



TRANSFORMATION OF FORM, FUNCTION, AND MEANING SACRED SPACE OF GEDHONG JENE KRATON YOGYAKARTA

Denok Estu Kuncoro¹, Purwanita Setijanti¹, Didit Novianto¹

Institut Teknologi Sepuluh Nopember

E-mail: denokestu9@gmail.com, psetijanti@arch.its.ac.id, didit.novianto@its.ac.id

Informasi Naskah:

Diterima:
15 Maret 2024

Direvisi:
4 April 2024

Disetujui terbit:
15 Juni 2024

Diterbitkan:
Cetak:
29 Juni 2024

Online
29 Juni 2024

Abstract. The fusion of cultural and social accumulations is capable of creating architectural works with specific functions and meanings. In Indonesia, Kraton Yogyakarta, which continues to uphold its role as a traditional palace. However, the transition from an absolute monarchy to a republic, has led the transformation in form, functions, and meanings of spaces in the kraton. Spaces previously used by the king now serve different functions, sacred spaces are repurposed for more general purposes. Gedhong Jene, one of these spaces, responds to these changes, evidencing an adaptation from a space exclusively for the king to a more inclusive function. This research aims to conduct an analysis of the transformation of Gedhong Jene as a reflection of the dynamic political and socio-cultural developments within the Kraton Yogyakarta. Used qualitative approaches, the study will explore the change in function and meaning of Gedhong Jene's space, considering both its architectural and non-architectural elements. Data gathered from observations, interviews, and archival documents will be analyzed using descriptive criticism. The research findings revealed significant changes in Gedhong Jene, particularly in its static and dynamic aspects. However, the building exhibited more complex functionality following these alterations.

Keyword: Transformation of Sacred Space, Gedhong Jene, Kraton Yogyakarta

Abstrak: Perpaduan akumulasi budaya dan sosial mampu menghasilkan karya arsitektur yang memiliki fungsi dan makna tertentu. Di Indonesia, salah satunya adalah Kraton Yogyakarta yang hingga saat ini masih memegang peranannya sebagai kerajaan tradisional. Namun, seiring adanya perubahan sistem pemerintahan absolut ke sistem republik, hal ini berdampak pada perubahan bentuk dan pergeseran fungsi dan makna ruang di dalam kraton. Ruang-ruang yang sebelumnya digunakan hanya untuk keperluan raja kini memiliki fungsi yang berbeda, ruang-ruang yang dianggap sakral difungsikan untuk tujuan yang lebih umum. Gedhong Jene, salah satu ruang yang merespons perubahan tersebut. Bangunan ini menjadi bukti adanya adaptasi dari ruang sakral yang hanya digunakan untuk raja menjadi lebih inklusif. Penelitian ini bertujuan untuk melakukan analisis mendalam terhadap perubahan ruang Gedhong Jene sebagai cerminan dari perkembangan dinamika politik dan sosial budaya yang terjadi di Kraton Yogyakarta. Penelitian kualitatif digunakan untuk mengeksplorasi perubahan bentuk, fungsi, dan makna ruang Gedhong Jene dilihat dari elemen-elemen arsitektur maupun non-arsitekturnya. Data didapatkan dari observasi, wawancara, serta penggunaan dokumen arsip kraton yang nantinya akan dianalisis menggunakan *descriptive criticism*. Hasil dari penelitian ini menunjukkan adanya perubahan yang signifikan pada Gedhong Jene, terutama dalam aspek statis dan dinamisnya. Namun, bangunan menunjukkan fungsionalitas yang lebih kompleks setelah adanya perubahan.

Kata Kunci: Transformasi Ruang Sakral, Gedhong Jene, Kraton Yogyakarta

INTRODUCTION

The combination of cultural and social accumulation can give rise to architectural works with specific functions and meanings. In Indonesia, the example is the Kraton Yogyakarta, which still plays its role as a traditional palace to this day (Harjono, 2012). At present, the Yogyakarta Palace still serves as the residence of the king/Sultan and has functions as a cultural center (Wardani & Soedarsono, 2011). The construction of the kraton involves spatial arrangement and the concept of sacredness within the palace life, with the north-south axis as the main

axis and the west-east axis as a supporting axis (Ashadi, 2017). Although it was initially planned comprehensively, the Kraton Yogyakarta has undergone additions and changes in its development. One of the factors that caused this transition was the change from a feudal government system to a republican system, leading to spatial transformations within the palace. As a result, there has been a process of desacralization of the building complex, where spaces that were once sacred have become more accessible to the public since the establishment of the Republic of Indonesia

(Tohar *et al.*, 2018). Except for the sacred zone that still exists in the western part of the Kedaton courtyard (Krislianggi, 2019). Although some buildings still retain their original functions, it becomes a dilemma when the sacred space undergoes a shift in essence while the king still there.

