

THE FORM AND MEANING OF GEBYOG PATANGARING IN RELATION TO THE SACRED ROOM AT THE JAVANESE HOUSE IN SURAKARTA

Joko Budiwiyanto^{1*}

¹ Indonesian Institute of the Arts, Surakarta

[*budiwiyanto.joko@gmail.com](mailto:budiwiyanto.joko@gmail.com)¹

* Corresponding Author

Abstract

The study, titled *The Form and Meaning of Gebyog Patangaring in Relation to the Sacred Room at the Javanese House in Surakarta*, was prompted by the *Gebyog Patangaring*, which differs from other *gebyog* forms seen in other Javanese households. These unique characteristics include its position in a sacred site, its unique shape, function, and decoration with meaningful themes. The goal of this research is to figure out the shape and significance of the Javanese dwelling *Gebyog Patangaring*. Interpretive qualitative research was applied to attain the goals. Surakarta, Wonogiri, Sragen, Sukoharjo, and Karanganyar are among the research places. Sources of data extracted include informants and artefacts. Data collection techniques used in-depth interviews and observation techniques. The analysis technique uses descriptive qualitative and interpretive. The results showed that the shape of the *Gebyog Patangaring* tends to protrude inward, the shape is symmetrical, in the middle there is a door, the top of the door tends to be decorated with ornaments with snakes, plants, and birds motifs. The meaning of *gebyog* symbolizes fertility.

Keywords: Shape, Meaning, *Gebyog Patangaring*, Javanese House.

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INTRODUCTION

Gebyog is a type of Javanese house wall composed of patterned wooden planks. *Gebyog* is virtually identical in terms of fundamental form or pattern. The differences are seen in the form pattern, kind of material, material quality, size, carving method, decoration, motif, and colour. Despite the fact that *Gebyog* has the same fundamental structure, each region has its own personality. For example, *Gebyog* in Surakarta City is dominated by the style of the Surakarta palace and the prince's court. The *Gebyog* in the priyayi's Sukoharjo region has a distinctive layout; the door is encircled by tiny wood and glass panels that appear to create a centre pattern. *Gebyog* in the Wonogiri district is unlike any other. The *sabukan* is another name for the Wonogiri *gebyog* shape. Because there is a horizontal direction panel in the centre of the *gebyog*, it is considered to be in the shape of a *sabuk* (belt) when viewed as a whole. There are *gebyog* places that are formed like rows of doors, unlike in the Karanganyar and Sragen localities. In Surakarta and Yogyakarta, the *gebyog* form with a wide panel pattern that extends as high as the door, with the top panel of the door (*tebeng*) consisting of panels that follow the door panel pattern, is nearly ubiquitous.

When compared to other types of *gebyog* in Javanese house, the *Gebyog Patangaring* has unique qualities. The position in a sacred area (*krobongan*), the form protrudes inward, the function is sacred, and it is designed with special motifs that are full of significance and are sacred are just a few of the unique features. *Gebyog*

Patangaring is not only a space divider and decorator, but it also has a lot of symbolism. Various motifs, such as tendrils, flowers, snakes, and birds, decorate *Gebyog Patangaring*. Thus, the study of the form and meaning of *Gebyog Patangaring* with the sacred space of this Javanese house is very interesting to study.

OBJECTIVE

The objective of this research is to figure out the shape and significance of the Javanese house *Gebyog Patangaring*.

METHOD

The Surakarta area was studied, which included the royal palace complex of Kasunanan Surakarta Palace *dalem kepangeranan*¹, *priyayi* houses in Laweyan, and common people's cottages in the villages of Sukoharjo, Karanganyar, and Sragen districts. Descriptive and interpretative qualitative research are the methods used. Sources, artefacts, and literature were all used to collect data. The major source is data included in the sources in the form of words, acts, expressions, and events related to the goal of inquiry (objects/primary source).

