

FORM AND MEANING OF AESTHETIC ELEMENTS ON ARCHITECTURE OF TRADITIONAL HOUSE (Case Study of Traditional House in Bayung Gede, Bangli)

Siluh Putu Natha Primadewi¹, I Gede Ngurah Sunatha², Ni Putu Suda Nurjani³

^{1,2}Faculty of Engineering, Mahasarawati Denpasar University, Jl. Kamboja No.11A, Denpasar, Indonesia

³Faculty of Engineering, Mahendradatta University, Jl. Ken Arok No.12, Denpasar, Indonesia

nathaprima@unmas.ac.id¹

ABSTRACT

Bayung Gede traditional house not only as a multifunctional dwelling, but also reflects the simple life of society in the past. The architecture of the traditional house of Bayung Gede has a unique of aesthetic elements and meaning contained in it. Material selection, form processing, use of aesthetic elements, and meaning are closely related to the traditional values of the Bayung Gede community that lived in the past. The problem in this research is how the form of aesthetic element in the architecture of traditional house of Bayung Gede, and how the meaning is contained in the form of aesthetic element on architecture of Bayung Gede traditional house. The aims of this study is to determine the form and meaning of aesthetic elements on architecture of Bayung Gede traditional House. The research method was done by analytical descriptive with data collection technique of literature study, in-depth interview with resource person, and observation of aesthetic element on architecture of Bayung Gede traditional house. The results obtained are aesthetic elements on architecture of Bayung Gede traditional house (Roof, Wall, and Floor) in the form of alignment with the natural environment reflected in the form, material, harmony, and ornament. The aesthetic element of the traditional house architecture of Bayung Gede contains the value of balance, the value of purity, and the value of truth.

Keywords: *Form; Meaning; Aesthetic Element; Aesthetic on Architecture.*

A. INTRODUCTION

Bayung Gede is one of the ancient villages in Bali. Bayung Gede has uniqueness architecture of its residential. Bayung Gede traditional house is included in the type of house pattern in the mountain village (Parimin, 1986). The pattern of houses in mountain villages is quite simple, generally in the form of a yard consisting of several building units, consisting of *sanggah*, *paon*, *bale pegaman*, and *jineng*. *Sanggah* serves as a place of worship to God and to the ancestral spirit. The form of *sanggah* in Bayung Gede is very simple with the form of *turuslambung*. *Paon* in Bayung Gede traditional house is a multifunctional building. *Paon* serves as a cooking place, parent's bed, as well as a sacred place as a place of birth and place of the corpse at the death ceremony. *Bale pegaman* serves as a custom *bale* used for worship and bedding (elderly or children aged more than three years), and at any time used as a place of *metandingbanten*, and *ngeroras* ceremony. *Bale pegaman* is a sacred place, where a women who are menstruating are not allowed to enter. *Jineng* serves as a place to store agricultural products and tools, and at any time functioned for a place to *mebat* and rest and receive guests. Therefore the position of the *jineng* is close to the entrance of the yard.

Bayung Gede traditional house is a basic necessity as a place of activity which is also a distinctive symbol of the people of Bayung Gede. Bayung Gede traditional house not only as a multifunctional dwelling, but also reflects the simple life of society in the past. The simple life of the people of Bayung Gede in the past is reflected in the traditional house of Bayung Gede with simple form, the utilization of natural potency in the form of the building, the traditional house of Bayung Gede has the strength that support the building. Traditional House of Bayung Gede building is also very functional in accommodating the needs of its inhabitants. The simplicity of the material is processed in such a way as to realize the beauty without the use of excessive decoration. In accordance with the architectural principles of a building must have Usefulness (Utility), Strength (Firmity), and Aesthetics (Venustas) (Pollio, 1960).

The architecture of the traditional house of Bayung Gede has a unique of aesthetic elements and meaning contained in it. Material selection, form processing, use of ornaments, principles of harmony, and meaning closely related to the traditional values of the people of Bayung Gede who lived at that time. Thus, this study aims to describe how the form and meaning of aesthetic elements on

architecture of BayungGede traditional house become the main problem in this study.

B. LITERATURE STUDY

Aesthetics is the study of beauty (Ardiani, 2015; Gie, 1983). Aesthetics in architecture are measurable value (scientific beauty) or computation and abstract expression (beauty of expression). The scientific beauty has the shape and the expression, the form has aesthetic principles such as alignment, balance, proportion, and scale. While the beauty of expression has aesthetic principles such as characters of shape and line, style and color.

