

Values of Life and Local Culture in the Architecture of the Mataram Palace of Yogyakarta

Muhammad Roy Purwanto¹

Universitas Islam Indonesia, Faculty of Islamic Studies,
K.H.A Wahid Hasyim UII Building, Kaliurang Street KM
14,5 Yogyakarta 55584 Indonesia
muhamad.roy@uii.ac.id

Tamyiz Mukharrom³

Universitas Islam Indonesia, Faculty of Islamic Studies,
Gd. K.H.A Wahid Hasyim UII, Kaliurang Street KM 14,5
Yogyakarta 55584 Indonesia
tamyizmuharrom@uii.ac.id

Putri Jannatur Rahmah⁵

Universitas Islam Indonesia, Faculty of Islamic Studies,
Gd. K.H.A Wahid Hasyim UII, Kaliurang Street KM 14,5
Yogyakarta 55584 Indonesia
17421205@students.uii.ac.id

Supriadi²

Universitas Islam Indonesia, Faculty of Law, Cik Ditiro
Street No. 1 Yogyakarta 55584 Indonesia
20912094@students.uii.ac.id

M. Hajar Dewantoro⁴

Universitas Islam Indonesia, Faculty of Islamic Studies,
Gd. K.H.A Wahid Hasyim UII, Kaliurang Street KM 14,5
Yogyakarta 55584 Indonesia
hajarde.wantoro@uii.ac.id

Corresponding author: Universitas Islam Indonesia, Faculty of Law, Cik Ditiro Street No. 1 Yogyakarta 55584
Indonesia Email: 20912094@students.uii.ac.id

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Abstract

Several research studies have found that the Mataram Palace was built by Prince Mangkubumi Sukowati (Hamengku Buwono I) in 1756 AD. This building has spiritual and life values that appear in its architecture. Based on data obtained by the author from various sources, before the establishment of the Ngayogyakarta Hadiningrat palace, the only palace (kingdom) in Mataram was Kasunanan Kartasura, but after the Giyanti agreement, or the Round Table, which was signed on February 13, 1753. Traditional houses are a concrete form of culture. This research is qualitative-descriptive field research. The population in this study were relatives of the Mataram Palace, religious leaders, and philosophers from UGM. Data was collected by observation, semi-structured interviews, and documentation. The results showed that: 1) The architect of the Ngayogyakarta Hadiningrat Palace was Sri Sultan Hamengkubuwono I. His expertise as a building architect had been possessed since he was young. His king had the title of Pangeran Mangkubumi Sukowati. 2) Traditional buildings or traditional houses in the Mataram Palace contain philosophical elements that are full of religious values, beliefs, norms, and cultural values of the Javanese ethnicity.

Introduction

Yogyakarta Palace, which was built by Prince Mangkubumi Sukowati (Hamengku Buwono I) in 1756 AD, has noble spiritual and life values that are visible in its architecture. Through the palace building, these noble values are symbolized non-verbally and socialized in the form of paintings, carvings, colors, names, rooms, layouts, and layouts. (Arrazaq, 2019)The symbolism of the palace includes two dimensions; the dimension of form and the dimension of attitude to life. These two dimensions emanate from Javanese mystical understanding, which is based on the teachings of "man and God" (*unity of manunggaling kawulo gusti*) and the "origin and purpose of creation" (*sangkan paraning dumadi*). This teaching is essentially rooted in the religious experience of humans who long to unite and return to God, which therefore encourages humans to explore the flow of life until they find and reach their source and estuary.(Junianto, 2019)Based on the dimensions of the cosmological form, the palace was built as a symbol in the form of the cosmos (*mandala*) which functions as a center of orientation (*qibla*) for humans and their people. The palace is a symbol of the center of the world (*pusering universe*), while the king is the personification of God. Mandalas are not defined solely in terms of geographic location, but more so in terms of charisma, and the source of life. Therefore, the palace as a mandala cosmically becomes the center or power of survival.(TATA)The symbolization of the palace as the center of the world is also expressed in the concept of a unitary structure of space based on the cardinal directions. The concept of *qibla papat lima pancer* and *qibla wolu sanga pancer* are symbols of the universe, while the concept of village unity (*mancapatcardinal*), namely village unity consisting of 1 in the middle and 4 outside according to the directions, symbolizes the unity of village government as a miniature symbol of governance. universe. (Meerangani, Johar, Bakar, & Razak, 2021)The series of structures of each palace building also reflect the dimensions of our attitude to life. Each palace building, such as *regol*, *ward*, and *gedhong*, is given names that express symbols according to the function of hope and form. *The Sri-Manganti ward*, for example, was a waiting place for the king's guests. *Regol Brajanala* implies that people who enter the palace expect to have sharp feelings. *Bangsai Trajumas* implies that the king's considerations are always based on holiness, cleanliness, and truth. (Supriadi) This study intends to reveal further the message of life and spiritual values contained in the structure of the building and the spatial structure of the Yogyakarta Palace, so that it can be understood more easily.

