Pacenan roof has a very strong nuance of various Chinese forms. The word pacenan comes from pa-cina-an, which is indeed shaped similar to the roof of Chinese buildings. This type of roof tends to be bhangsal, equipped with a variety of ridge ornaments in the form of horns or snake tails. (See Photo 15)

The Jhaddhri roof has a very unique shape, namely a double ridge that connects two connected houses at once, resembling a Joglo roof that is truncated on the right and left sides. Philosophically, this roof also has the meaning that parents will always be there for their children. This type of roof shape is often found in the western part of Madura such as Sampang and Bangkalan.



*Photo 17: Double-ridged Jhaddhri roof with truncated eaves on the right and left sides.
Source: Author Document 2023*

Trompessan is a village roof in the form of a pyramid with special characteristics in the fractures in three parts. Along with the development of the times, the Madurese people also modified the shape of a new type of roof on the traditional house of Taneyan Lanjhang, namely the shield type roof, or the roof of the city house.



*Photo 18: Double-ridged Trompessan roof with a Pacific influence on the roof's crown.
Source: Author Document 2023*



*Photo 19: Contemporary Roof Design Using a Shield-Shaped Roof and Tile Roof Covering
Source: Author Document 2023*

Table 01. Classification of Taneyan Lanjhang Roof Types Based on Various Shapes

No.	Type	Description	Characteristic
01	Pacenan	Joglo-type roof	Variety of decorative ridges resembling a snake's horn or tail; Chinese ethnic characteristics

No.	Type	Description	Characteristic
02	Jhaddhri	Double roof like Limasan	Double ridge connecting two houses into one
03	Trompessan	Limasan-type roof	Village roof shaped like a pyramid
04	Perisai	City house roof	Modern modifications with fractures in three parts

Changes in Social Values

Is a shift in views, norms, and customs that apply in society, especially those related to lifestyle, social relationships, and the meaning of space. In the context of Taneyan Lanjhang, social values that were originally collective and family-based have changed over time.

Table 02. *The manifestation of the social value system in Taneyan Lanjheng in Space.*

No.	Traditional Social Values	Form in Space
01	Family	The houses of one large family are arranged around a courtyard.
02	Mutual cooperation	Building a house together; collective work during harvest or celebrations.
03	Openness	There are no physical fences; boundaries exist only through social norms.
04	Hierarchy and Respect	The main house is occupied by parents as the center of social control.
05	Religiosity	There is a small prayer room; family religious studies take place in the yard.

This system that slowly gradually experienced quite massive changes and gave an impact of changes to various physical and non-physical forms in Taneyan Lanjhang. The forms of social value changes that occurred were:

1. Increasing individualism, where the younger generation tends to build their own homes outside the Taneyan environment. The solidarity factor of the extended family is weakening, because interaction between houses is reduced, resulting in shared spaces being abandoned and replaced by a focus on private spaces.
2. Privatization of space, meaning that social boundaries change into physical boundaries by reducing the space for social interaction. Such as fences and walls built as symbols of ownership and privacy, then yards that used to be shared property are now separated or used as private parking spaces.
3. The decline in the role of parents as a social center, the hierarchical social structure changes to be more egalitarian but loose. In the past, the main house was the center of decision making and a symbol of authority, now this role is weakened due to independent living patterns and the digitalization of family communication.

4. Changes in values in ritual and religion, namely the loss of collective worship space which reduces the sense of spiritual togetherness. Activities such as tahlilan, pengajian and family prayers are rarely done together, resulting in the langgar space no longer being prioritized in the Taneyan Lanjhang structure.

The transformation of social values in the Taneyan Lanjhang environment reflects a shift from communal life to individual lifestyles. Although family values still exist emotionally, their manifestation in space and social practices has changed significantly. The preservation of Taneyan Lanjhang is not only about the form of the building, but also reviving the social values inherent in it.

Driving Factors

Is a condition, pressure, or internal and external influence that causes changes, both in the physical form of architecture and in the values and social structure of the community in the Taneyan Lanjhang environment. The categories of driving factors for transformation in Taneya Lanjhang are:

1. Economic pressures and land limitations, make the need for efficient and modern housing quite in demand, where they already consider the Taneyan Lanjhang house is no longer economically adequate, especially in terms of size and comfort. Likewise with the increase in social status, by replacing or building a permanent, large house with a modern design, people want to show that they are already in economic success. The most striking and frequent impact is that many family members also migrate and settle in their areas of migration, making the Taneyan house empty, abandoned or converted.
2. Social and cultural factors, from extended family to nuclear family, meaning collective life changes to become more individual and independent. Resulting in a shift in traditional values, such as in terms of mutual cooperation, it is no longer harmonious in dealing with all problems that occur, as well as obedience to parents and togetherness are starting to be replaced by a modern and independent lifestyle. As a result, the new generation no longer grows up in the Taneyan Lanjhang pattern, young people are more familiar with modern houses and do not see the urgency of maintaining the Taneyan pattern. The impact is that traditional houses are abandoned or completely renovated and social values change.
3. Education factors and future aspirations, this mindset is influenced by access to higher education where the younger generation tends to adopt a standard lifestyle of comfort that is different from their parents. As a result, the house is no longer considered a cultural heritage, but as an investment or asset.

