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Acculturation of Javanese European Culture in the Architecture of Pendapa Ageng Pura Mangkunegaran

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Abstract

Before entering Dutch influence, cities in Java still form a center kingdom, center of religious activities, or port. At the start arrival of the Dutch on Java Island, place living Europeans in Batavia Castle exist arrangement alone like in their home country. House stay stylish Indies loaded will luxury with interiors and furnishings house stairs. From the process of acculturation culture between Europe and Java, the building Indies own features and styles separate to be the arbiter between building in Europe however still there is Java's elements, for one building Pendapa Ageng at the Mangkunegaran Temple in Surakarta.

This study including study descriptive qualitative with an approach to ethnography. Data used is in the form of written words or oral action, the rest is additional data like documents. Data collection techniques are carried out with

interviews, observation and analysis files or documents. The data analysis technique used is analysis qualitative with collecting data, data reduction, data presentation and draw conclusion.

Based on the results study can conclude: (1) Pendapa Ageng Pura Mangkunegaran owns pattern room like house stay Java in general, however expanded with a number of building additions that surround it; (2) As building historic and owned role is important in the development Western culture in Surakarta, Pura Mangkunegaran be one-factor supporters and examples from form Indonesian culture period got influence Western and global culture; (3) Ornaments on Pendapa Ageng Pura Mangkunegaran consists from various kind and have an important meaning as building historical.

Keywords: Acculturation, Culture, Architecture, Pura Mangkunegaran, Indische

Introduction

The arrival of the Dutch to Indonesia was not regardless as the lord of the Island of Java causes meeting two cultures between West and East. Selective natives accept culture new one that appeared However Still stick to the culture so that choose the road middle to copy Western culture. They feel Not yet it time to leave ethics Java, however time demands to follow an increasingly Western culture influential (Sutatno, 2013) ^[10]. Culture from Europe and Java are each supported by ethnicity different and have structure different social, then make both of them mixed and called with cultures Indies (Soekiman, 2014) ^[9]. In the process of acculturation of two culture such, the role of ruler Colonialism in the Dutch East Indies was very decisive. Whereas the Indonesian people accept their fate just as a nation colonized well as adapt themselves as an apparatus ruler colony or colonial.

Enter the Western culture fulfill seven element of culture that is universally described by anthropologists (Soekiman, 2014) ^[9]. Seventh element they can enter because happening marriage among the Javanese with settled Europeans. Beside form culture new, aspect life family the from facet food, and clothing, to buildings were also affected (Christie, 2016) ^[3]. One of them is tangible material *cultural* objects, including buildings from culture Indies the on-time That Daendels bring influence style design *Empire* of Europe more specifically France. However, with walk time start exists adjustment with environment Indonesian climate, then building the change. Although culture Java-specifically building architecture Java-gets to influence and shift culture, however the resulting influence not too sharp until leave element the Java. As has been explained before, the process of acculturation culture Europe-Java on buildings happens because of exists adaptation of Dutch people who settled in Java and vice versa customize us call it building Indies (Mastuti, 2013) ^[6].

From the process of acculturation culture in Europe Java, the building Indies own features and styles separate to be the arbiter between building Europe However still there is element Java.

Influence Europe in building place stay seen clear on usage material building, shape building as well as ornaments in the room. The owner's position building showed decoration carvings and ornaments inside his house. One city that has lots of buildings

from the cultural Indies is Surakarta. In some corners not even a part of the Pura Mangkunegaran regardless of the acculturation culture of Europe with Java. Function fences between buildings owned by noblemen or priyayi with ordinary people are different. On this occasion, the author focuses research on Puro Mangkunegaran which is located on Jalan Ronggowarsito, Keprabon, Banjarsari, Surakarta. In the Puro Mangkunegaran building, besides several absorbent corner architecture in Europe, ornaments and furnishings in it also partially big originate from Europe, particularly the Netherlands, England, and France.

Materials and Methods

In this research, the researcher uses form study qualitative description with an approach of ethnography and approach historically. Studying qualitative is something from producing research work scientifically using descriptive data in the form of written words or oral from people or behavior that can be observed to the status of a group of people or man something object or something group culture (Moloeng, 2009) [7]. Approach ethnography is A trying method to describe something cultural and structured social from A public (Bungin, 2007) [2]. Approach Historical is a procedure the method the work of historians To produce past stories based on traces left by the past (Kartodirdjo, 1992) [5].

The source of data used in this study is historical data sources. In studying this, the researcher use the technique of *purposive sampling* or sample aim. This sample aim need designed especially first, then chosen in a manner sequentially.

