

Pracimosono as a Place of Intimacy and Spiritual Experience for the Mangkunegaran Princesses in Surakarta, Indonesia

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Abstract

Dalem Keputren Pracimosono known as DKP is an area for women's communal housing in the system of the Palace Mangkunegaran, in Surakarta, Indonesia. The experience of those who live communally can reveal the history and meaning of the power spatiality and manifestations of space and place, especially when they live within the center of power. In this context, this article reveals the transformation of the sense of space into sense of place at DKP.

The study uses ethnographic methods to analyze the life of the princesses in DKP and their relationship with cultural events and intellectual, emotional, and spiritual intelligence development. It applies Tuan's notion of place to this situation which posits that an environment's geographical properties are related to space and place. Space is abstract, but place is a lived whole with history and significance. Places can express people's feelings and goals. Location is closely linked to a person's sociological and spatial position, with place being a passion or emotion that transcends objects. Places have unique personality, a combination of Nature and dwellers investments. People feel a sense of place when they engage values and aesthetic sense to places. However, the Javanese architectural concept to understand this relationship between cultural events and spiritual intelligence is referred to as '*laku*' in interpreting space as manifest with the dwellings of the princesses.

The paper concludes that the structure of DKP illustrate both Javanese and colonial spatial concepts with a feminine atmosphere. Princesses move between places to form their identity as Javanese Mangkunegaran women. DKP shapes the characters, attitudes and manners of the princesses and direct proper movements with etiquette. The community life of the princesses transforms DKP into place, forming intellectual, emotional, and spiritual intelligence according to the Javanese tradition. Srikandhi Mangkunegaran is a spiritual source for men and serves as a role model for Javanese women. DKP shapes the interiority of place through the intimate and spiritual experiences of the princesses, forming a strong connection to the Mangkunegaran Palace.

Keywords: Atmosphere, Intelligence, Javanese culture, Women, Power spatiality, Sense, Spirituality, Transformations of space and place.

Introduction

In Surakarta Kasunanan Palace, *Dalem Keputren* is the residence of the princesses. The king's wives (excluding the queen consort and concubines) with their children, along with the courtiers and female servants live there (Soeratman, 1989). However, *Dalem Keputren* Pracimosono (DKP) at Pura Mangkunegaran Palace is different because it houses the daughters of the queen consort. The consort herself resides in Bale Warni, located in the same area. *Dalem Keputren* Pracimosono becomes a communal residence for the princesses and part of the system and social structure at the center of the Praja Mangkunegaran administration.

Discourses about space, rooms, and places in traditional dwellings are commonly understood from the dichotomy between the domestic sphere for women and the public sphere for men which may also reflect a dichotomy between private space and public space (Heynen, 2005; Siwach, 2020). Domestic sphere is the domain of women so that the presence and activities of women do not fill and define space, even though they are 'at home' (Verschaffel, 2002). Previous research on Javanese women places them from a dichotomous perspective as domestic and public subjects imprisoned in a patriarchal culture with discrimination (Maulana, 2021; Kismini, 2018). Other research with this perspective also reveals the fact that there is a social phenomenon of 'kanca wingking' with negative interpretations by ordinary people (Kusumawati, 2012; Luthfi, 2010; Sosan, 2010).

Thus, a question arises about the domain, presence, and activities of the princesses in the life cycle at DKP Mangkunegaran palace? Previous researchers and observers of Praja Mangkunegaran have revealed the presence of women as Mangkunegaran soldiers (Kumar, 2008), who are also skilled in arts (Carey, 2019; Santosa, 2011). There are also research on governance (Soedarmono et al, 2011), the modernization of Praja Mangkunegaran's culture and politics (Wasino, 2015; 2014), and research on the architecture and interior of Mangkunegaran palace, including DKP (Krisnawati, 2014; Samsudi et al., 2020; Sunarmi & Soedharsono, 2006; Sunarmi, 2022; 2018; 2005). None of the previous studies has examined the meaning of DKP for Mangkunegaran princesses. Therefore, this research examines the domain, presence, and activities of Mangkunegaran princesses in the life cycle, particularly in filling, defining, and interpreting DKP as their residential space.

This article aims to reveal the interiority of DKP's sense of place from the transformation of the perspective of sense of space into sense of place. Its objectives are:

1. To reveal the nuances of meanings of *Dalem Keputren* Pracimosono as a communal residence.
2. To reveal the social life of the princesses of Mangkoenagoro VII-IX as DKP residents.

The context of this research is Pura Mangkunegaran from the reign of KGPAA Mangkoenagoro VII (1916-1944) to the reign of KGPAA Mangkoenagoro IX (1987-2021). This paper presents the argument in the following sequence. (1) Theoretical framework of Interiority perspective, sense of space, sense of place, and the architectural concept of Javanese; (2) Research methods; (3) Sense of place of Pura Mangkunegaran, which includes the contextual signification of Pura Mangkunegaran and its sense of place since its establishment until its repositioning as a living museum; (4) Sense of space of *Dalem Keputren* Pracimosono: controlled and adaptive feminine space. The controlled feminine space refers to the princesses' territory to exercise their authority as the manifestation of their responsibility towards the management of Pura Mangkunegaran palace; (5) Sense of place of *Dalem Keputren* Pracimosono: intimate and spiritual experiences. The identification and signification of the sense of place through the naming of *dalem* (home), the residents, the activities of the princesses, as well as the arrangement and physical forms of *dalem*.

The findings contribute to understanding Javanese spatial concept within the communal dwelling context, particularly for the princesses in Pura Mangkunegaran.

Theoretical Framework: Interiority, Sense of Space, and Sense of Place, The Concept of Javanese Space and Place.

This theoretical framework responds to the need to answer the research question: how does the transformation of sense of space into sense of place happen at DKP. The Western perspective sees space in its physical dimensions, namely as a unit of length, width, and height or depth, so that space has measurable and definable characteristics. Ven (1995) explains the concept of Cartesian Space according to Descartes: these units compose space into geometric shapes such as cubes, spheres, prisms, cones, or a combination of these geometric shapes. This contrasts with the concept of space from a Javanese perspective.

"Javanese space, as a journey space, is not bound by the earth. Javanese space can be body or object, and body or object can be space or unite as a unit. Java space does not require a wall-like delimiter. Javanese space has a generative power as part of the architecture of a Javanese house, which can become a new home".

Hidayat, 2009:59-61

Javanese space is a unit with the universe; outside space is part of inside space, and *vice versa*. Thus, the unity of the system is a space that is not only understood in terms of intellectual intelligence but also by feeling or spiritual intelligence. In other words, the benchmark for Javanese space lies in the combination of reasoning and feeling, or mind processing. Javanese space is a unity of two opposites because the principle of harmony is not a competing position but a side-by-side position with the aim of achieving harmony in life.

Western perspective experts discuss the inner interior that focuses on inner experience, while interior is a physical aspect of space. It is important to understand interiority: the inner experience of the sense of space becoming a sense of place with the involvement of the occupants and inhabitants. The word "interiority" (inner character) implies the condition of the mind of individuals who contemplate and withdraw from the world to enter into their own world; the process may affect those individuals who experience a kind of freedom (Pimlott, 2018). In other words, interiority is spatial closeness and spatial intimacy of time or place (McCarthy, 2005).

"To understand interiority, one must consider its specific socio-cultural, physiological, and psychological aspects which are required to accommodate certain needs and presence in the built environment"

Harani et al., 2022: 101

Levebvre and Punter's opinions define and support each other. Lefebvre's conceptual triad of space includes spatial practice, representations of space, and representational space (Lefebvre, 1991a), whereas Punter specifies that space has a sense of place because of the spatial triad: physical arrangement (setting), activities, and meanings (Bahauddin Azizi et al., 2022; Punter, 1991). Sense of place creates experiences for individuals derived from the visual expressions and impressions of space. Levebvre and Punter's arguments reinforce the involvement of individuals or groups who carry out activities as spatial practices with spatial settings, which have visual expression and visual impressions, thus creating inner experiences and meanings of a sense of place

Law and Altman define 'place' as a space (room) which is given a meaning through an individual, a group, or cultural processes (cited in Ayalp, 2012). According to Ghoomi, place is the location where certain events take places to facilitate living (for the involved individuals). Furthermore, because it has a close relationship with existence and life, it also may serve as the life-giving context (Ghoomi et al., 2015).

Sense of place includes both physical and emotional elements (Ayalp, 2012) that provide a sense of security, joy, and emotional awareness for the individuals (Ghoomi et al., 2015). A place has features such as sense of place, which aids identification, and a sense of

belonging in the minds of the occupants of the place (Canter, 1977; Ayalp, 2012). It is, therefore, important to understand the physical, emotional, and experiential reality of the inhabitants of a place at specific times (Rodman, 2010) through an experiential perspective by applying an experiential approach, a collaboration between feelings and thoughts based on the 'sense' produced by the human senses (smell, taste, touch, and sight) and the perception of reality (Tuan, 2001). Individuals or groups rely on their experience as a process during the utilization of space which helps them signify space as a place and assign an identity to that place. In this way, people create their own identity in the process of using space and make that space their own.

