

# The Plait Of Social And Spatial Capital In The Layout Of The Pura Mangkunegaran Surakarta

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## Abstract

This study focuses on the relationship between spatial and spatial planning in Pura Mangkunegaran. Although many understand Pura Mangkunegaran as the king's palace, no research has yet revealed that Pura Mangkunegaran is the palace as well as the center of government at the duchy level and all the consequences. After understanding this, this research is focused on uncovering and understanding the relationship between spatial planning and spatial planning in the building plans of Pura Mangkunegaran. Based on the type of qualitative descriptive-analytic research, with a constructivist paradigm of the form of discourse artefacts, the paradigmatic discourse analysis method by paying attention to the signs is a researcher effort to find and understand the meaning of spatial and spatial planning. As a result, the design of Pura Mangkunegaran as a form of land use for a profit-oriented center of government, public interest with the socio-cultural roots of the Javanese people. Right-left symmetric layout as a form of interaction mechanism and illustrates psychological distance for the user. Pura Mangkunegaran's plan embodies the role of the king in developing the central environment of his government, social systems, and culture that affect his people. Social capital plays a role in forming spatial capital (soul) for the spatial structure (body) so that both influence each other and plans are the result of the weaving of both.

**Keywords:** *Pura Mangkunegaran, social-capital, spatial-capital.*

## 1 Introduction

Javanese culture is full of meaning with several forms of cultural artifacts. Javanese architecture includes cultural artifacts that are full of meaning. Javanese and other Archipelago architecture is a vernacular architecture that represents the wisdom of each tribe in inheriting values so that it becomes a teaching medium, which is full of symbols and has become part of the neurophysiology method to construct primordial memory construction. This is the accumulation of adaptive intelligence that accommodates the availability of resources, the usefulness of results, or utilities. One of the vernacular Javanese architecture is the architecture of the Pura Mangkunegaran and its spatial layout, which forms a special (complex) settlement for generations for the king of Mangkunegoro I-IX, family, relatives, and servants of the palace located in the Keprabon Kelurahan, Surakarta. Local architecture or vernacular settlements that have the spirit of the local culture are unique local spaces because they are woven from local social-capital and spatial capital.<sup>1</sup> For philosophers, space

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1 Sudaryono, 2003, Local Space Character as Mainstream of Local Space Development Planning, Efforts to

is the object of philosophical reflection (the concept of cosmological space) and for scientists, space is the object of scientific inquiry (the concept of geometric space).<sup>2</sup> The study of space and society continues to develop, in Madanipour the same socio-spatial concepts emerge, by looking at the roots and political, economic, and cultural processes that produce urban space formations.<sup>3</sup> The Rapoport version sees space with the approach to the science of human behavior and views space as related to human existence<sup>4</sup>. Spatial and spatial order are like body and soul because the two exist together and are closely interrelated. The study of spatial layout always uses spatial planning as its material, because according to Hillier, spatial planning is a visible aspect of the surface, while the spatial layout is a hidden aspect (the deep structure), and both are in a reciprocal relationship.<sup>5</sup> To understand the Pura Mangkunegaran complex is the result of woven from local social-capital and spatial capital, objects of philosophical reflection, the spatial and spatial layout is interesting to be examined and analyzed. Based on the description of some of these theories and as an effort to understand and find the meaning of spatial and spatial layout in the Pura Mangkunegaran complex, it is necessary to use one method to review works of art/design through interpretation. One of them is the Discourse analysis method.

## 2 Method

Discourse according to Tony Twihites is a set of textual arrangements that are set and coordinate the actions, positions, and identities of the people who produce them.<sup>6</sup> On the other hand, Chris Weedon explained that discourse is a way of creating knowledge, along with social practices, forms of subjectivity, and the power relations inherent in that knowledge and the relationship between them. Discourse analysis is used in the context of the spatial layout and basic layout of the Pura Mangkunegaran. Discourse analysis with published objects of work resolution type “Discourse” (large D) which attempts to compose elements of linguistics on “discourse” (small d) together with non-linguistic (non-linguistic “stuff”) to portray activities and identity. Non-language forms of “stuff” can be ideological, political, economic, and so on.<sup>7</sup> Based on the various works of the discourse makers, the form of the basic spatial discourse (existing plan) of the Pura Mangkunegaran is included in the artifacts. The spatial analysis uses analytical methods, using paradigmatic discourse analysis, which analyzes discourse by paying attention to certain signs in the discourse to find certain meanings. Based on the form of analysis, including in the analysis of discourse/social discourse, which analyzes the discourse by using one/more discourse analysis