In-depth interviews (Sutopo, 2002), observation (Soedarsono, 2001), and literature research were also utilised to obtain data. After gaining authorization from the Javanese cultural organisation *Kraton Kasunanan Surakarta*, interviews were conducted on chosen sources, including GPH Puger. GPH Puger was a key figure in the post-fire (after the 1978) rebuilding of Surakarta's Kasunanan Palace. He's also an authority in Javanese architecture and culture. The Javanese cultural institution, *Kraton Kasunanan Surakarta*, has asked GPH Puger to be consulted in this research as an expert in the field of conservation and development of Javanese architecture and culture. The approach uses descriptive qualitative and interpretive analysis, i.e., analysis that focuses on the definition of meaning, description, clarification, and placement of data in their appropriate contexts (Pitana, 2014).

LITERATURE REVIEW

(Arifin MA, 2012), "*Makna Simbol Ragam Hias pada Gebyok Rumah Tradisional Kudus*"². The *gebyog* and symbolic meaning of decorating in the Kudus home are discussed in this research. As a result of the Kudus community's distinct culture, the *gebyog* study are connected with various versions of the Kudus House. The discussion focuses on the decorations carved on the *gebyog* and their shape and purpose. The stacked *krawang* carving method is used to create extremely intricate ornamental shapes.

(Budiyanto, 2019), Dharsono, Sri Hastanto, and Titis S. Pitana, "The Influence of Hindu, Buddhist, and Chinese Culture on The Shapes of *Gebyog* of The Javanese Traditional Houses", in the Journal of Arts and Design Studies, Vol. 79, 2019. This article examines the presence of Javanese house *gebyog* and the cultural influences that impact it, such as Javanese local genius, which is inspired by Hindu, Buddhist, Islamic, and Chinese civilizations. The history of Javanese house *gebyog* may be traced back to the periods of Hindu-Buddhist influence in Central Java, Hindu-Buddhist influence in East Java, and Islamic influence. The *gebyog*'s

¹ *dalem kepangeranan*: Prince's house

² "The Meaning of Ornamental Symbols in the *Gebyog* of the Kudus Traditional House"

form varies in style depending on the backdrop that affects it.

(Maharani Tandjung, 2002), *Rumah Solo: Rumah-Rumah Klasik Paduan Kultur Jawa-Eropa*³. Singapore: Times Editions. The interiors of Solo mansions such as Sasana Handdrawina, Wuryaningratan palace, the private house of the Santosa family owner of Danar Hadi Batik, the Rumahku Hotel in Laweyan, and numerous *priyayi* residences in Laweyan are included in the book. Several photographs of *gebyog* from private homes, function halls, and hotels may be found in the interior. This book does not discuss *gebyog* in terms of its shape and meaning. In the chamber, *gebyog* is exclusively represented through photographs.

DISCUSSION

Gebyog Patangering has a unique form and is considered sacred. The symbols in the shape of snake, bird, and *kala* motifs can be used to determine the meaning of *Gebyog Patangering*. The motifs are vertically arranged. Heavenly, spiritual, and sublime are the meanings of the vertical arrangement. The horizontal layout denotes a worldly, immanent state of being (Sumardjo, 2014). There are three essential components to its vertical-transcendent structure. There is a dualistic antagonistic pattern in the immanent structure, specifically pairs of twins that confront one other or contradict each other. The snake pattern represents the spiritual ladder that connects people to the spiritual realm. This symbol comes from Mahayana Buddhism and represents a ladder that connects people to the Buddhist realm (Sumardjo, 2014). The spiritual realm is symbolised by the jungle fowl motif. Aside from chickens, you'll occasionally see two bird themes facing each other. The spiritual world of the gods of the sky and the free air are symbolised by two birds facing each other (Sumardjo, 2014).

The back of the Javanese home construction is where *dalem ageng* may be found. *Dalem ageng* has three closed rooms: *senhong Tengah*⁴, *senhong Kiwa*⁵, and *senhong Tengen*⁶. *Senhong Tengah* is a chamber containing a bed, bolsters, *cinde* cloth bed linen, mosquito nets/curtains, hoods, and bowls, but it is not used for sleeping. *Senhong Tengah* is also known as *krobongan*. A *pedharingan* (rice storage container), a couple of bridal sculptures (*loro blonyo*), a jug, *senhir*, a pair of *sewu* lamps, and *kecohan* or *paidon* are all put in front of the *krobongan*. On the upper side of the *amben*⁷, an engraving or picture of an eagle is placed. *Senhong Tengah* is regarded as a sacred site by the Javanese. For the Javanese, *krobongan* is a sacred space because one of them is utilised to preserve various types of treasures that the family considers precious and sacred. The heirlooms take many forms, depending on the socioeconomic standing of the family. Spears, giant umbrellas, and *keris* are among the relics kept in the *krobongan*. The most sacred royal relics are likewise kept in this *krobongan*, just as they are at the palace (GPH Puger, Interview 2020).

