

**PATTERNS AND INDICA ARCHITECTURE STYLE  
AS A WEALTH OF CULTURE IN SUPPORTING  
SPECIAL INTEREST TOUR IN THE CITY OF YOGYAKARTA**

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**ABSTRACT**

*Heritage and Cultural Heritage objects loaded with historical and cultural content have a high level of significance to be preserved. This position is reinforced by the presence of a set of legislation that is highly relevant to this need. The parent is the Law of the Republic of Indonesia Number 5 of 1992 on Heritage Objects. Mentioned in the preamble of the Act that the Heritage Preserve is important to be preserved is for the sake of maintaining local identity. For the city of Yogyakarta, it is clear that the Objects of Cultural Heritage and Heritage which became one of the forerunner of ancestral cultures, is a form of identity and a source of pride for the community that should not be eliminated. Heritage and Cultural Heritage objects need to be preserved, not just social cultural life, but also all artifacts, 'petilasan's and objects that are left with the life of the past. Understanding of Architectural Research and some matters relating to Heritage and Cultural Heritage by architectural style need to be understood. In this research research, limited to Pattern and Style of Architecture in Indie Period which during the past period grow and develop as Heritage and Cultural Heritage objects in Yogyakarta City. Bintaran area becomes a sample of this research activity because of the development of style and pattern of Architecture of Building.*

**Kata kunci :** *Indis Architecture, Culture, Special Interest Tour, Bintaran, Yogyakarta*

## **1. INTRODUCTION**

The Position of Research on Pattern and Style of Indys Architecture as Cultural Wealth in Supporting Special Interest Tour in *Yogyakarta* City becomes an important part to be able to do an inventory of architectural elements that exist in every cultural heritage objects and cultural heritage of Indis Period in all area of Kota Yogyakarta. It is a very big work to get all the architectural elements in each Heritage and Cultural Heritage, but as a first step, this activity can be a general description of the entire Heritage and Cultural Heritage of the Indies Period scattered in the city of *Yogyakarta*.

According to Law No. 5 of 1992, the Object of Culture is defined as all

things either artificial or natural, whether moving or immobilized, whether intact or partial which is more than 50 years old or has a specificity or long style (more than 50 years), And which have significance in terms of history, science and culture. Related to the Heritage Preserve is the Site, ie the location or the suspected location of the Object of Culture plus a certain surrounding area that becomes the safety environment. Both, need to be conserved and utilized for certain purposes insofar as they do not conflict with the purposes of its preservation.

Cultural Heritage objects can be controlled and owned by the state and individuals as far as remaining opportunities open social function. Anyone who controls the Object of the Cultural Heritage shall be obliged to protect and

preserve its historical value, authenticity, or safeguard. Despite mastering/possessing cultural heritage objects, anyone is prohibited from damaging them. Even if it will change the shape and color, restoring or buying and selling required special permission from the Government.

The management of Heritage Objects is in the hands of the Government, although the responsibility is in the Government, but the participation of the community in this management is wide open. While the utilization of cultural heritage objects can be for the sake of religion, social, education, science, culture and of course tourism. It is also required by this Law that the use of cultural heritage must be non-profit.

## **2. POTENTIAL CONSERVATION LEVELS OF CULTURAL HERITAGE**

The architecture of Indies Period Indies building in Yogyakarta City is expected to increase the dignity of humanity with specific characteristics, as follows:

- a. Able to create a beautiful work of architecture that represents his era;
- b. The creation of building aesthetics through architectural elements that exist in every part of the building;
- c. Able to provide protection for the need for privacy in accordance with the functions it occupies, and
- d. Able to give a clear picture of the position of space program that has public functions as well as private functions.

In this research described some formulation of problem related to intention and purpose of research, that is:

- a. Architectural Style with Nuances of Regional Culture;
- b. Architectural elements in each Architectural Style;

- c. Display shape/shape of the building, materials, coloring, ornament/decoration, place and layout of the building, the placement of open space, vegetation, and outdoor space furnishings in accordance with the architectural style of each cultural heritage/cultural heritage.

## **3. PURPOSE AND OBJECTIVES OF RESEARCH**

The purpose of Research on Indies Architecture Pattern and Style as Cultural Wealth in Supporting Special Interest Tour in *Yogyakarta* City, is to get a picture of Architecture Style Nuanced Area in Indies Period, which is in the area of *Yogyakarta* City.

## **4. METHODOLOGY**

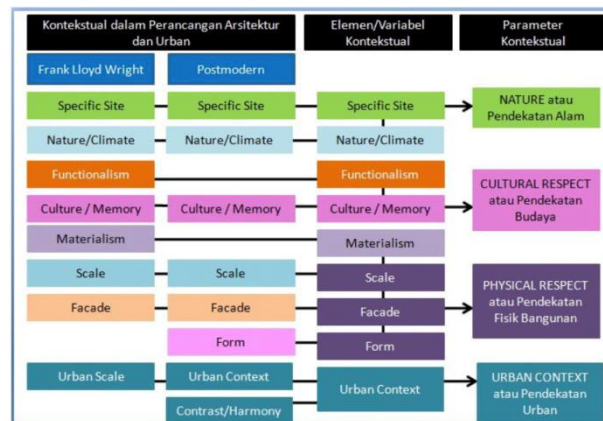
The methodology is planned in the form of scientific research used in the Research on Pattern and Style of Indies Architecture as Cultural Wealth in Support of Special Interest Tours in *Yogyakarta* City. It is expected that through this methodology can give direction to the realization of the description of elements and architectural appearance of Cultural Heritage and Cultural Heritage in the Indies Period in the area of *Yogyakarta* City.

Research on Pattern and Style of Indies Architecture as Cultural Wealth in Supporting Special Interest Tour in *Yogyakarta* City is done with inductive reasoning. According to Sukendar (1999), induction is a research based on observations up to inference, so that empirical generalization is formed. This type of research applies expedative or descriptive type of research. Eksplicative or descriptive, ie giving a description of archaeological data found, both in time, shape, and spatial and disclosing relationships among various research variables (Sukendar, 1999: 20). The applied method is done to achieve the purpose of this research.

