



Analysis of the Building Ornaments of the Pendopo Agung of Majapahit (Mojokerto, East Java) and Mataram (Pura Mangkunegaran Solo, Central Java)

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ABSTRACT

This study raises the comparison of the building of the Great Hall of Majapahit (Mojokerto, East Java) and the Great Hall of Mataram Pura Mangkunegaran (Solo, Central Java). philosophy in a different way. Both are historical buildings that are directly related to the history of the Mataram Kingdom and the Majapahit Kingdom, which in general, the two kingdoms still have ties to one another due to the journey of the Hindu-Buddhist religion. Inside the interior of the Pendopo Agung there are several ancient ornaments which have an aesthetic function and symbolic meaning. This study aims to analyze the comparison of forms and aesthetic and symbolic functions of the ornaments of the Great Hall. The method used is descriptive method. Data collection was obtained from observation and literature. The emergence of the Pendopo Agung building is a work created from generation to generation, guided by predetermined standard rules both technically and religiously which are interrelated to the Javanese standard. The conclusion of this study is to add insight that in each ornament on the same building has a way of conveying different meanings to the people, these differences can later be used as points of interest for each building of the Great Majapahit and Mataram Halls.

Keywords: Pendopo Agung, Mataram Majapahit, Ornaments, Building Function Forms, Philosophy and meaning

INTRODUCTION

Indonesia has a lot of cultural heritage that is diverse and full of philosophical values in it along with the vast expanses of the archipelago. Starting from the architecture of the Banda Aceh part to Papua. In Javanese architecture, there are decorative ornaments in the interior as aesthetic and symbolic for the Javanese people as a benchmark for building Javanese buildings. Ornament or decoration is a work of art inspired by an object whose shape is changed in such a way as to fulfill



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a certain purpose or function. Ornaments themselves consist of two types, namely modern and traditional ornaments. Just as modern ornaments are compositions between several combinations of traditional ornaments and present-day ornaments into a certain motif, while traditional ornaments are ornaments that have developed since ancient times/ancestors which have been preserved and guarded from generation to generation until today (Sunaryo A, 2009). One of the traditional ornaments whose characteristics are still preserved is the Great Hall ornament. The existence of many Javanese architectural objects, Pendopo Agung, are only objects of heritage from the past, objects of historical heritage, which over time are eaten away by age. In general, the typical Javanese architecture of the Great Hall has several different versions in each region. According to Santosa, R. B. (2007) it is stated that there are two versions of the building of the Great Hall, namely the Great Hall of Mataram and the Great Hall of Majapahit. M Ruth, 2020 revealed that the Mataram and Majapahit kingdoms were still connected to one another because at that time there had been the influence of the entry of Hindu-Buddhism in the Majapahit era, the interconnection between the two kingdoms was allegedly at that time in the 16th century the Majapahit kingdom experienced the collapse caused by the disintegration of the region which eventually emerged a new dynastic kingdom, namely the Demak kingdom followed by the development of the Pajang Mataram kingdom in its time. That is why the Great Pendopo Building still has continuity between the Majapahit Great Hall and the Mataram Great Hall.

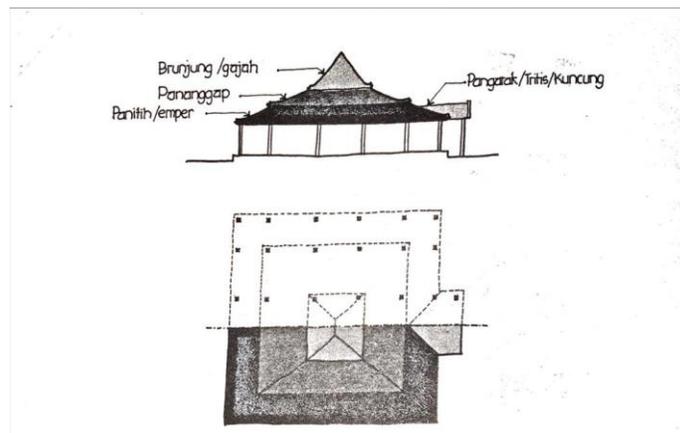


Figure 1 Pendopo Agung Structure

Source: P. Josef in *Book Petungan Sistem Ukuran Arsitektur Jawa*

Broadly speaking, the visual outline of the Pendopo Agung is one of the typical Javanese joglo buildings in the form of a building that has no walls with a number of pillars or poles that broadly