Gedhong Jene, one of the spaces responding to these changes, demonstrates an adaptation from a space exclusive designated for the king to a more inclusive. Therefore, this research focuses on the transformation of the form as well as the shift in the function and meaning of Gedhong Jene in the Kraton Yogyakarta. The analysis will be based on architectural elements and non-architectural elements.

LITERATURE REVIEW

Theory of Form

The facade of a building is an architectural element that visualizes the appearance or form of the building, includes scale, proportion, rhythm, ornament, material, color, and texture (Rob Krier, 2001). According to Ching (2007), form is the primary identifying characteristic of a building. There are three crucial aspects, namely large dimension, distinctive shape, and strategic location. However, it does not only refer to the physical appearance of a building but also includes how the building is organized and connected between spaces. Some other factors that can affect the physical appearance of the building are religious aspects, local wisdom and daily traditions, the philosophy of life of the local community, and climatic conditions (Wardingisih, 2015). Schueler in Subekti (2021) classifies there are three approaches in the manifestation of the form of a building, namely:

- a. *Material space*, i.e. the building as a structure, the embodiment of the construction process.
- b. *Formal space*, i.e. the building has the basis of a philosophical approach that is interpreted in the form of its mass and spatial arrangement.
- c. *Functional space*, buildings that have functional needs that dominate the design, approach in the flow of activities.

Theory of Function

In the perspective of some architects, function is something that generally refers to the use or purpose and the form of the building must be in accordance with the activities that will be carried out in it. According to Wardani (2010), function also involves aspects of individual expression by describing personal views and ideas, social aspects by influencing the behavior of the community, and physical aspects to function as an efficient place to live with the activities. These three aspects aim to optimize the fulfillment of human needs.

The function of a building is defined by two purposes, namely direct purpose and historical purpose. The direct purpose includes the context of its use and the historical purpose includes functional aspects that are also influenced by norms and the development of previous structures. Mukarowsky

(1972) in Wahid & Alamsyah (2013) identifies five functions of building, namely:

- a. *Referential function*, a function that related to traditional elements, which reflects the differences in living habits and composition between buildings.
- b. *Aesthetic function*, a function that related to the beauty of the building, without a clear boundary between the structure and the dominant aesthetic element. Aesthetic functions include harmony of color, texture, media, geometry, and composition in accordance with the surrounding environment.
- c. *Allusory function*, a function that related to the reflection of historical references, by highlighting some parts of historical buildings into modern forms.
- d. *Territorial function*, a function that distinguishes the function of space in a building by using certain signs or tools.
- e. *Expressive function*, a function that related to the emphasis on identity and difference in a building, through geometric details, distinctive materials, colors, textures, rules, and accuracy in design.

A building does not only have and perform one kind of function, but has several functions.

Theory of Meaning

According to Hermanislamet (1999), space can be composed to reflect certain spatial meanings or expressions. These meanings can be related to aspects of religious life, the political structure of government, or reflect artistic expressions of space. Meaning is also always closely related to function and form. Function, form and meaning influence each other through a back and forth process. Meaning becomes a central part to explain the relationship between function and form (Fauzy *et al.*, 2012). There are three levels of meaning according to Amos Rapoport (1992), namely:

- a. *High-level meaning*, related to themes such as cosmological, cultural schemata, worldviews, philosophical systems and things we find in traditional architecture, related to the vernacular and the sacred.
- b. *Middle-level meaning*, related to identity, status, wealth, power.
- c. *Low-level meaning, everyday and instrumental meaning*, for example telling where to enter, where to sit, the use of the setting as intended and influenced by the social situation, expected behavior and so on.

Meanwhile, the identification of meaning is divided into two ways, namely denotative meaning and connotative meaning. Denotative meaning is the meaning that explains the relationship between signifier and signified in reality, resulting in explicit, direct, and definite meaning, while connotative meaning is the development of denotative meaning which has hidden meaning (Barthes, 1964).

Transformation in Architecture

Transformation occurs when an object changes from its original form to its resultant form. This

includes changes that show similarities as well as changes that do not show similarities with the original form (Prijotomo, 2014). Transformation is making changes that include aspects such as form, external appearance, natural conditions, function, and its character (Susilo, 2015).

Transformation is not only limited to changes in form, but also involves the meaning and function of the building. According to Capon (1999), there are three main aspects that compose architecture, namely function, form, and meaning. So it can be concluded that architectural transformation involves changes or adjustments to some elements of physical form and architectural character, as well as building function and meaning.