Approach applied in this research is approach in science of architecture study. One approach in the study of architecture is the contextual approach. Widati (2015) explains that there are several contextual approaches in architectural design: (1) Cultural Respect, (2) Nature Approach,

(3) Urban Context, and (4) Physical Approach Building (Physical Respect).

In the journal "Contextual Approach in Frank Lloyd Wright's Architecture" (Widati, 2015), a chart of contextual approaches is as follows:



**Figure 1**  
**Chart: Parameter Conceptual Approach**  
 (Source: Reconstruction 2016, based on Alhamdani, 2010 in Widati, 2015)

Based on the chart, the application of the approach in this study refers to the physical approach of the building (physical respect) which includes variable scale, facade, and form. The application of the approach was chosen related to the object and purpose in this study. In addition, the physical approach of buildings in the contextual approach can be aligned with the archaeological analysis methods used in this study.

## 5. REVITALIZATION POLICIES OF CULTURAL HERITAGE AND CULTURAL LOCAL LEVEL

The existence of a presumption that a rearrangement will be able to encourage, direct and control development, the use of space and buildings are expected to be well ordered.

But what is often overlooked is that the rearrangement of the product does not yet cover the rules of a particular building in an area. Therefore, to realize

a planned construction control needs follow-up with building regulations. Some Local Government Regulations, *Yogyakarta* City from the Year 2012-2014, need to be followed up, one of them through this research.

The revitalization policy will serve as the basis for the latest architectural research results of cultural heritage and cultural heritage of the Indies Period, which will be sampled from the initial planning, up to several parts of the building, due to its revitalized condition. This study does not fully illustrate originalitas, but paing can not provide a runtutan on the architectural style of cultural heritage buildings and cultural heritage that can still be found-recognize samapai current research conducted. Whatever the results obtained from the Research on Pattern and Style of Indies Architecture as Cultural Wealth in Supporting Special Interest Tourism in *Yogyakarta* City depends on the revitalization that has been done, including the steps that have been done in

order to maintain and maintain the sustainability and environmental quality Living around each of the heritage buildings and cultural heritage. These conditions will certainly affect the efforts to present and reveal the existence of heritage buildings and cultural heritage itself as well as the environment completely.

Because basically all heritage buildings and cultural heritage that has been through the process of revitalization requires special steps in every effort handling as a tool to control the revitalization through the mechanism of building permits and the removal of buildings, so as to create orderly development and building in order to create a harmonious environment and which Pay attention to the rules of environmental preservation.

The problems that become the consideration of the research on the pattern and style of Indis Architecture as Cultural Heritage in Supporting Special Interest Tour in *Yogyakarta* city will not be separated from the transformation function of each building of Cultural Heritage and Cultural Heritage, the special characteristic of each building (History, architecture, social, culture) as well as the direction and wisdom of the Government of *Yogyakarta* City in the planning and development of the Cultural Heritage and Cultural Heritage buildings during this time, including: the implementation of revitali-zation, building safety requirements, building permitting requirements, building supervision, As long as this is done.

Heritage Building Assets and Cultural Heritage as a picture of the substance of this study, in the form of an understanding of the architecture of nuanced buildings, architectural patterns, and architectural style Indis Period that has been growing and developing from the time to time.

Based on data from the Inventory and Mapping of Heritage Reserves which

was coordinated by *Yogyakarta* Cultural Office in 2006-2007, in *Yogyakarta* Special Region there are 505 locations of immovable Preserve, 751 Moves of Culture and 5 sites. Of these, up to 2007, only 40 pieces of Cultural Heritage Objects have been granted official status as Cultural heritage objects (*BCB*) based on Law no. 5 of 1992 on Heritage Objects. There are still many important sites and cultural heritage objects that have not been unveiled as a cultural heritage object in Special Region of *Yogyakarta* (*DIY*). It is generally, and morally, that historical and archaeological remains are protected by the Cultural Heritage Act.

However, without the official status of Cultural Heritage on the basis of a ministerial decree as stipulated in the Culture Heritage Act, the existence of the Object of the Cultural Heritage remains vulnerable. Various actions that do not lead to conservation will be easy to happen to these objects. Local government commitments are tested here; To quickly as certain the status of so many of these high-value sites and historic objects. The mapped cultural heritage is a building or site that has been awarded a Cultural Heritage status under the Cultural Heritage Act.

Architectural Building in the context of this research, is a building architecture that has the feel of a regional culture in the City of *Yogyakarta*, a building architecture that grows and evolves that manifest aam of architectural relics of buildings in the Dutch colonial period especially in the Indies Period. Buildings either in the form of buildings or non-buildings, interpreted as a physical form of construction work that integrates with the place of his position, partly or wholly located above and / or in the soil or water. The building referred to in this study is a building that is functioning as a place for people to do their activities, either for residential or residential purposes, religious activities, social and

cultural activities, as well as special activities planned. While non building is a building that does not function as a place of business man doing its activities, which can be in the form of outdoor furniture, circulation paving for circulation paving, and water drainage. As the first step of Research process About Patterns and Styles of Indies Architecture as Cultural Wealth in Support of Special Interest Tours in *Yogyakarta* City, several matters concerning: cultural heritage buildings, cultural sites, cultural areas, and cultural heritages, zoning, architectural style, architectural patterns, alignment in architecture, Architectural elements, building elements, building facades, building ornaments, and building components, all of which must be understood as the foundation of the research undertaken.

The cultural heritage building intended in this study, is the built structure made of natural objects, or man-made objects , To meet the need for walled and/or t rooms no walled, and roofed.

