

Revitalization of Dalem Jayadipuran in Yogyakarta through Adaptive Reuse

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ARTICLE INFORMATION	ABSTRACT
<p>Received 17-07-2025 Accepted 11-08-2025 Published 01-04-2026</p> <hr/> <p>Keywords: Cultural, expression, Jayadipuran, preservation, revitalization.</p>	<p>As a historical city with a strong connection to the keraton, Yogyakarta has many nobility houses called 'dalem.' One of which is Dalem Jayadipuran, located in Jl. Brigjen Katamso, Yogyakarta. This <i>dalem</i> was once the house of a nobleman named KRT Jayadipura and is now used as an office for Balai Pelestarian Kebudayaan Wilayah X. This already shows that it was reused through adaptive reuse. Still, there are some problems, such as changes to the façade and the addition of new elements that damage the original elements, which are not in line with the regulations. This study aims to revitalize Dalem Jayadipuran to its original state, while maintaining its current function as an office for Balai Pelestarian Kebudayaan Wilayah X and adding new functions aligned with the building's history as a place closely linked to the spirit of culture. The method used in this study is qualitative, in which the data obtained are used to understand the building's cultural significance as a reference in the design proposal.</p>
<p>Keywords: <i>Budaya, ekspresi, Jayadipuran, pelestarian, revitalisasi.</i></p>	<p style="text-align: center;">ABSTRACT</p> <p>Judul: Revitalisasi Dalem Jayadipuran di Yogyakarta menggunakan Prinsip Adaptive Reuse</p> <p><i>Sebagai kota bersejarah yang memiliki ikatan erat dengan keraton, Yogyakarta memiliki banyak rumah bangsawan yang dikenal sebagai 'dalem.' Salah satu dalem ini adalah Dalem Jayadipura yang berlokasi di Jl. Brigjen Katamso, Yogyakarta. Dahulu, dalem merupakan rumah seorang bangsawan bernama KRT Jayadipura dan sekarang digunakan sebagai kantor dari Balai Pelestarian Kebudayaan Wilayah X. Hal ini menunjukkan bahwa dalem sebenarnya telah menerapkan prinsip adaptive reuse, namun masih memiliki beberapa permasalahan. Sebagai contoh, perubahan fasad dan penambahan elemen baru yang merusak elemen asli dari dalem tidak sesuai dengan peraturan. Penelitian ini bertujuan merevitalisasi Dalem Jayadipuran ke kondisi aslinya sembari mempertahankan fungsinya saat ini sebagai Kantor Balai Pelestarian Kebudayaan Wilayah X dan menambahkan fungsi baru sesuai dengan sejarah dalem yang lekat dengan semangat kebudayaan. Metode yang digunakan adalah metode kualitatif. Data yang didapatkan digunakan untuk memahami nilai penting dari bangunan sebagai acuan dalam usulan desain.</i></p>

Introduction

As a historical city with a strong connection to the keraton, Yogyakarta has many nobility houses called '*dalem*.' This *dalem* is spread across the city, and most of its buildings have been registered as cultural heritage sites. To be registered as a cultural heritage building, a building must meet several requirements, such as being 50 years old or more, representing a style period of at least 50 years, having a special significance for history, science, education, religion, and/ or culture, and having cultural value to strengthen the nation's character (Undang-Undang (UU) Nomor 11 Tahun 2010 Tentang Cagar Budaya, 2010).

One of these is Dalem Jayadipuran, a heritage building since 2007, located on Jl. Brigjen Katamso, Yogyakarta. This *dalem* was once the residence of a nobleman, KRT Jayadipura, and was often used for cultural expression and for meetings of various national movements. Nowadays, Dalem Jayadipuran is used as an office for Balai Pelestarian Kebudayaan (BPK) Wilayah X. This already shows that the Dalem has been reused through adaptive reuse. Still, there are some problems, such as changes to the façade and the addition of new elements that damage the original elements, which are not in line with the regulations. These problems, along with the request from BPK Wilayah X for suggestions on grouping arts and cultural activities to be held at the Pendopo of Dalem Jayadipuran, form the background of this study.

