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Candhik Ayu: canon of life philosophy for Mangkunegaran Princesses

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ABSTRACT

Place identity is related to the identity of its residents. This study reveals the concept of Pracimoyoso Hall at Dalem Keputren Pracimosono to find the colour concept that represents the canon of life philosophy for the Mangkunegaran princesses. This research applies the qualitative method, descriptive analysis, and a semiology approach by considering architecture as a sign system. The data were collected from document analysis, in-depth interviews, and field observations. Babad Tuter, Serat Jatimurti, and Serat Wedhatama were analyzed to find out the formation of women's characters as well as their roles and positions within Mangkunegaran Palace. The semiology approach is used to decode the meanings of the three books. Then the meanings are used to analyze the characters of the princesses through the semiological analysis of the physical forms of Pracimoyoso Hall to obtain the concepts. The results show that semiology can reveal the pink to the purple spectrum of *candhik ayu* as the canon of life philosophy for the Mangkunegaran princesses. This research contributes to providing new insights into the concept of colours as the canon of life philosophy by understanding the relationship between a place's identity and its residents' self-identity through the identification of the serat books and their implementation in architecture as a sign system.



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1. Introduction

Colour has always played an important role in human life as it has various characteristics and meanings throughout the world. Colour is significant in various disciplines, including architecture, whose etymological definition symbolizes the synthesis of interdisciplinary knowledge and the practices of arts and sciences in the real world. However, historically, since the time of Ictinus and Callicrates in the Parthenon in classical architecture, the creative use of colour has raised the question of where architectural education will lead us in the future [1]. In addition, it should be noted that colour is very specific, and assigning meaning to colour is very difficult through the process of "seeing", which is highly contextual [2]. Colours can express meanings, beliefs, myths, and issues related to culture in society and a more precise meaning of colours rather than their mere conceptual meanings.

The combination of interior design elements such as colours, lighting, materials, furniture, and spatial layout in health centres and hospitals can influence the patients' emotions enabling them to improve their treatment and recovery process, thereby improving the quality of the therapeutic environments functionally and aesthetically and increasing the positive behaviour of its users physically and morally. Thus, interior design plays a role in stimulating the emotions and behaviour of the users of the environment positively [3]. Furthermore, another research concludes that colour composition in interior design and home decoration can unwittingly

expose the history, background, mental state, and social reform situation through the narrator in Gilman's fictitious work [4]. Colours contain several clues that can define universal, cultural, and personal expressive meanings; moreover, they can convey certain personal messages implicitly, so each colour has its own characteristics [5]. In fact, combining traditional materials with innovative colours, surface effects, some advanced materials, and surface finishes has been adopted in the Chinese aviation industry and has become a reference for innovative cabin designs, which are expected to match the customers' sensory adaptation, resulting in aesthetic appeal and cultural relevance [6]. Colours do not only affect the psychology of the users of the space, but it also has a connection with society as a cultural marker.

Colour is a semiotic process in society, and it is a cultural signifier for the users of colour. Different concepts about colours are associated with certain cultures as the representation of the way people see and think [7]. In Barthes' Semiotics, denotation is the first level of the meaning system, and the connotation level is open, with implicit, indirect, uncertain, and subjective meanings that produce new interpretations. Barthes asserts that his 'myth' is different from the common conception of myths. Barthes argues that 'myth' is language, a communication system, and a message [8]. The denotation and connotation of colours within the socio-cultural system of society have certain meanings and intentions. For example, the green colour is a sign which has a denotative meaning as a signifier for plants and leaves and a connotative meaning as a signifier for nature, fertility, raw, young, and immature [9]. Likewise, when the black colour becomes a sign, its denotative meaning is a signifier for the colour of charcoal, and its connotative meaning is also a signifier for sorrow, night, sadness, mystery, darkness, elegance, and official or formal.

From other angles, philosophers have debated for years about the nature of colour, whether it is an objective or subjective experience, whereas architecture education practitioners discussed topics, such as the psychology of colour, perception, and aesthetics which have dominated the interest of female students [1]. In fact, throughout their lives, women are always associated with colours, such as the colour of their clothing, make-up, hair, and interiors. Women have a more intuitive sense of colour related to their life experiences. What about the colours for women (princesses and the queen consort) in the spirit of communal residential life at Mangkunegaran Palace, especially at *Dalem Keputren* with its communal activities in Pracimoyoso Hall? The princesses and the queen consort had become important figures during the reign of the Mangkunegaran City-Kingdom (equal to a Dukedom) in the past, and they have become parts of the living museum at Mangkunegaran Palace today.

Living in Mangkunegaran Palace as the centre of the government, the residents (Mangkunegara's family) have to live in Javanese culture full of symbols, norms and meanings, and even their moral values are related to the aspect of "*roso*" (sense) in aesthetics for the society. This article intends to reveal the relationship between *Babad Tutur* (the Chronicle or Diary of King Mangkunegara I, *Serat Wedhatama* (Wedhatama Poems Collection Book containing Javanese local wisdom) by King Mangkunegara IV, and the concept of Javanese spatial concept in *Serat Jatimurti* (Jatimurti Poem Collection Book containing the teachings of Javanese Metaphysics and traditional beliefs) which mentions how the presence of colour in Pracimoyoso Hall can help explain the roles and positions of women as well as the spirit of life of the Mangkunegaran princesses and queen consorts.

The princesses and queen consorts are the royal nobles in the social structure of Javanese society. This social system must be seen as an 'interacting system' in which settings and temporal patterns are essential to the process of social structuration [10]. The location and position of their residence symbolize their identities, roles, and positions [11]. The authors believe that in the process of interpreting space and time, the princesses and consorts have used not only the symbols of position and the physical structure of *Dalem Keputren*, but also the colour as a symbol of their lives experiencing the events in their life cycle. A previous study of Pracimoyoso's interior as the cultural work of King Mangkunegara VII was carried out by

Sunarmi, who studied not only the hall but also the rooms within *Dalem Keputren Pracimosono* [12]. There were also studies of its aesthetic [13] and Pracimoyoso's commodification [12].

In addition, the historian, Wasino, did research on the characteristic patterns of government, power, and corporate governance of the sugar factory by King Mangkunegara IV [14]–[16]. In architecture, Samsudi studied the architecture of the *Pendapa* of Mangkunegaran Palace by looking at its Dutch colonial elements [17], whereas Adisukma did research on Kumudawati on the *singup* (ceiling) of the *Pendapa* of Mangkunegaran Palace [18]. Finally, Sunarmi researched Mangkunegaran Palace as a representation of a Javanese palace [19]. The results of *singup* Kumudawati's research become the reference for the authors in this study because Javanese architecture produces space due to the *saka guru* (four pillars) construction as the main support [20].

None of the previous studies specifically reveals colour s as the canon of life philosophy for the Mangkunegaran princesses. Thus, this study aims at revealing the relationship between the colour aspects in the life philosophy of the princesses and the consorts and Pracimoyoso Hall in *Dalem Keputren Pracimosono*. The colours for the princesses and the consort are revealed through the meaning relations between the roles and positions of women as found in *Babad Tuter* (King Mangkunegara I), the teachings of *Serat Wedhatama* (King Mangkunegara IV), and the concept of Javanese space in *Serat Jatimurti* which is implemented in the location and physical form of Pracimoyoso Hall and both *Dalem Keputren* and Mangkunegaran Palace.

