

Architecture of the Tuggang Bosar (King Najunggal) Palace in South Tapanuli District, North Sumatra

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Abstrak

Artikel ini membahas tentang pola arsitektur istana Raja Najunggal di Kabupaten Tapanuli Selatan. Istana ini didirikan oleh Raja Tuan Patuan Nagaga Najunggal, beliau adalah Sultan Haji Baharuddin Harahap, keturunan Ompu Toga Langit yang merupakan moyangnya marga Harahap. Dengan fokus mengidentifikasi ciri-ciri arsitektur dan menganalisis nilai sejarahnya. Metode penelitian yang digunakan meliputi survei lapangan, analisis dokumentasi sejarah, serta kajian arsitektur tradisional dan sejarah Kesultanan Raja Najunggal. Istana ini memiliki dekorasi yang unik, beberapa ukiran yang terdapat pada pola arsitektur bangunan istana Raja Najunggal adalah dibagian kiri dan kanan gapura terdapat dua buah patung gajah, ornamen gapura berbentuk berundak, terdiri dari lima tingkat dan lima kubah kecil. Arsitekturnya bergaya Angkola dan Melayu, delapan pilar bangunan berwarna kuning yang menopang atap istana dibuat tinggi, pada atap bangunan terdapat kubah pohon klasik. Penelitian ini juga membahas tentang implikasi nilai sejarah dan budaya arsitektur bangunan istana ini dalam konteks sejarah Kesultanan raja Najunggal serta warisan budaya yang masih relevan hingga saat ini.

Kata kunci: tapanuli selatan, pola arsitektur, istana raja najunggal.

Abstract

The article discusses the architectural pattern of Raja Najunggal's Palace in South Tapanuli Regency. This palace was founded by Raja Tuan Patuan Nagaga Najunggal, he was Sultan Haji Baharuddin Harahap, a descendant of Ompu Toga Langit who was the ancestor of the Harahap clan. With a focus on identifying architectural characteristics and analyzing its historical value. The research methods used include field surveys, analysis of historical documentation, as well as studies of traditional architecture and the history of the Sultanate of Raja Najunggal. This palace has a unique decoration. Some of the carvings contained in the architectural patterns of king Najunggal's palace buildings are on the left and right of the gate there are two elephant statues, the gate ornament is in the form of steps, consisting of five levels and five small domes. The architecture is Angkola and Malay styled, the eight yellow building pillars that support the palace roof are made high, on the roof of the building there are tree classic domes. This research also discusses the implications of the historical and cultural values of the architecture of this palace building in the context of the history of the Sultanate of king Najunggal and the cultural heritage that is still relevant today.

Keywords: south tapanuli, architectural patterns, najunggal king's palace.

INTRODUCTION

North Sumatra, Indonesia is home to South Tapanuli Regency. Initially, sipirok functioned as the capital of the vast South Tapanuli Regency, which was centered at Padang Sidempuan in Tanah Batak,

specifically South Tapanuli. Long before foreign influence arrived, there were many small communities known as huta, each of which was ruled by a king known as Raja Pamusuk (RP). Setia Huta will have

its own autonomous government system, as is customary.

The architecture of the Angkola Batak house has a unique richness, not only on the outside but also on the inside of the house. Apart from being carved, the walls of the Angkola Batak traditional house are also decorated with hand paintings with various unique motifs. In fact, every part of the Angkola Batak house has its own meaning for the Angkola Batak people.

The development of architecture in Indonesia has five stages namely: transitional, Hindu-Buddhist, Islamic era, colonial and contemporary. Traditional architecture usually describes the traditions and culture of a region so that each region has its own architectural characteristics. Hindu-Buddhist architecture developed earlier in Indonesia and was widely used as religious architecture, such as the architecture of Borobudur Temple. Meanwhile, Islamic architecture in Indonesia is experiencing a process of cultural acculturation due to a lot of mixing with other nations. The initial spread of Islam in the archipelago was mostly carried out by traders from Arabia, China, Persia, and India. Today's architecture is also heavily influenced by Dutch architecture considering the long period of Dutch colonialism in Indonesia. Until now, architecture continues to develop following popular and contemporary trends which are now

better known as contemporary (Izza, 2023).

