

PLACEMAKING OF SILVER WORKSHOP IN PRIYO SALIM HOUSE KOTAGEDE YOGYAKARTA

Mutiara Alya Adifa¹, Revianto Budi Santosa², and Umami Hanik Esaputri³

¹Jurusan Arsitektur, Universitas Islam Indonesia

¹email: 20512002@students.uii.ac.id

ABSTRACT: *Kotagede has been a well-known heritage city for its local silversmith since the 18th century. The availability of a workshop in Priyo Salim house has affected the Kotagede industry's development. Located in Purbayan, Kotagede, Yogyakarta, this workshop has different spatial arrangements from other general silver workshops since it is adjacent to the owner's house and silver showroom. Placemaking is the way of identifying and managing a place based on user needs. It affects the formation of unusual room layouts. In this study, the method used is qualitative with a case study approach. Data presentation was carried out descriptively and collected by direct observation at the Priyo Salim house workshop and interviews with homeowners. The purpose of this study was to find out the relationship between the process of making silver and the arrangement of the workshop space layout at Priyo Salim's house. The findings from the research are that some spatial transformations of the workshop area several times from one space to the space in Priyo Salim's workshop house to respond to the activities and space needs. There is a strong relationship between silver process-making activities that the higher supervision of silver craft production is closer to the owner space.*

Keywords: kotagede, placemaking, spatial layout, silver workshop

1. Introduction

1.1 Background

Placemaking is important to give people a sense of belonging space. It is a method to enhance the quality of various places in a neighborhood where such places are indeed located. Effective place-making strategies can produce several advantages for users of all shapes and sizes when it comes to activating public spaces. Therefore, it is essential to identify a place, make it well in a place, and manage it through community behavior based on user needs. In terms of the silver workshop in Priyo Salim house where many workers are interacting with each other, tourists or customers who visit as well as the owner controlling the place refers to a collaborative process that reinvents the workshop as a multirole for a public space in Priyo Salim house. This place has a strong connection between people and activities they share to build placemaking of Salim Art workshop.

In accordance with Achmad Charis Zubair (Ambarwati, 2015), previously the silver craft in Kotagede was originally to fulfill the needs of household supplies for the nobleman and Kraton. Kotagede has been the center of the silver industry since the XVI Century AD and silver became a prestigious material. In its development 1970s, Kotagede silver craft eventually received orders from consumers outside the palace environment and became popular in foreign countries, especially in Europe countries. It became known as the local "engrave silver craft" the trademark of Kotagede. Nowadays, along Kemasan street Kotagede developed with local economic growth through existing silver handicrafts and filled with houses that functioned as workshops and showrooms for local silver crafts.

1.2 Salim Silver Art Workshop

According to Priyo Salim (Mayangkara, 2016), one of the well-known silver entrepreneurs and designers in Kotagede inherited his parents' silver handicraft business in 1987, preserves the works of art, and improves his products despite local market uncertainties.

The uniqueness of the house he lives in has 3 territorial zones namely living unit, workshop, and silver business showroom. Making process silver crafts in the Salim Art workshop is carried out traditionally by using simple equipment and certain space layouts that are made to make it easier for workers, visitors, as well as the owner.



Figure 1.2 Zonation of the silver workshop, showroom, and domestic area in Priyo Salim's house

(Source: Purwanto, 2021 and Author's direct observation)

The availability of a workshop within his house made some impacts on the space arrangements and occupant's behavior in it. The placemaking of the workshop rooms is uniquely arranged and different from the general workshop because it is adjusted according to the location of the owner's house and the silver showroom that existed long ago (figure 1.2). Therefore, this research aims to know the relationship that affects the silver-making process with the arrangement of the workshop spaces at Priyo Salim's house and the way workers and owners engage in various activities in it.

1.3 Problems Formulation

Within this context, the research problem is formulated as follows:

1. What is the relationship between the silver-making process and the arrangement of the workshop spaces at Priyo Salim's house?
2. How do workers interact with workshop spaces in sharing spaces and activities in Priyo Salim's house?

