

Symbolism in the aesthetics architectural of Plosokuning mosque Yogyakarta
Simbolismo na arquitetura estética da mesquita de Plosokuning em Yogyakarta
Simbolismo en la arquitectura estética de la mezquita Plosokuning Yogyakarta

Received: 11/09/2020 | Reviewed: 11/10/2020 | Accept: 11/16/2020 | Published: 11/19/2020

Fahrur Fauzi

ORCID: <https://orcid.org/0000-0002-6556-0098>

Faculty of Tarbiyah, IAI Qamarul Huda, Bagu, Lombok Tengah, NTB, Indonesia

E-mail: fahrur_fauzi@yahoo.com

Misnal Munir

ORCID: <https://orcid.org/0000-0001-5453-9317>

Faculty of Philosophy, Universitas Gadjah Mada, Yogyakarta, Indonesia

E-mail: misnalmunir@ugm.ac.id

Rizal Mustansyir

ORCID: <https://orcid.org/0000-0002-7780-319X>

Faculty of Philosophy, Universitas Gadjah Mada, Yogyakarta, Indonesia

E-mail: mustansyir@gmail.com

Abstract

Plosokuning Mosque is the mosque with the most authenticity preserved compared to the other four *Pathok Negoro* mosques. Therefore, the disclosure of the symbolic value of the architectural aesthetic of the Plosokuning Mosque is a representation of environmental conservation efforts and historical buildings in Indonesia. The research method used was hermeneutics-philosophical with methodical elements: induction-deduction, internal coherence, holistic, historical balance, and heuristics. The methodical elements examined the architecture aesthetical meaning and the symbols attached to Plosokuning Mosque; in line with it, internal relations was searched and discovered, not isolated from the environment and its historical continuity, and then compiled findings about symbolism in the aesthetics of the mosque's architecture. The results showed that symbolism in the architectural aesthetics of the Plosokuning Mosque is an expression of the concept of Javanese cosmology and Javanese Islamic mysticism (*Kejawen*). In Javanese cosmology, humans are described as a microcosm (*jagad cilik*), the universe as a macrocosm (*jagad gedhe*), and the palace as the center of the cosmos. *Kejawen* is a complex of Javanese Islamic beliefs mixed with previous

teachings, particularly Hindu and Buddhist teachings; The Plosokuning Mosque has elements that are integrated together as a symbol of the means for human contemplation towards *insan kamil* (perfect human). Thus, the top position of human being is *makrifatullah* (knowing Allah). It can be concluded that the aesthetic architectural related to the religion matter.

Keywords: Aesthetics; Symbolism; Javanese cosmology; *Insan kamil*; *Makrifatullahah*.

Resumo

A Mesquita Plosokuning é a mesquita com a maior autenticidade preservada em comparação com as outras quatro mesquitas Pathok Negoro. Portanto, a divulgação do valor simbólico da estética arquitetônica da Mesquita Plosokuning é uma representação dos esforços de conservação ambiental e edifícios históricos na Indonésia. O método de pesquisa utilizado foi o hermenêutico-filosófico com elementos metódicos: indução-dedução, coerência interna, holístico, equilíbrio histórico e heurística. Os elementos metódicos examinaram o significado estético da arquitetura e os símbolos associados à mesquita Plosokuning; em consonância com ela, as relações internas foram buscadas e descobertas, não isoladas do meio ambiente e de sua continuidade histórica, para então compilar as descobertas sobre o simbolismo na estética da arquitetura da mesquita. Os resultados mostraram que o simbolismo na estética arquitetônica da Mesquita Plosokuning é uma expressão do conceito de cosmologia javanesa e misticismo islâmico javanês (Kejawen). Na cosmologia javanesa, os humanos são descritos como um microcosmo (*jagad cilik*), o universo como um macrocosmo (*jagad gedhe*) e o palácio como o centro do cosmos. Kejawen é um complexo de crenças islâmicas javanesas misturadas com ensinamentos anteriores, particularmente ensinamentos hindus e budistas; A Mesquita Plosokuning possui elementos que são integrados como um símbolo dos meios para a contemplação humana em direção a *insan kamil* (humano perfeito). Assim, a posição superior do ser humano é *makrifatullah* (conhecer Allah). Pode-se concluir que a estética arquitetônica relacionada à religião importa.

Palavras-chave: Estética; Simbolismo; Cosmologia javanesa; Nosso povo; *Makrifatullahah*.

