

ARCHITECTURAL ACCULTURATION: ISLAMIC AND JAVANESE SPIRITUAL ELEMENTS IN SUMUR GUMULING DESIGN AT TAMANSARI, YOGYAKARTA

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Abstract: Tulisan ini bertujuan mengungkap keberadaan unsur Islam dan Jawa pada tata ruang dan bentuk rancangan Sumur Gumuling di Tamansari, Yogyakarta. Sumur Gumuling di Tamansari Yogyakarta selama ini dikenal sebagai fasilitas masjid bagi Sultan Yogyakarta, berada dalam Tamansari yang berfungsi sebagai tempat rekreasi dan benteng pertahanan. Desain Sumur Gumuling berbentuk unik, terdapat sumur di tengah dan dikelilingi bangunan berbentuk lingkaran. Pertanyaannya, bagaimana keberadaan unsur Islam dan Jawa pada desain Sumur Gumuling. Penelitian berbasis kualitatif dan interpretatif didukung dengan metode observasi lapangan dan studi pustaka serta wawancara kepada nara sumber lokal. Hasilnya, ditemukan keberadaan unsur spiritual dan arsitektur Islam bercampur dengan unsur spiritual Kejawaan pada desain Sumur Gumuling di Tamansari, Yogyakarta. percampuran unsur spiritual Islam dan Kejawaan pada desain Sumur Gumuling menunjukkan adanya konsep Akulturasi Arsitektur yang mendasari desainnya.

Kata Kunci: Islam, Kejawaan, Akulturasi Arsitektur, Tamansari, Sumur Gumuling

Title: *Architectural Acculturation: Elements of Islamic and Janavese Spiritual Elements in Sumur Gumuling Design at Tamansari, Yogyakarta*

Abstract: This paper aims to reveal the existence of Islamic and Javanese elements in the spatial structure and form of the Sumur Gumuling Design in Tamansari, Yogyakarta. The Sumur Gumuling in Tamansari Yogyakarta, all this time, is known as a mosque facility for the Sultan of Yogyakarta, located within Tamansari, which functions as a recreation area and fortress. The unique design of Sumur Gumuling is that there is a well in the middle and surrounded by circular buildings. The question is how the existence of Islamic and Javanese elements in the design of the Sumur Gumuling. Qualitative and interpretive-based research is supported by methods of field observation and literature study as well as interviews with local resource persons. The result found the existence of spiritual elements and Islamic architecture mixed with the spiritual elements of Kejawaan in the Sumur Gumuling Design in Tamansari, Yogyakarta. The mixing of spiritual elements of Islam and Kejawaan in the Sumur Gumuling design shows the concept of Architectural Acculturation that underlies the design.

Keywords: Islam, Kejawaan, Architectural Acculturation, Tamansari, Sumur Gumuling

INTRODUCTION

Yogyakarta or called Ngayogyakarta is a unique region that has many cultural heritage. Yogyakarta is the center of the Javanese empire and culture. The Sultanate of Yogyakarta and the Pakualaman are two traditional kingdoms centered in the city of Yogyakarta. The history of Yogyakarta during the independence revolution is related to the vital role of the independence of the Republic of Indonesia. The city of Yogyakarta was once the capital city of the Republic of Indonesia and caused significant social change (Soemardjan, 2009).

Cultural heritage in the Yogyakarta region is closely related to cultural relics. Sustainable

cultural heritage to date is tradition, customs, cultural artifacts, and buildings. The Ngayogyakarta Hadiningrat Sultanate Palace Complex is one of the historical building complexes which until now still functions as the cultural center and traditional government of the Yogyakarta Sultanate under the leadership of Sri Sultan Hamengkubuwono X. Inside the "njero beteng" (Javanese word: inner fortress area) complex of the Yogyakarta Palace there is Tamansari known as "Water-Castle ". Tamansari is basically a place of "plesir" (Jw: traveling) and "pesiraman" (Jw: bathing) for the Sultan and his family (Nitinegoro, 1980). now Tamansaeri has become one of the essential cultural tourism

destinations, especially the cultural heritage of the Yogyakarta palace.

Tamansari is located inside the Kraton fort in the southwest of the Palace, built three years after the Giyanti Agreement, constructed on the old pesangrahan (Garjitowati), which was during the reign of Sri Sultan Hamengkubuwono I (Sulistyo, 2016; Viciani G & Hanan, 2017). The construction of Tamansari began during the reign of Sultan Hamengkubuwono I (1755-1792) and was completed during the reign of Sultan Hamengkubuwono II. At previous time, the Tamansari Pesangrahan has 59 unit buildings, interrelated with an area of 36,666 ha, but now there are only 21 buildings with an area of 10 ha (Hadiyanta, 2012)(Figure-1).