Cultural preservation sites, are land and/or water locations containing cultural heritage objects, cultural buildings, and/or cultural heritage structures, as a result of human activities or evidence of past events. The cultural heritage area is a geographic space unit that has two or more cultural sites, which are adjacent to and/or exhibit specific spatial features. While the cultural heritage is material, it is: objects, buildings, structures, sites, terrestrial and/ or water areas, which require conservation efforts by their existence, because they have a significant significance that has been recorded in the Regional Cultural Heritage List, but has not been designated as a Preserve Culture, and applied the same as the Cultural Heritage.

Zoning, in this study is interpreted as the determination of the spatial boundaries of Cultural Heritage Sites and

Heritage Areas, in accordance with kebuuhannya, including: core zone, buffer zone, development zone, and zone support. Core Zone (Protection Zone), is the area or area needed for the direct protection of a Cultural Heritage for its sustainability purposes. Buffer Zone (Zone Buffer Zone) is an area or additional space enclosing a cultural heritage that is regulated by additional rules, either in the form of custom or formal law restrictions, in order to strengthen the protection efforts against the cultural heritage. Development Zone, is an area or area not far from where the cultural heritage is located, and is specified as a place for the development of a cultural heritage, or for general development in a controlled and continuous planning. Supporting Zone, is an area or area near the existence of cultural heritage, which is intended for the establishment of supporting facilities of a site preservation activities. Architectural style, in this study is interpreted as a characteristic that appears in the physical face (visual) appearance a building (object) archi-tecture, due to the election of a form of shape, appearance, design techniques, and special workmanship (with a particular technology) that refers to a period of cultural culture. Pattern of Architecture, in this study is interpreted as the criteria of architectural design in accordance with the appearance of buildings and architectural style of buildings in his time, in accordance with the criteria and forms of architecture when he created. The design can be: original sustainability, peer figure, and partial alignment.

Architectural Elements in this study, interpreted as part of the component shaping the architectural style of a cultural heritage building. Elements of the building is a building chart that became the main shaper of a cultural heritage building, so that the cultural heritage buildings embodied in the building sutau intact. The appearance of

the building is the building-building section that appears on the outer surface of the building as one of the embodiments of the architectural style of the heritage building. Ornaments in this study, interpreted as decoration and building articulation, which is planned as a building aesthetics, and is not part of the system.

The structure of the heritage building. Building components, in this study is defined as the parts of the building is planned as a shaper of the building, into a single circuit system and the structure of architectural aesthetics budaya.6 heritage buildings.

## **6. RESULTS STYLE ARCHITECTURE BUILDING HERITAGE AND CULTURAL RESERVE CULTURE INDIS PERIOD**

Research results on asset building and heritage, is understanding the architecture nuanced area, architectural patterns, and style of architecture which is in Building Heritage and Heritage Period Indies in the city of *Yogyakarta*, by taking a sample that is able to represent through scientific research on the building typology Indis. Architecture from the Greek "architekton" consisting of "Arche" which means the original, early, authentic, main, and the word "tekton" means stable, solid.

Further architecture can be interpreted as art and building techniques used to meet practical and expressive needs (Encyclopaedia Britannica, 1961: 276). Architecture can also be interpreted as the art of building science including planning, design, construction and completion of ornaments. It can also be interpreted as the art of building science and technology related to the building and creation of space for human use; Activity or building process; Building buildings in terms of beauty and construction; Nature, character or style of building; Building or group of buildings;

and the art of building (Banhart C.L. and Jess Stein, 1959) In relation to some of the Benchmark Building Design Temple (Parmono Atmadi, 1979), the architecture or the art of waking up is building in terms of beauty, while establishing the building in terms of construction called the science building. Both can not be separated expressly.

Usually a building will include elements of construction and beauty. In practice both are difficult to separate because in general the construction affects the overall beauty. The industry building typology in the bintaranIndis Zone derives from the term *Nederlandsch Indie* or the Dutch East Indies. The Dutch first came to *Indonesia* in 1619. The presence of the Dutch for three centuries in Indonesia certainly gives effect to all aspects of life. Changes among others are also seen in the art of building or architecture. In the beginning of the building of the Dutch in Indonesia, especially in Java, beginning with colonial architecture in accordance with the tropical conditions and cultural environment, which is often called *landhuizi*, which is an outgrowth of traditional houses of *Hindu-Javanese*, as amended by the use of techniques, stone material, Iron, and tile or zinc. The famous *landhuizen* architects today are Wolff Schoemaker, DW Berrety, and Cardeel. Indies culture is a mixed culture supported by a group of Indies society. The cultural mixture encompasses various cultural elements. In the early days of the presence in the archipelago, Dutch civilization dominated Indonesian culture. Then gradually become assimilation. However, before this cultural blending takes place, Indonesian civilization is already high. Indis architecture is an assimilation or a mixture of elements of Western culture, especially Dutch with Indonesian culture especially from Java. The development of a city or region as part of a city is essentially an effort to continue and

direct the course of history so that identity can be maintained. When faced with the ever-increasing complexity of life requires the right paradigms and theories to understand an area so that it can develop without leaving its identity. As we know that the development of Indis area in Indonesia especially Yogyakarta in the past is very fast. The Javanese people are quite active. In the process of mixing this culture, so the Javanese culture does not disappear. The role of the personality of the Javanese (local genius). Participate in giving color in indie culture. The elements of Dutch culture were first brought by traders and VOC officials, then Protestant and Catholic clergy also followed. The role of scholars in the development of indies cultures is enormous in the fields of education, agricultural technology, and transportation, especially after liberal politics is run by the colonial government. In the next stage, Indonesian educated people received European education in continuing education in the Netherlands, according to various fields of indie culture in Indonesia. In the process of acculturation of these two cultures, the role of colonial rulers in the Indies was decisive. Meanwhile, the Indonesian people accept the fate as a colonized nation and adapt themselves as colonial or colonial ruling apparatus. The results of the combination show that the characteristics of western (Europe) appear more prominent and dominant. The tropical nature of the island of Java determines in realizing