Method

This type of research is field *research*, which uses field data as primary data. The data collection methods used are observation, documentation, and interview methods. The type of data used consists of primary data and secondary data. Primary data obtained from several respondents, among others; (1) KH. Jazir ASP. He is known as Kiai Kraton, a religious figure, (2) Kanjeng Raden Tumenggung (KRT) Jatiningrat. He is the uncle of Sri Sultan Hamengku Buwono X, (3) GBPH. Joyokusumo, cousin of Sri Sultan Hamengku Buwono X, (4) Prof. Dr. Damarjati Supajar, Professor of Philosophy at UGM, and several other relevant informants. While secondary data sources are data

about the meaning of palace symbols, interpretations of palace symbols are contained in books, magazines, journals, or other publications. The approach used in this research is structuralist, namely the approach to the object under study by parsing the structures of the object, then interpreting them by the semiotic method. The place of this research is the current Yogyakarta palace, which stretches from north to south and consists of seven wards. Each ward is delimited by a regol or entrance. In addition, the place of this research is also a building or place that has a relationship with the Yogyakarta Kraton, such as the Yogya Monument, Menjangan Cage, and Alun-Alun.

Results and Discussion

The History of the Development of the Yogyakarta Kraton

According to the Chronicle of Tanah Jawi, before the establishment of the Ngayogyakarta Hadiningrat palace, the only kraton (kingdom) in Mataram was Kasunanan Kartasura, but after the Giyanti agreement, or the Round Table, was signed on February 13, 1753, since then Kasunanan Kartasura has been split into two. (Nugroho, Christianto, & Wahyono, 2021) The origin of this division began when Paku Buwono II (Big Brother of Prince Mangkubumi) became King Kartosuro. He was not capable of controlling the wheels of government, so when he ruled in 1740-1743, there was a large-scale rebellion carried out by the Chinese, which in history is known as "Geger Pacino". At that time, the Surakarta palace was destroyed by the Chinese. The Dutch Company or VOC seemed unable to overcome the enormity of the rebellion, so the only way to go at that time was to ask for help from the Dutch Company or VOC. The Dutch were willing to help Paku Buwono II and finally, the Dutch succeeded in quelling the rebellion. (Saddhono & Supeni, 2014) As a result of the rebellion, the city of Kartasura and its palace were completely destroyed, not long after the Kartasura palace was moved to Solo, which we now know as the Surakarta Kasunanan palace. After successfully quelling the rebellion, the Dutch demanded a promise from Paku Buwono II to pay compensation for the success of quelling the rebellion. According to historical records, Paku Buwono II's actions benefited the Dutch because: (1) they had to hand over to the Dutch the islands of Madura, Surabaya, Pasuruan and their surroundings; (2) Rembang, Jepara, Ambarawa, Semarang and its surroundings; (3) coastal areas; and (4) the Bengawan Solo river and the Brantas River. (2) In appointing Papatih Dalem, you must first obtain permission from the Dutch. (3) On December 11, 1749, when Paku Buwono II was about to die, he handed over control of the Surakarta Palace government to the Dutch.