Concept of Sacred Space in the Kraton

Kraton Jawa involve spatial arrangements and aspects of sacredness. The central role in the palace is the reigning Sultan, so the level of sacredness of a building can be seen from the use of space and how often the Sultan is involved in activities in that area. In the concept of Javanese architecture, each space has a unique function that is determined by the user's view of the micro and macro cosmos. As a result, it will have an impact on the activities that occur in that space (Hidayatun, 1999). Therefore, each space has an implied purpose and role that communicate symbolic message, enhance cultural identity, and preserve traditions.

In the concept of Kraton Jawa, sacred is not only related to the function of the king. However, sacred also has a connection with the ceremonies held in the palace. According to Purwani (2001), the sacredness of a building or space depends on the presence of the sultan and its relationship with ritual ceremonies. The closer the building is to the center, the higher the level of sacredness. The space has a role as the center of orientation, human identification, and social structure (Norberg-Schulz, 1979).

These spaces also reflect certain spatial meanings or expressions. These meanings can be related to aspects of religious life within the palace, political structures, or artistic expressions. This aspect can be observed in the structure of the buildings in the courtyard area of the kedhaton which also shows variations in levels of meaning. According to Amos Rapoport (1992) there are buildings that have the highest meaning, which is related to cosmology, philosophical history, cultural structures, and things related to traditional, vernacular, and sacred architecture. The middle-level meaning related to identity, status, wealth and power. While the low-level meaning is related to routine daily activities that are influenced by behavioral norms and social situations. This hierarchical principle reflects the difference in spatial arrangement that shows the level of importance of space, both symbolically and functionally (Ching, 2008).

Gedhong Jene, one of the buildings within the kedhaton courtyard, has a specific meaning or spatial expression. The building thus represents a

significant change in the form, function, and meaning of sacred, showing adaptation from exclusive to inclusive space.

METHODOLOGY

This research used a qualitative research strategy. The focus of qualitative research is to analyze transformation in the form, function, and meaning of sacred space Gedhong Jene of Kraton Yogyakarta. Primary data collection was conducted by collecting information related to physical and non-physical elements of Gedhong Jene. This data collection was carried out by direct observation of the object and interviews with abdi dalem (courtiers) who have knowledge in the field of history and architecture of the kraton. Meanwhile, secondary data was conducted by collecting information from historical data such as archives or historical documentation related to Gedhong Jene. This information seeks the history of the palace government, the history of the construction of Gedhong Jene, space mapping, and the concept of the sacred space.

The results of data collection were further analyzed using a descriptive criticism approach to explore the research object. According to Attoe (1978), descriptive criticism is an approach that uses in-depth description and objective analysis to understand and evaluate architectural works. This involves the identification and analysis of these elements and their relations. This research in particular takes a depictive criticism model approach where the analysis focuses on the static and dynamic aspects of the building. The static aspect considers the visual elements of architecture such as form, material, texture, and condition of the building details. This aspect can be analyzed through images/photography, diagrams, measurements, and verbal descriptions. Meanwhile, the dynamic aspect looks at how the building is used, including function, type of space, movement, activity, experience gained, and influence on the surrounding environment (Attoe, 1978).

RESULT AND DISCUSSION

Kraton Yogyakarta is a manifestation of majesty that symbolizes ideals about the power and authority of a king. This majesty shows personal authority and expression of power (Bell, 1997). Therefore, the architecture of the Kraton Yogyakarta is designed by considering elements that illustrate this majesty, including its existing functions, architectural forms, and visual elements related to power. The analysis of the static and dynamic aspects of Gedhong Jene are as follows.

Static Aspects of Gedhong Jene

a. Building Spatial Arrangement

The conception of building layout in the Kraton Yogyakarta considers the cosmological concept of "*Jambu-dwipa*", representing a continent surrounded by seven layers of land and ocean (Nuryanto, 2019). This concept became the basis for designing the orientation, activity zones, and building layouts, including the placement of

Gedhong Jene. Gedhong Jene is located in the Kedhaton complex area, a complex in the center of the palace. From the courtyard entrance, the building is located on the west side. Stretching from west to east. It is surrounded by other building such as Bangsal Kencana, Bangsal Proboyekso, Gedhong Purworetno, and Keputren. The spaces between these buildings are connected by a sandy courtyard.