Building as a work of architecture must have Usability / Function (Utility), Strength (Firmity), and Aesthetics / Beauty (Venustas) (Pollio, 1960). The beauty that Vitruvius referred to happens when the building has a look that looks comfortable and fun, and every part has symmetry. The elements in architecture create the beauty of construction.

Elements and aesthetic concepts that affect architecture include: shape, material, location, harmony, symbol / marker, and ornament / decoration (Mahdavinejad et al., 2014). Ornaments serve to reconstruct a very personal approach and present a mass character, purpose, and to assert a unique identity and vision (Picon, 2013).

An architectural work consists of formations that form a plane consisting of: side plane (wall element); bottom field (floor element); and upper field (roof element) (Ardiani, 2015).

The aesthetics of traditional Balinese buildings is the harmony of buildings, people, nature and environment. Consolidation of aesthetics in traditional Balinese buildings also includes decoration (Gelebet, 2002). Balinese traditional ornaments can be classified into three, namely decorative ornamental nature, ornamental decorative variety and ornamental that is symbolic (Siwalatri, Prijotomo, & Setijanti, 2012).

B. METHODOLOGY

This research uses descriptive analytical research method that aims to give an overview of the reality of the traditional house BayungGede by describing the elements and aesthetic concept in the traditional house architecture BayungGede is processed in such a way to realize the beauty by doing descriptive analysis. Descriptive analysis related to the forming of traditional architectural form of BayungGede house, among others: side

plane (wall element); bottom field (floor element); and the top (roof) elements, as well as the spatial patterns of the traditional house of BayungGede. Furthermore, interpretation is done to give meaning to the aesthetic element in traditional house of BayungGede, among others: shape, material, orientation, harmony, and ornament / decoration. Meanwhile, data collection is done through literature studies, in-depth interviews to resource persons, and observations of traditional houses of BayungGede.

C. RESULTS AND DISCUSSION

From the results of field review found that the aesthetic elements in the architecture of traditional houses BayungGede has some uniqueness compared to traditional homes in Bali in general. The uniqueness can be traced from several objects in the residential review in the BayungGede village, such as shape, material, orientation, harmony, and ornament / decoration.

Aesthetic Element Form

BayungGede traditional house as an architectural masterpiece consisting of: under field (floor element); side plane (wall element); and upper field (roof element).

Bottom field/low part of the house (Leg), aesthetic element is reflected in the use of *tanahpolpolan* material on the three buildings contained in the yard. The three buildings have a rectangular base shape, with six *saka* on *bale pegaman* and *paon*, while on *jineng* with four *saka*. *Saka* is piled with a 10 cms *endi* with reinforcement from *sunduk* and *lait*. At the ends of the *sunduk* there are *pepinggulan* ornaments called *cunguhlasan*.



Figure 1. Low Part
 Source: Author

Saka uses a kind of wood material. However, the type of wood that is used in accordance with the placement in each building. In the building of *jineng* use *saka* with cempaka wood type and *bale*

pegaman use *sakaketewel* wood type. *Saka* on *bale pegaman* and *jineng* use *lasta* or ornaments in traditional Balinese architecture called *caping* and *cunguhlasan* at the top, while at the bottom called *jongkokasu* for outside ornament, whereas inside ornament is called *astapada*. While in *paon* and *jineng*, *saka* not have ornaments/*lasta*. *Saka* on *paon* using wood material with the type of *tarudis* whole wood without ornaments.



Figure 2. *Saka*
 Source: Author

But unlike the case with the *watonsependak* and *taban* that are in *paon*, there is ornament named *kekupakanbaongkambing*.



Figure 3. *Waton*
 Source: Author

Middle field (body), aesthetic elements materialized in the ornament at the bottom of the wall is on *terampa* that serves to support the wall. *Terampa* can use materials from bamboo or wood. With bamboo, *terampa* wears a round of bamboo intact.



