

THE LINGKAGE BETWEEN THE LANDSCAPE OF SALIM SILVER PRODUCTION HOUSE AND IT'S NEIGHBORHOOD

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ABSTRACT: *Salim Silver Art is a Kotagede silver company as well as a private house located in the middle of the narrow alleys of Kotagede. Its function as a place for silver production as well as a residence makes this house have a unique landscape arrangement, so this research aims to find out more deeply how the landscape of this production house is connected to its surroundings and how it connects between spaces in its own area. The methodology used in this study uses a qualitative method with the primary data coming from interviews and direct observation, while the secondary data comes from literature studies. The results of this study reveal that this production house is connected to the surrounding environment by the existence of longkangan in this house. The conclusion of this study is the relationship between the parts of the house and the elements of the 'image of the city' theory around it creates a bond that influences activity and circulation in the production house and the surrounding area.*

Keyword: landscape connectivity, linkage, Salim Silver Art

INTRODUCTION

Kotagede silver was started in the sixteenth century AD, which was the early period of the city's founding and became a prestigious commodity because silver was a symbol of luxury at that time. Until 1942, Kotagede silver experienced its golden age, but when the 2nd world war broke out, Kotagede silver began to dim due to the high price of silver and the Dutch who were the main consumers began to leave Java. This resulted in the quantity and quality of Kotagede silver fell sharply, so that many silver companies switched to producing other crafts (Mayangkara, 2016). Behind the many silver companies and craftsmen who switch to other crafts or professions, there are still several silver companies that survive today, one of which is Salim Silver Art.

Salim Silver Art is a silver company owned by Priyo Salim which has been established since the time of his grandfather. Salim Silver Art can survive in the midst of the economic crisis because they have always exported their products to Europe, so they can survive because they get profits in foreign currencies whose value is higher than rupiah (Salim, 2022).

The Salim Silver Production House is like a hidden gem because it is located between the narrow alleys of Kotagede. No one would have thought that in the middle of the alleys that looked ordinary there is a silver production house. This production house also does not have a special accent that indicates that it is both a production house and a silver shop except for a small sign beside the entrance. This production house seems to blend with the surrounding environment because it looks similar to other houses.

Problem Formulation

1. The linkage between the Salim Silver production house and the surrounding environment.
2. Relationships between spaces in Salim Silver production house

LITERATURE REVIEW

Kevin Lynch in his book entitled "The Image of the City" (Lynch, 1960) mentions that there are 3 characteristics of a city with a strong character, namely:

1. Imageability: Easy to imagine
2. Legibility: Easy to impress
3. Identity: Easy to recognize characteristics

In addition, in his book, Kevin Lynch also formulates a theory about the Image of the City (Lynch, 1960) which consists of:

1. Nodes: A strategic spot in a city where people can enter, and which is the focus for where to and from.
2. Paths: A lane is a place where people usually move and pass through. It is usually an elongated linear space that is traversed in the direction of its length.
3. Edges: Continuous linear element, but not used to pass people. This element is static and limits an open space.
4. Districts: Urban area that is two-dimensional with a medium to large scale that allows people to "go in" and "go out" to and from the surrounding district.
5. Landmarks: The physical elements of a city as a city reference are external to people so they are understood from outside or even far away.

Linkage itself according to Roger Trancik (1991) is the formation of an urban area that is inseparable from a pattern of circulation relationships which are referred to as network circulation. This pattern can be in the form of pedestrian paths, green lanes or physical forms represented by buildings that can be a link between areas.

METHOD

This study uses a qualitative method. The data used are taken based on qualitative methods through primary data and secondary data. Primary data comes from direct observation and interviews, while secondary data comes from literature studies to strengthen the findings. Direct observations were made at the Salim Silver Art production house located in Kebohan Village, Purbayan, Kotagede to see first-hand the condition of the production house and the surrounding environment. While the interview was conducted by interviewing the owner of Salim Silver Art, namely Mr. Priyo Salim and also his wife. The interview contains the history of Salim Silver and also the environment around him.

RESULT AND DISCUSSION

The Salim Silver's production house is the place where Salim Silver Art silver is made and sold. Their silver is not only sold in their selling room, but also exported abroad. Salim Silver as one of the silver companies in Kotagede that has survived since before the independence of Indonesia and it is like a living museum that stores a lot of history and also stores historical silver.

