

STUDY OF DECORATIVE ORNAMENTS IN THE PRINGGANDANI WARD OF THE KASEPUHAN PALACE, CIREBON

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ABSTRACT

Kasepuhan Palace or Keraton Kasepuhan, a historic site in West Java, Indonesia, reflects Indonesia's extraordinary cultural richness and historical heritage. Founded in 1529 AD by Prince Mas Zainul Arifin, this palace was originally known as Keraton Pakungwati, named after Ratu Dewi Pakungwati, wife of Sultan Sepuh I or Sunan Gunung Jati, in honor of her after her death in 1549. Keraton Kasepuhan is an example of mixed Sundanese and ethnic architecture. Majapahit influence, but European influence that arrived in the archipelago at that time also brought significant changes, including to the buildings and interior of the Cirebon Palace. One example is Pringgandani Ward, a stunning living room with wood carvings, reliefs and decorations. The method used is qualitative research. The results reveal a variety of ornaments, including wood carvings with floral, leaf, bird and geometric motifs, as well as Dalima reliefs with symbolic meaning in the parable 'Dandang wulung manuk keduwong kembang kanigaran.' Additional wall decorations are ceramic plates with European paintings depicting elements such as houses, boats, trees and bridges, all of which exude cultural and historical values in Javanese and Cirebon traditions. This research emphasizes the importance of preserving cultural heritage and traditional arts in the context of historical buildings such as Pringgandani Ward, which form an inseparable part of Indonesia's valuable history and culture. Additional wall decorations are ceramic plates with European paintings depicting elements such as houses, boats, trees and bridges, all of which exude cultural and historical values in Javanese and Cirebon traditions. This research emphasizes the importance of preserving cultural heritage and traditional arts in the context of historical buildings such as Pringgandani Ward, which form an inseparable part of Indonesia's valuable history and culture.

Keywords: Pringgandani Ward, decorative ornaments, wood carvings, dalima reliefs, decoration

1. PREFACE

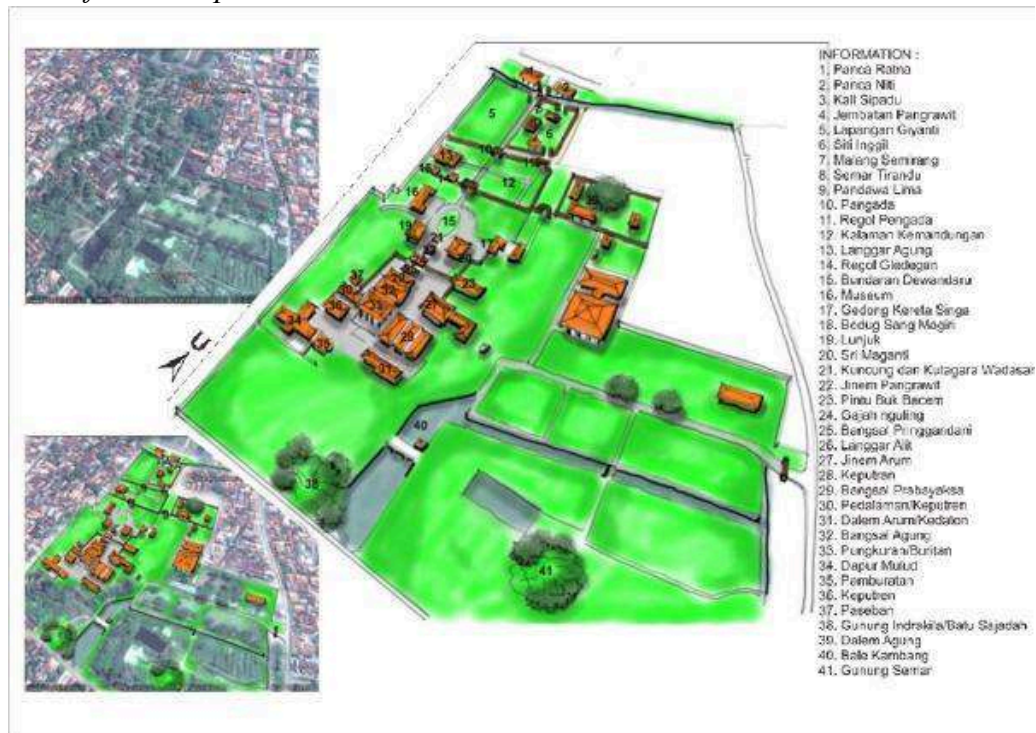
With its cultural diversity, cultural heritage is a very valuable asset. One place that illustrates the richness of Indonesian culture is the Kasepuhan Palace, which is located in West Java. The Kasepuhan Palace was founded in 1529 AD by Prince Mas Zainul Arifin. Before changing its name, the Kasepuhan Palace was previously called the Pakungwati Palace. The name Pakungwati comes from the name of Ratu Dewi Pakungwati who was the wife of Sultan Sepuh I or commonly known as Sunan Gunung Jati. This name was used to honor and glorify Ratu Dewi Pakungwati who died in 1549.