Figure 4. Middle Part
 Source: Author

Aesthetic elements are also visible from a series of walls that use wood materials of type *uyung* or bamboo that vertically arranged is called *rajegan* with *lelimasan* ornaments, while horizontal arranged called *penepes*. Wooden rrame wall reinforced with *kemodi/kancingpatok* also called *ascapukmanggis*. On *rajegan* there is a hole that serves as a house of *kemodi*. While the bamboo frame wall using a type of *petung* that is reinforced with a string of bamboo. Bamboo is also using *lelimasan* ornaments that work easier in the bonding rope. Bamboo frames mounted with bamboo belly on the outside while the back of the bamboo on the inside, intended to facilitate the installation with webbing.

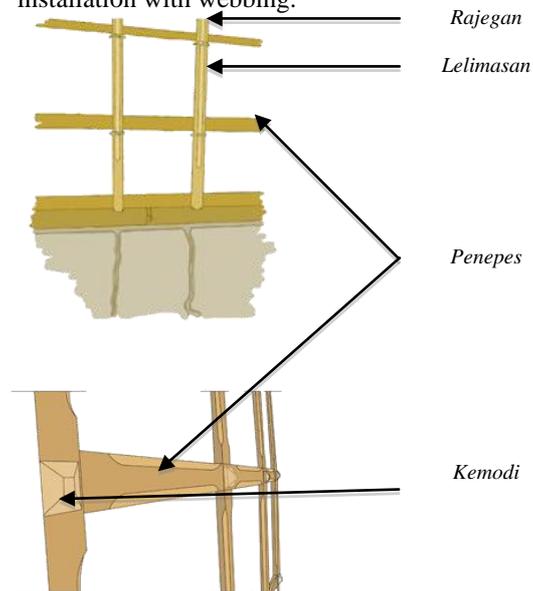


Figure 5. Bamboo Wall Frame (top) and Wooden Wall Frame (bottom)
 Source: Author

The uniqueness is visible on the whole wall using wicker bamboo. Bamboo is a building material that is widely used in traditional homes in the Bayung Gede village. The wicker bamboo commonly called *bedeg* has variations in webbing (*ulatan*). There are six types of *bedeg*: (1) *bedeg saud* with *nyirang* (horizontal) installation and *mejujuk* (vertical); (2) *bedeg pelupuh* is a whole bamboo stems that cracked; (3) *bedeg jaro* is half bamboo stems with the amount of one *pake*; (4) *bedeg kesitan* or *sit-sitan*; (5) *bedeg besi* which is *bedeg saud* with *dii* and *pake* that are smaller, and more refined; (6) *bedeg impi* which is *bedeg* with *ngeranjang* wicker. Each *bedeg* consists of a *dii* or a horizontal bar or a *nyirang* and a *pake* or a vertical or *mejujuk* bar. The amount of each *dii* and

pakem must be odd, with counts ranging from one, three, five, seven and so on. *Bedeghad* webbing with alternating position of bamboo belly (*basang*) and back (*tundu*) bamboo on the outside alternating.

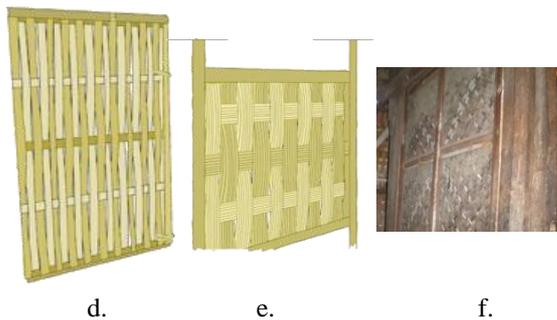
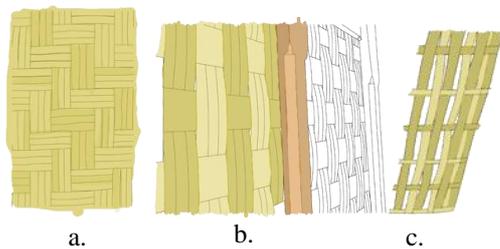


Figure 6. Variations of *Bedeg* Webbing
 Source: Author

Information :

- a. *Bedeg Saud Nyirang*
- b. *Bedeg Saud Mejujuk*
- c. *Bedeg Kesitan*
- d. *Bedeg Jaro*
- e. *Bedeg Pelupuh*
- f. *Bedeg Besi*

Bedeg also has a place each according to the meaning it contains, such as *bedegimpi* devoted to the building door. *Bedegbesi* which is a *bedeg* with a sacred value (with small and fine pake and inside bars of bamboo) is placed usually inside the building such as for *parba* and *kapingitan* walls. *Bedegjaro* which is used as the front wall of front yard wall before able to make wall from *tanahpolpolan* (clay). *Bedegjaro* wall is reinforced with a pole made of bamboo with a pointed tip upward called the wood *tunjanglangit*. Each pillar is 5 hasta wide. Now *bedegjaro* is also used for entrance *pamesuan* and walls in buildings, so it can be widely used to store household appliances, such as on *bale pegaman* and *paon*. *Bedegpelupuh* is also used on *galar*, with a horizontal webbing and the number of *dii* one.