Character of the City

The production house of Salim Silver has a unique building because it still uses traditional Javanese house layouts, it's just that some of the buildings have changed their function to suit industrial activities. By using a Javanese house layout, this production house has good *imageability*, because people can easily imagine that there will be typical Javanese house buildings in this production house. When visiting this production house, visitors will be impressed because they can see directly the manufacture of silver in the *pendhapa* of this house and can see the silver being sold and displayed in the showroom which is thick with Javanese nuances, so this makes this building have good *legibility*. Because of the uniqueness of the building, the silver handicraft products, and the history that belongs to Salim Silver, this silver production house has a strong *identity* and is widely known by the public.

Image of the City

In the environment of Salim Silver's silver production house, we can identify the image of the city theory (Lynch, 1960):

1. Nodes

Nodes mark the transition, and people can choose where they want to go (Lynch, 1960). Within the Salim Silver production house and its surrounding, there are several nodes, namely:

- a. The nodes formed from the meeting between Karanglo Street and the alley leading to the Salim Silver production house
- b. The nodes that is formed from the meeting between the alley and the *longkangan* (the road that separates the *pendhapa* and *pringgitan* in a traditional Javanese house setting) of the Salim Silver production house
- c. The nodes that is formed from the meeting between the *longkangan* from the Salim Silver production house and the *longkangan* from Mr. Priyo's uncle's house.

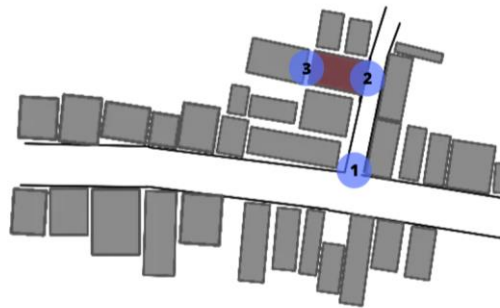


Image 1. The nodes in Salim Silver Production House's neighbourhood

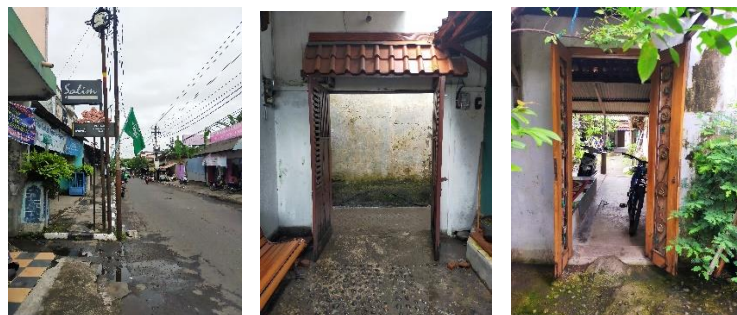


Image 2. Nodes between Karanglo Street and the alley (left); Nodes between the alley and the *longkangan* (middle); Nodes between *longkangan* of Salim Silver's house and the *longkangan* of Mr. Priyo's uncle's house

Differences for each node:

Node (1) is at the intersection of a wide and very busy main road with narrow and quiet alleyways. Node (2) is smaller in size than node (1) because it is located at an intersection with the Salim Silver production house, which is more private and also busy. Node (3) is even smaller because it is between the *longkangan* of the Salim Silver production house and also the *longkangan* of the house of Mr. Priyo's uncle. Node (3), apart from being small in size, feels more private than the other two nodes.

2. Paths

Paths in Salim Silver's production house are always perpendicular. There are three paths which are access to the Salim Silver production house, namely:

- a. Jalan Karanglo which is one of the main roads in Kotagede
- b. *Gang* (local terms for narrow alley in the village) that leads to the Salim Silver production house and also to the Kebohan village
- c. *Longkangan* from the production house of Salim Silver. *Longkangan* is often referred to as *Jalan rukunan* (negotiated road), because even though this small road is in the area of a private house, other people can pass it. *Jalan Rukunan* is a road that are administratively still private land, but functionally act as public spaces (Senimiawaty, 2011).