The monarchical government of the Mangkunegaran City-Kingdom used *babad* and *serat* books as sources of information, education and life guidance, or as the education system to build the character of each individual, including that of the princesses. The contribution of this study is to provide new insights about the concept of colour s as the canon of philosophy of life for the daughters and consorts of Mangkunegaran, obtained by interpreting the relationship between the identity of the place (the residence) and the self-identity of its residents by analyzing the *serat* books and their application to architecture as a sign system.

2. Method

This research used the Saussurean semiotic research method. Saussure treats language as a part of semiology, and his work in linguistics provides semiotic concepts and methods that can be applied to non-linguistic semiotic systems. The semiotic research method has two stages. The first stage focuses on understanding the relations between *Babad Tuter*, *Serat Wedhatama*, and *Serat Jatimurti*. This stage aims to reveal the positions, roles, and status of the princesses and the consort in the social order at Mangkunegaran Palace so as to shape their values. The second stage uses the semiotic approach to reveal the relationship between the values of the princesses and the consort with the physical form (settings) of Pracimoyoso Hall based on the Javanese concept of architectural space. The data collection techniques include document analysis, in-depth interviews, and field observations.

The literature study and the analyses of archived documents found at Reksa Pustaka Library of Mangkunegaran Palace provide information about important events that occurred at Pracimoyoso Hall, which can be used to identify events in the life cycle of the princesses and the consort. In-depth interviews were conducted with the daughters of King Mangkunegara VIII as the primary source persons. The literature study was also conducted through the biography of the daughters of King Mangkunegara VII. Similarly, the literature study was also carried out through *Babad Tuter*, *Serat Jatimurti*, and *Serat Wedhatama*. In line with Miles and Huberman, the data analysis was carried out in three stages: data reduction, data presentation, and drawing conclusions [21], as shown in Figure 1.

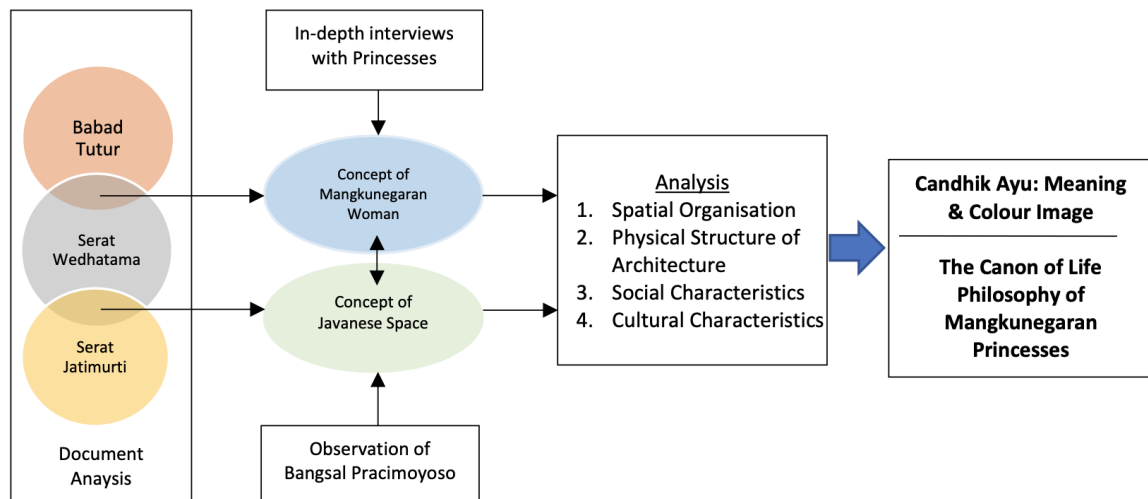


Fig. 1. Research method and data analysis scheme

3. Results and Discussion

The results and discussion of this study consist of four sections. First, the exploration of Saussurean semiology through the synchronic and diachronic relations as well as the syntagmatic and paradigmatic relations. Second, revealing the relations between *Babad Tutar*, *Serat Wedhatama*, and *Serat Jatimurti*. Third, the spatial organization and physical structure of Pracimoyoso Hall reveal the position of the communal activity space in *Dalem Keputren* within the spatial organization of Mangkunegaran Palace. Fourth, *candhik ayu*: colour images and meanings of Mangkunegaran princesses and consorts. These four sections become the basis from which the conclusions are drawn.

3.1. Exploration of Saussurean Semiology: Synchronic-Diachronic and Syntagmatic-Paradigmatic

The four main concepts of Saussurean semiology are signifiers and signified, langue and parole, synchronic and diachronic, and syntagmatic and paradigmatic. Signifiers and signified are sign-forming components, and their roles cannot be separated from one another. A signifier is a thing that is captured by our senses or meaningful sound images or visual marks (and others), while a signified is the meanings or concepts that come to our minds about the signifier; or a mental image or concept of something which is referred to by the signifier. From the linguistic perspective that underlies Saussure's semiology, the metaphor can be explained with the word "house" and a noun concept (Figure 2). The word "house" can be defined as a combination of a group of letters { r-u-m-a-h }, but one can usually understand a "house" as a place where people live. The combination of signifier and signifier forms the sign { h-o-u-s-e }, which is not just an inanimate noun object used by humans. Figure 2 illustrates the signifier and signified concepts according to Saussure.

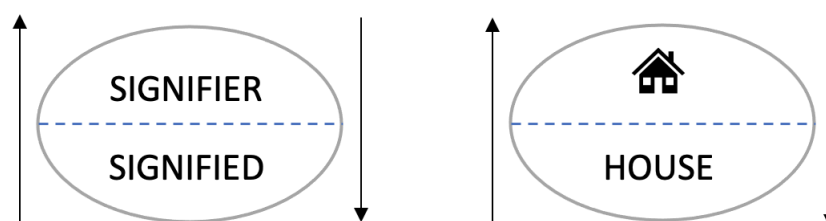


Fig. 2. Signifier and signified relations by Saussure

Saussure considers the symbolic aspects of signs in terms of their contractual aspect of the signs. The true sign is the relationship between the signifier and what it signifies is optional and contractual [22]. A sign system is like the two sides of a coin: one side is the signifier (image), and the other is the signified (concept). Its implication is the relationship between the signifier and the signified of a sign. Ogden and Richards complete Saussure's opinion that the signifier is the symbol, the signified is the reference, and the third element is the actual object, person, or event to which the symbol is referred [23]. The Ogden and Richards semiological triangle is based on Saussure's semiology, Figure 3.

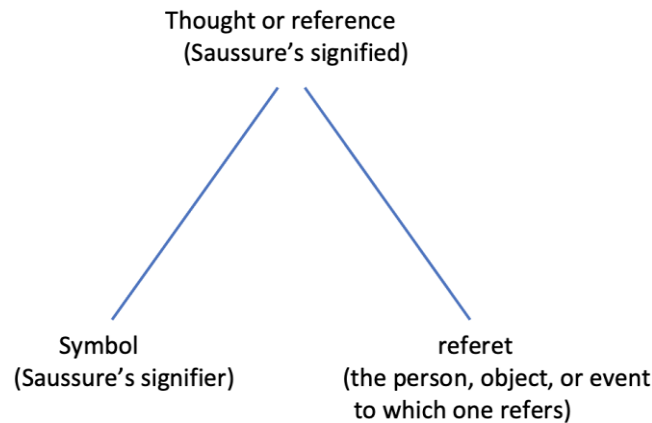


Fig. 3. Semiological triangle by Ogden and Richards [23]

Saussure's semiotic concept in this study explores diachronic, synchronic aspects and syntagmatic-paradigmatic relations in *serat* and architecture, then for sign analysis using the concept of semiological triangles by Ogden and Richards. A synchronic study studies an object (like a language) in a specific period of time, whereas a diachronic study studies an object (e.g. a language) continuously or within the period of time during which the object is still being used. A synchronic study is often called a descriptive study because it looks at many things to describe or explain which object is used at a certain point in time. A diachronic study is closer to historical and comparative studies because they aim to discover the history, change, and structural evolution of an object over an indefinite period of time.