Techniques to test the validity of the data using two technique triangulation from four triangulation that is data triangulation and triangulation method (Patton in HB Sutopo, 2002). Use data triangulation, because in the study this researcher collect data from various sources, fine from communities around Surakarta as well as officials in the related Department, then information from other informants, so the data is similar can tested validity and truth. Use the triangulation method, because in this study data collection is carried out with different methods, some use method interviews, observations, and method analysis documents.

The analytical technique used researcher is analysis qualitative. Analysis Qualitative is data analysis based on relationships between one fact with another because of the consequence Of explained incident (Hubermann, 1992).

Results and Discussion

Building at Pura Mangkunegaran

Pura Mangkunegaran's own architecture stream classic with a combination style of Europe and Java. Kindly physical, Pura Mangkunegaran more show style building Java. Seen in the forms of roofs on buildings, such as the *Hall Ageng* which uses a joglo roof, and also *Dalem Ageng* which uses a pyramid roof. Elements of Europe in some part seen from there is pole iron, insulated rooms or separated with walls, additional patio area that becomes characteristic typical of villas in Europe, use of *gable* and *dormer*, exists

lights hanging stylish Europe, addition room small on the side right and left Pringgitan, and also the buildings that surround it *gazebo-like building Ageng* who doesn't is in the layout building Java. Materials and construction building used become another thing that characterizes exists influence Europe.

The Statue child is small and a goose on the part park own philosophy Java, however, it also contains Greek mythology regarding the statue. Hall Section almost in a manner whole use pillars made from wood, but on poles part overhang used material iron. There are lights hanging stylish Europe, statues of lions, and floor marble show elements of Europe in the buildings. Element Java was applied to the pole's wood, the shape of the roof, and also the painting on the part *singup* or palate middle *gazebo-like Pendapa Ageng*. Between *gazebo-like Pendapa Ageng* and *Pringgitan*, there is a named section *Paretan*. In that section there is no in Java's building planning. At *Pringgitan*, the roof is used stylish Combined Java with Europe on the part room extra on the side right and left. *Pringgitan* Section in accordance with layout Java building, however plus with walls as form acculturation with style Europe.

Dalem Ageng become a place that stored part big stuff ever used Mangkunegara and other *souvenirs* from various countries. The addition room was small as liaison Dalem Ageng and *Bale Warni*, as well as *Bale Peni*, also became development from spatial planning building Java. *Pracimayasa* is a room addition from *Pracimasana* which was built by Mangkunegara VII. This section shows innovation building at its time because of the ingredients used. Using material glass on the part the successful make Mangkunegaran more world known. There is a chair stylish Europe in the middle room that also has meaning separately showing culture uploaded by the Javanese.

Glass in the lodge in the room Eat *Pracimasana* also showed style Europe, element Java showed with pictures on glass colored that tell about Javanese life. Use ornament buildings like form windows and doors are high and wide, use attribute complementary such as the model of the chair and lamp used also shows exists influence from Europe. Merger architecture between Europe and Java the more built the Pura Mangkunegaran seen as beautiful and majestic. Besides neither does it rule out culture local with blend element philosophy and form physique from culture Europe with Java.

As building historic and owned role important in the development of Western culture in Surakarta, Pura Mangkunegaran be one example from form Indonesian cultural period got influence Western and global culture. The arrival of the Dutch in Surakarta later follow a mixed hands-on government moment that become a factor of Europe culture and then spread and use circles on natives. Culture Europe is side by side with culture local so that appear culture just called Culture Indis. Culture Indies lots applied by people priyayi, include the kingdoms in Surakarta, namely, the Kraton Kasunanan and Duchy Mangkunegaran.

Pendapa Ageng



Source: Personal Documentation

Fig 1: Pendapa Ageng at Pura Mangkunegaran

Pendapa Ageng is located at the very front or in front of *Pringgitan* which is the area general and somewhere in between building *Mandrapura*, *Bale Wari*, *Bale Peni*, *Hamongraja*, *Mandrasana*, and *Habisraya*. Built during the Mangkunegara II era in 1796-1835, then expanded by Mangkunegara IV in 1853-1881 (Sidharta, 1979). Accommodated activities in Pendapa among others:

