

IMPLEMENTATION OF CULTURAL ACCULTURATION IN MAKE UP ROOM DESIGN AT PURO MANGKUNEGARAN SURAKARTA

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IMPLEMENTATION OF CULTURAL ACCULTURATION IN MAKE UP ROOM DESIGN AT PURO MANGKUNEGARAN SURAKARTA

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ABSTRACT

Puro Mangkunegaran as the residence of the king in Surakarta, Central Java, is full of historical and cultural values. Physically, the interior of Puro Mangkunegaran, especially in the princess dressing room, is equipped with furniture in accordance with ornate activities that are designed using ornaments that have certain cultural and philosophical meanings to maintain a balance between social ethics, cultural ethics, and personal ethics with acculturation styles of Eastern and Western culture. Western culture that influences furniture design, blends with eastern culture which is still strongly maintained. To understand the functions, meanings, and symbols in this study, the researcher used a qualitative method. The results of the design implementation show that the behavior and manners of Javanese culture which contain religious, philosophical, and cultural meanings with cultural procedures in customary rules affect the design of the furniture used.

Keywords: Cultural acculturation, Furniture design, Makeup room, Puro Mangkunegaran.

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A. INTRODUCTION

Puro Mangkunegaran is a witness to the history of the kingdoms on the island of Java and is one of the centers for the preservation of customs that have been passed down from generation to generation. Keraton or Puro Mangkunegaran is a cultural center that conceptually places the king as the highest leader of the kingdom. Puro Mangkunegaran is full of historical and cultural values, full of meanings and symbols. The most complete development of Javanese culture can be seen in this palace environment. Inside the palace, it is possible to study Javanese culture as a whole, which is full of procedures, rules, and behaviors that develop in the life of the general public. Everything that happens in the palace environment is the main standard of Javanese society [1]. Therefore, the representation of Javanese culture can be seen in the patterns of customs and cultural behavior that are applied within the royal family in Puro Mangkunegaran, Surakarta, under the Mangkunegara government, which is the group of people with the highest status. The second highest layer is the Mangkunegara family or called *sentana dalem*. The third layer is the *abdi dalem*, namely people who work and help in the Puro Mangkunegaran environment. The fourth and

lowest layer is the *wong cilik* or ordinary people [2]. In the development of Javanese culture, Puro Mangkunegaran is highly respected and must be preserved. During the colonial period, Puro Mangkunegaran also established relations with the colonial government which exerted a strong influence on incorporating elements of European culture in Puro Mangkunegaran. At that time, the influx of Western cultural influences did not necessarily destroy an Eastern culture. Puro Mangkunegaran can filter what comes from the West without losing its Eastern cultural identity by continuously harmonizing European culture and Javanese culture in Surakarta. Therefore, the majesty of the past culture can still be realized in the present packaging as an effort to preserve Javanese culture.

B.METHOD

In this study, the researcher applied a descriptive-qualitative method with a design approach that describes the effect of acculturation on the design of the dressing room at Puro Mangkunegaran. Puro Mangkunegaran is a traditional Javanese building that has the influence of classical European style of the design of certain spaces. The approach applied in this study emphasizes rationalism and the existing cultural reality. This approach seeks to understand culture through the views of the owner of the culture or those who use the culture. The problem studied in this study is the acculturation aspect of the interior of the Puro Mangkunegaran dressing room in the design of the room and the furniture used. In this study, data analysis was carried out using Descriptive qualitative techniques ranging from initial data collection to writing research reports. However, the process is also adapted to the type of data collected from the field for analysis. This study describes the physical facts of cultural aesthetics with philosophical values in the Puro Mangkunegaran dressing room.

The data was obtained through interviews with informants from the Mangkunegaran family who are very knowledgeable about family issues and manners that affect the design of the dressing room at Puro Mangkunegaran. The following approaches are used in this research: (1) historical data collection, (2) interviews with informants, and (3) field data collected from survey results in the form of photographs, articles about Puro Mangkunegaran, and reference books.

