

Palace traditions and culture form; the spatial structure of the Baluwarti settlement “Manunggaling Kawula Ian Gusti”

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ARTICLE INFO	ABSTRACT
<p><i>Article history:</i> Received January 23, 2024 Received in revised form March 25, 2024 Accepted May 02, 2024 Available online August 01, 2024</p> <p><i>Keywords:</i> Baluwarti Spatial structure Surakarta palace Tradition and culture</p> <p>*Corresponding author: Tri Hartanto Architecture Study Program, Faculty of Engineering, Universitas Tunas Pembangunan, Surakarta, Indonesia Email: tri.hartanto@lecture.utp.ac.id</p>	<p>According to Paku Buwana I, Radya Laksana is a form and core image of the culture of the Surakarta Palace. The literal meaning is physical and mental behavior to uphold the country. Its elements consist of the king, Sentana's son, courtiers, people, the physical building, government, and region. The Surakarta palace's culture is Islamic, but when it pertains to rituals and palace traditions, it has remained inextricably associated with Hindu culture. This is the belief in reciprocal relationships and parallels between the macrocosm and microcosm, where the king, as the center of the microcosm, gave rise to numerous traditional ceremonies that are practiced in the palace, including Grebeg, Kirab-Jamasan Pusaka, Labuan, Malem Selikuran, Mahesalawung, Tingalan Jumenengan Dalem, Tingalan Dalem, and Pasowanan Ngabekten. The Surakarta Palace region includes the Baluwarti village. Most of the individuals are courtiers for the king, who have the expertise required by the king and palace. The phases of the past and present are examined in this study method. Investigations into past lives are conducted through historical reading research. The data is collected through interviews with the public and observation. The results of the research show that the spatial structure of settlement forms a system of manunggaling Kawula lan Gusti.</p>

Introduction

An organized methodical approach to organizing, utilizing, and managing space is referred to as spatial planning. Spatial planning is essentially a component of the land use and space planning processes. This indicates a connection between space use activities and spatial planning. Spatial planning is defined as a type of spatial organization and pattern by Law Number 26 of 2007 concerning Spatial Planning.

Places, pathways, and limits are identified as the primary components of the spatial structure, which is then organized through hierarchies and networks or pathways that manifest either

physically or non-physically in the constructed environment (Norberg Schulz 1979; Sasongko 2005, 2–3). According to Wikantiyoso (1997, 25–33) in Krisna 2005:17, the settlement spatial pattern is composed of three aspects: forms with a compositional meaning, patterns or models of a composition, and space with its constituent elements (buildings and surrounding spaces) (Krisna, Antariksa, and Ari 2005, 17). Regarding conventional architecture (which includes communities), the majority of the structures combine celestial and terrestrial imagery to unify the axis of the little and large universes, indicate the direction of magical orientation, and other ideas (Krisna, Antariksa, and Ari 2005). The

belief system or cosmology of a specific culture has a significant influence on everything that pertains to living, including lifestyle, residential forms, materials or materials, settlement patterns, architectural layouts, orientation, and so on (Harahap 1999, 310; Mashuri et al. 2022).

According to Sinulingga (2005), the Spatial Structure model when viewed based on its service centers includes: (a) Mono centered, encompassing one center and several sub-centers that are not connected between sub-centers and other sub-centers; (b) Multi-nodal, consisting of one center and several sub-centers and sub-centers that are connected. Apart from being connected directly to the sub-center, the sub-centers are also directly connected to the center; (c) Multi-centered, comprising several centers and sub-centers that are connected; (d) Non-centered, in this model there are no nodes as centers or sub-centers. All nodes have the same hierarchy and are connected.

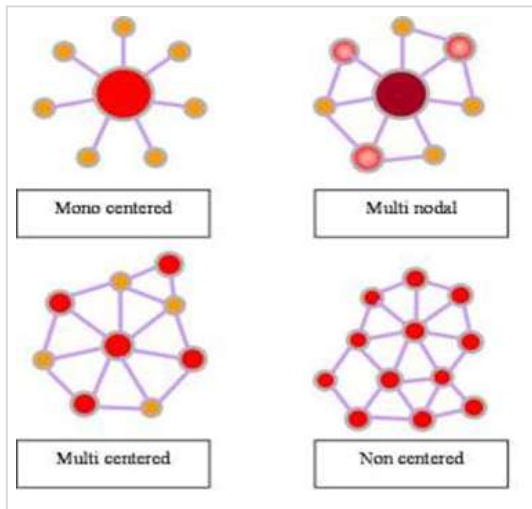


Figure 1. Spatial structure model
Source: (Sinulingga 2005)