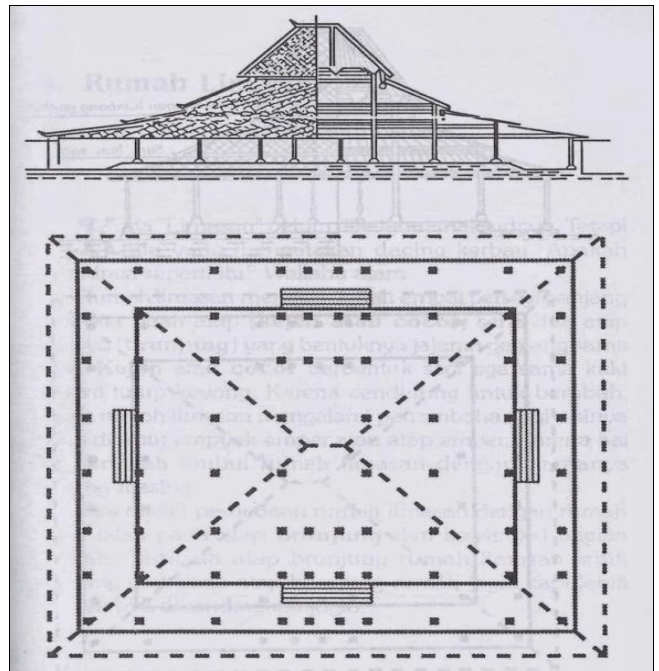
1. Reception of the Supreme Guest (until now)
2. Inauguration abdidaem (until now)
3. Wiyosan palace that is ceremony salvation/wilujengan (until now)
4. Commemoration “*khol*” or his death Mangkunegara I (until now)
5. Dance practice Good for Mangkunegaran family nor circles outside, placed also two Gamelan Slendro-Pelog device on the side right and left Pendapa and always sounded until now.

At the front pendapa Ageng there is a park-decorated pond, in the middle decorated with a child statue little who plays above a goose. Child statue small the influences culture Europe, because depicted si swan is the incarnation of a god in Greek mythology is very enjoyable for the child. So can always together child such, gods earlier incarnated become goose to get interesting attention the child. Although in touch with Greek influence, however, can also be connected with Javanese belief. On philosophy Java, the goose considered its sense special can reject the influence of evil. On the surface, the water pool is decorated with leaves of flower lotus that form like a plate. The Lotus flower symbol immortality and holiness (*Mangkunegaran Archives No. 84*, 1972)^[1].

Physique location pendapa Ageng follows the aspect physique House traditional Java which consists of a main building and support building with arrangement from front; pendapa, peringgitan, dalem (house back). Then on the side back and right left palace there is *gandhok kiwo* (left) and *gandhok tengen* (right). As for the building layout Dutch architecture consists of the main building and the supporting building that supports the main building. Orientation building Dutch colonial buildings main facing to direction wide page. Whereas building support facing to the main building alone. At Java's traditional home, orientation to the

direction axis North-South as in Pendapa Ageng facing south following the direction Kasunanan Palace. Orientation pendapa Ageng to direction south sea have trust that house facing direction south sea for honor place he reigns Kanjeng Ratu Rara Kidul to get safety in life (Samsudi, 2000)^[8].

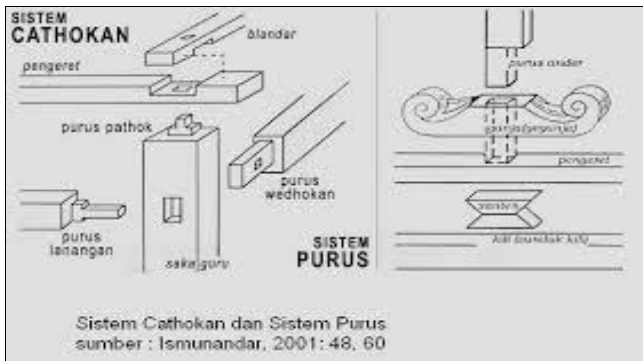
Roof shape in traditional Java is joglo, limasan, saddle, and canopy. While the roof on Pendapa Ageng follows the shape of the joglo roof which is the traditional roof shape Java is the most perfect. Usually, only clan nobles have the shape of this roof. Opinion Ageng includes Joglo Hagengs shape (joglo large) same as Joglo Pangrawit plus two layers of *peningrat roof* and *overhang* so that the roof becomes bigger. On the roof of the pendapa this also exists element Colonial in the form of a dormer on the roof layers of the roof as many as 6 pieces and *gables* on the roof of the area door enter pendapa Ageng (Samsudi, 2000)^[8].