A syntagmatic relation describes the relationship between the elements of an object (like language) that are arranged in an orderly manner. On the other hand, a paradigmatic relation describes the relationships between elements in an object that cannot be found in other related objects. A relation may be visible in an object (like a language), but it does not appear in other structures. These concepts can be applied in studying colour as a canon of life philosophy for the daughters and consorts of Mangkunegaran. The women's activities and their community involvement in the life cycle events in *Dalem Keputren* have a continuous interactive relationship with space.

According to Lefebvre, a continuous interactive relationship with space is related to the *sense of space* concept formed by the Triad of Space: perceived space (physical setting or environment), lived space (activity), and conceived space (meaning) [24]. Punter confirmed this concept by asserting that the three main dimensions for building a sense of place are physical setting, activity, and meaning [25]. In Punter's model, the sense of place has meaning (image), activity, and form (physical setting). Previous research by Parsaee *et al.* studying the residential architecture on the scale of a city in Bushehr City, Iran [22] had different characteristics from this study which revealed colour as the essence of *Dalem Keputren*'s existence in the communal life of the princesses and the consorts. The communal characteristics dominate the activities in Pracimoyoso Hall in accordance with Javanese ethics and aesthetics in Mangkunegaran. This means that when the resident subjects interpret a space through their communal events and activities, the space becomes a place. The colour characters (their meanings and colour images) become parts of the process of interpreting space as a place (Figure 4).

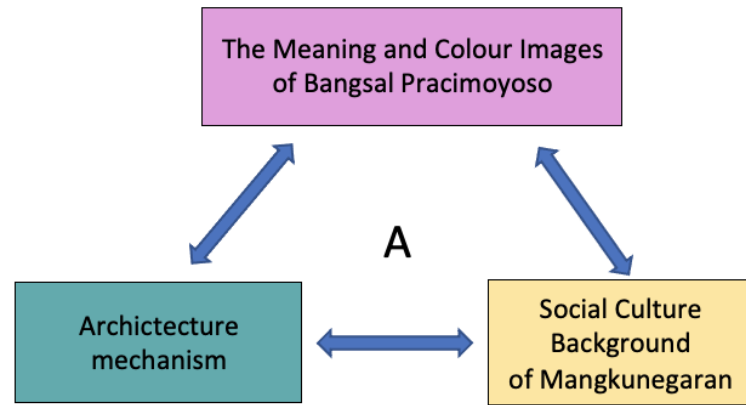


Fig. 4. Socio-cultural linkages, mechanisms of sign systems in architecture, meaning and colour images Pracimoyoso Hall

Architectural semiology places colour in the physical structure of space in the architectural mechanism [22]. The colour of the Pracimoyoso Hall object is not only physical (tangible) in structure, but it is also in line with the intangible value of the Javanese concept of architectural space. The conceptual perspective of Javanese "architectural space" has a different meaning in the formation of space. "Rong" (from "rong-rongan") allows the roof to form a space ('rong-rongan') by extending the four additional sides of the main pillar structure or *saka guru* [26]. Therefore, this research focuses on the locations, positions, and physical settings of Pracimoyoso Hall, so that the presence of the *singup* or ceiling elements is expected to reveal the meaning and colour images of the identity of the place, which, in turn, can reveal the identity of the princesses. Figure 5 shows the components that create a sense of communal place.

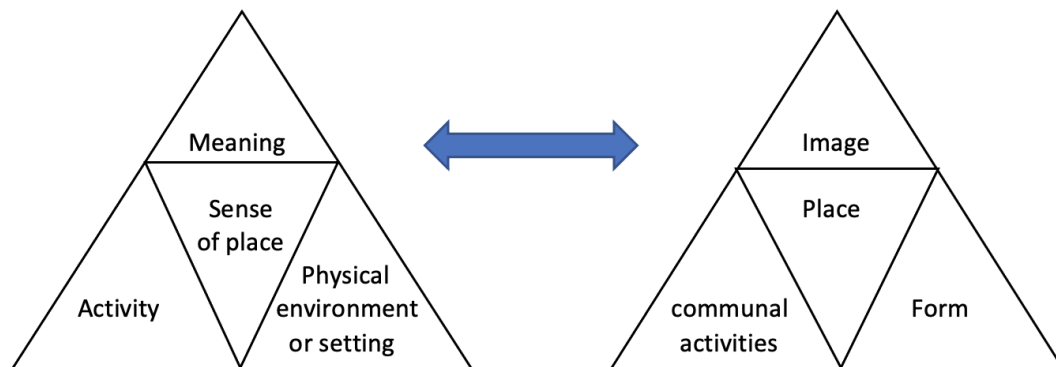


Fig. 5. Components that create a sense of communal place

3.1. The Relations among the Concepts of *Babad Tuter*, *Serat Wedhatama*, and *Serat Jatimurti*

The princesses and consorts have become the social and cultural agents in the administration of the Mangkunegaran City-Kingdom. This role may have been started by Princess Koesoemonarso, who decided to save himself and his grandchildren from the *Geger Pecinan* incident (Chinatown commotion) at the Kartosuro Palace, including Prince Samber Nyawa, who later became King Mangkunegara I. This incident initiated women's position, role, and status in Mangkunegaran Praja. For example, Prince Samber Nyawa considered women as assets for his struggle by involving his wife, Her Highness Kusumopatahati or Matah Ati (the queen consort whose maiden name was Roro Rubiyah). Matah Ati led the *Ladrang Mangungkung* female soldiers in their struggle. Thus, women are not only good at art, but they are also skilful at archery and at using weapons while riding horses [27]. *Babad Tuter* or *Babad Nitik Mangkunegaran* is a diary of *estri* (female) soldiers from the era of King Mangkunegara I (1780-1791) consisting of two parts. The first part has 183 pages of prose, and the second part contains 590 pages of diary notes in the form of the *Macapat* song. *Babad Tuter* explicitly contains who the author was when the events occurred and who was involved in the events.

This biographical manuscript contains the attitudes and views of King Mangkunegara I to women. He directly trained the *estri* soldiers in using weapons while riding horses [28] (BT, *Durma*, verse 8, p. 212b). Each *estri* soldier wore soldier attire like King Mangkunegara I and wore a gold-plated *kris* dagger in Balinese style in an upright position (BT, *Sinom*, verse 2, p. 107b). They did not look like women as they carried their carbine rifles attractively (BT, *Sinom*, verse 4, p.107b). Those who saw them were astonished and bewildered, including the Dutch East India Company officials, because *estri* soldiers were nimble, adroit, and skillful. In Java, there were no female warriors like the *estri* soldiers under King Mangkunegaran I (BT, *Sinom*, verse 6, p. 107b). [Table 1](#) is the role and position of women in the *Babad Tutur*.