C. RESULT AND DISCUSSION

Cultural Behaviors Applied in the Keraton. Behaviors applied in life in the palace environment have been passed down from parents to their children as contained in Serat Centhini consisting of twenty-six knowledge in life (Marsono et al., 1991). Cultural behaviors have become a pattern in educating children, that is carried out from generation to generation (Kuntowijoyo, 1987; Koentjaraningrat, 1988: 52-53). Behaviors applied in the palace have existed of children are

born in the keraton until they grow up with all the rules that have become a habit in the keraton environment. It runs as it is because of the presence of *mbok emban* as a caregiver for the king's sons and daughters (Hermono, 2014). *Mbok emban* is a female *abdi dalem* who is in charge of nurturing and accompanying the king's children daily. Until the age of adolescence, especially the princesses, *abdi dalem* will accompany them and help to fulfill all of their needs, such as preparing daily needs, making up, dressing, the need for artistic activities, and body care. All of them are usually carried out in the dressing room functioning as the princess' private room.

The Development of the Dressing Room at the Keraton. In the development of the dressing room at Puro Mangkunegaran, there are several stages of development happening based on the designation of the building which undergoes three stages of changes due to the development of the times and different users from generation to generation. In the first stage, the room was to honor the arrival of the prospective father-in-law of King Mangkunegaran VII, namely King Hamengkubuwono VII. King Hamengkubuwono VII was the father of Gusti Ratu Timur who would be the wife of King Mangkunegaran VII at that time. The room was designated as a guest area equipped with a reception room, dining room, and a private area consisting of a guest bedroom, dressing room, and bathroom. As a private space, only certain people could enter the room because customs and traditions were still strongly applied in the palace. In the second stage, the dressing room was dedicated to King's only daughter, namely Gusti Nurul. This room was used as a dressing room for carrying out all her activities, including making up, dressing, body care, meditation, and dance practice, in which she was usually assisted by some of her *abdi dalem*. In carrying out all their activities, *abdi dalem* had to refer to the order of the rules of cultural traditions in the palace. As the third level person, they were required to follow the procedures applied in the palace during carrying out their duties, such as a sitting position, serving as respect symbolization and cultural tradition in the keraton. Before entering the area, they were already kneeling and walking in a squatting manner according to the custom applied in the palace. This dressing room was used by the daughter of King, namely Gusti Nurul until she became an adult and married. This is what makes this dressing room have a design that adapts to the behavior of the user with very strong Javanese cultural norms. In the third stage, the designation of this dressing room was no longer as sacred as previously because it was used by the daughter's family or close relatives as a place to dress if there was a certain family event, such as a celebration at the Keraton or a wedding party. Therefore, several strict cultural traditions were re-adjusted.

Ergonomic Aspect and Furniture in the Dressing Room. In interacting and communicating, Javanese people, especially those living in the keraton environment, must behave politely, be

peaceful, be respectful, do not cause conflict, and prioritize the principle of harmony. Therefore, the design of the dressing room at Puro Mangkunegaran must be adjusted with the pattern of etiquette rules to make it easier for users to interact and communicate, especially in dressing activities. The things that influence the design are the Javanese philosophy that remains in it, which has become the soul of the dressing room. As a result, the room contains a strong Javanese spirit. Inherent culture and traditions affect the design which must be adapted to the users' behavior pattern, such as the use of space in a functional way like sitting cross-legged without using a dressing chair, which ignores the ergonomics factor of the user when dressing. The dressing room at Puro Mangkunegaran also has a meaning or contains Javanese philosophy which is the picture of an order that consists of high cultural values. Behavior in the dressing room at Puro Mangkunegaran usually must be in the manner that describes certain ethics that show respect to avoid all kinds of misfortune. In this dressing room, a princess usually performs certain activities, such as (a) taking care of her body (e.g., scrubs, facial masks, massages, and others), (b) making up, (c) dressing up, (d) styling hair, and (e) meditating in a sitting position. Furthermore, all non-personal activities are usually assisted by three or more *abdi dalem*, in which the number *abdi dalem* accompanying the princess is based on her need. In assisting the princess, the *abdi dalem* must kneel with procedures and behaviors according to the traditional order, such as when entering the room, they must have the mental stability (*mangu*), clear mind (*brojonolo*), and behave respectfully which describes their degrees like respecting (*ngapurancang*), sitting cross-legged, and walking while squatting (*laku dodok*).