Adaptive reuse is a process of repairing or restoring an existing building so it can be used continuously with a more relevant function to current needs. It also plays an important role in cultural heritage conservation (Plevoets & Van Cleempoel, 2011).

This study aims to revitalize Dalem Jayadipuran to its original state, while maintaining its current function as an office for Balai Pelestarian Kebudayaan Wilayah X, and adding a new function aligned with the building's history as a place closely linked to the spirit of culture.

Methods

The method used in this study is qualitative, with data collected through interviews and descriptive analysis based on the literature. The data required for this study were collected through interviews and observations conducted directly at Dalem Jayadipuran with Mr. Indra and Mrs. Ernawati, the Head of the BPK Wilayah X unit at Dalem Jayadipuran, as the primary sources. The interview was held to obtain information on the history of Dalem Jayadipuran, the background of its previous owners, and the elements that remain original. Observation and surveys were conducted several times to gather on-site data about this *dalem*. After all the data were collected, they were analyzed using comparative studies and descriptive analysis.

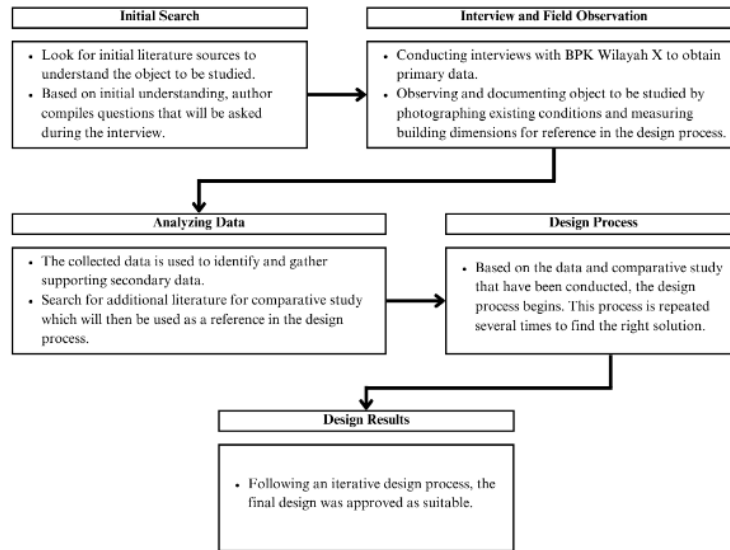


Figure 1. Research flowchart
Source: Author's work, 2025

Result and Discussions

History of Dalem Jayadipuran

Built in 1847 by RT Dipawinata, who was granted land by the *keraton*, it was originally called Dalem Dipawinatan and is one of the many *dalem* in Yogyakarta. After his passing, this *dalem* and its land were returned to the *keraton* and were unused for quite some time. In 1917, during the reign of Sultan Hamengkubuwana VII, this *dalem* was given to his son-in-law, KRT Jayadipura, and later came to be known as Dalem Jayadipuran (Figure 2).



Figure 2. Dalem Jayadipuran
Source: Author's documentation, 2025

KRT Jayadipura was an architect and a passionate artist who actively promoted Javanese art and culture. He loves purchasing gamelan instruments and using them for various performances and recordings of Javanese songs. He is also active in the field of puppetry (*wayang*), founding Habiranda Organization, a puppetry school that still exists today. In addition, he also designed many *wayang wong* costumes, one of which is the Garuda costume, which can be ridden because of the saddle supported by the player's back. Because of his passion for art, he befriended many foreigners. One of whom is Walter Spies, art teacher and pianist for Kraton Orchest Djogja, who lived in his house for a few years.



Figure 3. KRT. Jayadipura in Regent Anom's attire
Source: Harnoko et al., 2014

KRT Jayadipura has a spirit of nationalism, evident in his involvement in various organizations such as Sangkara Muda, and he often offered to use the *pendhapa* in his house as a venue for the organization's meetings. He also befriended many prominent figures in the national movement, including Ki Hajar Dewantara. Through these interactions, he was moved to offer his *pendhapa* as a venue for various meetings, including the First Indonesian Women's Congress and the Jong Java Congress (Figure 4). During these meetings, he always asks his students and fellow artists to perform. This is where Dalem Jayadipuran began its journey as a silent witness to various meetings and congresses that discussed not only the national movement but also social issues facing the community at that time.



