

AESTHETIC RESISTANCE ANALYSIS IN THE KERATON YOGYAKARTA BUILDING COLUMN

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ABSTRACT

Two fundamental requirements for sustainable rural area development are enhancing the well-being of the rural populace and safeguarding cultural assets. The preservation of architectural buildings' aesthetic value is one aspect of cultural preservation, but frequently, welfare improvements do not align with these efforts. It is necessary to draw aesthetic guidelines from construction projects with notable cultural significance. The buildings of Keraton Yogyakarta is a national landmark which has unique aesthetic qualities. The study in question focuses on the building's column in Keraton Yogyakarta and its ability to withstand aesthetic criticism. There are two goals to this architectural research on aesthetic resilience. 1) To determine the aesthetic columns' resilience value in Keraton Yogyakarta buildings; 2) To differentiate architectural parts according to their resilience value. The constructivism research paradigm served as the foundation for the conduct of this research. A combination of qualitative and historical research methods is the research strategy being used in this research. Historical research is used to gather historical data. Qualitative study focuses on the formal nature of an aesthetic to determine its aesthetic resilience value. According to the findings, there are three levels of aesthetic resilience in the decorative components implemented on the columns. 1) the most significant aesthetic resilience is seen in the Javanese ornaments that are still in place; 2) the color of the columns varies over time but still exhibits aesthetic resilience; and 3) there is no aesthetic resilience found in the European features.

Keywords: aesthetic, architecture element, Keraton, resistance

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INTRODUCTION

Enhancing the well-being of rural residents is one of the three fundamental requirements for sustainable development in rural regions, followed with protect and maintain the environment, culture, and natural resources and ensure that food is easily accessible and that agriculture is practiced sustainably (Acciona, 2013). Welfare has not been improved in relation to these three fundamental demands, and cultural resource preservation has not been given any thought. Depending on the local culture, building construction in rural locations can be categorized into vernacular types that are associated with particular types. Nonetheless, architects still play a very modest part in rural development programs as stakeholders and change agents. Even while research on the growth and development of rural areas is becoming more prevalent, applications incorporating the function of architects are rarely put into practice (Kevin, 2014).

Aesthetic refers to the philosophical study of beauty, art, and taste, focusing on the creation and appreciation of beauty. It examines how individuals perceive and interpret sensory experiences that evoke pleasure or appreciation, particularly in art, nature, and design. Aesthetics also involve the principles that contribute to something's appeal, such as harmony, proportion, balance, and color. While often associated with visual experiences, aesthetics can also apply to auditory and tactile sensations. Aesthetic judgments are subjective, varying between individuals and cultures, yet they play a significant role in shaping artistic expression, design, and cultural values. In common usage, the term is often used to describe something that is visually pleasing or artistically valuable, such as when someone comments on the "aesthetic" of a piece of art (Abidah, 2019).

According to Vitruvius' philosophy, aesthetics is one of the three crucial components of architectural objects. An architectural object's overall value is significantly influenced by its aesthetic value. A collection of pleasing values that are perceived by the senses and expressed through an architectural object's shape are referred to as aesthetics in architecture (Gie Lang, 1983). Expression in aesthetics is subjective and abstract, impacted by each person's unique internal and external environment. Human senses, educational background, and aesthetic experiences are examples of internal variables that come from within the individual, whereas politics, the physical environment, and culture are examples of external influences that originate from outside the individual.

An objective standard system is required to evaluate the aesthetics of the objects due to its subjective character (Dowling Christopher, 2010). Because of this, determining the aesthetic formal properties of an object is essential. Formalism is regarded as a basic aspect of art in the philosophy of art. The formal properties of an object are those that can be directly measured by the human senses (Lang John, 1989). This formal attribute pertains to an object's overall composition and shape (Kartono L, 1999).

Different interpretations arise from both internal and external sources. This interpretation is significant since it establishes aesthetic criteria of an object. Architecture can be influenced by social systems, political systems, cultural systems, and technological systems. Thus, architectural form can be influenced by a single social change (Wiranto, 1999). Original Indonesian architecture has undergone modifications similar to these. The goal of authentic Indonesian architecture is to convey the different local identities and values that emerge and change throughout the community. It is impossible to separate

original Indonesian architecture from culture because it was created to fulfill needs and improve people's lives (Safeyah, 2000).