Figure 7. *Bedeg Impi* as a *Bale Pegaman* door (left) and as *Paon* door (right)
 Source: Author

Gateway on each building is a door, using a sliding system and an ordinary door. Doors used wooden frame, while for *dii* and *pakeuse* bamboo webbing with *bedegimpitype*.

The top (head), aesthetic elements on the upper architecture of the building use a saddle-shaped roof on the building *bale pegaman* and *paon* while the *jineng* use a saddle-shaped or *kampyah* roof that can be opened. The entire roof of the building uses a bamboo material called *raabtiing*, with a form like asashingle. Pieces of bamboo with pointed ends triangular to facilitate the flow of rain water, with long dimension 3 *musti* 3 *nyari* with *eneb/layer/ pile* three and 2 *musti* 3 *nyari* with four *eneb*. Three *eneb* consists of *tagtagkemulan*, *tagtagnyempel*, *tagtagpemade*, *tagtagnyempel* and *raabtiing*. Four *eneb* consists of *tagtagkemulan*, *tagtagnyempel*, *tagtagpemade*, *tagtagnyempel*, *raabtiing*, *tagtagnyempel* and *raabtiing*. In addition to the three and for *eneb* there is a five *eneb* called the *gentengmaling* with the size of bamboo roof pieces 3 *musti* 3 *nyari* but coupled with the *penggantunganmegtantung*. *Raabtiing* is arranged with bamboo belly mounting on top and lower back for easy rain water flow. The inner roof consists of *iga-iga*, *galeng*, *penyangketan*, *usuk* from bamboo or wood.



Figure 8. Outdoor part of roof (left) and indoor part (right)
 Source: Author

Roof series called *ariring* or *atantan*. Pieces of bamboo linked on the extension of the roof made of bamboo (*penyuluh*). In the right and left corner of the roof there is a cup of bamboo that serves to strengthen the roof (*pengangkup*). The cup also works so that the roof tile is not blown off, then the cup is placed in the four corners of the roof. The function of pressing the *apit-apit* is called the *talidandan* from *duk*, webbing with the distance *amusti* without breaking to the end, so that the ropes on the roof of the right and left meet on the ceiling of the roof.

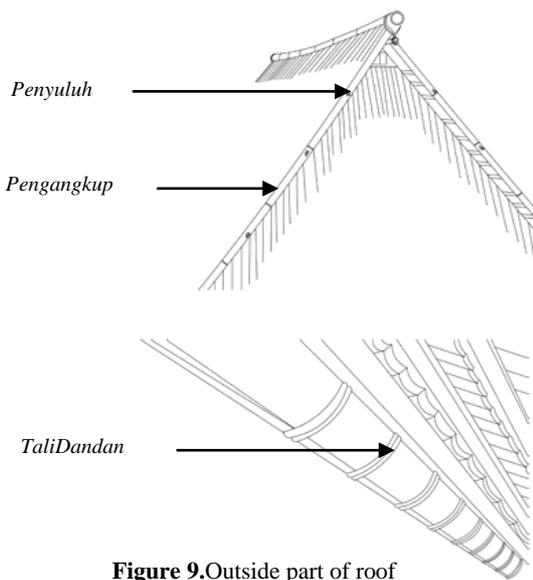


Figure 9. Outside part of roof
 Source: Author

The ropes of the *tali dandan* on the ceiling are protected by a *penangkep duduk kakapan* that roping to *duk takil*. *Penangkep duduk kakapan* is fitted with a bamboo belly facing down and the bamboo back facing upwards, which is intended to facilitate rainwater flow and protect the *tali dandan*. The *duk takil* consists of *duk*, *duk* ropes, and bamboo sized *amusti* 2 *nyari* with a down-facing belly called *jumat*. The *duk* serves to protect the rope *duk* that binding *penangkep* mounted in the opposite direction with the *penangkep*, *jumat* mounted in the same direction with the *duk*.