Resumen

La mezquita de Plosokuning es la mezquita que conserva la mayor autenticidad en comparación con las otras cuatro mezquitas de Pathok Negoro. Por lo tanto, la divulgación del valor simbólico de la estética arquitectónica de la Mezquita Plosokuning es una representación de los esfuerzos de conservación del medio ambiente y los edificios históricos

en Indonesia. El método de investigación utilizado fue hermenéutico-filosófico con elementos metódicos: inducción-deducción, coherencia interna, holístico, equilibrio histórico y heurística. Los elementos metódicos examinaron el significado estético de la arquitectura y los símbolos adjuntos a la Mezquita Plosokuning; en consonancia con ella, se buscaron y descubrieron relaciones internas, no aisladas del entorno y su continuidad histórica, para luego recopilar hallazgos sobre el simbolismo en la estética de la arquitectura de la mezquita. Los resultados mostraron que el simbolismo en la estética arquitectónica de la Mezquita Plosokuning es una expresión del concepto de cosmología javanesa y misticismo islámico javanés (Kejawen). En la cosmología javanesa, los humanos se describen como un microcosmos (*jagad cilik*), el universo como un macrocosmos (*jagad gedhe*) y el palacio como el centro del cosmos. Kejawen es un complejo de creencias islámicas javanesas mezcladas con enseñanzas anteriores, particularmente enseñanzas hindúes y budistas; La Mezquita Plosokuning tiene elementos que se integran juntos como símbolo de los medios para la contemplación humana hacia *insan kamil* (humano perfecto). Por lo tanto, la posición más alta del ser humano es *makrifatullah* (conocer a Allah). Se puede concluir que la estética arquitectónica relacionada con la religión importa.

Palabras-clave: Estética; Simbolismo; Cosmología javanesa; Nuestra gente; Makrifatullah.

1. Introduction

The Plosokuning Mosque is one of the *Pathok Negoro* mosques and named “As-Sulthoni”, which means "mosque belonging to the Sultan". The Plosokuning Mosque “As-Sulthoni” is more popularly known as the Plosokuning Mosque because it is located in Plosokuning Village, Minomartani Village, Ngaglik District, Sleman Regency, Yogyakarta. This mosque is located about 12 km. north of Kraton Yogyakarta (residence of the King of Yogyakarta Sultanate).

The name Plosokuning is taken from the name of the yellow “*ploso*” tree which was in the southern part of the mosque. The Plosokuning Mosque is the *Pathok Negoro* mosque with the best preservation (Lampito & Adhy., 2015; Setyowati, Hardiman, Murtini, & Surya, 2017). Therefore, although the shape and architectural elements of the Plosokuning Mosque have similarities with other *Pathok Negoro* mosques, the Plosokuning Mosque has its own peculiarities. The Plosokuning Mosque was founded in 1758.

The *Pathok Negoro* Mosque is symbolically the border of the capital city of the Sultanate of Yogyakarta. *Pathok Negoro* Mosque consists of five mosques, namely the “An-

Nur” mosque in Mlangi (west), the “*As-Sulthoni*” mosque in Plosokuning (north), the “*Ad-Darojat*” mosque in Babadan (east), the mosque “*Nurul Huda*” in Dongkelan (south), and the mosque “*At-Taqwa*” in Wonokromo (southeast) (Rahmawati, 2014).

The *Pathok Negoro* Mosque was founded on the initiative of Sultan Hamengkubuwono I, the first king of Yogyakarta. The architecture of the *Pathok Negoro* mosque is similar to that of the Gedhe Kauman Mosque (also known as the Great Mosque of Yogyakarta), which is a mosque in the Yogyakarta palace area. Apart from being a worship infrastructure in the palace environment, the Gedhe Kauman Mosque is also the completeness of a kingdom because in the spatial system of the Mataram Sultanate there are four inseparable components, namely the square, the palace, the market and the mosque (Rahmawati, 2014). Yogyakarta Great Mosque is symbolically the center of the *Pathok Negoro* mosque; This symbolization can be seen in the architecture of the *Pathok Negoro* Mosque which is similar to the Yogyakarta Grand Mosque.

Initially, the *Pathok Negoro* area was a *perdikan* area. However, the existence of this the *Pathok Negoro perdikan* area is unique compared to other *perdikan* areas because its existence is inseparable from the presence of mosques and officials in it. The specificity can be seen in the function, background and important values of the *Pathok Negoro* mosque which are described below.