Cultural work it is seen from the architectural forms of houses, how to dress, lifestyle and so forth. Thus, it can be formulated that the development of Indis architecture in Indonesia originated from Indonesian domination by VOC. At first the style of architecture still uses the traditional Dutch style, but over time, this style continues to evolve, ranging from adjustments to the tropical climate, to the adjustment of the elements of traditional

architecture of Indonesia. Dutch architects made various approaches to architectural design in the Dutch East Indies. In addition to tropical elements, it also incorporates traditional Indonesian elements (*Hadinoto in Sukawi, 2009*). And in studying the traditional architecture of *Indonesia*, they emphasize that the design can be friendly with the climate and other conditions. (*Sidharta, 1998*). Mentioned some innovations in design responding to tropical climate is (*Sidharta, 1998*):

- a. Creating an open veranda in front of, behind, or around the building;
- b. Wide overhang to protect the surface of walls and windows from direct sunlight and rain;
- c. 4-meter ceiling height and natural ventilation above doors and windows;
- d. Tropical garden with enough trees. While the use of traditional art elements, applied to the variety of *hiasnya*.

The Dutch architect appreciated the exquisite and admirable details of Indonesian traditional art to be inspired as an idea for building modern architecture in the Indies (*Soekiman, 2000*). The ornamental variety of Indis architecture can be seen in (*Soekiman, 2000*):

- a. Roof shape and decoration *kemuncak*  
Roof shape can use the shape of the Dutch model, can also use traditional Indonesian roof shape such as *joglo*, *limasan*, *pencu*, village house, and so forth.
- b. As for the material using the material contained in the environment such as tile, bamboo, palm tree leaves, grasses, and others. For awhile decoration of *kemuncak* can be:  
1) Wind direction pointer (windwijzer) and 2) *Tadhah Angin*.  
In Netherlands, decorative on wind *tadhah angin* have symbolic meaning, but in Indis building in Indonesia, the decoration has lost its

meaning and only serves as decoration.

- c. Passive ornamental variety from metal materials ornamental variety that complements the iron part of the house, for example fence porch (stoep), buffer roof of the front porch and back of the house (*kerbil*), wind direction, page lamp, wall lamp, and lawn chair.
- d. Body Building Decorative style contained in the body of buildings such as building columns and vent. Decorations on the vent can be carved. While on the column of the building using the style of Doria, Ionian, and Korinthia composed of head, body, and foot pole. Historical journey brings the city of *Yogyakarta* into a fusion of various architectural cultures.

Javanese architecture is special because of its wood construction, Chinese architecture that enriches Jogja architecture with construction and building style of thick and masiv material. As well as European architecture, Netherland, a sturdy-rigid, high-large, and elegant with modern *priyayi* style. Looking at the architecture in the city of *Yogyakarta* can be from the form of material, noun, which is to recognize the architecture in *wadag*, based on the reference style, style, geometric shape. Architecture as a tool of physical culture to fulfill the functions of Jogja's activities so far. Urban architecture becomes the fulfillment of the demands of its citizens as well as describes the achievement of construction technology and visual aesthetic build. Here the culture of the period is well-accommodated, according to the taste of the city's increasingly developed and open citizens.

History shows that European architecture, or rather using the term Indies Architecture rather than Colonial Architecture, has already become an icon for this cultural city. So there was a link

between the shape and meaning of the architecture of the city, one of which has the characteristics of Indis architecture. Interesting development occurred in the decade of the 80s, when the commencement of renovation Vredeburg Castle, the discourse of colonial architecture busy discussed about the need to care for, or eliminate the Indis architectural style. Yet the wisdom of artists, historians-and of course the government of that time-has pushed and greatly emphasized the importance of preserving past architectural artifacts, including the colonial Indies architecture. As it is known, Indis architecture developed rapidly since the Ethical Policy was declared by Dutch ruler in 1901. The politics of Dutch repayment to the people of Dutch East Indies so that other people's life would be more feasible, within the limits of indigenous welfare, also to remain faithful to the Dutch. Indigenous people who became Dutch employees seemed to get fortune, especially the increased position of their social status. Until Japan came to an end of it all, including the local government Indis (*Djoko Suryo*, 1998).

In line with the succession of generations, which automatically also alter the tastes and fashions, the Indis architecture is definitely replacing the old building. Commercial buildings are located on the strategic side of the road forming the face of the city, looks dashing, ferocious and liting-grave ornamented floral gentle charming. White or other bright colors, and now always combined with wide glass, into a new look of the European style that always looks solid. As if the *Kalang* Architecture in *Kotagede* that marked the presence of a wealthy Javanese merchant, docked back in the modern universe to the center of Jogja. The architecture of that time was a very eclectic architectural style, confusing the Java Architecture with elements of Deco, Art Nouveau and other European styles, which did not



