



**CITY HERITAGE OF MATARAM ISLAMIC KINGDOM  
IN INDONESIA  
(CASE STUDY OF YOGYAKARTA PALACE)**

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**ABSTRACT**

Yogyakarta Palace is a royal city that evolved into a Special Region in Indonesia. The city keeps precious relics such as urban planning and buildings that contain historical and aesthetic values. Yogyakarta has four main components called *catur gatra tunggal* that covers palace, Alun-alun (square), mosque, and market, equipped with a castle, trench, gates, tamansari, and settlements. These main components become a historical evidence of a traditional city that developed into a modern city, which can be seen from the structure of urban planning that has characters, the buildings that have architectural quality, and the social life that is developed and sustained.

**Key word:** Palace, Urban Planning, Development

**1. INTRODUCTION**

In the beginning of the 16th century, the sultanates in the northern coast of Java seized the authority of Majapahit; meanwhile, on the northern coast of western Java, the Sultan of Banten tried to develop his power, separating from the authority of Mataram. By the end of the 16th

century, in Central Java, a Muslim dynasty was developed to revive the authority of Islamic Mataram in the form of the sultanate, as the successor to the kingdom of Demak, which further established the kingdom of Pajang (Holt, 2000: xxiii). When the power of the Sultan of Demak was taken over by the Sultan of Pajang, who then was





ruled by Panembahan Senapati of Mataram, the constitutional focus and the center of power were shifted away from the north coast of Java. Due to the war of conquest done by Mataram kings since the 17th century, the hinterland of Central Java managed to become the center of geo-politics and Javanese culture. The center of political power that was shifted from the north coast of Java to hinterland caused effects that were very important for Javanese civilization in the 18th and 19<sup>th</sup> centuries, which brought the emerging power of the new Islamic Mataram kingdom. Mataram palace culture reached the peak of its development in the 18th and 19th centuries with a territory stretching across Java and Madura (de Graff and Pigeaud, 1986:12-13).

The palaces in Java provided a large number of events recorded in the social and cultural systems that produce artifacts in the form of buildings and layout of the palaces. Mataram kingdom was founded by Panembahan Senapati in 1586. Mataram dynasty reached its peak during the reign of Sultan Agung Hanyakrakusuma, who reigned from 1613-1645. The history shows that since the end of the reign of Sultan Agung, Mataram dynasty declined. The conflicts among the family of Mataram kings were used by the Dutch colonial empire to disintegrate the kingdom. The kingdom that was originally an independent center of power, with the hinterland palace, underwent many changes and began to be supervised by Dutch colonial during the reign of Amangkurat.

In the beginning, the government center of Islamic Mataram moved several times, from Kota Gede (1586-1613), to the forest of Kerta (1613-1645), to Plered (1645-1677), and the latter to Kartasura (1682) (Adam, 1940). It experienced the turnover of the ruling monarch ten times, from Panembahan Senapati (1574-1601), Panembahan Seda ing Krapyak (1601-1613), Sultan Agung (1613-1645), Susuhunan Amangkurat I (1646-1677), Susuhunan Amangkurat II (1677 - 1703), Susuhunan Amangkurat III (1703-1708), Susuhunan

Paku Buwana I (1703-1719), Susuhunan Amangkurat IV (1719-1726), Susuhunan Paku Buwana II (1726-1749), and Susuhunan Paku Buwana III (1749-1788) (Ricklefs, 1974). After the period of Paku Buwana III, Mataram kingdom broke into two in Giyanti Agreement on February 13, 1755, between Paku Buwana III and Prince Mangkubumi. The changing rule of Mataram kings, and the political, social and cultural events affected the growth and development of physical culture.

Yogyakarta is the last royal city that was one of the most important center of cultural heritage on the island of Java. The city is one of the provinces in Indonesia which is a special region and has a variety of historic relics. After Giyanti agreement, Prince Mangkubumi who then had title Sultan Hamengku Buwana I set up a palace in Yogyakarta. Yogyakarta Palace is the realization of extraordinary aesthetic works. The city planning is well organized and is known as the concept of *catur gatra tunggal*, the layout of four main buildings including palace, square, mosque and market. The four components were the major components of urban planning in Islamic Mataram kingdom that are applied to the city planning of Yogyakarta Palace. Then, other space components were built. They were the castle and trench, gates, squares and royal residential buildings in the palace, tamansari, mosques, markets, and settlements.

Yogyakarta Palace is the continuation of the Islamic Mataram dynasty. *Keraton* or palace, often called *kedhaton*, is formed from the word *ka-ratu-an* or *ka-dhatu-an* which means the palace of sultan's residence (Brongtodiningrat, 1978:7). In addition to the shelter, the palace also serves as a political center, cultural center, and the center of royal power. Physically, the palace is a monumental building that has a high aesthetic value. Currently, Yogyakarta Palace turned into a part of the Republic of Indonesia and became the most important cultural center of Java in Indonesia. This paper is intended to explain the





components of the space in Yogyakarta Palace as an artefactual study of one of Indonesian cultural heritage that has historical and aesthetic values. The historical approach was used to trace the development and growth of the city as well as its accompanying facilities.