For the life in the Keraton like Puro Mangkunegaran, meditation is a common activity because it is one of the cultures that have existed for a long time there. It aims to manage the mind as a human by sitting quietly under or meditating for getting closer to the God Almighty. By managing the mind, it is expected that they can organize their behavior based on the nobility of the mind outwardly and inwardly. According to KRMH Yosodipura (1990:1), the culture applied in the keraton can be called *kebudayan karaton* (English: the palace culture). The word *budaya* (culture) means “*wob pangolabing budi*” or the result of behavior management. This meaning contains two points, namely (1) product (reflected in the word *wob* or fruit) and (2) process (reflected in behavior management). This culture also affects the physical and non-physical aspects in the dressing room which cannot be separated because the physical aspect is a container in terms of culture, while the non-physical aspect relates to functions that have symbolic meanings of existing cultural values. Several examples of the non-physical culture are cultural arts, such as dance, music, clothing, and others. Another form is the way of life in Puro Mangkunegaran, such as customs

that are upheld. This pattern of cultural behavior has an impact on the design of the furniture, which is adapted to these procedures, in which the design of the furniture is adjusted to the ergonomics of the user. In addition, the furniture must be easily accessible in a sitting position with a maximum height of 60 cm.

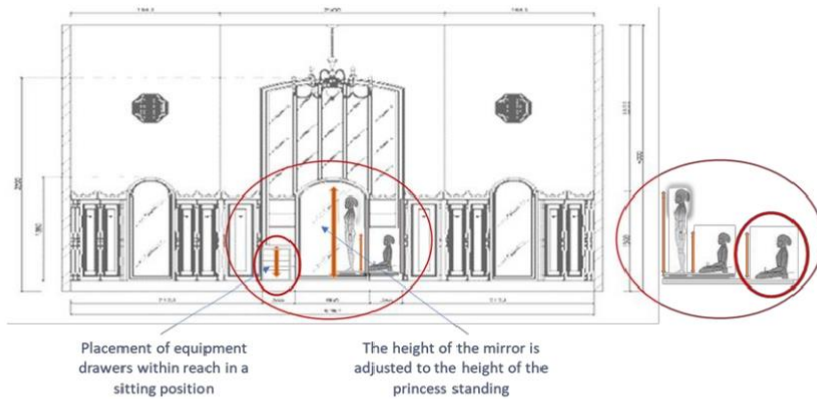


Figure 1. Ergonomics in the Dressing Room of Puro Mangkunegaran

A mirror is placed on a wall panel with a height of 170 cm from the floor. It is to make the princess who is dressing be able to see her body from bottom to top in standing position or sitting cross-legged position. The shape of the dressing room at Puro Mangkunegaran is octagonal in which the length of each wall is 6 meters. 5 of the 8 sides of the room are installed with a mirror so that the princess can see all angles when standing or dressing. In addition, the princess can see her body movement, through the mirrors when practicing dance.