The *Pathok Negoro* Mosque has (a) political functions, namely as a place for the *Surambi* court or often called *Al Mahkamah Al Kabirah* and has unity with functions with the Yogyakarta Grand Mosque; (b) community, namely as a place for releasing the body, *ijab-qabul*, cultural center, learning center, and others; (c) educative, namely as a place to study Islamic sciences; and (d) religious, namely as a place of worship for Muslims (Kamaludiningrat, 2015).

Yogyakarta city planning shows an order that has strategic value in terms of social, economy, religion and defense. Therefore, the background and important values for the establishment of the *Pathok Negoro* mosque are as (a) an area for the development of Islamic religious beliefs in the Sultanate of Yogyakarta, namely the use of the *Pathok Negoro* mosque area - which is a *perdikan* area - as an area that is *mutihan* (the area of the students) for the Yogyakarta Sultanate; (b) the people's defense center, namely the placement of the *Pathok Negoro* mosque as a virtual and spiritual defense center for the people living in the region of Negaragung Kasultanan Yogyakarta; (c) implementation of the *mancapat-mancalima* spatial plan (a spatial layout based on the east-west and north-south axes, with the palace as the center (Kamaludiningrat, 2015).

Architectural aesthetics is based on design principles that can be explained rationally in two categories, namely design repertoire and aesthetic supporting elements (Kusmiati, 2004). That consists of two categories, Design Repertoire and aesthetic elements.

In the world of art, including the world of architecture, discourse of aesthetics also discusses about the accompanying symbolism. This is because humans are not only tool makers, but also symbol makers through visual languages.

In a symbolic perspective, an interpretation of a symbol will not be complete without paying attention to the views or interpretations given by the owner or symbol maker itself. Visual symbols have two meanings. If the first meaning depends on the level where the symbol is placed in its position against other symbols, the second is at the level of the social and cultural context where the symbol appears (Ahimsa-Putra, 2000).

Javanese culture and its artistic elements are molded through a dialectical process that continues for centuries with cultures that come from outside, especially the influences of Hinduism, Buddhism and Islam, which are mixed with animist beliefs, which then produce syncretism (Koentjaraningrat, 1984).

2. Methodology

This research is descriptive that used to describe the situation of the element. Descriptive method is a method to describe the present or past phenomenon (Sugiyono, 2016). The research method used was hermeneutics-philosophical with methodical elements: induction-deduction, internal coherence, holistic, historical balance, and heuristics.

The methodical elements examined the architecture aesthetical meaning and the symbols attached to Plosokuning Mosque; in line with it, internal relations was searched and discovered, not isolated from the environment and its historical continuity, and then compiled findings about symbolism in the aesthetics of the mosque's architecture.

3. Result and Discussion

Figure 1. Plosokuning Mosque.



Source: Lampito & Adhy., (2015).

The figure above is the picture of overall Plosokuning mosque building, based on the picture above, the architecture, construction and ornaments significance will be explained below

3.1 The Architecture of Plosokuning Mosque

Landscape

On the east side there is the main gate of the mosque which is called *gapuro*. The form of the *gapuro* is like a gate in a temple building, which is a gate made of very thick brick columns with an intercropping-shaped top. At the top of the *gapuro* is decorated with ornamental vines of flora. On the north side there is also a gate shaped like a *gapuro* but with a smaller size.

After entering the *gapuro*, there is a large courtyard of the mosque. After that, go straight west towards the mosque building, while going north towards the tomb complex which is to the north and west of the mosque. To enter the tomb must go through a smaller *gapuro*. The tomb complex is bordered by the front yard of the mosque with a 1.5 m high fence. The courtyard of the mosque and building is bordered by a fence around the surrounding environment.

Structure and Building Construction

The building structure is grouped into two, namely the main structure with a *tajug* roof and a *joglo* roofed foyer building structure.

(a) The main structure is four pillars as pillars for the teacher.

Like other mosque buildings, the *soko guru* is located on a black natural stone foundation (size 40 x 40 cm², height 50 cm). *Soko guru* is as a supporting structure for the two-tiered *tajug* roof frame. In addition to the *soko guru*, there are 8 supporting columns on the left and right sides of the *soko guru*, each with an *umpak* foundation (size 30 x 30 m², height 40 cm).

The structure of main building can be seen on the following Figure 2 below.

Figure 2. *Soko guru* is the main building teacher for the Plosokuning Mosque.



Source: Setyowati et al., (2017).