## 2. COMPONENTS OF THE PALACE YOGYAKARTA

### 2.1. Castle and Trench

The structure of Yogyakarta Palace supports the idea as the center of royal city, which is marked by a high wall called *baluwarti* (square-shaped castle) around the palace. Inside the castle, there is a hallway to store gunpowder. At the top of the fort are still visible places to put the cannon. In the four corners of the castle there are safeguards and surveillance. The wall looks solid and strong because it was made from barrow coated with masonry,  $\pm$  3.5 m thick and the height of 3.5 m to 4 m. The length of the castle is  $\pm$  5 kilometers, with bastion at each corner. The castle was made in the reign of Sultan Hamengku Buwana I in *Jimakir* year 1706 (Javanese calendar) or 1784 AD. The meaning of the castle became very important as a means of protection and defense during the war (Harnoko, 2001:112). Three of the guard towers, located in the southeast corner, southwest, and northwest, are still intact. The castle whose inside part is still intact to this day is in the southeast.

The outside part of the fort was strengthened with two-meter wide circular trench that is deep enough, containing clear water flowing. The water comes from Winongo and Code rivers, which is discharged into the ditch near the southwest castle. Winongo River used to be shifted to the west, then people made waterway that is now Larangan River. The water from Larangan River was flowed into the palace and Pulo village, also flowed to the west to Tamansari. Presumably the water flow was the strategy of Sultan Hamengku Buwana I to complete the bastion in facing the

enemy. The strategy was when the Dutch attacked the palace, they had to cross a river that was easily monitored by the palace soldiers. Besides artificial ditches and streams, there are many secret passages that are still unknown by common people. The palace that is surrounded by natural and man-made trench or stream may be linked to the manufacture of waterkasteel in Europe whose function is closely related with elements of the defense, but it can also be linked to cosmological elements in Southeast Asia on the Meru symbol in Hindu mythology (Kartodirdjo, et al., 1976 : 155).

### 2.2. Gate (*Plengkung*)

In the five walls of the castle, there are five gates or *Plengkung* in Javanese. The gate is equipped with a bridge. If there is danger, the bridge is pulled up and the gate will close the entrance tightly (Brongtodiningrat, 1978:10). *Plengkung* serves as the entrance that connects the palace complex to the outside areas. The five gates are: (1) *Plengkung Jagasura (Ngasem)* in the southwest, (2) *Plengkung Jagabaya (Tamansari)* in the west, (3) *Plengkung Nirbaya (Gadhing)* in the south, (4) *Plengkung Tambakbaya (Gondomanan)* in the east; (5) *Plengkung Tarunasura (Wijilan)* in the northeast. Of the five gates, there are only four that are open. *Plengkung Tambakbaya* was originally an open gate, but when in 1811 the British led by Colonel Galespey attacked the palace through *Plengkung Tambakbaya*, gate was closed from then on. A year later, on July 23, 1812, Sultan Hamengku Buwana III tore down this *plengkung* because it was considered bringing bad luck (Hermanu, 2012:11).

The conditions of the gates at the time were depicted in the song *Mijil* stating that *plengkung lima, mung papat mengané* (there are five gates, but only four are open). In 1923, the closed *plengkung* was reopened by Sultan Hamengku Buwana VIII and changed into a gate. Only two of the five *plengkung* look pristine, *Plengkung Nirbaya (Gadhing)* and *Plengkung Tarunasura*





(*Wijilan*), while three other *plengkung* have turned into a gate. These *plengkung* are equipped with a door that can be locked. The doors were made of teak wood, hung with strong iron hinges. Hinge remnants can still be seen today in Plengkung Nirbaya (Tuti, 2000:13-14).

The name of Plengkung Nirbaya was taken from the name of a soldier who guarded Plengkung Nirbaya namely Nirbaya, from the Javanese word "*sinaning bebaya*" (which means no danger). There is still a ban on sovereign power to pass this *plengkung*. Sultan Hamengku Buwana I, after completing the construction of Yogyakarta Palace, moved into the palace passing the lake towards Dongkelan, walking through Plengkung Nirbaya towards Kemandungan Selatan, then entering *kedhaton*. Sultan Hamengku Buwana I moved without any hindrance which can be said it was on the directive of the revelation of the palace. Therefore, as long as Sultan Hamengku Buwana I and his successors are still alive and in power, they are not allowed to leave the palace through Plengkung Nirbaya (Harnoko, 2001:93). The move of sultan was preserved as *candrasengkala memet* (the counting of Javanese year written by using picture) which is in the form of two dragon's tails coiling around, written "*Dwi Naga Rasa Tunggal*". *Dwi* means 2, *naga* means 8, *rasa* means 6, and *tunggal* means 1. When it was read backward, the meaning was 1682 Javanese year or 1755 AD. This year is the the establishment of Yogyakarta Palace.

### 2.3. Alun-alun Lor and Alun-alun Kidul

The characteristic of Yogyakarta Palace, applying the architecture concept of having a yard is similar to Kota Gede Palace and Plered Palace. This yard is called Alun-alun (a square). Yogyakarta Palace has two Alun-alun, in the north (Alun-alun Lor) and south (Alun-alun Kidul). The Alun-alun is an important element in the architectural environment that points to a life of downtown. In the past, Alun-alun Lor functioned to provide the requirements for the continuity of the royal power.

Once a year *rampogan*, hunting wild tigers by using sharp weapons and sticks, was held. At *rampogan*, the alun-alun was full of people. The alun-alun functions include a gathering place for people, a place for soldiers marching to honor the king, practicing courage and skill, and a place for ceremonies. Three of the ceremonies that took place in the Alun-alun Lor since the time of the Islamic Mataram are *Garebeg Maulud*, *Garebeg Shawwal*, and *Garebeg Besar*. Alun-alun Lor is also used as a place to seek justice. Two banyan trees in the middle of the alun-alun are a silent witness to the people's grievances. People dressed in white and wore white headscarf, sitting in between the two *waringin kurung* and performing action called *laku pépé* (sitting in the sun to seek justice to the higher authorities). In that way, then they were picked up and brought to the sultan and the Supreme Judicial Council.

