

Interior Ornaments in the "Pendopo Agung" Joglo Building, Ponorogo, East Java

Trianita Anugerah Setiawan

Magister Design Department, Universitas Komputer Indonesia, Bandung,
Jawa Barat, Indonesia

Email : trianita.75320008@mahasiswa.unikom.ac.id

Abstract. Pendopo Agung is a Javanese architectural building that is often known as the Joglo Building. Generally, the Pendopo Agung is in the form of a building that does not have walls with some poles or pillars that function as a *momot* or a buffer. Pendopo Agung is one of the typical Javanese architectures whose existence needs to be preserved as a rich diversity of Indonesian cultural architecture. Inside the interior, Pendopo Agung has several ancient ornaments that have an aesthetic function and symbolic meaning. This study aims to analyze the aesthetic form and function of the Pendopo Agung ornament. The method used in this research is descriptive. Data collection was obtained from observation and literature. The results of the study contained ornaments including; Flora Ornaments, Fauna Ornaments, and Nature Ornaments. Flora ornaments consisting of Saton, Lung-Lungan, Tlacapan, and Wajikan. As for the Fauna and Nature Ornaments, they consist of Peksi Garuda, Ular Naga, Mirong, Makutha, Praba, and Gugunungan. These ornaments function as aesthetic elements in various places in the interior of Pendopo Agung, such as the roof beams, door beams, upper and lower building pillars, windows, doors, and the main pillar (middle part). The conclusions obtained in this study indicate that the various forms of decorative ornaments at the Pendopo Agung can be accessed by the wider community to know each of its aesthetic functions.

1. Introduction

An ornament or decoration is a work of art inspired by an object formed in such a way to accomplish a certain purpose or function. There are two types of ornaments, namely modern and traditional ornaments [8]. Just as modern ornaments combine several combinations of traditional ornaments and modern ornaments into a certain motif, traditional ornaments have developed since ancient times/ancestors and have been preserved and maintained from generation to generation until now [3]. One of the traditional ornaments still preserved is the Joglo ornament of the Great Pendopo, Ponorogo, East Java.

Pendopo Agung Ponorogo is a Joglo building with typical Javanese architecture in the form of a building without walls having several pillars or pillars inside. It broadly functions as a buffer or buffers Pendopo Agung has several traditional interior ornaments with several functional aspects [7]. Ornaments in the interior are an important part of a space that has an aesthetic and symbolic function. The aesthetic function of an interior ornament is to beautify the appearance of an ornate space so that it becomes a work of art. In contrast, the symbolic function is generally found in traditional ornaments such as the Pendopo Agung building, which has meaning in it [8].

This study includes several similar studies that discuss decorative ornaments. In the previous study, the discussion of decorative motifs towards traditional meanings with functions of shapes and colors differed widely. The difference between this research and other similar studies is that the discussion specifically discusses the aesthetic function of the Pendopo Agung decorative ornaments as a whole where the layout, color, and aesthetic functions are contained in the ornaments. Specific discussions can make people think critically in placing the placement of traditional ornaments on rooms.

Javanese ornaments are located in several parts of the Pendopo Agung Ponorogo building, East Java, such as the roof truss beams, door beams, windows, upper and lower building poles, doors, and in the middle of the pillars or at the intersection of building beams [12]. There are several types of ornaments in the Pendopo Agung building consisting of; Flora Ornaments (Lung-Lungan, Wajikan, Saton, Tlacapan, Padma and Patron) Fauna Ornaments (Makutha and Peksi Garuda) and Natural Ornaments (Praba and Banyu Teles) [5]. This research is about the form and function of the ornament as an aesthetic typical of the East Java building, Pendopo Agung Ponorogo, East Java, to find out the aesthetic values contained in it so that it can be reached by the wider community. Sources of data used are literature data from related studies and observations.

2. Method

The research method used for this research is descriptive research method. Descriptive method is used to describe and explain in detail various kinds of traditional interior ornament data from the Pendopo Agung Ponorogo building, East Java, which refers to the function of the location of each of the interior ornaments on the parts of the building. The data obtained in the study were sourced from direct observation, interview activities, and data collection from related literature studies.