Source: Samsudi, 2000; 107

Fig 2: Shape from Joglo Hageng

Dormer on the roof of Pendapa Ageng's own functions as ventilation inside the rooftop room, meanwhile *gable* functions as a sign enter to Pendopo. The wide roof on Pendapa Ageng's impression protects like one chicken's wing protecting his son. This is the meaning of government Mangkunegara who can protect the people (Samsudi, 2000)^[8]. Pillars buffer shaped round from iron not even the cast in the porch regardless of the neo-classical style owned by Europe, because is donated by the government Dutch Colonial. Besides pole overhangs that are outside, all of them are made of wood taken from growing trees in the Mangkunegaran forest in Donoloyo, Wonogiri hills. The whole building was established without the use of nails. Every wood be connected with system *cathokan* and *purus* or lock and overlap overlapping. (<http://puromangkunegaran.com/arsitektur/>).



Source: Google

Fig 3: System Cathokan and the Purus System

Saka guru is the main pillar for withholding roof loads. *Pendapa Ageng* there are 4 pieces that come from one same tree then shared the same big. In the symbol, Java's House, the *saka guru* has a mark more mystical compared to with like the others, because it means the symbol main wooden pole or tree. *Saka guru* are made high to get a regal and vertical impression that leads to God. *Saka guru* is surrounded by *saka rawa* (primary support wooden pole) as many as 12 pieces, constituting traditional Java construction. There is an element binder between the pole with the working pole for strengthening stability construction, which forms a colonial element.

Saka emper (secondary support wooden pole) which totaled 20 pieces, is also traditional Java construction and is also available element binder like *saka rawa*. *Saka goco* (third wooden pole) totaling 28 pieces for holding up the *atap emper* (from *saka emper* to *saka goco*) and *tratag* roof. *Saka goco* is traditional Java construction, positioned side by side with pole iron and their wood-shaped element base facet three as stability construction, blends with architecture Dutch Colonial. Furthermore, *tratag*, an iron casting preserved to cope with a broad landscape of roofs and slopes, is influence Dutch colonial (Samsudi, 2000) [8].



Source: Personal Documentation

Fig 4: *Emper* roof, Connect with *Saka Emper Saka Goco* (adjacent with pole iron)

In the front parts before stepping on *Pendapa Ageng*, there are protruding village model buildings to the front, roof shade road goes up to the pavilion with decoration on the lid his conch, called with *kuncungan* (pinch) or *Bangsai Tosan* (Tosan Ward). Generally, at Java nobleman homes

like Yogyakarta, these buildings are named *kuncungan* (pinch). But Because made from iron construction, in the Javanese language it is called *tosan*, this building is named *Bangsai Tosan* (Mangkunegaran Archives No. 84, 1972) [1]. This terrace shape is copying *pantheon* from Greece which is a grand building in the origin area.



Source: Personal Documentation

Fig 5: Ward Decorated Tosan with Carving Europe Colored Gold

The *gable* is restrained by two pole iron on *kuncungan* (latches) thick with neo-classical architecture style from colonial, where there is an ornament with leaf and face motifs made from copper-colored gold. Gold-colored copper was used to convey a magnificent, majestic, durable, and beautiful impression. Pole iron and *gables* influenced the architecture of Dutch Colonial who owned meaning as a sign to enter the *Pendapa* (Mangkunegaran Archives No. 84, 1972) [1]. Pole detail on *kuncungan* gets influence Dutch Colonial, using a neo-classic style that impression magnificent, majestic, and the enduring impression of being a landscape superior (Samsudi, 2000) [8].

The carving was printed first below the bottom before it was attached to it. In carving they describe ancient Greek art that appears in two children with curled hair, round face, to the eye line that gives impression form eye circle depicted. Association with foreign nations. The ruler of that time who has always been overshadowing, influencing, and interfering with his precursor made an idea to place a child statue in the face of Europe. Between the second child on the shell clam, there is the symbol "MN" or Mangkunegaran with paddy cotton surrounding it. The stem rice symbol and cotton flank the initials MN meaning that Mangkunegaran was a leader of *keprajan* that wants the *Praja* and its subjects can reach prosperity with clothing and food in his reign (Mangkunegaran Archives No. 84, 1972) [1].

The crown that lies above it bears the attribute of a duke. The Crown describes the status and position of Mangkunegaran as a king in his territory, leader *keprajan*, but here has the intention of being the duke of a patent. Just beneath the carving symbol, there is the head-face of a European man with a long nose and curly long shoulder-length hair, as it were the middle sustain symbol "MN" on his head (*nyunggi*). On the right left there is carving vegetation, visible like tendrils (Java's art carving) however more impressive shades of Europe because the plant surrounding Europe child (Mangkunegaran Archives No. 84, 1972) [1].



