

## THE MEANING OF PRACIMAYASA BUILDINGS PURA MANGKUNEGARAN SURAKARTA

Sunarmi<sup>1</sup>, Prof. Dr. Bani Sudardi, M.Hum.<sup>2</sup>, Prof. Dr. Pande Made Sukerta,  
S.Kar., M.Si.<sup>3</sup>, Dr. Titis Srimuda Pitana, ST., M. Trop.Arch.<sup>4</sup>

<sup>1</sup>Student of Doctorate Program in Cultural Study of Postgraduate Program of Sebelas Maret University, Indonesia

<sup>2</sup>A Professor in Postgraduate Program of Cultural Studies in Sebelas Maret University, Indonesia

<sup>3</sup>A Professor in Cultural Studies in Indonesian Art Institute of Surakarta, Indonesia

<sup>4</sup>Chief Lector in Architecture Study Program of Sebelas Maret University, Indonesia

Email: <sup>1</sup>narmied@yahoo.co.id., <sup>2</sup>sunarmi.interior67@gmail.com,

<sup>3</sup>banisudardi@yahoo.co.id, <sup>4</sup>pandemadesukerta@gmail.com, <sup>5</sup>titis\_pitana@yahoo.com

**Abstract:** The Meaning of Pracimayasa Building Pura Mangkunegaran Surakarta is a study of cultural studies. The problem of research, how the significance signs of Pracimayasa building Pura Mangkunegaran Surakarta. Globalization moves on the spirit and morality in favor of the interests of material activity. Pracimayasa building as a cultural heritage building used as a commodity in the global era. Research using critical approach with theory of deconstruction supported the theory of visual communication semiotics. The study is expected to give an opportunity to develop the creativity of interpreting the text, the interior of the cultural heritage building. Data collection with observation techniques, interviews, document studies and literature.

The results showed that Pracimayasa building is the residence of the palace family especially for *keputren*. The reality of the building's private sign Pracimayasa seen from the location of buildings that are protected from other buildings and adjacent to the core building. The reality of *keputren* can be seen from the type of space and visual form Pracimayasa building. As a family residence, Pracimayasa buildings included in territorial areas that are not easily accessible physically and etiquette, not all ethical people enter. Therefore Pracimayasa building as a family residence is a symbol of ethics and manners within the life of Java.

**Keywords:** sign, location, territorial, Pracimayasa building.

### INTRODUCTION

Mangkunegaran is a former Duchy of Surakarta in the Mataram dynasty of the forerunner of Java (Sunarmi, 2017: 460). In the Javanese social system, to know the various conventions that later incarnate as a joint etiquette, especially ethics and manners in the house is reflected in the form of the house. Pura Mangkunegaran is a traditional Javanese house building for the nobility of an *adipati*.

On the trip now almost the whole building becomes a tourist attraction. One of the highlights of interest is the building of Pracimayasa in a dinner or lunch tour package. In the package, people can be the Pracimayasa building where the Mangkunegaran family residence is greeted like a palace guest (Sunarmi, 2017: 21) Such condition is feared will be able to fade the value contained in every space, if there is no documentation effort about the culture. This paper tries to discuss the significance of building signs Pracimayasa which is currently going on commodification in the form of package dinner or lunch.

## RESEARCH METHOD

Study on the Meaning of Building Pracimayasa Pura Mangkunegaran Surakarta is a study in the environment of cultural studies. This study tries to discuss the meaning of Pracimayasa building in Pura Mangkunegaran area. As the paradigm of cultural studies residing in the area of postmodernism, this research is positioned in a system of critical thinking, using the critical theory of visual communication semiotics theory. According to the theory of visual communication semiotics, in the meaning of symbols occurs the process of semiosis. The process of semiosis is the process of combining entities with other entities, called signification. The process of semiosis produces an endless series of relationships, an interpretation becoming a representament, becoming an interpretive and becoming a longer representative of adifinitium. Such a movement is called the infinite semiotic process, endless (Broadbent, 1980: 382-383). This study is expected to provide an opportunity for the development of creativity in interpreting the text so as to gain a deeper understanding of the meaning of welcoming attitudes of guests in Java.