In an environment, a sacred place functions as a center which in turn becomes an orientation and identification for humans, and is a spatial structure (Norberg Schulz 1979; Sasongko 2005, 2–3). Other cultural viewpoints, such as the application of rituals and religious events, are additionally useful to understand the description of the spatial organization of settlements. Although this is a recurring event, the space is utilized for more than just ceremonies, providing the appearance of temporal structure (Sasongko 2005, 1). According to Sasongko (2005, 45), who

studied the Sasak people's culturally based spatial structures, this study describes the historical development of spatial structures based on customs and birth rituals. The birth of a child is a significant event for the Sasak people and needs to be celebrated with several rites. Three series *tukaq ari kakaq*, *peraq api*, and *ngarisan* mark this occasion. In the settlement space, this event is carried out in the family clump, and *langgar*, one can understand the connection between the settlement space and this ritual by using Schulz's idea of settlement spatial structure, since it involves neighbors and relatives.

The king and the palace were considered by the Javanese people at the time to be the center of the world. The king was regarded as the personification of God's representative in the world and the heart of the global community, whereas God was the center of the macrocosm (Subanar 2010). In a microcosmic sense, the palace serves as the king's abode, and the king himself is a representation of God. The king is viewed as the source of cosmic elements that flow into his sovereign area and bring peace, justice, and fertility to the area. The palace serves as the kingdom's sacred center (Soeratman 1989).

The palace, which serves as the king's dwelling and serves as the capital of the realm, is encircled by a fortress known as the "country" or *nagari*. The surroundings outside the fort are referred to as *Negaragung*, foreign, and seaside areas. Baluwarti Fort is the name of the fort that encircles Hadiningrat Kasunanan Palace in Surakarta. The word "baluwarti" originates from the Portuguese word "baluarte," which signifies fortification. The fence (Baluwarti fort) at that time was a bamboo arrangement that was later replaced by a substantial brick fence that measured two meters in thickness and six meters in height (Lestari, Salura, and Fauzy 2021). Sunan Paku Buwono III then established the region surrounding Kedhaton as a defense zone to strengthen the king's authority. Baluwarti, the neighborhood surrounding the palace, served as a residential area for people who worked for the king, such as courtiers, nobles/princes, and individuals with family connections to the monarch (Soeratman 1989: 32). Within the first circle, encircled by a tall fortress, resided the royal family. Courtier villages can be discovered within the second circle, which is encircled by the tall and robust Baluwarti fort.

The majority of those living in the Baluwarti residential neighborhood at the time were

courtiers or courtiers who worked or served the king in some capacity. As a result, nearly every person living in Baluwarti holds a title that was granted by the king. The nobility of the Surakarta Palace was the social standing that the Baluwarti people inherited from generation to generation (Marbangun Hardjowirogo 1980). Apart from the name of the breed, other things are passed down from generation to generation, that are land and the buildings on it. If a person with familial ties to the palace passes away, his heirs will obtain magersari land and structures as inheritance from their parents. Until the final member of the family breed, known as the magersari, this process is repeated.

The palace as a cultural source indicates that the palace has a function as a cultural origin. In the sense that the palace is a source of Javanese culture. Cultural resources also contain the meaning of the origin of inspiration, and the cultural center implies the coordination place of several inspirations. According to KPH Poeger (2016), in principle the culture of the Surakarta palace is Islamic but the properties used for the implementation of palace ceremonies or traditions cannot be separated from Hindu culture, which

still exists today, which are the belief in equality and reciprocity between the macrocosm and the microcosm. The state rituals (traditions) in the Surakarta palace, namely *Grebeg*, *Kirab* and *Jamasan Pusaka*, *Labuan*, *Malem Selikuran*, *Mahesalawung*, *Tingalan Jumenengan Dalem*, *Tingalan Dalem*, and *Pasowanan Ngabekten*, originated from this concept, where the monarch is the center of the microcosm. Every element of the customary ritual that the poet of the Surakarta palace constructed has significance (Saifudin 2000:89).