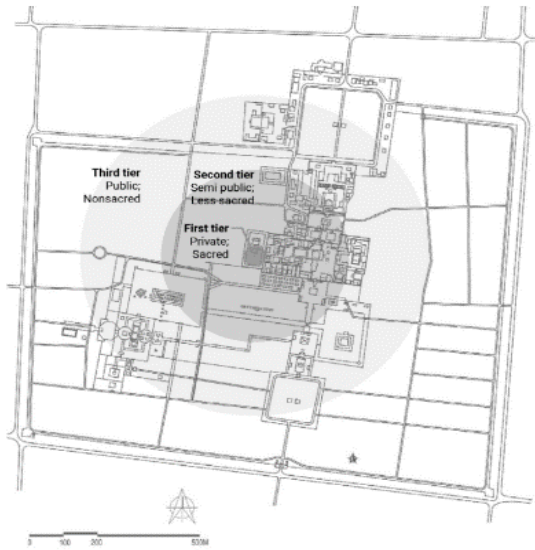


Figure 1. Hierarchy of space in the Kraton Yogyakarta
Source: Wardani, 2013

In terms of layout, Gedhong Jene is located in the sacred zone circle. This is related to the main function of the building as the king's residence. In line with Purwani's research (2001), the sacredness of a building or space depends on the presence of the Sultan and the closer the position of the building to the center, the higher the level of sacredness. Gedhong Jene categorized with a high level of sacredness and is a strong representation of the close relationship between the presence of the Sultan and the strategic position of the building in the complex. When observed from the current layout, Gedhong Jene is adjacent to Bangsal Trajutrismo on the south side. There is a connecting road from Gedhong Jene to Gedhong Purworetno and a connecting road to Bangsal Kencono, forming a smaller courtyard as a transition space between the buildings.

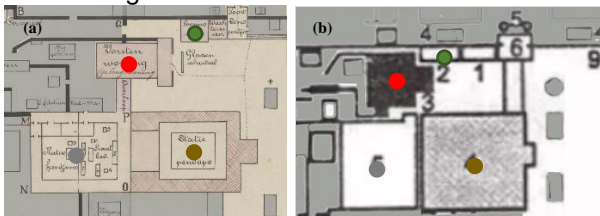


Figure 2. (a) Layout of Gedhong Jene, Bangsal Kencono, Bangsal Proboyekso, Gedhong Purworetno in 1830, (b) Layout of the current situation

b. Form and Building Appearance

The building originally had a monolith plan with square form. The walls used local material, the roof used *joglo* roof with sharp slope and the scale of the roof is larger than the walls. There was a terrace as a transition space between the outside and inside of

the building on the east side as wide as the building. Also, there was an iron fence around the building. In front of the building, there was an iron gate and in front of it is a mirror frame decorated with symbols of the sultanate. This mirror is used for identification and self-check before facing the king.

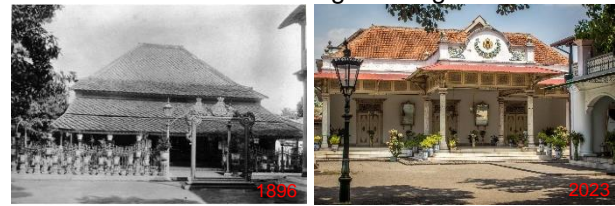


Figure 3. Transformation of form and building appearance of the Gedhong Jene building in 1896 and 2023

During the reign of Sri Sultan Hamengkubuwono VIII, the building was completely transformed by adding colonial elements. The transformation of Gedhong Jene involved both horizontal and vertical changes. Horizontally, there was a change in the building's form, making it more solid due to the adoption of the European style which has a firm and sturdy wall. Meanwhile, vertical changes included the addition of floors on the west side of the building, increase in height at the back of the building.

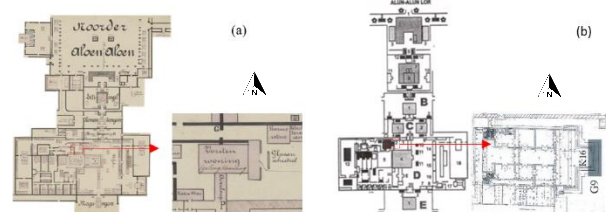


Figure 4. (a) Plan of Gedhong Jene in 1830, (b) Current plan of Gedhong Jene

The building remains in its existing location, has an area of approximately 650 m² with a geometric plan consisting of a combination of two square forms. It features a *limasan*-style roof, combine with elements of the Indische Empire Style, and there is a *kuncung* (the front part of Javanese traditional house). According to Milano in Handinoto (2012), the characteristics of Indische Empire architecture include a fully symmetrical floor plan with a central space, a master bedroom, and other bedrooms directly connected to the front and back terraces. It has a wide terrace and massive Greek-style columns. Also, there is a pavilion that functions as a guest bedroom.

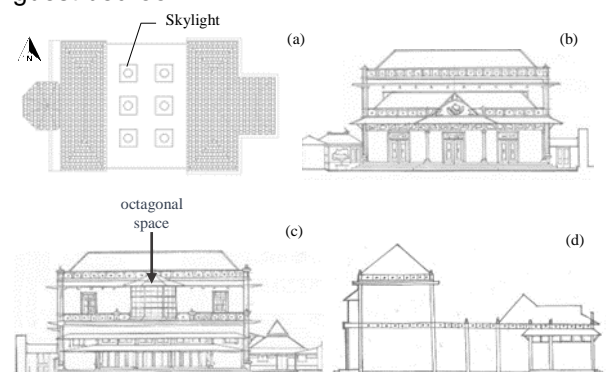


Figure 5. (a) Top view, (b) Front view (c) Back view, (d) Side view of the current Gedhong Jene

Gedhong Jene has a symmetrical plan, with the south and north sides balanced with two rooms each, accessed from the east living room. The west living room has two twin doors to access the back area. The current Gedhong Jene has two floors on the west side. When viewed from the top view of the entire building, the center is given a flat roof and there are six skylights. There is also an octagonal balcony-shaped room with an octagonal roof and this room is covered with glass.