The basic notion of place is closely related to two things: a person's social position (in sociology) and spatial location (in geography). Meanwhile, in terms of meaning, location is regarded as having spirit, which indicates enthusiasm or emotion that makes it feel more than just a thing with a specific function; and personality, which describes the uniqueness of a place's 'personality'. A place's 'personality' is a combination of its natural endowment of physical circumstances and the changes made successively from generation to generation by the people who live there. Places might have character and personality, but people are what give them a sense of place. A place acquires a spirit and personality based on a 'sense' that people have when their moral values and aesthetic judgement are applied (Tuan, 2001). Thus, the opinion of western perspective experts on the transformation of the sense of space into a sense of place is the awareness of the reciprocity between the body and the environment is the key to understanding the interior as a stage for the human body and its dynamic processes (Atmodiwirjo and Yatmo, 2022) DKP is a combination of western and Javanese architectural spaces, whose spaces are understood as interior and Javanese concept spaces and architecture. The experiential approach, according to Tuan, can be used to identify the transformation of a sense of space into a sense of place for DKP spaces with western architectural concepts. The scheme of the experience approach is shown below. According to Tuan (2001), following depicts the scheme of transformation of sense of space into sense of place.

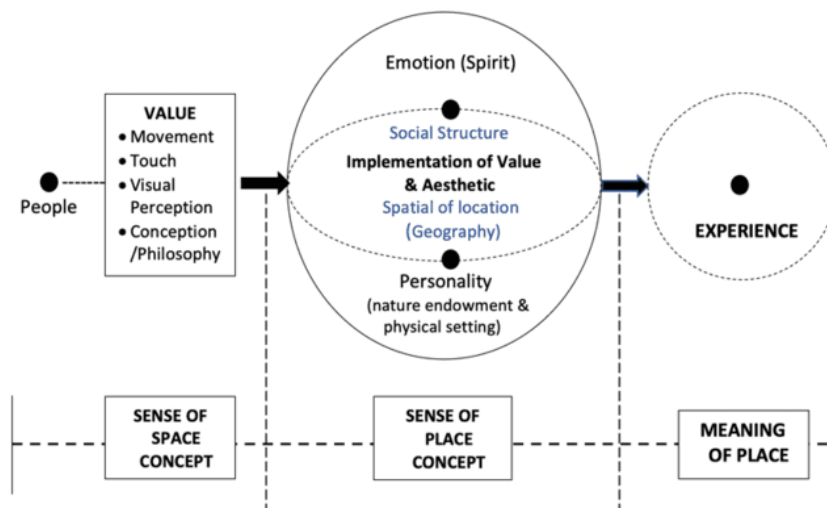


Fig. 1: The experiential approach to transformation from a sense of space into a sense of place
Source: Tuan, 2001; Author's illustration, 2022

The concepts of Javanese space and place are used to identify and understand space in DKP with Javanese architecture. Javanese people have a different concept from the western interpretations related to the concepts of space and place in accordance with their philosophy of life. This is full of symbolizations. Javanese spatial concept refers to *rong*: a small hole where small insects live, which is somewhat related to *rong-rongan*: the cavity between the four main pillars (*sokoguru*) in Javanese architecture. *Rong* becomes the metaphorical reference to *rong-rongan* as the roof supported by the four pillars can shade the space (*rong-rongan*) below it (Prijetomo, 2009). Therefore, the aspect of *rasa* (sense) becomes important for the presence

surrounding Javanese individuals as a manifestation of the true nature. All the senses related to their intellectual abilities and daily experiences are needed to 'sense' the Javanese space which can be measured by not only logic or intellectuality but also through 'senses' (spiritual intelligence) (Adiyanto, 2009). Eventually, 'sense' is perceived as a form of a continuously improved achievement to reach their inner selves.

The Javanese concept of space is related to *sangkan paraning dumadi* which means the beginning and the end of all creations. Javanese space is perceived as a *laku*: a spiritual training to perfect oneself, and home is perceived as a transit place to stay temporarily, not permanently (Priyotomo, 2009). Moreover, *rong* also means a journey space. If a *pendapa*: a gazebo-like structure in a Javanese house is likened to a trunk of a tree, the house itself is likened to a big tree. Then the logic of *rong-rongan* as *rong* is logically acceptable, so there is no need for boundaries (Hidayat, 2009) or a kind of permanent wall or partition because it has become a tangible space. The architectural concept of Javanese space confirms that Javanese space has an aspect of 'usefulness' referring to its benefits, utilization, and, more precisely, its authority (Mangunwijaya, 2013). Therefore, a space within Javanese architecture tends to be interpreted as a territory (Priyotomo, 2009); on the other hand, it is also more appropriate to treat Javanese space as a place because it is related to its human subjects (Hidayat, 2009). For Javanese space, place is unity between the occupant subject and the definition of space through the activities of life's journey. It is suspected that the use of DKP space with Javanese architecture is directly proportional to the activities and events in the way of life, the life cycle of the Mangkunegaran princesses, according to their role and position as the embodiment of 'laku'. 'Laku' is a spatial practice through cultivate sense or inner of princesses with DKP, in order to gain intellectual, emotional and spiritual intelligence.

Research Methods

The research aimed to understand the inner experiences of the princesses of the Mangkunegaran Palace (DKP) during the reign of KGPA Mangkoenagoro VII-IX. The study involved pre-research, an ancestral pilgrimage, and interviews with key informants about the princesses and the Mangkunegaran Palace complex. The research was conducted at the DKP as permitted.

The research employed ethnographic method implemented through interviews, document study, and observation. The historical approach helps researchers understand the influence of the thinking and leadership style of King Mangkunegaran on the choice of architectural style for his palace. Interviews were conducted in early 2021–late 2022. The document study focused on the biographies of the princesses of Mangkoenagoro VII, the archives of complex plans, and the Mangkunegaran Palace room. The research also identified cultural events that recurred during the reigns of KGPA Mangkoenagoro VII-IX and supported the results of interview observations. Photo documents and manuscripts of cultural events, including those digitized, were classified according to Mangkoenagoro VII-IX leadership by the courtier of the Reksopustaka library. Photographic documentation of events during the reigns of KGPA Mangkoenagoro VII-IX were derived as the research data.

The research data involved photographic documentation of events (Plumer, 2001) during the reigns of KGPA Mangkoenagoro VII-IX. Photographs are more effective than verbal descriptions at conveying the quality of materiality (Rose, 2008) and at serving as the main modality of communication and references during the in-depth interviews (Croghan et al., 2008) with the royal residents and courtiers, discussing the significance of the events, materials, and history depicted in the photographs (Holton and Riley, 2016).

Interviews were conducted with three princesses of Mangkoenagoro VIII as residents of DKP, the princess of Mangkoenagoro IX, personal assistant to the eldest princess of Mangkoenagoro VIII, five relatives who understand the situation and conditions of Mangkunegaran, three courtiers of DKP, seven servants in the Reksopustaka library for transliteration, photo documents, and manuscripts, four servants in the Mandrapura secretariat, three courtiers for tourism, three historians and researchers from Mangkunegaran, and five researchers and experts in Mangkunegaran architecture.

Interviews were conducted direct, focusing on the theme of architecture, interior, thoughts, attitudes, behaviors, activities, events, parenting, roles, responsibilities, and inner experiences. Nonverbal communication and body gestures were observed to capture expressions and gestures about inner experiences from the 'practice' process.

The research involved observations of DKP's architecture and traditional ceremonies, including formal events, *tedhak siti* events, weddings, *ruwahan* before Ramadan, Eid al-Fitr, and family dinners. Permission was obtained from princesses, relatives, and courtiers to participate in these ceremonies. The research identified, mapped, and classified cultural themes, interpreted behavior and interactions, and identified utility of space. By doing this, interpretations and representations of the observed events related to the spatiality of power was made (Lewis, 2004). The results of these observations served as a basis for re-questioning and validation of informants. The study identified the spatiality of power and the role of space in shaping individuals' interactions and attitudes.

The data were collected in three stages:

- 1) interviewing the princesses, their children and grandchildren, and Mangkunegaran relatives
- 2) observing of the communal life of the princesses with the courtiers, and;
- 3) literature study and document studies or document analyses from the archives in Rekso Pustaka library.

The study analyzed data from interviews and observations to understand the relationship between experience and space in the context of communal housing in Pura Mangkunegaran. Data analysis was carried out simultaneously with data collection (Cresswell, 2014). The patterns refer to the relationship between the experience and space, which is related to behavior, activities, and events (Braun and Clarke, 2006). The photographs study and interview results were transcribed to look for spatial system and spatial planning based on individual and communal activities which are repetitively occurred in a cycle of events in the eras of KGPAA Mangkoenagoro VII-IX. The researcher also made notes for further analysis to understand the transformation of space into a sense of place through inner experiences. The results of the interviews with the princesses show the interiority of DKP. The research findings contribute to the interiority of a sense of place within the Javanese spatial architecture in the context of communal housing as experienced by the princesses in Pura Mangkunegaran.

Findings and Discussion

History of The Mangkunegaran Palace



Fig. 2: Pura Mangkunegaran and the Central Java and The City of Surakarta or Solo on the map
Source: Hastuti, 2022

DKP is part of the Mangkunegaran Palace complex. Thus, knowing the history of the Duchy government center is the basis for understanding DKP. Praja Mangkunegaran has been established since Salatiga Agreement (1757) with the status of a Kadipaten (a Duchy-like region), a vassal city-kingdom of Surakarta Sunanate. Raden Mas Said had received a royal

title of Kanjeng Gusti Pangeran Adipati Arya (KGPAA) Mangkoenagoro I.¹ From the reign of KGPAA Mangkoenagoro III (the pioneer of the independent Praja Mangkunegaran) to the reign of KGPAA Mangkoenagoro VI (1896-1916), Praja Mangkunegaran has gained its independence from Surakarta Sunanate and became a self-governing city-kingdom. KGPAA Mangkoenagoro VII (1916-1944) and has carried out developments of urban infrastructure, economy, society, culture, and education. He has even redesigned Pura Mangkunegaran Palace, including Dalem Keputren Pracimosono.