Because there is a bed within the *krobongan*, it is also known as *pasren* or *pasarean*. In Javanese, the word *pasren* signifies "Dewi Sri's place" (the Goddess of Rice). Dewi Sri is revered as both the Rice Protector and the Goddess of Fertility by the Javanese. According to Santosa, Sri, as the goddess of rice protection, is also the defender of home welfare, therefore rice farming and household culture are inextricably linked (Santosa, 2000). Dewi Sri is a reincarnation of Dewi Kamaratih, Lord Kamajaya's wife. So, this place was provided by the

³ Solo House: Classical Houses Blending Javanese-European Culture.

⁴ *Tengah*: centre

⁵ *Kiwa*: left

⁶ *Tengen*: right

⁷ *Amben*: bed

Javanese people as a symbol of the cosmic event of the union of Dewa Kamajaya with Dewi Kama Ratih as the gods of love and marriage (Mangunwijaya, 1988). *Pasren* is a holy rite for Javanese brides to sleep on the first night after their wedding as a location to carry on life/perpetuate their children, according to the Javanese people (GPH Puger, Interview 2020). Widayat explains the conception of *pasren* as a place for Javanese brides as a division of work between men and women in the processing of rice fields and harvests. The land is cultivated by men, and water distribution in the fields is organised by men. Harvest seeds and grains are handled by women. It's tied up (named *manten* or a bride and groom pair) and kept in *senthong*. This idea is to keep the life cycle going by having sexual relations (Widayat, 2004).

A pair of bridal sculptures are put in front of the *krobongan*, which is known as *loro blonyo*, to represent Kamajaya God and Kamaratih Goddess. *Pasren* is also known as the *amben tengah*⁸ because there is an *amben* in this room that is furnished with cushions and bolsters, bed linen, and curtains for Dewi Sri's seat and also for the first night for Javanese new marriages. The *amben tengah* is named for its location in the centre of *senthong*, which is flanked by the right and left *senthongs*. As a result, the *pasren* functions as an altar to honour Dewi Sri (GPH. Dipokusumo, interview, 2019).

Krobongan is also known by the name *petanèn*. *Petanèn* is derived from the word *tani*, which implies a site where agricultural fertility is sought (GPH. Puger, interview, 2020). *Kendhi Pratala*, which meaning a location for water from the earth, is generally found beneath the *petanèn*. The water at *Kendhi Pratala* has been prayed for and is known as *lohwati*, which means "water of prosperity". During the *wiwit* ritual, rice is harvested for the first time and stored in *Petanèn*. The harvested rice will be preserved on the farm as rice seed for the following growing season. The rice seeds that have been preserved at this *petanèn* in the hopes of getting Dewi Sri's blessings, so that when they are planted the next season, they would become excellent, fertile seeds, and the harvest will be plentiful. The figure of Sri is thought to represent the rice reproduction and human reproduction growth processes (Pemberton, 2003). Because of the significance of saving rice for future life to attain sustained wealth, this Sri idea is portrayed by the Rice *Methik*, which is a symbol of prosperity.

The life cycle ritual, particularly the wedding ceremony, is also associated with *Krobongan*, which has another word, *pasren*, *petanèn* (*mantenan*). There is a ritual called the *krobongan* ceremony in the sequence of the Javanese wedding ceremony. The most holy rite in a Javanese traditional marriage is this one. Only the bride and groom's family could observe the *krobongan* ceremony in the past (G.P.H. Puger. Interview, 2020). Following the *Panggih* ritual, the customary *krobongan* ceremony is performed in the *petanèn*.