The transformation of Taneyan Lanjhang is not a stand-alone process, but rather the result of economic pressures, cultural changes, technological developments and shifting generational aspirations. If not managed with an adaptive conservation approach, Taneyan patterns and values are at risk of being lost altogether.

All these changes are quite obvious and strong impacts in eroding the flow of local wealth aspects of the Bangkalan city community, especially in Kemuning Village, Trageh District, in buildings in the Taneyan Lanjhang arrangement. Even though there have been such striking changes, some of them still maintain the original shape and formation of the taneyan lanjhang arrangement. This is because some of them already feel comfortable enough with the order or circulation pattern that has shaped their behavior since they were little.

DISCUSSION

Taneyan Lanjhang as a Traditional Spatial and Social System

Taneyan Lanjhang is a typical Madurese settlement based on the principles of kinship (genealogy) and Islamic religiosity. Its spatial structure is structured around a central courtyard (taneyan), with the main house oriented westward (qibla), where a small mosque (langgar) is located. This pattern serves not only a functional purpose but also a manifestation of social values – a place for extended family interaction, strengthening solidarity, and serving as a symbol of family unity (karabat).

Spatial Transformation

Changes in the form and arrangement of the Taneyan Lanjhang space occurred gradually along with changes in the social, economic and cultural context of Madurese society.

Traditional Period (Pre-Modern): Spatial patterns remained purely traditional: wooden houses oriented westward, distances between buildings were arranged based on kinship relationships, and shared spaces were used for communal activities. Local materials such as wood, bamboo, and palm leaf roofs predominated.

Transition Period (Early Modernization): Adaptations in materials and spatial orientation began to occur. The use of permanent materials such as brick and roof tiles replaced organic materials. Some families began building additional houses outside the core taneyan due to the need for space and increased mobility of family members.

Contemporary (Modern): Transformation is becoming more and more real. Many Taneyan Lanjhang are fragmented due to:

1. Economic pressure and the value of land – land is sold or divided among inheritances.
2. Changes in the function of the space – the central courtyard is no longer the center of social activity.
3. Individualization of housing – new houses are built with an orientation to the main road, no longer to the street.

This transformation shows a shift from a collective-communal pattern to an individual-modern.

Transformation of Values and Meaning

Beyond its physical form, the meaning of Taneyan Lanjhang has also undergone a transformation in its values:

In the past, Taneyan symbolized kinship, harmony, and mutual cooperation.

Now, this meaning has shifted to symbolizing origins or cultural identity, but this is not always lived out in daily practice.

Despite its physical transformation, the symbolic value of Taneyan Lanjhang remains part of the collective memory of the Madurese people as their "cultural roots."

Driving Factors of Transformation

1. Several key factors triggered changes in Taneyan Lanjhang:
2. Social Factors: Increased education and social mobility led to the separation of family members and the dispersal of shared yards.
3. Economic Factors: The need for business space and rising land values led to changes in land use.
4. Technological and Infrastructure Factors: Access to roads and electricity encouraged houses to face the main road.
5. Cultural and Modernization Factors: The rise of values of privacy, prestige, and modernity influenced the orientation and architectural style of houses.

Resilience and Adaptation

Despite undergoing major transformations, Taneyan Lanjhang continues to demonstrate architectural and social resilience:

1. The langgar remains a religious symbol and spiritual center. Family ties are maintained through traditional activities such as rokat tanean or slametan.
2. The spatial patterns of some taneyan still maintain a Western orientation as a tribute to Islamic values.
3. This transformation reflects cultural adaptation to changing times, not simply a degradation of tradition.

CONCLUSION AND RECOMMENDATIONS

The transformation of Taneyan Lanjhang is not only a change in physical form, but also an evolution in socio-cultural meaning. It reflects how Madurese society negotiates tradition and modernity. Within this dynamic, core values – kinship, religiosity, and solidarity – are foundations that must be maintained even in new forms.

This transformation discussion is important for:

1. Preservation: an adaptive approach is needed that maintains the core values of Taneyan Lanjhang without hindering modern needs.
2. Contemporary Vernacular Architectural Design: Taneyan Lanjhang's principles of collectivity, openness of space, and religious orientation can be reinterpreted in modern Madurese housing design.

FURTHER STUDY

The transformation of Taneyan Lanjhang teaches us that traditional architecture is not a static legacy, but rather a living entity that evolves with the changing times. The greatest lesson is how communities are able to maintain core

cultural values while creatively adapting to the challenges of modernity. This is what makes Taneyan Lanjhang not merely an artifact of the past, but a model of resilience for Indonesian vernacular architecture in the future.

Overall, the recognition of Taneyan Lanjhang's transformation demonstrates that:

1. Traditional architecture is a living system that is constantly evolving, Change does not mean loss, but rather a transformation of values,
2. And true preservation means maintaining the spirit of culture so that it remains relevant in the present.

With this recognition, Taneyan Lanjhang is not only remembered as a legacy of the past, but also recognized as a source of inspiration and identity for Madurese architecture in the future.

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