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serve to support/momot, and has several ancient ornaments and collections of historical items in it. According to the Javanese genealogy, momot on a pavilion pole means to protect or accommodate all things (Hidayatun, M.I. 2004). In Figure 1 in the building structure at the highest end of the building Pendopo Agung is referred to as "*Brujung Gajah*" and "*Mala*", then in the middle of the building it is referred to as "*Pananggap*", the front of the Pendopo which functions as a drop off area is called "*Pangarak/ Tritis/Kuncung*" at the bottom after the middle part is referred to as "*Panitih/Emper*".

This research includes several similar studies that discuss decorative ornaments. In the previous study, the discussion of traditional ornaments led to meanings with widely different functions, shapes and colors. The difference between this research and other similar studies is that in the content of the discussion, this research specifically discusses the aesthetic and symbolic functions of the Pendopo Agung ornaments as a whole, where the layout, colors, and symbolic aesthetic functions are contained in these ornaments. The discussion specifically can make people think critically in placing the placement of traditional ornaments on the rooms. Javanese decorative ornaments are located in several parts of the Pendopo Agung Mojokerto building.

East Java, such as on the roof truss beams, door edges, windows, upper and lower building pillars, doors, as well as in the middle of the pillars or at the intersections of building beams. There are several types of ornaments on the building of the Pendopo Agung Majapahit 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*). Whereas in the decorative ornaments of the Mataram Agung Hall, Mangkunegaran Temple, Solo, Central Java, there is a difference in the building ornament which is more specific to the Mataram kingdom, namely the Kumudawati ornament, which is the god of life. The Kumudawati ornament means living in supernatural powers. This research is devoted to the form and function of ornament as a typical Javanese symbolic aesthetic to find out the values contained in it so that it can be understood by the wider community. The data sources used are literature data from related studies and observations.

METHOD

The research method used for this basic research is descriptive research method. The descriptive method is used to describe and explain in detail the various kinds of traditional interior ornament data from the building of the Pendopo Agung Majapahit Trowulan , Mojokerto, East Java and the



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Mataram Pendopo Agung, Pura Mangkunegaran, Solo, Central Java, which refers to the function of the location of each of these interior ornaments on the parts of the building. The data obtained in this study came from direct observation, activity interviews, and data collection from related literature studies.

RESULT AND DISCUSSION

Pendopo Agung is an open building located in front after Kuncung. When viewed from a vertical arrangement, the Jawi house is divided into three parts, namely the roof, pillars or walls, and singing or ompak. This arrangement is a transformation of the temple which is interpreted as a symbol of the upper world (gods), the middle world (life) and the underworld (death). The Pendopo Agung is generally a place for receiving guests, practicing karawitan, a place for gatherings, as well as a place for storing historical goods/relics of former ancestors. According to Javanese philosophy, the momot on the pavilion pole has a meaning, namely to protect or accommodate all things. The function of the Pendopo Agung Mojokerto Building is as a place to receive guests. The pillars that support this broad roof mean that the occupant of the Pendopo Agung is a wise person who is able to be generous and accommodate the various problems of his guests. Before discussing the ornaments, in general, the Javanese part of the building is one thing that absolutely must be known, therefore the research on the Javanese architecture of the Pendopo Agung itself has several sections in it such as; pavilion, peringgitan, dalem, sentong, bale roto/kuncung, pegong, and tratag. The parts of this building have meanings, among others:

1. Pendopo

In general, the pavilion is located in front, and is open as a gathering point or a place for people to gather. The size and shape of the pavilion building can reflect the rank, rank and degree of the owner

2. Peringgitan

Taken from the word inggit which means building puppets, usually to hold puppet shows.

3. Dalem

Is the arrangement of space in a Javanese building house. Its function as a family room that provides a calm and dignified atmosphere



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4. **Sentong**

There are three rooms in a row, namely, sentong kiwo and sentong tengen as bedrooms and storage of valuables, while sentong tengah provides an atmosphere of worship of God to always provide a prosperous family atmosphere.