Alun-alun Lor of Yogyakarta Palace is an airy, rectangular place with approximately 300 x 265 meters<sup>2</sup>. Its surface was covered with fine sand. Around Alun-alun Lor was planted 64 banyan trees. The number of banyan trees is the same as the number of poles in Pagelaran of Yogyakarta Palace. Two trees are private trees of sultan, planted in the middle and surrounded by a rectangular fence. Two banyan trees in the middle of the alun-alun were named Kyai Jayadaru (meaning the tree of glory, supposedly the original seed was from Pajajaran) to the east, and Dewadaru (meaning the tree of god, supposedly the original seed was from Majapahit) to the west. As a counterpart, in the Alun-alun Kidul were planted a pair of banyan trees. Two sacred banyan trees in the middle were given *sajen* every Sura/Muharam month and trimmed round like a grand umbrella. The cutting was done along with the ceremony of bathing sacred heirlooms belonging to the palace. When the sultan sits at *Sitihinggil*, looking north, then he can see three points namely a pair of banyan trees and a monument in the middle.





#### 2.4. Yogyakarta Palace

The total area of Yogyakarta Palace is approximately 4000 meters square. Environment in the palace castle includes important buildings of different functions. The buildings were separated by a gate or archway that has nine layers. Inside the castle there is a large courtyard and it is planted with various trees. The concept of the royal government of Yogyakarta is concentric circle that surrounds Sultan Hamengku Buwana I as the center. Sultan lived in the center of the palace, surrounded by many buildings that are arranged in a hierarchical structure. From north to south stand public buildings used for state activities, and official ceremonies, while from east to west stand buildings that are private for residences and domestic activities for the families of Sultan.

The Prabayeksa building serves as a central meeting between north-south and east-west. The building stands right in the middle of the other palace buildings stretching from north to south. Prabayeksa is surrounded by the yard of *kedhaton*, so to reach the center of the palace, people should pass the yard and a layered gate from north to south. The yards from north to south include: (1) Alun-alun Lor, (2) Sitihihgil Lor, (3) Kemandhungan Lor, (4) Sri Manganti, (5) Kedhaton, (6) Kemagangan, (7) Kemandhungan Kidul, (8) Sitihihgil Kidul, and (9) Alun-alun Kidul. Kedhaton yard constellation represents the culmination of the nine yards. Kedhaton is flanked by two domestic yards where the royal family lives, that is Keputren in west and Kesatriyan in east. The transition from one yard to the next yard can be reached through nine gates namely: (1) Pangurakan, (2) Tarub Agung, (3) Brajanala, (4) Sri Manganti, (5) Danapertapa, (6) Kemagangan, (7) Gadhung Mlati, (8) Kemandhungan, and (9) Gading.



Figure 1. Sitihihgil Lor



Figure 2. Regol Danapertapa



Figure 3. Bangsal Kencana in Kedhaton

#### 2.5. Tamansari

Tamansari is a planned space for solitude and seclusion, a place to improve the magic skills, and to get the radiant energy that gives a new life. Tamansari is not only a place where nature is formed in such a way to please the eye and the mind. Sultan Hamengku Buwana I made a place of

rest and bathing in the southwest part of the palace. In the Dutch period, the site was often called *waterkasteel* or castle on the water (Lombart, 2000:123-124). Tamansari was established with consideration of military strategy. Sultan remembered the bad event when Susuhunan Paku Buwana II was captured in the commotion with the Chinese people resulting the fall of Kartasura palace. The fall of Kartasura palace was due to lack of a military strategy that was applied to the shape and structure of the Kartasura palace. Tamansari planning was also inspired by the palace of Majapahit. When Demak troops attacked from all directions and locked tight, the Majapahit palace was suddenly empty. Demak soldiers did not know where Brawijaya escaped. On that basis, Sultan Hamengku Buwana I designed Tamansari which was full of defensive purposes (Kota Jogjakarta, 200 tahun, 1956:16)

Tamansari, built in 1765, is characterized by *candrasengkala* in the entrance gate written "*Lunging Sekar Sinesep Peksi*". *Lung* means 1, *sekar* means 9, *sinesep* means 6, and *peksi* (bird) means 1. Thus, when it is read backward, it becomes 1691 Javanese year or 1765 AD. Tamansari complex occupies an area of 15 ha, consisting of a group of buildings called Segaran, Sumur Gumuling, Kenanga Island, Umbul Binangun, Kedhaton, Prominent Building, Lawon Building, Gerji Building, Dining Room, and Kitchen. Tamansari was built by two architects: Tumenggung Mangundipura and Demang Tegis, a Portuguese nationality who was given the rank Demang by Sultan Hamengku Buwana I (Dwidjasaraya, 1935: 16).



Figure 4. West Gate



Figure 5. Bathing pool or Umbul Binangun

To enter the bathing place complex, people will pass through the gates, hallways and stairs going down. Bathing pool is surrounded by high and thick walls. The pool is divided into three sections that are equipped with dressing rooms. In the middle stands a tower with three levels serving as a resting place of the king and a place for watching the wives and the princesses who were in the shower. Sultan Hamengku Buwana I really liked Tamansari, so he was in Tamansari for two or three months with the empress, princesses, sisters, and the servants of the king. According to the story, when there was a princess who appealed to the Sultan, he would throw flowers from the tower. The princess who was hit by the flowers was allowed to bath at the special pool with the sultan (Sujarweni, 2012: 66-67).