The development of Islamic architecture in Indonesia cannot be separated from the influence of various architecture from civilizations that coexist with it. Since the 7th century when the caliphs were built under the influence of the Prophet Muhammad and civilizations have changed in various parts of the world, starting from the Arabian Zazirah and the Middle East in the west to On the Anotolian Peninsula in the east, Islam grew into a significant political and civilizational force in China and even in India (Puspita, 2023).

Three main components form the basic idea of nature's evaluation of Vitruvius' architectural creation: use, strictness and beauty (venuntas). It turns out that the deeper meaning of architectural works goes beyond the simple meanings of durability, use, and beauty.

This deeper meaning will increase people's awareness of the might of Allah SWT. A palace is a structure that serves as the official home of a king (or president or head of state). A king is the supreme head of state of a kingdom, often inherited; this term can also refer to a large structure that functions as the focal point of an organization (Aisyah et al., 2019).

A traditional territory known as luhat, led by Raja Panusunan Bulung (RPB), consists of several huta that are

geographically close and connected by blood (genealogical) relations. The traditional Batak system organizes huta and luhat in this way: RP and RPB refer to them. It is based on the principle of kinship, or "Dalihan Na Tolu." RPB was chosen from among the Pamusuk Kings in Luhut, especially from the descendants of "sipungka huta" or those who opened huta for the first time to the person concerned (Firmando, 2021).

Tunggang Bosar Palace in South Tapanuli is a rich historical cultural heritage about the value of art and local wisdom. Its presence is not only a physical structure but also a silent witness to the long journey of culture and life of the people of South Tapanuli.

The "Eight Corners of the Cardinal" Palace, located in the hamlet of Janji Mauli Muara Tais, South Tapanuli, is officially known as the Tunggang Bosar Palace, the official seat of the Dhasa Nawalu Sultanate. It has been in use since 2008. Both residents of South Tapanuli and those living outside the area are familiar with Raja Tuan Tuan Patuan Nagaga Najunggal. When we hear this name, our first thought is of a grand palace located in Janji Mauli Muara Tais Village, Kec. Batang Angkola, Regency, South Tapanuli (sopo panisoan; History of the Tunggang Bosar Sultanate) (IS Tanjung et al., 2022).

The creator of this palace, Sultan Baharuddin Harahap, was a descendant of Ompu Toga Langit, the previous King of

Luhat in Angkola Country, and was a descendant of the Harahap clan. He left the luxury of the capital, where he was a wealthy businessman in Jakarta, and returned home with the sincere goal of developing his community.

King Luat's heirs personally provided funds for the construction of the Tunggang Bosar palace in an effort to revive the long-lost ideals of the Dalihan Na tolu cultural practices of the Angkola Batak people. Religion and the evolution of customs are also contrasting. Under the direction of the Bagas Godang Foundation, the Tunggang Bosar Janji Mauli palace now houses a contemporary Islamic boarding school that functions as a guardian of religious education for the people of Sumatra, especially those living on the West Coast of the country (ekel Surata Sembiring, an Islamic palace in North Sumatra).

The first Sultan in Tapanuli was appointed Ompu Toga Langit Raja Tuan Tua Patuan Nagaga Najunggal, led by Dhasa Nawalu from South Tapanuli, to Tuanku Sultan Haji Baharuddin Harahap, S.Ag, in 2007 after the Rulers of South Tapanuli (Tabagsel) gathered and convened to establish Sultanate in Central Sumatra. The Dhasa Nawalu Sultanate, also known as Tunggang Bosar, was famous both within the country and abroad. Furthermore, the Empress is none other than Empress Naduma Sari Gusti Raden Ayu Boru Siagian, a girl from the Sultanate

of Yogyakarta and the granddaughter of Sultan Hameng Kubuwono IX (Sitanggang, 2021).

Geographically, the South Tapanuli region is located above the young Bukit Barisan mountains, which stretch from Aceh province in the west of the island of Sumatra to Lampung province in the south. The Dalihan Na Tulu culture had an impact on the ethnographic environment in South Tapanuli and other parts of Batak. A number of things prompted the process of forming new villages (hutas), including open discussions between the families of traditional leaders and the fact that each huta is led by a king, or Raja Pamusuk as the people of South Tapanuli know it. More formally, Raja Panusunan Bulung, with the assistance of a representative called Raja Pangundian.

