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THE LUXURIOUS ARCHITECTURE OF LAWEYAN Rinaldi Mirsa¹, Sugiono Soetomo²,
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Engineering, Diponegoro University Semarang-Indonesia Abstract Laweyan was a
traditional village which is existed before 1500 AD.

As the trading center of lawe (clothing material) in Pajang Kindom, its very existence became important after Kyai Ageng Anis (descendant of Brawijaya V) and his grandson, Raden Ngabehi Loring Pasar who will be the first king of Mataram, settled in Laweyan around 1546 AD. The entrepreneurship of Laweyan people has made the golden age of batik economy in the century (Mulyono and Sutrisno Kutoyo, 1980). The success in economic turned out to have an influence in various field and life aspect of Laweyan people including changes in the social, cultural, as well as the buildings and its environment (Sarsono and Suyatno, 1985).

Many buildings in Laweyan is influenced by European and Islamic architecture, because of that many buildings with indisch architecture (Java – Europe) style are emerging with simple facade, inward looking, flexible, high wall with floor which has middle east carpet pattern. High beteng existence which is caused many narrow alleys and it also the charate listics of Laweyan in addition to security and also one of merchants attempt to maintain their privacy and to obtain domain area in their community environment (Priyatmono, 2004). Keyword: Buildings architecture, economy, batik, and sociocultural INTRODUCTION Kampung Laweyan rise between bureaucrat and ordinary people. Sociologically, it can be said that Laweyan society is an enclave society. These communities existence is different than another larger community around it, it makes the existence and social interaction for that community is not that open (Geertz, 1973).

The uniqueness of Kampung Laweyan in Surakarta is the remnants of grand buildings with batik boutique and batik industry which is still exist and tells a lot of things in the past. According to Soedarmono (2006), Kampung Laweyan is the sign of the rising Javanese bourgeois or middle – class Javanese who is trying to rival the culture of keraton aristocrat, priyayi or nobility. In life style, the batik merchants in Laweyan against the priyayi culture who likes luxury,polygamy, and always think that social status is the most important.

However, a lot of things that can be read and interpreted from the rising and the life style of Solo bourgeois in Laweyan since the early 20th century ago. Laweyan people is not a descendant of nobility but because they have close relationship with kraton through batik trade and supported by their own wealth, they had settlement design which is heavily influenced by nobility of Java. The merchants house consist of pendopo,ndalem, sentong, gandok, pavilion, manufactory, beteng, regol, front yard which is wide with the building orientation facing north – south.

The roof usually used pyramid roof which is not joglo because they are not descendant of noble (Widayati, 2002). Sociocultural of Laweyan The batik entrepreneurs in Laweyan, 20th century emerged in the midst of feudal society in Surakarta. The power structure of majikan works in parallel with the functional structure as the housewives. On the contrary, the subordinate in the company served as the housekeeper of the majikan. The pinnacle of social structure in Laweyan society is called Keluarga Majikan, hereditary consist of mbak mase sepuh (grandmother), mas nganten sepuh (grandfather), usually they are parents of the mother.

Furthermore, the structure can be seen below and is also associated with the structure of the labor underneath it (Soedarmono, 2006). Figure 1. Social structure in Laweyan Source: Baidi, 2006. The people who lives around Laweyan mosque recognized four categories of social status, that four status is wong priyayi, wong mutihan, wong saudagar, and wong cilik (Widayati, 2002). No _Social Status _Description _1 _Wong Priyayi _Kraton nobility _2 _Wong Mutihan _Ulama or Muslims _3 _Wong Saudagar _Traders _4 _Wong Cilik _Ordinary people _ Table 1. Four categories of social status in Laweyan source: Widayati, 2002.

Batik Laweyan The discourse of economic behavior in trading and batik industry in Solo is considered less worthy to be involved in feudalistic empire community. The majority of noble whose lifestyle reflect their pattern of life which is established in feudal economic system, they rather not pleased coexist with wong Laweyan whose reflected their entrepreneur life style which is considered selfish, stingy and likely to show off their

wealthy. However, the development of Laweyan as the center of batik cap industry due to: first, the royal palace because batik has special value as royal symbolic on their rank and power.

Secondly, a number of request from local customers because batik has become consumer goods for the people (Soedarmono, 2006). Almost 85 percent of Surakarta batik productions in the year 1910 – 1930, are in the hands of the batik Laweyan skipper (Soedarmono, 2006). Laweyan became the center of batik cap. it makes Laweyan as the center of batik cap industry that increase the wealthy of batik skipper.