Traditional ceremonies performed by the Kasunanan Surakarta palace are a cultural branch in the form of palace procedures. The moral values contained in the ceremony are the value of safety, the value of blessing, the value of divinity, and the value of prosperity (Kuntowijojo 1987: 40-41).

Methods

a. Framework

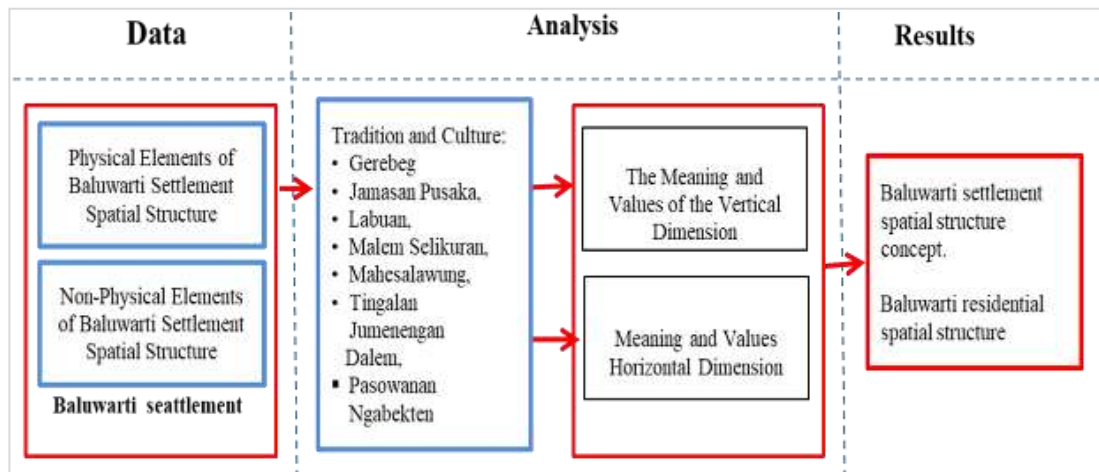


Figure 2. Thinking framework

b. Method approach

In this study the approach used is qualitative. This is due to this approach to individuals and their living situations. Furthermore, its ability to provide a detailed and in-depth description of an event or behavior of an occurrence or the actions of an individual or group of individuals at a specific location and time. The subjects' textual data and stories their emotions, motivations,

symbols and their meanings, and other subjective aspects as they appear in day-to-day behaviors, experiences, and the various conditions that affect things that are routine and natural to them are the focus of attention rather than quantitative data or numbers (Creswell 2014).

c. Research methods

This research method examines past phases as well as present life. This requires a strategy for utilizing information sources, to obtain accurate and in-depth data. To find out past life, document research is carried out, to examine life that occurred in the past with historical reading. Direct observation is combined with public interviews to collect current data (Sugiyono 2014).

Following data collection and information exploration in the field, data analysis was performed concerning the non-physical components of settlement spatial planning (Hartanto 2019), and the following results were obtained: (a) Belief/religion variable: the microcosm-macrocosm paradigm, Hindu and Islamic teachings, which affected cosmological orientation, regional zoning, and architectural layout, were influences on the discovery of non-physical aspects at the time; (b) Political and security variables; the orientation of the area, residential patterns, road network patterns, and the area surrounded by forts in the layout, (c) social and cultural variables, and the investigation of the period that influenced the king's unbridled power, palace (state) ceremonies/traditions, status and titles, and the imposition of a curfew in the Baluwarti area; Research has demonstrated that the magersari system and status/title have an impact on building shapes, occupancy patterns, and (d) economic variables. However, at the time of exploration, the economic system was still primarily concerned with meeting individual needs, or the "sub-system economic system," which had an impact on how regional zones were divided, (e) variables of traditional and cultural values; where people participate in traditional ceremonies and the norms performed are based on the values of the palace, affect the shape of the building and there are spaces for rituals.

Results and discussion

The research location is in Baluwarti Village, Pasar Kliwon District, Surakarta. The following figure 3 illustrates the palace area and Baluwarti settlement which is the locus of research.