2.1 Descriptive Method

A research method that describes an existing phenomenon/event, this phenomenon tends to take place now or in the end by observing regularly that prioritizes objectivity and is carried out carefully [14]. In this study, descriptive method was used to describe the interior ornaments of Pendopo Agung, the data were obtained through detailed direct observation and related literature studies.

3. Results and Discussion

4. Pendopo Agung

The Javanese architectural building, Pendopo Agung Ponorogo, East Java, is one of the iconic cities of Ponorogo. Pendopo Agung is generally a place for receiving guests, practicing musical instruments, gathering places, and storing historical items/relics of previous ancestors [9]. Pendopo Agung Ponorogo is a Joglo building with typical Javanese architecture in the form of a building without walls with several pillars or pillars that broadly function to support or support. It has several ancient ornaments and collections of historical items in it. According to Javanese philosophy, momot on the pavilion pole has a meaning: protecting or accommodating all things. The Pendopo Agung Ponorogo building functions as a place to receive guests. [7]. The pillars that support this wide roof mean that the occupants of the Pendopo Agung are wise people who can be tolerant and accommodate the various problems of their guests. In the area of the Pendopo Agung, there is a set of musical instruments that function to welcome guests or just for musical practice. Besides that, the Pendopo Agung also functions for press conferences, meetings, and dance practice [9].

Before discussing the ornaments in general, the Javanese building is one of the things that absolutely must be known. Therefore, the research on the Javanese architectural building Pendopo Agung itself has several parts: *pendopo*, *peringgitan*, *dalem*, *sentong*, *bale roto/kuncung pegongan*, and *trata*. These parts of the building have the following meanings:

- Pendopo

In general, the *pendopo* is located in front and is open as a gathering point or a gathering place for people. The size and shape of the pavilion building can reflect the rank, position, and degree of the owner [15].

- Peringgitan
Taken from the word *inggit* which means *wayang* building, usually to hold a puppet show [2].
- Dalem
The arrangement of spaces in a Javanese house. Its function is as a family room that provides a calm and dignified atmosphere [2].
- Sentong
There are three rooms in a row: *sentong kiwo* and *sentong tengen* as a bedroom and storage of valuables. In contrast, the *sentong tengah* provides an atmosphere of worshipping God always to be given a prosperous family atmosphere [1].
- Bale Roto/Kuncung
Is a drop-off or vehicle stop to drop guests to the pavilion [1].
- Pagongan
A terrace space, or in Javanese it is called as *emperan* for guests before entering the *pendopo* [2].
- Tratag
A special space that is located between the *pendopo* and *peringgitan* to place the *penghuni dalem*'s (permanent resident/householder) vehicle [2].

As seen in *Figure 1* This is the Pendopo Agung Ponorogo building in East Java which has towering pillars and various decorative ornaments inside. Researchers will observe and explain specifically about the decorative ornaments contained in this building.



Figure 1. Pendopo Agung Ponorogo

Source: (Online), Pendopo Agung Kabupaten Ponorogo (<https://www.asliponorogo.com/2016/01/pendopo-agung-kabupaten-ponorogo.html>, accessed on 10 October 2021)

5. Ornaments/Decoration

The ornamental variety of an ornament contained in Javanese architectural buildings aims to preserve and respect the ancestors' beliefs, as well as to realize the purpose of a relationship with God through symbols of greatness or towering with meaning as protection. These ornaments are usually placed according to the function of the building [12]. For the decoration on the pavilion and other buildings in

the traditional Javanese house of Ponorogo, five forms of decoration have meaning based on the motifs contained in the decoration, namely; Flora, Fauna, Nature, Religion, and Woven [15].

5.1.1. *Flora*. The flora decoration can be seen from the following list:

- *Saton*. As seen in *Figure 2* It is derived from the word *one*, a type of food that has a box shape with leaf/flower decoration. The basic colors are dark red, dark green. Laying on the building is in the *Tiang* (Pole) bag.

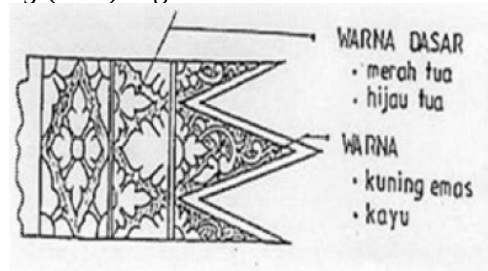


Figure 2 Saton – Floral Ornament

Source: Gerada O. 2021

- *Lung-lungan*. As seen in *Figure 3* Derived from the word *Lung*, which means the stem of a creeping plant and is still young, it has a curved shape. Laying on the building is in the house beams, *pemidangan* (pillars), windows, doors, *tebeng*, *patang aring*, and doors.