Tamansari is currently known as the Water Palace with Sumur Gumuling located in a big pool called Segaran. In the Sumur Gumuling, which is located in the basement, found the place of ablution and praying place like mighrab for imam to lead prayers in congregation. It also indicates that Tamansari was built on the basis of consideration of Islamic values. Sumur Gumuling has underwater roads connecting it to the main building (Ricklefs, 1974: 84-86). Previously, besides



some fruit gardens, a large pool called Segaran, surrounded by bridges, Tamansari is also equipped with elongated island called Kenanga Island. In Kenanga Island stands the main building consisting of two floors and serving as a resting place. In the past, an underwater hallway allowed people to reach the island without wetting his feet (Lombart, 2000: 124). Meanwhile, Segaran serves as a water reservoir and water regulator to fill the entire pool in Tamansari complex. Segaran has two sluice gates at the south and west. Southern sluice serves to channel water from Segaran pool to the entire pool at Tamansari, while the west sluice drain the water out of Tamansari to irrigate the farms of community.

Water is a key element in the complex of Tamansari which is realized in the form of channels, rivers, and pools. The existence of roads under water and ducts in the basement indicates water management systems and the meticulous development of Tamansari complex, planned carefully with strategic objectives for the defense. The planning clearly shows the implementation of the defense concept. As told by the surrounding society, Kenanga island was connected by underground roads to outside of the city. When the sluices were closed, the water can change Tamansari into large lakes, so that the surrounding of Tamansari would be destroyed and could not be seen. In such circumstances, when necessary, the palace can be emptied by taking the underground roads (Kota Jogjakarta, 200 tahun, 1956: 16).

The building suffered a severe damage due to an earthquake in 1867. After the earthquake, Tamansari was abandoned and accessible to people outside the palace. The restoration of some parts of Tamansari had been done, but the water scheme could not be rebuilt and only in the imagination could be created the atmosphere full of fragrant trees and tame animals, which previously helped to create the impression of calm and serene nature, a world that was almost like a world of gods. In Java, as in the countries of Southeast Asia, the control of water and liquid

fertilizer that is unequalled are obviously full of symbolic meaning. By ensuring that the water is spread evenly, the king ensures the general welfare. Fertilising water theme characterizes Tamansari architecture that symbolizes Mount Meru, a source of life and a dwelling place of the gods (Lombart, 2000: 124). In addition, there is an impression that Tamansari complex has a religious and mystical meanings associated with indigenous Javanese beliefs. *Serat Surya Raja* and *Babad Tanah Jawi* explain that Tamansari is the name of a sacred place to Kanjeng Ratu Kidul, the ruler of the South Sea. Tamansari is a means to preserve the sacred relationship between the Sultan Hamengku Buwana I and his successors with Kanjeng Ratu Kidul. Tamansari is seen as a facility to establish the legality of Sultan as the king of Mataram dynasty (Soedarsono, 1997:108).

## 2.6. Great Mosque

Another important building that was established on the west side of the Yogyakarta Palace's square is the Great Mosque. In accordance with its function, the Great Mosque is located in the city center, used for Friday prayers and the prayers of Islamic holy days. The mosque is also called Keprabon Mosque. The shape of the Great Mosque follows the style of Demak mosque. The Great Mosque is a unity with the existence of the palace, especially the relationship between the mosque with the square in religious ceremonies. In the yard of the mosque, there is a pair of small wards reserved for placing *gamelan*: Kyai Sekati and Nyai Sekati. Both *gamelan* were played at *Garebeg Maulud* (Maulud feast, coincided with the birth of Prophet Muhammad), *Garebeg Shawwal* (welcoming Eid al-Fitr), and *Garebeg Besar* (Eid al-Adha). In *garebeg*, these heirloom *gamelan* from Demak era were sounded alternately (Kota Jogjakarta, 200 tahun, 1956: 20).

Mosque by function is divided into two: Chos Mosque and Great or *Jamik* Mosque. Chos Mosque is only used for personal purposes and not for the





public, while the Great Mosque is used to gather many people to pray together. Great Mosque was founded by Sultan Hamengku Buwana I. Since in 1821, this mosque only serves as a place to resolve issues related to Islamic law, particularly the issue of civil matters. The function of the mosque can not be separated from the question of political, educational, and social functions. It also functions as a place of worship and the activities of relationship between human beings (Suhardjo, 2004:34).

The characteristic of the Great Mosque is the core chamber with four *saka guru* (pillars) and the roof in *tumpang* shape in three levels. The shape of the porch roof is two-story pyramid. The architecture of the mosque is *tajug ceblokan*. The name *ceblokan* is seen from the way the pillars stand. The form of this building uses pillars embedded in the ground (*ceblok* more or less means dropping to the ground). There are 48 pillars, while the roof consists of 16 sides with four levels. Arrangement of rooms in the mosque consists of *mikrab* (called *pengimaman* for worship leaders), *liwan* (large space for the people), *serambi* (front porch of the mosque), and the ablution room (room for water cleansing). In this Great Mosque, there is *maksura*, a special prayer for the king located in the front row (Dakung, 1981/1982: 68-69). Decoration on the interior of the mosque among others tendrils motive, *tumpal*, *ceplok* flowers motive, princess *mirong*, and calligraphy. The distinctive feature of the Great Mosque indicating that the mosque belongs to the palace is *mustaka* of the mosque on the roof, shaped like a crown of flowers, truncheon shape surrounded by *kluwih* leaf ornament. *Mustaka* form is called *gada kluwih* (Suhardjo, 2004: 66).