(b) The structure of the veranda building with the construction of the supporting columns totaling 8 pieces and equipped with 12 rodent columns. These columns are also supported by a foundation of black natural stone.

Ornaments

Ornaments in the building of the Plosokuning Mosque are found on:

(a) the points of the beams that serve as construction reinforcement at the top of the pillars of *soko guru* in the form of a *skoor* carving,

(b) the top of the roof, which is a crown in the shape of a sticky *gadha*, called *mustoko*,

c) the outer fence around the building,

d) the top of the *soko guru*, namely on the reinforcing pillars of the construction - with a distance of one meter between the pillars - in the form of layers of stacked plates in the form of an inverted pyramid on the *tumpangsari*,

e) the main gate and the side gate, in the form of layered plates and stacked vertically and at the very top of the pile of plates there are three-dimensional decorations with flora, flowers and leaves pattern.

3.2 Cosmology, Islamic Mysticism and Javanese Architecture

Javanese ideology (*Javanism*) is a belief as well as a Javanese view of life that emphasizes peace, harmony and inner balance, in the form of accepting (*narimo*) all events that occur, while placing the individual under the protection of society and society under universal protection nature (Ronald, 2005).

In Javanese cultural life, there are several forms of belief held by Javanese people. Firstly, it is belief in supernatural powers, namely spirit life that can rule over human life. After they get to know religion, they think that the best way to help the salvation of their ancestors' spirits in the afterlife is to hold a ceremony of salvation or alms (Koentjaraningrat, 1984).

The second level is belief in natural forces. This belief adds to the belief in the first and the beginning of its development occurred since Hinduism penetrated into Java. In this religion it is known that the power system of the gods and each god has a certain task, which is usually related to controlling the forces of the universe, for example the wind, sun, ocean, and so on. To reinforce this belief, during the reign of kings in Java, the universe was described as a kingdom or *palace* (the place of a king or queen), as an expression which states that the palace is a symbol of the center of the cosmos (Mulder, 1978).

In another explanation, it is stated that the position of man is as a microcosm (*jagad cilik*) and the universe is a macrocosm (*jgad gedhe*), while the whole forms a unity, namely the cosmos. By other authors, it is described even more clearly, using geometric logic, which states that the cosmos is a picture of a system of concentric circles (Hadiwijono, 1967). The concentric circles in question are the macrocosm (outer shell), microcosm (inner skin), and the center of the cosmos is the palace (Ronald, 2005).

The third level is belief in God Almighty (Islam). Though their views have undergone many fundamental changes, basically the Javanese people still live in a religious atmosphere without abandoning their previous beliefs at all (Herusatoto, 2001). The description of the intermixing of various beliefs can be seen in the development of Javanese literary works, for example in *Serat Centini*, by Kyai Josodipuro II, depicting the influence of Sufism or Islamic mysticism mixed with Javanese myth and magic, but the goal is to unite

with God, namely by taking the form of *Al-Ittihad*. and *Al-Hulluh*. *Al-Ittihad* or '*manunggal*' or unification - in wayang - is depicted in the *Dewaruci* story, while *Al-Hulluh* or '*kalenggahan*', or *pengemayaman* - in wayang - is depicted in the *Bimosuci* story (Muljono, 1979: 74). The complex of Javanese Islamic beliefs which is a syncretism of the diversity of beliefs is called *kejawen* (Mulder, 1978).

The concept of cosmos or cosmology as above, if it is associated with Javanese architecture, then the expression of Javanese architecture seems to have the same basis as Javanese cosmology, which is a form of the cosmos of the universe (*jagad gedhe*) which in architecture is given the characteristic of homomorphism expression (similar to the universe) in configuration cosmologist (Wessing, 1978). This homomorphism character can be seen in the way the Javanese maintain an atmosphere of life in harmony (harmony) with other people and the environment around them (Hadiwijono, 1967).

3.3 Symbolism in the Aesthetics of the Plosokuning Mosque Architecture

Form is the most dominant aesthetic element in the overall architectural appearance. As a work, the Plosokuning Mosque was born from the abstraction of a combination of various aesthetic elements summarized in the form of the mosque.

The visual characteristics of form by Francis D. K. Ching (Ching, 2009) can be approached through the form, dimension, color, texture, position, orientation and visual inertia of an architectural work. The approach to the aesthetic symbolic meaning of the architectural form of the Plosokuning Mosque through the seven visual features of this form is as follows.

Embodiment

Embodiment is the main characteristics that show form. The embodiment (form/silhouette) of the Plosokuning Mosque clearly shows a Javanese architecture building.