Tamansari is an essential place for the Sultan and family. As the name implies, Tamansari serves to mingle as a recreation area for the Sultan and the family. The naming of "Tamansari" is based on the Sultan's meaning and perception of the female figure, which appears to be an architectural, aesthetic, belief, and defense system characteristic of the building (Sulistyo, 2016). Tamansari also has a unique meaning, seen in the Javanese idiom that reads: "*Sajroning among suka, tan tinggal duga lan prayoga*," (Javanese words) which means "When people are happy, remain alert to the arrival of danger, so they must be vigilant". From this indication, it appears, Tamansari is a special building that functions as an essential resting facility in wartime.



Figure-1: The location of Tamansari inside the Kraton Fort in the southwest of Kedaton (Source: <https://www.kratonjogja.id/tata-rakiting-wewangunan/13/Tamansari>)

Tamansari building has underground passageways that function as hiding places. Pulo Cemeti building resembles a tower impressed to observe the area around Tamansari for security.

Tamansari has a dual function, a place for recreation and standby. When the Sultan rejoiced with his family, he still carried out his obligations as a warlord who adhered to the characteristics of soldiering (Shasmaya, 2018).

Now the Tamansari condition is damaged in several parts and threatened to be destroyed and mixed with community settlements (Sulistyo, Krisnawati, & Karsono, 2015). The condition of the Tamansari historical site, which is in the middle of the urban kampong (Figure-2) and the business units of the community supporting cultural tourism which is even more alarming due to the less concern of the local community; the Tamansari historical site has lost its identity and decreased physical quality (Sulistyo, 2008; Viciani G & Hanan, 2017).



Figure-2: Tamansari buildings mix with houses in residential areas (Source: collection, July 5, 2005)



Figure-3: Tamansari buildings after renovation in combination with residential areas (Source: collection, July 5, 2005)

The damage of the Tamansari buildings complex was caused by: (1) structural damage (due to age and the great earthquake of 1867), (2) vandalism (destruction by humans), (3) organisms (plants, fungi), and (4) drainage problems (waste household, batik waste), even though renovations and conservation have been carried out for the preservation and utilization of the Kraton tourism (Kurniati, 2016)(Figure-3).

Research with Tamansari objects done by Bonadi, Tanvil, Falarima, Sholiha, Islamy (2016) revealed that Tamansari's spatial layout shows the existence of spatial politics (Ilmy et al., 2016). According to Rosati (2017) Tamansari shows the power and luxury of the Sultan's life and the beliefs held by the Sultan (Rosati, 2017). The beliefs held by the Sultan formed the Sumur Gumuling into an underground mosque that had a fusion of elements of Islamic and Javanese culture. The architecture of the Tamansari complex is dominated by Portuguese architecture, while elements of Islamic Architecture designed the Sumur Gumuling Mosque inside the Tamansari complex. (Rosati, 2017).

Research related to the Sumur Gumuling in Tamansari examine aspects of function in general. The statement that appears until now is, the Sumur Gumuling is an Islamic worship facility (mosque). This article focuses on the existence of Islamic and Kejawan spiritual elements in the design of the Sumur Gumuling. The mixing of the spiritual elements of Islam and Kejawan strengthens understanding, and the Sumur Gumuling is a specialized facility for Sultan Hamengku Buwono-1 who, from a young age, has been fond of cultivating himself in Kejawan as well as a very devout personal figure of Islam. (Nitinegoro, 1980). The existence of Islamic and Kejawan spiritual elements in the Sumur Gumuling design also demonstrates the application of the concept of Architectural Acculturation as the basis for its existence and design.

ISLAMIC ARCHITECTURE

Islamic architecture is a scientific field that always seeks to be grounded in Islamic values derived from Al Qur'an (Fikriarini, 2010). The architectural form that emerges must symbolize Islamic values and beauty that are rich in meaning. Every detail contains an element of symbolism with deep meaning. One meaning that is read in Islamic architecture is a sense of admiration for the beauty and aesthetics in architecture related to

the submission and surrender of human beings to the greatness and majesty of God, as the essence that has all the beauty.

In Islam, orientation towards Mecca (Kaaba) is an essential principle, as part of all worship and prayers and pilgrimage of all people (Hillenbrand, 1999). This principle also applies to worship activities and the worship facilities that accommodate it. On the basis of that spiritual orientation, every mosque must always be oriented towards the Qibla, which is to place the mihrab on the western side of the line of people who pray together in the congregation. Thus, the prayer leader (imam) and the people he leads (pilgrims) face and prostrate towards Mecca.

Islamic architecture accommodates a variety of building functions, including worship buildings. The mosque as a place of worship of Muslims has its own peculiarities in architectural style. The mosque's architectural style is influenced by environmental factors, but the physical elements of a mosque between one mosque and another tend to be almost the same. Aspects of the local culture are placed as sources of identity inspiration, the statement said by Uttam C Jain (Aga Khan Award for Architecture, 1985).