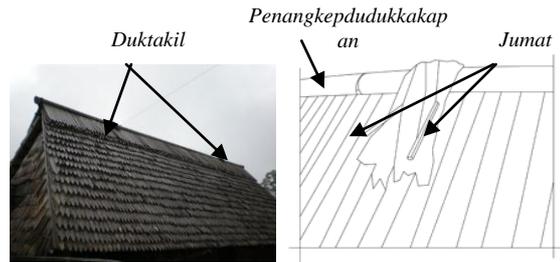


Figure 10. Duk Takil
 Source: Author

Geladag on *jineng* uses *jempinis* wood. *Geladag* uses a wide wooden material with an ornament on all the outer edges and ends. Ornament *lambang* on *bale pegaman* using *jempinis* wood. *Lambang* is decorated with the use of the *layahbebek*. On the ceiling/*tias* called *bantangaring* there is a *kupingceleng* ornament.

Ornament *lambang* in *paon* uses *dapdap* type wood. Using wood *dapdap*, because with the warm air in *paon* will facilitate in drying it, besides also *dapdap* wood has value as wood magic associated with the worship on the sting. Ornaments on the shaped *layahbebek*, while on the *pengasah* in the *lengatan* using a *cunguhlasan* ornaments. The *Pengasah* is decorated with *cunguhlasan* that are facing each other.



Figure 10. *Cunguhlasan* ornament on *pengasah* (left) and *LayahBebek* ornament on *lambang* (right)
 Source: Author

Meaning of the Aesthetic Elements

Value of Purity, Truth, and Balance

The value of purity, truth, balance, and sustainability become the foundation of aesthetic elements on architecture of Bayung Gede traditional house. The truth value contained in the aesthetic element of the traditional house architecture reflects the value of honesty, sincerity that people believe in running "*Uger-uger Sengker Taman Karang Titi Tuut*" which is believed to have existed before Hindu influence in the days of Mpu Kuturan. Wise speeches are believed and passed down from generation to generation, as a guideline or guideline

in daily activities. Similarly, they apply to occupancy to get an aesthetic value that contains the value of purity. By Jero Mangku Kendri, said in *Uger-uger*, it is mentioned that *saka* in *paon* and *jineng* is prohibited to have ornaments or *melasta*, it is because of worldly activities/ *sekalaor genah manusa* in *paon* and *jineng*. While on *bale pegaman* and *gelebeg* as God place/niskala and *dewata* as a beautiful place so there are many ornaments or *lasta*.

The value of purity in *paon* and *jineng* in this case does not mean to be clean, although dirty but there are religious functions where performing ceremony *manusayadnya* and social as *genahmanusa* owned by *paon* and *jineng*. It is seen in the absence of *lasta* on *sakapaon*. *Paon* that serves as the birthplace, life and death of the people of BayungGede Village is a place that is widely used in worldly or secular life. Similarly, on the *jineng* that serves as a storage area of rice at the top, but the bottom is used as a place to *mebat* the earthly activity so there is no *lasta* on *saka*. *Saka* as the main structure must display perfection and intact in its form, without decoration. *Paon* symbolizes the simplicity of a form with its social and religious functions. The function of *paon* as a place of cooking or service also allows not to use the decoration on *sakanya*.

The sacred value of *bale pegaman* and *gelebeg* with religious functions where performing ceremony god and social *yadnya* owned by *bale pegaman* and *gelebeg*. While *sakahas* ornaments or *melasta* on *gelebeg* and *bale pegaman*, where *gelebeg* serves as a storage place of crops and offerings to *Dewi Sri* and *bale pegaman* is a sacred place where in it there is *kapingitan* which is a place of offering to *Sang Hyang Aji Sarawati* plus again prohibited women who are menstruating for go into *gelebeg* and *bale pegaman*. In *bale pegaman* held ceremony *ngerorasin*, which is no longer associated with humans or worldly but as a form of the Gods. *Bale pegaman* and *gelebeg* with its function as a sacred place that has been separated from worldly life/*niskala*, then with that level as a tribute to *Ida Sang Hyang Widhi Wasa* and the *Dewa-Dewa* then *bale pegaman* and *gelebeg* decorated with *lasta* and carvings as a form of beautiful place as place of God and the Gods.