Due to colonialism and modernization, which also brought social changes in the nation, Indonesian architecture underwent conceptual and formal modifications. Western and eastern cultures are blended together in colonial architecture. Colonial architecture gained acceptance and became the norm for government buildings, royal homes, and community development during the period of colonial administration (Scruton, 1979). Following industrialization and modernization, building design techniques evolved, giving rise to new shapes for architectural objects. Modernism views the current historical revolution as a form of tradition's continuation (Muslimin, 2015).

Even if architectural forms evolve in political, cultural, and technical developments, some architectural features are able to retain their shape and aesthetic value. While certain elements are flawless in their resistance, others can be made to hold and keep their shape. Though the goal of aesthetic resistance is the same—to preserve its original form and meaning—it differs from traditional resistance in that regard. Resistance in aesthetics is complex, creative, and thought-provoking. Instead of completely rejecting them, this promotes agreement between the original values and new values when paired with outside influences.

There has not yet been a thorough examination of aesthetic resistance in connection to the creation of sustainable architectural forms. In order to facilitate the preservation of traditional Indonesian buildings through the active integration of architectural contributions in rural areas, an aesthetic resistance study must be carried out in order to identify aesthetic elements that may be resistant and to classify them into distinct groups according to the degree of resistance.

Resistance

Resistance is the term used to describe conflict and resistance that results from the official and informal gathering of opposing viewpoints. Conflict and resistance issues arise as a result of this rejection and resistance (Muslimin, 2015). Resistance is therefore a crucial factor to take into account when talking about resistance since resistance is what gives rise to resistance.

Within the conventional framework, resistance is perceived as a traditional logic associated with identity conceptions that denies the presence of heterogeneous entities. Resistance is the logic of identification that will result in conflict resolution through positive and negative discourse in the context of two-way debate on the concept of contradiction (Žižek, 1989).

Reducing conflict and resolving differences is one way to look at resistance. This is a standard response from the aesthetic tradition, which constantly aims to make amends and settle disputes through a discourse that suggests rediscovering and rehabilitating the concepts of harmony and beauty (Mothersill, 1985).

The viewpoint that promotes the best reflection is one that is characterized by a strong insight and a willingness to face conflict. Thus, resistance functions as an articulation of difference in the artistic environment (Patella, 2013).

Aesthetic Resistance

Resistance has specific connotations and justifications when viewed via theoretical and cultural lenses. According to Patella, resistance can be viewed as an artistic form of difference that produces delicate and elegant cultural creations. Resistance must be distinguished from inflexible and monolithic resistance by being seen as an articulation of important differences that adhere to a logic of thought in order to be understood in an artistic context. Aesthetic resistance is perceived in a creative, stimulating, and multifarious logic of mind, whereas traditional opposition is definitive and totally rejecting (Zangwill, 2001).

In aesthetics, resistance mostly attempts to preserve traditional values while transferring new ones in conservation efforts. Aesthetic resistance is more open to mixing values since it still seeks to defend a certain set of values while taking into account the opposing viewpoint of another set of values. 'Resistance' can be used to categorize architectural elements in terms of their aesthetic value in order to identify the components that endure and keep appearing in different architectural styles (Zangwill, 2001).

If aesthetic is observant and interpretable from a variety of perspectives, including philosophical and scientific ones, and if architectural aesthetics reflect the values and functions of society, then an architecture's resistance relates to its essence as a reflection of its function. This includes perspectives from psychology, sociology, anthropology, cultural history, art criticism, education, and other theoretical aspects. The way a building figure is arranged spatially, decorated, and composed of shapes can all be examples of how a structure reflects its function. Thus, aesthetic components need to be flexible enough to change with the times while still reflecting their purpose and essence.