The physical elements of a mosque consist of 11 elements, namely: (1) Orientation; (2) Form; (3) roof; (4) Towers; (5) Zoning; (6) Foyer; (7) Prayer Room; (8) Mihrab and; (9) Mezzanine; (10) Material; (11) Color (Thonthowi, Wahyuni, & Nulhakim, 2013). In a more straightforward sense, the elements of the minaret, dome, gateway, and mihrab are fundamental elements of a mosque (Salam, 1990). The physical elements of a mosque form the general typology of a mosque. The specificity of the dome roof shape or the existence of minarets is a general marker of the existence of a mosque building.

The existence of prayer and mihrab spaces are mandatory elements in the mosque building. A building has the typology of a mosque if there are one or more of these primary elements. This can be understood because the factors of elements that appear more direct and visible and are generally applicable also to the formation of architectural functions (Iskandar, 2004).

In reality, Islam is spread to all places on earth, and Islamic values grow and adapt and live together with the cultural values of various nations throughout the world. Islam respects true

regionalism in architecture insofar as architecture works still uphold and express Islamic values. Physical factors (topography, climate, flora & fauna, material) and culture are indeed part of the constraints but are also a source of ideas for the development of architecture and civilization (Aga Khan Award for Architecture, 1985). That is, the adaptation of Islam to local culture has full opportunities. Architecture is the highest human achievement that reflects its culture within a specific time span, according to Paul Rudolf (Aga Khan Award for Architecture, 1985).

RESEARCH METHODS

The research method used is interpretive approach that analyzes the spatial and architectural element of Sumur Gumuling design. Interpretation addressed to Islamic elements and Javanese elements, that is revealed in the spatial and shape design of the Sumur Gumuling.

This research uses the field observation method, carried out through observations of buildings, shapes, and appearance of buildings, spatial organization, and circulation. Observations were also made on the spatial elements, namely the roof, walls, and stairs; also, the transition elements are openings between spaces and ornamental elements. The observation was carried with direct on-site observation and indirect observation, namely observation on objects through films, slides, or photos of Tamansari from various sources.

A literature study is done through reading reference books and scientific journal articles related to Tamansari, Islamic elements, Javanese culture and books or writings related to the history and personality of Prince Mangkubumi (Sultan HB-1) as a person directly related to the Sumur Gumuling. Data interpretation is done by using Javanese, Islamic and architectural knowledge and various related information to reveal the existence of Islamic and Javanese elements in the design of the Sumur Gumuling.

RESULTS AND DISCUSSION

Dual Functions of Tamansari

According to the Yogyakarta Sultanate Servants (*abdi dalem*, Jw) who stated, the function of the inner space in Tamansari consists of 3 main functions, namely: (1) defense function, (2) recreation function, and (3) function as a place of worship. The defense function is marked by a high

fort and a guardhouse for soldiers in front of the entrance gate. There are also *baluwer* (Jw) at some point. *Baluwer* is a place to put weapons, and there are underground lines that connect with other *baluwer* or places in Tamansari.

Tamansari functions is a recreation area or facility for the Sultan and his family. The recreation function is marked by a petal-like building that functions for the Sultan's reception, and there is also an "Umbul Binangun", a bathing pool for the Sultan, his wives, and their children. The beauty of the Umbul Binangun bath is shown in (figure-4).

Tamansari functions as a place of worship, marked by "Sumur Gumuling" and "Pulo Panembung". These places are used for meditation and worship. The Sumur Gumuling in Tamansari is an underground mosque. The Sumur Gumuling consists of the word "Sumur" (Jw: well), which means the source of water being dug and "Gumuling" (Jw), which means circular (*mubeng*, Jw). The Sumur Gumuling building indeed consists of a well surrounded by a circular building. The Sumur Gumuling building has two functions, namely as a mosque (a place of prayer) and a place of meditation and a stronghold (a protection facility for the Sultan). The union of these two functions underlies the design of the Sumur Gumuling.



Figure-4: *Pasiraman Umbul Binangun* (Source: <https://www.kratonjogja.id/tata-rakiting-wewangunan/13/Tamansari>)

The Sumur Gumuling is reached by passing through aisles, a secret road, which is part of the fortress at Tamansari. The existing corridors connect Tamansari with the Sultan's palace. These halls are a part that serves as a place of defense or protection for the Sultan's family at any time when there is an attack from the enemy. If the water is filled in the Tamansari Complex, the Sumur

Gumuling will only appear as an air hole for space inside. The large hole also functions to enter the light into the room.

Mosque and Kejawen Meditation Function of Sumur Gumuling.