The front of the building has a large veranda. The building has three large typical doors with two openings and ventilation. These doors are used for the main entrance of the building. The doors have a traditional Javanese architectural style. There are six *saka* (supporting columns) placed at the front with a distribution of four *saka* in the *kuncung* area and one *saka* on each side of the north and south verandas. The walls have a thickness of about 44 cm. The floor of the building is more elevated than before. There are four European-style hanging lamps on the veranda. The mirror frame is placed differently, no longer at the front of the building, but on the wall of the building.

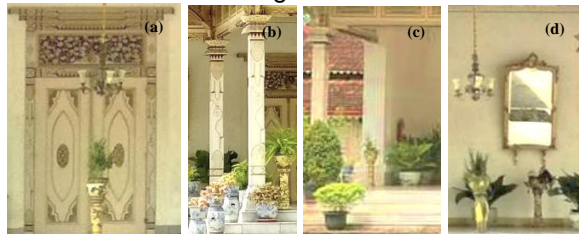


Figure 6. (a) Door, (b) Support columns, (c) Wall, (d) Mirror frame on the current appearance of Gedhong Jene. The transformation of the form and appearance of the Gedhong Jene building has an impact on the meaning of the building. The building originally had traditional *joglo* as a representation of sacredness and grandeur because the building was used by the king. After the changes, the use of classical elements in the kraton was used to highlight the dignity of the king in the people's view. Meanwhile, classical elements in the walled area showed the king's nobility (Prijetomo, 2007). This is also related to the level of sacredness that has an impact on shifting the level of meaning from high-level meaning to middle-level meaning, because initially the form of building was related to philosophy, vernacular, and sacred now it is related to the identity, status, and power of the king. In relation to Schueler's theory, the old Gedhong Jene's building form was categorized as formal space, which comes directly from the underlying Javanese philosophy. Meanwhile, the form of the Gedhong Jene building after the transformation can be categorized more as a functional space where the building acts as a place to conduct activities in it.

c. Material dan Texture

In the old Gedhong Jene building form, the building used traditional materials. The walls utilize wood as the main material, giving a touch of natural texture. The roof used wooden shingles, and some parts of the building floor used marble material. There are

saka (supporting columns) made of wood. Whereas in the new building form, the building use materials with a tendency to give a more luxurious and magnificent impression. The material use concrete in the pilaster column structure and has a smooth vertical line pattern. The *limasan* roof using roof tile with a combination of classic European pediments made of concrete. On the front veranda there are six wooden *saka*, while the *umpak* (base stone use to place the supporting columns) use marble material. Similarly, the flooring of the structure is made of white marble with brown patterns.

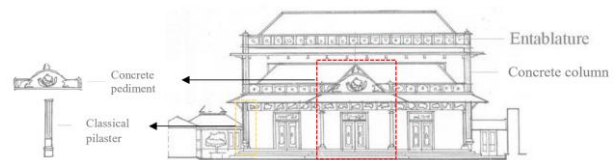


Figure 7. Detail of classical pediment and pilasters on the front view of current Gedhong Jene

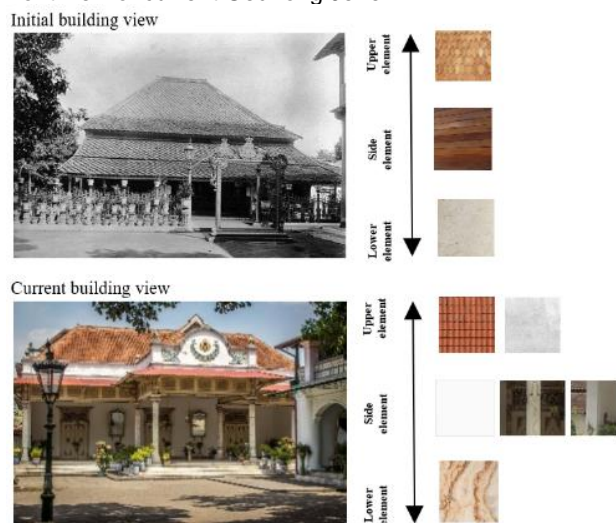


Figure 8. Changes in materials use in Gedhong Jene in the 1890s and Gedhong Jene 2023

