

**ANALYSING MIXED ARCHITECTURAL STYLE INSIDE
NDALEM SASANA MULYA BALUWARTI
KERATON SURAKARTA**

Aris Ryant K¹, Adelia Bunayya A², M Ahnaf Mumtaza³, Bhanu Arsyi A⁴, Putu Ayu P.
Agustiananda⁵

^{1,2,3,4,5} Department of Architecture, Universitas Islam Indonesia

E-mail: agustiananda@uii.ac.id

ABSTRACT: *Keraton Surakarta, Baluwarti is one of the historical assets of the Surakarta Palace. In the term of architecture, the Keraton Surakarta also has many forms, ornaments, and a layout based on Javanese philosophy. Influence from the colonial period of the Dutch VOC also provided an architectural impact on buildings in the Surakarta Palace. Both of these things combined and created a form of architectural identity from the Surakarta palace that attracted the attention of the public to visit and study the identity. The method used is to collect data through observation, interviews, and documentation along with data analysis. We used the Unwin theory of "Architecture as Identity of Places" and theory of Tjahjono Gunawan, "The Emergence of New Indische Style". The purpose of this study was to find out more about the existence of various kinds of mixed style so that it could create unique ornaments and architectural styles on Ndalem Sasana Mulya Baluwarti Surakarta.*

Keyword: ornaments, identity, mixed style, indische.

INTRODUCTION

When we talk about Keraton Surakarta, Baluwarti is one of the historical places and as important assets of Keraton Surakarta. Baluwarti is an area that inhabited by the royal families and the courtiers. Sasana Mulya used to be the home of Putra Dalem Pakubuwono IV, Putra Dalem Pakubuwono X, and Pakubuwono XI. In general, houses in Baluwarti can be classified at least three types of houses. First, the complete house formed a Joglo with Pendapa, Peringgitan, Dalem Ageng with additional supporting houses around the houses. Second, the Javanese houses type with gabled roof-shape and the last is a simple villager houses. These buildings are formed based on the Javanese Architecture philosophy. Meanwhile, colonialism also affect the development of architecture in Keraton Surakarta including the ornament, building features, and the materials. Both of the cultural styles emerged into a new identity of Keraton Surakarta, which strengthen the sense of architecture.

Sasana Mulya was built in the early period of Kesultanan Surakarta, approximately at year 1811 based on Sengkalan that shown in site. Because of that, the building has least ornaments compared to the other building inside Keraton Surakarta complex. Even so, there still some ornaments inside the building that represents Keraton Surakarta.

The purpose of this research is to identify any kind of elements at Sasana Mulya Baluwarti, which located inside Keraton Surakarta Complex in Solo. By doing this research, hopefully we

can learn and increase the interest of knowing Sasana Mulya as one of historical places of Keraton Surakarta and as our local treasure.

PROBLEM FORMULATION

There are so many meaning and identity of building that we can know by looking on elements in architecture, especially the ornaments of the building. In this case we take location on Baluwarti Village, Ndalem Sasana Mulya and Ndalem Lodjen Sasana Mulya that we know it is royal place of Surakarta, which means it has Javanese traditional Architecture. But there are several out of javanese style in ornaments of the building, because of that we analyse it to regain the meanings and identity of it.

RESEARCH METHOD

1. Collect Data Information
The data can be collected from literatures, site observation, and explanation from locals that we interviewed during site observation.
2. Observe
From the data we have collected, we take note of the information we found, make sketches of the ornaments, and take photos of the site. This research have qualitative character with descriptive analytic approach.
3. Analysis
Based on our observations, we analyse the data through theoretical review that we have already chosen. Analysis is being done by relating the contextual goals.
4. Conclusion
All analysis will be concluded here. Substantive theory will be the result of this research.

FINDINGS AND DISCUSSIONS

Sasana Mulya is a building complex consists of buildings matched with Javanese arrangement. A joglo located inside Sasana Mulya became the principal or main building used by the crown prince as their home for stay and living their daily life. The front area of the Joglo is called serambi. There side buildings located alongside the main building functioned as supporting buildings. One of them which is located at the east side of the Sasana Mulya complex has functioned as a place for abdi dalem (servant of the crown prince) to stay so that they could take care of the daily needs of the crown prince.

Analysing the data of mixed architectural inside the main building of Sasana Mulya, there are many ornaments as interior decoration of the room including ceramic plates from China that is hung on both left and right sides of Pringgitan room.