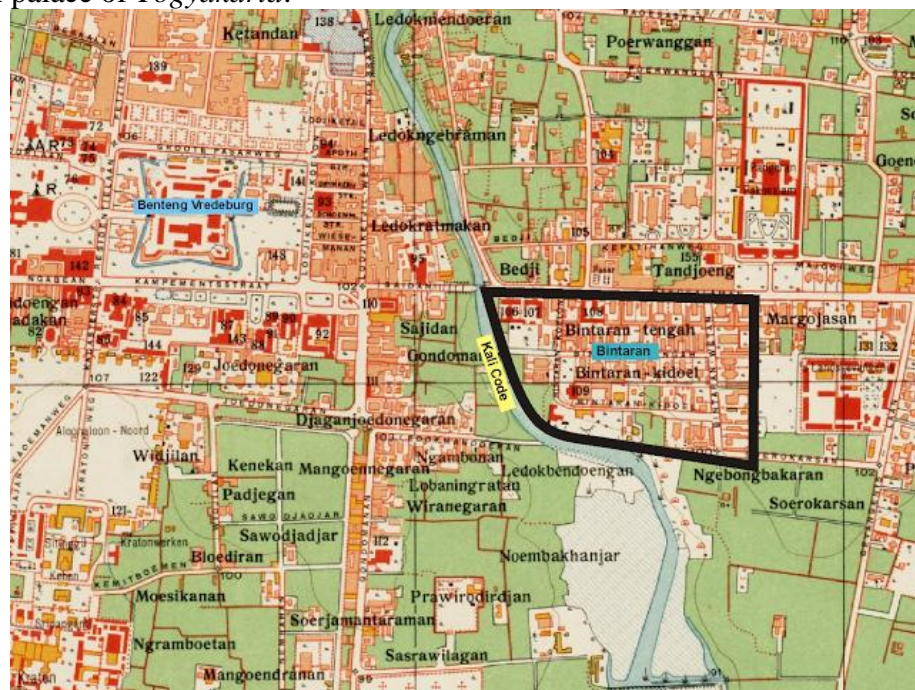
leave the nuances of Jogja in the past. There was a tetenger that marked a new identity. Identity to justify others, others (the Other). Architecture With Indis style as born lagiter with a new charm. Initially some features that are always repeating is a large, sturdy, and solid, with ornaments that cause a very strong horizontal impression. Now the shape is re-presented with a more transparent wall area using a wide glass, horizontal impression is now invisible again and vice versa become very vertical. This is due to the increasing number of floors and the narrowness of land so that the building is getting higher. Then become part of the city part of *Yogyakarta* today. Neo Garden City Style for Tomorrow, home of the beautiful garden in front of wide berberanda house reappreciated and adapted for the present needs. The gates and high fences provide a novelty for the style, which was never present, even for government offices. The security factor, both to ward off unrest caused by social conflicts and other criminal acts. However, this same gate is also familiar to us in ndalem prince who uses the form of Semar Tinandu architecture, and the like. Typologically the shape and message of this gate has existed since the first, but his appearance is now more colored with intricate ornaments and expensive. The octagonal roof is not because the room under it berdenah octagon also. The relationship between roof and sheltered space is only a matter of visual aesthetic. This is possible because reinforced concrete technology has become easier to implement and is cheaper than wooden buildings. Similarly, at the end of the roof that looks like a hollow down, void, as an Indis building that tries to insert the outside air into the spaces in the building as much as possible. Now the problem of air and building construction is no longer a critical issue, and in fact the roof of the roof is the variety of ornaments that give life power to the entire building.

The festive display of Javanese architectural architecture ornamented carvings ever rife in the Enlightenment, or even the forerunner Art Nouveau in the early 19th century which is very popular in the past, is now reborn as a commercial building, a typical Jogja snack center. Carrying ornaments carved legend during the glory of Rome, felt back in the past when the Kingdom of *Surakarta* experienced its heyday and so closely with European culture, or even Kingdom of *Yogyakarta* built with Portuguese architecture style. The new building is covered by European style ornaments and patterns of decoration but can not be denied this adalh a new work with an eclectic cirnya, which of course have specific intentions not to go back in centuries past. *Bintaran* area is a development of early Dutch settlement in *Yogyakarta*, namely in *Loji Kecil* and *Loji Besar* (Benteng Vredeborg), because the two places are not able to accommodate the Dutch citizens. Please note that before the Diponegoro War, the number of Europeans in *Yogyakarta* has reached 400 people. Initially *Bintaran* area has not been equipped with public facilities and infrastructure needed by residents. Dutch people who live in *Bintaran* still use public facilities located in the area of *Loji Kecil* and *Loji Besar*. Increasing number of Dutch people who live in *Bintaran*, the church was built, and even prison. The Dutch people who live in *Bintaran* are officers, and the owners or employees of sugar factories in some areas of *Yogyakarta*. Residential buildings in the area of Indies-style *Bintaran* and has a form of architecture similar to the Dutch settlement in the area *Loji Kecil*, but The page is wider. Indis buildings have distinctive characteristics and different from indigenous buildings. The houses have large windows, and high ceilings, so air can be Circulate easily. In addition, the supporting structures such as walls and iron columns are made sturdy. Similarly, the character of the

buildings in the area also has some distinctive details, such as: relatively small traces, balustrade from iron trellis, outer shaped wooden leaf-shaped door and interior door of glass, and have pillars. Building with Such architectural forms include: residential buildings of the financial officer *Puro Paku Alam VII* - now the *Sasmitaloka* Building of Great Commander Sudirman, and the residence of Joseph Henry Paul Sagers-now the residence and office of the Fire Command, the military superintendent for the *Paku Alaman* area - now Museum of Biology, and *SMP BOPKRI II*.

Bintaran, one of the areas in *Yogyakarta* which has a long history in its development, became an important part of the development of the city of *Yogyakarta*. Various influences come and go coloring the area that used to be one of the royal palace of *Yogyakarta*.

Starting from the entry of the Dutch people, which of course brings a thick colonial style which later evolves into Indis Architecture in its buildings, the arrival of the Chinese who brought progress in the economic sector, until the independence period that put the education function in the region. This study reveals the most dominant influence in the historical development of *Bintaran*, namely Indis architecture. As a large part of its historical portion, the development of Indies Architecture is the main thing that becomes the "soul" or "spirit" of the *Bintaran* area. As the body can live with the "soul" then the sustainability of Indis architecture is expected to be "live" the *Bintaran* area as an important part of the city of *Yogyakarta*.



**Figure 2**  
**Location Map of Bintaran Area**  
**Still Identifiable Building with Indis Style**

Bintaran area has been through various times that bring this region on stay awake, with physical relics like buildings we can still enjoy. Although it has undergone a change of land use, since the period of 1890 into a

settlement area until 1940 turned into a military area in the era of struggle. This is supported by the growing presence of the era. In addition, the existence of local church (Java) strongly supports the development of

community activities. Some of this is what causes a lot of standing School in Bintaran area and also student dormitory. Currently it can be concluded that seeing the

development of a city area can not be separated from the existence of non-physical aspects (culture and social) that coloring the area.