The bride and groom perform the *dulangan* ceremony by bringing each other a dish of yellow rice (Respatiano, 1979), then *dulang-dinulang* (feeding each other), and finally *gambuhan* (cupping the plates). The objective is to keep them physically and psychologically united (*manunggal*), as well as in harmony with their life goals. The groom and bride feeding each other exemplifies the bride and groom's personal actions. They then conduct the *ngunjuk rujak degan* when the *dulangan* ritual is finished. Groom and bride, in order, do *ngunjuk rujak degan*, beginning with groom and ending with bride. The *rujak* is produced from *degan* (coconut) that the tree is just beginning to yield fruit. The goal of this ceremony is for newlywed to have children right away. The *Krobongan* ceremony illustrates the process of persons living in a household who must work together to attain their life objectives, offer each other gifts, and manage money (GPH. Dipokusumo, interview, 2019). If

⁸ *amben tengah*: middle bed

everything in your life is in order, it is hoped that you will soon have a kid (descendant) as a consequence of the *dulangan* ceremony, which depicts the bride and groom's private activities. *Ngunjuk rujak degan* is the consequence of the *dulangan* ceremony in the hopes of obtaining kids. As a result, the *krobongan* ceremony represents the Javanese family's production and reproduction process, which takes place at the *krobongan* (*pasrèn/petanèn*). The bride and groom come out via the *gebyog* and present themselves in the *pendhapa* to beg for the community's blessing once they have authorised and acknowledged in *petanèn* (Mangunwijaya, 1988). As a result, the *krobongan* plays an important role in the Javanese community as 1) a place to store family heirlooms, 2) a place to store the first rice harvest, and 3) a place to hold life cycle ceremonies, such as the *krobongan* ceremony (a wedding venue for newlywed couples' first night), and traditional ceremonies of *supitan* and *tedhak sitèn*.

The preceding description of *Gebyog Patangaring's* meaning can be understood as a sacred space's entry. When humans enter a sacred area, they must be holy and clean, according to the Javanese belief system, which is symbolised by *kala* ornaments. It is not only clean and pure physically, but also clean and pure in heart and soul, when it comes to being holy and pure here. Humans are ready to meet the ruler of the universe in the form of meditation in this pure and holy state. Humans strive to introspect themselves about the past, present, and how to act in the future when meditating. In order to preserve the balance of life in the earth and the afterlife, humanity must keep both bodily and spiritual equilibrium, remembering the *sangkan paraning dumadi*. Humans are ready to lower their seeds or progeny into a highly recognised place, the *krobongan*, if they are totally clean.

RESEACRCH RESULT

Gebyog was initially made out of vertical or horizontally placed hardwood boards. *Gebyog* is then constructed using hardwood planks that are framed to produce a certain design. These vertically and horizontally framed wooden planks are placed. Wooden planks that are organised horizontally are often found above the entrance, while those that are arranged vertically are found on either side. *Tebeng* refers to the wooden boards over the entrance. *Lung-lungan* patterned decorations are commonly seen on *Tebeng*. There are carving techniques that distinguish *krawang* from other types of wood carving. The wooden boards on either side of the entrance are usually simple, with floral patterns carved into them sometimes. The *gebyog's* form, which is made up of these framed wooden planks, then evolves into a variety of *gebyog* designs.

Javanese House Layout with *Gebyog*

The spatial layout of Javanese houses may be classified into two types: single/stand-alone and clusters of Javanese houses. The following is an explanation of the spatial arrangement of the two types of Javanese homes.

a. Javanese home design with a single form.

The Javanese home is a one-of-a-kind/stand-alone structure. The terrace (*empèr*) at the front, the *dalem ageng* in the middle, and three *senhongs* make up the spatial arrangement (centre, right and left *senhongs*). *Patangaring*, *krobongan*, *petanen*, and *pasren* are all terms used to describe *Senhong Tengah*. *Dalem Ageng* works as a front desk receptionist. The right *senhong* is a sleeping chamber, the middle *senhong* is a holy area (worship room), and the left *senhong* is a storage chamber for heirlooms. Ordinary

Javanese people (*kawula*) usually live in this single-shaped home.

b. The truss pattern is a Javanese home layout style.