1.4 Purpose of The Research

From the problem formulation, this research aims to

1. To identify the connection of the silver-making process with the arrangement of the workshop space at the Priyo Salim House.
2. To understand the way workers engage with workshop space settings in Priyo Salim's house.

2. Literature Review

2.1 Placemaking

According to Nick Beattie's work, *Place and Placemaking* (1985), Placemaking is the creation of a space that links people and their surroundings (Warsilah, 2017). Its purpose is to improve the quality of various places in a neighborhood where such places exist. Based on the article "What Is Placemaking?" (2007), the implementation of a shared vision concentrating on the requirements and properties of the city, history, local environment condition, culture, and geography is referred to as placemaking. Also, in maximizing the resources or assets, passion, and potential of local communities, community-based involvement becomes an equitable placemaking process. Creates a unique environment by establishing placemaking both inside and outside the venue. So this could be defined as the process of transforming space into a place. In this study, the primary roles of placemaking are community building, public space creation, and constructing a sustainable ecological, community-centered environment.

2.2 Public and Private Space

According to Hertzberger (2005), It is explained in this book by considering the designed object as an instrument for increasing accommodating potential and rendering space more responsive to various situations. The habitable space between objects gives insight into individuals and how they use their surroundings in every situation to present unexpected possibilities that are then grasped "in passing." Each area must be designed with the relevant degree of legitimate claim and the corresponding forms of accessibility with the neighboring spaces in consideration. The degree to which process sites are accessible provides design guidelines. However, public access is designed to be approachable to many people. It is also not always open and the opening hours are enforced from above, such buildings imply a fundamental and significant enlargement of the public realm. The transparent roofs that will illuminate underneath it are the most visible instances of this shift in emphasis. The high, long hallways, lighted from above, give people the impression that you are inside and outdoors at the same time. In addition, the relationship between building masses and street space serves to distinguish between private and public spaces.

2.3 Kotagede Silver Workshop

This research departs from *Mayangkara 3* by Priyo Salim in 2016 about Kotagede in a general overview including the history of the establishment of the local silver craft Kotagede. It is explained how Kotagede can become a center for silver crafts and has grown to this day. Early in 1929, Mary Agnes van Gesseler Verschuur, the wife of Jogjakarta's governor, hosted tea parties using plain silver utensils from the Dutch. As a result, she commissioned silver eating and drinking utensils from Kotagede silversmiths, who had been handed Javanese cultural artifacts, namely the reliefs at Prambanan Temple (IX century AD). Satisfied with the initial order's outcomes, Kotagede silver orders continued to rise and spread extensively to suit personal needs or as souvenirs. Kotagede remained an important trade center even when it was no longer the royal capital. The silver craft was mass-produced in the early twentieth century arisen some silver workshops in Kotagede to meet requests for domestic goods and jewelry from the Yogyakarta palace.



Figure 2.3 A silversmith smelting Silver in 1930
(Source: a collection of KITLV-media in Mayangkara book, 2016)

Based on Sukari (2019), concerning silver handicrafts, historical, educational, religious, cultural, and scientific values that emerge from Kotagede silver are not lost, there must be benefits. The value of benefits by the community is economic value, so it is worth maintaining. As long as they experience the benefits directly, they will maintain those values.

3. Method

This research paper applied the Historic Urban Landscape quick scan method. Based on Bandarin, F. (2012), the HUL method does represent innovations in heritage philosophy over the last three decades, as well as fundamental shifts in the role heritage is expected to perform today in society, for society, and by society. This includes surveys on mapping and consultation with stakeholders. In this case, Mr. Priyo Salim redefines the connection of the silver-making process with the arrangement of the workshop space at the Priyo Salim House Kotagede. The HUL approach integrates policies and practices holistically in combining tangible and intangible, uniting natural, cultural, economic, and social elements and empowering human resources.

This study used a qualitative method through primary and secondary data. Primary data is gathered through direct observation workshop area and interviews. Direct observations were done at the Salim Silver Art production house in Kebohan Village, Purbayan, Kotagede to analyze the workshop's condition. Mr. Priyo Salim, the owner of Salim Silver Art, and his wife were interviewed to get deeper information about the layout transformation of the workshop house. While secondary data are obtained from preliminary literature studies to support the discussions and findings. This workshop area is divided into 5 important parts in the silver production process that have been analyzed, namely manager/control, smelting, silver sheet, engraving, and polishing/finishing part.