5. **Bale Roto/kuncung**

It is a drop off place or vehicle stop to drop off guests to the pavilion

6. **Pagongan**

It is a terrace or in Javanese it is called an overhang for guests before entering the pavilion

7. **Tratag**

Is a special space that is located between the pavilion and peringgitan to lower and place the vehicles of occupants inside (permanent)

Ornaments / Ornamental Variety

The decoration of an ornament contained in Javanese architectural buildings aims to restore and restore ancestral beliefs, as well as realizing a purposeful relationship with God through symbols of greatness or rising upwards with meaning as protection. Ornaments / decorations are usually placed in accordance with the function of the building. For decorations on the pavilion and other buildings in the traditional Javanese Majapahit house, there are 5 forms of decoration which have meanings based on the motifs contained in the decorations, namely; Flora, Fauna, Nature, Religion, and Matting.

A. Ornaments of the Majapahit Pendopo Agung (Mojokerto, East Java)

A.1 Flora

a) Saton

Derived from the word one which is the name of a type of food that has a box shape with leaf/flower decorations. The base color is dark red, dark green. Place it on the building that is in the Pillar bag.



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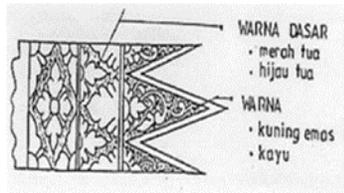


Figure 2. Ornamen Flora Saton
Source: Gerada O, 2012

b) Lung-Lungan

Derived from the word Lung which means the stem of a creeping plant and is still young, so it has a curved shape. The placement on the building is on the beams of the house, firewood, windows, doors, tebeng, patang aring, and door leaves. Derived from the word Lung which means the stem of a creeping plant and is still young, so it has a curved shape. Placement on the building is on the beams of the house, firewood, windows, doors, tebeng, patang aring, and doors.

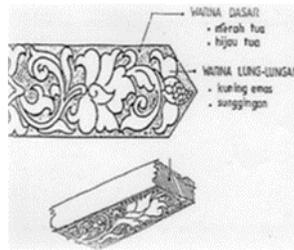


Figure 3. Ornament Flora Lung-Lungan
Source: Gerada O, 2012

c) Tlacapan

Derived from the word tlacap, in the form of a row of triangles that have dark red and dark green colors. Usually placed at the base and ends of the building frame beams.

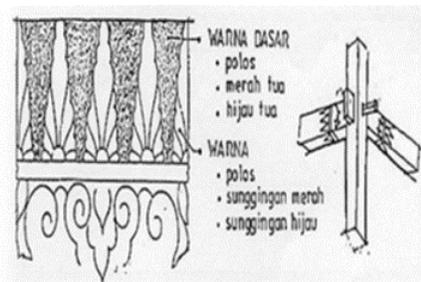


Figure 4. Ornament Flora Tlacapan
Sumber: Iswanto, D. (2008)



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d) Padma

Derived from the profile shape of the Buddhist throne in the form of a lotus flower. Sunggingan (plain) color. Usually located on upak as plinth.

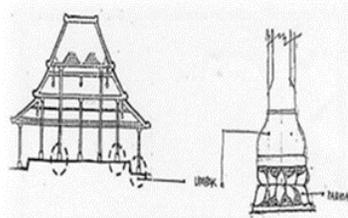


Figure 5. Ornament Flora Padma
Source: Gerada O, 2012

A.2 Nature

a) Makutha

It is a crown which means that the king as God's representative blesses the whole house. Natural color. Usually placed on the ridge bag middle or the left and right edges.

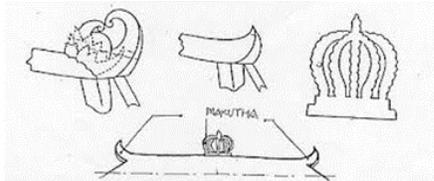


Figure 6. Ornament Nature Makutha
Source: Iswanto, D. (2008)

b) Praba

This means that the light, golden in color, lies on the lower main pillar of the building