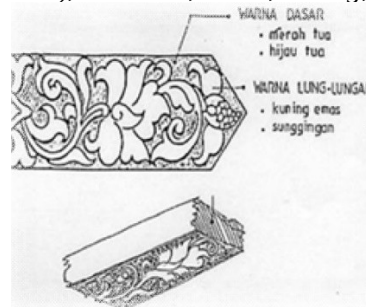


Figure 3 Lung-Lungan – Floral Ornament

Source: Iswanto, D. 2008

- *Tlacapan*. As seen in *Figure 4* Derived from the word *tlacap*, a row of triangles having dark red and dark green colours. Usually placed at the base and end of the building frame beam.

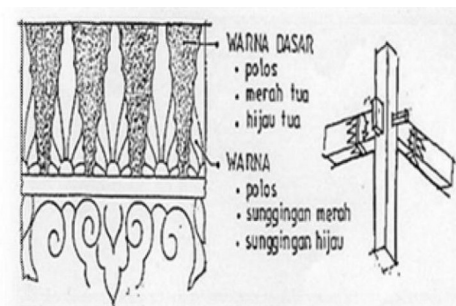


Figure 4 Tlacapan – Floral Ornament

Source: Iswanto, D. 2008

- *Wajikan*. As seen in *Figure 5* The shape resembles a “*wajik*” (diamond shape) wedge that forms an equilateral rhombus. Inside, this *wajik* has a carved leaf centered on the flower. It

has a dark red and golden yellow base color. It is usually placed on the center post/cross point of wood/corner.

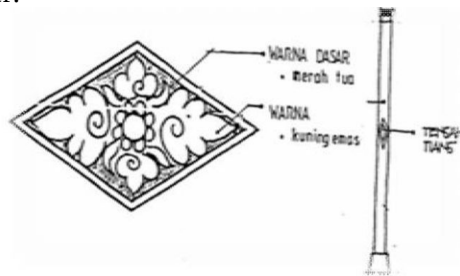


Figure 5 Wajikan – Floral Ornament
Source: Gerada O. 2021

- **Nanasan.** As seen in Figure 6 It has a shape similar to pineapple, often called *omah tawon* (wasp nest). The colors tend to be plain. It is usually placed on a *kunci blandar*, in the middle of the *dadha peksi*.

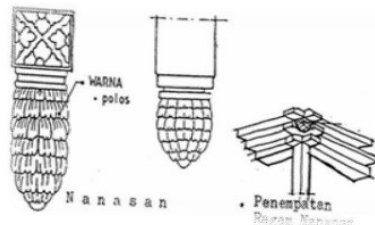


Figure 6 Nanasan – Floral Ornament
Source: Yusron, R. A., & Raidi, S. 2020

- **Patron.** As seen in Figure 7 Derived from the word *patra*, which means leaf, colored *sunggingan* (basic). Usually placed on the beams of the building frame – *blandar*.

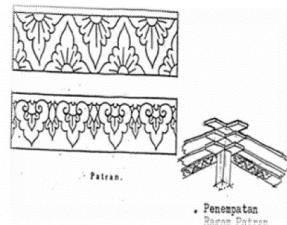


Figure 7 Patron – Floral Ornament
Source: Yusron, R. A., & Raidi, S. 2020

- **Padma.** As seen in Figure 8 Derived from the profile shape of the *Buddha throne* in the shape of a lotus flower. *Sunggingan* (basic) colored. Usually located on the *upak* as a base.

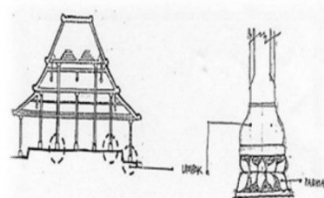


Figure 8 Padma – Floral Ornament
Source: Gerada, O. 2012

5.1.2. Fauna. The fauna decoration can be seen from the following list:

- *Peksi Garuda*. As seen in Figure 9 The meaning is the eradicator of evil, has a plain color, golden yellow. It is usually located on the ridge, tebeng, and the gate.