Figure 4. First Indonesian Women's Congress

Source: Harnoko et al., 2014

In 1939, he passed without heir, and this *dalem* was cared for by his relatives. During the 1950s-1980s, this *dalem* served as an office and center for the Treatment of Framboesia and venereal diseases. In 1983, KRT Yudokusuma, a relative of KRT Jayadipura, sold this *dalem* to the Director of People's Sovereignty, Soemadi Martono S.H., who then bought it by the Department of Education and Culture to be used as an office, starting from the Javanologi

Project in 1986, until now it is the branch office of Balai Pelestarian Kebudayaan Wilayah X. On March 26, 2007, Dalem Jayadipuran was designated as a Cultural Heritage Building (Harnoko et al., 2014).

Architectural Elements of Dalem Jayadipuran

Javanese philosophy (*kejawen*) is applied in traditional Javanese house architecture, in which a house serves not only as a place to live but also as a representation of the relationship among humans, nature, and God. The four main teachings of *kejawen* are reflected in the design of the Javanese traditional house, which are *manunggaling kawula Gusti* (unity between humans and God), *memayu hayuning bawana* (living in harmony with nature), *memayu hayuning sesami* (social harmony), and *memayu hayuning pribadi* (self-reflection). From this, we can understand that architectural elements, spatial orientation, and decorative motifs carry spiritual meanings, serving as a guide for creating harmony in body, mind, and spirit (Prakoso & Wilianto, 2020).

As a Javanese traditional house, Dalem Jayadipuran also applied this philosophy in its architectural elements, though the colonial style also influenced some elements. Despite a change in function from a noble house to an office for Balai Pelestarian Kebudayaan Wilayah X, its architectural elements still retain their originality and are in good condition. These elements are one of the historical and architectural significance of Dalem Jayadipuran. Those elements are columns, doors, ventilation, and also floors and ceilings.

Columns

The columns at Dalem Jayadipuran have 2 ornaments (Figure 5). *Kebenan* on the column's body and *padma* above *umpak*. *Kebenan* means beauty and the

process from imperfection to perfection, while *padma* means aesthetics, purity, solidarity, and strength.

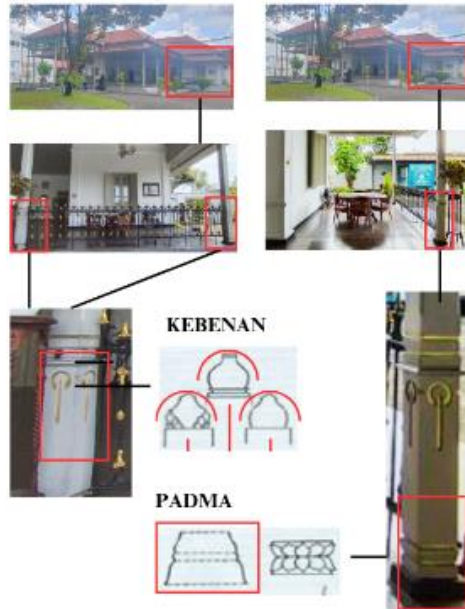


Figure 5. Columns ornament

Source: Author's work and documentation, 2025

Doors

Doors at Dalem Jayadipuran are similar to those found in a colonial house (Figure 6). It has no special meaning.



Figure 6. Doors ornament

Source: Author's work and documentation, 2025

Ventilations

Like the columns, the ventilations at Dalem Jayadipuran also have 2 ornaments: a *padma* at the end and 8 arrows inside. The 8 arrows signify the 8 cardinal directions (Figure 7).

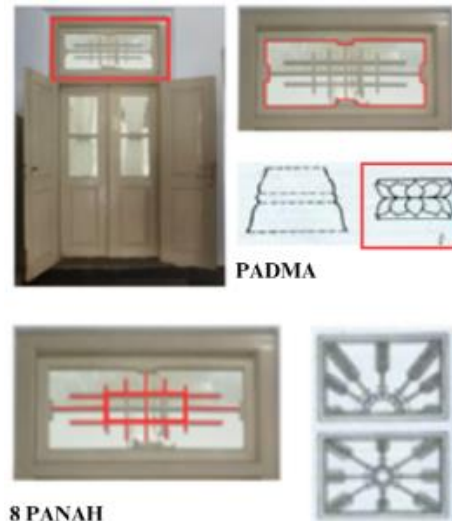


Figure 7. Ventilations ornaments

Source: Author's work and documentation, 2025

Floors and Ceilings

In Figure 8, the floors and ceilings feature the *patran* pattern, which conveys a sense of beauty and perfection (Cahyandari, 2017).