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Contribute Approach and Substance of Local Space Theory for Local Development, Final Report II-2003, Regional Development Planning Study Center of Gadjah Mada University in collaboration with the Office of the State Minister for Research and Technology.

- 2 Yohanes Djarot Pribadi, *Tata Tata and Spatial Tata in the Dawan Tribal Architecture in Kaenbaun Village on Timor Island*. Dissertation Summary, (Yogyakarta: Faculty of Engineering Postgraduate Program, Gadjahmada University, 2010), p. 5
- 3 Madanipour, A., *Design of Urban Space: An Inquiry into the Socio-Spatial Process*, (Chichester: John Wiley & Sons: 1996)
- 4 Rapoport, A., *Human Aspects of Urban Form: Towards a Man-Environment Approach to Urban Form and Design*, (New York: Pergamon Press, 1977), p. 3-4
- 5 Hillier, B., “The Architecture of the Urban Object”, in *Ekistics: The Problems and Science of Human Settlements*, vol. 56, nr 334/335, January/February – March/April 1989.
- 6 Tony Twihites (et al), *Tools for Cultural Studies*, MacMillian, 1994.
- 7 Ibnu Hamad, Closer to Discourse Analysis, *Journal of MediaTor* Vol. 8, No.2, December 2007, p. 325

methods. The perspective is used spatial theory (cultural values) which explores history and linguistics, as well as applying constructivist research paradigms to the forms of artifact discourse.

The chosen paradigmatic script analysis method is ethnographic. In a theoretical dimension derived from anthropological traditions which see the use of symbols and the way interaction interacts with culture. The goal is to see patterns of communication interactions between participants according to context, place, and time, to describe who among the participants what role.<sup>8</sup> In conducting this discourse analysis, the author uses critical discourse analysis (CDA) analysis according to Fairclough, that text has a context, either based on “process of production” or “text production”, “process of interpretation” or “text consumption” or based on socio-practice - its culture. This model implies that in the understanding discourse, it cannot be released from its context and in data collection requires a macro, mezzo, to micro-level. The order of the levels indicates priority, if the first sequence cannot be performed, then the next sequence.

The application of CDA in knowing history, context, and searching for the meaning of spatial/organization in the Pura Mangkunegaran existing plan uses substantive theories about the classification of space according to Rapoport. Rapoport sees space with the approach to the science of human behavior and views space as related to human existence. Regarding behavior patterns, Rapoport<sup>9</sup> states that the study of behavioral and environmental architecture is related to three fundamental questions, namely: (1) the characteristics of individuals and society play a role in developing certain environments; (2) how significant the developing environment or regulatory system can affect human activities; (3) What mechanisms allow humans and their environment to interact with each other. The classification system is clearly stated in terms of the physical environment including its architectural form, that is, as a basis for hierarchical building space.<sup>10</sup> The space hierarchy can be seen from the system of grouping the types of areas and spaces. Spaces in traditional Javanese architecture, besides being grouped by function, are also for hierarchy.<sup>11</sup> Public space is different from private space, between sacred space and profane space, and others.

The author approaches with the theory of power for The Pura Mangkunegaran as the center of power and government, Max Weber defines power as the possibility for someone to force other people to behave according to his will,<sup>12</sup> even also involve power relations. What he means by authority is the ability to achieve certain goals that are formally accepted by community members.<sup>13</sup>

8 Stefan Titscher at al. *Methods of Text and Discourse Analysis*, (Sage Publication, 2000), p. 94-99.

9 Amos Rapoport. *Human Aspects of Urban Form: Towards a Man-Environment Approach to Urban Form and Design*, (New York: Pergamon Press, 1977), p. 3-4.