Pura Mangkunegaran Palace had been the center of administration since 1757 before it became a living museum since 1950 when Praja Mangkunegaran became part of the Republic of Indonesia under the administration of Surakarta Municipality (Solo). The royal capital region of Surakarta Sunanate is on the South side of Jalan Slamet Riyadi, while the capital region of Praja Mangkunegaran is on the North side of the street (Fig. 2). This area division is in line with Tuan's opinion that the space (territory) of Surakarta Sunanate is on the South side, while the North side is the capital of Praja Mangkunegaran, so that space is valuable and becomes a place because of its existence and history.

Three of the seven articles of the 1757 Salatiga Agreement affected the physical appearance of the Mangkunegaran Palace complex, namely: it may not have a plaza including two twin banyan trees, the Mangkunegaran King may not sit on the throne, and it may not have a Witana Hall. Balai Witana is a symbol for the King, with the highest authority located in *Siti Hinggil*. The physical form and the design ideas behind it affect the audience's understanding, both scientific and artistic, which is called visual perception (Pile, 1988). Visual senses work to build a mental understanding of objects, space, and the environment as a whole through sight, touch, movement, visual perception, and philosophy or conception (sense of space), according to Tuan (2001). That is, as a result of the Salatiga Agreement and the history of the Mangkunegaran Palace with the physical appearance and the division of the royal center in the north and south, this creates a territory experience according to the Javanese concept of space between the Mangkunegaran Palace and the Surakarta Sunanate Palace.

The history of Pura Mangkunegaran Palace has begun when Raden Mas Said (Prince Sember Nyawa) has been persuaded to return to Surakarta after his three requests have been granted by Sri Susuhunan Paku Buwana III on Thursday *Paing*, the 4th of *Jumadilakhir* in the year of *Jimakir* (1682 or 1756) at 5 pm. He has requested to use his father's title as KGPAA Mangkoenagoro I, to obtain the land that he fought for as his territory, and to get *Dalem Kepatihan* compound (the residence of Patih Mangkuprojo) as his residence.² The next afternoon, Raden Mas Said has entered *Dalem Kepatihan* (Kamajaya, 1993). Salatiga Agreement (17 March 1757) has resulted in the official establishment of Praja Kadipaten Mangkunegaran.

Bahauddin (2022) and Punter (1991) are of the opinions that support the process of transformation from Dalem Kepatihan space to a place for Pura Mangkunegaran Palace because of the physical arrangements or settings, activities, and the process of interpreting it as a palace for Mangkunegaran Kings. As a result, the name is not '*karaton*' (grand palace), but '*pura*' (palace). The physical arrangement, activity, and process of giving meaning are in accordance with the level of its authority as a duchy praja, under the rule of Surakarta Sunanate's Grand Palace. This transformation creates a sense of place as a result of a combination of movement, touch, visual perception, and thoughts (Tuan, 2001). Transformation through the process of individual and group occupants, such as the royal family members, relatives, and courtiers who have territory according to their responsibilities.

In running his region, Raden Mas Said (KGPAA Mangkonagoro I) has applied Tri Dharma principles: *Rumangsa Melu Handarbeni* (sense of belonging), *Wajib Melu Hangopeni* (sense of responsibility), and *Mulat Sariro Hangrasa Wani* (contemplation before action). Tri Dharma reflects the social and political ties between the king and his people since the early

¹ Interview with Wishnu Prahutomo Sudarmadji (38 yo), a Mangkunegaran relative, July 30th 2022. The official spelling of the royal title is 'KGPAA Mangkoenagoro', and the kingdom is 'Mangkunegaran'.

² Interview with a historian, Susanto (63 yo), Surakarta, January 8, 2022.

struggle, and these ties underlay a more moderate, broad-minded, impartial, and democratic leadership style adopted by Mangkunegaran kings. The leadership style has contributed on the choice of style of interior elements and architecture which has manifested through a combination of Baroque architectural styles and Javanese spatial concepts in Pura Mangkunegaran Palace buildings. The interior and architecture style has contributed to the thoughts and attitudes of the Mangkunegaran princesses, that they are women with Shrikandhi characters who are intelligent, assertive, modern, open-minded, dynamic, and adaptive to the times.³ Like as Winston Churchill argued, "We shape our dwellings, and our dwellings shape us," reflecting the relationship between the physical environment's architecture and our behavior as people and as a society (Kostourou, 2014). The existence of a sense of place for princesses in the Mangkunegaran Palace is an implementation of The Tri Dharma principles: leadership style, site or location, and a combination of architectural concepts and styles. This is a manifestation of Javanese values and aesthetics in its architectural character, so that it creates a spirit and personality.

Dalem Kepatihan which had become the administrative center for Praja Kadipaten Mangkunegaran, and the palace of KGPA Mangkoenagoro I has been transformed into Pura Mangkunegaran Palace, developed during the reign of KGPA Mangkoenagoro II (1795-1835). KGPA Mangkoenagoro IV (1853-1881) has built supporting buildings around the main building reflecting the organizational structure of Praja Mangkunegaran governance. In this era, *Dalem Ageng* has been connected with Pringgitan, Bale Warni, and Bale Peni. During the reign of KGPA Mangkoenagoro V (1881-1896), Taman Ujung Puri garden has been built, and the construction of *Dalem Keputren* Pracimosono has begun.² KGPA Mangkoenagoro VII (1916-1944) has redesigned Kumudawati (the ceiling of *Pendapa Ageng*), *Dalem* Prangwedanan, *Dalem Keputren* Pracimosono, and Pracimoyoso Hall. Each reign of the King has contributed to forming architectural character with the physical construction of the Mangkunegaran Palace. This contribution gives birth to the experiences of the residents and users according to the concepts, physical and psychological perceptions of places, that develop over time.

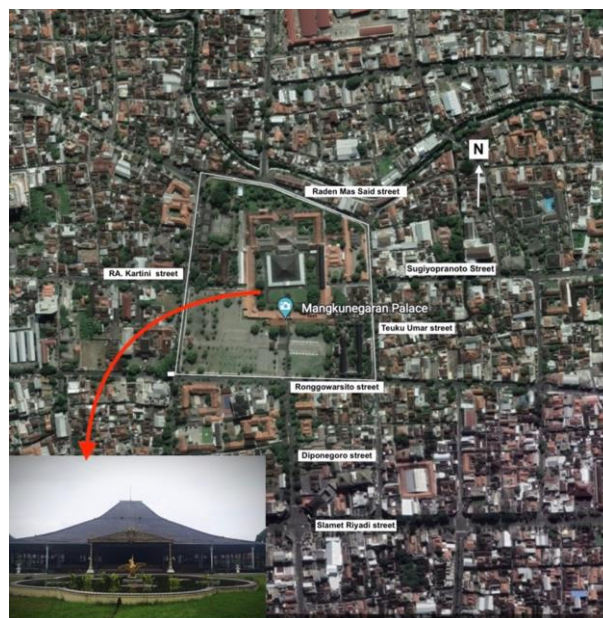


Fig. 3: Pura Mangkunegaran in the city of Surakarta and the front view of *Pendapa Ageng*
 Source: Google Earth, Image modified by Hastuti, 2022.

³ Interview with G.R.Ay. Retno Rosati Notohadiningrat Kadarisman (75 yo), Surakarta, 16-02-2021; interview with G.R.Ay. Retno Satuti Yamin (77 yo), Surakarta, 30-10-2021; interview with G.R.Ay. Retno Astrini (59 yo), Surakarta, 3-08-2022.

² Interview with Supriyanto (62 years), royal courtier at Mandrapura, Surakarta, April 15, 2022

The physical arrangement of Pura Mangkunegaran has been in line with Salatiga Agreement, in which Raden Mas Said obtained the status of Prince Miji that was equal to the other Javanese kings, although he was not allowed to sit on a *Dampar Kencana* (the throne), and he was not allowed to have Balai Witana Hall, public square, and twin banyan trees (Soedarmono et al, 2011). There are three gates to Pura Mangkunegaran. The South gate is the main access for guests and tourists, whereas the East gate and the West gate are for the relatives, courtiers, and special guests. Pura Mangkunegaran has the ideal Javanese house axis of North-South.³ This is a reflection of the Javanese belief, that the cosmos as a manifestation of God, which is interconnected with human beings.