Formal aesthetics for objective aesthetic evaluation

The 'quality' of beauty in an object is intrinsic and independent of the viewer's assessment, according to aesthetic education theory of beauty (Dowling Christopher, 2010). An object's intrinsic qualities are known as formal properties. Formal characteristics often refer to how lines, forms, and colors are arranged. Conversely, the informal character of a work of art is largely shaped by its production context. Aesthetic qualities derived solely from physical or sensory attributes are known as formal traits. Formal quality is an aesthetic attribute that is directly comprehensible or determinable by features that are directly observable (Soeratman, 1989).

There are always going to be subjective and objective opinions when evaluating an object's aesthetic merit. Objectivity-promoting assessments base their results on the fundamental qualities of fine art. The appropriateness of the material combined with obvious aesthetic qualities, such as the arrangement of lines, patterns, colors, and shapes, is one of these qualities. Because this evaluation is independent of art criticism, it has a high degree of objectivity.

Columns of Keraton Yogyakarta Buildings

Yogyakarta Palace is a royal palace that Prince Mangkubumi constructed in 1755 to serve as the administrative hub for his authority following the region's gift. The Yogyakarta Palace's Baluwarti wall, also known as the benteng, serves as both an inspection path for

soldiers and a wall enclosing the Sultan's relatives' quarters and Abdi Dalem's home. The region was intended to be surrounded by the Baluwarti Wall in the shape of a rectangle (Adianti and Nurina, 2019).

Keraton, Kraton, or Kraton is derived from the word "rat" with the prefix "ka" or "ke" and the suffix "an," denoting the queen's home, the seat of her government, or the capital of the realm. A palace can refer to a number of things, such as a nation or kingdom or the king's yard, which includes the space inside the cepuri (the wall enclosing the yard) (Wardani *et al.*, 2011).

The concept of "harmony in unity and balance" is beautifully embodied in the Yogyakarta Palace's interior design. This concept is based on three orientations: an orientation toward God, an orientation toward human creativity, and an orientation toward the natural world. The aesthetic elements that are the subject of this study are those that uniquely define the column's shape. The visual components of Yogyakarta Palace that most effectively capture its essence are its ornaments, colors, and textures (Wardani *et al.*, 2011).

The ornaments on the columns not only offer comfort in terms of structure, function, and style, but they also harmoniously combine meta-empirical and empirical qualities. The Yogyakarta Palace's columns are adorned with a variety of ornamental embellishments, including the following (Dakung, 1987):

1. Padma Ornaments

It is an ornamentation that can be seen on a Javanese pole's umpak, or supporting section. The Arabic characters min, ha, mim, and dal, which stand for Muhammad's abbreviation, are symbolized by the Javanese arch found on the umpak.

2. Praba Ornaments

The main building's columns are decorated with reliefs carved in colors such as green, blue, red, or gold. This ornament is positioned at each of the pole's four ends and bases. This particular decoration is unique to the Yogyakarta Palace and cannot be found in any other structure.



Figure 1. Padma
(Source: Dakung, 1987)

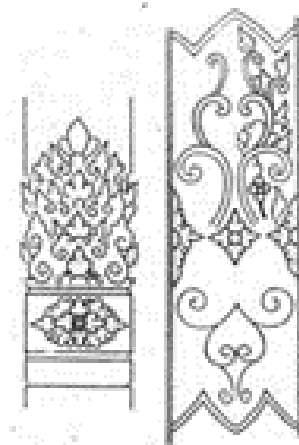


Figure 2. Praba
(Source: Dakung, 1987)



Figure 5. Wajikan
(Source: Dakung, 1987)

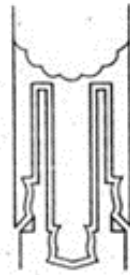


Figure 4. Sorotan
(Source: Dakung, 1987)



Figure 3. Putri Mirong
(Source: Dakung, 1987)

3. Wajikan Ornaments

The wooden sculptures that are created from individually decorated columns serve as this adornment. Wajikan is typically positioned at the intersection of wooden beams and fences or in the center of columns. Typically, the color stands out against the foundation color.

4. Sorotan ing Saka/Tiang Ornaments

This ornament can be found next to Putri Mirong on the saka/pillar. Similar to the umpak's ornamentation, the Sorotan represents the Arabic characters mim, ha, mim, and dal. Nonetheless, other authors assert that the Sorotan decoration represents the Arabic characters alif, lam, and mim.