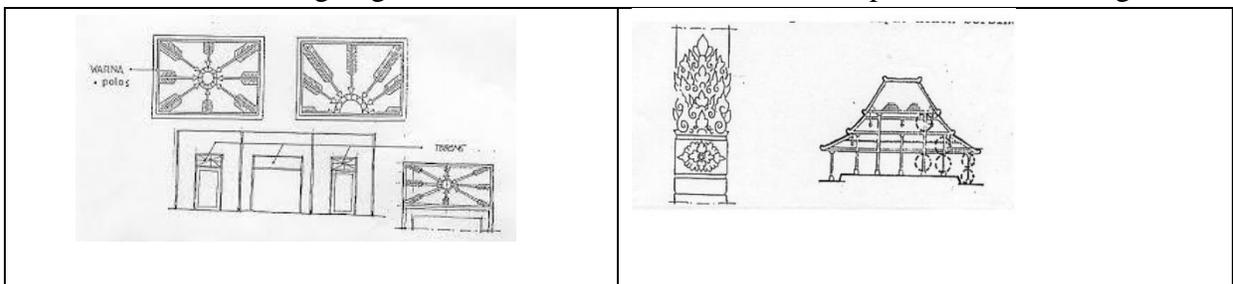


Figure 7. Ornament Nature Praba
Source: Gerada O, 2012



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B. Pendopo Agung Mataram (Puramangkunegaran Solo, Central Java)



Figure 8. Ornament Kumudawati
Source: Personal

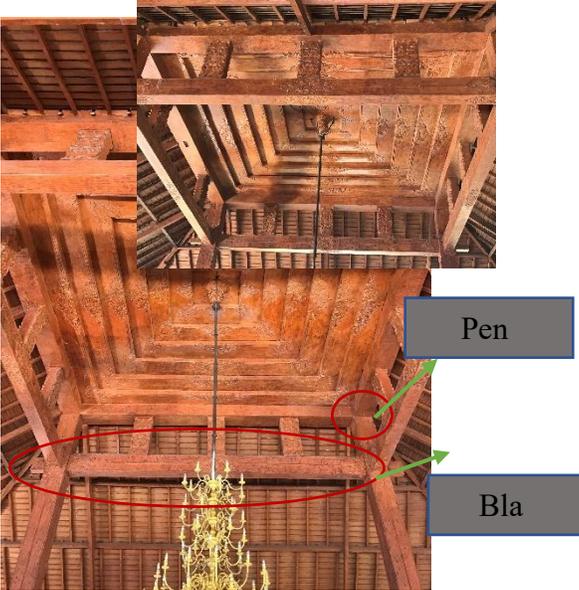
The Kumudawati ornament is one of the attractions of Pendhapa Ageng Puro Mangkunegaran. Apart from being large in size, the Kumudawati ornament is located on the singup (ceiling) of the pendhapa, so that its beauty can be seen immediately when entering the pendhapa. Kumudawati ornaments are only found in Pendhapa Ageng Puro Mangkunegaran and are not found in other pendhapas. Moreover, Pendhapa Ageng Puro Mangkunegaran is an open space for the public, so that every visitor can see this ornament freely.



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Analysis of the Ornaments of the Pendopo Agung Majapahit Trowulan in Mojokerto, East Java

The Meaning of Trowulan Pendopo Agung Ornaments	
Field	Analysis of the Meaning and Function of the Structure
<p>TUMPANG SARI</p> 	<p>In general, the Javanese standard of Tumpang Sari functions as the roof of the Trowulan Pendopo building which is part of the ceiling which is directly supported by sledges and blandar beams. Tumpang Sari symbolizes grandeur in the Trowulan Agung Hall because it is the center of a point in the middle which has meaning as worldly wealth.</p>