The main building in the middle stretches from South to North with a blend of Javanese architecture and a 18th-19th-century-Empire Style. This main building is surrounded by supporting office buildings with gable roofs. At the front of the main building, there is a kuncungan (Tosan Hall or *topengan*) or the guest drop-off area. On the outer right side of Bale Warni and the outer-left side of Bale Peni, there is the *seketheng* partition wall with a gate to enter the core and private area of Pura Mangkunegaran. The physical arrangement of Pura Mangkunegaran has followed certain patterns based on its nature as the administration center for Praja Mangkunegaran, which has a more modern, more advanced, broad-minded, democratic, and independent character as a self-governing region (Soedarmono et al, 2011; Wasino, 2015, 2014); moreover, the patterns reflect the implementation of Salatiga Agreement, Tri Dharma political pledge, Kejawen belief, and the acknowledgment of pluralism since the reign of KGPAA Mangkoenagoro VI. Adaptive leadership style contributes to the embodiment of architectural and interior design that forms the identity of Pura Mangkunegaran place

Pracimosono's Sense of Space: A Controlled and Adaptive Feminine Space

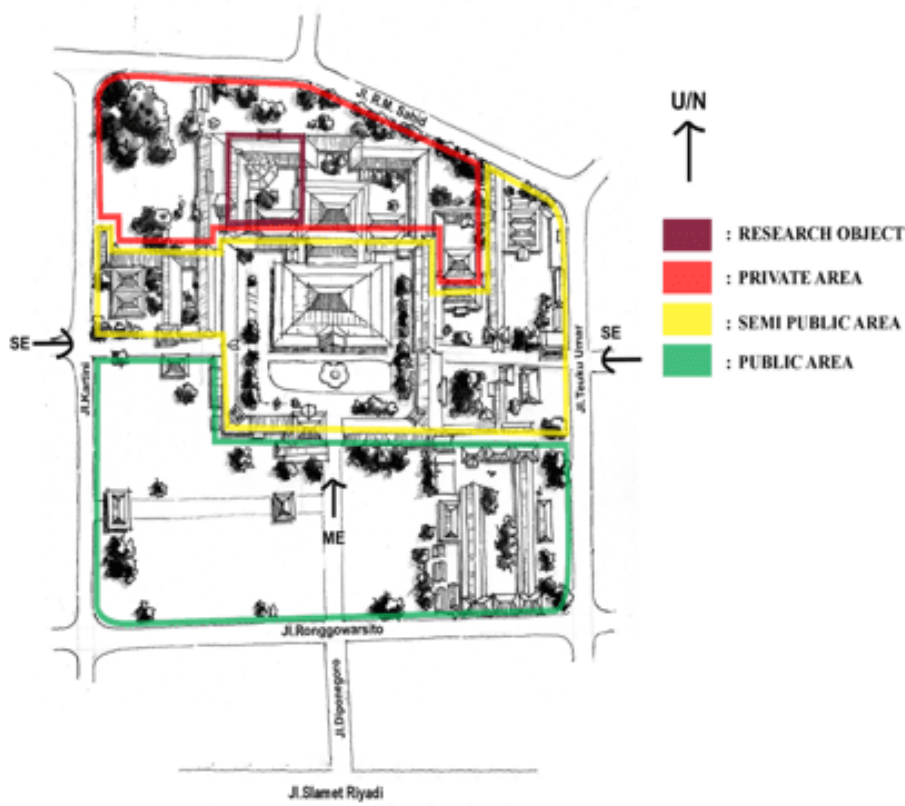


Fig. 4: The research object includes the core and private area on the west side (right) – behind *Dalem Ageng*. Source: Hastuti, 2021

³ Interview with MNg. Purwanto SH., S.ST. Par. (46 yo), the royal courtier in charge of tourism at Pura Mangkunegaran, February 2, 2021

Pura Mangkunegaran consists of three zones. First, public zone (green area) is an open courtyard called *Pamedan*. Second, semi-public zone (yellow area) is the area surrounding *Pendhapa Ageng* and the offices around it. Third, private zone (red area) is located behind the main *pringgitan* building, and the research object is marked in maroon color. The private area is divided into the inside and the outside zones of the main building; or the East and West sides. This area can be accessed through the terraced doors on the *seketheng* from the West side of the back of the Pendhapa Ageng courtyard. *Seketheng* is a metaphorical form of selective access and means of producing space to guests for the communal residence in the core area. The production of space that creates identity for the princesses, between mental space and real space, creates a gap between mental space on the one hand and physical and social space on the other (Lefebvre, 1991b), and it also fulfills the safety needs for comfort and safety for the princesses (Maslow, 1954). The elevated floor also serves as the fulfillment of the need for admiration or esteem (Maslow, 1954), and it is further reflected in the obligation to observe the rules and etiquette in the princesses' space (territory).

Table 1: Javanese architectural space in the places within *Dalem Keputren Pracimosono*.
Source: Hastuti, 2022

| Javanese Space (Place Concept) | <i>Dalem Keputren Pracimosono</i> Place Concept |
|---|--|
| Journey Space (<i>empan-papan</i> , movable) | Space as place (static - immovable) due to the role of the residents. |
| Materialized space (merged/to come in-to internalize in) | Spiritual Intelligence space (merging subject-object; residents-residence) |
| Space without partitions between outer & inner (physical setting) | Space without partitions and with partitions |
| Generative space: the part of the residence becomes a new home in another location. | Not a generative space, space that becomes a place (static) but a place can bring benefits to the princesses, so they can adapt to changes in time |

The princesses' territory shapes their identity, sense of belonging, and how they are placed. The princesses and the guests are the users of the territory. They respond with various movements, in accordance with Javanese manners, in their activities, through touches which then produce visual perceptions and thoughts that shape the feminine character of the space. This is in line with Tuan's opinion that every movement of one's five senses requires time to feel the spatial state of a situation, which is related to travel between times: the past, present, and future. The information obtained from the interviews reveals that KGPAA Mangkoenagoro V built DKP.⁴ Then KGPAA Mangkoenagoro VII gave orders to the Dutch architect, Herman Thomas Karsten, to redesign it. Pracimoyoso Hall was built since 1918, and at this year, KGPAA Mangkoenagoro VII proposed to the daughter of Sultan Hamengkubuwana VII. The building was completed in 1920 (Sunarmi, 2005: 52).

Karsten designed *Dalem Keputren Pracimosono* and created the gable-roofed building dominated by the colonial or Indisch style, in the L-shaped form with the longitude pointing to the North and the latitude crossing to the East. The North side building consists of two bathrooms, a dressing room, and two bedrooms. These rooms are dominated by octagonal room interiors, nuance of curved lines, cream color, a composition of accents with light yellow, pink, and lilac. The rooms in DKP look feminine, giving the impression of being tender, elegant, and aristocratic. The spaces in DKP are not only perceived space, lived space, but also as conceived space in accordance with Lefebvre's Triad Space Concept.

Architecture of Pracimoyoso Hall is an adaptation of Javanese architecture with a main construction in the form of a wooden octagonal shape without walls. This physical form corresponds to the Javanese architectural concept of space in *Pendapa* by likening the main pillars to a tree and the distance between pillars without walls as a door to the next journey of life. Life is '*laku*' because 'life is just stopping to drink, so the Javanese must understand his

⁴ Interview with Supriyanto (62 years), royal courtier at Mandrapura, Surakarta, April 15, 2022

life's journey to find perfection by maintaining harmony between fellow human beings, the natural environment, and God (Prijetomo, 2009). In 1918, KGPAA Mangkoenagoro VII built the hall as the reception area to receive his wife's family members when visiting Pura Mangkunegaran (Pringgodigdo, 1987; Soemarsono, Yuliasuti., 2021). However, the then Minister of Tourism, Joop Ave, has added a glass wall to the front side of Pracimoyoso Hall with a wide-opening door in 1991, so the hall has become a semi-open space.

During the reigns of KGPAA Mangkoenagoro VII-VIII, Pracimoyoso Hall had been used to hold internal family events and royal reception rooms with adjustable layout. In 1968, KGPAA Mangkoenagoro VIII decreed that Dalem Keputren Pracimosono was turned into a tourism object (until now); furthermore, Pracimoyoso Hall has become the royal dinner venue since 1987 during the reign of KGPAA Mangkoenagoro IX (Sunarmi, 2018). These situation and condition make the princesses aware that they must be open-minded and adaptable to developments and changes over time in order to stay in harmony and be able to preserve their ancestral heritage.⁵ Each princess during the reigns of Mangkunegaran Kings had emotional needs and physical realities that constructed different experiences. This fact shaped the princesses' perception of reality in accordance with the political situation and power of Praja Mangkunegaran. The physical changes in Pracimoyoso Hall with glass walls and the thoughts and attitudes of the daughters are in accordance with Javanese ethics, which state that everyone must have an inner attitude, act intelligently, and be intelligent in placing oneself so that one has the right understanding (Suseno, 1996). The concept of Javanese space does not separate physically or mentally; the container and contents are one (Adiyanto, 2009).

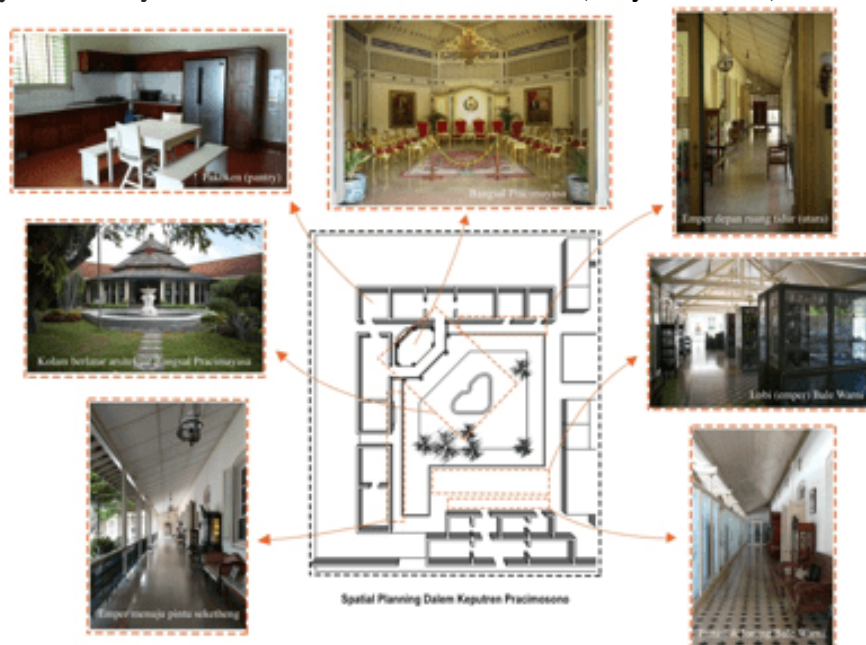


Fig. 5: The atmosphere of *Dalem Keputren Pracimosono*

Source: Hastuti, 2022

The daily layout of the upper floor of Pracimoyoso Hall is in a U-shape pattern. It has six gold-carved armchairs with red upholstery and headrests at head height, and they are placed in front of a divider with Praja Mangkunegaran's logo. For the guests, there are two opposite rows of eleven wooden armchairs carved in gold color with backrests at shoulder height and small tables located on either side. On the lowest floor, there is a console table on the left side of the entrance from the north-south corridor; the table is flanked by two chairs and a mirror on the upper wall as well as a framed photo of KGPAA Mangkoenagoro IX and the queen consort

⁵ Interview with G.R.Ay. Retno Rosati Notohadiningrat Kadarisman (75 yo), Surakarta, 16-02-2021; interview with G.R.Ay. Retno Satuti Yamin (77 yo), Surakarta, 30-10-2021; interview with G.R.Ay. Retno Astrini (59 yo), Surakarta, 3-08-2022.