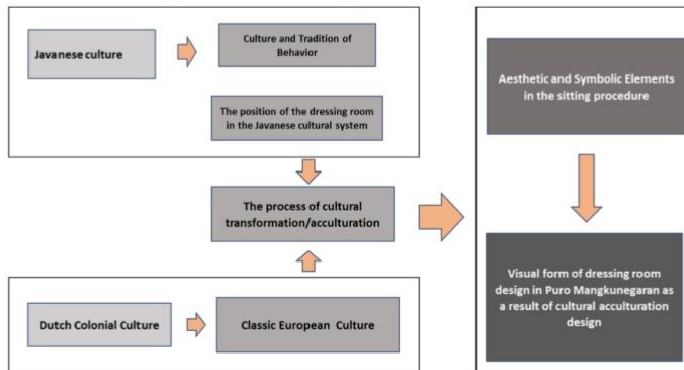


Figure 2. Cultural Acculturation Scheme in Makeup Room Puro Mangkunegaran

For using the room as a dressing room, the designated user must follow the Javanese cultural traditions with all the procedures that contain philosophical values. The activity of making up and traditional dressing up the princess of the Mangkungaran palace with all the activities and facilities according to their needs and ergonomically in traditional clothes. Procedures the Javanese traditional culture by sitting cross-legged below assisted by *abdi dalem* has an impact on the design of the furniture which tends to be lower so that it is in accordance with the ergonomics of the human body when sitting cross-legged on the floor. Philosophical values that influence the behavior of perform certain activities with designs that describe the manners on how to make up or dressing up a princess are usually assisted by three or more *abdi dalem* by sitting cross-legged without a dressing chair activities.

The Javanese traditional culture, namely sitting cross-legged while being assisted by several *abdi dalem*, gives an impact on the design of the furniture which tends to be placed lower so that it is in line with the ergonomics of the human body when sitting cross-legged on the floor. Likewise, the position of a princess, who is being assisted by her *abdi dalem* in a sitting or standing state, results in the location and dimension of the mirror to accommodate the sight of the princess to be able to see the entire of her body from bottom to top.

Design Acculturation in the Dressing Room at Puro Mangkunegaran. At the beginning of the presence of the Dutch in Indonesia, there had been cultural contact which later resulted in a blend of cultures. The mixed culture that was supported by some groups of the Dutch East Indies society is called "Indic Culture". The area of Surakarta was the center of government in Central Java during the colonial period. Puro Mangkunegaran is one of the artifacts that were built with the concept of coping with Indonesia's tropical climate combined with neo-classical elements. In the design of the dressing room at Puro Mangkunegaran, the influence of acculturation can be seen in the classic European-style building by architect Thomas Karsten, as seen in its space and aesthetic elements. The king at that time was Mangkunegaran VII. He was the initiator who had an advanced view because of his high educational background in the Netherlands, making his taste for art influenced by Western art.

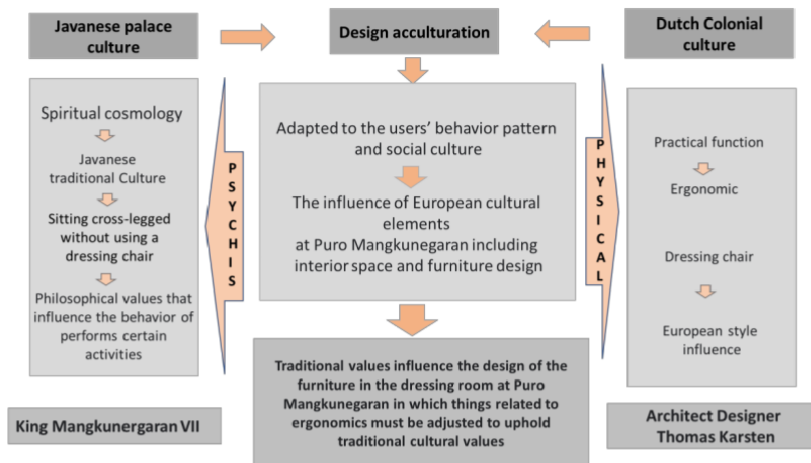
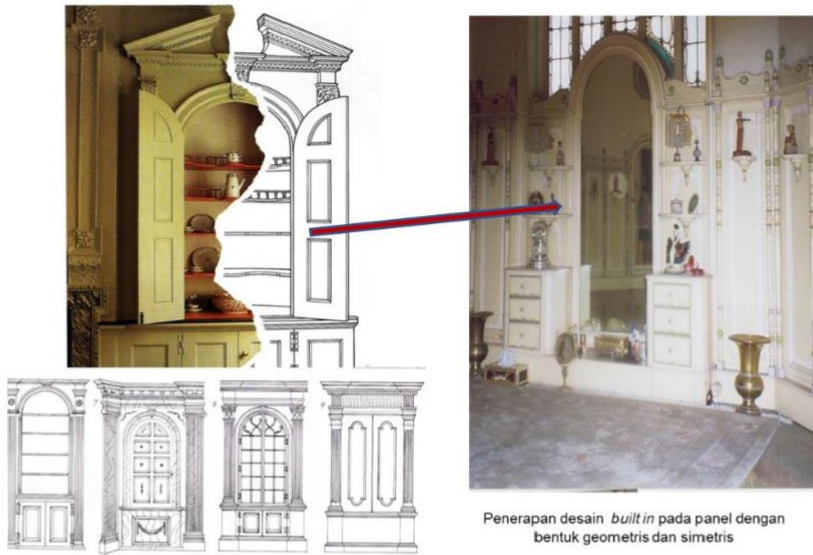