In the Tamansari area, there are prayer facilities in the form of a mosque in the Sumur Gumuling. The Sultan used the Sumur Gumuling as a place of prayer and, at the same time, meditating (following the belief of Kejawen), i.e., communicating with the Queen of the South Coast). The prayer place consists of 2 (two) floors in the building, while the meditation is carried out in the center of the Sumur Gumuling room, landing on the landing of the stairs.

As a mosque building, the Sumur Gumuling still possesses the architectural rules of the mosque even though it is not the same as the mosque's architecture above the ground. The Sumur Gumuling architectural design is a combination of Portuguese architectural style, Javanese culture, and Hindu-Buddhist influences that have already taken root in Javanese society. The Sumur Gumuling Mosque was built underground as a worship facility that complements the Tamansari complex as a fortress.

The function of the Sumur Gumuling as a place of worship in a fortress system in the Tamansari complex at that time made this place have to accommodate 2 (two) functions simultaneously. This means that even when battles occur, in periods of self-defense, worship activities can still be carried out. Based on history during the reign of Sultan Hamengkubuwono II, when the British army attacked, then in the hiding alley around the Sumur Gumuling, this is the Sultan and his family hiding, and in this mosque, the Sultan and the family carry out worship.

The existence of Islamic architecture elements in the Sumur Gumuling Design, which functions as an underground mosque, is fascinating to study because this building was built in the mid-18th century but has adapted elements of Islamic architecture. The typology design of the Sumur Gumuling underground mosque is different from the typical mosque typology design. The Mihrab in the Sumur Gumuling is located in its alley (Figure-5). As is known, mihrab is an important element in a mosque, a place of prayer leaders in the process of prayer according to Islamic guidance.



Figure-5: Mosque Mihrab Arched Door at Sumur Gumuling in the underground passage of Tamansari Yogyakarta (Source: collection, July 5, 2005)

The existence of the function of worship is caused by an emergency (war situation) underlying the building of the Sumur Gumuling mosque. Emergencies are not always related to the war, as was the case with the Sumur Gumuling. There is an underground mosque built by PT Freeport so that Muslim employees in the bowels of the earth can pray five times on time at their place of work. This is where certain needs or emergency factors influence the formation of mosque architectural designs. Example "The Deepest Mosque in the Stomach of the Earth is in Indonesia" there is an underground mosque called the Baabul Munawwar Mosque, which was established in 2016 as a facility for miners of PT. Freeport Papua.

The existence of Islamic and Kejawen Spiritual Elements in Sumur Gumuling Design

The typology of the Sumur Gumuling underground mosque differs from the typology of the mosque, with its physical elements forming like a mosque above the ground. The Sumur Gumuling does not have a dome roof like in other mosques. The Sumur Gumuling roof design has a big hole in the middle. This design arose because the location of the Sumur Gumuling was underground, and at that time, the Tamansari complex was surrounded by an artificial lake. The existence of an artificial lake in the Tamansari Complex causes the Sumur Gumuling to look like a broad and deep well when viewed from above. Large holes with outer walls ± 6 meters in diameter, while smaller holes inside ± 4 meters in diameter. Indications of the existence of Islamic architectural elements are explained in the following sequence. There are at least six elements

of Islamic architecture in the Sumur Gumuling design in Tamansari.

First, the physical architecture of Islamic elements is in the interior form of the Sumur Gumuling mosque, seen in the size of large and tall windows and doors, as well as thick room walls (thick walls of the Sumur Gumuling ± 1.25 meters). The curved shape at each interior opening is a characteristic of Islamic architecture. The curved shape is in the openings and certain parts in the interior of the Sumur Gumuling, namely the aisles, door openings, and details on the landing stairs. The dynamic curvilinear form in the Sumur Gumuling (Figure-6), which repeatedly shows the existence of the distinctive features of Islamic architecture.

Second, the physical elements of Islamic architecture in the Sumur Gumuling are found in the function of each space in the Sumur Gumuling. This building has 2 (two) floors that function as prayer rooms. The ground floor is used for female worshipers, and the second floor is used for male worshipers. There is a mihrab function as well as a place for ablution on each floor of this building. That is, elements of the function of worship according to Islamic guidance are fulfilled in this design.



Figure-6: Aisle with a distinctive arch on the Sumur Gumuling in Tamansari (Source: collection, July 5, 2005)

Third, on the second floor, found a niche in the wall that is said to be used as the mihrab, where the prayer leader stand (Shasmaya, 2018). Mihrab at the Sumur Gumuling underground mosque is located on the west side of the building. The direction of the mihrab is also used as a marker of the direction of the mosque to the Qibla according to Islamic tradition. The extent of the mihrab in the mosque is different from the mosque in the general area and is rather broad because there is a pulpit.

Mihrab Gumuling Mosque only has an area of ± 1 meter, which is sufficient to be used for 1 (one) person, namely the prayer leader. Ornamentation details on the mihrab wall are a mixture of Javanese architectural styles. This is where the unification of the functions of Islamic architectural elements with Javanese architectural styles is clearly seen.