Figure 6. Great Mosque of Yogyakarta

Great Mosque of Yogyakarta was formerly surrounded by the pool for cleaning feet, but now it does not exist. Ancient mosques in Java in the past had a pool, especially in the porch. Probably it was to keep the new converts to Islam who would enter the mosque clean. Like Tamansari, the pond surrounding the mosque was included in the theme of fertilizing water in Hindu religious belief, which does not just disappear because of the Islamisation. Fertilising water theme architecture characterizes a number of old mosques which stood in the middle of a pool; the pools around the mosque can be used for ablutions (Lombart, 2000: 125).

## 2.7. Beringharjo Market

The market literally means being gathered to exchange goods, or sell and buy once in five Javanese days. The word market was assumed from the Sanskrit word *Pancawara*. Another word for market is *peken* whose verb is *mapeken* meaning being gathered. The market is a place of social and economic interactions that cause the life of the world to happen. This activity is not entrusted with the rituals and symbols associated with the royal ceremony. It shows the market day is not an event where the manifestation of power experienced transformation that affected the stability of the universe, so the location of the market did not need to be close to the center of the palace (Wiryomartono, 1995:58). Beringharjo Market is the oldest market in favor of economic





mobility in Yogyakarta. The location of Beringharjo formerly was an open field planted with many hibiscus trees. The field is now turned into a market that is used for economic activities. In this place occurs sale together or directly between the two groups who are mutually interested. Beringharjo market is a type of rural market with this type of trading agricultural products such as rice, vegetables, pulses, fruits and handicrafts items (Goenawan and Darto Harnoko, 1993: 35-36).

The market building was initially very simple, much like market found in rural areas. Because more people sold, a *los* (lengthwise building) was made with a wood pillar, roof of welit, and the ground floor. Then in 1926, the Dutch government and the Sultan Hamengku Buwana VIII built a better market, making 11 *los* permanent by Indies Beton Maschapij Contractor from Surabaya. The construction started from building offices and kiosks in the west part of the market. After the completion of six stalls, it continued with the east part. The economic transaction place then had permanent buildings. Beringharjo establishment embodies loyalty between the slave and the king. People gain employment as a merchant. Philosophically, Beringharjo market and shops along Malioboro are thriving today, a picture of the obstacles or the temptation of worldly pleasures, which are often experienced by people when trying to get closer to God (Harnoko, 2001: 104-105). The name Beringharjo was given by Sultan Hamengku Buwana IX, meaning that an area with the banyan tree (*bering*) is expected to provide welfare (*harjo*) (Sujarweni, 2012:74-75).

## 2.8. Human Settlements

In the Special Province of Yogyakarta (DIY), in addition to places of worship, markets, and the palace, there are also villages and the city center. The city is a place of settlement for interacting with cultural experiences that are not the same between one man and another. Astronomically,

Yogyakarta is located approximately between 7° 49' 26" - 7° 50' 84" South Latitude and 110° 23' 79" - 110° 28' 53" East Longitude. The province has five districts, namely Sleman, Bantul, Kulonprogo, Gunungkidul, and Yogyakarta as city center. In the middle area of the city center flow three rivers from north to south namely Winongo River in the west of the city, Code River in the center, and Gajah Wong River in the east. Overall the city of Yogyakarta is located in the plains of the slopes of Mount Merapi, with a relatively flat slope (between 0-3%) and at an altitude of 114 meters above sea level. Its area is 32.5 km<sup>2</sup> or 1.02% of the total area of the DIY province. The borders are Sleman district in the north, Bantul and Sleman districts in the east, Bantul district in the south, Bantul and Sleman districts in the west (*Peraturan Daerah Kota Yogyakarta Nomor: 13 Tahun 2002 tentang Pola Dasar Pembangunan Daerah Tahun 2002-2006*, 2002:3).

The borders of the city have changed over the development of the colonial era, independence era until the development era. In 1882, a Resident colonial ruler van Baak divided the area of Yogyakarta Sultanate into three *afdeeling* namely Mataram, Kulonprogo, and Gunung Kidul. After the reorganization of *pangreh praja* in 1926, the area of Yogyakarta Sultanate was divided into four districts, and only one district used the name of city which was Yogyakarta City District and also had *kawedanan* Yogyakarta as well (Surjomihardjo, 2000:8). Yogyakarta as the city center consists of 14 administrative districts, 45 villages, 617 *Rukun Warga* (RW) and 2,532 *Rukun Tangga* (RT). Administrative districts include Mantrijeron, Keraton, Mergangsan, Umbulharjo, Kota Gede, Gondokusuman, Danurejan, Pakualaman, Gondomanan, Ngampilan, Wirobrajan, Gedongtengen, Jetis, and Tegalrejo (Pemerintah Kota Yogyakarta, *Buku Saku Kota Yogyakarta 1995-1999*).