Knowing the demands of the Dutch in such a way, Prince Mangku Bumi, who was said to have been Paku Buwono II's advisor and younger brother at the time, objected, especially since he was publicly humiliated by the Governor General, Van Imhoff. So he decided to leave the palace. He concluded that all the chaos in the Surakarta Palace had its source in the Dutch Company. Then he joined with Raden Mas Said and prince Samber Nyowo for a guerrilla campaign against the Dutch. A few moments later, the Dutch appointed Paku Buwono III (the son of PB II) to become Sri Sultan, who, incidentally, was a puppet of the Dutch. At the same time, Prince Mangkubumi was also crowned by his followers as Sri Sultan. According to the story, when PB III was appointed Sultan, very few nobles and high-ranking officials were present, while those who attended the coronation of Prince Mangkubumi were present were not only nobles and high-ranking officials, but thousands of people came in droves to witness it. When holding a guerrilla war with Prince Samber Nyowo around the Bogowonto river, many Dutch Company soldiers died, including the commander. The Dutch finally felt exhausted and unable to deal with it. Besides that, due to the lack of funds for the war and the few remaining soldiers, the Dutch finally took the path of asking Prince Mangkubumi to negotiate peacefully in Salatiga, which historically was known as the Giyanti agreement or the round table agreement. At that time, those present and co-signing the agreement were PB III, Prince Mangkubumi, and from the Dutch side, represented by Mr. Nicolas Harting, governor and director of North Java. As a result of the agreement, the territory of the Surakarta palace was split into two, namely the Surokarto Sultanate palace, which is now in the city of Solo, given to Paku Buwono III, and the Ngayogyakarta Hadiningrat Sultanate palace, which is in the city of Yogyakarta, given to Prince Mangkubumi. (Carey, 1997)

After receiving half of the power, Prince Mangkubumi immediately established the Ngayogyakarta Hadiningrat Sultanate Palace in 1756 with the title Sri Sultan Hamengku Buwono I. Initially, the Yogyakarta palace was founded in Gamping village, 4 km west of Yogyakarta city, to the west of the Bedog river. The palace, which was founded by the Sultan, was named Ambar

Ketawang. In this place, Sri Sultan was still not comfortable, so he looked for another better place to be the capital as well as the center of government of the Ngayogyakarta Sultanate. (Hartono, 2005) At that time, the condition of the city of Yogyakarta was not what it is now, but it was still a dense forest and finally, a year later, the Sultan found a suitable place, namely in the Beringan forest. After clearing the pedestal, the Keraton was moved here and since then, Beringan has gradually become more and more crowded and has become the capital city, which is now known as Yogyakarta. To commemorate this, the name Beringan forest was used as the name of the biggest market in Yogyakarta, namely the Beringharjo market. (Alamin et al., 2020)