Table 1. The Roles and Positions of Women in *Babad Tutur*

Section of <i>Babad Tutur</i>	Signifier	Signified
		King Mangkunegara I personally trained the skills of <i>estri</i> soldiers.
(<i>Babad Tutur</i> , <i>Durma</i> , verse 8, p. 212b)	<i>Pangeran Dipati asring angajar-ajar/ Ingkang prajurit estri/ Tur ngagem sanjata/ Munggeng luhuring kuda/ Ingunguncalan saking nginggil/ Pan tidadhahan/ Ngandhap munggeng turanggi/</i>	<i>Estri</i> soldiers were agile in training to fight off weapons that were thrown at them. <u>Women could also become skilled warriors. *Javanese women are synonymous with gentleness. women had never been depicted as skilled warriors. However, in the era of Raden Mas Said or K.G.P.A.A Mangkoenagoro I, women were also skilled warriors.</u>
		King Mangkunegara I wore a military uniform.
		<i>Estri</i> soldiers also wore military uniform like men and wore gold-plated <i>kris</i> dagger in Balinese style, in upright position
<i>Babad Tutur</i> , <i>Sinom</i> , verse 2, p. 107b	<i>Dene Pangeran Dipatya/ngagem kampuh kang manggihi/ pilenggah aneng mandhapa/ Dipati Mangkunegari/ ngagem cara prajurit/ saprajurit estrinipun/ busana cara priya/ acuriga cara Bali/ wingking tunggak semi kandelan kancana//</i>	<u><i>Estri</i> soldiers wore uniforms like men. *Javanese women in the past generally wore <i>jarik</i> cloth (<i>batik</i> cloth wrapped around the waist down) and <i>kebaya</i> dress. However, the <i>Estri</i> soldiers wore traditional <i>kampuh</i> clothing, like male soldiers with pants, covered with a <i>jarik</i> cloth on top and wrapped around their waist along the knee</u>
<i>Babad Tutur</i> , <i>Sinom</i> , verse 4, p.107b)	<i>Nora mirip yen wanodya/ respati angagem karbin/ nulya Pangran adipatya/ angirid prajurit estri/ kandheg dipun abani/ paringgitan tata lungguh/ Pangeran Adipatya/ lan Upruk lenggah mandhapi/ sami lare anem Pangeran Dipatya//</i>	<i>Estri</i> soldiers do not look like women because they are skilled at carrying the carbine rifles. <u>Women are given the same skills as men.</u>
<i>Babad Tutur</i> , <i>Sinom</i> , verse 6, p. 107b)	<i>Cingak eram kang mulat/ kebat acukat tarampil/ gawok katemben kang mulat/ miwah upruk wong kumpeni/ gedheg-gedheg ningali/ estri lir prajurit kakung/ beserta pangeran Adipati Anom. tanah Jawi tan ana/ kang kadi Pangran Dipati/ sasampune sadaya sampun umangkat</i>	<i>Estri</i> soldiers move nimbly, adroitly and skillfully just like the male warriors. The female soldiers existed only in Mangkunegaran. <u>Mangkunegaran women are skilled, agile, and dynamic.</u>

The diary in *Babad Tutur* written by a *carik estri* (a female clerk), confirmed that the upbringing method received by King Mangkunegara I from his grandmother, Princess Kosoemonarso, was also implemented to women whom he treated fairly as they had great potential to contribute to the Mangkunegaran City-Kingdom. *Estri* soldiers were not only skilful at using the carbine riffles, but they were also skilled at dancing gracefully, playing the *gamelan* well, singing the Macapat songs, and other activities requiring tenderness and flexibility [29], [30]. King Mangkunegara I, as the first *Adipati* (a City-Kingdom King), laid the basic concept of how women should be positioned properly. Based on *Babad Tutur*, the attitudes and views of King Mangkunegara I towards women were clear. He thought that Mangkunegaran women must be skilled, adaptive, well-behaved, and act flexibly so they could be involved in the kingdom's struggle and governance [31]. King Mangkunegara IV was known as a philosopher and a businessman because he discovered the patterns of power and government which could be managed properly with the involvement of women. *Serat Wedhatama* (a poem collection book) contains evidence of how this philosopher king gave his descendants a character-building education which contained the teachings or guidance to live. These teachings enabled the individuals, including women, in Mangkunegaran Kingdom to perfect the already-beautiful world (*hayuning bawana*) with a spiritual and material balance. The teachings on a spiritual and material cultivation are written in *Serat Wedhatama* on *Pangkur*, *Sinom*, and *Gambuh* songs. Table 2 shows the signifiers and signified of what are believed and taught by King Mangkunegara IV.

Table 2. Serat Wedhatama in the Songs of Pupuh Gambuh, Kinanthi, and Sinom

Section of <i>Tembang</i> (Songs)	Signifier	Signified
<i>Pangkur</i> , 13 th verse	<i>Tan samar pamoring suksma, sinuismaya winahya ing ngasepi. Sinimpen telenging kalbu, pambukaning warana. Tarlen saking liyep layaping aluyup, pindha pesating sumpena. <u>Sumusuping rasa jati</u>.*</i>	There is no doubt in the unification of the Divine image, which is absorbed in the heart when it is quiet (meditation)—stored in the heart as a curtain opener. Between wakefulness and sleep, like a flash of a dream. Feel the true sense and be enlightened or inspired. The true sense permeated the heart, enabling it to receive enlightenment or revelation*
<i>Sinom</i> , 18 th verse	<i>Wikan wengkoning samudra, kederan wus den ideri. Kinemat kamot ing driya. Rinegan sagegem dadi, dumadya angraton. Nenggih kanjeng ratu kidul, ndedel nggayuh nggegana. Umara marak maripih. Sor prabawa lan wong agung Ngeksiganda.</i>	Her Highness Queen Kidul came to respect Panembahan Senopati because his authority and spiritual degree went beyond those of Queen Kidul. This Mataram king loved nature and was in alignment and in harmony with nature. Queen Kidul was a myth; in reality, men and women are partners in maintaining alignment and harmony.
<i>Gambuh</i> , 48 th verse	<i><u>Samengko ing sun tutur, Sembah catur supaya lumuntur, Dihin raga, cipta jiwa, rasa, kaki, Ing kono lamun tinemu, Tandha nugrahing Manon.</u></i>	<i>Tutur</i> (parents' advice) whose blessings are expected because the <i>lumuntur</i> (wisdom) is inherited Four worship: physic (Islamic <i>Salat</i> movement), creation, soul, sense, my child! Worship the sense as the highest peak of worship (<i>ihsan in Islam</i>) It is a sign of being blessed by God, the All-Seeing

Section of <i>Tembang</i> (Songs)	Signifier	Signified
		The “ <i>roso</i> ” (sense) aspect is very important
<i>Gambuh</i> , 49 th verse	<i>Sembah raga punika, Pakartine wong amagang laku, Susucine asarana saking warih, kang wus lumrah limang wektu, wantu wataking wawaton</i>	Physical worship is the beginning of the journey through water cleansing (<i>wudu</i> or ablutions). The five obligatory <i>Salat</i> , according to the rules and principles (of <i>Salat</i>) Confirm the message that the Mangkunegaran is a part of the Islamic Mataram.
<i>Gambuh</i> , 52 nd verse	<i>Kasusu arsa weruh, cahyaning Hyang kinira yen karuh, ngarep-arep urup arsa den kurebi, Tan wruh kang mangkoko iku, akale keliru enggon</i>	Hurriedly know and get oneself acquainted with the light of God. One’s mind and thoughts are misplaced. Even though it takes a long journey and vigilance to know the true light of God
53 rd verse	<i>Yen ta jaman rumuhun, tata titi tumrah tumaruntun, bangsa srengat tan winor lan laku batin, dadi ora gawe bingung, kang padha nembah Hyang Manon.</i>	In ancient times, it was arranged as well as possible from beginning to end, and the <i>sharia</i> was not mixed with spiritual cultivation for those who worship God, the All-Seeing. Spiritual cultivation is only for people who are ready to practice <i>tirakat</i> (ascetic lives), while physical cultivation applies to people in general