Therefore, this study uses qualitative methods and qualitative and interpretative descriptive data analysis techniques. Data collection techniques use observation, interview, and literature techniques. The data is sourced from direct observation of Pracimayasa building Pura Mangkunegaran with various supporting documents. Empirical data obtained from the field is needed to comprehensively comprehend the object of the study under study, since basically the research is an attempt of a person to approach, understand, parse, and explain the phenomena associated with a particular object (Kleden 1987: 60). Written data obtained from data sources in the form of books, journals, documents, previous research results related to customs and manners in Mangkunegaran.

## DISCUSSION

Building Pracimayasa Pura Mangkunegaran is a residential building that is part of the traditional Javanese house building. Prijotomo (2008: 3) argues basically Javanese house architecture is the embodiment of the shadow architecture. *Kawruh Kalang* (Anonim I, tt), says "*tiyan sumusup ing griya punika saget kaumpamekaken ngaub ing sangandhaping kajeng ageng*" means the person who enters in the house like a shelter under a big tree. Described, *griya meniko kajeng ageng ingkang kangge ngaup*. *Kajeng ageng* which has the meaning of large and *ngaup* trees that have meaning *ngeyup* (shelter). Fundamental to the description, the house likened to *kajeng ageng* (big tree),

the Javanese call *griya* can be defined as a big tree for shelter. If the *griya* is defined as a shelter means the residence is the same as a shelter, then the existing interior is the interior residence or shelter. Thus the interior Pracimayasa building is the interior of the residence family in Pura Mangkunegaran.

Home for the people of Java is not just a place to take shelter or shelter. The house of the Javanese is a reflection of the Javanese view of life that upholds the values of Javanese customs, spiritual, and belief that are the heritage of the ancestors. The Javanese also embrace the teachings of *manunggaling kawula gusti* which means the doctrine of open-mindedness and sympathetic heart, which lights and warms the whole universe with a double ray of wisdom and compassion (compassion). Wisdom and compassion, radiating a ray of hospitality in the struggle for the ocean of birth and death are reflected in everyday behavior. Wisdom and compassion (compassion) are implemented in behaviors that uphold the value of brotherhood. Therefore for the Javanese house is a personal reflection of the relationship with social life that promotes the value of togetherness and fraternity. That's why the house of the Javanese has a character about the container in building relationships among human beings.

Javanese traditional house spatial patterns apply hierarchical principles. Each has not only functions but is loaded with elements of Javanese ethnic life philosophy. Traditional houses in Java is an expression of the nature of appreciation of life originated in life in the palace. Pura Mangkunegaran is a traditional Javanese house building of former Duchy. Explained by Kesumo, "Pura Mangkunegaran house building can be called a noble house" (interview, August 25, 2016). In Java, it is synonymous with the nobles because of the people who have the blood descendants of the ruling family in the time of the kingdom.

The composition of the room in the house / noble / consists of the core building consists of three parts, the meeting room is *pendapa*, the living room or space for the stage puppet (*ringgit*) is *paringgitan*, and the inner space is *dalem ageng*. Inside *dalem ageng* there are 3 pieces *senhong* (room) that are *senhong kiwa*, *senhong tengah* (*petanen*) and *senhong tengen*. One of the hallmark of the house for the noble class, the core building is located in the middle surrounded by buildings on the left and right in the form of an elongated building is *gandhok* (Dakung, 1982: 55). *Omah wetan* / east house to sleep men and *tengen* (*omah kilen*) west house to sleep for women, and the breech is the kitchen (Heinz, 1997: 86).

