

# REVITALISATION IN LAWEYAN SURAKARTA, INDONESIA (FROM LEAVING VILLAGE TO BECOME WISHFUL VILLAGE)

*by* Naniek Priyomarsono

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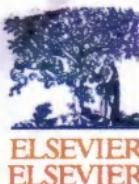
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## **REVITALISATION IN LAWNEYAN SURAKARTA, INDONESIA (FROM LEAVING VILLAGE TO BECOME WISHFUL VILLAGE)**

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### **ABSTRACT (Arial 12, bold, capital letters)**

Art Deco Style and Batik as the Indonesian cultural heritage indeed <sup>2</sup> played an important role in the historical background of Batik Village in Laweyan, Surakarta, Indonesia. Derive from the unique history, location and social life in which the development affected by the mixed-culture of Western civilization within the glorious era of Batik- until the decreasing period which was caused by the modernization, many have been encouraged to begin the revival of its uniqueness. Today, the architecture style of Batik Merchant House is still affected the life or the remaining Batik Merchant.

**Keywords:** Laweyan, Batik, Art Deco, Batik merchant house

### **INTRODUCTION (Arial 12, bold, upper case)**

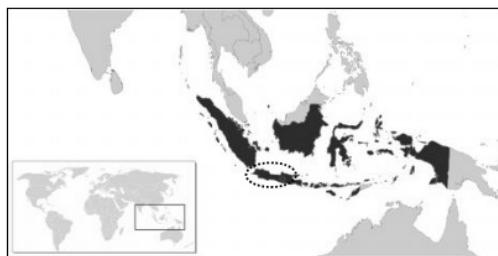
In the early beginning, people of Laweyan, Central Java, Indonesia were independent society (not as a king servant) who lived by spinning thread, whereas the plantation was around the area. Nevertheless, Laweyan seemed getting a gift, it was a river named Jenes and sooner became Kabanaran River (due to Kabanaran village was in the southern of Laweyan district). The river became cross traffic lane between seashore and hinterland which had a palace named Keraton Pajang with its famous Sultan Hadiwijaya as a king.

Under Pajang government, Laweyan was a huge harbor in which opium, spinning thread of cotton and other daily needs were sold. Besides, many foreigners of various nations, such as Chinese, Siam, Dutch, Spanish, Arabian and others came there which made people of Laweyan became very independent.

By having such society, Laweyan adapted many things concerning weaving blaco (Mori before bleaching) made of cotton, then making it as batik pattern and coloring raw material of indigo stem and fruit (adapted from Siam). Eventually, making batik became means of livelihood of Laweyan people.

This batik enterprise was growing at that time and the creativity of making batik pattern emerged in Laweyan which made it as batik supplier for palace relatives. It kept growing and the products were sold for public. At last, Laweyan people became wealth society at the period.

The glory peak of their business was in the 18th and 19th century. The wealth and the freedom of mind they had motivated them to have something different with other societies by and large. On the other hand, yet they felt as Javanese which there were couple of rules to be obeyed. At this certain thought, their existence emerged, such as there were form of huge houses with Java and Dutch (Indisch) mixed-modern style by making percentage followed after their taste (with no fix standardization).



Remark:

- [Green square] Laweyan Subdistrict
- [Blue square] Serengan Subdistrict
- [Dark Blue square] Kliwon Market Subdistrict
- [Red square] Jebres Subdistrict
- [Yellow square] Banjar Sari Subdistrict