The 18th verse of *Sinom* songs in *Serat Wedhatama* explains the relationship between Panembahan Senopati (The 1st King of Islamic Mataram) and the mythical Queen Kidul as a symbol of maintaining the alignment between humans and the universe. The *Gambuh* songs in *Serat Wedhatama* focus on familial and friendly characters and how to safeguard relations between fellow humans. In addition, *Gambuh* songs describe mature people’s characters and advise their children and grandchildren to mind their attitude and language to get along well, be united with the universe, and live in peace and tranquillity. Their 48th, 49th, 52nd and 53rd verses assert the position of Mangkunegaran City-Kingdom as a part of the Islamic Mataram Kingdom. The four acts of worship make one know God through worship of body, mind, soul, and sense. A sense (*‘rasa’*) is obtained through physical practices and spiritual cultivation in order to get the true sense with the arrival of enlightenment or inspiration (*Pangkur*, verse 13). This means that our physical and mental must be integrated because true sense can be manifested through physical and spiritual cultivation so that you get enlightenment. What about the true sense of *Serat Jatimurti*? Table 3 shows the “Javanese space” concepts within *Serat Jatimurti*.

Table 3. *Serat Jatimurti* about “Javanese space”

Section of <i>Serat Jatimurti</i>	Signifier	Signified
<i>Alam Kajaten</i> (Eternal Universe)	<i>Jirim iku maraake kajaten kagungan sipat urip, mobah mosik, ngayu, matu, anjanma, nyrêngengene. Samono uga kajaten iku dudu jirime, dudu uripe, dudu mobah mosike, dudu kayune, watune, jalmane utawa srêngengene. Lah kang êndi ta kang jênêng kajaten? Patrape nyatakake ora kêna mung nganggo pikiran, kudu <u>nganggo</u></i>	For the Javanese, space is not only tangible things like the Western perspective but also abstract things. The measurement of “Javanese space” is not only based on ‘reasoning or intellectual’ but also “sense or spiritual”.

Section of Serat Jatimurti	Signifier	Signified
	<i>rasa kang jati, *, awit pikiran iku mung bisa nyatakake jirim.</i>	The boundaries of "Javanese space" are 'rationale' and 'sense.'
		"Javanese space" is 'material' and 'spiritual.'
		<u>One must not use merely one's thoughts or logic, but one must also use "the true sense" because thoughts only reveal physical assertions.*</u>

Serat Jatimurti explains that, in the Javanese concept, space is abstract and tangible, a unity between logic and sense, and a unity between spirituality and materialism. For example, *Babad Tutur* mentions how agile and skilled the women like Estri Praja Mangkunegaran soldiers were, which is in line with the teachings in *Serat Wedhatama* and *Serat Jatimurti*, which emphasize spiritual and physical harmony to get the true sense. In *Serat Jatimurti*, the spiritual and material unity affirms that Javanese space is formed because of the unity of sense as the manifestation of spiritual intelligence and because of thought as the manifestation of rational intelligence. As stated in the 33rd verse of *Pupuh Pocung* in *Serat Wedhatama*, "*ilmu iku, kelakone kanthi laku*", a sense or knowledge can be obtained through 'laku' (spiritual practices) to hone a sense of self-recognition. Within the Javanese spatial concept, space is a mobile space towards *sangkan paraning dumadi* (the beginning and the end of all creation), and as one conducts 'laku' to recognize oneself, one also learns to recognize God. When one succeeds in recognizing and controlling oneself, the faithful mind can destroy the evil mind [32].

The ability to control oneself creates the right mental attitude, makes the right action, gets the proper understanding, and is able to place oneself in the right place as the basis for creating a refined character with a gentle attitude and behaviour. *Alus* (smooth) is the highest form of self-control, while *kasar* (rough) is the opposite [33]. The 'sense' ultimately becomes the form of all human achievements or the achievement of the mind through improving the 'sense', and it can still be perfected [34]. King Mangkunegaran VII and his queen consort also taught this 'sense' to shape the characters of their daughters to prepare them for the future [35]. In several in-depth interviews, the daughters of King Mangkunegaran VIII said the king and his queen consort highlighted that the woman's beauty starts from her beautiful mind, which can create a beautiful physique with beautiful faces, refined attitudes and behaviour to anyone, and the ability to maintain harmony.

3.2. Spatial Organization and Physical Structure of Pracimoyoso Hall

Pracimoyoso Hall is located in the core area on the west side, and it became the communal room at *Dalem Keputren* Pracimosono. The spatial organization pattern of *Dalem Keputren* Pracimosono within Mangkunegaran Palace can be seen in Figure 6. *Dalem Keputren* Pracimosono is in the core area of Mangkunegaran Palace, located on the left side of *Dalem Ageng* when viewed from the south. Even though it is located in a private area, *Dalem Keputren* can be accessed by tourists and guests who already know the Mangkunegaran family, especially those who have good relations with the Mangkunegaran princesses. The position of *Dalem Keputren* Pracimosono is the opposite of *Dalem Purwosono*, which is located on the east side. Pracimo means 'west', while Purwo means 'east'. The word *sono* (*sânâ*) means 'place'. Thus, Pracimosono means a place in the west, whereas Purwosono means a place in the east. *Dalem Keputren* Pracimosono was used as the residence of the Mangkunegaran princesses from the consort, and they are categorized as seniors and adults who were considered wiser in making decisions.

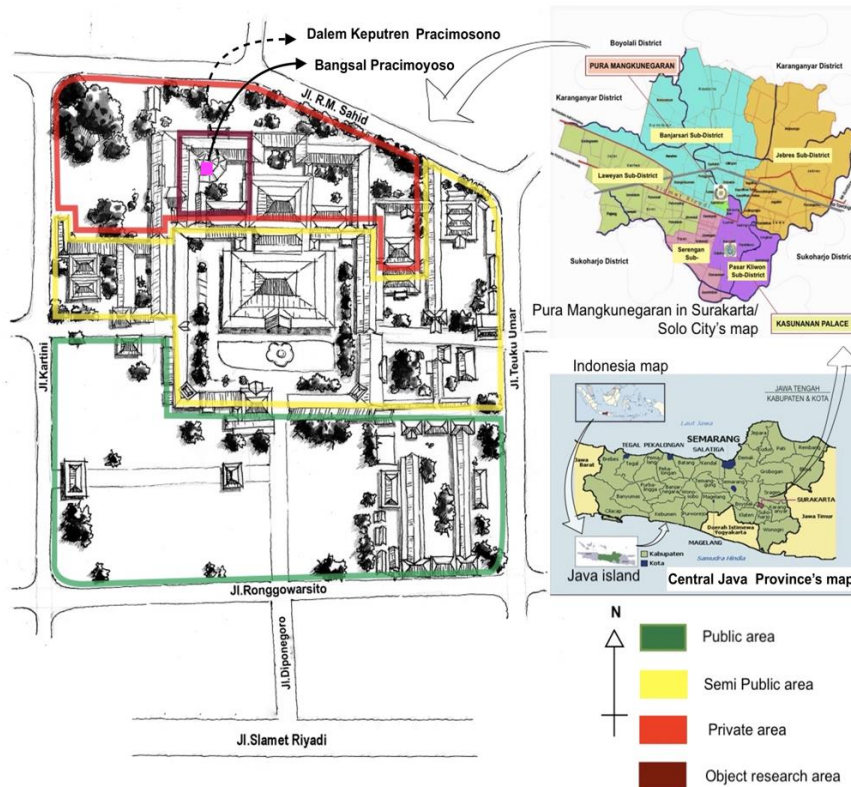


Fig. 6. A site plan of Mangkunegaran Palace and the position of Pracimoyoso Hall as the research object