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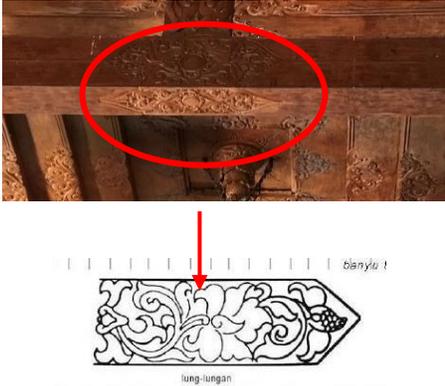
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<p>DADA PEKSI</p>  <p>Dada Peksi</p>	<p>The chest peksi or chest manuk at the Trowulan Agung Hall is a cross beam that is located in the middle of the "pemindangan" or is located in the middle of the terraced tumpang sari. Peksi chest serves to support the construction of Mala/Molo. The central chest is given a beautiful carving to give an aesthetic impression and has a meaning in terms of the Majapahit-an Trowulan, namely from the term "dada peksi" is "dada" and "bird klau" which are combined to resemble a bird's chest which means that the ornament in the middle a village that seems to expand as the sustenance of its inhabitants is well preserved from nature (food and clothing), humans and humans, as well as disputes with God.</p>
<p>UMPAK</p>  <p>Umpak</p>	<p>The umpaks or rocks at the Agung Trowulan Hall are the supporting mats of the Saka Guru which function to maintain the balance of the Pendopo building so that it is not shaken by an earthquake. Umpak itself has a meaning like humans who have footwear or shoes or sandals, which means that a leadership is not strong if the subordinates are not covered so as to form a strong unit. On the pedestals there is usually an ornamental floral ornament with a blooming flower pattern called padma. Padma is a red lotus flower, symbolizing a purity, strength and firmness that is not easily shaken by all kinds of disasters that befall.</p>
<p>Field</p>	<p>Analysis of Meaning and Function of Ornaments</p>



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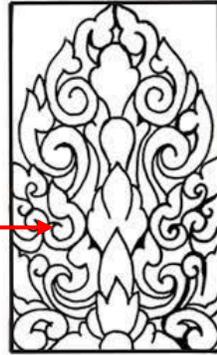
<p>Lung-Lungan</p>  <p>The photograph shows a wooden beam with a decorative Lung-Lungan ornament. A red circle highlights the ornament. Below the photograph is a line drawing of the Lung-Lungan ornament, which is a symmetrical, scroll-like design with a central floral motif. The drawing is labeled 'lung-lungan' at the bottom and 'biayitu' at the top right.</p>	<p>Lung-lungan is a decorative variety in the form of tendril-like vines. At the Trowulan Agung Hall where the Lung-Lungan ornaments are on the beams between the tumpeng sari, the ornaments on the Trowulan great hall have a neutral color, namely teak wood in accordance with the identical heritage of the Majapahit kingdom. The ornament of lung-lungan is made to bend left and right up and down. It means that we as human beings live in society, always remembering God who always loves goodness in social life. The floral motif which is in the middle of the lungs of the great Trowulan pavilion also symbolizes love which says that towards others, the environment or nature, and towards God.</p>
<p>TLACAPAN</p>  <p>The photograph shows a wooden pillar with a decorative Tlacapan ornament. Below the photograph is a line drawing of the Tlacapan ornament, which is a symmetrical, scroll-like design with a central floral motif. The drawing is labeled 'tlacapan' at the bottom.</p>	<p>The tlacapan decoration on the grand pavilion of Trowulan is visualized by sunlight or sparkling light. Tlacapan is in the form of a triangle which is arranged into three repetitions, the location of the placement of the tlacapan ornament on the Trowulan grand pavilion is located on the saka guru or the 4 main pillars of the Trowulan grand pavilion building. The colors and materials are the same as before, using neutral colors and still original teak wood. In its philosophy, the meaning of the tlacapan ornament has the meaning of brightness or majesty as visually depicted by the tlacapan ornament itself which is in the form of light.</p>



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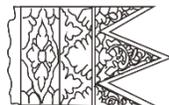
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PRABA



The praba ornament on the great Trowulan pavilion has a slightly different shape from the praba form in general, visually as shown in the picture beside it looks more tapered than the praba shape in general. The location for placing praba is on the lower saka guru pole above the pedestal. Praba means a light is a symbol of Tri Hita Karana which describes the concept of the philosophy of human life with the beginning of its birth, then life after birth, and the return of humans to their God. Which broadly explains the concept that humans who are born then enjoy their lives and will meet their death.

SATON



The Saton ornament on the Trowulan grand pavilion has a square visual with flower/leaf decorations. The neutral color or the original color of the teak wood material on the saton ornaments in the Trowulan grand pavilion displays the legacy of the Majapahit kingdom. Ornament Saton is at the corner between the pillars and roof support. The meaning contained in the saton ornament is a symbol of unity.