The form of the Plosokuning Mosque provides an illustration of the expression of a sense of beauty, art and a sense of pride (society). In the form of Javanese architecture from the Plosokuning Mosque, you can find many expressions that glorify the greatness of God the Almighty, including the nature around the Javanese community.

Dimensions

Through the dimensions - which include length, width and height - one can find the comparisons of building sizes between one part and another (proportion). Likewise, the building scale of the Plosokuning Mosque shows a comparison that is acceptable to the observer's perception (anthropomorphic).

In terms of proportion, the Javanese use the ratio calculation between the length of the *blandar* (block) and the rodent. These calculations are based on terms referred to as *sri*, *kitri*, *gono*, *liyu* and *pokah*.

Sri has the *neptu* number 1, *chitri* with the *neptu* number 2, *liyu* with the *neptu* number 3, and *liyu* with the *neptu* number 5, and *pokah* with the *neptu* number 5. For example in the calculation: the building of *griya/dalem ageng* uses the *sri* calculation, meaning the length of the beam (block) and the rodent must remain with the number one left if divided by the number five, or it can be translated into the following formula.

N	Description:
$\frac{—}{5} = x + N$	
5	n = length of <i>blandar/pengeret</i>
	x = even number
	N = <i>neptu</i> number

Therefore, the building of *dalem/griya ageng* should be 21 feet, 26 feet or 31 feet long and the towers 16 feet or 21 feet. The *pendopo* must use a *kitri* calculation, *gandhok* uses a *gono*. *Regol* and ward must use *liyu*, while barn, *gedhongan*, and so on must use *pokah* (Ronald, 2005).

To reinforce the analysis of this dimension, the areas of concern should be the ones. The areas are such as floors, walls and ceilings. As the attitude of Javanese people tends to keep a low profile, the architectural expression of these fields is the same. The floors and walls are not too striking in terms of texture or color. The use of ornaments in these fields takes on nuances of flora, then ends with colors that are close to natural colors (green, red, brown, yellow, white and gold) (Ronald, 2005).

Color

The form of the Plosokuning Mosque is an expression of the Javanese people's desire to beautify the world (*mamayu hayuning bawono*), namely the efforts of Javanese people to spread their beauty so that the environment around them can also be beautiful. The beauty of the Plosokuning Mosque is not sufficiently understood in terms of aesthetics, more than that it can be associated with serenity, stability and comfort. Beauty in the aesthetic sense basically expresses diversity in uniformity, meaning that a cursory impression of the Plosokuning Mosque is a form of uniform nuances or the same as other Javanese architectural forms, but in fact there are so many variations that it looks rich in form. Beauty in the sense of tranquility is reflected in the form of the Plosokuning Mosque which has a soft tone (not too many sharp peaks). Beauty in the sense of tranquility can be seen in the Plosokuning Mosque, which is expressed in a form that tends to be old in color and is accompanied by a form that is not sharp or spherical. Beauty in the sense of stability basically does not reveal much of the dynamics of aesthetic elements, so that the flexibility or versatility of the Plosokuning Mosque is shown consistently and consistently (Ronald, 2005).

Texture

In general, the texture of the Plosokuning Mosque fields does not really accentuate the contrast between one part and another. The quality of the texture that plays role the most is the nature of the material that forms the field. This characteristic of architectural appearance occurs in order to show a desire to be affiliated with the surrounding environment, both contextually and non-contextually. Contextually, it indicates that the Plosokuning Mosque architecture is in the human environment or the Javanese human habitat, which philosophically distinguishes it from the real life of the natural environment (natural authenticity). Non-contextually, the architecture of the Plosokuning Mosque incorporates natural elements not the same as they are, but still applies the principle of contrast to the surrounding environment, so that the appearance of the building can be distinguished as an artificial environment, with natural characteristics (Ronald, 2005).

Position

The outline of the Plosokuning Mosque building is a rectangular or square, located perpendicularly facing the east. The layout facing the east is the influence of the spatial concept of the capital of the Javanese kingdom, namely *mancapat-mancalima*. In the *mancapat-mancalima*, city spatial planning is arranged according to the four cardinal axes, namely north-south-east-west, with one center, namely the *kraton* (Junianto, 2018).

The Plosokuning Mosque as one of the facilities of the city follows the city layout according to the *mancapat-mancalima* by following the exact east-west axis.