5. Putri Mirong Ornaments

Similar to Sorotan and Umpak decorations, Putri Mirong represents the Arabic characters mim, ha, mim, and dal. Additionally, other authors claim that the ornaments represent the Arabic letters alif, lam, and mim.

6. Tlacapan Ornaments

Usually, the building structure beams are where this decoration is installed. Tlacapan is colorless in buildings without any ornamentation, but it is colored red, green, or gold in structures with decorations. If a border is present, it should be gold with a base color of either dark green or dark red, depending on the color of the column or beam that is being embellished.

7. Patra Ornaments

This ornamentation is carved out of the building frame's wood. Usually left uncolored; if colored, it will be blue or green, ranging to white. The building frame is covered in this ornamentation. Usually, this ornament is positioned with the leaf's tip pointing downward on the thin side of the column.

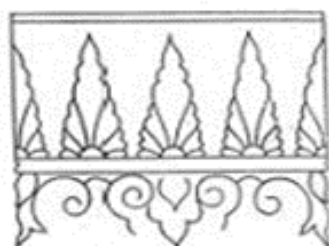
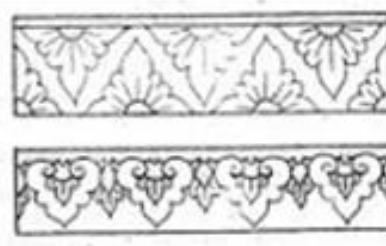


Figure 7. Tlacapan
(Source: Dakung, 1987)



Gambar 6. Patra
(Source: Dakung, 1987)



Figure 8. Sengkalan Memet
(Source: Dakung, 1987)

8. Sengkalan Memet Ornaments

This artwork, which resembles a dragon, is typically found on the fence and may be two- or three-dimensional carvings. An ornament called Sengkalan Memet indicates the season in which a structure was constructed or refurbished.

METHOD

Constructivism is a research paradigm that is employed because knowledge in research is created collaboratively and generatively with participants. It is not possible to gather observations unilaterally; instead, they must be assembled from the confirmation and observations of the relevant parties. This paradigm is thought to be relevant since the research topic under analysis is a mirror of how society has shaped culture, necessitating the critical steps of observation and verification.

Qualitative and historical research are combined in the research strategy. An approach to research that examines the past is historical research. In order to find evidence from eras and worlds other than their own, researchers must look into, evaluate, and draw conclusions because historically manufactured items are not empirically accessible (Groat and Wang, 2013).

According to Saryono (Saryono, 2010), qualitative research is scientific study that prioritizes the process of in-depth communication contact between the researcher and the phenomenon being examined in order to understand the phenomenon in a social context. The capacity of qualitative research to address complex and comprehensive facets of life and the environment is its primary strength. The concept and methods of this research are also by nature more adaptable, enabling modifications as the study goes on. Understanding the significance and workings of human behaviors and objects is therefore crucial (Groat and Wang, 2013). Using ideas and historical data from outside the population living in Yogyakarta Palace, this qualitative research approach investigates the research object. Because it is evaluated from the participant's perspective as a shaper of reality and is inductive, the reality under study is subjective.

Research starts with a historical strategy that focuses primarily on gathering information through files, journals, and books in order to gather the data required for the study, including historical data about architectural artifacts and the context in which they were built. It is also essential to interview informed residents of the area where the architectural building was constructed in order to guarantee accurate information.

Information from interviews is used to choose the research topics. The three architectural objects under investigation in this study are public structures serving various

but connected functions. The age difference between buildings is a significant factor to take into account when choosing comparison items to evaluate the aesthetic resistance capacities of architecture. This study examines three architectural items from the Yogyakarta Palace complex: the Sri Sultan Hamengkubuwono IX Museum, Bangsal Manis, and Tritig Sitihihgil. A qualitative method was employed to examine the columns' aesthetic elements. Columns are identified by formal features such style, color, texture, and adornment. Level of resistance for every facet.