Previously, this royal building was made with very typical Sundanese ethnic architecture and combined with the Majapahit style originating from East Java. However, after European nations began to arrive in the archipelago, this event also had a huge influence on the architectural style of buildings spread across various regions in Indonesia, including the Cirebon Palace. This happened not only on the exterior, but also in the interior. One of the changes in the Cirebon Palace is the Pringgandani Ward building or the living room of the Cirebon Palace.

Pringgandani Ward is in the southern part of the Gajah Nguling room which has 4 green rectangular main pillars. Pringgandani Ward has a function as a place to face the servants and can also be used as a meeting place for palace residents. Pringgandani Ward is a stunning example of traditional Javanese architecture. The building is designed in exquisite detail, with intricate wood carvings, reliefs depicting mythological scenes, and a rich play of color. The decorative elements and ornaments that fill this ward reflect the high art and skill of Javanese craftsmen.

Figure 1

Plan of the Kasepuhan Palace



Ornament comes from the Latin "ornane" which means to decorate. Ornaments are components of art products that are added or deliberately made for the purpose of decoration. So based on this definition, ornaments are a variety of decorations that decorate an area or objects that make that area more beautiful and impressive.

2. RESEARCH METHOD

The research method used is a qualitative research method. Qualitative research is a type of research whose findings are not obtained through statistical procedures or other forms of calculation. The qualitative approach is a research methodology that aims to understand and explain social phenomena or human behavior in depth. Researchers use various document analyzes, such as historical records, letters, reports, or mass media to understand certain aspects of the phenomenon under study of Pringgandani Ward at Kasepuhan Palace, Cirebon.

3. RESULT AND DISCUSSION

The results of the research show that there are various types of decorative ornaments that can be found in Pringgandani Ward Kasepuhan Palace. These ornaments include wood carvings, reliefs, and friezes.

Wood carving

The wood carvings on the Pringgandani building have several motifs, namely flower, leaf, bird and typical geometric motifs. These carvings follow symmetrical patterns which are characteristic of traditional Javanese and Cirebon art. Wood carving ornaments are found on the ceilings, walls, tables, chairs and on the gate in front of the Pringgandani ward. The carved ornaments are dominated by green and gold. The color gold symbolizes luxury, glory and majesty, while the color green is associated with nature and the elements of life.

Figure 2

Wood Carvings on the Ceiling of Pringgandani Ward



Figure 3

Gapura in Front of Pringgandani Ward



Relief

Dalima's visual artifact tells a parable 'Dandang Wulung Manuk Keduwong Kembang Kanigaran' which means being sincere and selfless in carrying out the functions of the state, as well as the religious order. The teachings of mysticism at that time were expressed in the form of symbols in the Kanigaran flower reliefs or commonly called Dalima reliefs which functioned as notes for the Suluk Patarekan murshids in Cirebon and contained information: Wujudiyah and Suhudiyah. Meanwhile, in the visioplasic realm, it is visualized with decorative elements in the form of Dalima fruit (Sundanese) or pomegranate, kanigaran flowers and a pair of white doves.

The ornaments on the Dalima Relief carvings include red and yellow flowers, dark bluish green leaves and a pair of birds facing upwards. This relief is also surrounded by classic ceramics with Dutch painting motifs that tell about the history of human life in that era.

Figure 4

Wood Carvings on the Table in the Pringgandani Ward



Figure 5

Dalima Relief in Pringgandani Ward



Decoration

Apart from the Daliman relief wall decoration, there is also a ceramic plate with European paintings which mean houses, boats, trees and bridges in the middle of the same ceramic arrangement as the Daliman relief which is Dutch ceramic, with a windmill. and flags on the roofs of houses. There are also ceramics with different graphic motifs with decorative wood carvings on top of this Dutch ceramic arrangement. The painting on the ceramic plate in the middle tells the story of humans and their lives.

Figure 6

Wall Decoration in the Kanigaraan Ward



4. CONCLUSIONS AND RECOMMENDATIONS

Ward Pringgandani has a very diverse range of decorative ornaments ranging from wood carvings, reliefs, and wall hangings. Wood carvings decorate various elements in the ward with flower, leaf, bird and geometric motifs in green and gold colors. The Dalima relief has a deep symbolic meaning, telling a parable about being sincere and selfless in carrying out state and religious functions. This relief also includes symbols such as pomegranates, kanigaran flowers, and a pair of white doves. Bangsal Pringgandani has wall decorations including ceramic plates with European paintings depicting various elements such as houses, boats, trees, and bridges. These ornaments reflect cultural meaning and history in the Kasepuhan Palace, so it is important to preserve cultural heritage and traditional arts.

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