Figure 3. The Schema of Design Acculturation of the Dressing Room at Puro Mangkunegaran

Furniture Concept in Makeup Room at Puro Mangkunegaran. The interior design of the space at Puro Mangkunegaran shows the influence of European design which can be seen in the characteristics of the room. The design of this dressing room looks influenced by the colonial era building from 1624-1820 which is characterized by a building with a simple motif, both in carvings and in appearance. The Dutch Colonial Style has the following characteristics: (a) Symmetrical façade, (b) Brick or wood materials are usually exposed without coating, (c) Double doors, (d) An entrance with two doors, (e) Symmetrical floor plan, (f) Floor pattern motif in the form of straight lines, (g) Large windows/doors with frames. Things that affect the design of make-up furniture such as the shape that exists in all the spaces in it are adjusted to the user according to the procedures of Javanese cultural traditions which are still maintained by taking into account the following elements (a) Design, (b) Scale, (c) Balance, (d) Proportion, (e) Rhythm, (f) Alignment, (g) Domination.

The application of European-style design in the dressing room at Puro Mangkunegaran furniture design based on the needs of Javanese princesses with Javanese cultural procedures can be seen in pictures such as panels with symmetrical shapes, mirror shapes for make-up, use of colored stained glass and selection of chandeliers, crystal.



Penerapan desain *built in* pada panel dengan bentuk geometris dan simetris

Figure 4. Application of European-Style Curved Mirror

Source: "Architecture and Interior Design- From Colonial Era to Today" And Private phot

Kaca Hias Patri

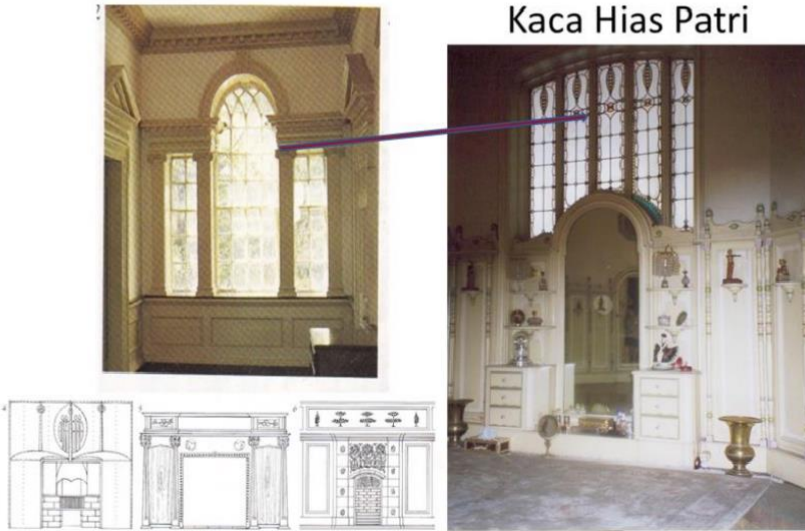
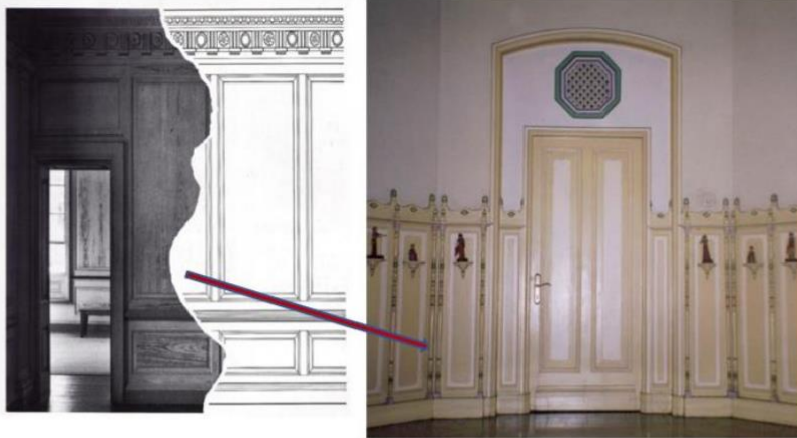