The geographical characteristics of the location of Yogyakarta Palace as the center of the city have influenced the history. Climate, soil



quality, and access to the beach play an important role in many aspects. Yogyakarta is located at the foot of the slopes of Mount Merapi; many small streams whose source is from the mountain, flowing through the center of the city to the South Sea. The rivers provide irrigation for rice paddy fields. The soil is very fertile due to the volcanic ash heap. Local climate which changes on a regular basis between the dry season and the rainy season contributes to the balanced agricultural cycle. The southern beach which is formed on the high cliffs and rocks is dangerous for shipping, so the northern beach becomes the main gate to make contact with the outside world (Houben, 2002: 11-12). Possibly because of these factors, the development of densely populated areas outside the fortress palace is more developed to the north and east.

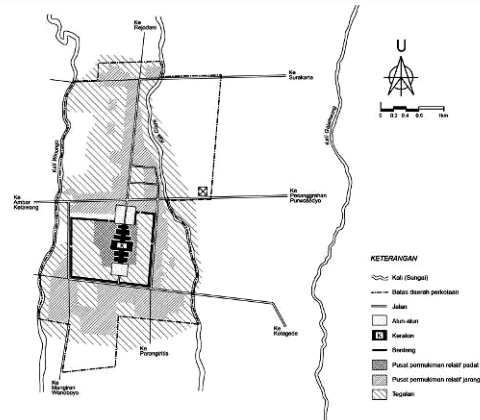


Figure 8. Map of Yogyakarta in 1765

The castle that surrounds the palace is in square shape. Castle does not cover the entire region as a whole form of a square because in the north it is open with the square. On the outer side of the castle, there is a ditch and a road network that adds character to a square shape. Palace is in the center, flanked by three rivers namely (1) Winongo River that flows in the western part of the city, (2) Code River flowing in the center of the city, and (3) Gajah Wong River that flows in the eastern part of the city. The area inside the castle with trench that surrounds the complex of Yogyakarta Palace and the villages around the palace is the housing area of the nobility and royal relatives as well as the servants of the palace. They are generally outside the palace complex, such as Siliran village (the place for servants of *silir*/caretaker lighting palace), Gamelan village (the place for stableman), Pesindenan village (the place for singer), Langenastran and Langenarjan villages (the place for soldiers), Patean village (the place for beverage attendants), Nagan village (the place for gamelan player), and Suranatan village (the place for Islamic theologians) (Goenawan and Darto Harnoko, 1993: 18-19).

The palace has houses for princes which are scattered in the castle. The house of the nobleman was named after the prince who lived there, like

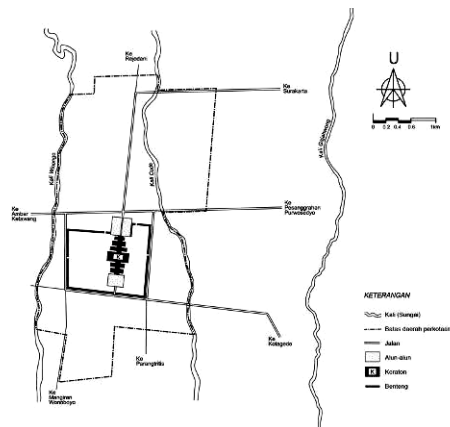


Figure 7. Map of Yogyakarta in 1756

the house of Joyokusuman, Pakuningratan, Purbonegaran, Suryodiningratan, Mangkubumen, Mangunkusuman, Suryonegaran, Notoprajan, Yudonegaran, Benawan, Condrodiniratan, Suryoputran, Tejokusuman, Suryobratan, Ngadiwinatan, Pujokusuman, Danunegaran, and Mangkudiningratan. There are also houses of the servant of the palace: Pengulon, Benawan, and Madukusuman (Ronald, 2005:150).

The development of Yogyakarta which was in conjunction with the palace apparently split away to the north in the form of Dutch castle, markets, houses for residents, houses for governor, and villages that surround the palace as a residence of the nobility and palace officials. The villages that grew outside the walls of the palace were originally settlements for the palace servants who did not serve the household, but a group of professionals in the fields of government, military, carpentry, crafters and the nobility who led them, like Pajeksan village (residence of the prosecutors) , Gandekan village (residence of paace lackey or *gandhèk*), Dagen village (residence of the carpenter), Jlagran village (residence of stone or *jlagra* crafter), Gowangan village (residence of carpenter specialized in buildings or *gowong*), Menduran village (residence of Madurese people), while Wirobrajan, Patangpuluhan, Daengan, Jogokaryan, Prawirotaman, Ketanggungan, Mantrijeron, Nyutran, Sukokarsan, and Bugisan villages were the residences of the palace soldiers. The name of the villages clearly gives evidence of the relationship between the villagers with his duties at the palace at that time (Goenawan and Darto Harnoko, 1993:19).