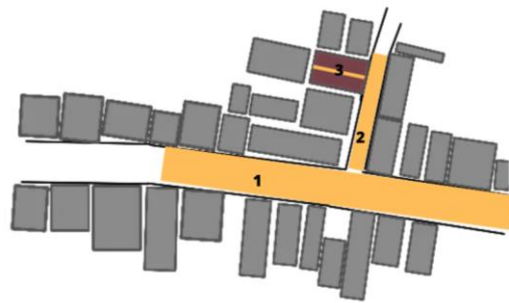


Image 3. The paths in Salim Silver Production House's neighbourhood

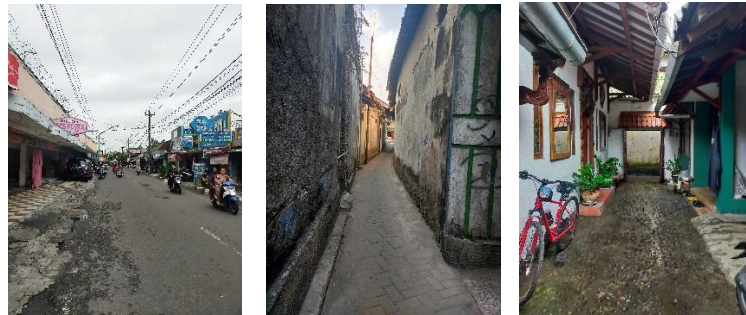


Image 4. Karanglo Street (left); gang (middle); longkangan(right)

Differences for each path:

Path (1) is Jalan Karanglo which is one of the main roads so that it is the largest in size among the other two paths which is about 6 meter and very busy for vehicles to pass. Path (2) which is an alley has a smaller size of about 1.5 meters and only one motorbike can pass through it. Path (3), which is a *longkangan*, is about the same width as the alley and can only be passed by one motorbike too, but people usually pass through the long walk rather than riding a vehicle.

3. Edges

Edges are linear elements that are not used as paths (Lynch, 1960). There are three edges to the Salim Silver production house:

- a. Edges along Karanglo Street
- b. Edges along the alley
- c. Edges along the *longkangan* of the Salim Silver production house

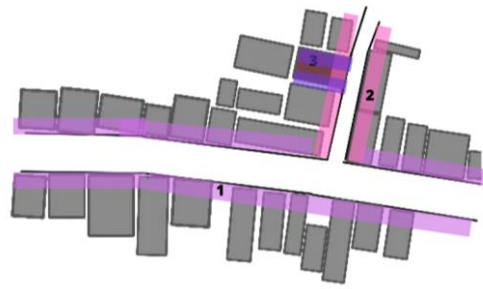


Image 6. The edges in Salim Silver Production House's neighbourhood



Image 7. The edges of the Karanglo Street (left); The edges of the alley (middle); The edges of *longkangan* (right)

Differences for each edge:

Kotagede has a very strong and attractive edges element. The edges of the main road, Jalan Karanglo (1) are made up of rows of facades of shops facing the street. The facades have different sizes, some are large, and some are small. The facades also don't have any special character, each shop has its own style, some have a modern layout like minimarket shops, and some have a simple and conventional look like a grocery store. Meanwhile, the edges that form in the alley (2) are plain walls of residents' houses about 3-4 meters high. Edge (3) is the façade of the Salim Silver production house facing to the *longkangan*. The facade of the building facing the *longkangan* is the facade of the showroom, residential house and *pendhapa*. The facade of the showroom is a plain wall with carved wooden doors and windows, so that people who pass through the *longkangan* can enjoy the beauty of the showroom's facade. For the facade of the *pendhapa*, which is a semi-open building, the front side is given a fence made of woven bamboo as a view barrier to the *longkangan*, so that people who pass through the *longkangan* can only see the workers working in the *pendhapa* but cannot see the products being made by the workers.

Landscape Connectivity to the Surrounding Environment

Salim Silver Art's production house is tucked away in the narrow alleys of Kotagede. The alleys as access to villages in Kotagede are sometimes invisible to the eye because they are very small and tucked in between the buildings that line the main road. The main road of Kotagede leads to the east and west, which causes the alleys which are the entrance to the village to lead to the north and south. The alleys have a width of approximately 1.5 m and are flanked by the walls of people's houses. Residents' houses still follow the old order of Javanese settlements where the house faces north or south, so the alleys facing the front of the house are alleys that lead to the east and west. Therefore, the alleys as access to the

village are flanked by high walls, and it is through these alleys that the Salim Silver Art production house can be accessed.



Image 8. The map of Salim Silver production house (red square) and its neighborhood



Image 9. The paths that leads to Salim Silver production house

There is an interesting sequence to reach the Salim Silver Art production house starting from Karanglo Street, which is one of the main streets in Kotagede. As the main road, Karanglo Street is a busy street with various vehicles passing through it and shops lining its streets. From this busy road, then enter into a *gang* (local term for a narrow alley) to Kampung Kebohan. This alley feels quiet and intimidating because it is flanked by high walls of resident's houses and only enough for one motorbike to pass.



Image 10. The narrow alley that leads to Salim Silver production house

Not far from the beginning of the alley, there is the Salim Silver production house, beside the entrance there is a wall decoration with dragon carvings. Salim Silver's production house is like a hidden gem, because there is a silver company that is so famous that they go abroad, but hiding among narrow alleys. When entering this production house, can be seen the busyness of the silversmiths and the elegance of the showroom's facade.