Based on the description above, we can identify that the traditions and culture of the palace are elements of the spatial pattern of the

Baluwarti settlement built by PB. III, are as follows:



Figure 3. Research locations

a. Grebeg/sekatén

The monarch and the royal family in the Kasunanan palace in Surakarta frequently perform customs and cultural practices that date back to the Demak kingdom. Ancestral customs with numerous meanings are preserved by employing this tradition, which remains alive and regularly performed (Soeratman 1989). The king and his family, scholars, courtiers, subjects, and people participated in the execution of *grebeg/sekatén*, which was escorted by special palace soldiers identified as Wireng soldiers.

Gunungan as a prominent communication tool implies: first, its shape which resembles a mountain illustrating sacredness; secondly, as a royal ritual, the *gunungan* made in Magangan are considered to possess magical powers. To reach the mosque, one must walk the *gunungan* amid an official ceremony and pass through the palace's courtyards, which are Kedhaton, Srimanganti, Kemandhungan, Sitihihnggil, and North Alun-alun; third, *gunungan* made from fruits, vegetables, eggs, rice, and sticky rice dishes, along with meat dishes, and so on, symbolizing a prosperous agrarian nation; fourth, the application of a dualism classification that complements one another by creating male and female *gunungan*, such as 24 *ancak saradan* or *gunungan anakan*; and, fifth, the *gunungan* shaped like a phallus and yoni, which represent fertility and are brought to the mosque to be offered an Islamic prayer by a prince, demonstrates syncretism in daily life. Figure 4 below demonstrates the *Grebeg/Sekaten* tradition and cultural procession route as an element forming the spatial pattern of Baluwarti settlements.

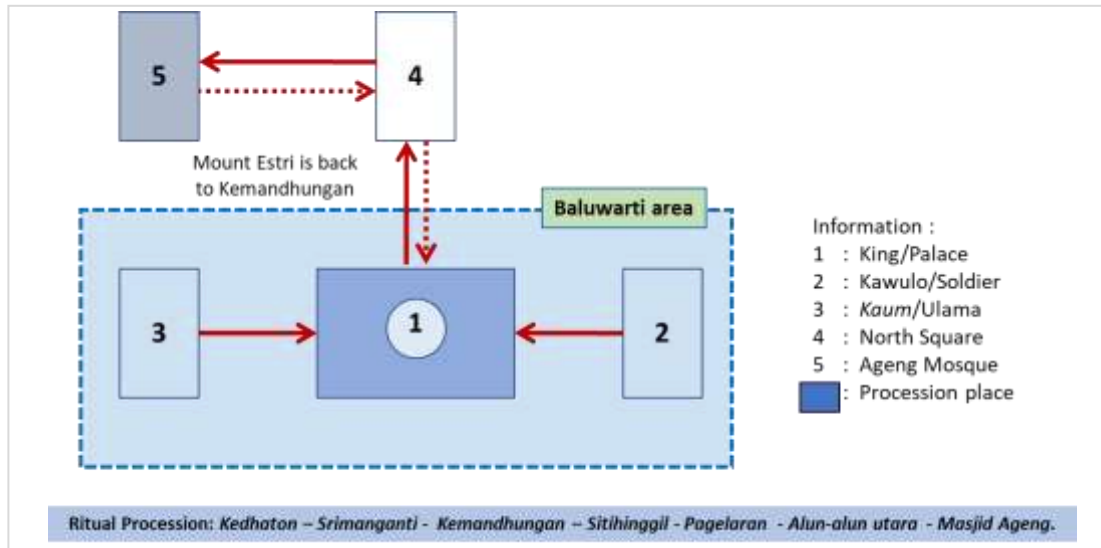


Figure 4. Spatial structure of Grebeg

The Baluwarti settlement is the location of the procession, but it is also the responsibility of the subjects, royal servants, and soldiers for the *grebeg/sekaten* procession. Additionally, it influences the participants' and inhabitants' perspectives on life in Baluwarti.

b. Kirab and Jamasan Pusaka

The Baluwarti people perform the *Kirab* and *Jamasan Pusaka* in observance of their ancient customs and culture. These rituals have symbolic meanings that include: first, the heirlooms' magical, ancient powers radiating from them; second, safety, blessings, peace; and third, the welfare of the Surakarta Hadiningrat palace. Second, multiple informants claim that the heirloom carnival ceremony incorporates *manunggaling kawula ing Gusti*, an assortment of Javanese philosophical ideals. It is believed that

by doing this carnival ritual, a person will acquire the physical and spiritual fortitude necessary to reconcile with his identity. Third, the carnival is a human endeavor with the hope that the heirloom's power will provide safety. invites people to be concerned with life's realities and to submit to God in this way. Java.