Source: Personal Documentation

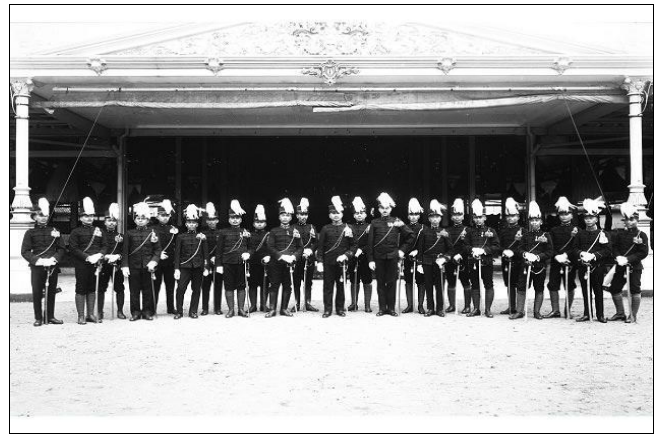
Fig 6: Mangkunegaran’s Emblem with Europe style on Gable

In the development history of the *Nusantara* sculpture, it’s not independent of Europe influence, like Baroque art and Rococo art. The baroque pattern represented the Louis XV style and England by Queen Anne style. The characteristic of this style is a caricature or trying letter-rich S color with composition symmetrical and is that natural form listening (flowers and leaves). Whereas Rococo’s sculpture, composition more gentle float, and shape arch C or S, however, tends to be asymmetrical but still luxurious. Art Carve the one on the gable *Bangsals Tosan* tend to similar art affected by baroque sculpture. During colonization, subjunctions occurred between foreign cultures and local cultures. However, how strong the original culture is, there’s an affected by newcomer culture. That’s implied reflection in the decoration of the conch cap *Bangsals Tosan*. On *Bangsals Tosan* This place used for “standby ceremony” members of Legion Mangkunegaran with Mangkunegaran as the commander (*Mangkunegaran Archives No. 84, 1972*)^[1].



Source: Tropenmuseum

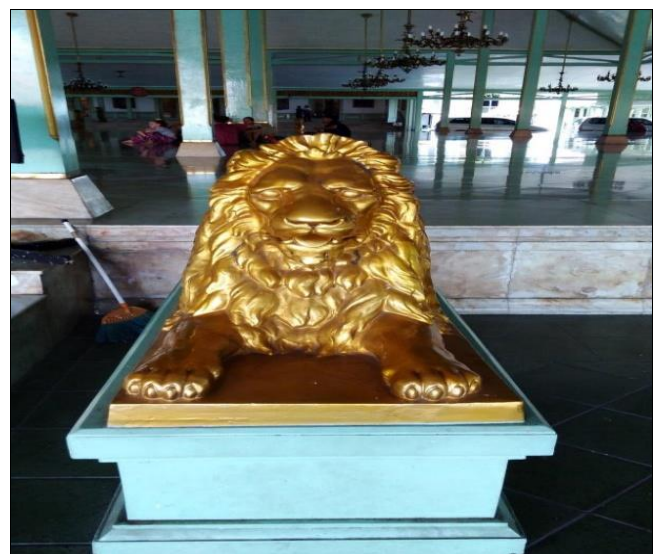
Fig 7: Engraving Ornament Baroque



Source: Tropenmuseum

Fig 8: Legion Mangkunegaran in the Court pendapa Ageng

Mention as pendapa Ageng because the size is very big for pendopo (*ageng* is big, in the Javanese language) and their area among $52.50 \times 62.30 = 3270$ m. People often call it with Great Pendapa or “Pendapa Ageng” because their big and wide size, especially the great impression shown. On *emperan* (the overhang) pendapa Ageng, the floor is used coated tiles colored green that gets influenced by colonial. On the trap stairs, on either side, there is four statue lion in a crouching sitting position, effectively relaxing and friendly. Every lion faces different directions, they have meaning to be human and watch out for everyone who comes from anywhere. In parts behind facing Pendapa to Pringgitan is also available four lions, however, two among them are sized small. This means that the enemy is not only from the outside course, it can also come from in or family. However, no need too suspicious, that is why two other lion-sized small. In mythology, the lion symbolizes the greatness of a king. The four brass statues, this colored originating in gold from Germany. These statues were given by the Netherlands as an award of *Ridder In de Orde van den Nederlandschen Leeuw* at KGPAA Mangkunegara VII on 25 August 1923 (*Archive Mangkunegaran No. 84, 1972:61*)^[1].