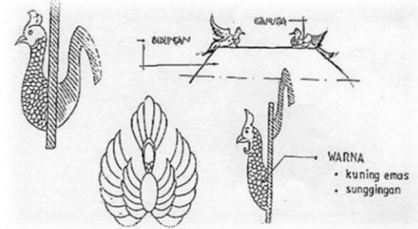


Figure 9 Peksi Garuda - Fauna Ornament
Source: Gerada, O. 2012

- *Ular Naga*. As seen in Figure 10 This ornament arose because of the influence of Indian culture. Plain/basic color. It was usually placed on the ridge of the house.

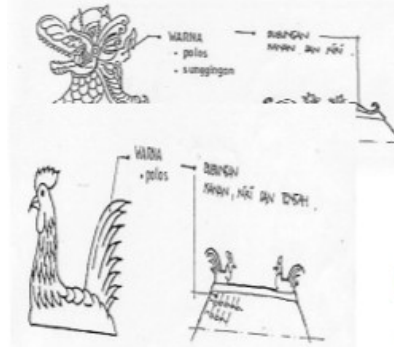


Figure 10 Ular Naga - Fauna Ornament
Source: Yusron, R. A., & Raidi, S. 2020

- *Mirong*. As seen in Figure 11 Symbolizes the princess mungkut or depicts the princess from behind—dark red and golden yellow colored, usually located on the pillars of buildings.

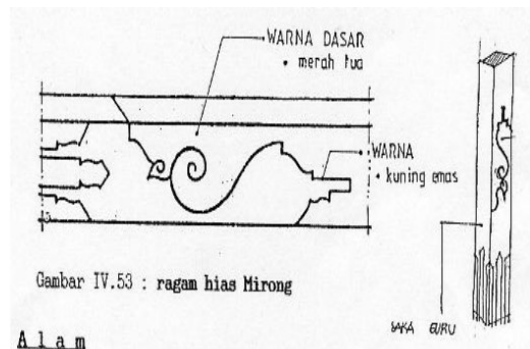


Figure 11 Mirong – Fauna Ornament
Source: Gerada, O. 2012

5.1.3. *Nature*. The nature decoration can be seen from the following list:

- *Makutha*. As seen in Figure 12 It is a crown which means that the king, as the representative of God - will bless the whole house. Natural color. It is usually placed on the ridge of the middle bag or the left and right edges.

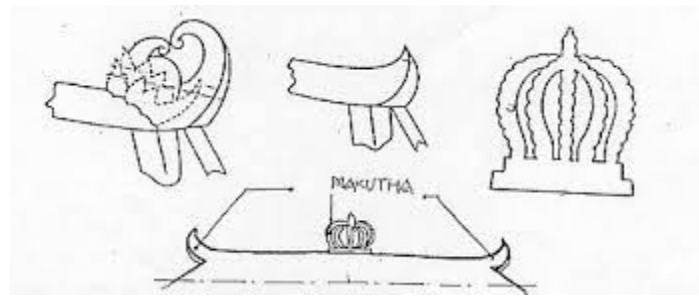


Figure 12 Makutha – Nature Ornament
Source: Iswanto, D. 2008

- *Gugunungan*. As seen in Figure 13 Often called *kayon* means like a mountain—natural colored, located in the middle of the house's ridge.

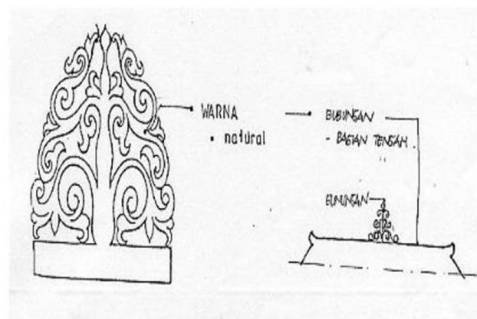


Figure 13 Gugunungan – Nature Ornament
Source: Gerada, O. 2012

- *Banyu teles*. As seen in Figure 14 Describing like raindrops means no life without water – Plain colored, golden yellow, dark light. Usually located in *blandar*, and always accompanied by *patran*.