Fourth, on the middle side of the building, there is a large well that the prayers use for ablution (Figure-7). The well is located under 4 (four) stairs, which meet at 1 (one) border in the middle. The Sumur Gumuling has a total of 5 (five) steps where 4 (four) steps lead to the landing, while 1 (one) other step continues from the landing to the 2nd (second) floor. The number of these steps has a symbolic meaning of Islamic value; the five pillars of Islam (*rukun Islam*, Jw).

The ablution place at the bottom of the stairs in the Sumur Gumuling is used by the Sultan to perform ablution before leading the prayer. In addition to ablution which is on the top floor, prayers can also do ablution in the middle, and there is a well used for ablution. Ablution at that time, there was no separation between men and women. All worshipers who will perform prayers can scoop water from the pool together (Rosati, 2017).



Figure-7: Source of water (well) under the landing of a five-pronged staircase into ablution water (Source: Collection, 2019)

Fifth, in the middle of the Sumur Gumuling, which consists of stairs and landing, these are the five stairs that symbolize the pillars of Islam (Rosati, 2017). The Five Pillars of Islam consist of 5 (five) cases, which say 2 (two) sentences of the shahada, establish prayer, fasting, almsgiving, and performing hajj. That is, these steps have a symbolic meaning from the translation of Islamic

values into architectural details in buildings (Figure-8).



Figure-8: Symbolic Meaning of Islamic Value on the Number of Steps in the Middle of the Sumur Gumuling (Source: Analysis, 2019)

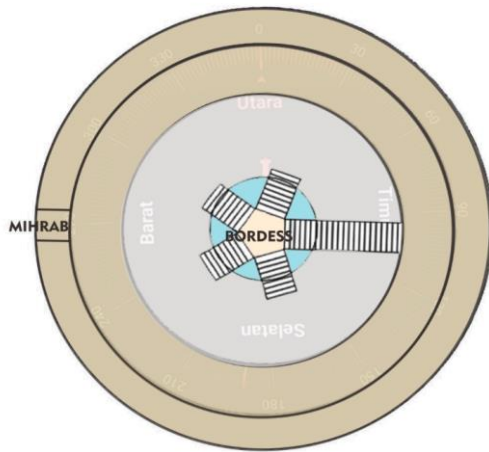


Figure-9: A 5-branched ladder plan in the Sumur Gumuling confirms the direction of the Qibla Prayer, the stairway landing is used for Sultan (Kejawen) meditation. (Source: Analysis, 2019)

The borders area in the center of the room has a function as a place to sit in the "Kejawen" meditation, which has taken root in the lives of Javanese people (Figure 9). Sultan HB-1 since young adheres to the belief of Kejawen. It is said that from that place, the Sultan communicated with the Queen of the South (Rosati, 2017) or to the Creator of Life. It was concluded, the Islamic values merged with the Javanese traditional noble values believed by the Sultan. In the Kejawen meditation procedure, known as direct sky-oriented meditation ("*semedi neng tengah latar*") (Jw), then above the borders, there is an open circle to the top that connects the Sultan's meditation site with the sky above (Figure-10). The "sky-hole" technique was also used by Tadao

Ando architect on the Japanese art island of Naoshima, as the best modern work of art in Japan (Figure-11). The Sultan uses this sky-hole in the interests of meditation, Tadao Ando the purpose of aesthetic art.



Figure-10: The circle opens directly into the sky above the landing (stair borders) below, which is used by the Sultan's Kejawen meditation, to continue the habit since young. (Source: Analysis, 2020)

Sixth, the Sumur Gumuling mosque is surrounded by an artificial lake or freshwater, and water flows from the Winongo River, which is the source of water. Water flows from a dam and water channel along 360 meters with a width of 30 meters connecting the Winongo river with Tamansari (Rosati, 2017). The existence of an artificial lake makes the condition of the buildings inside the Sumur Gumuling mosque feel cool. Pond water is also used as a source of ablution on the 2nd (second) floor.



Figure-11: sky-hole technique was used by architect Tadao Ando in space artwork on the art island of Naoshima. (Source:

<https://ventilatorroom.tumblr.com/post/34819655421/naoshima-contemporary-art-museum-by-tadao-ando>)

Architectural Acculturation

The Islamic Architecture elements in the Sumur Gumuling design do not have the same intangibles as most other mosques. The difference is due to elements of Islamic architecture mixed with other binding elements in the Sumur Gumuling building style. The form of these elements will appear if examined and analyzed individually philosophically. From the results of the analysis, the discovery of symbolic meanings implied in the form and spatial arrangement in the Sumur Gumuling building as an embodiment of Islamic architectural elements.