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Analysis of the Ornaments of the Pendopo Agung Mataram Puramangkunegaran Solo, Central Java

The Meaning of the Ornaments of the Great Hall of the Mangkunegaran Temple, Solo	
Field	Analysis of Meaning and Function of Ornament Structure
	<p>The saka guru has 4 pillars in the middle which function to support the intercropping but different from the intercropping inherited from the Majapahit kingdom, the intercropping on the legacy of the Mataram kingdom has a unique motif shaped like the tip of a fire in the middle of the intercropping there is a rectangular motif as a magical and religious symbol. The ornament is called Kumudawati which is a condition with strong Javanese philosophical values related to kejawen, namely teachings and philosophy regarding the Javanese policy of living in a certain way. The Kumudawati ornament means the tip of fire which is based on the Throne of "Shiva" which is the god of life. The Kumudawati ornament has a meaning as living in supernatural powers because it is directly related to closeness to God in order to avoid all dangers and evil. The Kumudawati ornament came out because during the reign of Mangkunegara VII Indonesia was still under Dutch colonialism, which later Mangkunegara VII wanted to show that Indonesia, especially the Javanese people, had their own personality and culture that was different from western culture.</p>
	<p>The letter A depicts a Kumudawati ornament named pethak (white). The color of the petals or white is usually referred to as Manikmaya which means rejection of feelings of disappointment in the heart and having a sense of tolerance for others. This white color encourages to always do good and can prevent bad deeds. If it is linked to the Tri Hita Karana concept, this meaning is directly related to the relationship between humans and humans by always doing good for</p>



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others, then an attitude of mutual love for fellow humans grows.

The letter B depicts a Kumudawati ornament named dadhu (orange). The name is bead-hardhataya which means rejecting doubt, worry, being kept away from bad prejudice and accusations, and as an antidote to poison.

The letter C depicts an Abrit or red colored Kumudawati ornament called Manikmarakat, which means restraining one's passions and as a means of facilitating people to trade, this color has a direct relationship between humans and humans when trading is mutually beneficial between buyers and traders.

The letter D depicts a wungu or purple Kumudawati ornament called Manikraja Magundring which means to cool the heart and an antidote to heartache due to romance. The color purple is usually seen as mourning, but the Javanese are the other way around.

The letter E depicts a Jene or yellow Kumudawati ornament, which means bringing continuous good fortune in the form of food, clothing and clothing.

The letter F depicts a blue Kumudawati ornament referred to as bead endrataya which means health to avoid all diseases and as strength to face all the problems of its inhabitants.

The letter G depicts a yellow or black Kumudawati ornament which means instilling an optimistic attitude to everyone in life so that this feeling of optimism can encourage a person to achieve what he dreams of.

The letter H depicts a green or ijem colored Kumudawati ornament which means holding back emotions and continuing to do good to others.

CONCLUSION

The buildings of the Pendopo Agung Mojokerto and the Great Hall of Pura Mangkunegaran Solo, Central Java, each have differences in conveying their meaning, each is the same building that has produced a deep philosophy and was inherited by the legacy of the Majapahit-Mataram kingdom, including:

1. In its history, the Majapahit royal palace was first known by the Javanese community, but in its history there were various kinds of political travel conflicts so that the relics of the



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Majapahit kingdom were relatively few and difficult to find, which in the end, the community knew more about the Mataram grand pavilion on the basic the palace besides that the Mataram kingdom was the last ruling kingdom on the island of Java which succeeded in fighting the Europeans which resulted in that at that time the social relations owned by the Mataram kingdom were very wide spread

2. In developing the building of the Great Hall of Majapahit and Mataram, both explained the concept of Tri Hita Karana in it by conveying the content of meaning in each building between the relationship between humans and God, humans and humans, and humans and nature.
3. There are differences in ornaments and similarities in the two buildings of the Great Hall, triggered by historical factors from each kingdom, the Great Hall of Majapahit-an Mojokerto places more natural color elements, namely original teak wood material because in the Majapahit era it was identical to the remains of temples, whereas the Great Hall of Mataram is synonymous with the colors blue, white, green and yellow because during the heyday of the Mataram kingdom there was interference by the VOC/Europe. The ornaments developed each have the goal of being accepted by the surrounding community and the wider community as a benchmark for building traditional buildings in the local area.

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