d. Architectural Details

Architectural details relate to the ornaments/decorations on the building. According to interviewees, the building is called Gedhong Jene or Gedhong Kuning because the construction and ornamentation of the building are dominantly yellow in color. It can be seen in the doors and ventilation which have a yellow background and gold-colored ornamental lines. In a denotative meaning, the use of yellow color in Gedhong Jene has the purpose of distinguishing the building from other buildings. While in connotative meaning, the yellow color has a meaning as a symbol of the pure silent spirits of eternal heaven, sacred, and majestic place. Gedhong Jene use traditional ornaments on the appearance of the building. On the front veranda there are six yellow *saka* with gold-colored *praba* and *putri mirong* ornament and on the top there is an *Alif Lam Mim* calligraphy that has meaning from an Islamic point of view. Both the old and new buildings have a combination of the three ornaments because these ornaments only exist in buildings that are used by the King/Sultan. Also, there are ornaments with *padma* (lotus flower) on the *umpak*, symbolizing glory and success.

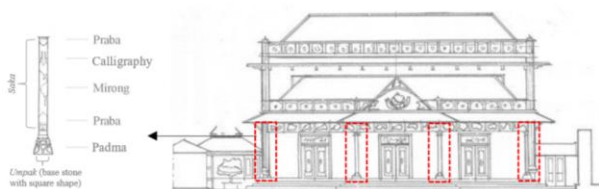


Figure 9. The use of traditional ornaments on the *saka*/supporting columns Gedhong Jene

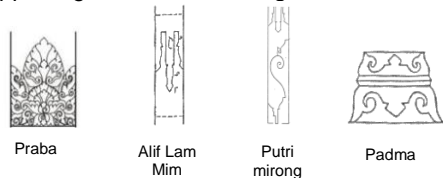


Figure 10. The details of the ornaments on the *saka*
 The roof has a semi-circular pediment decorated with ornaments and Javanese lettering which means "Ha Ba". This lettering means that the Sultanate is Sri Sultan Hamengkubuwono. Symbol of the Sultanate is also found on the ventilation ornament which contain the meaning of *condrosengkalan memet* and there is a dragon ornament holding a flower (Sumalyo, 2021). This symbol has the meaning of the Javanese year "1839", which is related to Sri Sultan Hamengkubuwono VIII, this is because the current Gedhong Jene was built by him. At the top of the entablature column structure there is a *mlathen* ornament, which is the form of a flower bud before blooms, it means fragrance and goodness.

Dynamic Aspects of Gedhong Jene

a. Function

Gedhong Jene was previously named Bale Madhe Harjoso. During the reign of Sri Sultan Hamengkubuwono II, the building was transformed and named Gedhong Kuning. Gedhong Jene functioned as the king's residence and private office until the reign of Sri Sultan Hamengkubuwono IX. During the reign of Sri Sultan Hamengkubuwono X, this building was no longer used as the king's residence, but was transformed into a place to receive formal or state guests. Sultan chooses to stay at Keraton Kilen as his residence.

Along with these changes, the building undergoes transformations that reflected the events and experiences that occur in and around it. For example, the changes in the function of this space also made the surrounding buildings through spatial transformations. The formerly exclusive space became a more inclusive space except for Gedhong Proboyekso, which functioned as a storage place for relics. In relation to Mukarowsky's theory (1972), the old Gedhong Jene had referential function, which building implemented *joglo* form and associated with traditional elements. Also, it had expressive function, which building had the appearance of a *joglo* structure with a sharp slope and a roof scale larger than its walls. This distinguishes it from the *joglo* structures in its surroundings, such as Bangsal Kencono, which had *joglo hageng* form with a roof scale in symmetric proportion.



Figure 11. Architecture of Gedhong Jene and surrounding buildings

Source: Sumalyo, 2021

Meanwhile, in current form of Gedhong Jene has several functions, namely referential function in which Gedhong Jene shows the use of colonial architectural styles on its facade. The use of classical columns and architectural details reflects an attempt to reference the colonial period of history that influenced the architecture of the Kraton. Thus, Gedhong Jene is a form of architectural reinterpretation that reflects the difference in style with the surrounding buildings, especially those buildings that retain the *joglo* form. However, the use of classical architectural elements and reinterpretation of colonial architectural style, the building has changed in its meaning. In addition, Gedhong Jene also shows the difference in tradition/procession in the activities inside the building with the surrounding buildings. Second, Gedhong Jene has an aesthetic function, which the building shows the beauty of its building elements. This building emphasizes the difference in appearance with the surrounding environment, especially in the form of the roof by combining classic shapes, *limasan-style* roofs, and traditional ornaments. It also has a dominant yellow building color and ornaments. Third, Gedhong Jene has an allusory function, which the building emphasizes several parts that have historical references to the modern form of the building. Such as placing the sultanate symbol ornament "Ha Ba" on the roof pediment of the building. Fourth, it has a territorial function, which the building use a elevated floor that higher than the surrounding buildings to signify the hierarchical differences and highlight the building boundaries. Fifth, it has an expressive function, which the building emphasizes the addition of colonial elements such as the use of pilaster column structures which are use to communicate the building has striking and strong characteristics.