(currently the photo of KGPAA Mangkoenagoro X is placed there instead). The same set-up is also applied on the front right side of the entrance to the dressing room with only a large mirror on the wall. The furniture is dominated by the Louis XV style. On the right side of the entrance from the hall, there is a circular dining table with a diameter of >90cm with four chairs. In front of the dressing room, there is also a rectangular dining table with curved corners equipped with six chairs. This table is used by the princesses and family to dine. Only certain guests who are close and have a good relation with the princesses are allowed to join them at this table. The round table, dining table, and chairs are in the Hepplewhite style. The composition layout, the bold lines of the elements forming the space, the dominant curved decorative motifs, the blend of soft colors and the repetition of strong green accents create an etiquette pattern that directs the movement and control of the princesses' characters, attitude, and behavior towards the courtiers and the guests. Spatial structure and practice or conceived space of the princesses with the guests, presenting their daily living space is a perceived space, that is valuable, and Javanese ethical standards, by applying the principles of harmony and respect in community in DKP. Pracimoyoso Hall has witnessed the reality of the communal life dynamics of the princesses, and it has become the manifestation of their authority and responsibility towards the management of Pura Mangkunegaran.

Table 2: Sense of Space DKP in the KGPAA Mangkoenagoro VII-IX
Source; Hastuti, 2023

| Western Space Concepts | Elements Sense of Space by Tuan | Physical Setting Expressions and impressions | Javanese Space Concepts | Space Javanese Concepts of DKP |
|---|---------------------------------|---|-------------------------|---|
| Physical dimensions: namely as a unit of <ul style="list-style-type: none"> length, width, and height or depth, so that space has measurable and definable characteristics | Movement | Zoning based on: <ol style="list-style-type: none"> The level of intimacy of the relationship with the princess Activities lay-out furniture, style | Territory | Women territory |
| | Touch | Beautiful, graceful, and luxurious nuances | | Feminine territory |
| | Visual Perception | A fusion of Javanese and Western aristocracy | | The concept of symmetry (a part of harmony senior-junior) territory |
| | Conception/P hilosophy | Modern, open mind, progressive, adaptive | | Javanese territorial ethics |

Pracimosono's Sense of Place: Intimacy and Spiritual Experiences of the Princesses

To understand the locations and characters of the sense of place of *Dalem Keputren Pracimosono*, it is necessary to identify the spatial organization, the status of the residents, and the spatial practices within Pura Mangkunegaran Palace.⁶ As a part of the core private area of Pura Mangkunegaran, *Dalem Keputren Pracimosono* is located on the back-right side of *Dalem Ageng* (the inner house), but *Dalem Purwosono* is located on the back-left side of *Dalem Ageng*, which is in the same area as Bale Peni (the home of KGPAA Mangkoenagoro). Purwosono (a home in the east) houses the children of KGPAA Mangkoenagoro up to their pre-teenage years. Pracimosono means a place in the West, and Pracimoyoso means *omah gedhong* or a royal

⁶ Both the design drawings of Thomas Karsten's 1939 in Reksa Pustaka archives and an article by anthropologist, Madelon Djajadiningrat asserted that the west side of *Dalem* is called Pracimosono.

home in the West. Pracimosono (or Pracimoyoso) is located in the same area as Bale Warni, the queen consort's residence. Purwosono and Pracimosono are a form of place in the concept of space in Javanese architecture, which is related to the subject of its inhabitants, as well as space which means territory and as a symbol of spatial hierarchy, between the young and the adults. Naming places with an East-West orientation refers to the metaphor of solar cycle which is similar to the marker of activity, orientation, and spatial organization of the Dayak tribe's longhouse (Zain et al., 2021).

The physical setting of Purwosono and Pracimosono that helps define and establish the context has a considerable impact on the development of self-identity for the princesses and the queen consort. The orientation for the two *Dalem* (homes) symbolizes the level of awareness, so that the residents can place themselves as part of the existence of other people and of the universe, the cosmos or universe is the manifestation of God. Every Javanese individual is required to have the right attitude, the right action, and the right place (*empan papan*) so that it results in the right interpretation (Suseno, 1996)



Fig. 6: The location of *Dalem Keputren* Pracimosono within the spatial organization of Pura Mangkunegaran.

(Source: Hastuti, 2022)

The Place of Intimacy and Spiritual Experience in KGPAA Mangkoenagoro VII's era

In the era of KGPAA Mangkoenagoro VII, Dalem Purwosono became the residence of BRAY Partini, BRAj Partinah, BRAj Partimah,⁷ and other daughters of the concubines who occupy *Dalem Wingking* Prangwedanan (Singgih, 1986). The crown princess, G.R.Aj. Siti Noeroel Kamaril Ngasarati Kusumawardhani, occupied *Dalem Keputren* Pracimosono with the queen consort until her wedding. The princesses and the consort have had the role as the organizers of special traditional ceremonies for the family at Pracimoyoso Hall and Bale Warni Patio, and they have also been in charge of formal traditional ceremonies at *Pendapa Ageng*, *Pringgitan*, and *Dalem Ageng*.

⁷ BRAj. stands for *Bandoro Raden Ajeng* given to the daughters of KGPAA Mangkoenagoro VII from his concubines; after their marriage, their title becomes BRAY or *Bandoro Raden Ayu*.

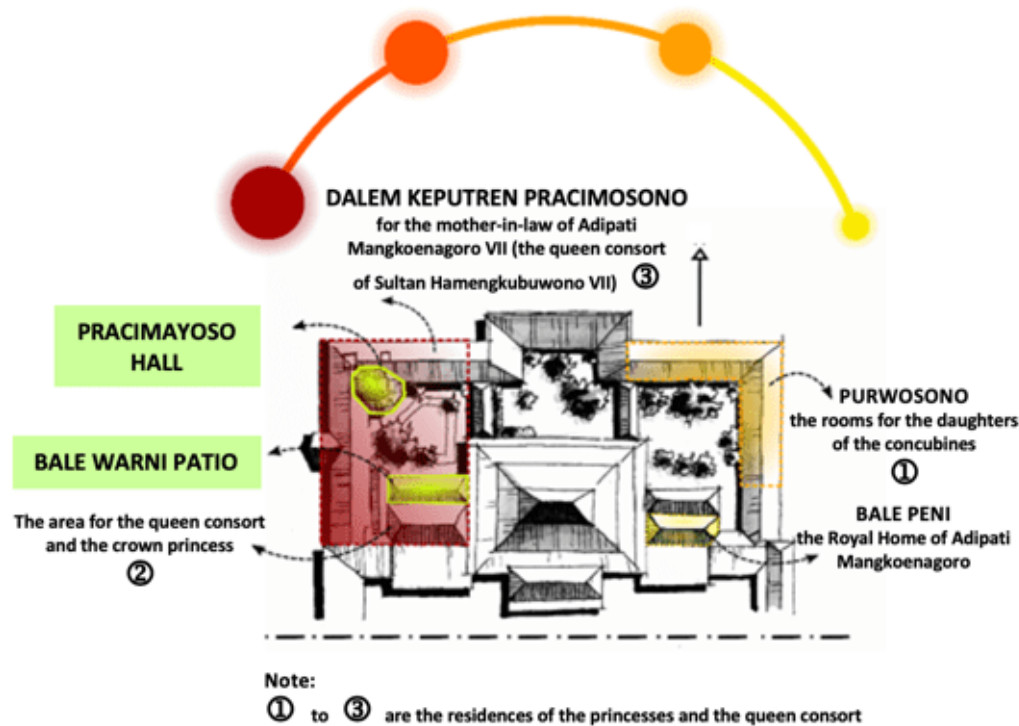


Fig. 7: The zonation of the residence as well as the intimate and spiritual place for the princesses in KGPAA Mangkoenagoro VII's era
Source: Hastuti, 2022

Dalem Keputren Pracimosono is also a place for the princesses to hone themselves to become strong individuals with maturity and spiritual intelligence. *Pupuh Sinom* (*Serat Wedhatama*) taught this by saying that the duty of the royal descendants as *Kshatriya pinandhita* (21st verse) is very hard (26th verse) (al Marie, n.d.). The practices of '*laku*' include spending some time in seclusion, meditating, and staying awake until dawn or *melekan* (16th verse). The princesses are used to sleeping after midnight and to having dinner after 22:00 so that they can stay awake until after midnight. The princesses are trained to undergo *weton* fasting (fasting on their Javanese calendar birthday) by *ngrowot* fasting (eating only tuber crops) or *mutih* (eating only rice and water) for three days (a day before the birthday, on the birthday, and a day after), fasting on Monday and Thursday, and reducing their sleep time (Soemarsono and Yuliastuti, 2021).