Figure 11. Lasta on *saka* (left) dan ornament on *bantangaring* (right)
 Source: Author

Bedeg as an aesthetic element also displays the value of sanctity, where only the *bedegbesi* becomes *parba*. *Bedegbesi* are said to have high artistic value, with more complex workmanship placed in a great and sacred place. *Bedegbesi* is the most beautiful and majestic *bedeg* which is believed to be the perfection of a bamboo. Because the *dii* that is used is the most delicate bamboo belly. *Bedegbesi* are also used in *parba*, where the *parba* is the head part of a *bale*. The head is considered the greatest part of the human body.

The equilibrium value embodied in the aesthetic element on architecture of BayungGede traditional house, manifested by the number of *dii* and *pakeofbedeg* which must always be odd. The odd number is intended to avoid meeting at the first and last occasions not backing each other or *ngalahtundu* or *meadubasang*. *Ngalahtundu* concept meaningful hostile so it should be avoided. Feed or powdery as a vertical which always *ngraksa* is male so it is denoted as *lanang* and *dii* which is horizontal as symbol of woman or *wadon*. Where the *lanang* and *wadon* are two different things vertical and horizontal, but must remain united. *Ngalahtundu* will cause *bedeg* not harmonious in unity and quickly broken or loose. In married household life, *ngalahtundu* will lead to disharmony of household life. So that should be avoided everything that causes *ngalahtundu* like an odd number.



Figure 12 *BedegBesi* in *Parbaon Bale Pegaman*.
 Source: Author

The *lanangwadon* symbol on the roof structure where the *penyuluh* mentioned as male or *lanang* and *penangkup* as female or *wadon*. In *kemodi* and *rajegan* and *penepes* also contained symbols *wadonlanang*. *Kemodias* symbol of *lanang* and hole *kemodi* on *rajeganawadon*, vertical *rajegan* always as *lanang* because only *lanang* always *ngraksa* as *paduraksawall*. While the *penepes* are horizontal as *wadon*. So the unity between the *kemodi* with the hole on the *rajegan* and *rajegan* with *penepes* will produce strength on the wall structure. The concept of *lanangwadon* that embodies a balance in misalignment but in interaction that is complementary.

The form of equilibrium value is also reflected in the shape of the building as part of the universe. Building on the occupancy in the BayungGede influenced by the body of its inhabitants, Three parts of the human body consisting of the legs / as a rotation, the body / as the body of the building, and the head as the roof of the building. The floor of the building that uses the soil material is a form of adjustment to the environment. Some buildings have different floor heights, influenced by the socio-cultural community of religious nuances. The height of the building is a local climate adaptation, which with the height can provide warmth in the building. Buildings with minimal openings are also *efisiensi* form also one form of adaptation to the local climate. A simple roof shape (triangle), which is steep will ease in the flow of rain water. *Tunjanglangit* wood as a reinforcing pole in *bedegjaro* that serves as a wall of yard/*penyengker*. Yard as *bhuana alit* is part of nature as the *bhuanaagung*. The yard as the outer space makes the sky as a roof that protects *bhuana alit*. *Tunjanglangit* wood as reinforcement wall of yard/*penyengker* that support roof or sky that protect the yard. As in the *saka* that supports the roof that protects the inner space. *Tunjanglangit* wood with a pointed bamboo facing upwards, as a form of balance *bhuanaagung* and *bhuana alit*.

The architecture of the traditional house of BayungGede with minimal ornament is very different from the traditional Balinese architecture building in general. BayungGede traditional house uses only bamboo webbing walls, bamboo roofs resemble shingles and expose the inside of the building, as well as simple decoration on some elements of the building structure. The ornaments that adorn the traditional house in the village of BayungGede show the beauty in simplicity. The

ornament is a manifestation of nature around the village of BayungGede. The ornament other than as an aesthetic element, also has a symbol value in it. Where the visible symbols are from the names given to the decoration and its placement on the part of the building according to its life in nature. Like a *baongkambing* on the *waton*, where the *waton* as a neck that support *bale*. So is the ornamental squat on the bottom of *sakabalepegaman* and *kupingguling* carving on the *bantangaring*.