10 Naniek Widayati, *Settlement of Batik Entrepreneurs in Surakarta*, (Yogyakarta: Gadjahmada University Press, 2004), p. 24.

11 Gunawan Tjahjono, *Cosmos, Center, and Duality in Javanese Architectural Tradition: The Symbolic Dimensions of House Shapes in Kotagede and Surroundings. Disertasi*. (California: University of California at Berkeley), p. 163.

12 Rafael Raga Maran, *Introduction to Political Sociology* (Jakarta: Rieneka Cipta, 2001), p. 190.

13 Hotman Siahaan, *Introduction to the History and Theories of Sociology* (Jakarta: Erlangga Publisher, 1986), p. 201

### 3 Results and Discussion

#### 3.1 Description (Text Analysis)

This section explains text analysis with several sections, namely historical description, zoning grouping of spatial properties, and description of spatial hierarchies.

##### 3.1.1 Historical Description of the Salatiga Agreement

The object of the analyzed artifacts visualized in figure 4 is a landscape plan in which the spatial or spatial organization is contained in Pura Mangkunegaran. The main direction towards the Pura Mangkunegaran complex is to the south, facing the Ronggowarsito street, Surakarta City. The main entrance is right in front of the Diponegoro intersection that runs north-south to meet Ronggowarsito Street. Jalan Diponegoro plays a role connecting two roads between Ronggowarsito and Slamet Riyadi roads. The position of the Slamet Riyadi road is parallel to the Ronggowarsito street and both are connected by Diponegoro street. Two *swapraja* were formed in Surakarta since the Salatiga Agreement of 17 March 1757, namely Kasunanan and Mangkunegaran. Kasunanan power and position is higher than Mangkunegaran, because of his position as a duchy. In the history of *swapraja* in the colonial era, the Slamet Riyadi road functioned as the boundary of the *swapraja* area of Kasunanan and Mangkunegaran. The capital city of Mangkunegaran is located north of the road, while Kasunanan is located south of the road.<sup>14</sup> The consequence of the duchy power level is the result of the Mangkunegaran Temple's spatial pattern as the royal palace (the center of power) and as the king's home and family. One such consequence is that the Mangkunegaran Duchy is not allowed to have a square and a pair of twin banyan trees.<sup>15</sup> In figure 4, a green area is located on the front side of the entrance to Pura Mangkunegaran bordering the Ronggowarsito road. The area is named Pamedan.

##### 3.1.2 Description of Zoning Grouping (Public, Semi-Public, Private, Service)

The physical structure of **Figure 1**, Pura Mangkunegaran has access from all four directions, namely: the south side, the east side, the west side, and the north side (although currently closed). The north side access trail is seen by the existence of the S. Parman road leading to Pasar Legi, a wholesale market built by Mangkunegoro I. The fort fence (high wall) around the Pura Mangkunegaran area is directly adjacent to the road, except in the gate area on the south, east side, and west.

14 Wasino, *Modernization in the Heart of Javanese Culture: Mangkunegaran 1896-1944*, (Jakarta: Kompas Book Publisher, 2014), p. 34.

15 Eko Punto Hendro., *Culture Strategy of Pangeran Sambernyowo's National Hero Struggle*, (Endogami: Scientific Journal of Anthropology Studies, E-ISSN: 2599-1078), p. 52



**Figure 1.** Image of a landscape plan that contains the layout/organization of the Pura Mangkunegaran.  
(Picture: repro, Dhian Lestari Hastuti, 2020)