The consort occupies *Bale Warni* located in the same area. In contrast, Purwosono is used as the residence for the younger princesses or the daughters of the concubines. The naming of the places using the main compass directions also symbolizes the sun's trajectory from sunrise to sunset. Thus, those who live in the east are younger people full of energy to live their lives and prepare them for a better future. The princesses who live in the western side of *Dalem*, are associated with seniors or elders who are able to give blessings, support, and advice to the younger ones. The visual position and location of Pracimosono's *Dalem Keputren* within the spatial organization can be seen in [Figure 7](#).

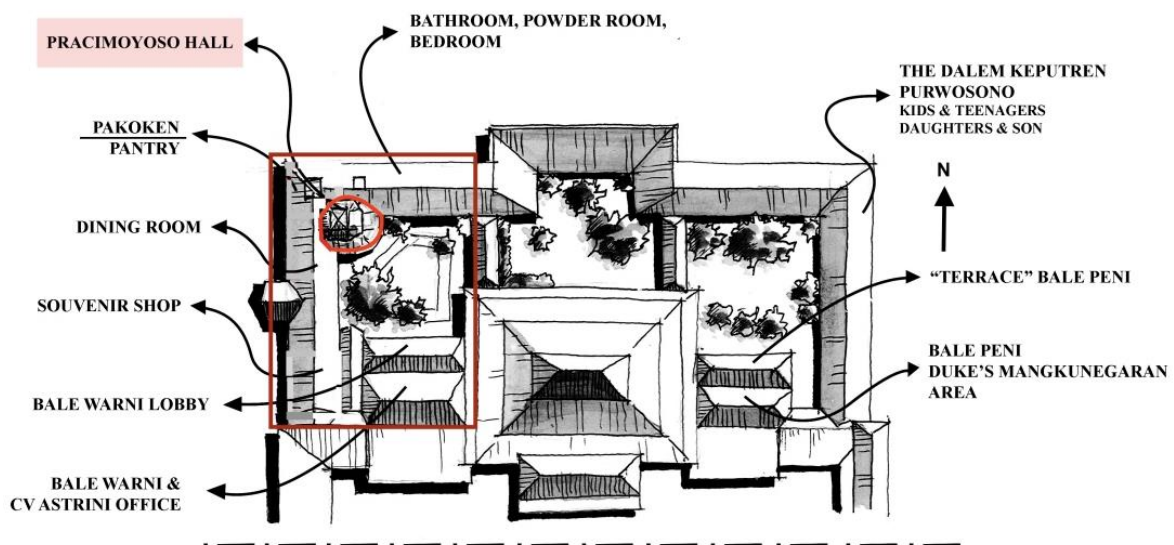


Fig. 7. Location of Pracimoyoso Hall as the research object within the spatial organization of the core area

Pracimoyoso means *omah gedhong* (the royal residence) in the west or *Dalem*, while *bangsal* refers to a semi-open building or a hall [36]. When it was built in the reign of King Mangkunegara VII, Pracimoyoso Hall had no glass walls. In 1991, during the era of the Minister of Tourism, Joop Ave, the pillars on the outer sides were connected by etched glass. The hall, as a semi-public space, is located in a private area, but it is also used to hold traditional events related to thanksgiving ceremonies for passing a stage in the life cycle to the next one. For example, a *tedhak siten/tedhak siti* ceremony to introduce the earth to a seven-month-old baby, a wedding ceremony, a *sungkeman* (asking for blessing) before one's ascension to the throne of Mangkunegaran, and others. This hall has become a place to hold simultaneous activities repetitively in life cycle events during the reigns of King Mangkunegara VII-X.



Fig. 8. Pracimoyoso Hall during the Wedding of King Mangkunegara VII in 1920 (left) and its current condition

The socio-cultural characteristics of Mangkunegaran City-Kingdom influence the characters and personalities of the princesses and consorts. Table 4 shows the characteristics.

Table 4. Sociocultural Characteristics of Mangkunegaran City-Kingdom

Social Parameters	Cultural Parameters
Family Structure: Kinship system based on marriage and <i>inyo</i> (wet nurses)	History: Mangkunegaran City-Kingdom
Neighbourhood Organization: close settlement	Based on religious content: Islam
Privacy and Territory: specified personal territory and privacy	Ideology: <i>Manunggaling Kawula Gusti</i> (the union between men and God)
Public Relations: dynamic, adaptive, polite and flexible	Traditions & Customs: Javanese Traditions and Customs
Economical Aspect: modern governance.	Beliefs: <i>Kejawen</i> , spiritual and material balance in harmony
Political Aspect: The <i>Tri Dharma</i> (three deeds) are (1) <i>mulat sarira hangrasa wani</i> (introspective and brave); (2) <i>rumangsa melu handarbeni</i> (sense of belonging); (3) <i>melu hangrungkebi</i> (sense of responsibility). <i>Tri Dharma</i> become the basic spirit that the king and his people agreed upon to build Mangkunegaran.	Objective: motto <i>Tiji Tibeh: Mukti siji mukti kabeh, mati siji mati kabeh</i> (One glory, all glory; One dies, all die). This spirit of King Mangkunegaran I is to share the same fate with his people.

The sociocultural characteristics of the Mangkunegaran City-Kingdom affect the spatial organization of Mangkunegaran Palace, as shown in Table 5. This spatial organization influences the zonation of the areas in the residential and governmental areas division at Mangkunegaran Palace. The communal residential area in *Dalem Keputren Pracimosono* is an implementation of Javanese and European cultural interaction patterns because the Mangkunegaran kings have had modern thinking patterns.

Table 5. The Analysis of Spatial Organization.

Analysis of Spatial Organization	Results
Type of Spatial organization Building elements	West/east/south gates, <i>seketheng</i> doors, corridor /garden, rooms, then halls.
Circulation system	Mixed network and linear. The centralized pattern for the <i>Dalem Keputren</i> Pracimosono area is oriented towards Pracimoyoso Hall as a place for communal activities between the princesses and their courtiers, relatives, and guests.
Behavioural Pattern	The residence for the princesses in the <i>Dalem Keputren</i> is in the form of rooms lined up on the right and left sides of Pracimoyoso Hall, and for the consort, the <i>Emperan</i> (patio) is in front of the Bale Warni rooms
Spaces Sequence (open, semi-open, closed space)	Semi-open for areas that can be accessed by guests, such as the dining rooms, halls, and Bale Warni Patio. Closed space for the princesses' bedrooms
Useful Areas classification	Bale Warni patio, dining rooms, Pracimoyoso Hall, bathrooms, bedrooms, and garden
Character/nature of space (public, semi-public, private)	Semi-public for semi-open areas Private for closed space areas such as bathrooms and bedrooms

Spatial organization affects the form, the use, and the user subjects. The user subjects influence the details of the physical setting requirements or the physical form of the architecture. Table 6 analyzes the architecture of Pracimoyoso Hall.