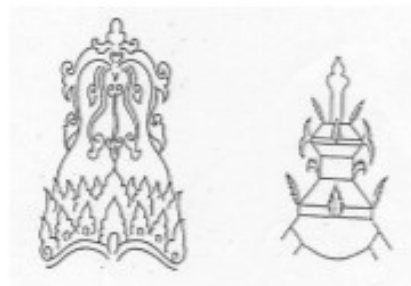


Figure 14 Banyu teles - Nature Ornament
Source: Iswanto, D. 2008

- *Praba*. As seen in Figure 15 This means the light, golden in color, is located on the lower pillar of the main building.

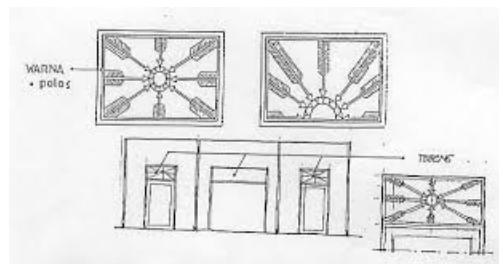



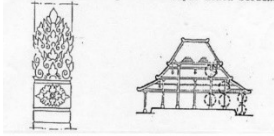
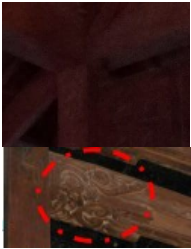
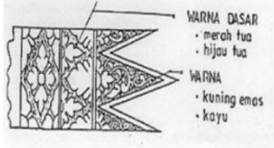

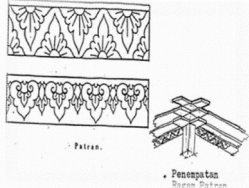
Figure 15 Praba - Nature Ornament
Source: Gerada, O. 2012


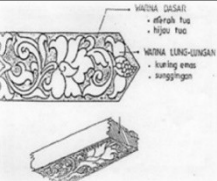

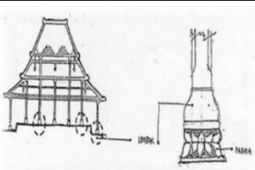

The above study results indicate that space is important as a benchmark for articulating functions and symbols in the ornaments inside. In articulating the meaning and symbols in it, the writer must understand and understand the Javanese cultural beliefs that have been applied to the building elements so that it raises questions to be explored more deeply. The function of the ornament and the user becomes a single unit. In this discussion, the function of ornament is seen from its aesthetics. Users can be seen in domestic and social studies, as well as status and gender.


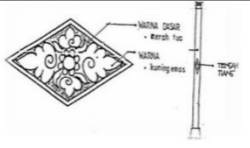

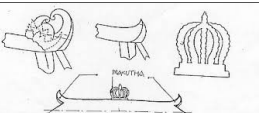
6. Analysis

Each decorative ornament has its own function: 1) *Lung-lungan* ornaments in the form of a vine-like a paradise plant with flowers, leaves, and fruit. The placement of these ornaments is usually on the roof, windows, and door sills [3]. The meaning of this *lung-lungan* ornament is aesthetic and *wingit*. 2) *Makutha* ornaments that are implemented on the ridge of the bag or the end of the roof on the right and left edges, which means the king is the representative of God to bless the whole house to always be given safety [16].; 3) *Mustaka* ornaments placed on the top roof have the meaning as a crown or a crown of a king figure.; 4) The Wajikan ornament is in the form of a rhombus. Inside which there are carvings of flowers or leaves, usually placed in the middle of a pole or at the intersection of building blocks, has meaning as aesthetics and *wingit*.; 5) The *Blandar Tumpangsari* ornament is located in the middle of the gathering point in the pavilion, which is a combination of flora and fauna carvings and has the meaning of no life without water and beauty and perfection [16].; 6) The *Padma* ornament located on the pillar means a sturdy and strong aesthetic and purity. And so on [4]. The following below is a detailed explanation from table 1 regarding the ornaments of the Pendopo Agung building which has been explained in the previous sentence.