During the heirloom *Kirab* procession, heirlooms are carried counterclockwise around the palace walls as people *pradaksina* (walk to guard the palace). The washing of heirlooms, or *jamasan* ceremony, at Dalem Ageng Prabasuyasa precedes the procession that welcomes the Javanese New Year, which takes place early on 1 Muharam (1 *Suro*). Along with the royal family, people of the Baluwarti community also perform this ceremony in the interim, as demonstrated in figure 5 below:

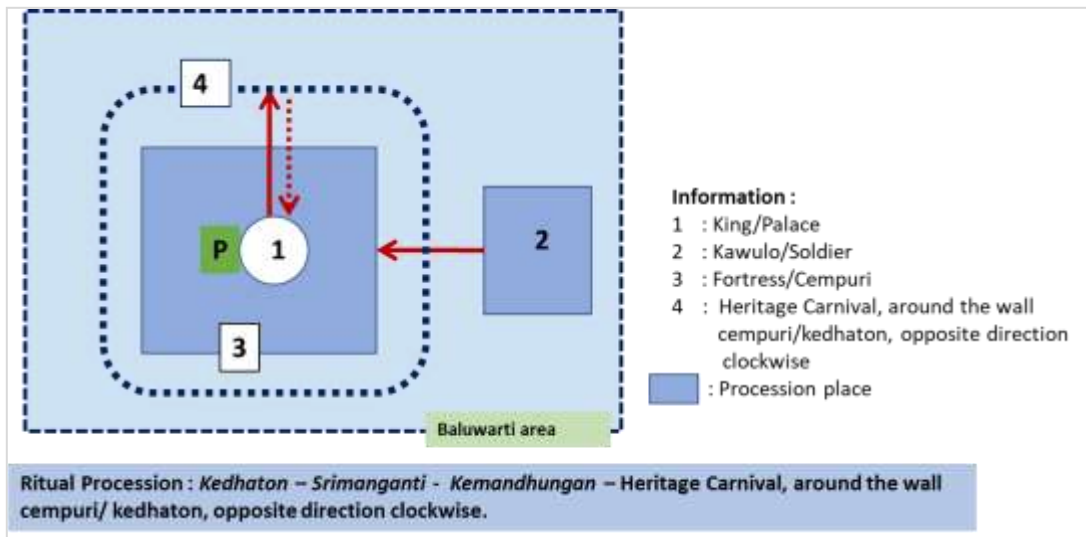


Figure 5. Spatial structure of the heritage

c. *Labuan*

There are also times when the palace regularly maintains anchorages to the South Sea, specifically at Parang Kusumo Beach. The South Sea, where Kangjeng Ratu Kidul is believed to reside, is where the offerings are anchored. The Baluwarti people preserve this custom, which is carried out by the royal family. This custom is an

appeal for redemption. Since the palace is believed to contain mystical powers from the South Sea, this is the reason. Beginning from the palace, the community joins the procession to travel to the South Sea beach at Parang Kusumo. The sequence of *Labuan* customs and culture that collectively make up the Baluwarti settlement's spatial organization is depicted in figure 6 below.