In Mangkunegaran, despite its status as a duchy, the temple is built to resemble a small empire which one of them has *Pamedan* as a training ground for the Mangkunegaran army. Generally, the duchy building is characterized by core building and supporting building. The core building consists of *dalem ageng*, *paringgitan*, and *pendapa*. The supporting building is a building that surrounds the core building. However, in Mangkunegaran, in a *gandok tengen* environment built a luxury place to live Mangkunegaran family is Pracimayasa building which has an important role as a residence of the palace family. This can be seen when as a duchy building, Pura Mangkunegaran already has a core building which one of them is *dalem ageng* as the

residence of nuclear family. However Mangkunegaran has a building as a family residence located in the area of *gandhok*, namely Pracimayasa building.

The existence of Pracimayasa buildings among the spatial arrangement in the area of Pura Mangkunegaran as the reality of the residence of the family of former Duchy Palace in Surakarta. Pracimayasa's buildings are inside the temple surrounded by guardrail and yard. Pura Mangkunegaran is a noble house surrounded by a guardrail around the entire region, there is *regol* in front of the building confirmed the existence, will be degree and position as well as a sign of rules to enter it. The fence is a solid perimeter wall there is a gate is an opening deliberately provided as a place to enter into a confined area, as well as a place out from within to the free world. The gate as the tangent point of the world is regularly within the boundary of the Mangkunegaran wall with an irregular world outside the walls of Mangkunegaran. A point of transition from an uncertain situation outside to a regular area within the former Duke Mangkunegaran. Therefore, for the entry is the beginning of a new space regular Mangkunegaran environment, for the exit is the end of the regular space Mangkunegaran environment. Pura Mangkunegaran surrounded by a real fence with three entrances, are front, right, and left. The location of the building to form the arrangement of space with the core building axis in the middle surrounded the building as if the fence to the second after the actual fence is located the most out. Pracimayasa is located in a *gandhok tengen* area's behind *Dalem Ageng* and in front of *Bale Warni*.

In the context of Javanese society, the house has *gandhok kiwo* and *gandok tengen*. *Gandhok kiwo* and *tengen* grove in the form of a small building extends to the left and right *dalem ageng*. Small buildings located on the right and left *dalem ageng* often is *gandhok* (Dakung 1982: 55). According Heinz (1997: 86) *omah wetan* / house east to sleep men and *tengen (omah kulon)* / west house to sleep for women, and the breach of the building is the kitchen. In the composition of space in Pura Mangkunegaran, left area or wets house *dalem ageng* for *Bale Peni*. *Bale Peni* is the building for the residence of men in this case is *Pengageng* Mangkunegaran. in the position in the *tengen* series there is *Bale Warni* as a place of *keputren*. The building of *Bale Peni* and *Bale Warni* are directly related to *dalem ageng*, so its can be said that *Bale Peni* and *Bale Warni* buildings are part of the core building. This core building surrounded by supporting buildings one of which is Pracimayasa building. Pracimayasa building is located in the position of *tengen/ kilen* precisely in front of *Bale Warni* which functioned as a place of *keputren*. Therefore, in terms of its location, Pracimayasa building located in *gandok tengen* area, is a very protected building / protected by other buildings.

Visually, Pracimayasa's building consists of ward, dining room, dressing room, bathroom, and bedroom. The characters of each space can be seen in the image below.



Picture 1.  
Bangsal Pracimayasa  
(Sunarmi, 2016)

In the Pracimayasa ward there are chairs and tables arranged in a hierarchy to place one according to his position.



Picture 2.  
Ruang Makan Pracimayasa  
(Sunarmi, 2016)

In the dining room Pracimayasa there are furniture consisting of serving tables, dining chairs are arranged to show the presence of people eating in a sitting position in the dining chair, although self service



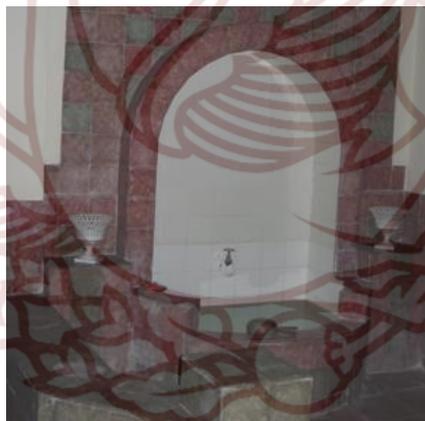
Picture 3.  
Ruang Rias Pracimayasa  
(Sunarmi, 2016)

In the Pracimayasa dressing room there is furniture that polishes people bersias in a sitting position. This can be seen on the shape and size of the dressing table and dressing mirror and marked the absence of dressing chairs on *rauang*. See Picture3.