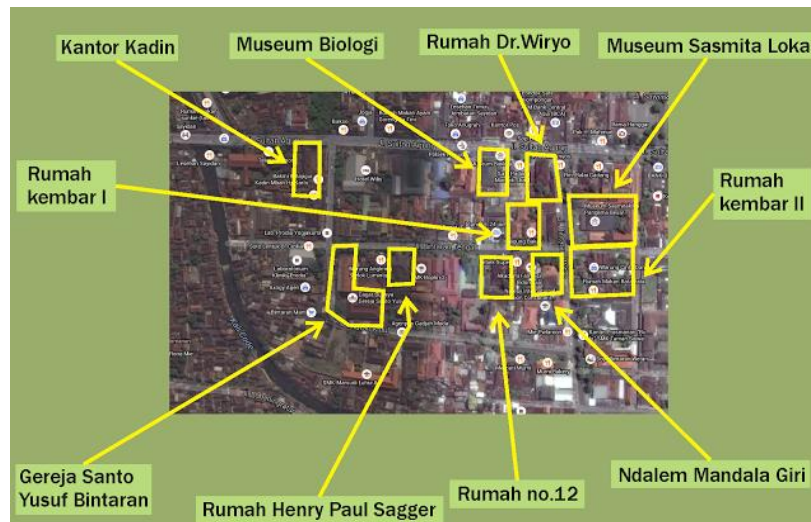


**Figure 3**  
**One of the buildings with an Indis style**  
**is functioned as an Army base now called Satmiloka Museum**

The expression comes from the name of a Karaton Yogyakarta craftsman who once lived here, namely Prince Haryo Bintoro. Prince Haryo Bintoro lives in a house called *Ndalem Mandala*. The history of Bintaran area development is closely related to the existence of the existing residential areas of the Dutch community in *Yogyakarta*, namely the *Loji Besar Loji* (Benteng Vredeburg) and the *Loji Kecil* (east side of the Vredeburg fortress to the Code river). It turns out that these two areas are considered unfit to be inhabited again because the land is so narrow. Therefore the Dutch, especially the wealthy Dutch, moved their dwellings to the *Bintaran* area on the east side of the Code river. At

that time, the land area was still wide. The Dutch residing in *Bintaran* are workers such as officers, employees of the *Pakualaman* Palace and employees of the sugar factory (Reni Vitasurya, 2014, 6).

Although already living in *Bintaran*, the Dutch people still use public facilities that are in *Loji Besar* and *Loji Kecil*. As more and more, several public facilities are established around *Bintaran* such as cinema (*Permata Cinema*), church (St. Joseph's Church) and a prison (*Wirogunan Prison*). Residential buildings in *Bintaran* have almost the same architecture in the *Loji Kecil* area, only the pages are larger and larger in size (Inajati 173-174, 2009).



**Figure 4**  
**Map of Indys Building Artefact Conditions**  
**In the Bintaran Area**

**a. *Sasmita Loka Museum***

*Sasmita Loka* Museum, also known as the General *Sudirman* Museum in the road *Bintaran Wetan*. The former museum building is a residence belonging to a financial official named *Pakualam Wijnschenk* is suspected to be the largest house in the area *Bintaran*.

The front yard is wide and tall. The front joists of cast iron look elegant with the ornaments lined up. The pyramid-shaped roof is not coated with a tile like a building in general, but covered with shingles. At the

front, designed with three very high double-leaved doors.

On the inside, looks statue of General *Sudirman*. General *Sudirman* and his family indeed lived in this house during the Physical Revolution. The items exhibited in this museum are the remains of General *Sudirman*. After General *Sudirman* did not live in this house, the building was used as a military headquarters until in 1982, the building was inaugurated as a museum.



**Figure 5**  
**The Sasmita Loka Museum Room Layout**  
**and the Whole Building Appearance that Showcases the Indies Building Features**



Inner floor plan is quite simple, which consists of a middle corridor with two rooms on the right-left side. In these rooms, both the Wijnschenk family and the General *Sudirman* family used to sleep. Getting into the interior of these rooms, my attention

was drawn to the floor of the room that was not covered with marble again, but with a tile tile. This tile looks beautiful with ornaments lolling on it. Interestingly again, this tile tile also coated some of the walls of the room.



**Figure 6**  
**Several Interior Ornaments become the Hallmark of Sasmitaloka Museum,**  
**Among Them as Tile Ornaments Inside the Museum,**  
**and Bovelicht or An Arrow-Shaped Ventilation that Leads to the Middle Room**

At the back, there is a back porch. If the first front porch is a semi-public area where the host receives the guest, the back porch is a private area for families living in this house. On the back porch this family spends time while looking at the back garden.

Located on the right and left side of the main building, there is a small building called the guest pavilion. This small building was formerly occupied by General *Sudirman*'s aide.



**Figure 7**  
**The Supporting Room of the Museum, Developed When Used as a Military Command Place**  
**Under General Sudirman, among others the Back Porch and Guest Pavilion.**

**b. Twin House on *Bintaran Wetan* Road**

Indis Twin House Individuals in *Bintaran*, became one of the typical appearance. Both of these residential buildings look almost symmetrical, both in the form of the building and

completion of each part of the facade. Until now still well maintained, and functioned as a place to live and business household. This twin house became a unique form of indis architecture design amid the appearance of several indis

buildings that feature distinctive features in each building with the design according to their specific function.

High form of building, completion of very detailed and elaborate

ornaments, large yard with attractive landscaping, massive barrier forms, is an interesting feature of the twin buildings.