Javanese homes have a truss-like spatial layout with front and back buildings. The king's relatives, the wealthy, and the rural nobles all utilised this house design. The *kuncungan*, *pendapa*, *pringgitan*, *dalem ageng*, and *three senthongs* make up the layout of Javanese home rooms for the king's relatives and the wealthy from front to back. Houses of the king's family and wealthy individuals in *Pendapa* are typically available to the public (without walls). The *èmpèr* (terrace), *pendapa*, *pringgitan*, *rumah jero/rumah mburi*, and *three senthongs* make up the village *priyayi's* space layout. Houses in *Pendapa's Priyayi* village are typically shuttered (walled).

The spatial layout of Javanese homes may be explained as follows when *gebyog* is present. *Gebyog* is split into three sections depending on its layout in the arrangement of Javanese homes. The front *gebyog*, for starters, serves as a barrier between interior and outdoor environments. *Gebyog èmpèr* is the name of the front *gebyog*. Second, *gebyog pringgitan* is the *gebyog* that separates the space between the *pendapa* and the *pringgitan*. Third, *patangaring* refers to the *gebyog*, which is placed inside the *dalem ageng* and serves as a barrier between the *dalem ageng* and the *senthong*.

Because the arrangement of these Javanese houses is only found in regular inhabitants, *gebyog èmpèr* can only be found in ordinary Javanese houses (*kawula*). The *pendapa* is closed when in use, and there is an *èmpèr* in front. In truss-style Javanese homes with an open *pendapa*, *gebyog* is exclusively utilised in the *pringgitan* and *dalem ageng* portions. Houses with a closed *pendapa* and front *gebyog* are known as *èmpèr*, *gebyog pringgitan* between *pendapa* and *dalem ageng* (*rumah jero/rumah mburi*), and *patangaring* is *senthong*.

***Gebyog Patangaring's* aesthetic shape is linked to the socioeconomic layers of Javanese society.**

The socioeconomic strata of the owner determine the form of the Javanese home *gebyog*. There are three social strata when it comes to the shape of Javanese houses: *raja* (king), *priyayi* (noble), and *kawula* (common people) (Kuntowijaya, 2006). The social group is determined by the home. The size and shape of a home might reveal the owner's socioeconomic status (Tjahjono, 2002). The shape of the home, its equipment, and the interior may all be used to determine the status of the people who live there.

Gebyog Patangaring is a tiny *limasan* house in the king's home (palace) that stands alone in the centre of the *dalem ageng*. An ornament in the shape of a snake with its tails meeting in the centre, back-to-back, may be found at the peak of the roof. An ornament in the shape of a king's crown decorates the junction of two snakes. The *Patangaring* wall's frame is carved with flowery patterns, and the panels are glass-covered.

Patangaring in the houses of princes and rich people (*priyayi*) generally protrudes inward, mostly finished with paint and gold (*prada*), carved with *krawang*, smooth, and beautiful. There are carved decorations in the form of snakes and plants, as well as a crown-shaped ornament at the top of the entrance. The *gebyog patangaring* is crafted from high-quality teak wood. The *gebyog* in *Ndalem Kalitan*, for example. The *Gebyog Patangaring* protrudes inward in the centre. *Tebeng* carved *krawang* with vines growing out of the vase as a theme. Carved panels with *lunglungan* motifs may be seen on the right and left sides of the *krobongan*. *Krawangan* is the carving technique utilised. Brown wood with natural finishing dominates the *gebyog's* colour scheme.



Picture 1: The *Gebyog Patangaring* form at the residence of *Ndalem Kalitan*, a nobleman in Surakarta (Photo courtesy of Budiwiyanto, 2016).

The *gebyog* of the *priyayi* and the *gebyog* of the prince's residence are nearly identical. *Gebyog* is generally carved with a high level of detail, with primarily natural colours, gold (*prada*), and decorations in the form of plants, snakes, and/or birds. The shape of the Javanese *priyayi* home's *Gebyog Patangaring*, like in this example, is based on the Javanese *priyayi*'s house in Laweyan, namely Mr. Sumartana's residence. The pattern of the *gebyog* shape is almost the same as that of the princely house, in that the middle part protrudes inward. The glass door is framed by a carved wooden frame. A *lunglungan* and a crown motif are carved into the top of the door. A see-through method is used in the carving process. Gold (*prada*) is used to colour the decorations. The frame is beige in colour with a hint of green accent. The whole colour scheme has a luxury feel to it and appears to be dazzling. The *gebyog*'s overall design is quite opulent, evoking the princes' residences in the Surakarta Kasunanan palace. According to Puger, the residences of people in Laweyan belonging to *batik* masters were typically made lavish to demonstrate the owner's riches so that he could compete with the princes in the palace (Puger, interview: 2020).