The word '*laku*' (journey) is stated in the saying, *ilmu iku kalalone kanthi laku* (a knowledge can be mastered by practicing it), stated in the 33rd verse of *Pupuh Pucung* (*Serat Wedhatama* by KGPAA Mangkoenagoro IV) (al Marie, n. '*Laku*' is the process of obtaining the knowledge of self-worth that can hone the princesses' '*rasa*' (sense) so that they can understand themselves and are able to carry out their responsibilities as Mangkunegaran princesses. The process of doing '*laku*' by the princesses is an effort to unify and create a harmony between the inner and outer according to the Javanese concept of space, in order to gain experience, and the aspect of '*rasa*' (sense) is present as a manifestation of the true nature that involves all the senses of the princesses so that they are able to feel the space and the form of their spiritual intelligence. The 48th verse of *Pupuh Gambuh* (*Serat Wedhatama*) teaches how to worship and obey Allah SWT by *sembah catur* (four levels of submission) which includes *raga* (physical), *cipta* (mind), *jiwa* (spirit), and *rasa* (sense). People can achieve these levels with their ability to do '*laku*' apprehensively and train the 'sense' in order to reach the highest level of sensitivity to the surroundings. The results of '*laku*' and performing '*sembah catur*' is '*rasa*' (sense), and the ultimate '*rasa*' is the state of reaching one's own mind, achieving harmony between oneself, the surrounding, and the universe, and meeting God, the Creator.

DKP is the means for GRAj. Siti Noeroel K.N.K. to achieve spiritual intelligence through her experience in doing 'laku' or in letting DKP becomes a place in her life's journey, so that she is able to unite herself and the place. Figure 7 shows the trajectory of the sun from sunrise to sunset symbolizing the roles and positions of the daughters of the queen consort and concubines.

The Place of Intimacy and Spiritual Experience in KGPAA Mangkoenagoro VIII's era

In the era of KGPAA Mangkoenagoro VIII, when GRAj. Siti Noeroel K.N.K. was still single, she and her mother lived in Bale Warni. The daughters of Mangkoenagoro VIII, GRAj. Retno Satoeti and GRAj. Retno Rosati, occupied *Dalem Purwosono* until they became teenagers. They sometimes accompanied the queen consort, GKP Soenitoeti, in *Dalem Keputren Pracimosono*.⁸ When they were in junior high school, they and their cousins resided in *Dalem Ageng*. When they were in high school, they both occupied the consort's room on the left (East) side. In 1951, after her marriage, GRAj. Noeroel and her husband lived in Bandung, and GKR Timoer also lived with them. GKP Soenitoeti resided in Bale Warni until she died. GRAj. Retno Satuti Yamin occupied *Dalem Keputren Pracimosono*, and after getting married both G.R.Aj. Retno Satuti Yamin and GRAj. Retno Rosati left *Dalem Keputren Pracimosono* to live with their husbands.⁹

The movement and placement of the Mangkoenagoro VII and VIII daughters reflect that the social structure in DKP implements the principles of harmony and respect in Javanese ethics. Empress GKR Timoer and daughter of Mangkoenagoro VII, G.R.Aj. Siti Noeroel K.N.K., occupies the honorable place of Bale Warni, even though the throne has changed to Mangkoenagoro VIII. GKR Timoer is positioned as the Queen Mother, and Consort Mangkoenagoro VIII, GKP Soenitoeti, is positioned as the young, willing to occupy the proper DKP for her daughters. Mangkoenagoro VIII's daughters were willing to occupy rooms at *Dalem Ageng*. Thus, until G.R.Aj. Siti Noeroel K.N.K. is married, her life cycle becomes a companion for her husband, who must follow her on duty. This moment is not only a life cycle but also a shift in residence for GKP Soenitoeti, who has the right to live in Bale Warni according to the position of women in the highest social structure at the Mangkunegaran Palace. This fact is in accordance with Tuan's opinion (2001) that a sense of place is formed by a spirit of respect and politeness between the Queen Mother, the empress, and the daughters because of the social structure and spatial location (physical setting and natural endowment). Their placement in Bale Warni, DKP, and rooms in *Dalem Ageng* is an implementation of the values of harmony. This is to achieve '*memayu hayuning bawana*' or beautify a beautiful world the embodiment of Javanese aesthetics. The shift in place is in accordance with the Javanese concept of architectural space that '*rong*' is the door to the next place for the 'practical' journey towards a more mature spiritual stage according to roles, positions, and responsibilities.

Spatial location in DKP is a spatial hierarchy that matches the social structure according to each role, position, and responsibility. The identity of the place is formed because of the identity of the occupants, and vice versa. Features and physical settings provide the identities of the princesses and consorts of KGPAA Mangkoenagoro VII and VIII and a sense of belonging toward how they are placed. Fig. 8 shows the trajectory of sunrise to sunset as a symbol of status, role, position, and the process towards spiritual maturity for the daughters of the consorts of KGPAA VII and VIII. GRAj. Retno Satuti Yamin underlined that a princess must live in *Dalem Keputren* so that the queen consort can educate her 'daughters' and directly shape them into Mangkunegaran princesses who are independent, principled, beautiful,

⁸ Interview with G.R.Ay. Retno Satuti Yamin (77 yo), Surakarta, 30-10-2021; Interview with G.R.Ay. Retno Rosati Notohadiningrat Kadarisman (75 yo), Surakarta, February 16, 2021.

⁹ Interview with G.R.Ay. Retno Satuti Yamin (77 yo), Surakarta, 30-10-2021; Interview with G.R.Ay. Retno Rosati Notohadiningrat Kadarisman (75 yo), Surakarta, February 16, 2021.

flexible, and adaptable to changes in time.¹⁰ The principles taught by the Consort of KGPAA Mangkoenagoro VIII to the princesses are manifestations of the true nature in life.

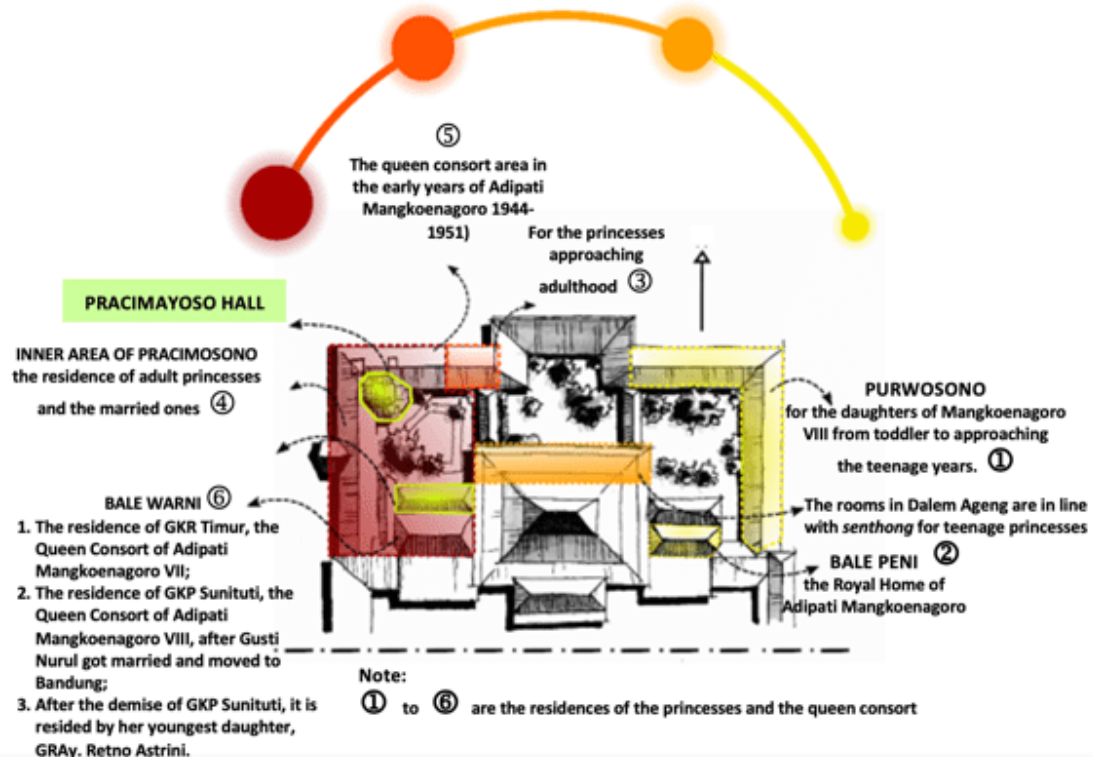


Fig. 8: The zonation of the residence as well as the intimate and spiritual place for the princesses in KGPAA Mangkoenagoro VIII's era.

Source: Hastuti, 2022

In addition, the princesses had to do certain routine activities as a form of respect for their parents and elders. For example, before going to bed, the princesses living in *Dalem Purwosono* had to appear before their father at *Bale Peni* to '*sungkem*' and say goodnight, to their mother at *Dalem Keputren Pracimosono*, and to their grandmother, GKR Timoer, at *Bale Warni*. '*Sungkem*' is the attitude of the young, giving a sign of devotion and respect to parents and elders. Similarly, the princesses also had to bid goodbye to them before they went to school; furthermore, they also had to appear (*marak*) before their father and mother after both parents finished their lunch at *Bale Peni* and after they took a nap. The princesses also had to conduct "*marak ndados*" or to appear before their mother in the dressing room of *Dalem Keputren Pracimosono* after taking their afternoon bath. They conducted "*marak ndados*" by sitting cross-legged observing their mother (the consort) when she performed *ngadi saliro* (putting on her make-up and wearing her hair bun) and *ngadi busono* (dressing up in a kebaya with Javanese batik cloth). While doing those activities, the consort gave some advice on how to become Mangkunegaran princesses.¹¹ GKP Soenitoeti honed the spiritual intelligence of the princesses by asking them to meditate in *Pracimoyoso Hall* and in its front garden at night, to practice Javanese classical dance, and to be involved in royal banquets with statesmen, such as

¹⁰ Interview with G.R.Ay. Retno Satuti Yamin (77 yo), Surakarta, October 30, 2021.