Next, each known aesthetic aspect's resistance degree is determined by comparing them and applying standard form-based criticism techniques. The next step involves categorization according to how long-lasting the decorative components are. Categorization is the last step, which is determined by the outcomes of the identification and classification analyses.

RESULT AND DISCUSSION

Column artifacts from three buildings in the Yogyakarta Palace complex—Tratag Sitihihgil, Bangsal Manis, and the Sri Sultan Hamengkubuwono IX Museum—were analyzed.

Tratag Sitihihgil

The main building of Sitihihgil, constructed in 1758 under Sultan Hamengkubuwono I, features red brick pillars and cement floors. The pillars collapsed in 1867 during an earthquake. Sultan Hamengkubuwono VII and VIII later carried out further restorations to this edifice, replacing the cement floor with a marble floor and the brick columns with cast iron ones. In 1926 AD, the restoration was finished (KRT Nendyaoraharjo, 2018).

The roof of Tratag Sitihihgil is supported by 34 columns. There are three distinct sorts of columns among these, each with unique qualities. The first column is a concrete gate located on the building's north side. It has a white rectangular base and is designed in the European style. A curving beam connects the top to this pair of columns. Both within and outside the beam are where you can find the Sengakalan Memet decorations. Inside, the Sengakalan Memet decoration reads Pandita Cakra Naga Wani, which translates to "dalem singkang siningkun kanjeng sultam Hamengku Buwana ingkang jumeneng kaping 8," signifying the Javanese year 1857, which is the year that Hamengkubuwono VIII renovated the tratag. Another Sengakalan Memet decoration, Gana Asta Kembang Lata, which translates as 1926 AD, is located outside the block.



Figure 9. Tratag Sitihihgil
(Source: Personal Documentations, 2019)

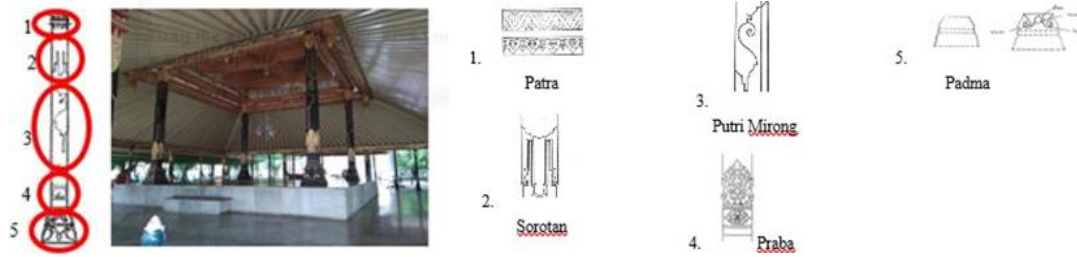


Figure 10. Detail Kolom Tradag Sitihihgil
(Source: Private Documentations, 2019; Dakung, 1987)

The second kind of column is made of iron. The horizontal line texture and the columns' tapering shape to the level are two features of European style. These green poles have classical European ornamentation at both ends and Javanese ornaments in the middle in the shape of Patra and Tlacapan. These ornaments are crimson, dark blue, and white in color.

The third column, which belongs to the Bangsal Manguntur Tangkil ward in Tradag Sitihihgil, is an example of a Saka Guru. This third column clearly has thick Javanese columns. This column's base contains a concrete Padma. Javanese decorations that are frequently seen are Praba, Putri Mirong, Sorotan, and Patran. This column features black background with gold accents.

Bangsal Manis

One of the structures in the Kedhaton Palace complex, Bangsal Manis serves as the official party location for honorable guests of the palace. This structure faces south into Ward Kencana. In 1922, under the reign of Sultan Hamengkubuwono VIII, this structure was constructed. There is one covered section to the south of the open structure. The Royal family had their banquet and initial departure from Bangsal Manis before being buried at Imogiri (KRT Nendyaoraharjo, 2018).

This building has sections that are enclosed by thick walls and sections that are not. The building's north and south are enclosed by substantial walls. There is a significant European architectural element to this walled area. The columns are horizontally textured white pilaster columns.