Islamic architecture expresses complex geometric relationships, a hierarchy of shapes and ornaments, as well as deep symbolic meanings (Fikriarini, 2010). Geometric relationships, hierarchies of shapes, and ornaments, as well as symbolic meanings, are outlined in the arrangement of spatial functions and spatial detailing. That is, by analyzing the shape and spatial arrangement of the Sumur Gumuling mosque, the symbolic meaning stored in the design is found. The observations show the existence of values intended by the building designer related to Islamic thought and philosophy. Thus, there is a close relationship between the function of the Sumur Gumuling building as a mosque with symbolic meaning and a hierarchy of forms in Islamic architecture.

Symbolic meanings associated with Islamic values translate the desires of the building designer about the noble values stored through a building. An important value in the design of the Sumur Gumuling mosque illustrates the close relationship between humans and God. Proximity is a belief that is believed and poured through symbols and implied in the Sumur Gumuling worship place.

Space art in Islamic civilization applies the principle, the form of architecture that appears is the result of an architect's creation, every detail contains an element of symbolism with meaning in (Fikriarini, 2010). As a worship facility, the design of the Sumur Gumuling underground mosque is full of symbolic language. One of the meanings that are read in Islamic architecture is a sense of admiration for beauty and aesthetics in architecture, which is an expression of surrender and human surrender to the greatness and majesty of God as the One who has all the beauty. The beauty of the Sumur Gumuling design lies in the

design of the shape, which is indeed different from the standard mosque. This design actually reinforces the existence of a specific meaning in the Gumuling underground mosque.

Islamic architecture accommodates various kinds of building functions, including worship buildings such as mosques. The mosque has the physical elements of a mosque, namely orientation, shape, roof, tower, porch, and mihrab. The Sumur Gumuling building has prayer and mihrab rooms, which are one of the mandatory elements in a mosque building. The Sumur Gumuling also has a place of ablution in the form of a well in the middle, and the ablution room on the 2nd (second) floor. The function of the minaret at the mosque as a sign of the call to prayer has been replaced by the shape and location of the Sumur Gumuling below the ground and between the aisles. The voice of the priest from the Sumur Gumuling can be heard all over the hall like a loudspeaker. This design pattern occurred because worship was carried out in a hiding atmosphere at the time, considering religious activities and all worship was prohibited by the Dutch government.

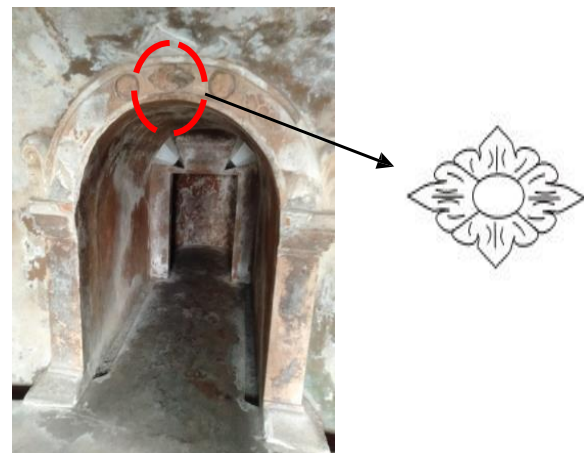


Figure-12: Mihrab with Javanese ornamental offerings at the Sumur Gumuling Mosque in Tamansari (Source: analysis, 2019)

Although the Islamic element appeared adequately in the Sumur Gumuling design, it mixed in harmony with Javanese elements as a representation of the Sultan's Javanese existence. However, Javanese elements must be present in the work and property of a Javanese Sultan. In the Sumur Gumuling there is ornamentation on the mihrab door, in the form of a typical Javanese building ornament (Figure-12). The existence of this ornament is an essential sign of the presence of Javanese cultural elements in the Sumur Gumuling mosque.

There is a symbolic principle related with the location of Tamansari. Tamansari located in the southwest of the Kraton building position indicates the existence of this facility at the rear. In the Javanese tradition, everything that is female is put behind. Women in traditional Javanese culture is "*konco wingking*" (Jw) which means "partners behind" (woman), so the location of Tamansari and Sumur Gumuling behind is seen in relation to Kedaton (Sultan's residence).

Tamansari is part of the design of a fortified Keraton area with 5 traditional doors. Tamansari is the back of the Kedaton (Sultan's Palace), showing its position as a "*konco wingking*" (Jw, female). Inside Tamansari there is an underground mosque, which has Islamic characteristics. That is, the existence of the Sumur Gumuling mosque (characterized by Islam) is circled by the context of Tamansari (characterized by Javanese culture). That is, the outer part characterized by Javanese covers the inside of the Islamic element.