The official home of the Dhasa Nawalu Sultanate is the Tunggang Bosar Palace, which translates to "Eight Cardinal Directions" in Angkola. This palace is located in the South Tapanuli Hamlet of Janji Mauli Muara Tais and has been in use since 2008. Both people within and outside South Tapanuli are familiar with the name Raja Tuan Tuan Patuan Nagaga Najunggal. As soon as we heard his name, we were immediately taken to a magnificent palace in South Tapanuli Regency, Janji Mauli Muara Tais Village.

The heirs of Raja Hukum built this palace in an effort to preserve the noble ideals of the Dalihan Na Tolu cultural

norms, especially for the Angkola Batak people, who were starting to disappear. Aldinz Rapolo Siregar, deputy regent of Tapsel, opened this palace, and the sultan of Yogyakarta, Sultan Hameng Kubuwono X, signed the inscription. Kanjeng Gusti Pangeran Haryo Hadi Winoto, his younger brother, served as his deputy.

METHOD

This research is a qualitative method with a historical study approach in the form of several steps, namely heuristics, interpretation, criticism and historiography. By using qualitative methods in the form of interviews to collect information data from reading sources related to the topic to be researched, researchers then carry out a Synthesis and Analysis process in managing data collection in the field (Sugiyono, 2011). For research purposes, interviews with sources and informants who know about the history of the Tunggang Bosar Palace in South Tapanuli are required. As for data collection techniques, carrying out literature reviews and literature studies to support the results of the research, the data obtained must also be valid.

In this research, observations and documentation were also carried out. Observations were carried out directly at the location of the Tunggang Bosar palace in order to find out the history and architectural form of the palace and carry

out some documentation as supporting material for researchers in conducting research at the Tunggang Bosar palace which coincides on Jl Muara Tais, South Tapanuli Regency, North Sumatra.

RESULTS AND DISCUSSION

History of the Tunggang Bosar Palace



Picture 1. Bosar Riding Palace

Situated majestically in Janji Maulu Muara Tais Village, Batang Angkola District, South Tapanuli Regency, is the Tunggang Bosar Palace, the main symbol of the Dhasa Nawalu Sultanate. A descendant of Ompu Toga Langit, the ancestor of the Harahap clan, Sultan Haji Baharuddin Harahap, S.Ag, was the first ruler in the southern region with the title Ompu Toga Langit Raja Tuan Tua Patuan Nagaga Najunggal Yang Dipertuan Dhasa Nawalu Tapanuli. Founded by this monarchy was the Dhasa Nawalu Sultanate, which translated means eight cardinal directions. As the granddaughter of the heir to the Yogyakarta sultanate, Sultan Hameng Kubuwono IX, the girl with the imperial title is Naduma Sari Gusti

Raden Ayu Boru Siagian (Aisyah et al., 2019).

Sultan Baharuddin Harahap, the forerunner of the Tunggang Bosar Palace, was a descendant of Ompu Toga Langit, the previous king of Tanah Angkola, and a member of the Harahap tribe. A large meeting of all kings in South Tapanuli in 2007 marked the start of construction of the palace. Based on the results of the meeting, the Dhasa Nawalu sultanate was established in North Sumatra, with Daulat Tuanku Sultan Haji Baharuddin Harahap as its first ruler.



Picture 2. Sultan Haji Baharuddin Harahap, and the Empress

The main symbol of the Dhasa Nawalu sultanate is the beautiful Tunggang Bosar Palace, which is located in Janji Maulu Muara Tais Village, South Tapanuli. The noble ideals of the Angkola Batak people which had fallen into a coma must be restored through the construction of a palace supported directly by the descendants of the king of law. In

addition, religion and the evolution of its customs are contrasted. Currently, the Tunggang Bosar Janji Mauli palace functions as a protector of religious education for the people of Sumatra, especially the West Coast of North Sumatra, and is home to a contemporary Islamic boarding school managed by the Bagas Godang Foundation (Syauqii et al., 2022).