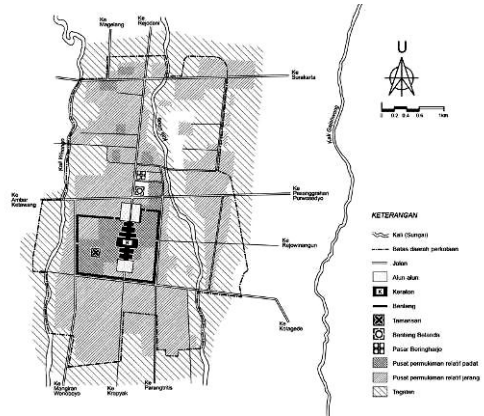


Figure 9. Map of Yogyakarta in 1790

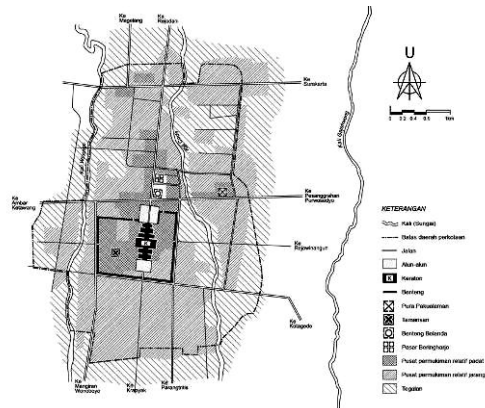


Figure 10. Map of Yogyakarta in 1824

In the reign of Sultan Hamengku Buwana I, dense settlements centered in the castle. Outside the castle in the form of moor/fields, rice paddies, and the settlement of the people were relatively rare. The parallel road network which was perpendicular to one another influenced on settlement patterns, which tend to be concentrated in the north-south axial axis. Settlement in the form of people villages inside the castle gradually grew up around the axial axis north-south, while outside the castle the



development was to the north and east. Evolving to the north was some settlements that were relatively dense; the distance between one and another was quite far. At the end of the reign of Sultan Hamengku Buwana I, the Dutch castle was established on the north side of the palace. The development of settlements around the palace that are increasingly crowded with Winongo River and Code River as the borders may be oriented to the water source. Agrarian societies in rural areas who relied on agriculture for their livelihoods, really understood the geographic characteristics of the neighborhood that they needed water as a source of life. Sultan Hamengku Buwana I chose a strategic location for the city center that was safe and had economic value because soil fertility was a priority for field workers. In addition, there is a belief that planting effort will succeed if there is a harmonious relationship between the earth goddess and the god of the sky, which may be translated as soil fertility or a good quality of soil supported by the climate and rainfall.

Around the Dutch castle grew the settlement of European people who usually sought plantations and were a group of Dutch retirees. Settlement of Europeans who was first located in the eastern Dutch castle was called the Small Loji village, in addition to the European group that lived in the Great Loji (in the fort Vredeburg). Settlement of this group extended east of the Code River and is now named Bintaran. In the beginning of the 20th century, the people of Europe opened a new residential area in the northern part of town called Kotabaru (Goenawan and Darto Harnoko, 1993:20). The beginning of the socio-cultural life of colonial society had an indisch pattern, a lifestyle that is mixed. Indisch lifestyle could be seen from the characteristic of a large house and yard, with maids in large numbers too. Social easiness built was a dividing line interaction with the native of Yogyakarta (Surjomihardjo, 2000: 41).

Near the market grew settlements of the Chinese people. Livelihood of the Chinese at that time was as traders, tax collectors, and the owner

of opium houses. Chinese people play an important role in the economic turnaround. Their involvement in the trade resulted in the spread of Chinese settlement to the north namely Kranggan area. The widespread of Chinese settlement was in line with the rise of Yogyakarta-Semarang railway in 1872. In addition to Europeans and Chinese, Arabians lived in Sayidan village. They had a position in the world economy, especially customs. The development of European, Chinese, and Arab settlements, and the establishment of administrative center of Yogyakarta united the networking systems and socio-cultural unity, especially the urban architecture of Yogyakarta and the presence of various buildings that represent the community.

Yogyakarta developed very rapidly after 1870 with the advent of seventeen sugar factories and railway lines opened by the NIS (*Nederlandsch Indische Spoorwegmaatschappij*) that were officially opened on March 2, 1872. The location of the first station was in Lempuyangan. Around this area, new residential grew. On May 12, 1887, the railway line held by the SS (*Staats Spoorwegen*), with the station in the south of the monument, was opened. Railway line was opened in the south of the city for the small traders of Beringharjo market. NIS built a small station in Ngabean, and continued developing railway to the north and east, along with the development of the Chinese settlement in the vicinity. In the eastern part of the city grew settlements by the establishment of NV CAV (*Constructie Atelier de Vorstenlanden*) on November 30, 1901 as the factory of building construction and all areas of engineering and trading businesses in the form of buying and selling goods made of metal (Goenawan and Darto Harnoko, 1993:21 ).





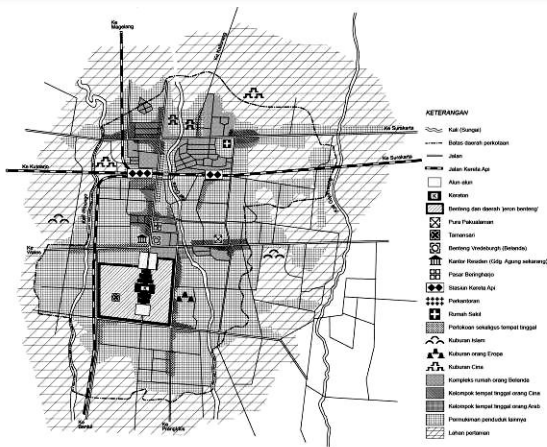


Figure 11. Map of Yogyakarta in 1936

Yogyakarta is then further developed under Sultan Hamengku Buwana IX, becoming the center of government (there are government employee work areas and regional offices in Kepatihan), education (there is Gadjah Mada University), trade (there are Malioboro, Beringharjo market, shopping center on Mangkubumi street and Solo street), center of vehicle circulation in the city and between cities (there are Tugu and Lempuyangan train stations), entertainment and cultural center of the city (places to get entertainment, leisure and knowledge through historical places like building complex of Yogyakarta Palace). Yogyakarta later becomes the city which has a lot of titles coming from both the history and the existing potentials such as the city of struggles, city of culture, city of students, and city of tourism.