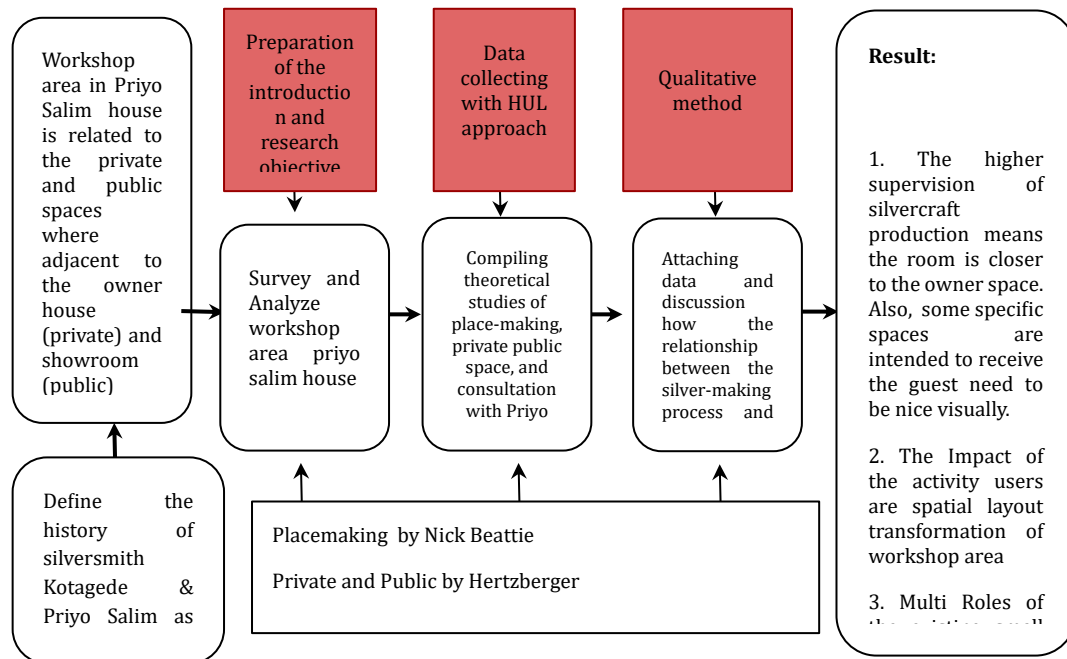


Diagram 3.1 Mindflow of the research method
(Source: Author compilation data)

4. Finding and Discussion

4.1 Location

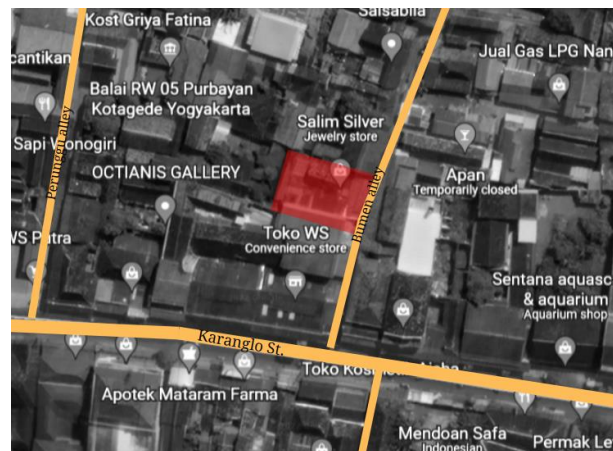


Figure 4.1.1 Priyo Salim house location map
(Source: google maps, modified by author)

Located in a strategic place in Kampung Bumen, Kebohan street, Purbayan Bantul, this house is combined with several functions namely as a domestic house, silver showroom, and silver workshop (figure 4.1.1). Since the owner, Priyo Salim, has a strong relationship with the industrialized silver workshop, there are several different scopes of public and private activities involved that need to be analyzed. That kind of activity like the silver process making as well as managing the whole process of it by the owner affected the way of spatial layout in the workshop area.