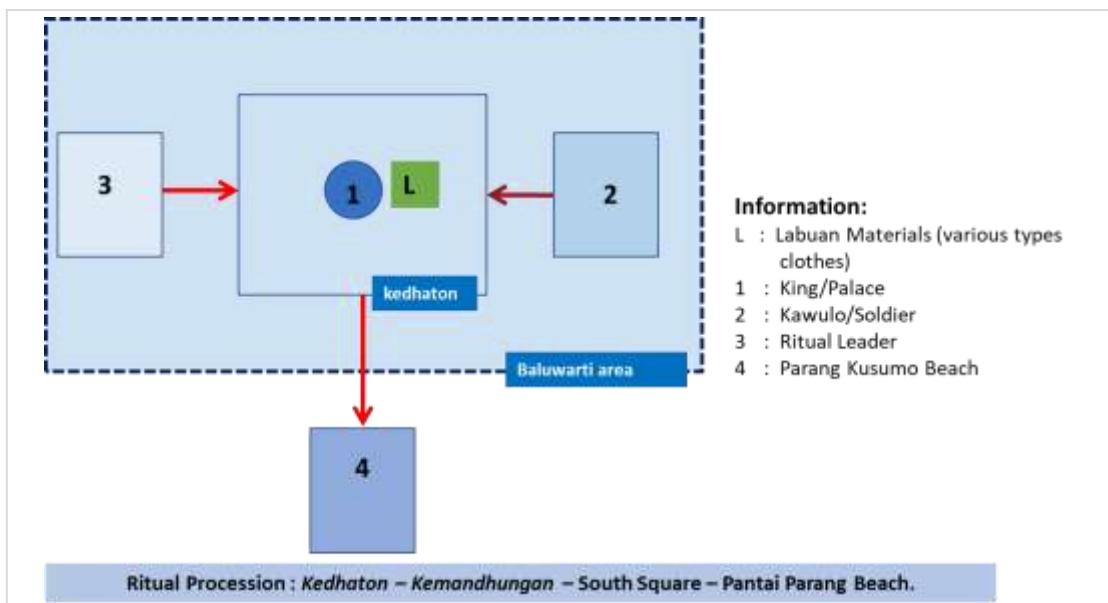


Figure 6. Spatial structure of *Labuan*

d. *Malem Selikuran*

Malem Selikuran is a traditional and cultural ceremony that is organized during the fasting

month, on the 21st night of the month of Poso. The custom begins in the palace with a special sermon, and the afternoon parade will be quite

colorful. departing from the palace and traveling to Sriwedari. Three teams of palace soldiers lead the procession that opens the *Kirab*, carrying courtiers and palace relatives who are bringing alms to the monarch. The king also ordered royal officials to perform the Blackjack ritual every night, and two carriages filled with palace artifacts were paraded to carry them. Once there, market snacks and dishes such *tingkung* chicken

(whole chicken meat) and *tumpeng* liwet rice are set up in the center of the Sriwedari pavilion. Then the prayer for salvation was conducted by the palace priests. The courtiers and guests at the ceremony expressed issue with the king's alms meal, which had been blessed beforehand. The *Malem Selikuran* tradition and culture procession is depicted in figure 7 below as a component of the Baluwarti settlement's spatial organization.

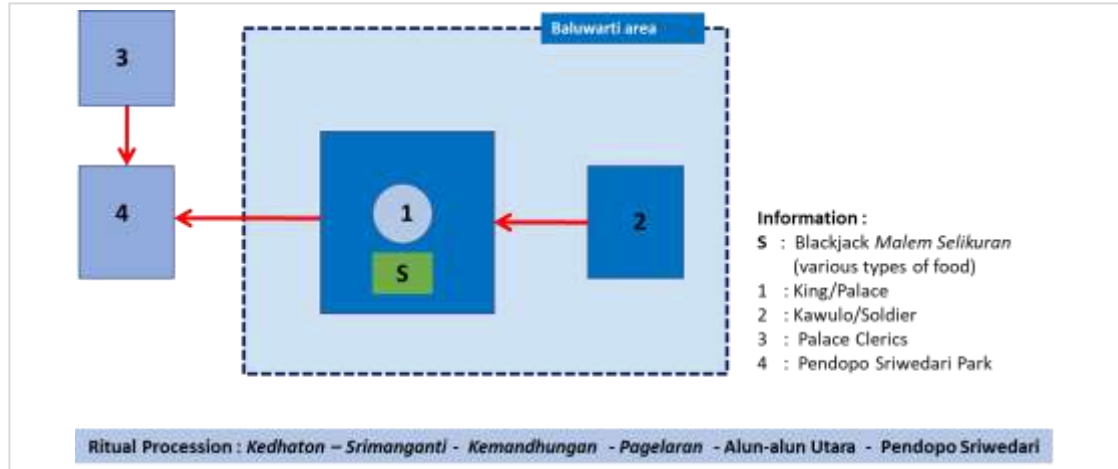


Figure 7. Spatial structure of the Malem Seikuran

e. *Tingalan Jumenengan Dalem*

Tingalan Jumenengan Dalem is a ceremony commemorating the king's ascension. Every courtier and sentana dalem attend a *pisowan* ageng, or huge gathering, held in the *Tingalan Jumenengan Dalem*. People who are deemed worthy of the palace are typically awarded national titles by the palace the day before the ceremony.