In other words, the Plosokuning Mosque building which is in the position of the city space which implements *mancapat-mancalima* means that the building cannot be considered an inanimate object, but has an expression that lives in the midst of its society.

Orientation

Orientation is interpreted as the relative position of a form to the plane where the building is located, so visually, the orientation of the Plosokuning Mosque is east-west, while in accordance with the direction of the observer's point of view, which is more towards the west, this condition is in accordance with the direction of prayer, namely facing westward (with orientation correction $\pm 23^\circ$ to the northwest). With the strengthening of this east-west orientation after north-south — in accordance with the urban spatial planning concept of the *mancapat-mancalima* — then the form of the Plosokuning Mosque appears as a symbol of submission to the Lord. This submission is carried out before entering the mosque area.

This orientation reflects the submission of Javanese people to the Lord which symbolically can be approached through the Javanese people's view of life towards their beliefs. Their beliefs as the spiritual orientation of the Javanese people are generally related to traditional life, both in spiritual, ritual and material forms.

To realize this goal, the Javanese people need a place in accordance with their beliefs, namely a place that meets the requirements to accommodate their activities. Appropriateness or unworthiness of a place is associated with the assumption that around their lives, forces are always found which inevitably must be faced and overcome, namely the good forces that can merge with themselves and the bad forces that are cultivated to be far from their environment. The place that is deemed appropriate and the forces that must be overcome are

within the scope of the *mancapat-mancalima* spatial plan because it is compatible with Javanese Islamic cosmology and mysticism.

Visual inertia

Referring to the notion of visual inertia, namely the degree of concentration and stability, which depends on the geometry and relative orientation of a building to a flat plane, the Plosokuning Mosque is in a geometric context which shows the hierarchy of mosque layout in a physical environment in the middle of a community settlement. Visual inertia, in principle of architectural aesthetics, visually shows the stability (inertia) of an architectural work on its site (location). Symbolically, the visual inertia of the Plosokuning Mosque can be explained as follows.

A study has concluded that a (Javanese) palace is constructed according to the Figure model of the cosmic environment. In Javanese mystical life, the macrocosm model (big world) acts as a paradigm for humans who have a status as a microcosm (small world) (Ronald, 2005).

From these statements it can be immediately felt that the Javanese architectural pattern is a spherical form with the existence of the Absolute, as well as itself being at the center of the ball. In *planimetric* (in one plane) it can be assumed that it is a circle with the center point is Absolute (Mulder, 1978). Thus, the visual inertia of the Plosokuning Mosque symbolically has stability in this cosmological model.

3.4 Aesthetics Symbolism of the Plosokuning Mosque Architectural Elements : Expressions of Javanese Islamic Mysticism

Several architectural elements of the Plosokuning Mosque form a sequential unity as an expression of Javanese Islamic mysticism. This arrangement is contained in the following elements.

Gapuro

A *gapuro* (gate) in the form of a very thick brick column with an *tumpangsari* flat roof is identified with a temple building in the Hindu tradition, but *gapuro* in the Islamic tradition has another meaning. *Gapuro* is only intended for mosques, while the gate used outside the mosque - which is often called *gapuro* by the community - is actually called

regol. Gapuro is taken from the word *Ghafura* or forgiveness, with the intention that people who pass through the *gapuro* are people who enter forgiveness from Allah (God).

Pool

The pool surrounds the front and side of the mosque's porch so that it looks like the letter U. Everyone who enters the mosque will pass through the pool, which requires the feet of the congregation to be exposed to water first to wash in the pool.

The symbolic meaning that accompanies the existence of this pool is that humans in taking action should always purify themselves before entering the mosque, so that humans are always in a holy state as their nature. The existence of a pool apart from being a natural air conditioner also certainly has various functions. In the past, water in the pool was used as a means of purifying or *wudhu*. Currently, to maintain health, it is only used to wash the feet. However, at certain times, the pool at the Plosokuning Mosque, Plosokuning, also functions as a *padusan* ritual before the fasting month of Ramadan because its depth reaches three meters, which in some parts of the pool is made shallower. The pool is also interpreted as a symbol of the water that surrounds the *Arsy* (“Allah SWT's dwelling place”), because the mosque is the “house of Allah”.

Stairs

Before entering the Plosokuning Mosque room, people will first pass through steps or stairs. With the overall form of the mosque, the steps are horizontal line elements in architectural aesthetics.

This horizontal line breaks the lines in the form of poles and other vertical elements so that the mosque feels closer to human scale. Human scale means the feeling of being comfortable in the building as a result of the user's position in space (both abstract and concrete spaces).