D. CONCLUSION

The form of aesthetic elements in the traditional house architecture of BayungGede that formed on:

1. Lower field (foot/floor element), the shape of the floor following the rectangular building's base shape is aligned with the rectangular shape of the joint as the main structure holding the load on it, the soil material of the poles in harmony with the mountain environment, and the ornament present in the joint *saka, sunduk, pepinggulan* and *waton*.
2. Middle field (body / wall elements), The simple shape of the middle field in harmony with the basic shape of the rectangular building, the material used is a natural material of bamboo and wood. Bamboo and wood materials are processed with creativity so as to produce wall frame structure and layers of *bedeg* cover which also become ornament of traditional house architecture of BayungGede. Wall ornaments include variations of *bedeg* and *pepulasan* on the wall frame.
3. Top field (head/roof), the roof shape used is a harmony with nature in the form of a mountain. The material used in harmony with the mountain environment ie bamboo shingle. Roof structure and closing processed with creativity as well as ornament. The upper ornaments are manifested on the inside and outside. The inside like decoration on the lambing and the ceiling. The inside like bonds that become ornaments.

The meaning of the aesthetic element in the architecture of the traditional house of BayungGede village containing:

1. The power of the people of BayungGede Village through the idea of holiness, truth and balance that is realized by distributing devotion to God. The value of purity embodied in the beauty of *bale pegaman* and *gelebeg* as place of

God and the Gods in the world *niskala* separated from the world with the *sakahasornaments/melasta*. While in *paon* and *jineng* with social function in worldly life or *sekala* as *genahmanusa/* human place so *saka* not has ornaments *melasta*. The use of wood *dapdap* with sacred value as sacred wood on symbols and stings that serve as a place to offerings to *Dewata*, a form of self-approach to God.

2. The value of balance appears on the symbolization of *lanangwadon* in *pake* and *dii bedeg*, *penyuluh* and *penangkap*, *kemodi* with a hole in *rajegan* and *rajegan* with *penepes* as aesthetic form with the concept of balance that produces a harmonious and disharmonic. The embodiment of the human body of the head with the main value as the placement of *bedegbesionparba*. *Tunjanglangit* wood with a pointed bamboo material facing upwards, as a form of balance *bhuanaagung* and *bhuana alit*. Where *bhuana alit* is part of the *bhuanaagung* that can not be separated.
3. The truth value is believed and executed according to "*Uger-uger Sengker Taman Karang Titi Tuut*", a prohibition to use ornaments *onsakapaon* and *jineng*. *Uger-uger* is believed and run is a means of continuity of the tradition of BayungGede as a form of creativity of the community embodied in the aesthetics of the traditional house.

ACKNOWLEDGEMENT

Thanks and appreciation to the informants who gave much information about BayungGede Village, Village History, and Architecture, namely:

1. JeroMangkuKendri as one of the elders in the Village BayungGasede which provides a lot of information about the architecture of the house Bayunggede
2. JeroMekelSuwela (Year 2008 as Mekel in BayungGede Village).

REFERENCES

- Ardiani, Y. M. (2015). *Estetika dalam Arsitektur* (B. Trim Ed.). Jakarta: PT Widia Inovasi Nusantara.
- Gelebet, N. (2002). *Arsitektur Tradisional Daerah Bali*. Departemen Pendidikan dan Kebudayaan Proyek Inventarisasi dan Dokumentasi Kebudayaan Daerah. Denpasar.

- Gie, T. L. (1983). *Garis Besar Estetik (Filsafat Keindahan)*. Yogyakarta: Supersukses.
- Mahdavinejad, M., Bahtooei, R., Mohammadmahdi, S., Hosseinikia, Bagheri, M., Motlagh, A. A., & Farhat, F. (2014). Aesthetic and Architectural Education and Learning Process. *Procedia - Social and Behavioral Sciences*, 116, 4443 - 4448.
- Parimin, A. P. (1986). *Fundamental Study on Spatial Formation of Island Village Environmental Hierarchy of Sacred-Profand Concept in Bali*. Osaka: Osaka University.
- Picon, A. (2013). *Ornament : The Politics of Architecture and Subjectivity*. United Kingdom: John Wiley & Sons Ltd.
- Pollio, V. (1960). *Vitruvius: The Ten Book on Architecture*. New York: Dover Publications, Inc.
- Siwalatri, N. K. A., Prijotomo, J., & Setijanti, P. (2012). Meaning of Ornament in Balinese Traditional Architecture. *Journal of Basic and Applied Scientific Research*, 2 (7), 7121-7127.