The *Jumenengan* tradition states that the sacred Bedaya Ketawang dance is witnessed during the *ageng pisowan*, which is attended by

the *sinuhun* or monarch. This dance is performed solely during the *jumenengan* ceremony once a year. Eight courtiers who train to become dancers all girls perform the Bedaya Ketawang dance, which requires them to fast for forty days in advance. It is stated that an invisible dancer a dancer from the invisible world joins the dance that Sultan Agung, the greatest king of Mataram, produced. The *Tingalan Jumenengan Dalem* tradition and culture procession is depicted in figure 8 below as a component of the Baluwarti settlement's spatial organization.

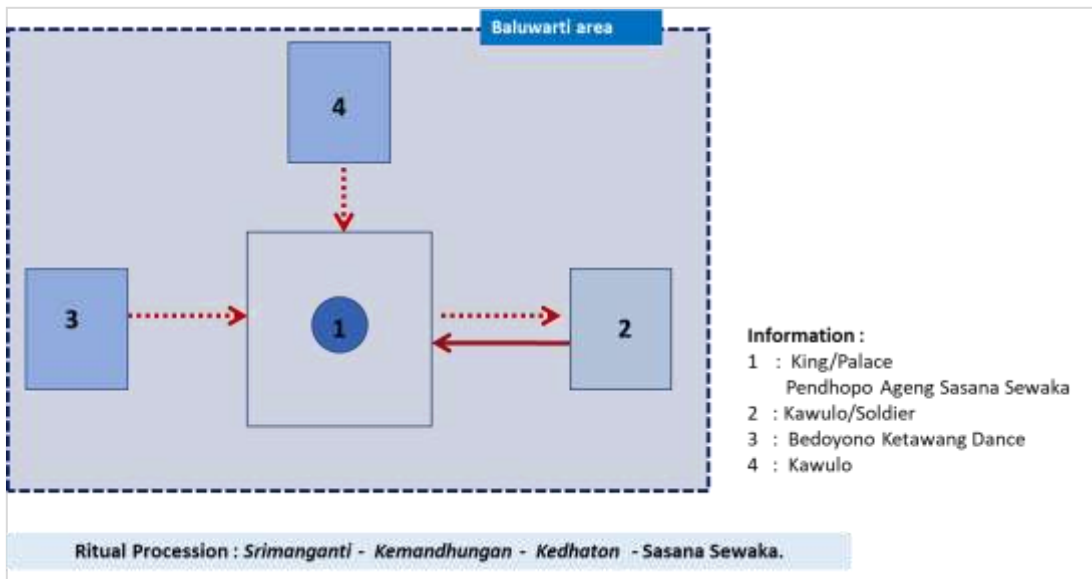


Figure 8. Spatial structure of *Tingalan Jumenengan Dalem*

f. *Pasowanan Ngabekten*

Pasowanan Ngabekten ceremony, giving a sign of devotion and asking for blessings to the king. Sons and daughters, palace officials, and family members attended the Eid al-Fitr 1 Syawal ritual at the Sasana Sewaka pendapa. While

Sasana Mulya presents halal bihalal for the entire public. Figure 9 below depicts the *Pasowanan Ngabekten* tradition and culture procession as components of the Baluwarti settlement's spatial organization.