**Figure 8**  
**Appearance of Twin House Buildings that Characterized Indis**  
**as One of the Specific Architectural Works in The Bintaran Area**

As a cultural heritage building built in front of the house, this house is inhabited by Mr. Sutrisno and Mr. Sujatmiko. Both houses are roof-facing roof front. The original two houses are open front porches but the veranda is now closed to add space. From above, the two houses have additional buildings that are shaped like L. Just north of Sujatmiko's house, there is a small building that was once part of the pavilion of the house. Now this building is used as a place of early childhood education (PAUD).

**c. Dr. Wiryo's Family Home**

Along Sultan Agung road, there are still some old buildings that stand even though many are gone. One of the old buildings that can still be found is at the corner of Sultan Agung road, and Bintaran Wetan road. From the outside, the building looks empty but once inside through the wooden gate beside the house, this building is still occupied by the owner. The

owner of this house was still a family with dr. Wiryo, President Sukarno's personal physician. Overview from the outside, the shape of this house is exactly the same with the Sasmita Loka Museum General Sudirman but the size is a little small. There is a front verandah and an open back verandah, visible iron columns at the front and there are three large front entrances on the front. The high krepak window beside the house further adds to the impression that this house is still original from the colonial period. As the home of an official in his time, the indis characteristic of the dr. Wiryo family house shows the character of a specific authority, both in the completion of the supporting elements of the building (the columns, the roof's roof, and the height of the building), the symmetrical appearance of the building, and finishing design of the facades.



**Figure 9**  
**Dr.Wiryo's family home appearance**  
**still shows his level of position as an official with a symmetry design**  
**as one of the hallmarks of the building indis**

**d. Biology Museum**

The shape of the Museum Biology building, still visible from its appearance as a building with indis characteristics, which is specifically designed for office buildings, with front and back porches are not open anymore. On the wall part visible elements of European arsitektur called pilaster. Pilaster is a wall decoration shaped like a stick post. The museum contains collections relating to the world of Biology like

preserved animal bodies and animal bones. Some parts have undergone some adjustments, in accordance with its function as a museum, but as a whole the hallmark as an indis building, can still be maintained.

Biology Museum is still functioned as a place to study the science of biology that is managed by the Department of Education and Sports Province of *Daerah Istimewa Yogyakarta*.



**Figure 10**  
**Biology Museum as some parts have undergone some adjustments,**  
**in accordance with its function as a museum,**  
**but as a whole the hallmark as an indis building, can still be maintained**

**e. Permata Cinema**

Along the *Sultan Agung* road still many buildings with models of Indis patterned buildings. But along with the times, buildings that once stood along the road, now gone. Across the street, precisely at the corner of the red light crossroad,

there is an old building of ex-cinema gems. From an art deco building style, this building was built in the 1930s.

*Permata* cinema is a means of entertainment that represents the form of entertainment in the colonial period. The shape and appearance of

the building, has changed the perception of the community that has developed before, including its proximity to the environment of *Kraton Pakualaman*. Currently this cinema building is not functioned anymore, and the condition is getting

damaged in line with the age of the building. This condition is more severe with the occurrence of vandalism in the form of mural paintings on the large side of the building.



**Figure 11**  
**Former Permata Cinema, Currently is Not Functioned anymore,**  
**and the Condition is Getting Damaged in Line with the Age of the Build**

**f. KADIN Office**

Located on *Bintaran Kulon* road, which from the facade is clearly visible characteristic of Indis-style Building. Shaped elongated, and has undergone several changes in accordance with the function/designation. But still can see the general shape and some of its facade that shows its existence as a building with Indis style.

There is a tendency for this elongated building as part of the

design expression that occurs not only because of the prolonged availability of the site, but rather the effort to maximize the tread potential of the interests of several offices designed along *Bintaran Kulon* road. This can be seen from the design model that experienced some repetition of the design of the facade that stretches along the road.



**Figure 12**  
**Appearance of Indis Building as Representation of Elaborate Designed Office Design**  
**With Characteristic Repetition at its Facade Resolution**



**g. Saint Joseph's Church of Bintaran**

At the intersection of *Bintaran Kulon* road with *Bintaran Tengah* road, there is a quite unique church building. The church is Saint Joseph's Church of Bintaran. The uniqueness of this church lies in the form of a curved roof. This church was inaugurated on Sunday, April 8, 1934 by Pastor A. TH. Van Hoof.S.J. The architectural design of this church was made by J. H. van Oijen B.N.A. While the building of this church was done by Hollandsche Beton Matschapipij (*Aji Bakhtiar, Antonius*. 2010; 34). In this church once served a priest who also became one of the national heroes, Mgr. Soegijapranata. Although the original church is intended for the

Javanese Catholics, but the style of architecture is not seen there is a traditional element Javanese.

This unique church roof is made of concrete and does not have a pillar at all. In the history of this roof forming process is done by making a large bamboo wicker and then made curved, then on the roof was poured concrete batter. After the concrete dries, woven bamboo was removed, so it still looks used plaited as hiasandi church ceiling. All of the windows in this church are circular with vents whose patterns are made to look like a rose-window pattern, a type of window pattern commonly used in church buildings.



**Figure 13**

**Church of Saint Joseph Bintaran with a Unique Dome-Shaped Roof Design that Extends With a Typical Facade of Rose Window Decoration**

**h. Paroki Orphanage Saint Yoseph Church Bintaran**

Located behind the church of Saint Yoseph Church *Bintaran*, it is designed with a very large and relatively large front porch. The entrances are also no less high. This veranda is so widely used as a hall. Here, it depends on a portrait of Mgr. *Soegijapranata* who once served in this church.

Its elongated building forms with an open hall, expressing its building

function as a building to accommodate large-scale activities. The height of the building and the number of vent on the sides of the building are designed to support the creation of a masculine air circulation.

Large columns are more able to express the robustness of the building, in addition to creating a religious scale as a Parish building supporting the existence of St. Joseph's Church *Bintaran*.