Those Chinese plates were also the same kind as Chinese ceramic plates collection in National Museum, Jakarta. Those plates may look the same as Royal Delft Blue which came from The Netherlands because the color of the plates is blue and white and the way they were made is by painting the plate one by one. The difference between the Chinese and the Netherlands plates is the ornaments or the painting inside the plate itself. The painting of Chinese plates are usually about Asian kingdom, people, animals, etc. The one inside Sasana Mulya has flower painting,

peony flowers to be exact. These flowers are commonly found in Asian. (Theory of Unwin: Elements Doing More Than One Thing)



Picture 1. Chinese Ceramic Plate
(source : Survey 29/06/19)

Inside the main building, there are portraits of Sultans of Keraton Surakarta, such as Putra Dalem Pakubuwono VII, Putra Dalem Pakubuwono IX, Empress of Pakubuwono IX, and Putra Dalem Pakubuwono VII



Picture 2. Upper left to bottom right, Putra Dalem Pakubuwono VII, Putra Dalem Pakubuwono VIII, Empress of Pakubuwono IX, Putra Dalem Pakubuwono IX.
(Source: Survey 19/06/19)

Those paintings are actually mosaic artwork made from ceramic. Those mosaic portrait artworks historically came from Europe, classical period both Ancient Greece and Ancient Rome. From the interview with G.P.H. Dipokusumo, son of Pakubuwono XII, he said that the reason why there is a portrait of Empress Pakubuwono IX along with other Sultans is that the empress is the only wife of Pakubuwono IX that can give Pakubuwono descendant, because of that reason Pakubuwono IX felt she is so special that he created her portrait alongside the earlier Sultans.

Next is chandelier located right in center dalem of which look like chandeliers inside buildings in Amsterdam, The Netherlands. In the early 18th century, chandelier has been made by the glassmakers from Bohemian and Venice. Both areas are known mastered in chandelier art making. The word Chandelier itself derived from French, chandelle, which means candle. In the past, before lamps exist, they use candle as their lighting by placing them on the wooden plane but since technology grew, they replace the candle with lamps which safer and easier to use. The design of chandelier also develops since then. (Theory of Unwin: Architecture as Identity)



Picture 3. Chandelier in Ndalem Sasana Mulya
(Source: Survey 29/06/19)

Beside the main building, there are supporting building. One of them is a gazebo located in the front side of the Sasana Mulya complex. In our further research, originally there is no Javanese House arrangement that include gazebo as a part of the house layout.



Picture 4. Gazebo at the front of Pendapa
(Source: Survey 29/06/19)

Moreover, this gazebo looks like it has European style. So this gazebo inside Sasana Mulya is definitely one of the mixed architectural features between colonial architecture from The Netherlands and from the traditional Javanese architecture. (Theory of Unwin: Architecture as Identity)



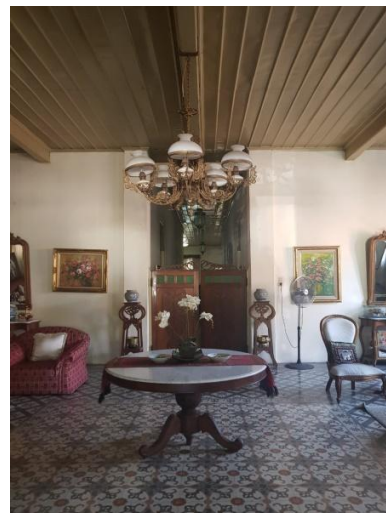
Picture 5. Ndalem Lodjen Sasana Mulya front prespective
(Source : Survey 29/06/19)

There also house next to the main building functioned as pavilion of the house itself, usually called as *Lodjen Sasana Mulya*. The architectural style of the building cannot be considered as neither Dutch architectural style nor Javanese architectural style. This kind of mixed style is well known as **Indische** style which are mixed between both local and European architecture. Ndalem Lodjen Sasana Mulya has contrast differences with Ndalem Sasana Mulya that explicitly seen has Javanese layout while Ndalem Lodjen Sasana Mulya use European layout standard. It consists of living room, dining room, kitchen, and others which also used as minimalism house layout nowadays. This building uses a bearing wall structure system which is coated in white paint bearing wall system also is the adoption of Dutch building structures which column is also a brick bond. The size of the brick is approximately 40x15. (Theory of Unwin: Elements Doing More Than One Thing)

At the outer side of Ndalem Lodjen Sasana Mulya, there is patterned tiles which imported from Italy.



Picture 6. Floral pattern on Fascia board
(Source: Survey 29/06/19)



Picture 7. Living room
(Source : Survey 29/06/19)

The roof materials are using zinc which is not commonly used in traditional Javanese house that use clay or natural fibers. The crown ornament is carved on the top part of the door shows that the door features are influenced by European style. The other ornament located on the fascia (board) and the tiles of the building has floral pattern. (Theory of Unwin: Architecture as Identity)



Picture 8. The Crown ornament on door ventilation
(Source: Survey 29/06/19)