The Yogyakarta Palace has an area of 87,050 km² and includes the original Mataram areas such as Kedu, Bagelen, Banjarnegara, and parts of Pajang, Pacitan, Madiun, Grobogan, and Mojokerto. At first, the place chosen to build the palace was the village of Tlogo, where the king once established a boarding house called *N Gambar Ketawang*, but then the king decided to build a palace in the Garjitawati forest, near the village of Beringin and the village of Pacetokan. For the reason that this area is considered inadequate to build a palace with a fort, the Code river is diverted slightly to the east and the Winongo river is slightly diverted to the west. (Purwanto, Supriadi, & Junanah, 2020). According to the myth, the banyan forest is guarded by two dragons, namely *Kiai Jaga* and *Kiai Jegot*. So, after the Yogyakarta Palace was established, *Kiai Jaga* then resided in a monument building, while *Kyai Jegot* resided in the *Prabayaksa* ward of the Yogyakarta Palace. (Amaliah & Monoarfa, 2020). The Banyan Forest, which was chosen by the Sultan, is a historical place because it was in that area in 1747 and 1749 that Kanjeng Pangeran Haryo Mangkubumi, in front of the people, announced his coronation as *Susuhunan ing Mataram*. His Majesty determined the place to be built by the Keraton and became the capital, which was later named Ngayogyakarta Hadiningrat. (Rahmi, 2017). From the background of development briefly described above, it appears that there are various factors that influence the development of the place in the Banyan Forest so that it becomes the basis for the growth of the city of Yogyakarta. Factors that influenced this growth included historical factors, religion, Mangkubumi's own personal experience, and the presence of foreign elements who came, namely the VOC, which later grew with the influence of the British government in the early 19th century. (Basuki & Setiawan, 2012). The construction of the Yogyakarta Palace was completed in 1682 and marked by *sengkalan memet (condrosengkolo memet)* at the Kemalangan Gate and the Mlati Building gate, in the form of two dragons wrapped around each other. In Javanese: *Dwi naga*, single flavor. It means, *Dwi*: 2, *dragon*: 8, *taste*: 6, *singular*: 1. Read backwards: 1682. The green dragon has its own meaning, which is a symbol of hope. The construction of the Yogyakarta Palace was then followed by the construction of a mobile fort as the boundary of the royal capital and the construction of the Great Mosque. (Burdah, 2017).

The Elements in The Yogyakarta Palace Building

a) Elements Outside the Palace Building



Picture 1.1 Elements of the Outer Building of the Mataram Palace

The architect of the Ngayogyakarta Hadiningrat Palace is Sri Sultan Hamengkubuwono I. His expertise as a building architect has been possessed since he was young. His king has the title *Prince Mangkubumi Sukowati*. According to Pigeund and Adam, Sri Sultan Hamengkoe Boewono I was nicknamed *de bouwmeester by his brother, Sunan Pakubuwono II*, (architect of Sri Sunan Pakubuwono II's brother). He made the architecture of the Ngayogyakarta Hadiningrat Palace,

whose architecture is similar to the architecture of the Surakarta Sunanate. (Setyowati, Hardiman, & Murtini, 2018)

One thing that distinguishes it is that the main parts of the important parts of the Yogyakarta Sultanate Palace are made more grand and give a more authoritative impression than the Surakarta Kasunanan. The Yogyakarta Palace, which has an Islamic cultural background, is often found in its buildings with elements of Hindu culture. The basic pattern of building construction in the Yogyakarta Palace complex uses elements of Hindu culture. This seems to be very prominent in the acculturation process with the culture that is developing in the Yogyakarta Palace, which basically breathes Islam. The layout and grouping of buildings in the Yogyakarta Palace complex have similarities with the system used in the palace complex from the Hindu period (Mirsa, Soetomo, & Asnawi, 2016) The forms of buildings found in the Yogyakarta Palace complex are very similar to the forms of wooden buildings found in the temple reliefs, which, of course, describe the buildings used by the people in the classical period. Some decorations with flora, fauna, or natural motifs are often found in buildings within the Yogyakarta Palace complex, including on gates, roofs of buildings, pillars, pedestals, baturana, and so on. These decorations are field fillers and decorations that have a certain meaning. Therefore, it is clear that elements of Hindu culture are still visible in the Yogyakarta Palace building complex, which was later acculturated into a developing culture (Setioko, Harsritanto, & Wardhani, 2018).

The physical form of the buildings contained in the Yogyakarta Palace complex mostly describes the shape of *traditional Javanese houses* and some of them use wood construction. These buildings use a single roof (stack roof) in the form of pyramids, tajugs, kampungs (saddles) and joglos. The body part of the building has two forms, namely an open building (without a wall covering the room) and a building that uses a body-covering wall. Inside the Yogyakarta Palace there are many buildings, courtyards, and fields. The Complex palace is situated in the middle, but the area around Keraton stretches from the Code river until the river Winongo, from north to south, from the monument toKrapyak. (Junianto, 2019)