The noble ideals of the Angkola Batak people which had fallen into a coma must be restored through the construction of a palace which is supported directly by the descendants of the king of law. In addition, religion and the evolution of its customs are contrasted. Now there is Winoto in the palace of Tunggang Bosar Janji Mauli. One of the most significant byproducts of Batak culture, one of Asia's oldest civilizations, dates back 4,000 years. Even before Europeans knew about textiles, ulos existed. Apart from that, the Ulos cloth has a deeper meaning than just its visual appeal. This is a type of traditional woven fabric. It seems that Ulos is a cultural depiction of one of the cultural elements of the Palace. Batak women used to be very proud of the heirlooms they wore, woven, and gave to their families. Unfortunately, Indonesian research on Ulos is scarce. On the other hand, it can be found in several museums and universities in other countries, including England, Singapore, America and the Netherlands (Effendi et al., 2020).



Picture 3. Sultan Haji Baharuddin Harahap and Empress Naduma Sari Gusti Raden Ayu Boru Siagian and paraded to Tunggang Bosar Palace

The architectural form of the Tunggang Bosar Palace

The Tunggang Bosar Palace building has an area of around two rantes, or 40 by 20 meters. The structure itself measures 21 by 21 meters and can reach a maximum height of 5 meters, not including the height of the three bases of the dome. When combined with the height of the dome, especially the central main dome, the overall height is 13 meters.

Round and made of zinc, the dome has a small umbrella perched at the top. It is believed that changes were made to the zinc material used in the three domes. This is evident from the various analog models and materials used by other palaces. According to the information gathered, the dome visible from the outside is actually an additional dome rather than the original dome. In an effort to maintain the integrity of the original shiny black dome, the community decided to install an aluminum dome (A. Tanjung & Siregar, 2019).

There is a wall on the left side of the palace that has a layer of carved cement on it that is about two layers thick. In contrast, the walls of contemporary palace buildings are usually as thick as a single layer of brick. The walls of the mosque are reinforced with a combination of sturdy wood positioned between the teshes, which line the floor of the structure. The window architecture is slender and tall, reaching a height of around three meters. This is reminiscent of a minimalist architectural style using glass material. There are fifty-four windows in the Bosar Riding Palace, with fifteen on the right and fifteen on the left, eight on the front, and eight on each of the two sides. At four meters high, the palace entrance is located parallel to the joglo, an addition that was not part of the original palace construction. There are four entrances to the palace, all of the same height and size and with two doors. At the entrance to the palace there were two doors leading in the same direction and separated by about five meters. The remaining two doors, meanwhile, are located on the right and left sides of the palace (Nisa & Pane, 2022).

The roof of this palace consists of zinc which is around 80 centimeters thick. Two sturdy cement columns supporting the main dome are positioned on each of the three sides of the palace, dividing the interior areas. Each post is connected by the same type of wall waist and is spaced

approximately 5 meters from each other. This cement pillar contains a unique body carving that is reminiscent of the latest minimalist sculptures. Throughout the entire construction process, these pillars were never changed. Beautifully colored gypsum in artistic form is used to beautify the empty area under the dome. There is a fairly large courtyard inside the venue which is filled with various flora and serves as a parking area for guests' cars. Despite this, the palace management maintains the courtyard in good condition (Amalia & Hudaidah, 2022).

According to Morgan, if architectural theory is used, it can be concluded that the Tunggang Bosar Palace has regional characteristics because there is a strong suspicion that the Batak tribe had an impact on the expansion of civilization in North Sumatra. The Baharuddin Sultanate, which at that time enjoyed friendly cultural relations with the Dhasa Nawalu Sultanate, also had an influence on the construction of the palace. The result of a very clear cultural acculturation between Batak and Malay is the Tunggang Bosar Palace. Acculturation, in Fathoni's definition, is the mixing of immigrant culture with the original culture of the host community without causing the original culture to change (Dalimunthe, 2021).

The research that has been carried out leads to the conclusion that the acculturation produced by the Tunggang

Bosar Palace does not change the intricacies of Islam or original Batak culture in the area where the palace is located. Especially in terms of architecture, every palace carving has typical Malay architectural characteristics. It is impossible to separate the Bosar Equestrian Palace from the European architectural impact that came through Ottoman Türkiye. The presence of three domes, a feature of Turkish palace architecture known for its many domes, is a reflection of this influence. Through diplomatic contacts with the Dhasa Nawalu Sultanate, this relationship was created.