Table 6. The Analysis of the physical architectural structure

Analysis of Physical Structure	Results
Climatic features	A tropical climate with a high humidity level and rainfall are equal to a dry season.
Orientation building	Pracimoyoso Hall faces southeast, located at the meeting point of the room that stretches from east to west and the room that stretches from south to north
Building configuration	The architecture of Pracimoyoso Hall uses an adaptation of a tiered <i>tajug</i> roof, and the main construction uses wood. The architecture of <i>Dalem Keputren</i> Pracimosono and Bale Warni is in colonial style, with double brick walls plastered with cement.
Proportions and scale	In Pracimoyoso Hall, the aspect ratio of the room (length to width and to height) is equal. A good proportion of the height and width of the door opening for air circulation so that the room is cool.
Material and colour	Pracimoyoso Hall is dominated by a wooden construction, glass walls, and glass doors with a size of approximately 180 cm. Ornaments are dominated by Balinese-style carvings on the <i>singup</i> (ceiling) with <i>usuk peniyung</i> (rafters) structure whose pattern resembles that of umbrellas or glowing rays/lights to match the shape of the tiered roof.
Ventilation and lighting	Ventilation is located in the <i>bovenlicht</i> , part of the roof connection, which is stacked using a <i>lung-lungan</i> (vines motif) and circular ornament pattern.
Ornaments and details	Ornaments become a decorative part of wooden constructions that tugs and pinches each other like wooden constructions in Japanese architecture. Ornaments like <i>lung-lungan</i> , circular patterns, and pineapples hanging at the end of the construction. The colour gradation from pink to purple and blue dominate the ornament. The golden colour becomes the outline. The ornaments on the partition wall bearing the Mangkunegaran symbol are dominated by yellow and green.
Non-Visual Qualities	The layout pattern of the room periodically changes to suit the events taking place at Pracimoyoso Hall, especially on the ground level when there are family events, dinners, or official banquets for VVIP guests.

Pracimoyoso Hall was designed by applying the Javanese conceptual principles of space, which equates a pillar with a tree trunk by forming eight corners signifying eight doors leading to other directions. Originally the hall had no glass walls, so the air circulation in the hall was smooth because it applied the principle of no boundaries between the outside and the inside, as mentioned in *Serat Jatimurti* [37], [38]. The glass partition elements are an effort to maintain the view of the garden into the hall and capture the sunlight as part of the good energy for the space. Pracimoyoso Hall was designed based on the Javanese concept of architectural space so that the garden on the outside became a part of the hall, and the hall was a part of the outside. The outside and inside are inseparable. At the highest point of the *singup*, lights were hung on a *singup* rectangular pattern with a pattern of rafters, *usuk peniyung*, illustrating a spreading line pattern like sunlight on the symbol of *Suryo Sumirat Mangkunegaran*. The *usuk peniyung* visually forms lines that spread to all sides of the ceiling as a symbol of the divine light, which covers and gives energy to the subjects or people who are in that place. The visual form of the *singup* and its ornaments can be seen in Figure 9. The hall becomes a space that is signified according to Javanese architectural conceptualism, and the hall integrates with the life activities of the princesses and consorts.

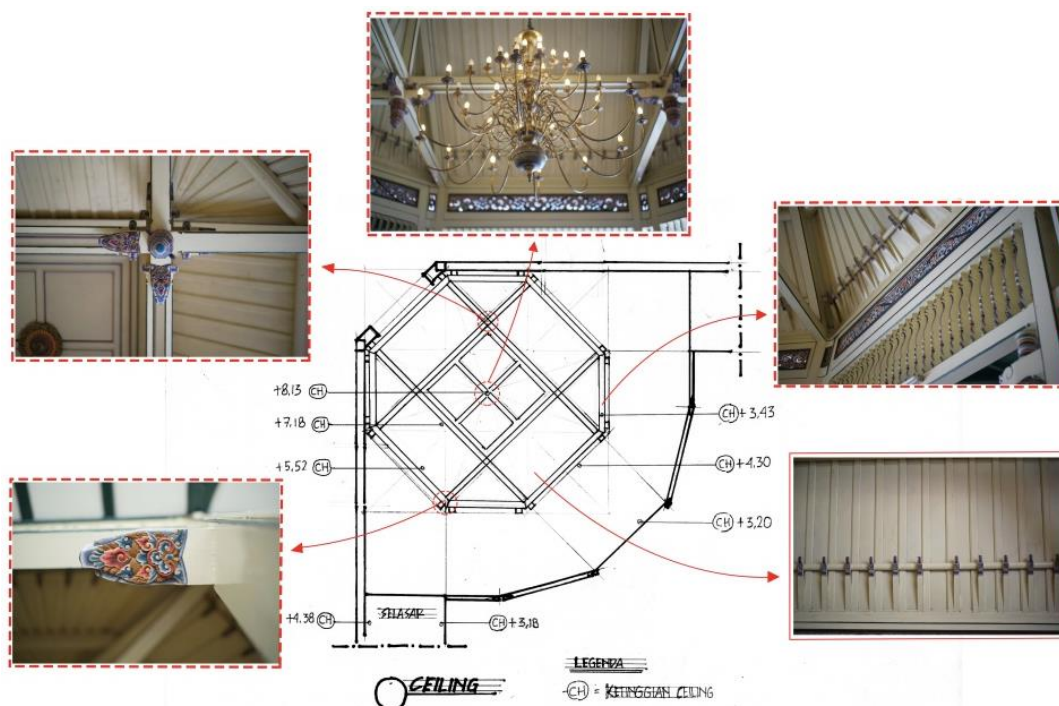


Fig. 9. The *singup* or ceiling of Pracimoyoso Hall with detailed Balinese ornaments in gradation of pink, purple, and gold

3.3. Candhik Ayu: Meaning and Colour Images of Mangkunegaran Princesses and Consorts

The daughters and the consorts during the reigns of King Mangkunegara VII-IX matured themselves and trained their spiritual intelligence by drawing batik patterns [39], doing ascetic activities such as fasting, reducing their sleeping hours, and dancing the Javanese classical dances [40]. These efforts have been made by the princesses to implement their ancestors' advice stated in *Serat Wedhatama* to form their personal values, have gentle and refined characters in their actions and speech, be able to adapt and to be dynamic and be the Srikandi (warrior) of Mangkunegaran (as mentioned in *Babad Tutur*). How are these characters reflected in Pracimoyoso Hall as the communal place for the princesses? Pracimoyoso Hall is a place of identity for the princesses and consort. The symbolization of the characters, roles, and positions are identified through the following architecture mechanism using the following Ogden and Richards semiological triangle concept. Table 7 shows the presence of pink and purple colours in the sign analysis of Pracimoyoso Hall architecture. The colour gradation of the ornament on the ceiling of the hall is from pink to purple to blue with Balinese-style ornaments. This Balinese-

style ornament is similar to the dining room interior designed by the architect Herman Thomas Karsten—a blend of Art Deco style with ancient Javanese, Balinese, and European inspiration. If viewed from the location of the *Dalem Keputren* Pracimosono in the west, this position is a symbol of the sunset trajectory. The Dayak community also believes in the circulation of the sun's trajectory as 'the sun lives' and 'the sun dies', which guide the beginning and end of their activities [41].