Picture 1.2 Plan Kraton Mataram

Seven pieces of pages contained in the complex of the palace are arranged in an array of north and south. Between one page and another page is separated by a partition wall and connected by a gate. The seven pages each contain a building and the names of the pages are mostly adapted to the names of the buildings contained therein. Pages contained in the Yogyakarta Palace, among others: page Siti Hinggil North, page Kemandungan North, page Srimanganti, center courtyard of Keraton Yogyakarta, page Kemagangan, page Kemandungan South, page Siti Hinggil South. (Khoiri, 2019). Sultan Palace is a complex building at the center of the governance of the Kingdom, which is located in the center of the capital city of the *Sultanate of Yogyakarta*. Talking about the Yogyakarta Palace building complex as the center of the Kingdom, can not be separated from the building elements found in the palace complex, including forts, circular moats, squares, and the Great Mosque (Utami, 2018).

First, the fort. The fort that surrounds the capital of the Kingdom is called the Baluwarti fort, founded in 1782 AD. Inside the fort, apart from the Sri Sultan's palace and the Tamansari complex, other buildings were also found, including the residence of the nobles, the residence of Abdi Dalem and the residence of a group of Keraton soldiers. The former buildings that are still intact are the south side wall, the southeast corner, the southwest corner and the northwest corner. Judging from its remains, the city's fortifications have a rectangular plan, each side facing the four main cardinal points. On the north side there are two gates (*plengkung*), while on the east, south, and west sides there is a gate (*plengkung*). At each corner there is a surveillance post called *tulak tala*

(*bastion*) and now the only parts that are still intact are the southeast, southwest and northwest corners, while the northeastern part is gone.

Second, ditch it. The trench, called the *Jagang*, is a water channel that surrounds the center of the ancient city of Yogyakarta. This circular moat runs along the outer walls of the fort and has a rectangular plan. The length of the moat is equal to the length of the fort walls, i.e., each side is approximately one kilometer.

Third, the square. The square is a field located in front and behind the palace complex. The one in front is called the northern square, while the one behind is called the Pangkeran square. The South Square serves as a training ground for soldiers marching in preparation for royal ceremonies, a place for funerals, and so on.

Fourth, the Great Mosque. The mosque building consists of two parts. First, the mosque, which is the main part, was built in 1773 during the reign of Sultan Hamengkubuwono I, the first king of the Yogyakarta Mataram Kingdom, while the second part was built in 1775, also on the initiative of Hamengkubuwono I. Currently, it is still used as a place of worship for prayers and ceremonies related to Islam. The shape of the Great Mosque building is in the form of a *tajug ceblokan*, namely a building with a *tajug*-shaped roof supported by several pillars that stand directly on the floor of the building, without a pedestal.

The roof of the building consists of three levels (roof overlap) which are supported by 36 pillars, four of which are the pillars of the *saka guru* (main teacher). The building stands on a square floor with a size of 27.5 X 27.5 meters and a thickness of 1.5 meters. On the left and right of the building is a side porch called a *pawestren*, which is a place of prayer for women. At the top of the roof of the mosque is a *Kamuncak* decoration called a *mustaka*. At the front of the mosque there is a spacious porch and a shady atmosphere, while in the courtyard there is a building called a *pagongan*, a place to store *Sekaten gamelan*, which has been used for centuries to gather the surrounding community. The Great Mosque of Yogyakarta has a blend of Islamic and Javanese architecture. In some parts of the mosque there are wood carvings and Javanese script writing.