The main finding in this article is precisely the geometrical pattern of the Sumur Gumuling building, which is circular, and in the middle of the circle is a landing (stair *bordes*) for Kejawan meditation. In the tradition of Kejawan, there is the custom of "*semedi neng tengah latar*" (Javanese words) (means: always sit and meditation at the middle of outdoor space), which is always present in the *suluk* of puppeteers in the Yogyakarta style. In the Javanese tradition that

emerged in the *suluk* of puppeteers, the concept of "*Keblat Papat Limo Pancer*" (JW: four-point one midpoint) is an important spatial and spiritual concept for Javanese people, especially followers of Kejawan.

Samadi, at night, is a habit of Sultan HB-1 since he was young, was named B.R.M. Sudjono (Nitinegoro, 1980). This samadi (*semedi*, Javanese words) custom by Sultan HB-I (Pangeran Mangkubumi or B.R.M. Sudjono) was then placed on the Sumur Gumuling design, using geometry integrating the mosque's space pattern in the Islamic tradition because the Sultan embraced Islam. That is, in the geometric pattern of space, the existence of *bordes* for Kejawan meditation and mihrab for prayer, is a smart combination of combining the spiritual elements of Kejawan with Islam. In this fact, we can see how to combine the spirituality of Islam and Kejawan through the integration and combination of Qibla during prayer and Javanese spiritual meditation (Figure-13). Praying in the direction of Islam must be oriented to the west, while Kejawan meditation leads to the east and directly under the sky, both united in the spatial arrangement of the Sumur Gumuling (Figure: 13).

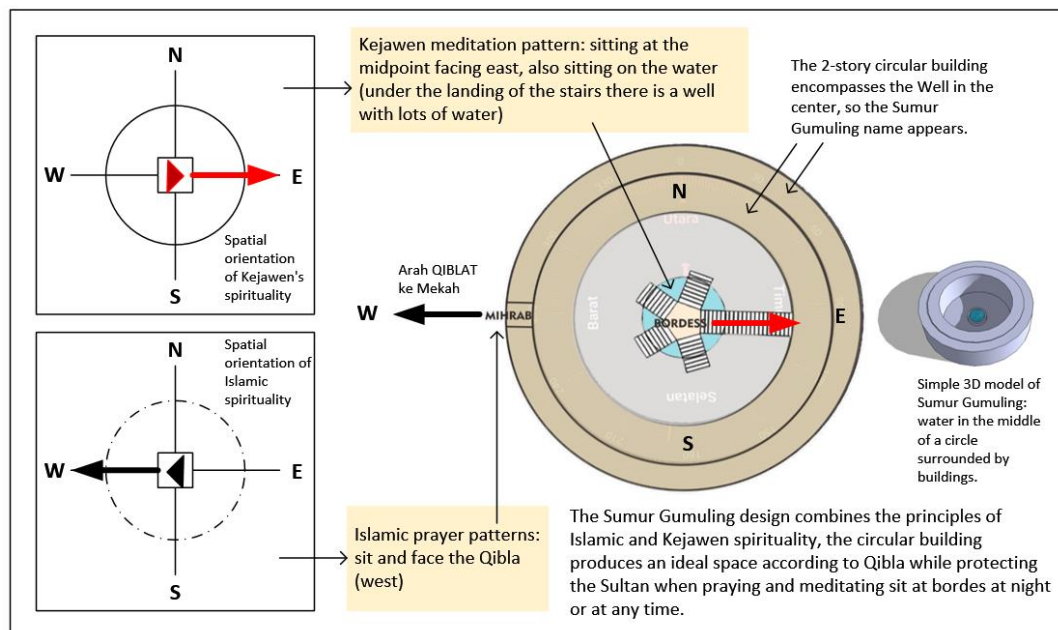


Figure-13: Smart synthesis of Islamic prayers and Kejawan meditation patterns underlying the spatial design and form of the Sumur Gumuling in Tamansari, Yogyakarta (Source: Analysis, 2020)

The existence of Islamic Architecture and spiritual principles (procedures for sitting prayer) and elements of Javanese culture (procedures for the Kejawen meditation) exist harmoniously in the design of the Sumur Gumuling. In the Sumur Gumuling case, the Islamic element and the Kejawen element become the primary reference in creating spatial and building (circular) shapes as a combination of both. Kejawen tends to utilize the midpoint; Islam prioritizes the direction facing the Qibla. The two principles mix in harmony in Sumur Gumuling.

As a result, the Kejawen meditation center is located in the middle, and the mihrab for prayer is located in the right direction in the space that surrounds the midpoint of Kejawen meditation. In addition, the existence of well water under the landing may be an attempt by Prince Mangkubumi (Sultan HB-I) to continue the habit since his youth, doing meditation in the Bengawan Solo River (Nitinegoro, 1980). The well water is used for ablution (Islamic tradition) and as a spiritual context in the Kejawen tradition. That is, the existence of wet wells under the landing is the result of severe and intelligent synthesis thinking. Thus, it is seen that there are mixed design patterns, namely elements of Javanese architecture (Semawen semedi) and Islam (Islamic prayer) in the Sumur Gumuling in the Park Sari. There is the concept of Architectural Acculturation, which has a strong indication of the Sumur Gumuling design in the context of Tamansari and the layout of the Yogyakarta Palace area. If seen, from this broader pattern, it is seen that there is a mixture of Javanese cultural elements (Kejawen meditation), Dutch (fortified Kraton), and Islam (Qiblat prayer orientation).