4.2 Spatial Layout Transformation



Figure 4.2.1

Figure 4.2.2

Figure 4.2.3

Figure 4.2.1 Spatial layout of Priyo Salim House before 2006

Figure 4.2.2 Spatial layout of Priyo Salim House after 2006

Figure 4.3.3 Spatial layout of Priyo Salim House after additional occupant house

(Image source: Author's direct observation)

Based on the Priyo Salim interview in the first stage of the Priyo Salim workshop area before the earthquake happened in 2006, the workshop area only has one integrated space in the south zone while in the north area for the domestic life only of the owner (figure 4.2.1). These two zones are separated by a small alley as a transitional space between the private owner's house and the public space of a workshop for workers. However later after the earthquake in 2006, during the reconstruction process, the owner added a function inside the domestic area with a decent showroom (figure 4.2.2). This showroom is previously on Kemasan street split with the owner's house and moved adjacent to the owner's house consciously to be closer to the silver workshop so the visitors could look at the results of silver craft products while recognizing the unique making process from the workmanship in workshop space. The showroom is located next to the entrance of the house since it gives easier access to public visitors. The right image is the transformation room layout after additional occupant members are live in. Due to the consideration of the increasing number of occupants namely the owner's brother, the previous workshop area which was for the smelting and silver wire shaping process was made into a residential area (figure 4.2.3). the owner decided to split the workshop area into the front and back of the living house where the area at the back living house is to be the first production of silver since it needs wider space and more of the owner's provision. The layers of workshop room layout transformation give a different sense of place for users in it.

4.3 Division of Rooms in Workshop Area



Figure 4.3 Division of Spaces in Workshop Zone After Renovation
(Image source: Author's direct observation)

Some workshop room changes were affected by the development of silver-making process requirements and owner room needs. Regardless of the silver manufacturing process in the workshop area, there is also a manager room for design preparation as the initial stage of the silver craft-making and as a quality control room in terms of raw material needs. According to Sukari (2019), There are four silver craft-making processes namely smelting, silver sheet, and wire shaping, engraving, sanding, and polishing/finishing stage (figure 4.3). The processes of making silver craft are carried out in two separate places where are categorized behind the house as the first place for processing raw materials (smelting and forming wire) and in front of the owner's house (*pendhapa*) as the traditional engraving place which is intentionally exposed to be easily seen by visitors which has a unique value to this workshop.

4.4 Space Placement Background in Workshop Area



Figure 4.4.1

Figure 4.4.2

Figure 4.4.3

Figure 4.4.1. The spatial change before the renovation of the smelting room

Figure 4.4.2. The spatial change after the renovation of the smelting room

Figure 4.4.3. The current condition of the silver smelting and silver sheet/wire shaping room

(Image source: Author's direct observation and Sukari, 2019)

Before the additional domestic house was included, the whole process was done in a single workshop unit in front of the owner's house near the entrance area (figure 4.4.1). This arrangement intended to have a continuous process making so the workers are easily moved from one process to another. After the renovation, a division of the workshop area was opened to become two parts area (figure 4.4.2). Previously, near the entrance was still used as a smelting and silver sheet and wire shaping room but has now been made into a residential house for the owner's brother. These initial stages of the silver-making process undergo three times displacements, namely in the east, then move to the west, and last located behind or north part of the owner's house. Since the smelting and thinning tools are big, it requires a large enough space with a high level of activity flexibility for workers who can easily stand, or sit to apply these tools so the room was moved to the rear owner's house (figure 4.4.3). This process does not need really high control of the owner since it proceeds with the raw silver material in the beginning process. The area of smelting and silver sheet/wire shaping are combined in the same zone because those processes are closely related to one another. This prefix process is split from other subsequent silver decoration processes to differentiate the space more and requires more supervision from the owner.

Based on Hertzberger (2005), A spatial arrangement could convey distinctions in the articulation of material, color, light, and form introducing a particular way within the overall concept and design. Even so, the degree of accessibility required for a space influences the selection of architectural themes, articulation, shape, and material. In this term, some rooms in the workshop area are identified with specific forms and articulation.