These wealth made the batik skipper more independent along with the development of the area, it is increasingly seen that Laweyan has a distinctive architectural style which is created together through a deliberate process. We can see the development phase of batik in Kampung Laweyan and surrounding areas, below. Figure 2. The development phase of batik in Laweyan Source: from various sources, 2014 Laweyan Settlement. According to Widayati (2002), House is a part of settlement, each group of house form certain pattern.

The agglomeration of settlements can be constituted on the basis of: The similarity of class in society, it occurs in particular social group like Kraton settlements and employee settlements. The similarity in specific professions, such as craftsmen village, faculty housing and bank housing. The similarity in certain race, such as Kampung Bali and Kampung Makassar. Settlement can not be separate from house because house is major element in a settlement. House is a living process for the resident (Budiharjo, 1984), house as the development process in line with resident psychological, social and economy.

Home is also develops with the fulfillment of the growth needs and its inhabitant. House is the fundamental issue for human basic needs, house is also a shelter for humans which is providing tranquility and as a center of development for human personality. Kampung Laweyan is atraditional settlements, the regions element formed by a small group of people lives together which is formed a relatively narrow neighborhood street. The mass of building owned by the batik skipper is mostly consist of big size and medium size buildings. The building is equipped with high wall that resembles beteng. The quantity of building with small mass is fewer and mostly belong to batik workers.

We can see the phasing phase of resident agglomeration in Laweyan, below. Figure 3. Phasing phase of resident agglomeration in Laweyan Source: various sources, 2014. METHODS This research used qualitative research methods with descriptive analysis methods. Data which is used in this research is collected by observation and interview as

well as instantial survey as the secondary data collection which is related to the study area. Sampling in this research used non random sampling methods which is called purposive sampling techniques. This technique used because the samples specifically selected based on the research purpose.

For residential structure sampling is done by determining the criteria of batik production house region which will be selected in advance. Determination of batik house criteria which will be used as sample in the study area are: 1. The building is functioned for batik production activities; 2. The building not only used as batik production but also as a place to stay, 3. It is attempted to represents the building criteria that characterized Laweyan society (which is not much change from beginning).

Community sample consisted of key informant (buildings owner, government, traditional leaders, community leaders), as well as related informant whom recommended by key person who has been determined first. DISCUSSIONS Production House According to Rapoport (1969), house is an institution and not just as structure created for a complex set of purpose. Because building a house is a cultural phenomenon, its form and organization are greatly influenced by the cultural milleu in which it belongs.

The house form is not simply the result of forces or any other single factor, but is the of a whole range of sociocultural factor seen in the broadest term. Form is in turn modified by climatic conditions and by methods of construction, materials available and the technology. The sociocultural forces is primary, and the others secondary or modifying. The form of house and settlements is physical description of culture, religion, material and social aspect as well as their symbolic nature and also forming elements of space and nature of changes (Rapoport; 1982).

According to Johan Silas (1993), The concept of house and work is part of sociocultural dimension. Some details about the house function can be described, as follow: Ordinary House: this type of house is used as a residence without any other activities. In this type of house, it generally used by upper – middle class people while for lower class people who use this type of house is very few. Productive house: in this type of house, house is used as business or any economic activities. Productive house is used as residence as well as workplace which is a reflection of social and cultural life of its inhabitant.

By seeing that explanation, we can see that house in Laweyan is used for residence as well as productive house which its production activities can be seen in the design of the house, below: Figure 4. House for stay and production in Laweyan Source: survey and analysis, 2014 Laweyan Architecture Architecture is the most easiest way to show or to

introduce identity. According to Budihardjo (1997), the identity in architecture is essentially not a divisive process but integrative, like the footprint which left by civilization throughout the history of society.

Furthermore, it explained that in the search of identity, there are attempts to find the meaning and symbol from the visible and invisible aspect which is exposed and reprocessed in a new embodiment. In other words, it can be said that the dynamic of architecture is also the dynamic of identity. The luxurious of Laweyan settlement is created, some of them decorated by classifying based on ethnicity and profession. Laweyan population is dominated by Javanese who work as batik skipper and batik worker. In summary, the settlements produce a sketch and similar distribution pattern.