The Pura Mangkunegaran as the center of power and government is divided into several areas, namely: (1) public areas, marked in green. The area can be accessed by anyone, in the form of a field called Pamedan; (2) areas that are semi-public, marked in yellow. The area can be accessed by public people who are interested in visiting The Pura Mangkunegaran. The manifestation of this semi-public area is in the form of offices, car garages, libraries, ponds and courtyards that surround the pavilion, mask (drop-off area of the Kencana/car train), pavilion, and pringgitan; (3) areas that are private, marked in red. The area can only be accessed by the nuclear family, relatives, and some palace servants who are assigned to carry out ritual ceremonies. The private area consists of several rooms, including Dalem Ageng and Senthong, Bale Peni, Bale Warni, and Pracimayoso. Bale Warni and Pracimayoso are Dalem Keputren area. Dalem Ageng as the core area of a Javanese house; (4) the service area is marked in light blue, as the activity area where the courtiers serve and prepare if at any time the king and his family are called. Among the service, areas are the *koken* or kitchen located on two sides, both in the Dalem Keputren area (right from the south gate) and in the Bale Peni area (left from the south gate) as the office and residence of the king. Other service areas are bathrooms, toilets, and where the core servants live; (5) white colored areas are some supporting buildings of the core building (colored). The white color on the right/west side (behind Dalem Keputren) and behind the palace (main house) are some supporting building facilities, such as tennis court, women's school, swimming pool, pool, stage, and others. White color on the left/east side of several supporting buildings, including Dalem Prangwedanan, Putro Panti, Pavillion Panti Putro, guest rooms, warehouses, and others.

### 3.1.3 Description of Space Hierarchy (Functions and Interaction Patterns)

The description in the description of zoning grouping explains the nature of the space that results in the activity, who and what position or interests, and what form of relations with the Pura Mangkunegaran. The green public area functions as a public area where many people gather and need large areas. This area is bordered by a yellow area that is semi-public. The general public may have access, as long as they have permission from the Pura Mangkunegaran. In this area, there is a core building of the Pura Mangkunegaran with traditional Javanese architecture, which is a joglo and pringgitan-shaped pavilion. The area of the pavilion in Javanese architecture as a communal area, the place where the homeowner interacts with the community, then the pavilion of the Pura

Mangkunegaran functions as a place where the king's activities meet with his people in a series of royal ceremonies. The nature of the pavilion area as a symbol of profane space, meaning the place of activities related to worldly affairs.<sup>16</sup> Pringgitan area is the transition area between the pavilion area and the palace, the transition area between profane and sacred. Pringgitan area is an area where the puppet show is staged, with the position of the homeowner looking from the side of the palace, seeing the shadow puppets and the general public outside the family relations looking from behind the puppeteer and pengrawit in the pavilion area. Tradition as a sacred area, as a symbol of Dewi Sri (Mother Earth/mother earth) a place for meditation and storing treasure.

The black dashed line in the visual plan in figure 4 is bisecting the symmetry of the right and left sides, starting from the center of the center (as a symbol of Dewi Sri with a pillow and bolster arrangement). This division has the purpose to explain the nature and character of the space in the main building of the Pura Mangkunegaran and Javanese houses in general. Right, and left traits and characters have different functions in facilitating activities in each traditional Javanese house. The right side of the Pura Mangkunegaran is for women, while the left side of the palace is for the king and men of the royal family. The zoning division of space functions on the right and left sides of the Pura Mangkunegaran plan is based on gender classification.

### 3.2 Interpretation (Process Analysis)

In the text description or analysis section, it can be understood how the floor plan conveys messages through symbols created by the Mangkunegaran kings. Everything is inseparable from the cultural system he made based on space and time in Javanese cosmology. Among these cultural systems can be seen from the direction towards the complex Pura Mangkunegaran area with consideration facing the four directions of the compass, namely north, south, east, and west. Although the main building of the Pura Mangkunegaran faces south. Javanese traditional house has a cosmic axis orientation north-south of Ratu Kidul's residence as protector of the Kingdom of Mataram. The cosmic axis east-west orientation for the palace because as a residence Yamadipati Dewa served as a life taker.<sup>17</sup> North means a source of worldly life, while the south means a place of patience and pity. The north-south direction can be meaningful so that worldly life is good and always has the nature of patience and love.<sup>18</sup> The direction towards Pura Mangkunegaran is not only based on the orientation of the cosmic axis but also considers access to road infrastructure. The south side is access to the Slamet Riyadi road as the main road/axis which divides the territories of Kasunanan and Mangkunegaran. On the other hand, it is also due to the Slamet Riyadi road as the economic infrastructure of the two autonomous regions.