Figure 4.4.4 The condition of the silver smelting and wire shaping area in the backyard of the house

(Image source: Author's direct observation)

The backyard of the owner's house has a wider garden that can be flexibly multi-functionalized as well as into silver smelting and wire shaping process (4.4.4). Since the backyard of the owner's house has more open space with minimum top cover, the natural light could lighten up the space easily without need the for artificial lighting during the silver-making process. In terms of visually, moving the smelting room to the back area of the owner's house is to maintain a neat and clean visual for the area around the front part of the showroom as a place for finishing the silver process as well as a small alley in between to make the area more attractive for visitors/tourist. The very raw workmanship in this first process makes this place looks pretty messy and slum because the process makes the white walls turn gray while steaming to melt the silver. Moreover, in the smelting process for the safety of the building, because it is related to fire, it would be better to place it on the north side next to the rear garden area which is open quite wide compared to the narrow space on the south side. Heat transmission to the living house is also minimal when the melting process is placed there.



Figure 4.4.5. The process of engraving with nail tools
(Image source: Author's direct observation)

The engraving process is in the front part of the workshop zone (inside *pendhopo*) This process is crucial that need to be controlled by the owner because it determines the initial shape of the silver that will be produced. Consequently, this area is placed in the front area of the *pendhapa* which is closer to the manager/quality control room and showroom area (figure 4.4.5). This carving tool also has good quality of service with inlay from nails done traditionally requires wider space rather than the *trap-trapan* process to place the cistern tools which makes the workers stiffer while engraving the silver and the movement of workers could be more flexible. This area is also not restricted by massive walls but is equipped with a large bare opening to provide more transparency for visitors/the public to see this process directly.

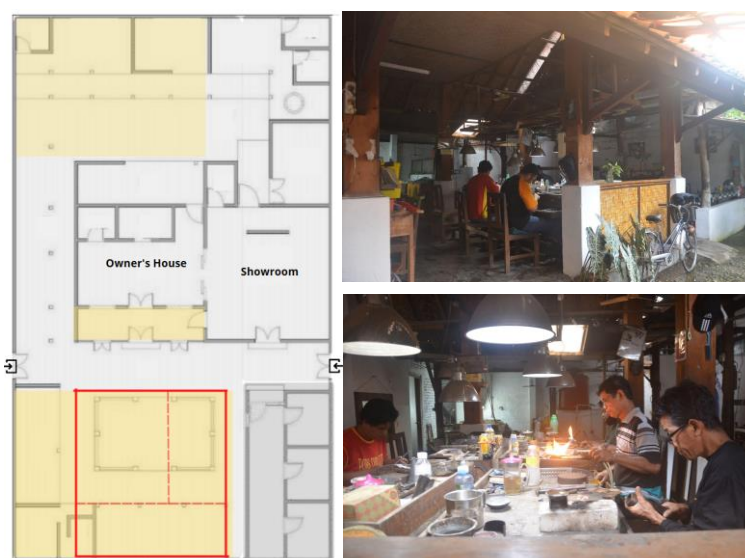


Figure 4.4.6. The process of silver wire assembly/ *trap-trapan*
(Source: Author's direct observation)

The process of silver wire assembly/ *trap-trapan* area has a strategic location right in front of the quality control/manager room and owner's house since this process requires a high degree of supervision. This process becomes the face of the *pendhapa* which represents the silver decoration process area the atmosphere of this area is made pleasant visually by a nice set of tables, chairs, and lighting right in the middle which also could save place and

give easier communication with other workers (figure 4.4.6). This process is located in the middle between the engraving and finishing processes. To differentiate those processes, the room layout is separate only with some pieces of furniture. It combines silver wire with a filigree technique soldering one part to another. Based on the materiality of silver craft, there are two kinds of methods namely filigree is very fine silver thread and wire is twisted and pressed or can be plated and solid silver is made from silver plates/silver sheets. Using tools that provide heat would give transmission heat to the occupants and the room inside. Therefore, this process is located near the opening with sufficient fresh air from outside. This area is covered by a roof that can protect the workers from direct sunlight and rain a high degree slope of the roof provided a sufficient thermal comfort effect. Compared to being closed with a massive wall at the front of the *pendhapa*, flexible bulkheads are used only to distinguish defined worker territories and public alleys while allowing maximum natural air to get into the place (figure 4.4.6).