Picture 4.  
Ruang Tidur Pracimayasa  
(Sunarmi, 2016)

In Pracimayasa's bedroom there is furniture, a bed, a lamp table and chairs around the bed for sleeping accessories as well as a noble lifestyle.



Picture 5.  
Kamar Mandi Pracimayasa  
(Sunarmi, 2016)

In Pracimayasa bathroom there is a bathtub based on shape and size does not allow people to bathe in a standing position. The height of the bath is only 40 cm only allows people to bathe in the position of *jengkeng*. Bathing in the position of *jengkeng* is one of the ethics of Javanese etiquette.

Based on the description above can be understood, Pracimayasa building as a residence of the Mangkunegaran Palace family is in the space configuration in Pura Mangkunegaran especially *keputren* residence in traditional Javanese house building which conceptualized as the embodiment of the power that govern it, then there is always authority over every room in the manners Java. Conceptually every space has its owner, therefore the idea of space becomes synonymous with the idea of territory

(territorial) as a controlled space. Territory can be regarded as a territory that is considered to be a right of someone (Sukmana, 2003: 161).

Understanding the territory associated with the inhabitants of the house to the meaning formed in the house will be realized as a composition of space and reflected in daily behavior by expressing their understanding of the house through the preparation of objects and placement of the body in space. In the relationship between spatial arrangement and bodily actions, there are two main ways to express a positive space setting by articulating its center and negatively by defining its boundaries.

Relating to the physical action in space, a center will tend to be the orientation for the user, while a boundary will signal participants, whoever is allowed and who should not enter the space. Limits for a space can be physical and non-physical. Physical elements can be *gebyok pembatas*, raising the floor, ranks of pole, teritis or color difference. The non-physical space constraint may take its form in a regulation or rule, either allowing or forbidding people to enter a certain space (Santosa, 2000: 42). Regulation or rules entering the room in traditional Javanese houses, there is an unwritten social consensus but can be understood together as an etiquette of etiquette.

The rules of entry into space for the Javanese apply differently to different people. Everyone has different personal space and privacy. In general, personal distance has two functions namely the function of protection (protective function) to prevent from potential physical and psychological threats, inadequate privacy. Furthermore the second function is the communication function that will become very important in human interaction (Sukmana, 2003: 149).

The center is a relative position. An object will become central if through its inhabitant action, it is regarded as important, more than being in the middle of space or having a distinctly different shape. The central figure will be an orientation, either to the body or to other objects, as the core home consists of the *pendapa* and *dalem ageng*. These three spaces are the center of orientation of other buildings as supporting buildings in accordance with the position and degree of having a home.

Each room has a difference in value, divided into three areas: front space is public (public), middle and back or home in a special (personal). The division of space, the house of Java into three spaces ie front, center, and rear. From front to back, shows the nature of space from public to private. The front of a house is an area oriented outside the place of domestic prestige and social order is displayed in terms of differences in status and formality (Santosa, 2000: 211). In social relations, the clearest status expressed in the use of Java's home architectural forms distinguishes social status. The shape of the roof especially in the *pendapa* and *dalem ageng* consciously manifested to assess the status with the aim of negotiating the pattern of relationships. Similarly, the existence and function of supporting buildings on the right and left are often called *gandhok kiwo* and *tengen gandok* represent the position of the owner, meaning interpreted in accordance with the degree of ownership and of course in accordance with his lifestyle.