Data and Function Analysis of the Great Hall of Pendopo Ornaments

Ornament	Field	Reference	Analysis	Color
Praba	 <p>Figure 16. Praba Ornament Source: Personal</p> <p>Located on the pillars</p>	 <p>Praba ornaments, in the form of relief carvings with high arches and the middle extending upwards depicting a leaf like the tail of a peacock [3].</p>	Located on the pillars of the Great Pendopo, this Praba Ornament is the result of the development of Buddhism, which depicts a sitting/ meditating Buddha. Its function is as a focal point for welcoming guests	Gold: related to the level of concentration of each person
Saton	 <p>Figure 17. Saton Ornament Source: Personal</p>	 <p>Saton ornaments, in the form of flowers or leaves in the form of a square. In each box there is an ornament as a flower/leaf decoration [4].</p>	Located on the side of the house <i>blandar/ tumpang sari</i> /inter-cropping (connecting the poles), the Saton ornament is placed as a function of the unity of all circles of the sultanate.	Base Color: Dark red and dark green Original Color: Gold or wood
Patron & Banyu Teles	 <p>Figure 18. Patron Ornament Source: Personal</p>	 <p>Ornaments located in <i>Blandar tumpang sari</i> are decorated using a split method and have several kinds of ornaments resulting from the combination of flora, fauna, and nature [4].</p>	It is located in the <i>Blandar Tumpangsari</i> section which is decorated in a way that is piled and has the characteristics of the amalgamation, including <i>banyu teles</i> and <i>patron</i> .	Gold color Teak Original Color

Lung-Lungan	 <p>Gambar 19. Ornamen Lung-Lungan Sumber: Pribadi</p>	 <p>The Lung-Lungan ornament is a carved motif in plants in the form of tendrils or creepers that have dangling leaves and young stem shoots [3].</p>	<p>Usually located in the interior partition of the Pendopo or Gebyok. The function of the Lunglungan ornament in the form of a tendril plant the hope that life and sustenance will never break / welcome sustenance.</p>	<p>Gold and teak</p>
Padma	 <p>Gambar 20. Ornamen Padma Sumber: Pribadi</p>	 <p>The Padma ornament is a simple shape, namely a prism cut off at the end, which shows the flat side of the top [3].</p>	<p>The Padma ornament is located on the pillar of the Pendopo Agung building which is located on the <i>umpak</i> which in Javanese means the supporting stone on the pole. The Padma ornament in its interior function means the perfection of what is not yet perfect. and as a buffer for intercropping so that it rises firmly.</p>	<p>Base Color : Black Stone</p>
Pageran	 <p>Gambar 21. Ornamen Pageran Sumber: Pribadi</p>	<p><i>Pageran</i> is an ornament shaped like a spear head that resembles the fences in the pavilion architecture [3].</p>	<p>In general, this <i>Pageran</i> ornament is usually located on the border of the stairs and the room whose function and purpose are as a protector</p>	<p>Color: green and gold</p>

Wajikan	 <p>Gambar 22. Ornamen Wajikan Sumber: Pribadi</p>	 <p>This ornament is shaped like a <i>wajikan</i> slice/wedge of equilateral rhombus.</p>	<p>It is located at the Pendopo Agung door and the partition that connects the two rooms. This diamond ornament is a symbol of the wind that function strengthen the aesthetic relationship between one ornament and another ornament</p>	<p>Base Color: Dark Red Core color: Gold</p>
Makutha	 <p>Gambar 23. Ornamen Makutha Sumber: Pribadi</p>	 <p>The ornament is shaped like a puppet hat which is usually shaped like a wing between the two sides and in the middle like a king's crown</p>	<p>Located on the highest roof of the pavilion building or Bubugan bag. Intended as a symbol of the king as God's representative to bless the whole house</p>	<p>Color: Natural (roof color)</p>

7. Conclusion

Pendopo Agung Ponorogo East Java is one of the Javanese architectural buildings in which it has Interior Ornaments that function as aesthetics and symbolically. The decorative ornaments on the Pendopo Agung building consist of Flora, Fauna, and Nature, which have a purpose that adheres to Javanese customs or is considered a belief that has become a tradition from the time of the ancestors even today. Each ornament is divided into several types of classifications following its function. The ornaments used in the Great Pendopo Ponorogo East Java include Flora (Lung-Lungan, Patron, Wajikan, Saton, and Padma), Fauna (Makutha), and Nature (Praba, Pageran, and Banyu Teles). The function of the Pendopo ornaments is as an aesthetic function to beautify the appearance so that it becomes a unified ornament.

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