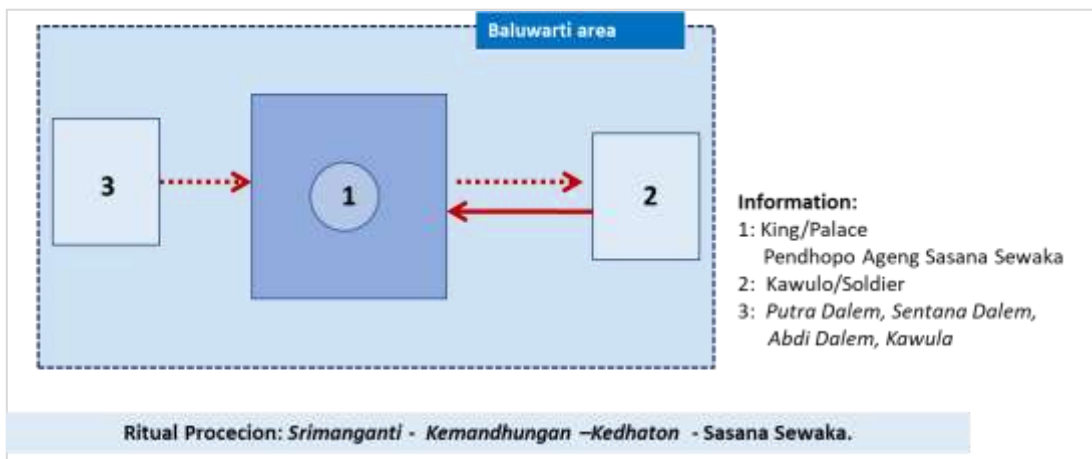


Figure 9. Spatial structure of *Pasowanan Ngabekten*

The Baluwarti settlement's horizontal and vertical spatial organization is hierarchically directed toward the *kedhaton* (king), which is created by the interaction between the monarch and subjects (*abdi dalem*).

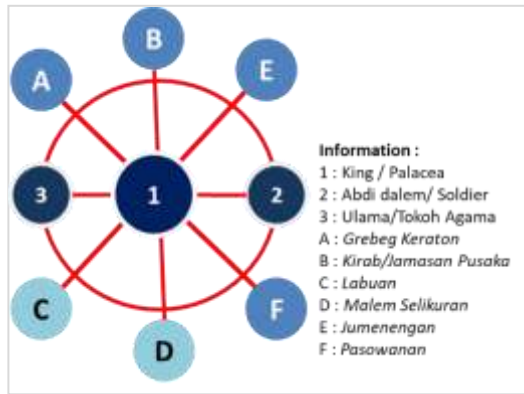


Figure 10. Mono-centered spatial structure

Based on the function, the spatial structure of the Baluwarti settlement is divided into two, which are: (a) Creating a "single loroning" security system, which combines non-living (Beteng Baluwarti) as a "wall pager" and alive (Baluwarti settlement) as a "bowl pager;" (b) Preserving the monarch's power and the palace's continued existence by regularly performing the rituals and ceremonies that are a part of the palace's traditions and culture and are performed by the king, *sentana*, and subjects (*abdi dalem*).

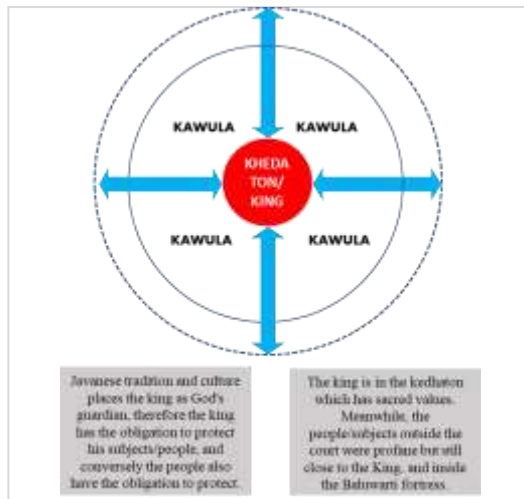


Figure 11. Spatial structure of Manunggaling Kwula lan Gusti (king)

Conclusions

In previous research on the spatial planning of the Baluwarti settlement, that the Baluwarti village serves three major purposes in terms of its spatial function: a) security; b) serving the monarch; and

c) preserving the customs and culture of the Surakarta palace. It can be observed in this follow-up research that the spatial structure of the Baluwarti settlement forms a *manunggaling kawula lan gusti* (king) system, in maintaining the traditions and culture of the palace so that they are not easily extinct. This research emphasizes examining the spatial structure of the settlement based on tradition and culture. A king's relationship with his subjects is strengthened horizontally by the *manunggaling kawula lan gusti* ideology (Simuh 2003), ensuring that security conditions are always upheld, life proceeds peacefully, and wealth is attained.

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Author(s) contribution

Tri Hartanto contributed to the research concepts preparation, methodologies, investigations, data analysis, visualization, articles drafting and revisions.

Tony Atyanto Dharoko contribute to the research concepts preparation and literature reviews, data analysis, of article drafts preparation and validation.

Tarcicius Yoyok Wahyu Subroto contribute to methodology, supervision, and validation.