The human scale (*antihropomorphic*) means that humans are horizontally equal to others because in each worship to Allah (*hablumminallah*) will not be perfect without good relations with other people (*hablumminanas*).

Under these ladder lines, are profane (unholy) so that the horizontal line of the stairs is a transition from the upper part (floor, walls and roof). Humans as servants of God who are not free from sin (still in the profane part) climb the ladder through the steps (a symbol of the stages of the process of achieving God's forgiveness).

A person who climbs the steps will ascend three levels. These three levels symbolize faith, Islam and *ihsan*. After walking through these three levels, through *shalat* and other acts of worship in the mosque room, it is hoped that humans will reach the peak of perfection, namely *insan kamil* (perfect human being).

Teak Wood *Soko guru*

The construction of the Plosokuning Mosque building mostly uses teak wood both as a supporting pillar for the building and the construction of the mosque roof. The use of teak wood as a construction element is on the grounds that since ancient times teak wood is considered good for use as a building for houses or mosques. In addition, according to its nature, teak wood has an elastic ability that can adjust itself to ground vibrations from the bowels of the earth compared to a stiff rock. In addition to the strength of the wood, the symbolic selection of teak means that humans have a strong identity. The meaning of a strong identity is that humans must have an identity in living the twists and turns of life, namely without leaving worship to Allah SWT.

Together with the *soko guru*, the aesthetics of the unity of the ceiling and the exposed (showing the building construction materials) of the mosque roof - so that it is like the lines that follow the slope of the roof - appear as if an umbrella is pointing upwards. This unity reflects the macrocosm (*jagad gedhe*) - the cohesiveness of the structure between the pillars (pillars), ceiling/roof and beams to provide strength - as a symbol of the unity of the elements of the universe that support life. Humans as a small universe (microcosm) pray together with the Gedhe universe going up (the Almighty).

Overlapping roof

The roof of the main building of the Plosokuning Mosque is in the form of a two-overlapping *tajug*. The use of the two overlapping *tajug* roofs is intended in order to the Plosokuning Mosque does not forget the unique characteristics of the building, which is an imitation of the Gedhe Kauman Mosque, which means it belongs to the *Ngayogyakarta Hadiningrat* Palace.

However, there is a difference in the number of overlapping *tajug* roofs between the Sultanate mosque (Kauman Great Mosque) and the Plosokuning Mosque, namely that the Great Kauman Mosque has three *tajug* roofs (three levels) while the Plosokuning Mosque has two overlapping *tajug* roofs.

In Javanese cosmology, which places the *kraton* as the center of the cosmos, the difference in the number of overlaps is to show that the position of the Plosokuning Mosque is hierarchically lower than the Great Mosque of Kauman.

Mustoko

The point of this mosque is *mustoko*, which means head, in form like a sticking mace. In Javanese terminology, mace is the ultimate weapon against enemies. The puppet story illustrates that all the knights were always armed with mace when their other weapons were useless or damaged. The *mace* that stands on the *mustoko* of the Plosokuning Mosque is a symbol of the oneness of God (*tauhid*) which is the main foundation in Islamic teachings.

In more detail, the *mustoko* tendrils mace at the Plosokuning Mosque has four levels, namely (a) the first level, a rectangular form with a small pile like a mountain on it. In addition, on each side of this *mustoko's* rectangle, there is a carving like a horn, (b) the second level is a circle surrounded by five bird-like carvings, (c) the third level is round and extends towards the sky, (d) the fourth level is the main *mustoko*, if from below it looks like the crown of a king.

The four levels cannot be separated, because they represent the stages for Javanese Muslims to reach perfection. Perfection occurs when a person can relate to the supernatural and has attained *manunggaling 3kawulo lan gusti*; This achievement puts a person in the predicate of a perfect human (*insan kamil*) (Suciati, 2012).

The stages to reach the *insan kamil* are symbolically placed at the *mustoko tendrils mace* levels in the following order: (a) the first level represents sharia, which is the level of a servant in the position of carrying out Islamic laws; (b) The second level represents the tarekat, namely the level of a servant who submits to the decrees of God; (c) The third level represents core, namely the level that everything belongs to Allah and will return to Him. All kinds of life events (such as happy, difficult, rich, poor, comfortable, sick, etc.) are a form of God and come from God. (c) The fourth level symbolizes *makrifat*, is the last and highest level, namely humans have realized their unity with the Divine or humans have reached *manunggaling kawula gusti (makrifatullah)* (Mulder, 1978).