Figure 8. Floors and ceilings ornament

Source: Author's work and documentation, 2025

Comparative Study

This section compares Dalem Jayadipuran and Dalem Notoprajan to identify similarities and differences in the spatial layout and zoning of Javanese noble houses. The Javanese nobility of Yogyakarta certainly had a close relationship with the *keraton* as the center of government. This influenced the shape, spatial layout, and zoning of the houses they occupied (Joglo houses). The orientation of Javanese noble houses follows the cosmological south-

north orientation of the *keraton*, rather than following the direction of the streets (Widayatsari, 2002).

Dalem Notoprajan

Dalem Notoprajan was built in 1811 and then given to GPH Notoprojo by the Keraton. In the 1950s, it was given to GPH Hadiwijoyo and has remained in the family ever since (Figure 9).



Figure 9. Dalem Notoprajan
Source: Author's documentation, 2023

Dalem Notoprajan is a Javanese Noble House in the form of a complete Joglo house, featuring a *pendhapa*, *pringgitan*, and *dalem ageng*, as well as *gandhok* on both sides and a separate *gadri*. However, the *gadri* in this *dalem* had collapsed during the 2006 earthquake and had not been rebuilt (Figure 10).

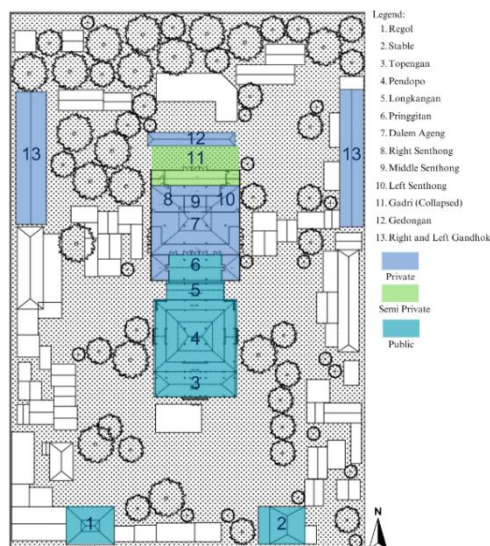


Figure 10. Site plan of Dalem Notoprajan
Source: Author's work, 2023

As shown in Figure 10, the *dalem's* orientation follows the south-north

orientation of the *keraton*, with all the main buildings facing south, not along the road. Although in this case, the road is on the southern side.

Judging by the zoning, Dalem Notoprajan follows the Javanese house zoning, which is divided into private, semi-private, and public zones. The front of the house, which consists of *topengan*, *pendhapa*, *longkangan*, and *pringgitan*, is a public zone accessible to everyone in accordance with its function as a venue for performances and the reception of guests. *Dalem ageng* and *dandhok*, located on the left and right sides, are private zones accessible only to the owner. *Dalem Ageng* is the owner's residence. Inside, there are three *senthong*, the core rooms of a Javanese house. The left and right *senthong* are used as bedrooms for the core family, while the middle *senthong* is used as a place of worship for the Dewi Sri. Among all buildings, *dalem ageng* has the highest floor elevation, making it the most important building. Currently, the GPH Hadiwijoyo family still owns Dalem Notoprajan, but it is no longer used as their primary residence. They live in *gandhok* on the left and right sides. Although no longer in use, *Dalem ageng* is still well maintained, and the middle *senthong* still houses a miniature bed with a stack of pillows and bolsters symbolizing fertility and prosperity (Figure 11).



Figure 11. Middle *senthong* of Dalem Notoprajan

Source: Author's documentation, 2023

Dalem Jayadipuran
 Similar to Dalem Notoprajan, Dalem Jayadipuran also follows the south-north orientation of the *keraton*. As

shown in Figure 12, this *dalem* faces south, even though the road is to the west.