The terrace columns are adorned with Padma, Praba, Patra, Sorotan, and Putri Mirong and are fashioned in the Javanese manner. This column features black background with gold accents.

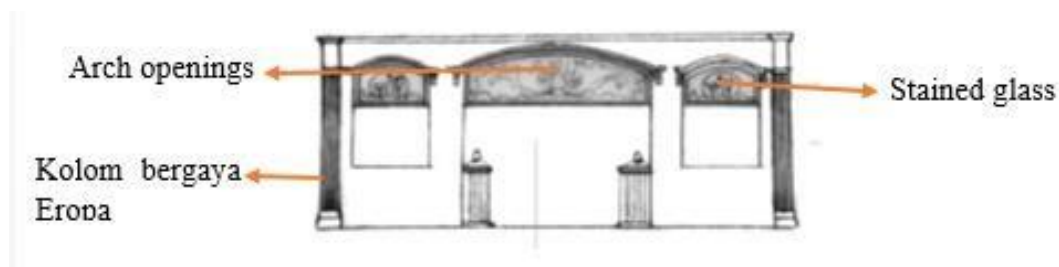


Figure 11. Kolom Bangsal Manis
(Sumber: Kertanaga, 2018)

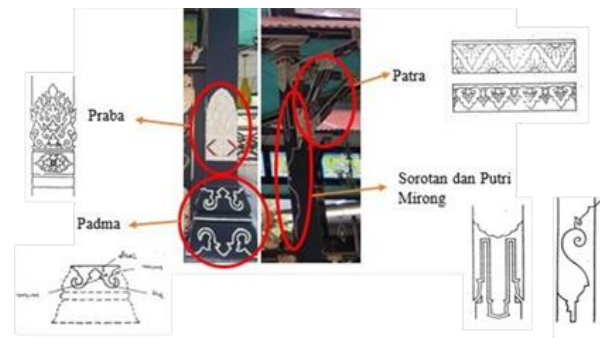


Figure 12. Kolom Bangsal Manis

(Sumber: Dokumentasi Pribadi, 2019; Dakung, 1987)

Sri Sultan Hamengkubuwono IX Museum

In recognition of Sultan Hamengkubuwono IX's role as a national hero, a building dedicated to housing his belongings from his birth until his death is known as the Sri Sultan Hamengkubuwono IX Museum (KRT Nendyaoraharjo, 2018). Part of the Palace, which opened in 1992, is the Pavilium Museum. The building's columns are designed in the Javanese style. The base of this concrete column is formed like a traditional Padma. Wajikan, Praba, and Tlacapan are a few examples of Javanese column decorations. Patra ornamentation is also seen on the block's exterior. This ornament features gold undertones with subtle touches of dark crimson.

Analysis Results

Patella contends that in order to be understood in an artistic context, resistance must be viewed as an articulation of difference. This entails letting go of rigid resistance and adopting an alternative line of thinking. Aesthetic resistance manifests itself in innovative, stimulating, and diversified cognitive processes. Conventional resistance, on the other hand, is a complete and final rejection.

The degree of resistance in the Yogyakarta Palace can be evaluated by using resistance as a means of articulating differences. The Yogyakarta Palace demonstrated resistance in an attempt to unite two styles that came from two distinct civilizations. The Yogyakarta Palace's architecture has retained some aesthetic elements that have its roots in royal culture. Some of these elements have endured unaltered, some have endured with minimal alteration, and some have not endured at all.

Two conclusions that further affect the building's visual quality come from the examination of the elements that affect the building's shape.

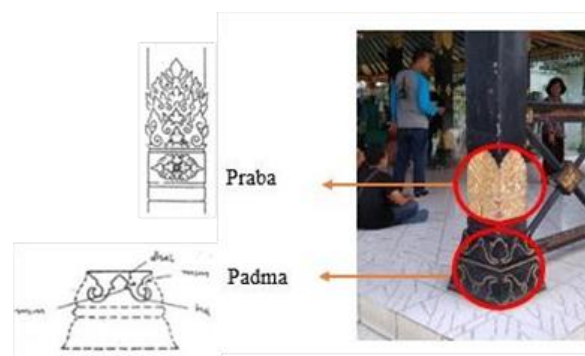


Figure 13. Detail Kolom Museum Sri Sultan Hamengkubuwono IX

(Sumber: Dokumentasi Pribadi, 2019; Dakung, 1987)

1. Time Period

The colonial era saw the construction of two research objects: *Tratag Sitihinggil* and *Bangsals Manis*. The use of classical European architecture in structures is evident. Beautiful buildings, especially those of great value like palaces, were thought to have to adhere to the rules of European architecture at the time.