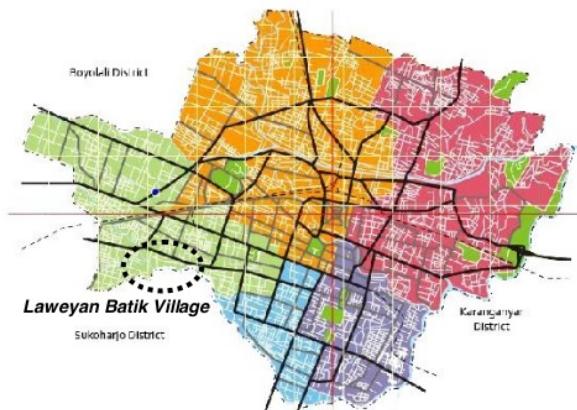


Fig. 1: Laweyan Site Map

#### The Emergence of Laweyan Architecture

Towards the end of the 18th century, Indonesian people had got more changes of culture and thought concerning established-society group either stately or economically in particular. Thus, people of Laweyan were well-known as Batik merchant society at the era. They began modifying the layout, no longer followed the whole Java layout pattern, but started to modify it based on the needs of room function. This was due to all the batik manufacture process carried out at the back side of its main building.



Fig. 1: The Situation in Laweyan Surakarta

Besides, batik merchant layout wanted to show their existence as established-societies, not only economically but also independent in the way of their thinking. It could be seen from the shape of their house. They assumed their self as "little king" in their society, due to they had many laborers who were assumed as their citizenry. Therefore, the merchant began to build their own authority which can be seen from high-massive wall (for about 6 meters) surrounded its lot, completed by a huge and sturdy archway looked like a palace gate.



Fig. 2: Some samples of merchant house layout in Laweyan



Fig. 3: Some samples of modern Laweyan merchant house at the era

The elements of construction were adapted from the construction elements used by the Dutch at that time. The element was no more like Java style but adapted from Modern Dutch style at the era (Art Deco).



**Fig. 3: Various samples of layout element**

The combination of room accessories element was between Java style (there was bench or 'amben') to meet the guest concerning batik trade, and Dutch chair to meet family guest and friend. The style of Dutch chair which was used was not the classic one but "the modern" one at the era.



**Fig. 3: An amben and modern Dutch chair**

At one side of amben (seat for relaxing made of wood/ left side picture) yet used by Laweyan merchants in their glorious. But on the other side, modern Dutch chair with its latest style was also had for their existence (lately called Art Deco style chair).

Inside room (dalem) which had two saka (guru), functioned as a symbol of existence, saka guru itself completed by modern carved at that time (Art Deco). Petanen (plane was like a decorated window in the front side) used as wedding seat (the most sacred place in Java treasury) but the carved and the style were modern (Art Deco).



**Fig. 3: Inside room (dalem) with 2 saka (guru)**

Clothes also effected their lives. When there was big celebration in which foreigners and senior officials were invited, the man's outfit (called masnganten) wore fully long trousers suit while the woman (called mbokmase) yet wore fully kebaya with big earrings and necklace.

The picture below shown The Art Deco couple (a wife wore Java kebaya with her jewelry while a husband wore long trousers suit with blangkon / head cover in Java tradition).

Batik in Laweyan was no longer followed the original of Java pattern but had been modifcating with various innovation elements either flowers, plants and other Chinese elements. So that, it had its own style.