Figure 12. Site plan of Dalem Jayadipuran

Source: Author's work, 2025

Unlike Dalem Notoprajan and other *dalem*, Dalem Jayadipuran is not a Joglo house, but rather a Limasan house. Although not a Joglo house, the façade layout and zoning still follow those of a Joglo house.

From the floor plan shown in Figure 13, it can be seen that Dalem Jayadipuran still follows the Joglo house layout. The difference is the absence of *gandhok* and *gadri* attached to the *dalem ageng*. This likely stems from the owner's lower nobility status than the Royal Family.



Figure 13. Original floor plan of Dalem Jayadipuran

Source: Author's work, 2025

The spatial zoning remains the same, with *kuncungan*, *pendhapa*, and *pringgitan* at the front serving as public areas for performances and guest reception. *Gadri* at the back, being semi-private as a place for the family.

Dalem ageng is a private zone and serves as the owner's residence. Similar to Dalem Notoprajan, the interior of Dalem Jayadipuran also features three senthongs, the core rooms of a Javanese house. The left and right *senthong* are used as bedrooms for the family, while the middle *senthong* is used as a place of worship for Dewi Sri and to store sacred objects and heirlooms. Like Dalem

Notoprajan, *dalem ageng* of Dalem Jayadipuran also has the highest floor elevation, *indicating* that the façade is the most important part of a *dalem*.

The two rooms between *pringgitan* are private zones that serve not only as preparation rooms for performances but also as guest rooms. For example, the room on the west was once used as a bedroom for Walter Spies, a German friend of KRT Jayadipura who was also a painting teacher and pianist in the Kraton Orchest Djogja.

Currently, Dalem Jayadipuran serves as the office of BPK Wilayah X. To accommodate this, several rooms have changed function and zoning. For example, the east terrace is closed with aluminum and glass partitions, serving as a room for one of the units. This changes the façade of Dalem Jayadipuran. Another example is the change in function of the middle *senhong* from a sacred place to a storage for chairs. This is unfortunate because the middle *senhong* is the main part of a Javanese house.



Figure 14. Existing condition of the middle *senhong* of Dalem Jayadipuran
Source: Author's documentation, 2025

From this comparative study, it can be concluded that, despite the façade of a *limasan*-style house, Dalem Jayadipuran still follows the orientation, spatial layout, and zoning of the Joglo house, as in Dalem Notoprajan. This shows that the shape of a noble house can vary, but it still follows the same concept.

Although no longer in use, Dalem Notoprajan is still well maintained and retains significant façade values, such as the middle *senhong*, which continues to serve its original function. Dalem Jayadipuran is also still well maintained, even though some spaces have shifted in meaning to accommodate the current function as an office. This can serve as a reference, ensuring the proposed design not only meets current needs but also restores the meaning of the spaces and rooms.

Recommendation

After the merger of the 2 cultural preservation offices into 1 in 2022, most personnel activities were moved into the new head office, leaving only 2 units and 1 unit head still working in Dalem Jayadipuran. This leaves several spaces available for use.

Given the history of Dalem Jayadipuran, which is closely linked to the spirit of culture, the continued existence of Habiranda, a puppeteer school that KRT Jayadipura founded, and the result of a comparative study, Dalem Jayadipuran has great potential to be developed as a place for cultural expression (Cultural Hub) while also maintaining façade current function as an office. This development is expected to make the atmosphere of Dalem Jayadipuran more lively and alive again.

Design Problem

Several design problems were encountered at the outset of the design process. The first problem is how to arrange the interior layout so that the existing function as an office is not disturbed by the new function as a place for artistic and cultural expression.

As stated beforehand, this *dalem* had been adaptively reused as an office, but was not optimal due to changes to the façade and the addition of a new element

to accommodate a new function that damaged the original element.

The facades that have been changed are the east, west, and north sides of this *dalem*, which in the past was an open terrace, and are now given aluminum and glass lattice partitions to accommodate its function as an office (Figure 15).



Figure 15. East and north existing facade
Source: Author's documentation, 2025

A new element that damages the original element is the concrete kitchen countertop, built directly above the flooring tiles on the north side, which damages some of the tiles (Figure 16). These are the design problems that need to be solved.