Image 11. The gang leads to the Salim Silver production house (left); *Regol* or entrance door (middle); The activities of the workers (right)



Image 12. The showroom of Salim Silver Art

This production house still uses an ancient Javanese building structure where there is a *pendhapa* and a *longkangan* (small road) that separates the *pendhapa* and the main building. At the end of the *longkangan* there is a *butulan* (connecting door) that connects this production house with the house of Mr. Priyo's uncle. The area of the house of Mr. Priyo's uncle feels beautiful and calm which is different from the area of Mr. Priyo's house which is very busy. The end of the house of Mr. Priyo's uncle is another alley from this village.



Image 13. The *longkangan* of Mr. Priyo's house (left); *butulan* and the area of the house of Mr. Priyo's uncle (right)

Connectivity between Spaces in Production House



Image 14. The division of areas in the Salim Silver production house

This production house is a combination of a private residence and an industrial building. This industrial building includes a smelter (1-yellow), a silver making process (2-yellow), a product checking area (3-yellow), and a sales area as well as a showroom (green). While for the private residence consist of Mr. Priyo's house (1-red) and the house of Mr. Priyo's brother (2-red).



Image 15. The link that connects each part of the production house and the surrounding

All production areas are connected by *longkangan* (a) and (b). For Mr. Priyo's brother's house, it is directly connected to *longkangan* (a), while Mr. Priyo's house itself is not directly connected to *longkangan* because it is behind the showroom and also the product checking area. This made his house more private, because not everyone who passed his *longkangan* can see his private residence.

Longkangan (b) is more private than *longkangan* (a), because *longkangan* (b) is only traversed by workers and also the owner, while *longkangan* (a) which is also called Jalan Rukunan (negotiation road) can be passed by other people to go to the neighbour's house or to the alley of the village. *Longkangan* (a) is a unique part of the Javanese house, because even though it is in the middle of the house area, other people can walk through it. But *longkangan* can be a public or private area depending on who is passing through it. If those who pass through the *longkangan* are neighbours or villagers, then the *longkangan* becomes a public area, but if those who pass through it are strangers or villagers, then the *longkangan* becomes a private area.

Linkage between Salim Silver production house and its surrounding

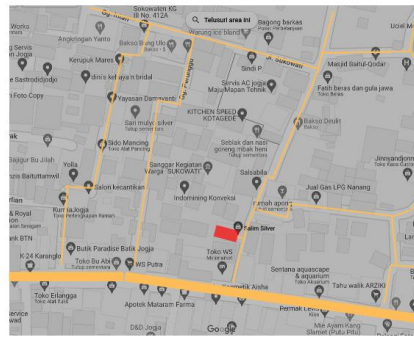


Image 16. The alleys as links that connect the Salim Silver production house and its surroundings

From the theory of Trancik (1986) it is stated that the circulation network pattern can be in the form of pedestrian paths, green lines, or buildings that can be links between areas. If we look at the area around the Salim Silver production house, there is no green line, so the most visible network circulation is narrow alleys that are connected to each other and lead to Jalan Karanglo as the main road. Karanglo Street is also included in the network circulation pattern because this road connects areas in Kotagede. Meanwhile for buildings that can be used as links between areas, in fact we can say that almost every house in Kotagede can be a "link" because most of the houses in Kotagede have *longkangan* that connects one area of the house to another and between one alley to another.

CONCLUSION

The areas of the Salim Silver production house are connected to each other by a path called *longkangan*. This *longkangan* also connects this production house with neighbours and also the village alley. This village alley connects this production house with the main road of Kotagede and makes it connected to the outside world.

The relationship between the parts of the house and the elements of the 'image of city' theory around it creates a bond that influences activity and circulation in the production house and the surrounding area. The production activities carried out are very dependent on the existence of *longkangan* that connect production areas that are located separately. Other paths such as alleys and also Karanglo Street also have an influence on sales activities at the Salim Silver production house, because both are the main access for buyers to the Salim Silver production house. The edges from Karanglo Street, alleys, to *longkangan* unite give a distinct impression to people who pass by, especially buyers who go to the Salim Silver production house. These edges give a unique sequence impression because the edges of Karanglo Street are very busy and vary from the shops that line the street, to the plain and monotonous edges of the alleys, to the edges of the unique Salim Silver *longkangan* with its showroom facade ornaments, plants, and also the activities of the workers which can be seen from the slopes.

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