Picture 2: The *Gebyog Patangaring* in the *dalem* Sumartanan, a Javanese *priyayi* in Surakarta's Laweyan neighbourhood (Photo courtesy of Budiwiyanto, 2016).

In *kawula*, the *Gebyog Patangaring* is typically protruding outwards. The door has a modest profile and is gently carved. *Gebyog* are manufactured mostly of *kebon* (*trembesi*, *meranti*, and mahogany) and jackfruit wood. *Gebyog* is carved using a simple carving method, rough workmanship, and decorative motifs in the shape of plants and snakes, all in natural colours. The top of the door is decorated with a variety of patterns, including vines (*lunglungan*), snakes/dragons, *kala/kemamang* heads, and other holy animals.



Picture 3: The form of *Gebyog Patangaring* for common people in Central Java's Karanganyar Regency (a) and Masaran's Sragen Regency (b) (Photo courtesy of Budiwiyanto, 2017).

The Significance of *Gebyog Patangaring* in Relation to Sacred Space

Patangaring is also known by other names, such as *senhong tengah*, *krobongan*, *petanen*, and *pasren*. *Patangaring* is a word that is used to refer to a variety of things. All of them depict the sacred marriage ceremony of the Javanese people. In the *krobongan*, the marriage ceremony is performed as a form of the interaction between men and women as husband and wife. This connection promotes reproduction and life continuation, as well as prosperity and happiness. Sacred motifs such as snakes and *kala* are carved on *patangaring* to represent manifestations of the sacred.

Gebyog Patangaring as a holy area marker, with sacred animal emblems like as snakes, birds, and *kala*. Snakes, birds, and *kala* are symbols that are designed to remind humans that they are in a holy space/space where they are more appreciated in reaching glory. As a result, mankind must preserve mental and emotional clarity, be courteous, and submit to the Almighty. As a result, Javanese people are prepared to create high-quality kids, as seen by the official marriage connection between husband and wife in this *krobongan* room. So this sign of fertility and wealth is portrayed in the notion of Javanese house in the *krobongan* room, which is adorned by *patangaring*.

As a result, *Gebyog Patangaring* bears the meaning of a sacred place entrance door. When humans visit a sacred area, they must be holy and pure, according to the Javanese. It is not only physically clean and pure in the sense of being holy and pure here, but it is also clean and pure in the heart and thought. Javanese people are clean and holy; therefore, they are prepared to meditate with the universe's master. Meditation allows people to reflect on the past, present, and future through thinking about the past, present, and future actions. As a result, humanity must preserve both bodily and spiritual equilibrium in order to sustain the balance of life in this world and in the hereafter, remembering the *sangkan paraning dumadi*. Humans are ready to lower their seeds or children in a highly recognised space, the *krobongan*, if they are totally clean.

CONCLUSION

The *Gebyog Patangering* technique of the Javanese might indicate their social position. The form, kind of material used, working techniques, finishing, and types of decorations all reveal the socioeconomic strata. The *Gebyog Patangering's* form tends to thrust outwards. The door is constructed of teak wood and is low and carved with tendrils. The decorative themes on *gebyog* include vines (*lunglungan*), snakes/dragons, *kala/kemamang* heads, and other holy creatures. The entry to the sacred place, especially the *krobongan*, is symbolised by *Gebyog Patangering*. For the Javanese people, the *krobongan* is adorned with *Gebyog Patangering*, which represents fertility and wealth. On the first night of their marriage, Javanese women utilise *Krobongan* as a bed to bring down their seeds or offspring in the form of having sex with their husband and wife.

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Resource List

- G.P.H. Puger, pengageng parentah kraton Kasunanan Surakarta, ahli bangunan Jawa dan budaya Jawa.
G.P.H. Dipokusumo Putra *dalem* Sinuhun XII, ahli budaya Jawa, rumah Jawa.