Figure 16. Existing pantry
Source: Author's documentation, 2025

Design Development

As shown in the existing floor plan of Dalem Jayadipuran in Figure 17, the interior layout of this *Dalem* is somewhat disorganized, with the BPK offices spread throughout the building, which can make the workflow somewhat chaotic. For example, the Branch Head office and the Partnership Unit office are isolated from other offices. The Partnership Unit office is currently located on the east terrace, which has been closed using the aluminum and glass partition.

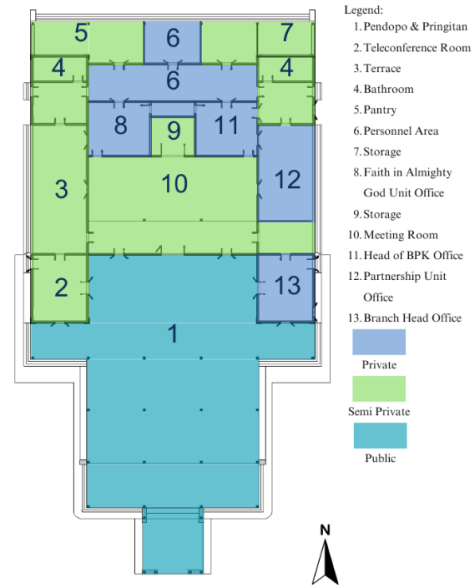


Figure 17. The existing floor plan of Dalem Jayadipuran
Source: Author's work, 2025

Since 2022, most personnel activities have been moved to the new head office, leaving several unused rooms that can be repurposed to achieve the goal.

On the new proposed floor plan (Figure 18), all offices are centralized in the northern part of *dalem*. The previously empty personnel area is used as an office for Faith in Almighty God and the Partnership Unit. Therefore, the currently closed terraces can be returned to their original open condition. The Branch Head office, currently located in the southern part of *dalem*, has been relocated to the room previously occupied by the Faith in Almighty God Unit. Middle *senhong*, which is currently used as storage, has been converted into an archives room. The archives room was deemed appropriate for restoring the middle *senhong*'s meaning as a place to store heirlooms. Two rooms in between *pringgitan*, restored to their original function as a preparation room for artists before a performance, alongside a new function as a mini gallery. *Pringgitan* and *pendhapa* are still used

for various events, but in daily life, when there is no event, they are used as a mini museum of KRT Jayadipura.

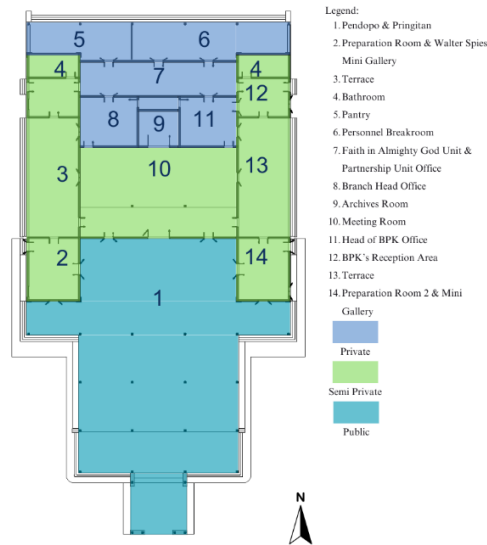


Figure 18. The draft of the new floor plan of Dalem Jayadipuran
 Source: Author's work, 2025

Figure 19 shows the condition of the western terrace after it has been restored to its original open condition, and adding a new function as a mini gallery about the daily life of KRT Jayadipura. The eastern terrace has also been restored and added a new function as a mini gallery about the history of Dalem Jayadipuran.