### 3. CONCLUSION

The discussion above can be concluded as follows. First, the background of the establishment of Yogyakarta Palace as the center of the king explained that its growth has been influenced by the historical, religious experience and intellectual experience of the warlords, the external influence of the colonial, and even the location and the natural environment have played an important

role in the spatial systems of the palace. Second, Yogyakarta Palace applied the concept of *catur gatra tunggal* in the spatial, which consists of four main buildings including palaces, squares, mosques and markets. These components are the historical evidence which is accompanied by the political, economic, social, and cultural developments. Yogyakarta Palace later developed into the center of Special Region Yogyakarta, part of the Unitary State of the Republic of Indonesia. However, since Yogyakarta Palace was founded by the king and his descendants, the dynamics of urban communities is affected by social stratification of the palace. Third, Yogyakarta Palace has been proven to have the value of historical development, as seen from the three main characteristics, namely (1) having pristine characteristics and having character as the city structure that is Yogyakarta Palace as the center of regional development, (2) having the architectural quality that is the building in the palace and its surroundings, which of course have a high aesthetic value, and (3) having a thriving and sustainable social life. The physical characteristics are characterized by the castle surrounding the city (fence), places of worship (mosques), traditional markets, settlement (from the royal city developed into the city center and special region), as well as the buildings for the king, the nobility, and the servants of the palace, together with interesting bathing pools.

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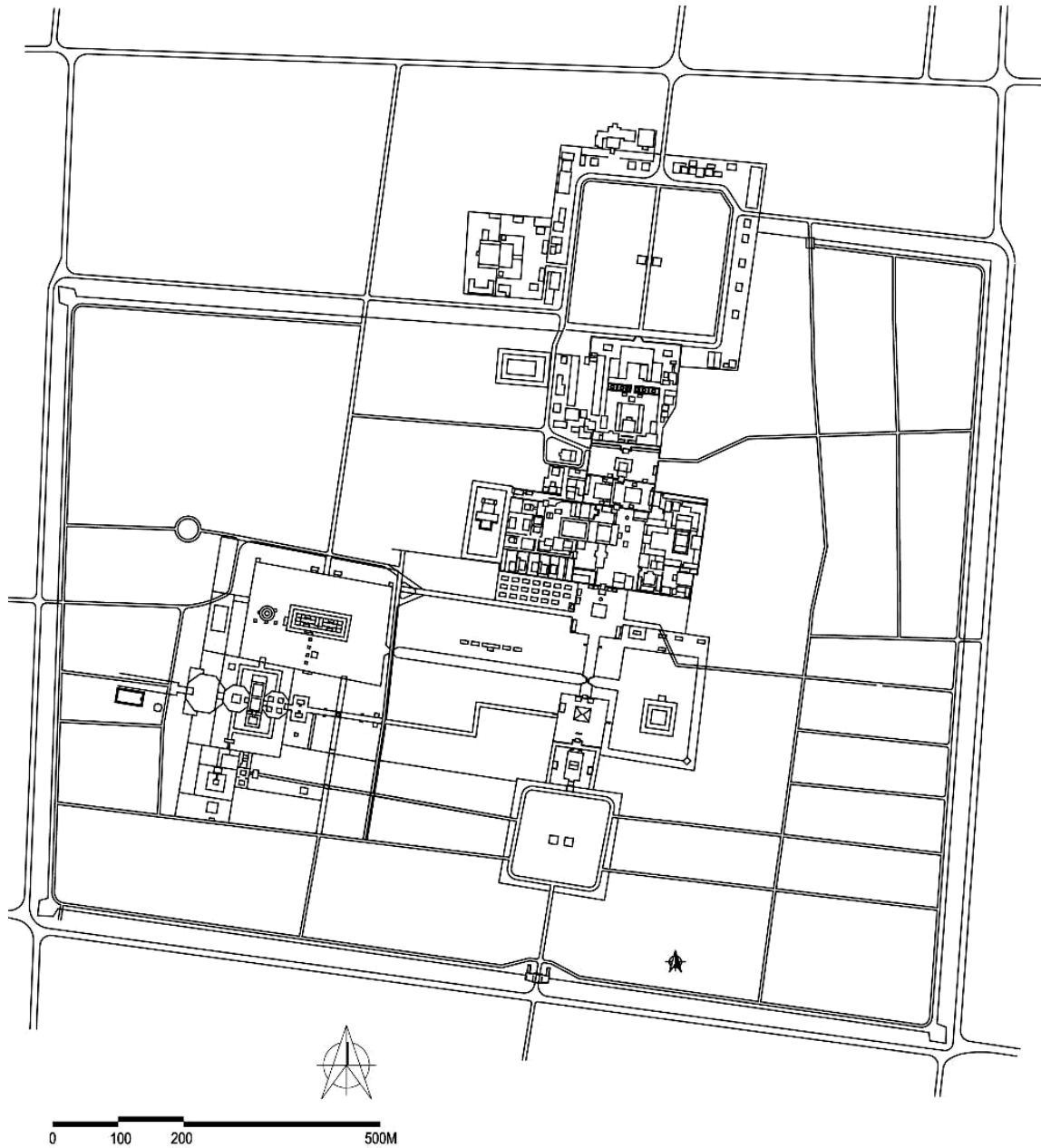


Figure 11. Map of Yogyakarta Palace and Tamansari