House in which consists of *dalem ageng*, *gandhok kiwo*, and *tengen gandok* are the back of the house are oriented into the region. *Dalem ageng* where to meet between the

self owner of the house itself in the immediate environment. Especially in *dalem ageng* is a place that is sacred in relation to the consecrated space is realized with the middle *senhong*, *senhong tengen*, and *senhong kiwo*. These three spaces are a sacred space, only homeowners can enter. In the arrangement of the spatial layout of the traditional Javanese house, *dalem ageng* is the axis of all other spaces. The direction to the rear is still there *gandhok* back, towards the left side there is still *gandhok kiwo*, to the right there is still *gandhok tengen*, and toward the front there is still *pendapa*. His position as the axis of the whole space, the manifestation of authority and the position of the owner of the house relation with the social family, that is why in *dalem ageng* this area especially for homeowners.

The Javanese place the family and the position / profession as part of life. For that house not only consists of the core house, but equipped with supporting houses. Supporting houses on the right and left are often called *gandhok kiwo* and *gandhok tengen*. Although called *gandhok kiwo* and *tengen gandok*, this room is located on the back adjacent to the *dalem ageng*. Support house interpreted as a space in accordance with the position or profession. *Gandhok kiwo* and *tengen gandok* or often called the back of the house or house in the setting where the family resides, constructed as an awakened sphere. This section is well covered by maximizing the delimiter. Among the ways to articulate this *tengen* figure and stature to achieve its character as a conscious part is to limit the access road to those spaces. Functionally, this waking means restricting access. The nature of this section is more protective because of the nature of the environment, so this space has a higher territory function than the front room.

Only certain people because of the proximity of blood relations or because of the quality of the relationship, to whom the believers or the people of lower status, are under the control of the host is among groups of persons permitted to enter the sphere of the inner or backyard. Therefore it can be said that the distance that occurs in this space is the distance intimate and personal distance. The interior of the back home, associated with women, is where women routinely perform their domestic duties (Santosa, 2000: 215).

## CONCLUSION

Based on the above description shows the Pracimayasa building is the residence of the palace family especially for *keputren*. The reality of a private sign is suspected from the location of a protected building from another building and adjacent to the core building. The reality of *keputren* is suspected in the type of space and visual form of Pracimayasa building. As a family residence, Pracimayasa buildings included within the territory of the territorial territory that is not easily *dijangaku* physical and etiquette. It signifies the Pracimayasa building as the residence of the family symbol of ethical etiquette in the Javanese life environment.

## **LITERATURE**

- Broadbent, G., Bunt, R., and Jencks, C. 1980. *Sign, Symbols, and Architecture*. New York: John Wiley & Sons Ltd.
- Dakung, Sugiyarto. 1982. *Arsitektur Tradisional Daerah Istimewa Yogyakarta*. Yogyakarta: Departemen Pendidikan dan Kebudayaan
- Frick, Heinz. 1997. *Pola Struktur dan Teknik Bangunan Di Indonesia (Suatu Pendekatan Arsitektur Indoensia Melalui Patern Language Secara Konstruktif Dengan Contoh Arsitektur Jawa*. Yogyakarta: Kanisius.
- Kleden, Ignas. 1987. *Sikap Ilmiah dan Kritis Kebudayaan*. Jakarta: LP3ES.
- Santoso, R. B. 2000. *Omah*. Yogyakarta: Bentang.
- Sukmana, Oman. 2003. *Dasar-Dasar Psikologi Lingkungan*. Malang: Bayu Media dan UMM Press.
- Sunarmi, at all 2017. "Aruh, Gupuh, Rengkuh, Lungguh, And Suguh As A Comodification Medium In Building Silaturohmi In Jawa". *Proceeding International Conference on Media Studies 2017- In School Of Multimedia Technology And Communication (SMMTC)-Universiti Utara Malaysia (UUM)*. 460-466.
- Sunarmi, at all. 2017. "Reinterpretation of Pracimayasa interior in Pura Mangkunegaran Surakarta in global era" *Proceeding International Conference On Informatics, Teknologi And Engineering 2017- "Sustainable Technology and Innovation: Opportunities and Challenges"*. 21 A.