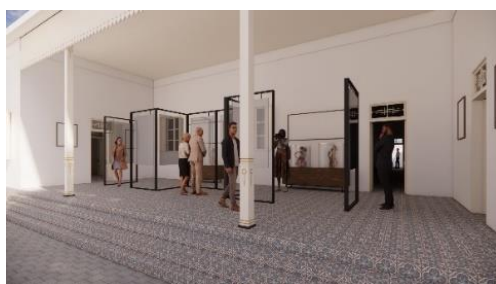


Figure 19. Perspective of the proposed open terrace
 Source: Author's work, 2025

The northern side has been restored to its original open condition, except for a little

part to the west where the pantry is located. It is still closed, but with a new partition. At a glance, Dalem Jayadipuran primarily features vertical elements. In light of this, the new partition is designed to emphasize vertical aspects more than the current partition, which has stronger horizontal elements (Figure 20).



Figure 20. Perspective of the proposed new partition for the pantry
 Source: Author's work, 2025

The countertop, which is currently made of concrete, is being replaced with a lighter stainless steel countertop. The circulation flow, which is currently quite cramped, is improved by rearranging the furniture needed in the pantry.

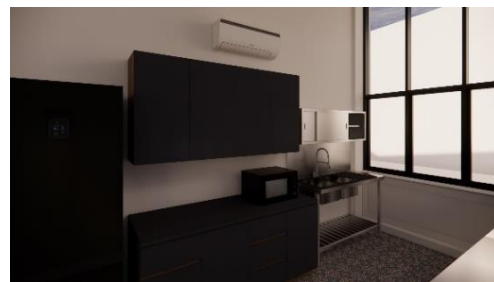


Figure 21. Perspective of the proposed new kitchen table for the pantry
 Source: Author's work, 2025

Design Results

New Floor Plan

The new proposed floor plan of Dalem Jayadipuran is shown in Figure 22 below.

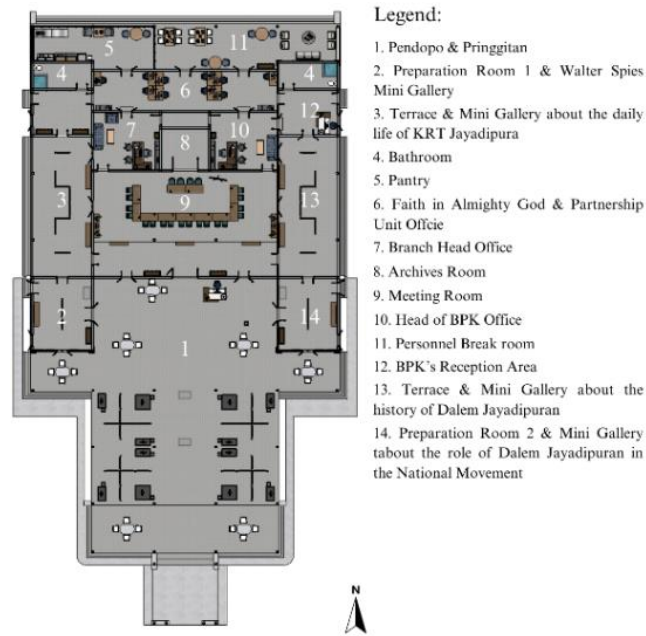


Figure 22. New proposed floor plan of Dalem Jayadipuran
Source: Author's work, 2025

In recent years, the approach to preserving cultural heritage buildings has shifted from repair and protection to valuing their cultural, socio-economic, and environmental significance (Vakhitova, 2015). This study adopts a new spatial arrangement that respects the cultural significance of the spaces. For instance, the offices of the Head of BPK and the Branch Head are situated in the right and left *senhong* within the *dalem ageng*, aligning with their original functions as spaces for the building's owner. The *pendhapa* and *pringgitan* remain venues for various performances, including *wayang kulit*, *wayang wong*, and orchestra concerts associated with

KRT Jayadipura's artistic contributions, as well as contemporary cultural events, such as fashion shows featuring traditional and contemporary designs. When not used for events, *pendhapa* and *pringgitan* serve as a mini-museum dedicated to KRT Jayadipura and his legacy. BPK Wilayah X, as the owner of Dalem Jayadipuran, expressed appreciation for the valuable suggestions, which offer guidance for future management, although certain recommendations require additional evaluation. The new elevation view of Dalem Jayadipuran is shown in Figure 23 below.