b) Elements in the Palace Building



Picture 1.3 Building Elements Inside the Mataram Palace

In the past, the main part of the palace, from north to south, started from *Gapura Gladhag* in the north to *Plengkung Nirboyo* in the south. The main parts of the Yogyakarta palace from north to south are: *Gapura Gladag-Pangurakan*; *Ler Square Complex* (North Square) and *Mesjid Gedhe* (Royal Grand Mosque); *Pagelaran Complex*, *Siti Hinggil Ler Complex*, *Kamandhungan Complex*; *Sri Manganti Complex*; *Kedhaton Complex*; *Kamagangan Complex*; *South Kamandhungan Complex*; *Siti Hinggil Kidul Complex* (now called *Sasana Hinggil*); and *Alun-alun Kidul* (South Field) and *Plengkung Nirbaya* commonly known as *Plengkung Gadhing*. The northern parts of *Kedhaton* and the south can be said to be symmetrical. Most of the buildings in the north of the *Kedhaton Complex* face north and those in the south of the *Kedhaton Complex* face south. In the *Kedhaton* area, most of the buildings face east or west. However, there are buildings facing the other way. In addition to the main parts of the north-south axis, the palace also has other parts. These sections include the *Pracimosono Complex*, *RotoWijayan Complex*, *Kilen Palace Complex*, *Taman Sari Complex*, and the *Crown Prince Palace Complex* (first in *Sawojajar*, then in *Mangkubumen*).

Around the palace and inside, there is a defense system consisting of Cepuri and Baluwerti walls. Outside the walls, there are several buildings related to the palace, including the White Pal Monument, Gedhong Krpyak, nDalem Kepatihan (Prime Minister's Palace), and Beringharjo Market. In general, each main complex consists of a courtyard covered with sand from the south coast, the main and accompanying buildings, and sometimes planted with certain trees. The complexes are separated from one another by a fairly high wall and are connected to the Regol, which is usually in the style of *Semar Tinandu*. The door leaf is made of thick teak wood. Behind or in front of each gate, there is usually an insulating wall called *Renteng* or *Baturono*. In certain regulations, this insulator has a distinctive ornament. The Yogyakarta Palace buildings look more in the style of traditional Javanese architecture. In certain parts, there is a touch of foreign cultures, such as Portuguese, Dutch, and even Chinese. The buildings in each complex are usually in the form of Joglo construction or construction derivatives. An open joglo without walls is called *Bangsai*, while a joglo covered with walls is called *Gedhong* (building). In addition, there is a building in the form of a canopy with a bamboo roof and bamboo poles called *Tratag*. In its development, this building has a zinc roof and iron pillars (Purwanto & Supriadi). The surface of the joglo roof is a trapezoid. The material is made of shingles, tiles, or zinc and is usually red or gray in color. The roof is supported by the main pillar called *Soko Guru*, which is in the middle of the building, as well as other pillars. The pillars of the building are usually dark green or black with yellow, light green, red, and gold ornaments or others. Other parts of the building made of wood have the same color as the pillars. Certain buildings (eg Manguntur Tangkil) have *Putri Mirong ornaments*, stylized from the calligraphy of Allah, Muhammad, and *Alif Lam Mim Ra*, in the middle of the pillars.

The base stone, *Ompak*, is black in color and combined with gold ornaments. The white color dominates the walls of the building and the dividing walls of the complex. Floors are usually made of white marble or patterned tiles. The floor is made higher than the sandy lawn. Certain buildings have a higher main floor. Certain buildings are equipped with a square stone called *Selo Gilang* where the Sultan's throne is placed. Each building has a class depending on its function, including its proximity to the user's position. The main class, for example, the building used by the Sultan in his capacity as office, has more elaborate and beautiful ornamental details than the lower class. The lower the class of the building, the simpler the ornaments and even no ornaments at all. In addition to ornaments, the class of the building can also be seen from the material and shape of the part or the whole of the building itself.

c). Gladak Gate and Pangurakan



Picture 1.4 Gladak Gate of the Mataram Palace

The main gates to enter the Yogyakarta Palace complex from the north are *Gapura Gladhag* and *Gapura Pangurakan*, which are located just a few meters to the south. These two gates looked like a layered defense. In his day, it was said that *Pangurakan* was a place for submitting a watch list or a place of expulsion from the city for those who were sentenced to exile/exile (Kusumayudha, Murwanto, & Choiriyah, 2018). Another version says that there are three gates, namely the *Gladhag Gate*, the *Pangurakan Njawi Gate*, and the *Pangurakan Lebet Gate*. The *Gladhag Gate* used to be located at the north end of *Jalan Trikora* (Yogyakarta Post Office and Bank BNI 46) but is no longer there. To the south is the *Pangurakan nJawi Gate*, which is still standing and is the first gate if you enter the Palace from the north. To the south of the *Pangurakan nJawi Gate*, there is the *Pangurakan Plataran/field*, which is now part of *Jalan Trikora*. Its southern