**Fig. 3: The Profile of mbokmase and masnganten at the past**

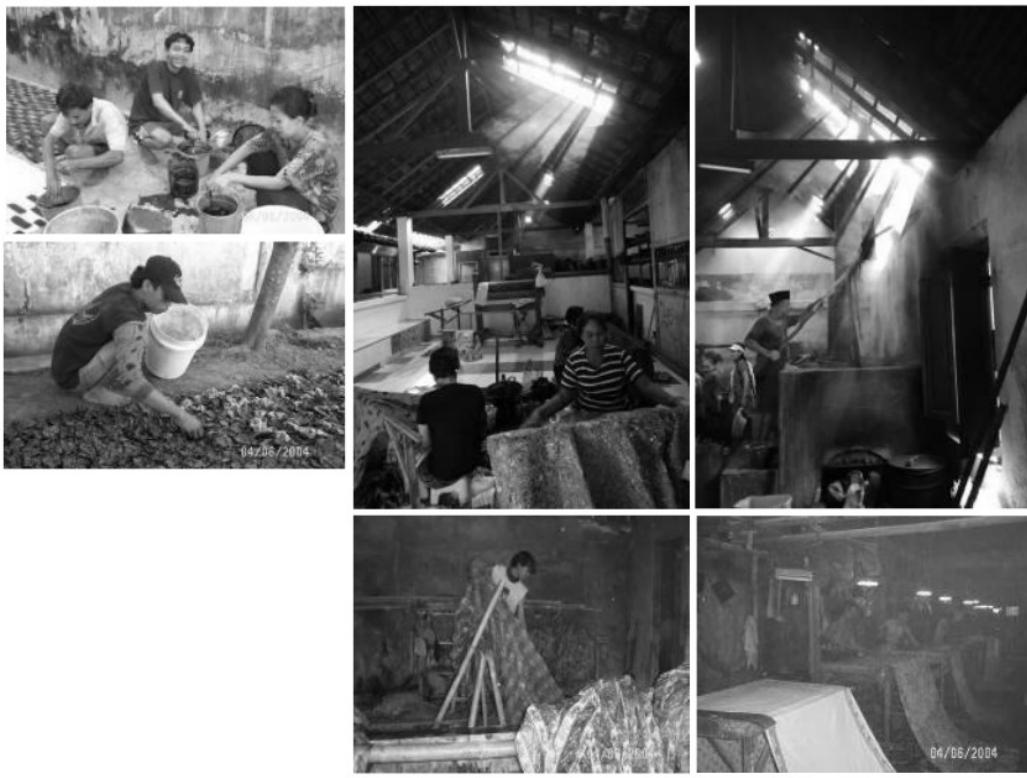
In 1970's, when printing industry began entering the traditional system, slowly traditional batik disappeared and the batik merchant life had diminished in Laweyan. Thus, the young generations had begun to leave Laweyan to have job diversification. Therefore, Laweyan village became a left-region.

After getting through several such effort, finally in 2004 had been already decided as Laweyan Batik Village by local government. Nowadays, Laweyan village was formerly quite turned into culture tour destination place. Due to there was a specific village which was completed by hallway restricted by high walls, art deco merchant house style which had wide yards and batik manufacture inside the house area.



**Fig. 3: The Profile of batik retired-worker and mbokmase-nowadays**

While batik enterprise started to grow and stores were opened as well, there was a new problem. The people of Laweyan were previously succeeded as entrepreneur who could put thousand of workers work turned to be sellers. Laweyan became crowded to be visited not just because the house conservation and its manufacture but because of batik selling stores (just like moved Klewer market to Laweyan). Unfortunately, the first concept that made Laweyan as a conservation area with its living monument as batik enterprise turned to be batik merchant area.



**Fig. 3: Batik Processing**

In this brief course, we want to pose this case about how to organize well by using conservation management that exceptionally beneficial, not only for people of Laweyan as a subject, the government in this case Culture and Tourism Department but also the conservators idealism who want to make Laweyan area to be a destination place to learn and make a tour in a conservation area which its existence is definitely scarce and becomes nation heritage.

**Table 1: Table of motivation**

NO	CONSERVATION AREA												BATIK BUSINESS												
	2008												2008												
Description	1	2	3	4	5	6	7	8	9	10	11	12	Description	1	2	3	4	5	6	7	8	9	10	11	12
1 Re-evaluation for reasonable conservation building													Motivating the Entrepreneur in craftsmanship rather than batik store business												
2 Budget propose to government													Training the batik entrepreneur and laborer												
3 Acceptable fund													Field test												
4 Application													Assist evaluating the product and being a counterpart												
5 Promotion and Counterpart													Promotion and Counterpart												
6 Ready to launch and visit													Open house												
7													Business running to globalization												

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All references are cited in the text between square brackets (e.g. [2], [4-6])

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