¹¹ Interview with G.R.Ay. Retno Rosati Notohadiningrat Kadarisman (75 yo), Surakarta, February 16, 2021; Interview with G.R.Ay. Retno Satuti Yamin (77 yo), Surakarta, 30-10-2021; Interview with K.R.M.H Jatmiko Hamijoyo Santoso (69 years), dancer, nephew of KGPAA Mangkoenagoro VIII, Surakarta, October 30 2021; Interview with R.Ay. Murni Sinaulan (75 years), author of a book titled *Lembar Kenangan Gusti Nurul* (Memories of *Gusti Nurul*), the granddaughter *inyo* of KGPAA Mangkoenagoro VIII), Depok, November 16, 2021.

President Sukarno of the Republic of Indonesia.¹² The spatial practices of the princesses, their mothers, and their grandmothers reflect the implementation of mental attitudes, actions, knowing one's position (*empan papan*), and the right comprehension related to social structure, so that the Javanese principles of harmony and respect, values, ethics, and aesthetics are reflected in their attitudes and actions; thus, they create the spirit and personality of DKP's sense of place as dynamic, feminine, and homely.

GRAy. Retno Astrini's explanation about her 'sense' towards Bale Warni was more dominant because of her emotional attachment and experience of being in her mother's care until her demise. The fact that she was closer to her big brothers affected her upbringing patterns and shaped her 'sense' of comfort towards places with masculine characters and nuances of dark colors. She believes that *Dalem Keputren* Pracimosono has a feminine character with soft nuances of pink to purple, and it was a suitable place for her older sisters because they were educated by their mother to be the true princesses of Praja Mangkunegaran since their childhood. The princesses have experiences of familial intimacy with their families and different processes of acquiring spiritual intelligence due to the differences in their educational process within different socio-political situations and conditions. Because Praja Mangkunegaran had already become part of the Republic of Indonesia when GRAY. Retno Astrini was born in 1964, she experienced a tougher discipline in her upbringing from GKP Soenitoeti and KGPA Mangkoenagoro VIII. They wanted to prepare her mentally and spiritually to be a Mangkunegaran princess who was beautiful, independent, and principled. Pracimoyoso Hall reminded her of the time when she had to practice '*laku*' to hone herself under her mother's supervision, by staying awake and meditating on a mat where she could feel the night air directly because the hall had no glass walls back then.¹³ Pracimayasa Hall is unified with the spatial practices of the princesses to achieve their spiritual intelligence. The activities of the princesses during their upbringing, which were full of Javanese ethics and the spiritual honing from the queen consort in *Dalem Keputren*, had made them acquired their self-awareness of being Javanese princesses with their inner and outer beauty.

The Place of Intimacy and Spiritual Experience in KGPA Mangkoenagoro IX's era

During the reign of KGPA Mangkoenagoro IX (1988-2021), G.R.Ay. Retno Satoeti and G.R.Ay. Retno Rosati and their respected family occasionally lived in *Dalem Keputren* Pracimosono because they have lived in Jakarta since their marriage. GRAY. Restno Astrini and her family still occupied Bale Warni whenever they were in Solo because she had followed her husband to live in Johor since their marriage. KGPA Mangkoenagoro IX as their older brother gave them the permission to reside in Bale Warni because his consort lived in Bale Peni, while his children lived in *Dalem Purwosono*. They occasionally spent the night there during family events and traditional ceremonies which were held at *Dalem Keputren* Pracimosono and *Pendapa Ageng*. Although the dining rooms, bathrooms, dressing rooms, and bedrooms were private, they became communal places during traditional events, e.g. weddings. DKP becomes the temporary shelter for the princesses according to the concept of *rong*, as a place to stop over, not to stay permanently in Javanese space. Thus, the princesses have to move to places with new roles as wives and follow their husbands, in accordance with the concept of *rong-rongongan* which has the character of a door, and DKP is just passed by and becomes part of their life cycle. Fig. 9 shows the trajectory of the sun from sunrise to sunset as a symbol of the role and position of the daughters of KGPA Mangkoenagoro IX as the juniors and the daughters of KGPA Mangkoenagoro VIII as the elders because they have a high level of spirituality.

¹² Interview with G.R.Ay. Retno Rosati Notohadiningrat Kadarisman (75 yo), Surakarta, February 16, 2021; Interview with G.R.Ay. Retno Satuti Yamin (77 yo), Surakarta, 30-10-2021; Interview with G.R.Ay. Retno Astrini (59 yo), Surakarta, August 3, 2022.

¹³ Interview with G.R.Ay. Retno Astrini at Bale Warni, August 3, 2022

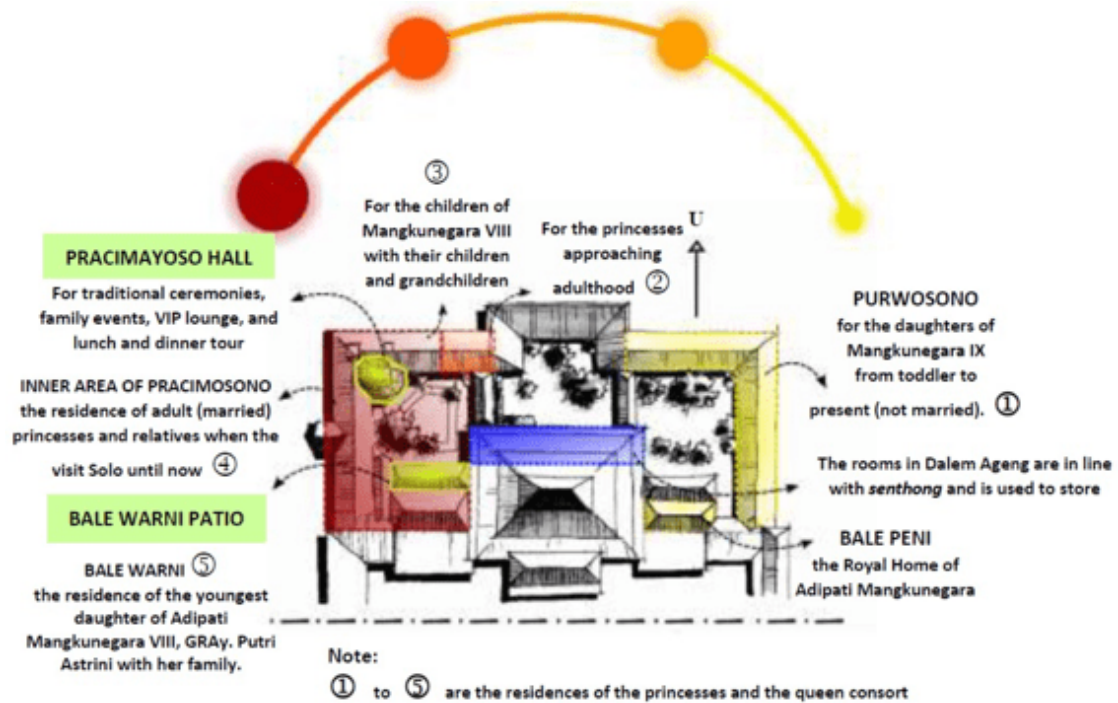


Fig. 9: The zones of the residence as well as the intimate and spiritual place for the princesses in KGPAA Mangkoenagoro IX's era.

Source: Hastuti, 2022



Fig. 10: The interior of Pracimoyoso Hall has the concept of Javanese spatial architecture.

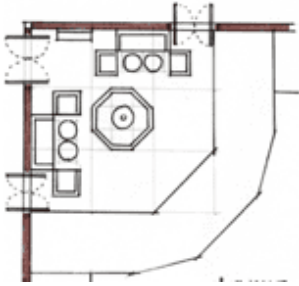




Source: Author

DKP has also been used to hold various traditional events and internal family events. During the KGPAA Mangkoenagoro VII era, it has been used to hold traditional events such as *tedhak siti or siten* (introducing a seven-month-old baby to the ground), *tetasan* (circumcision) for an eight-year-old baby girl (Soemarsono, Yuliastuti., 2021), weddings,¹⁴ and *sungkeman* (conducted by the candidate(s) who ask for blessings from the elders to ascend the throne and become the next KGPAA Mangkoenagoro. This series of traditional ceremonies had been repeatedly held there until the reign of the present KGPAA Mangkoenagoro X. Table

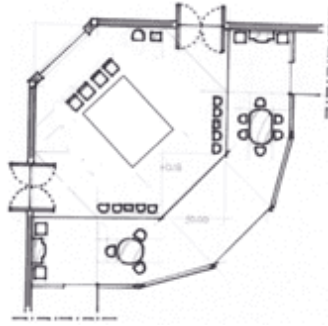
¹⁴ Photographs of BRAj. Partinah's wedding in Pracimoyoso Hall, Reksa Pustaka Library archives at Pura Mangkunegaran

1 shows cultural events held in Pracimoyoso Hall during the reigns of KGPA Mangkoenagoro VII-IX.