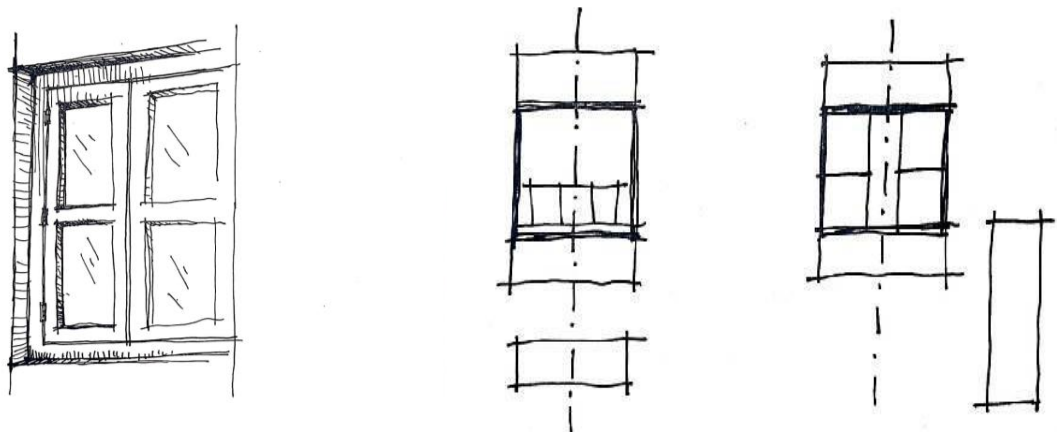
Picture 9. Tiles with floral Pattern
(Source: Survey 29/06/19)

On the end of the fascia, there is some kind of wooden panel which has needle-end ornament that give accent like classical ornament of ancient building in Europe.



Picture 10. Needle-Like Ornaments
(Source: Survey 29/06/19)

Their belief in Gods is the base of the building development in the past including in Keraton Surakarta. They believe that creating large opening can cause wound to the building that is why in the past residential houses, they don't have large openings. In the colonialism era, Dutch gave influence into our local architecture, changing the old beliefs into the new one. They build new houses with larger openings and more amount of openings compared to the old residential houses. This is shown in the door and window of Ndalem Lodjen Sasana Mulya. The door and the window has Indische style by looking at the horizontal lines on it. The use of glasses on the opening also influenced by the classical Dutch architectural style as well as the metal console on the front columns located at the terrace of the building.



Picture 11. Window with Indische Style
(Source: Ahnaf live Sketch 29/06/19)

The Dutch in Surakarta at that time was having strong power to influence a lot of things, including architecture. That is why many ornaments and architectural features were look alike with the one in the Europe. But it is the same as other Dutch building in Indonesia, they cannot fully use Dutch-style building here in Indonesia due to climate difference, that is why Indische style shows up after a while, because architects at that time have calibrate their architecture back from the Dutch with the one in Indonesia. (Theory of Unwin : Elements Doing More Than One Thing)

CONCLUSION

The example like main building on Ndalem Sasana Mulya that built based on the arrangement of Javanese house but inside that building there are some ornaments that came outside Javanese. Another mixed style are also exist on the supporting building around the Sasana Mulya, such as gazebo that doesn't exist in Javanese ordinary houses, but there is a gazebo in front of the Serambi of Sasana Mulya, and another one on Ndalem Lodjen Sasana Mulya that used as house of their of the royal throne that built in a serious way and mixed with European culture. Ndalem Sasana Mulya is not European architectural style or Javanese architectural style, they create new style that called Indische style (the mixed of Europe and Nusantara style). Ndalem Lodjen Sasana Mulya that located based on the arrangement of Javanese house and its existence is closely to the main building but it has built based on the way of Europe arrangement for the instance in living room, dining room and etc. And also inside the building, they put some European style's ornaments and display items that prove the way Surakarta has openness to the culture from outside.

REFERENCES

- Arifin, Syifaul. 2016. Lodjen Sasono Mulyo, Rumah Putra Mahkota. <http://rumah190.com/lodjen-sasono-mulyo-rumah-putra-mahkota-1001> (accessed July 18th, 2019)
- Bulosvka, Katherine. 2017. A Brief History of The Chandelier. <http://www.wallswithstories.com/>
- Frick, Heinz. 1997. Pola Struktural dan Teknik bangunan di Indonesia. Yogyakarta: Kanisius interior/a-brief-history-of-the-chandelier.html (accessed July 19th, 2019)
- Purnomo, Agung. 2017. Interior Dalem Sasono Mulyo dan Purwodiningratan Surakarta Dikaji Dalam Konteks Konservasi. <https://docplayer.info/50568551-Interior-dalem-sasono-mulyo-dan-purwodiningratan-surakarta-dikaji-dalam-konteks-konservasi.html> (accessed July17th, 2019)
- Tjahjono, Gunawan. 2003. Architecture: Indonesian Heritage, Vol. 6. Singapore: Archipelago Press
- Unwin, Simon. 1997. Analysing Architecture. London: Routledge
- Waage, Frederik O., Per Jonas Nordhagen. Mosaic. <https://www.britannica.com/art/mosaic-art> (accessed Jul 19th, 2019)