Table 7. Sign analysis of Pracimoyoso Hall architecture

Signifier (sign, architecture mechanism)	Signified (meanings and images)	Referent (external reality, sociocultural background)
Orientation: southeast, the symbol of the brazier, the nature of fiercing heat (the meaning of <i>kumudawati-singup</i> in Pendapa Ageng Mangkunegaran) Southeast in the <i>Nawa Sangha</i> palm-leaf manuscript is symbolized by pink colour .	Work passionately	Fertility, femininity, tenderness, refinement, elegance, beauty
Location & position: West On the right side of <i>Dalem Ageng</i>	Respect, seniority, giving advice, wisdom, blessings and prayers	Righteousness, Polite West is a symbol of the setting sun at dusk within the sun's trajectory.
Ceiling: <i>usuk peniyung</i> (rafters pattern)	Follows the roof structure for vernacular architecture. The aesthetics apply the principle of unity between the shape of the roof and the interior of the ceiling.	The divine light (God) The source of life energy which always surrounds us.
Ornament: <i>Lung-lungan</i> is dominated by pink, light purple, dark purple and a blue and red combination.	Continuous prosperity. Colour as a symbol of light, brightness, and enlightenment	A Life that is constantly live and become united in harmony. The purple colour stands for honour and trust.
There are two pillars (<i>saka</i>) in the eight main corners	The <i>hashtagging</i> crest is the symbol of the eight gods who rule the cardinal directions.	Control of two bad desires and two good desires (<i>keblat papat kalimo pancer</i>) Spiritual intelligence.
Distance between pillars	The concept of doors in Javanese space	Markers are not barriers.
The entrance to <i>Dalem Keputren</i> (<i>seketheng</i>)	Territorial hierarchy, the Highest rank	Safety & selection person.
Hallway (in front of bedrooms)	Selected circulation	Control over guests and self-control for guests.
Glass doors and walls	Light circulation and privacy	Javanese space has no boundary between inside and outside.
Floor Level	The area/territory for the princesses; the centre where traditional events take place.	Respectable area and guest control.
Layout of furniture	Applying the principles of harmony and respect within Javanese aesthetics	Intimate personal interaction, interact with respect and harmony.

The colour of the sky at dusk is in a gradation spectrum of pink to purple and blue. The colour spectrum of the sky is getting stronger, but it still has a soft gradation after the rain in the afternoon. The colour spectrum in Javanese society is called *candhik ayu*. *Candhik ayu* creates the beauty of the twilight atmosphere in the *Dalem Keputren* Pracimosono area, from the *seketheng* door, the garden, the hallway, Bale Warni Patio, to Pracimoyoso Hall (as experienced by the author who repeatedly observed the twilight atmosphere in *Dalem Keputren*). The princesses occupying the *Dalem Keputren*, and the consort living in Bale Warni are able to interpret Pracimoyoso Hall with the ability to act as the seniors or the elders who are respected because their beauty and spiritual refinement are integrated into their attitudes, behaviour, and physical expressions. Princesses and consorts can host all events that occur in the life cycle of the *Dalem Keputren* in particular and in Mangkunegaran Palace in general. It is proven that pink

and purple colours are repeatedly used in various events in *Dalem Keputren*. An anonymous testimony of the third daughter of Mangkunegara VIII in an aura reading by an expert (who initially did not know the identity of the princess) stated that the aurologist said that the colour of her aura was pink to purple and asked directly whether she was royalty. This third princess also explained that the Radityo Kusumo *batik* motif created by her mother, the Queen Consort of Mangkunegara VIII (Her Highness Sunituti), has a sunflower motif with a purple colour combination. Simultaneously, the first princess confirmed the same thing regarding Radityo Kusumo's batik motifs and colours. During the discussion about the colour spectrum, they did not realize that the *kebaya* dress they wore was pink with tones of dusty pink, fuchsia, and purple, as shown in Figure 10.



Fig. 10. The daughters and granddaughter-in-law of King Mangkunegara VIII

The results of the analysis in Table 5, Table 6 and Figure 11 show that pink and purple are dominant in the signification of location, orientation, and the physical setting of Pracimoyoso Hall. Moreover, princesses with spiritual refinement present their physical beauty. Also, the roles and positions of the princesses as residents of *Dalem Keputren* who are considered respected seniors make them able to give prayers and blessings to the younger ones. The connection between the sense of place and the existence of the princesses also gives the meaning of the colour spectrum of *candhik ayu* as a symbol of the integration between the place identity and the self-identity of the princesses and consorts. Therefore, pink and purple are symbols of the canon of life philosophy of the daughters and consorts of Mangkunegaran. The relation between the place identity and the identity of the Mangkunegaran princesses can be seen in Figure 10.

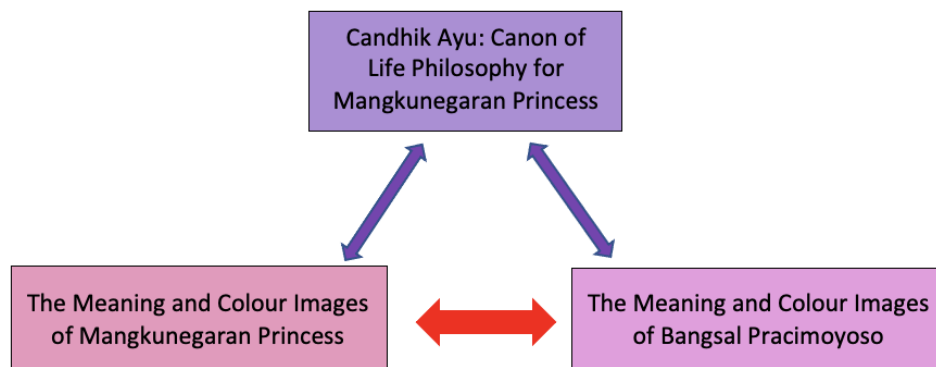


Fig. 11. Adaptation of the semiological triangle by Saussure for the characters of Mangkunegaran princesses and consorts

4. Conclusion

The results of the analysis are able to provide direction for an effective method of recognizing the princesses' philosophy of life by identifying the relations between the *serat* books and the formation of the character and values of the princesses' life philosophy in their efforts to reach *hamemayu hayuning bawana* (to perfect the already-beautiful world), to live a life as a journey of *sangkan paraning dumadi* (the beginning and the end of all creation), and to achieve *manunggaling kawula Gusti* (the union between men and God). However, the results also reveal the relations between connection between the *serat* books and the architectural concept, especially the concepts of space and place where they live and involve in communal activities within *Dalem Keputren* Pracimosono. The pink and purple colours, as the symbol or canon of life philosophy of the princesses and consorts of Mangkunegaran, represent the relations between the place-identity and the self-identity of the princesses and consorts. The semiology method can be used to reveal the relations between subjects and objects or between the residents (or users) and both space and place. The same method can be used to reveal and design the concept of space and place based on the users' philosophy of life by applying a system of signs to create forms and meanings. Colour gradation is only one of the focuses of consideration in uncovering the concept of a place and its users, so it is possible that the colour of a space or place in an old cultural heritage building or a newer building can be revealed and designed by using this method. Thus, the method effectively answers the users' needs, is more significant, and is sustainable.

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