Source: Personal Documentation

Fig 9: Lion statue on the side of the stairs Going to The Main Floor of the Pendapa

The white marble floor was brownish used in parts of the main Pendapa Ageng, to be precise after through the ladder traps or *undak-undakan* (steps). Pendapa floor experience changed in government Mangkunegaran VII, replaced it with marble. The goal is to be seen as clean, durable, and easily cared for, and given the impression section, this is one aspect of colonial architecture. The Marble was sent from Italy in big chunks, then it cuts into pieces at Mangkunegaran. The marble floor before was colored with Salem, however, because big flood in the 1960s during a week, the marble changed its color to become like now. Besides the floor part, Italian marble is also used for coating *umpak* (pedestal) buffer saka guru, saka rawa, and saka emper to add great impression, authority, durability, cleanness, and ease of care. *Umpak* is the construction of a Java traditional house which is then in Pendapa Ageng get influence from the Dutch Colonial. Whereas pole in section overhang/*emper* pendapa Ageng made from whisper pour, use *umpak*/pedestal from stone (Samsudi, 2000) [8].

The main part of Pendapa Ageng is available in three gamelan sets that are 35 years old up to 250 years, used for practicing classical dance owned by Mangkunegaran, staging or staging puppet skin. Floor main pendapa Agents are also used for activity art, performing good man puppet with play intact nor petition, appointment proverb Mangkunegaran and place ceremony reception guest, like General Schutstat van Woudenburg moment visit Mangkunegara in 1922. The Great Mangkunegaran Pendapa's system construction integrated traditional and modern. Construction tradition is shown in its shape which takes the joglo ageng model, where the arrangement of the roof from on to lower consists of part *brunjung*, *responders*, *pinpointers*, and *reminders*; describe majesty architecture traditions. Whereas modern construction is shown with exists system framework, like system building in architecture (Mangkunegaran Archives No. 84, 1972) [1].



Fig 10: Floor Lined Pendapa and Pedestals-Marble

Variety ornamental palate pendapa Ageng created in 1937 reign Mangkunegara VII, made by servants palace the Surakarta palace is named Widasupama. Decoration the renovated in 1993 by Mangkunegaran IX with technique coloring specials and gifts colored with gold pure, which is done by Edi Sudadi. Saka guru or pole main support blocks wood teak sized big on top form facet four, ceiling or *singup*. This section is a part of the roof of the given *brunjung* symbolic motif decoration magical and religious, loaded will values philosophy Java relation with *kejawen*, which is called *kumudawati*. *Kumuda* means flowers lotus white in Language Sanskrit, form plural is *kumudawati*. In Hinduism symbolizes sacred and

considered as a place born god (*Arsip Mangkunegaran No. 84, 1972*) [1]. *Kumudawati* (written *kemudawati*) means bridal seat, has a coral motif inside sea.

Painting the original *kumudawati* made above *daluwang Java* Then *guessed* (made duplicate; painted) above cloth white, then painted on the ceiling pavilion. *Kumudawati* on the *singup* part middle consists of eight field boxes, where four boxes are separated by a beam wood transverse (*dhadha pexi*). Motive on the part main ceiling, shaped rectangle eight covered with field facet four bigger. Tongue pattern medium fire light up depicted winding, or called pattern *modhang* in Javanese batik cloth motifs. This motive was placed on the edge field *singup* lead out, as well edge boxes field lead to in. Tongue pattern mat fire is a seam field painting long and narrow filled with a tumpal motif. *Kumudawati* in a manner whole dominant with a tongue motif visible fire-like sheet flower lotus (*Arsip Mangkunegaran No. 84, 1972*) [1].

Around the central motif given color white describe a ray shining light from the center, increasingly to the edge field, color white combined with flame motifs colored red until brown. The flame motif for the Javanese is a symbol of spirit and describes holiness and something sacred (Samsudi, 2000) [8]. Eight colors on the part middle *kumudawati* own meaning trusted alone own strength magical and magical. The eighth type of framed color with a coral motif is picture eight the color of the so-called magical 'pearl' (*bead*), *hastagina* (eight usabilities). Yellow For drowsiness repellent, blue as repellent disease, black as hunger quencher, green as anger repellent wrath, white as lust repellent, orange for fear repellent, red for anger and purple repellents as repellent thought wicked (Mangkunegaran Archives No. 84, 1972) [1].