Figure 5. European Style stained glass application

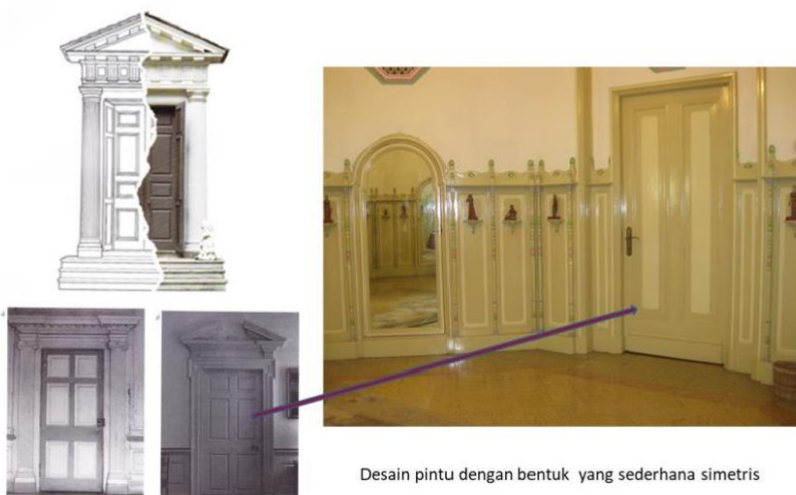
Source: "Architecture and Interior Design- From the Colonial Era to the Present" And personal photos



Bentuk motif dasar pada kayu bercat kuning muda sekeliling ruangan

Figure 6. Application of European Style Panels and Doors

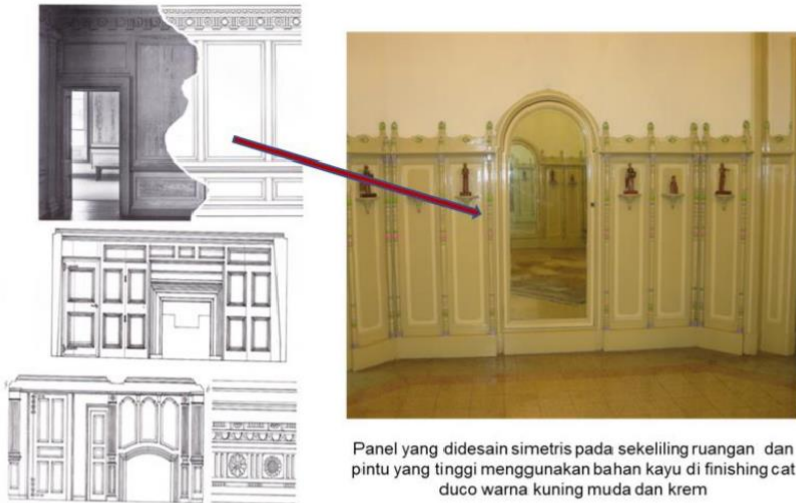
Source: "Architecture and Interior Design- From Colonial Era to Today" and Private photos