According to Alpha Febela Priyatmono (interview, October 2014), the form of batik skipper house in Laweyan is influenced by indisch architecture and art deco style. The settlements style especially who owned by batik skippers is influenced by the settlement of Javanese nobility. The house of batik skipper consist of pendopo, ndalem, sentong, gandok, pavilion, manufactory, beteng, regol, front yard which is wide with the building orientation facing north – south.

The roof usually used pyramid roof which is not joglo because they are not descendant of noble (Widayati, 2002). The sketch which is influenced by the style of nobility house which is grand, we can see it below (example, cokrosumartan house). _1. WORK AREA (PRODUCTIONS) The location of work area (batik productions) is in the north part of the house, the building is facing north and oriented to main road (Jalan DR. Radjiman). The work area and the residence are in one location which is divided by wall. _ _2. Residence The residence location is adjacent to the work area and in the south part of the house, which is facing south and oriented to Jalan Sido Luhur.

_ _ Figure 5. The residence in Laweyan which is influenced by the design of nobility house
Source: survey and analysis, 2014. Besides the space pattern which is luxurious with design that resembles nobility house, the interior in this kind of house is also made by adopting the luxurious ornaments of nobility house and Netherlands. We can see it in table and fig. 6, below. No _Descriptions _ _(1) _Patang Aring: Patang aring functions as the insulator between Omah Njero and Pendhapa Tengah, but it has meaning as the place to worship the ancestor.

Patang aring in cokrosumartan house is made by using stained glass and additions ornaments to look sacred and luxury _ _(2) _Bokor of crops, bokor of betel, and paidon: For additional ornaments on patang aring as well as a place to put corps which is offered to ancestors. It is directly attached to the patang aring. _ _(3) _A pair of mirror:

A pair of luxury mirror is placed in both pendhapa and omah njero to give the impression of elegant and luxury when people walks into the house. The mirror is ordered from Netherland _ (4) _Furniture (tables, chairs dan cabinets) Chairs: made from teak woods and woven rattan while for its back is made from animal skin to look luxurious Tables: made from teak woods and for the top of table is using marmer to look luxurious The position of table and chairs (Pendopo and Omah Njero), One set (1 tables & 4 chairs) with position is right in the middle to look spacious and majestic and the waiter waiting order in that order Cabinets: made from teak woods with beveled glass ornaments as well as glass of crystal is placed at the corner of room (Pendhapa & Omah Njero) _ (5) _Lamps: there is crystal lamps (Omah Njero) and decorative lights (in the front, middle and rear of Pendhapa) which is ordered from Netherlands, whereas at that time the majority of society is using kerosene lamps. _ Figure 6.

Buildings Interior in Laweyan Source: survey and analysis, 2014 Besides the luxury interior which is adopted from nobility house and Netherland ornaments, at that time the facade of the house is also adopting the architure of the buildings in Netherland. The assumption of the skipper in Laweyan that they can rival the house of nobility by adopting the architecture of Netherland buildings which is called indisch architecture, it can be seen in the table and Fig. 7, below. Subject Observation _Analysis _Description _Year _1915, the buildings functioned as both residence and work area (prodotions) _Productive house _ Design variation _Pyramid roof completed with pendopo,ndalem, sentong, gandok, pavilion, manufactory, beteng, regol, front yard which is wide with the building orientation facing north – south _Similiar with nobility house _ Facade _the buildings is generally symmetrical, the one floor house plans and has vertical and horizontal rhytm which is equally strong. Indisch pillar is soaring upwards (greece style) and generally using Doria, Ionia or Corinthians style which is the style of European classic architecture.

The use of gable on the facade in the buildings is using dormer (window) _Indisch style _Ornaments _Using arrow – shaped ornament (tapered upwards) is the style of classic Greece. _Indisch Ornaments _Yards and fence _Yard which is inward looking and has a high wall (beteng) _Similiar with nobility house _ Table 3. Facade analysis of buildings in Laweyan Source: survey and analysis, 2014. Figure 7. Building facade in Laweyan Source: survey and analysis, 2014. CONCLUSION The luxurious architecture of merchants house in Laweyan is influenced by several things including economy factor, social factor and the existence of the owner of the buildings.

The foregoing is crucial to created such luxurious buildings and architecture in Laweyan, we can see it from Fig. 8 below. Figure 8. The establishment process of architecture in Laweyan Source: analysis, 2014.

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