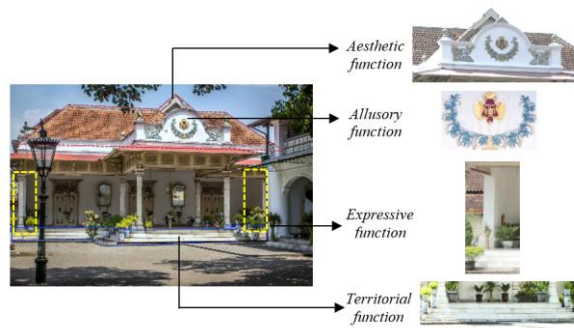


Figure 12. Identify the aesthetic function, allusory function, expressive function, and territorial function of Gedhong Jene

b. Type of Space and Activities

Based on the type of space, before the reign of Hamengkubuwono X, Gedhong Jene was a private space that was later tranformed into a semi-private

gathering place. Initially, the movement in the building included the king's places for rest and sleep and his workspace. Since the building was private, access was not allowed for anyone without permission. However, due to the different functions of the building at present, movement within the building is limited to important events such as welcoming state guests. In this building, the meeting then takes place behind closed doors.



Figure 13. (a) Showing the boundaries and positions of the *abdi raja* (courtiers) who sit only in front of the building, (b) indicating the boundaries and positions between the Sultan and state guests at Gedhong Jene.

The activities also involve a series of welcoming processions such as dance performances. The influence of the activities around Gedhong Jene can create a variety of experiences for the people there, from sacred moments to formal activities that may affect the atmosphere of the building at any particular time.

CONCLUSION

The analysis of Gedhong Jene reveals significant changes in both static and dynamic aspects. The static aspect highlights the transformation in the form and materials of the building, which undergoes architectural changes and spatial utilization. Initially, Gedhong Jene had the traditional joglo form and its structure featured traditional elements such as wooden walls, wooden shingle roofs, and marble floors. Afterward, the building was reconstructed in colonial style. The original form of Gedhong Jene was categorized as a formal space, where the building emerged directly from its underlying philosophy. After the transformation, the new form of Gedhong Jene more appropriately classified as a functional space, functioning as a place for various activities. The new form and building appearance have been retained until now.

Gedhong Jene has a meaning as a representation of sacredness and grandeur because the building is used by the king. After transformation, the meaning of the building is associated with the noble status of the king in facing colonization. This causes a shift in the level of meaning from high-level meaning to middle-level meaning, as initially, the building was connected to cosmology and now is associated to the identity, status, and power of the king.

Meanwhile, the dynamic aspect describes changes in function, activities, and spatial characteristics of Gedhong Jene, transforming from a private to semi-private space, current used for formal gathering and welcoming state guest, also set up processions involving dance performances. The change in function also leads to transformations in the surrounding buildings, making previously restricted spaces more open, except the highest hierarchy

space, Gedhong Proboyekso. Additionally, Gedhong Jene fulfills five functions based on Mukarowsky's theory: referential function, aesthetic function, allusory function, territorial function, and expressive function, indicating the complex functions of building after the transformation.

The transformation in form, function, and meaning depict the building's adaptation to political developments and state activities. This signifies a shift in the building's role and identity, transitioning from a sacred space to more open for formal activities. Therefore, it is important to maintain a balance between new concepts and old ones to preserve identity as traditional palace and cultural continuity.

ACKNOWLEDGEMENT

This expression of gratitude is expressed to all parties of the Kraton Yogyakarta and the informants who have provided information and assistance in this research.