Source: Personal Documentation

Fig 11: Decoration on *Singup* pendapa Ageng

The exterior is decorated with Images zodiac symbolizing Hindu-Javanese astrology concerning god or goddess ruler days that cycle five: *Legi, Pahing, Pon, Wage, and Kliwon*. Cycle calculation five days in total calendar Java the ruled by a god or each goddess depicted with a symbol. Symbols it is also circled with a Coral motif frame. The embodiment of the five images which constitute symbol day owned by the god goddess ruler, among others (*Mangkunegaran Archives No. 84, 1972*) [1]:

1. **Woman**, pictured as symbol day market *legi* with goddess ruler that is Dewi Sri, who owns characteristic No reject all type job. His depiction is placed on the

- west side, between the symbol ruler's eye westerly and southwest winds. In astrology, the image This reminiscent of the star Virgo.
- Leo**, depicted as symbol day *Pahing* with god ruler namely Kala, which is want to have, like all just seen. His depiction is placed in between the symbol ruler's eye wind southeast and the symbol crab In Hinduism, Leo as race as well aspect of Lord Vishnu.
 - Jimping**, pictured with arc complete along child the arrow as symbol day market *Pon*. Its ruler, Sang Hyang Brahma, owns its properties Like shows wealth, and valor himself to others. Depiction symbol This is laid on the side north, in between the chakra symbol and with crab. In astrology, image this is the symbol constellation star Sagittarius
 - The vase**, pictured like a vessel with a closed body decorated with geometric stripes. Is a symbol of market *Wage* with the god ruler Sang Hyang Vishnu. Symbol his character that is firm and precise in speaking, not easily affected, and does not Want to be ruled by someone else. Depiction symbol This is laid on the side north, in between the trident and crab symbol. This image is a symbol constellation Aquarius star.
 - Traju**, depicted as a balance sheet (symbol of Libra) as day market *Kliwon* with god ruler Sang Hyang Guru, symbol characteristic smart talk smart stringing beautiful words so that interesting attention. Depiction symbol this is laid on the west side, in between the symbol *hangs* and *nagapasa*.

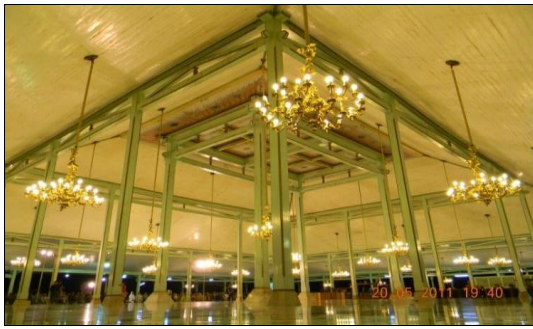
Besides symbol character day, there is also a symbol character year. In calculation year Java, early year started with month of Sura, Sapar, Mulud, Bakdamulud, Jumadilawal, Jumadilakhir, Rejeb, Ruwah, Pasa, Shawwal, Dulkaidah, and the last big. Besides the cycle day *market*, there are also cycles with a number of days seven Because of Islamic influences, namely: *Akad*, *Senen*, *Selasa*, *Rebo*, *Kemis*, *Jumuah*, and *Setu*. Cycle number of days seven is also depicted on the singup pendapa Agent, for singup day First month of Sura at the beginning year new according to calculation Java. Every year that started the month of Sura, just noticed on the day the 1st of the Sura fell. Each one is described with a symbol animal; *Contract (Dite)* depicted with *scorpion* or the animal kala (*scorpio*), Monday (*Soma*) is depicted with symbol *side dish* or fish (*pisces*), Tuesday (*Anggara*) is depicted with symbol crab (*capricorn*), Rebo (*Buda*) symbol bull (*taurus*), *Kemis (Respati)* with symbol *mimi-mintuna (gemini)*, *Jumuah (Sukra)* depicted with symbol *shrimp* or prawns, and *Setu (Pumpak)* are described with symbol goat male (*aries*) (*Mangkunegaran Archives No. 84, 1972*)^[1].

Singup pendapa Agents are also their symbols attributed to god or the magic that was taken from the characters puppet Java. here preferably 8 gods or her magic (goddess) guards direction eye taken the wind from the pantheon of Hinduism, which religion has been There before Islam entered, that is (*Mangkunegaran Archives No. 84, 1972*)^[1]:

- Chakra**, located in the direction of eye wind north and is symbol attribute Dewi Sri depicted own characteristic compassion love to human in the world. In Hinduism, Dewi Sri is partner Vishnu, has chakra weapons as weapon flagship in his job to calm the world.