Dutch colonists ruled over Indonesia from the 17th until the middle of the 19th centuries. Consequently, European architecture had a significant influence on Indonesian architecture. During the period, the two primary architectural movements were baroque and modern. The qualities of each style have an impact on the Yogyakarta Palace's architectural features. *Tratag Sitihinggil* and *Bangsals Manis* blend European architectural components with intricate, beautiful, and dynamic baroque architectural design aspects, all in line with their respective eras. Nonetheless, despite varying degrees of acculturation, both objects employ principles from European and Baroque architectural styles. In contrast to *Bangsals Manis*, *Tratag Sitihinggil* has a more harmonious blend of European and Javanese architectural styles.

In Sri Sultan Hamengkubuwono IX Museum, post-colonial architecture is employed. Architects started to revert to the fundamentals of Indonesian design during this time, doing away with the traits of European architecture. Because of this, the Sri Sultan Hamengkubuwono IX museum primarily features Yogyakarta Palace-specific Javanese architectural aspects. At the Sri Sultan Hamengkubuwono IX Museum, elements of European architecture were eliminated because of differing criteria for aesthetic value. Aesthetic values have reverted to aesthetic conventions in Indonesian architecture.

2. Function

With the exception of *Bangsals Manis*, which serves as a semi-public venue, all three buildings serve comparable functions as public areas. There's no discernible difference between *Bangsals Manis* and its location in the most exclusive neighborhoods, even though it solely serves Royal visits.

A building must have visually appealing architectural features in order to satisfy the criterion for aesthetic value. On the other hand, structures meant for personal use don't necessarily need to be aesthetically stunning.

3. Categorization

According to research, there are three degrees of resistance among the recognized column aesthetic elements: 1) resistant 2) resistant but altered 3) non-resistant. The following table uses these three resistance levels to categorize aesthetic elements:

Table 1. Resistance Level of Aesthetic Elements

Resistant Level	Aesthetic Elements		
	<i>Color</i>	<i>Ornaments and Styles</i>	<i>Texture</i>
		<i>Europe</i>	<i>Java</i>

Resistant	Black with gold accents	n/a	All original Javanese ornaments	Texture carved from Javanese ornaments
Resistant but altered			n/a	
Non-resistan	– White column – Green with blue and red ornaments	Pointed columns with Corinthian ornament	n/a	Horizontal lines texture

Sumber: Author 2024

It is still not clear how to preserve aesthetics, however, because the research findings are still restricted to categorizing architectural features with aesthetic value. Additional study is required to address material concerns, production costs, and installation costs.

CONCLUSIONS

Artistic resistance is not predicated on conflict and constraints, in contrast to conventional resistance. Aesthetic resistance in conservation efforts is more directly associated with upgrading values to transmit new values while maintaining old historic values. Out of the three examined architectural artifacts, the Yogyakarta Palace's traditional Javanese architecture has the most traits that exemplify resistance.

European architectural traits are combined with Javanese architectural components in the architecture of Bangsal Manis and Trtatag Sitinggil. Sri Sultan Hamengkubuwono IX Museum, on the other hand, only employs Javanese architectural forms. Black dominates the HB IX Museum, while green and white dominate Trtatag Sitinggil and Bangsal Manis.

Sitinggil and Bangsal Manis use embellishments for their buildings that draw inspiration from European design. This involves the application of stained glass, Corinthian ornament, entablature, and horizontal lines on pointed columns. The Museum is the only building without any European architectural elements. However, three buildings have Javanese ornaments like, Putri Mirong, Praba, and Sengkalan Memet.

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