Table 3: Activities in Pracimoyoso Hall in the reigns of KGPA Mangkoenagoro VII-IX
Source: Hastuti, 2022

| Activity & Event | Layout & Behavior | Documentation |
|--|---|--|
| The wedding of KGPA Mangkoenagoro VII in 1920. |  |  |
| The wedding of Gusti Partinah in 1938. | <p>The terraced floor becomes the access limit and guides the behavior and attitudes of the users (courtiers and guests) in regard to where they can stand, sit (on the floor), and wear traditional Javanese clothing.</p> |  |
| The birthday celebration of KGPA Mangkoenagoro VIII. |  |  |

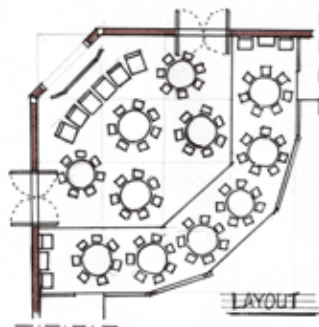
Following the demise of KGPA A Mangkoenagoro VIII, the *sungkeman* (asking for blessing) event prior to the coronation of KGPA A Mangkoenagoro IX.



In the reign of KGPA A Mangkoenagoro IX, KPI team discussed the award ceremony for Indonesian figures including the late KGPA A Mangkoenagoro VII.



Pracimayoso Hall as the venue for dinner tour.



Findings of the discussions of events during the reigns of KGPA A Mangkoenagoro VII-IX show that the sense of place interiority of DKP was formed by the communal life practices conducted by the princesses and the consort. This is because the princesses have the highest status, roles, and positions within the social system, physical arrangement, location, and the place hierarchy in Pura Mangkunegaran. The concept of Javanese space in DKP is merged with the spiritual and mental maturity of the princesses and the queen consort; thus, it results in physical beauty, refined attitude, and polite behavior (*Serat Warayagya* by KGPA A Mangkoenagoro IV, 10th *pupuh*) which have been demonstrated by the princesses and consort. Refined characters, speech, attitude, and behavior are of the highest level of Javanese aesthetics, which shapes the value of Javanese Mangkunegaran women as the subjects who reside in *Dalem Keputren Pracimosono*. The princesses demonstrate their identity as the Srikandhi (female warrior princess) of Mangkunegaran. The interiority of *Dalem Keputren Pracimosono* is formed by the

movement of activities because of the status, role, position, and spiritual intelligence of its inhabitants which is likened to the peak of the soul's achievement in the nirvana realm.

Table 4: Sense of Place DKP in the KGPAA Mangkoenagoro VII-IX
Source; Hastuti, 2023

| Sense of Place Elements according Tuan | A Sense of Place for princesses according to Tuan | DKP's Javanese Place Concepts |
|--|---|---|
| Social Structure | The residents are senior princesses women | The place of wise female eldest (as the pinnacle of the world's life cycle) |
| Spatial Location Physical setting & Nature Endowment | Occupying a respectable residential hierarchy | Spatial power and control over attitudes and behavior |
| Value & Aesthetic | Women as hosts of traditional values | a place of spiritual journey until can receiving, patient, sincere, respectful and reconciliatory |
| Emotion or Spirit | Javanese female elegance | Community place for Shrikandhi women princesses |
| Personality | Assertive, intelligent, dynamic, modern, & adaptive | <i>Alus</i> : The pinnacle of ability to balance inner and outer beauty. |

Pracimoyoso Hall is a physical example of Javanese architectural space, and its four main pillars symbolize the tree trunks in Javanese houses. The hall is the culmination of the princesses' life journey to achieve their self-actualization within the cultural sphere of Pura Mangkunegaran. The meanings of the colonial building compound which has become their private space and service facilities are interpreted by the princesses by engaging in communal activities serving as their educational process to achieve spiritual and emotional intelligence. Traditional ceremonies and other cultural events are the manifestation of the culmination of the princesses' spiritual journey which enables them to demonstrate their qualities and values. However, the princesses living in *Dalem Keputren* Pracimosono have to combine the sensitivity of their five senses based on their '*rasa*' (sense) and thoughts, physical and psychological experiences, and perceptions of reality to interpret the context of socio-cultural events (traditional ceremonies) and daily activities.

The interpretation of the context is useful for the princesses to interpret the sense of space as their territory of power and turn it into a sense of place repetitively in a period. *Dalem Keputren* Pracimosono has become an aesthetic value system and the epicentrum of a life cycle space which is demonstrated as a cultural exhibition in the core area of Pura Mangkunegaran. *Dalem Keputren* Pracimosono serves as a value system, particularly the aesthetic value or *Wastu Citra* of the Javanese architectural space for the princesses and Pura Mangkunegaran. Based on the zoning of the residence in the core area of Pura Mangkunegaran (Figs 7-9), DKP becomes the place for the princesses to gain spiritual experience in the form of an intimate place and a space for spiritual intelligence (Fig. 10). The life journey of the princesses is a reflection of '*sangkan paraning dumadi*' which they achieve by doing '*laku*' (spiritual practices) apprehensively. Their journey's culmination point is reached when the princesses become seniors and live on the west side of the core area. The senior princesses act as advisers giving directions for the younger generation. This reflects their level of wisdom and the maturity of their spiritual intelligence in "*manunggaling kawula Gusti*" (the union between men and God) to achieve the harmony of "*hamemayu hayuning bawana*" (perfecting the already-beautiful world).

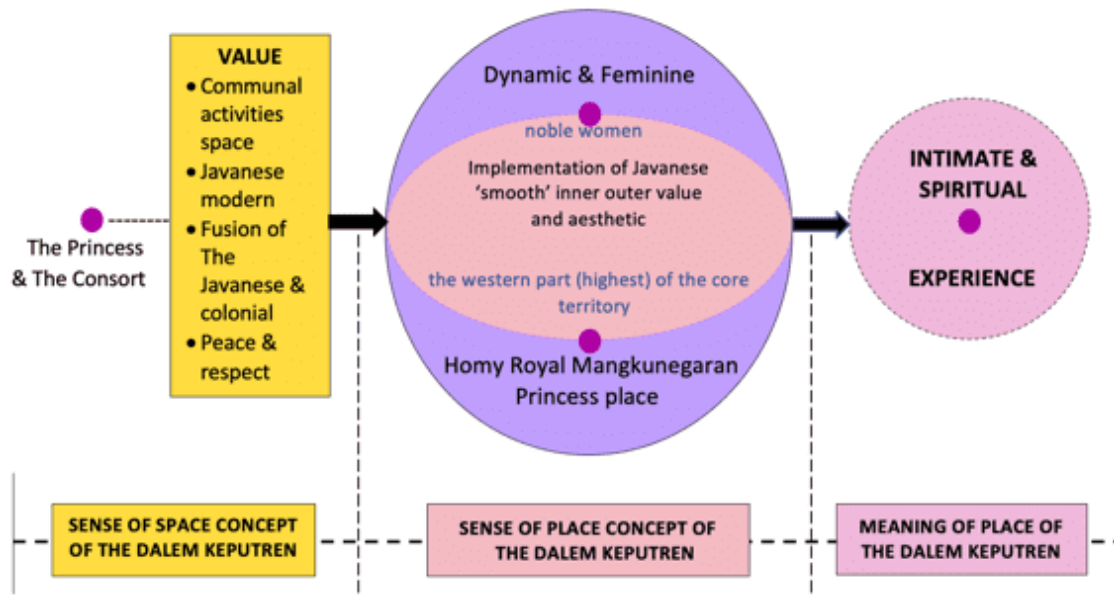


Fig. 10: The Schema of Interiority of Sense of place of *Dalem Keputren Pracimosono*.

Source: Hastuti, 2022

Conclusion

Dalem Keputren Pracimosono (DKP) is a space (a territory in Javanese architectural concept) which represents the moderate perspective of Mangkunegaran kings who have treated women impartially and who have assigned women to play important roles in the management of Pura Mangkunegaran. *Dalem Keputren Pracimosono* epitomizes the combination of Javanese and colonial spatial concepts which results in a visual combination of a *Dalem* (home) shrouded in a feminine atmosphere, which shapes the characters and manners of the princesses so that they can control their behaviour based on the proper etiquette which makes their attitude and behaviour refined, gentle, graceful, elegant, and dynamic.

The location of *Dalem Keputren* on the West side with the naming *Pracimosono* as a form of affirmation of the princesses' territory, which is interpreted as a hierarchical symbol of the peak of their life journey '*laku*'. DKP's space, from a Javanese perspective, is a territory that transforms into a place because of the role and position of the princesses through the stages of their spiritual maturity. DKP is a place for the journey of princesses to find their identity through intellectual, emotional, and spiritual intelligence so as to create a sense of place or inner experience. The principle of harmony and respect in Javanese society is implemented in the community because a Javanese is recognized for his identity because of the existence of others. Spiritual maturity is realized through various important events in their life cycle, so that the princesses are able to carry themselves as role models of Srikandhi Mangkunegaran in community life, both within the Mangkunegaran Palace and outside the palace. They become Javanese women who are beautiful inside and out. The subtle attitudes and behaviors of the princesses in the community in DKP are indicators of the maturity of their inner experience, because they can set themselves in respectable territory.

DKP as a place of intimacy in the community as well as a symbol of the place of experience and spiritual maturity. The interiority of sense of place of *Dalem Keputren Pracimosono* is formed because the physical forms western and Javanese concepts are interpreted by individual and communal activities; therefore, the characters and manners of the princesses from the previous eras to the latest era have been similar as they are continuously likened to *Kshatriya Pinandhita* or the Srikandhi of Mangkunegaran, which is a metaphor for the attainment of the soul in nirvana.

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