Figure 23. New north, east, south, and west elevation view
Source: Author's work, 2025

The recommendation to utilize *pendhapa* as a mini-museum dedicated to KRT Jayadipura and his legacy warrants further evaluation. According to BPK Wilayah X, the frequent use of the *pendhapa* and *pringgitan* by local performing arts groups for rehearsals renders their use as a museum during non-event periods unfeasible, although a temporary implementation remains possible. For example, during designated periods such as KRT Jayadipura's birth month, the *pendhapa* and *pringgitan* may be utilized as a temporary mini-museum, provided advance notice is given to the performing arts groups that regularly use Dalem Jayadipura for rehearsals.



Figure 26. Pendhapa as a concert hall for orchestra
Source: Author's work 2025



Figure 27. Pendhapa for wayang orang/dance performance
Source: Author's work, 2025



Figure 28. Pendhapa for wayang kulit performance
Source: Author's work, 2025



Figure 29. Pendhapa for the cultural fashion show
Source: Author's work, 2025



Figure 30. Preparation Room 1 and Walter Spies Mini Gallery
Source: Author's work, 2025



Figure 31. Faith in Almighty God and the partnership unit office
Source: Author's work, 2025



Figure 32. Personnel break room
Source: Author's work, 2025

Conclusion

Dalem Jayadipuran, with its rich cultural history, has great potential to be redeveloped as a place for artists to express themselves. This has been done, but it is still not optimal.

The proposed revitalization of Dalem Jayadipuran effectively maintains its historical and cultural importance while adapting it for modern use. By restoring original architectural features, such as the open terraces and traditional Javanese elements, and addressing design issues, such as the damaged concrete countertop, the proposed design enhances the building's authenticity.

The reorganization of the interior layout by centralizing office spaces improved the workflow, while repurposing unused rooms into a mini gallery and museum reflects the building's historical role as a cultural hub under KRT Jayadipura. This approach ensures that Dalem Jayadipuran continues to serve as an office for Balai Pelestarian Kebudayaan Wilayah X while reinforcing its cultural heritage through new functions as a place for cultural expression (Cultural Hub) that align with its history. The study demonstrates that adaptive reuse, guided by *kejawen* philosophy and a new approach to preserving a cultural heritage building that also values its cultural, socio-economic, and environmental significance, can effectively conserve cultural heritage while accommodating modern functionality.

The adaptive reuse of Dalem Jayadipuran entails several risks. First, intensive use by artist groups or event activities may accelerate the degradation of original architectural elements, such as ornamented columns, doors, or ventilation features. Second, without stringent guidelines, changes in space functions, for example, conversion of the sacred middle *senhong* into storage that could erode the building's cultural and spiritual significance, could happen again. Third, a lack of awareness or training among building users about the importance of heritage preservation may lead to improper handling or damaging

modifications. Finally, financial risks are notable, as funding for long-term maintenance and restoration of original elements may be limited.

To ensure the sustainability of adaptive reuse for Dalem Jayadipuran and other heritage buildings, the following recommendations are proposed.

Further Studies

Additional research is needed to develop adaptive reuse models specific to the Javanese traditional house, with a focus on balancing cultural, administrative, and community functions. These studies should include long-term impact analyses of intensive use on original architectural elements and strategies for mitigating damage risks.

Management Guidelines

Local authorities and BPK Wilayah X should establish clear guidelines for zoning and space use in heritage buildings, including restrictions on structural and functional modifications.

Training and Awareness

Training programs for stakeholders, including BPK Wilayah X staff and artist groups, should be introduced to raise awareness about heritage preservation and the importance of maintaining original elements.

Funding and Partnerships

The government and BPK Wilayah X should explore partnerships with the private sector or cultural organizations to fund long-term restoration and maintenance. Community-based funding schemes, such as donations or event sponsorships, could also be considered.

Monitoring and Evaluation

A periodic monitoring system should be implemented to assess the building's

physical condition and the effectiveness of adaptive reuse. This evaluation should involve architects, historians, and local communities to ensure that revitalization aligns with Dalem Jayadipuran's cultural and historical values.

With a well-planned, collaborative approach, Dalem Jayadipuran can continue to serve as an office for Balai Pelestarian Kebudayaan Wilayah X, while also embracing its new role as a Cultural Hub, preserving KRT Jayadipura's legacy and meeting modern societal needs.

Acknowledgement

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