Figure 4.4.7. The process of desoldering and rinsing room
(Source: compilation of researcher data)

In the back area of the workshop *pendhapa* also provides additional space for desoldering and rinsing process (figure 4.4.7). These kinds of processes do not need high supervision from the owner or the attraction of visitors since it only brushes up the silver craft. This process applied the filigree technique where the rope that has been given a motif stays attached with solder tools and requires high precision so it requires a safe area from various kinds of distractions. This area condition has more minimum natural lighting and fresh air since it is far from the front opening. It is also combined with a rinsing area to soak the silver and clean any dirt in processing the silver craft in the end process of silver decorating.



Figure 4.4.8. The process of polishing and finishing area
(Source: compilation of researcher data)

The finishing process is the silver that has been formed is smoothed or the leftovers are polished so the silver craft products became shiny and attractive to buy (Sakari,2019). It is the end of the process-making the silver craft where the workers put the next to silver wire assembly/ trap-trapan process in the western part of *pendhapa* (figure 4.4.8). It is located as strategically as the engraving area where in front of the manager's room for easy access and communication between the workers and owners so they got the same understanding of the design they are working on. This process has unique value since is equipped with some specific large polishing tables. Because of it, this area does not restrict by massive walls to save place and visitors from the public alley could recognize this process and unique finishing tools easily.



Figure 4.4.9. The process of design preparation and as the manager/quality control room
(Source: Author's direct observation)

Besides the processing of manufacturing silver craft, the workshop zone cannot be separated from the manager's room as quality control of what designs will be produced for their silver craft products and the raw materials preparations. This room is located closest to the owner's house which is in the middle between the owner's house, showroom, and workshop for silver craft production (figure 4.4.9). The placement of this spatial layout intentionally gives the owner easier access to check the proposal design, market quality, and even sufficient source materials that will be used. This room is made more closed than the *pendhopo* of workshop production because it requires more privacy needs to proceed with important data as well as a transitional space from the owner's house which requires to lead to the small alleyway for the public to pass by.

4.5 Accessibility of users

According to Hertzberger (2005), 'territorial differentiation' will be produced by identifying the gradation of public accessibility of the different areas and parts of a building on a ground plan. This will clearly illustrate which aspects of accessibility exist in the design as a whole, which claims are made on specific locations, and by whom, so that these forces can be amplified in the plan's subsequent development.

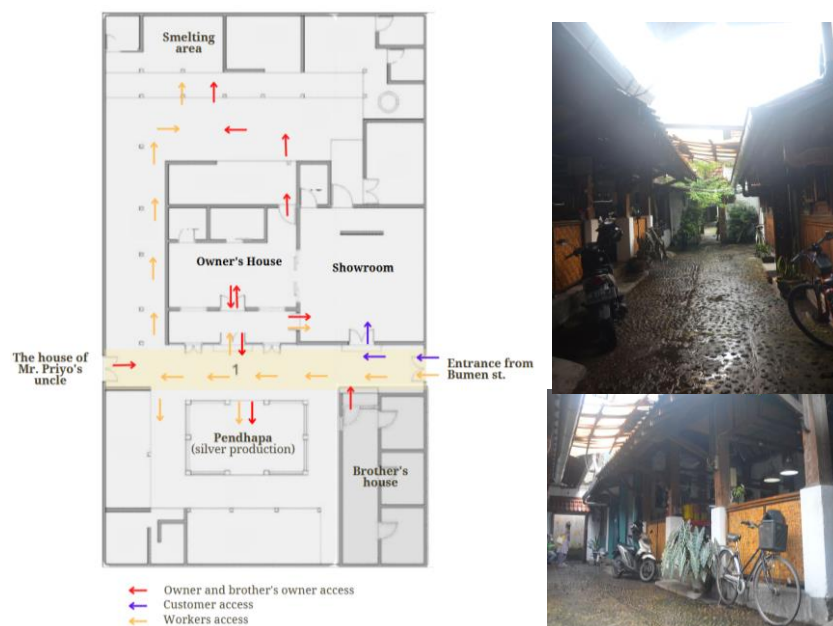


Figure 4.5.1 Narrow alley/*lengkangan* between owner's house and workshop area
(Source: Author's direct observation)