REFERENCES

- Ashadi. (2017). *Keraton Jawa*. Jakarta: Arsitektur UMJ Press. Retrieved from <https://www.researchgate.net/publication/319442076>
- Attoe, W. (1978). *Architecture and Critical Imagination (First)*. New York: John Wiley & Sons.
- Bell, B. (1997). The Role of Political Power in Architecture: The real and the ideal at the Ducal Palace of Urbino. ACSA European Conference, 59–64.
- Capon, D. S. (1999). *Architectural Theory Volume Two Le Corbusier's Legacy*. New York: John Wiley & Sons.
- Ching, F. D. K. (2007). *Architecture: form, space, & order*. Canada: John Wiley & Sons.
- Fauzy, B., Antariksa, & Salura, P. (2012). Memahami Relasi Konsep Fungsi, Bentuk dan Makna Arsitektur Rumah Tinggal Masyarakat Kota Pesisir Utara Di Kawasan Jawa Timur (Kasus Studi Rumah Tinggal di Kampung Karangturi dan Kampung Sumber Girang, Lasem). *Dimensi*, 38(2), 79–88.
- Handinoto. (2012). *Arsitektur dan Kota-Kota di Jawa pada masa Kolonial*. Yogyakarta: Graha Ilmu.
- Harjono, S. (2012). *Kronik Suksesi Keraton Jawa 1755-1989*. Yogyakarta: Universitas Gadjah Mada.
- Hermanislamet, B. (1999). *Tata Ruang Kota Majapahit: Analisis Keruangan Bekas Pusat Kerajaan Hindu Jawa Abad XIV di Trowulan Jawa Timur*. Yogyakarta: Universitas Gadjah Mada.
- Hidayatun, M. I. (1999). Pendopo Dalam Era Modernisasi. *Dimensi Teknik Arsitektur*, 27(1), 3747. Retrieved from <http://puslit.petra.ac.id/journals/architecture/>
- Krier, R. (2001). *Komposisi Arsitektur*. Jakarta: Erlangga.
- Krislianggi. (2019). Perkembangan Tata Ruang Dan Massa Pada Arsitektur Keraton Yogyakarta. Retrieved from <https://repository.unpar.ac.id/handle/123456789/9585>
- Nuryanto. (2019). *Arsitektur Nusantara: Pengantar Pemahaman Arsitektur Tradisional Indonesia*. Bandung: PT. Remaja Rosdakarya.
- Norberg-Schulz. (1979). *Genius Loci: Towards a phenomenology of architecture*. Edinburgh College of Art Library.

- Noth, W. (1990). *Handbook of Semiotics*. USA: Indiana University Press.
- Pertana, R. P. (2020). Raja Belanda Bertemu Sultan Hamengku Buwono. [https://news.detik.com/foto-news/d-4934769/raja-belanda-bertemu-sultan-hamengku-buwo no/3](https://news.detik.com/foto-news/d-4934769/raja-belanda-bertemu-sultan-hamengku-buwo-no/3)
- Purwani, O. (2001). Identifikasi Elemen Arsitektur Eropa pada Kraton Yogyakarta. Institut Teknologi Sepuluh Nopember, Surabaya.
- Prijotomo, J. (2007). *Arsitektur Nusantara Menuju keniscayaan*. Surabaya: Wastu Lanas Grafika.
- Prijotomo, J. (2014). *Eksplorasi Desain Arsitektur Nusantara*. Jakarta: PT. Propan Raya.
- Rapoport, A. (1992). Interview with Amos Rapoport. *Journal Architecture & Comportement/ Architecture & Behaviour*, 8(1), 93-102
- Santosa, Revianto Budi. (1997). *Omah, The Production of Meanings in Javanese Domestic Settings*. Thesis, McGill University.
- Subekti, B. (2021). Pertimbangan Kaidah Struktur pada Transformasi Bentuk Arsitektur. *Jurnal Arsitektur TERRACOTTA*, 2(3), 148–158.
- Sumalyo, Y. (2021). *Sejarah, Arsitektur, Tata Ruang Keraton Yogyakarta*. Jakarta: Raw Architecture.
- Susilo, G. A. (2015). Transformasi Bentuk Arsitektur Jawa. *Spectra*, 8(25), 13–26.
- Tohar, I., Hardiman, G., & Sari, S. R. (2018). Symbolic meanings in the architecture of Keraton Yogyakarta: a transformation study. *International Journal of Scientific and Research Publications (IJSRP)*, 8(5). doi:10.29322/ij srp.8.5.2018.p7758
- Universitaire Bibliotheken Leiden. (1903). *Platte grond van de hoofdplaats Jogjakarta*. https://digitalcollections.universiteitleiden.nl/search/kraton?type=edismax&cp=collection%3A kitlv_maps
- Wahid, J., & Alamsyah, B. (2013). *Teori Arsitektur Suatu Kajian Perbedaan Pemahaman Teori Barat dan Timur*. Yogyakarta: Graha Ilmu.
- Wardani, Laksmi K. (2010). Fungsi, Makna dan Simbol. *Seminar Jelajah Arsitektur Nusantara ITS*, 1–10.
- Wardani, L. K., & Soedarsono, R. (2011). *Gaya Seni Hindu–Jawa pada Tata Ruang Keraton Yogyakarta*. *Dimensi Interior*, 9(2), 108–118.
- Wardiningsih, S. (2015). *Arsitektur Nusantara Mempengaruhi Bentuk Bangunan Yang Berkembang Di Indonesia*. *Scale*, 2(2), 1–10.