Desain pintu dengan bentuk yang sederhana simetris

Figure 7. Application of European Style Door

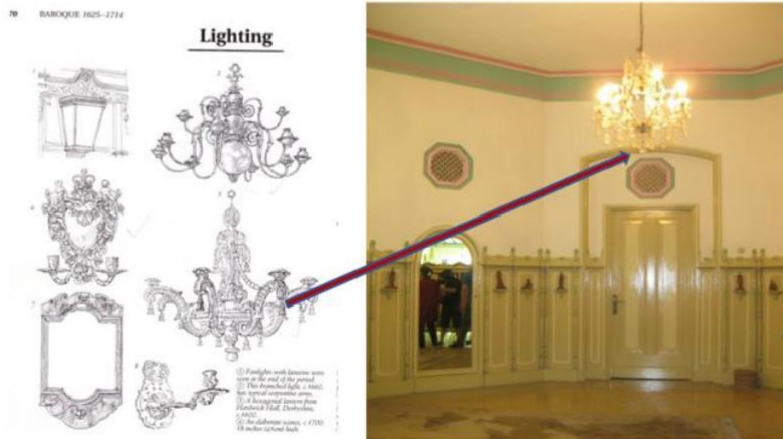
Source: "Architecture and Interior Design- From Colonial Era to Today" and Private photos



Panel yang didesain simetris pada sekeliling ruangan dan pintu yang tinggi menggunakan bahan kayu di finishing cat duco warna kuning muda dan krem

Figure 8. Application of European Style Panels and Mirrors

Source: "Architecture and Interior Design- From Colonial Era to Today" and Private photos



Penggunaan lighting/pencahayaan malam hari pada ruang rias menggunakan lampu gantung kristal seperti pada jaman *Baroque*

Figure 9. Crystal Chandelier

Source: "Architecture and Interior Design- From Colonial Era to Today" and Private photos

D. CONCLUSION

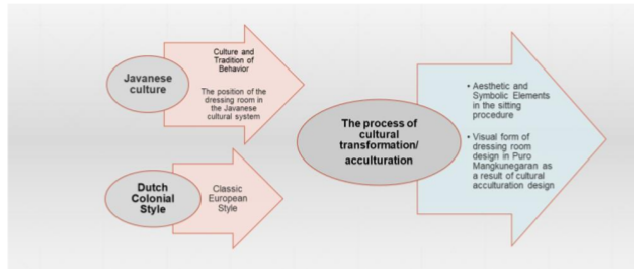


Figure 10. The Schema of Process Acculturation of the Dressing Room at Puro Mangkunegaran

In Javanese civilization, many traditional values are still attached to Javanese society. It has been instilled in their lives from the past until now, both mentally and physically. The values in Javanese norms of life influence the design of the furniture used, including the following: (1) Javanese spiritualism: includes the concepts of theology, mythology, and cosmology according to the Javanese view, (2) Javanese philosophy: contains the teachings/guidelines of Javanese life, (3) behavior and traditions (customs) of Javanese culture, (4) Javanese cultural arts (for example, dance, music, painting, etc.), and (5) Javanese language and literature. In acculturation, traditional Javanese values are still maintained, combined with furniture designs that are influenced by European cultural designs.

The results of the design acculturation process from the Eastern culture of the Javanese palace and Western European culture, resulted in a design that considers ergonomic factors from Javanese traditions that affect the design of the dressing room at Puro Mangkunegaran where matters relating to ergonomics must be adjusted while still upholding traditional cultural values. As a result, the concept of dressing up by sitting cross-legged on the floor is adjusted to the designs and motifs on furniture in a European-style room. Aesthetic and Symbolic elements in the procedure for sitting and dressing while sitting cross-legged on the floor are usually assisted by several courtiers with a height that is adjusted to the height of the sitting and standing position of the princess equipped with a high mirror that must see the entire body of the princess. Produce a visual form of dressing room design at Puro Mangkunegaran as a result of the acculturation design Javanese and European culture.

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