**Figure 14**  
**Paroki Orphanage Saint Yoseph Church Bintaran**  
**Designed with a Very Large and Relatively Large Front Porch**  
**its Elongated Building Forms to Accommodate Large-Scale Activities**

**i. The Home of John Henry Paul Sagger**

The most striking building on Bintaran Tengah road is the former residence of John Henry Paul Sager's residence. The shape of this house is very different from the Indis-style houses in general, because there are no large pillars on the front. Uniquely, this old house turned out to have two front porches separated by a large room in the middle. On the facade looks exposed bricks on the edge of the wall corners and roof top ornaments called makelaar. Just like the *Sasmita Loka* Museum, the roof of this house is made of shingle.

The interior of the residence of John Henry Paul Sager residence is unique in the completion of plafond, wall decoration and floor pattern, visible acculturation efforts that try to combine the building with Colonial style with various motifs of Classical Java.

On the inside, can be found floor tiles are still original. The inner wall is decorated with metal wall hangings. In the plafond part of the house in the design with a high aesthetic elements, but because of the age factor so that this ceiling looks dull.



**Figure 15**  
**Residence of John Henry Paul Sager residence is unique in the completion of**  
**plafond wall decoration and floor pattern. Try to combine the building with Colonial**  
**style with various motifs of Classical Java**

**j. Student Dormitory Area on Bintaran Tengah Road**

Central *Bintaran* Road is relatively quiet, especially at night, with the existence of heritage buildings that

are used as student dormitories from outside the region. This calm environmental condition encouraged the development of student dormitories from various regions of

Indonesia by exploiting some of the previously developed colonial buildings.

So developing several buildings with indis characteristics, by modifying the colonial building with a touch of architectural design, in accordance with the origin of the origin of the area. One of the wake up is West Kalimantan Student Dormitory

*Rahadi Osman 1.* There is a distinctive design rhythm with *Borneo* style ornament, especially at the touch of the fence design of the building. Although it has undergone several changes in accordance with the characteristics of the area, but the hallmark as a building with Indis architecture, can still be recognized.



**Figure 16**

**Indis Buildings Used as West Kalimantan Student Dormitory Rahadi Osman 1  
There is a Distinctive Design Rhythm with Borneo Style Ornament**

**k. Dutch Colonial Official Residence**

A prominent building that shows typical features of Indis Housing which houses a large number of columns. The building has three very high front doors. To the east of this

house, there are similar buildings with large columns of dorik. The unusual design of Indis Building in general is the existence of the front yard of this house in direct contact with the street.



**Figure 17**

**Some Buildings with the Characteristics of Indis Arschitecture  
Have Experienced a Physical Decline, Because it is Not Maintained Properly  
Although Physically can Still Show the Typical Characteristic of Indis**

**l. Ndalem Mandala Giri**

Located opposite the Twin House *Bintaran*, found two old houses that are smaller in size than the buildings of Indis in general.

These two houses apparently have a similar shape though it looks different.

*Ndalem Mandala Giri*, formerly a residence of Prince *Haryo Bintoro*

lived at a cross roads of Bintaran Tengah road with Bintaran Kulon road. *Ndalem Mandala Giri* is now functioned as a restaurant, so

some parts of the building has changed, although the original style as Indis Building is still recognizable.



**Figure 18**

*Ndalem Mandala Giri* used to be used as *Karta Pustaka* Foundation Office

**m. High School of Tamansiswa Education**

From the results of this study, the structure and environment in Bintaran area have some similarities, namely one-story, has three high front door, there are column columns in the front porch, a simple basic plan that always

includes two porch sections of a corridor in the middle with Two or three rooms on either side of it, and a side building or *Bijgebouwen* in the form of the letters 'L' or 'U'. By Adolf Heuken, such buildings are referred to as *Indisch Woonhuizen* (Heuken, Adolf, 9, 2001).



**Figure 19**

**An Indisch Woonhuisen House. Unknown Location  
(Source: Colonial Architecture.eu).**

## 8. CONCLUSIONS OF RESEARCH

The search results of the existence of Indis buildings in the Bintaran area has a high historical and architectural value, so that it can be dedicated Special Interest Tours about the past history of an intact area about the design of the building and the environment with a strong Indis style, although it has undergone changes related to Function and utilization. Therefore, its existence must be preserved. So that the existence of Indis buildings in Bintaran not displaced by the development in the city of *Yogyakarta* is growing rapidly.

The background of the emergence of the Indis building, caused by two factors. The first factor is related to the social strata made by the Europeans in the colonial period. The Europeans felt they were at the top, so to reinforce their position before the Natives, whom he considered to be inferior, the Europeans built their residential buildings in a special form. The second factor is related to the adaptation of Europeans to the local climate. As is known, the Europeans are accustomed to living in cold climates, so that their residential buildings are closed so that the room inside is warm. With the climatic conditions, the existing environment in Indonesia the building is done by different design approaches, and is applied with the expression of high-sized design design, thick walls, spacious room, and high windows to gain comfort level in the room.

The basic concept of Indis building by designing voorgalerij, wide veranda in front of the actual house is open space without walls on three sides. This Voorgalerij is a pride resembling an exhibition in every home, large and small. Because it does not have a front wall except maybe stairs and stone pillars, this room can be seen clearly from the street. The walls of the room are decorated with brass ornaments and blue dishes and plates. There was an armchair

and a large lounge chair lined with cozy cushions; Tall palm trees and potted plants of nail suplir, as well as some vases of kana flowers with deep reds and blazes (for whatever flowers there are or not in your garden kana flowers always bloom every year).

Furthermore, if paying attention to the front of Indis buildings in *Bintaran*, some of these buildings there are front columns made of thick bricks and some are made of iron that is given a certain decoration. Columns made of bricks are typical elements of Indis Empire-style buildings that flourished from the mid-19th century to the beginning of the 20th century. Meanwhile, the iron front column is a hallmark of buildings dating from the late 19th century. Also the original building made of brick columns replaced with iron

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