boundary is the Pangurakan Lebet Gate, which is also still standing. After the Pangurakan Gate, there is the Per Square Complex (Putra, 2016).

The Spiritual and Philosophical Values of Yogyakarta Palace

Building a traditional building or traditional house is a concrete form of culture. In its construction, every part/space in a traditional house is loaded with values and norms that apply to the community that owns the culture. Likewise, with the Javanese traditional house. The construction of a typical building with the function of each part that is different from one another contains philosophical elements that are loaded with religious values, beliefs, norms, and traditional Javanese cultural values. In addition, Javanese traditional houses have historical meanings that need to be preserved and preserved (Siregar, 2019). Due to changes in society today, old traditions tend to be abandoned. This is due to a change in mindset that is supported by changes in the social and environmental environment of the community. Likewise, traditional houses are increasingly rare to find. In urban areas, in general, people are more comfortable building houses with modern concepts or living in houses and apartments. Not only in cities, rural communities have also begun to change their homes into modern buildings (Onyemechalu & Ugwuanyi, 2021). These changes are, of course, adapted to current needs. So it is not surprising that the younger generation of the Javanese ethnicity itself does not know deeply about Javanese traditional houses. Besides it being difficult to find a house in the neighborhood where they live, there are very few sources of information they can get. Many historically valuable buildings with Javanese architecture and other ethnicities have not been maintained or even demolished because they can not function anymore and are replaced with modern buildings (Wijaya, Nurhadi, Kuncoro, & Rahmawaty, 2021). Javanese traditional houses can still be found in Surakarta Palace and Yogyakarta Palace. Tropical in nature as an effort to adapt to environmental conditions in a tropical climate. One form of adjustment to these conditions is to make a wide front porch, protected from the sun's heat by a wide hanging roof, expanding to all corners of the joglo roof. According to Rahmanu Widayat (2004: 2), the Javanese traditional house, which has various forms, has a distinctive spatial division consisting of a pavilion, pringgitan, and dalem (Van Beek, 1990).

Conclusion

Yogyakarta Palace, which was built by Prince Mangkubumi Sukowati (Hamengku Buwono I) in 1756 AD, has noble spiritual and life values that are visible in its architecture. The architect of the Ngayogyakarta Hadiningrat Palace is Sri Sultan Hamengkubuwono I. His expertise as a building architect has been possessed since he was young. His king has the title *Prince Mangkubumi Sukowati*. Through the palace building, these noble values are symbolized non-verbally and socialized in the form of paintings, carvings, colors, names, rooms, layouts, and layouts. The symbolism of the palace includes two dimensions; the dimension of form and the dimension of attitude to life. These two dimensions emanate from Javanese mystical understanding, which is based on the teachings of "man and God" (*unity of manunggaling kawulo gusti*) and the "origin and purpose of creation" (*sangkan paraning dumadi*).

According to Babad Tanah Jawi, before the founding of the Ngayogyakarta Hadiningrat palace, the only palace (kingdom) in Mataram was Kasunanan Kartasura, but after the Giyanti agreement, or the Round Table, which was signed on February 13, 1753. Traditional buildings or traditional houses are a form of culture, which is concrete. In its construction, every part/space in a traditional house is loaded with values and norms that apply to the community that owns the culture. Likewise, with the Javanese traditional house. The construction of a typical building with the function of each part that is different from one another contains philosophical elements that are laden with religious values, beliefs, norms, and cultural values of Javanese ethnic customs. In addition, Javanese traditional houses have historical meanings that need to be preserved and preserved.

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