A high wall fence surrounds the Pura Mangkunegaran complex/area, aside from being a barrier, it also functions as a safety for the central government. In the case of the defense of a settlement area, Rapoport states that the form of defense is always manifested by the protective physical form such as the circle of walls (inside the fort).<sup>19</sup> The main entrance (gate) is located on the front side and the side gate (gate) functions as service access. Javanese people recognize the term door *butulan* (ex.

16 YB. Mangunwijaya, *Wastu Citra*, (Jakarta: PT. Gramedia Pustaka Utama, 2013), p. 149-152.

17 Heinz Frick, *Structural Patterns and Building Techniques in Indonesia*, (Yogyakarta: Kanisius, 1997), p. 84.

18 Heinz Frick, 1997: 85.

19 Amos Rapoport, *House Form and Culture*, (New York: Prentice-Hall, Inc, Englewood Cliffs, 1969).

connecting door). The classification and sequence of spaces from front to back and spaces on the left-right have special functions and meanings. If analyzed from the nature and character of space based on horizontal relationships from front to back can be interpreted as a pattern of psychiatric interactions from the crowd to the lonely (loneliness), while the left-right relationship patterns of kinship psychic interaction.

The spatial layout of the Pura Mangkunegaran plan when viewed from Max Weber's theory of power, King Mangkunegoro I-VII in the colonial era was aware of being a leader who had to be good at putting himself inactivity, as well as Mangkunegoro VIII-IX in the NKRI era. The need to interact both with family, relatives, and courtiers can be facilitated by the spatial structure created in the Mangkunegoro I. era. Anyone who has an interest in meeting him and coming to Pura Mangkunegaran must consciously behave according to the rules he made. The rules are in the direction from which they can come and access the main door, which areas they can move in the Pura Mangkunegaran environment, and what activities they can do. The Mangkunegaran kings have this authority as a form of duchy-level power relations to the people they lead, with the ability to achieve certain goals that are formally accepted and obeyed. The Mangkunegaran kings were aware of his position as the leader of the duchy level under the Kasunanan so that all the consequences of the physical form of the spatial arrangement resulting from the agreement stipulated in the Salatiga Agreement.

### 3.3 Exploration (Social Analysis)

Based on the analysis of the description/analysis of the text and interpretation/analysis of the process, the social analysis based on the spatial layout of the Pura Mangkunegaran and the social meaning for the Mangkunegaran kings is that the Pura Mangkunegaran has the following meanings.

- a. The individual characteristics of Raja Mangkunegoro I-IX are aware that they are leaders at the Duchy level who must remain respectful to higher-level Kasunanan. Raja Mangkunegoro I-VII was aware that the Mangkunegaran Duchy was a self-governing swaprja formed by the Dutch colonial government based on the Salatiga Agreement so that it must submit to and obey the agreement. Submission and obedience is manifested by the layout of the Pura Mangkunegaran existing plan that does not have a square and twin banyan trees, which is owned only by the field on the front side of the temple facing south with the name Pamedan. The layout of the Pura Mangkunegaran as a form of a cultural system created by the Mangkunegaran kings to develop a government environment with Javanese culture typical of Mangkunegaran.
- b. The spatial layout of the Pura Mangkunegaran is a manifestation of the significance of a duchy-level central government and power that develops and grows with human activities within it (kings, families, relatives, and servants) with Javanese cultural values typical of Mangkunegaran. The spatial layout is the result of woven from local social-capital and spatial capital.
- c. The division and relationship of the area from front to back and from left to right is a form of interaction mechanism that describes the psychological distance for those who live or who are active in the Pura Mangkunegaran. The classification system is made with the boundaries of the hierarchy of space for the king, family, relatives, and his servants. The king as a leader and ruler with Javanese culture, conscious to maintain good relations that

are both transcendent and immanent. The form of the mechanism of interaction is the spatial form of space is a hidden aspect (the deep structure) behind the visible aspect of the form, namely the spatial (the appearance).

#### 4 Conclusion

Thus the discourse analysis on the visual layout of the Pura Mangkunegaran which means there is a reciprocal relationship between spatial and spatial layout. Both are socio-spatial narrating the behavior and existence of the king of Mangkunegaran.

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