The tendency of Architectural Acculturation in the design of Sumur Gumuling was also evident in several architectural mosques in Indonesia, which were recorded in scientific journal articles. Research on cultural acculturation in Mosques in Java Architectural Acculturation occurred at the Jami Piti Mosque Admiral Muhammad Cheng Ho Purbalingga (Afriani, 1970). Then acculturation appeared in Menara Kudus Mosque (Supatmo & Gustami, 2005), Mosque in Central Java (Pantura) (Supriyadi (Pipiek), 2008), Mosque in Cirebon (Hakim, 2011), Ancient Mosque in Central Java (Waluyo, 2015), Sunan Giri Mosques in Gresik, East Java (Siswayanti, 2016), Sendang Duwur Mosques in Lamongan (Siswayanti, 2018), and the Great Mosque in Central Java (Maulani, 2017).

Architectural Acculturation has become part of the design of the mosque in several places in Indonesia.

The phenomenon of cultural acculturation in mosque designs also appears in mosques outside Java. Research outside Java, among others, reported the Acculturation of Architecture occurred at the Pulo Kameng Mosque in Aceh (Pinem, 2013), Raya Al-Ma'shun Big Mosque in Kota Medan (Nursukma Suri, Khairawati, & Nursabsyah, 2019), dan Al-Hilal Tua Katangka Mosques in Gowa (Mahusfah, Najib, & Sutriani, 2020). That is, the phenomenon of Architectural Acculturation occurs in Indonesia sporadically.

The focus of Architectural Acculturation research on mosques shows the cultural elements involved in mixing. It was mixing elements of Muslim, Chinese, Arabic, Javanese culture (Afriani, 1970), Hindu and Islam (Supatmo & Gustami, 2005), Java and Islam (Hakim, 2011; Supriyadi (Pipiek), 2008), Cina, Hindu-Budha and Aceh (Pinem, 2013), Java, Cina and Islam (Waluyo, 2015), Java, Hindu and Islam (Siswayanti, 2016, 2018); Java, Middle East and Roman (Maulani, 2017), Europe, Middle East and India (Nursukma Suri et al., 2019), and Europe, Java, China, Arabia and Makassar (Mahusfah et al., 2020). From these articles, it is clear that the mosque design tends to be the result of a mixture of cultures from Islamic elements and various local elements.

Sumur Gumuling design refer to the concept of Architectural Acculturation, which forms the basis of the design composition. Architectural Acculturation in the Sumur Gumuling design shows a fundamental mixing of Islamic and Javanese spiritual and architectural elements. The acculturation tendency in culture is indeed one of the characteristics of Javanese culture, accepting non-Javanese cultural elements, and being integrated to produce a harmonious design (Hadiyanta, 2012). It is even said that Javanese culture allowed itself to be flooded by waves of culture that came from outside, and in the flood of culture it was able to maintain its authenticity; increasingly find its authenticity (Magnis-Suseno, 1991). The phenomenon of the Sumur Gumuling design and the mosques with acculturative architecture in Indonesia is proof that Islamic values are integrated with local culture and other cultural elements in harmony and mutual respect. The Sumur Gumuling design is a unique example

of the spiritual mixing of Islam and Kejawen within the Yogyakarta Palace complex. On the other hand, the mixture of Islamic and Javanese elements shows the resilience of Javanese culture in dialogue with other cultural elements while emphasizing and strengthening its Javanese nature (Magnis-Suseno, 1991).

CONCLUSION

Tamansari is a particular facility that expresses the power, luxury, and trust of the Sultan. The existence of the Sumur Gumuling in Tamansari functions primarily as a spiritual facility; there is a mosque for prayer and borders in the middle of the circle to become a place for Kejawen meditation for the Sultan. The Sumur Gumuling design combines the spiritual and architectural Islamic and Kejawen elements consistently and creatively. The existence of a circular building is a protective building where prayer (sholat) and meditation, which became an essential element in the life of the Sultan (HB-1).

This study confirms that elements of Islamic Architecture can be mixed with Javanese or other cultural elements and produce a unique design. The Sumur Gumuling design opens the thought of the typology of an underground mosque, which has the same essence and value as the mosque architecture above the ground. The Syumur Gumuling design shows the resilience of Javanese culture in dialogue with other cultural elements while emphasizing itself.

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