Furthermore, the dominance of yellow and green in the colors of palace buildings which are usually associated with the Malay tribe shows that Malay culture was also assimilated into the Tunggang Bosar Palace. Although located in the center of the Batak community, research shows that the Tunggang Bosar palace contains architectural and cultural features typical of the Batak tribe. Even though it is located in an area under the sovereignty of the Batak tribe, the author's findings show that the architecture of the Tunggang Bosar Palace is mainly influenced by Malay and Turkish architectural forms, and combines more Hindu and Malay cultural components than Batak cultural features. When viewed through a historical or historical lens, the architecture of the Tunggang Bosar Palace

shows subtle Malay elements which are the result of the strong ties that existed between the Batak people and the Dhasa Nawalu Kingdom during the construction of the palace.

Tunggang Bosar Palace has eight domes, each of which has its own meaning. Like the three large domes, it is a form of customs in the surrounding environment, namely kahanggi, mora, anak boru (Dalihan Na Tolu). And the five small domes are the meaning of the pillars of Islam. And there are also eight golden building pillars or palace supports which also have the meaning of Dhasa Nawalu or the eight cardinal directions (east, southeast, south, west Dayak, west, northwest, north, northeast).

That is, during the life of the King, he often gave alms from his garden to other communities, but King Sultan Baharuddin also gave alms throughout the region, which is what is meant by the Eight Directions of the Wind. The founding of the Tunggang Bosar Palace was to foster and preserve the customs and culture of Dalihan Natolu (Kahanggi, Mora, Anak Boru) in the cultural and cultural orientation of the Tabagsel community, with an Islamic basis or juxtaposing customs and worship



Picture 4. The entrance gate to the Tunggang Bosar Palace hall.

When you step into the main door, the left and right sides of the gate are decorated with statues with elephant heads. The gate ornament looks distinctive, in the form of steps, consisting of five levels and five small domes. This elephant is a symbol of the strength of the Tunggang Bosar Palace. The function of the Tunggang Bosar Palace turns out to be a forum and center for activities to develop and preserve cultural customs as ancestral heritage so that they are maintained and exist in maintaining identity in facing the dynamics of life hit by modernization.

Where modernization has now clearly influenced the attitudes and behavior of the younger generation (*naposo nauli bulung*) in particular. The Sultan as a leader who has local wisdom functions as a provider of advice to the younger generation (*silehen said dohot poda tu anak dohot boru*) so that they continue to have good morals. Daulat Sultan Baharuddin Harahap SAg founded the Tunggang Bosar Palace with the intention of reviving the harmonization of

the banners of Luat kings who had been marginalized or marginalized. Although actually long before Indonesia existed, the existence of luat kings was regulated in the Tabagsel region.

Tunggang Bosar Palace is also intended to revive the traditional cultural elements of the Tabagsel community which until now may have only been known through traditional events, museums, exhibitions, folklore, stories from grandfather to grandson or father to son. The main aim of the sultanate was to show directly what and how the Angkola Batak customs and culture actually are, which are the ancestral heritage of the Tabagsel people. So that it can be immediately seen, felt, heard and known to generations.

CONCLUSION

The Tunggang Bosar Palace building has an area of around two rantes, or 40 by 20 meters. The structure itself measures 21 by 21 meters and can reach a maximum height of 5 meters, not including the height of the three bases of the dome. Sultan Baharuddin Harahap, the forerunner of the Tunggang Bosar Palace, was a descendant of Ompu Toga Langit, the previous king of Tanah Angkola, and a member of the Harahap tribe. A large meeting of all kings in South Tapanuli in 2007 marked the start of construction of the palace. Based on the results of the meeting, the Dhasa Nawalu sultanate was

established in North Sumatra, with Daulat Tuanku Sultan Haji Baharuddin Harahap as its first ruler.

The acculturation produced by the Tunggang Bosar Palace does not change the intricacies of Islam or the original Batak culture in the area where the palace is located. Especially in terms of architecture, every palace carving has typical Malay architectural characteristics. It is impossible to separate the Bosar Equestrian Palace from the European architectural impact that came through Ottoman Türkiye. The presence of three domes, a feature of Turkish palace architecture known for its many domes, is a reflection of this influence. Through diplomatic contacts with the Dhasa Nawalu Sultanate, this relationship was created.

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