The existing narrow alley that is involved in the Priyo Salim house has a multifunction sharing space for any kind of user from the owner to workers, and the public (figure 4.5.1). For owner access to enter his private domestic house as well as access to across to go inside the silver workshop area in the *pendhapa*. While workers as placing to do their job and connecting access from one workshop area in the front of the owner's house to the other workshop area behind the owner's house. Even so, access for the public is a shortcut or entranceway to go to the silver showroom and workshop area. This alley is accessible between the showroom and workshop and can be passed by everyone easily. Not only access but also functions as the home zone linkage of Mr. Priyo Salim House and it also could be defined as a public space. It is defined as allowing light from above to penetrate with a transparent roof covering the space, giving the feeling people are both inside and outside the place at the same time.

5. Conclusion

Silver production activities that are carried out side by side with the domestic house and silver showroom in Priyo Salim house affect the spatial layout in the workshop area. Some workshop rooms such as the silver smelting and sheet shaping room have moved in several times from one space to another space in Priyo Salim's workshop house to respond to more flexible activities and larger space needs.

The higher supervision of silver craft production like the quality control/manager room means the room is to be closer to the owner's space. Locating some specific rooms of the workshop closer to the owner's house gave the owner easier control of the workers as well as to process the silver products in it. This is also related to the visual term, where a room of the raw material process is hidden in the backyard of the house to avoid messiness and maintain a clean visual with better quality of service for the area around the front part of the showroom of the front of *pendhapa* showroom. The workshop layout is also considered a special space to make it stand out like silver engraving process area needs to be shown nicely since it is intended to receive the public guest and consider how large an area is needed for each process to accommodate some specific tools. Meanwhile, areas like manager rooms require more isolation from other workshop rooms for more privacy needs.

The existing small alley has multifunction which is integrated between private, communal, as well as industrial access. This is for the owner as the access to enter his private house, the workers as the connection to get in two workshop area units as well as the community or public to get shortcuts.

References

- Armiyati, L. (2014). *Industri Perak Kotagede Yogyakarta Melawan Badai Krisi, dalam Sejarah dan Budaya, Tahun Kedelapan, Nomor 2, Desember 2014*, Universitas Muhammadiyah Prof. Hamka
- Bandarin, F., & Van Oers, R. (2012). *The historic urban landscape: managing heritage in an urban century*. John Wiley & Sons.
- Hertzberger, H. (2005). *Lessons for students in architecture* (Vol. 1). 010 Publishers.
- Industri Perak dan Kerajinan Kulit di Kotagede Makin Menggeliat*. Retrieved December 11, 2022 from <https://kemenperin.go.id/artikel/5032/Industri-Perak-dan-Kerajinan-Kulit-di-Kotagede-Makin-Menggeliat>
- Kerajinan Perak Kotagede HS Silver*. Gudegnet. Retrieved December 12, 2022, from <https://gudeg.net/directori/7612/kerajinan-perak-kotagede-hs-silver.html>
- Project for Public Spaces (2007). *What is Placemaking?*. Retrieved December 12, 2022, from <https://www.pps.org/article/what-is-placemaking>
- Purwanto, A. (2021). *Teritorialitas Transformasi Spasial Rumah Tradisional Jawa Studi Kasus – Kotagede, Yogyakarta* [Doctoral thesis, Universitas Islam Indonesia].
- Salim, P. (2016). *Mengukir Sejarah Perak Kotagede*. Mayangkara. 3 (18)
- Sukari (2019). *Kerajinan Perak Kotagede* (pp. 17-31). DINAS KEBUDAYAAN (KUNDHA KABUDAYAN) DIY.
- Warsilah, H. (2017). *Place Making Process, Cultural and Identity Formation of Community In Urban Coastal Areas: Case Communities of Kenjeran and Bulak Surabaya, Indonesia*. Research Center For Society and Cultural. Indonesian Institute of Science.