- Trident**, located in the direction of the eye wind east sea and is symbol the attributes of Sang Hyang Lodra depicted own characteristic like a party. In Hinduism, that is Lodra is Rudra, one aspect god Shiva in form *krodha*. one the weapon is the trident that describes third function god in Hinduism: create, maintain and destroy.
- Braja**, located in the direction of the eye wind east and is symbol the attributes Dewi Uma owns it characteristic sad and hard. In Hinduism, braja that is *wajra* meaning lightning.
- Padupan**, located in the direction southeast and is a symbol attribute of Sang Hyang Brahma which has characteristic hot smoldering. In Hinduism, padupan is description agni or fire, which is used as a weapon in the Medan war. Agni is also used in sacrificial ceremonies and is often held by one Lord Shiva's hand.
- Danda**, located in the direction of the eye wind south and is a symbol attribute of Sang Hyang Yama who has a very forgiving nature. In Hinduism, the danda is a stick that belongs to Lord Shiva as a sign that god gives teaching, or a sign death.
- Muksala**, located in the direction of eye southwest wind and is a symbol attribute of Sang Hyang Guru that owns characteristics like things that are moist and runny, and test heart conscience. In Hinduism, Mukala is a *prayer room*, that is answered by wood, a symbol of agriculture. Those who have an attribute prayer room are Balarama, Yamantaka, Ganapati, Krisna-Yamari.
- Nagapasa**, located in the direction of eye westerly wind and is a symbol attribute of Sang Hyang Kala who has characteristics of naughty and evil. In Hinduism, nagapasa is a *dragon-snares*, that is noose shaped snake that is attributed Canda, Ketu, Shiva, Waruna, Sumbha.
- Hankus**, located in the direction of eye northwest wind and is a symbol attribute of Sang Hyang Endra who has characteristic scrupulous, conscientious, and arrogant. In Hindu teachings, hangs are angusa, tool mover teach from the end of the wood-made hook from metal. God who has attributes is Ganesha, Ganapati, Indra, Skanda, Shiva, and Agni.

Desire Mangkunegara VII for realizing alloy work art and philosophy or teachings contained within *Fibers Piwulang* poured in *singup* pendapa agent. Previously, *singup* without ornate and new given decoration by Mangkunegara VII to conserve the values of the culture ancestor Mangkunegara, also added a beauty pavilion (*Mangkunegaran Archives No. 84, 1972*)^[1]. Desire Mangkunegara VII for realizing alloy work art and philosophy or teachings contained within *Fibers Piwulang* poured in *singup* pendapa agent. Previously, *singup* without ornate and new given decoration by Mangkunegara VII to conserve the values of the culture ancestor Mangkunegara, also added a beauty pavilion Desire Mangkunegara VII for realizing alloy work art and philosophy or teachings contained within *Fibers Piwulang* poured in *singup* pendapa agent. Previously, *singup* without ornate and new given decoration by Mangkunegara VII to conserve the values of the culture ancestor Mangkunegara, also added a beauty pavilion.



Source: Google

Fig 12: Ceiling pendapa Ageng



Source: Google

Fig 13: Lights Hang Louis XV Style



Source: Personal Documentation

Fig 14: Lights Hanging in Pendapa Ageng

Conclusion

Based on results study can concluded:

1. The buildings currently still in the Pura Mangkunegaran consist of Pendapa Ageng, Pringgitan, Dalem Ageng, Bale Peni, Bale Warni, Pracimasana (Pracimayasa), Mandrapura, Hamongpraja, Purwasana, Bale Kencur, Mandralasia, Prosecutor, Langenpraja, Reksawahana, Gedong Wireng, Reksasungatan, Daryasuganda, Pantipurna, Reksabaksana, Stage, Pakoken, Baleluhur, Ujung Puri, Habisraya, Kantipura, Pantipurna Pavilion, Abdi Dalem, and Gedong Kavalerie;
2. Pura Mangkunegaran has a spatial pattern like a Javanese house in general, but is expanded with several additional buildings that surround Pendapa Ageng. Addition the rooms in Pringgitan and Pracimasana also become A form Culture Indis. Acculturation Culture Indies part big on construction buildings that use horses and spliced with system overlap overlapping typical building Java. Chair used use Louis XV style, modified

with application philosophy courtesy Java and forms mountains. Pringgitan carving motif seen like tendrils typical Java but also stylish *Rococo* Europe;

3. As a historic building and has an important role in the development of Western culture in Surakarta, Pura Mangkunegaran is one of the supporting factors and also an example of the form of Indonesian culture that was influenced by Western and global culture.

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