4. Conclusion

In connection with Javanese Islamic cosmology and mysticism, the architectural aesthetic of the Plosokuning Mosque has a symbolic meaning that can be formulated through its architectural forms and elements.

First, the meaning of aesthetic symbolic of the Plosokuning Mosque architectural form which is approached through the visual characteristics of the architectural form — namely, form, dimension, color, texture, position, orientation and visual inertia — of the mosque is as follows.:

(a) the form of the Plosokuning Mosque presents itself as a typology of traditional Javanese architecture that is full of symbolic meanings in parts and as a whole;

(b) The dimensions of the Plosokuning Mosque show that there are proportions and scales that are determined with certain comparisons according to the aesthetics of Javanese architecture.;

(c) The colors used in the architecture of the Plosokuning Mosque are cool colors and are not too prominent as a symbol of Javanese people who do not want to stand out even though they do not mean uniform;

(d) The texture of wood, walls, floors and other areas still shows the character of the original material, even though it has been coated with a preservative coating (such as paint and varnish).

Such characteristics indicate a desire to be affiliated with nature, because Javanese architecture is “similar” to natural forms (*homomorphic*).

(e) The position of the mosque, at a macro level, is the boundary of the capital city of the Yogyakarta Sultanate and on a micro level it is in the center of a village; This means that the position of the Plosokuning Mosque appears dominant in its social and cultural context.

(f) The orientation of the mosque is on a flat plane, namely the strengthening of the east-west axis as the orientation of the mosque (in micro) and in a position of four cardinal points with the center of the *Ngayogyakarta Hadiningrat* palace as the center (in macro terms). This east-west orientation is a symbol of submission to Allah SWT within the scope of the *mancapat-mancalima* layout. (g) Visual inertia is seen in the orientation in the context of physical geometry which shows the integrity of existence within the sphere of Javanese cosmology, namely in the scope of the microcosm, macrocosm and the Kraton as the center.

Second, the symbolic meaning of the Plosokuning Mosque architecture that is no less important is the values taken from the material aspects or symbols contained in the mosque

elements. There are many symbols that appear in the architectural appearance of the Plosokuning Mosque, but some of them have symbolic values related to Javanese Islamic mysticism,

(a) *gapuro*; as a gate to the mosque, symbolizing that a person who will enter the mosque means towards Allah's forgiveness (*ghafura* (Arabic) = forgiveness),

(b) pool; symbolically means purification of oneself (physically, mentally, and spiritually) before entering the mosque,

(c) steps; has three levels, as a symbol of three stages (namely faith, Islam and ihsan) as part of the spirituality process towards perfection (*insan kamil*),

(d) teak wood *soko guru*; is in the prayer room (main room), (e) *tumpang*/terraced roofs; the aesthetic of this overlapping form — which is followed parallel to the ceiling

(f) *mustoko* tendrils mace; consists of four levels that symbolize the level of Javanese Muslim spirituality (namely *syareat*, *tarekat*, core and *makrifat*) to the peak of human beings, namely *makrifatullah*.

5. Suggestion

Many historical buildings with identity values in the Special Region of Yogyakarta have received attention to be developed as cultural tourism objects. For the Plosokuning Mosque area, it seems the most appropriate is to make the area a tourist village. For this purpose, what needs to be done is to provide supporting infrastructure that is in line with the regional development plan and does not eliminate the historical value of the area. In order for the historical value of the area to be more preserved, the appropriate tourism village model is a half-direct interaction between tourists and local residents, meaning that tourist activities at certain times interact with residents but after that tourists return to their accommodation. Suitable tourist attractions are those related to Islam and local culture because this distinctive belief and social system is what makes the Plosokuning Mosque area a proper tourism sale value. To facilitate this purpose, cooperation between the Central Government, Regional Governments and even the private sector is necessary.

References

Ahimsa-Putra, H. S. (2000). *Ketika Orang Jawa Nyeni*. Yogyakarta: Yayasan Galang Press.

Ching, F. D. K. (2009). *Arsitektur: Bentuk, Ruang dan Susunannya*. In *Erlangga, Jakarta*.

Hadiwijono, H. (1967). *Man in the Present Javanese Mysticism*. Baarn: Bosch & Keuning.

Herusatoto, B. (2001). *Simbolisme dalam Budaya Jawa*. Yogyakarta: Hanindita Graha Widia.

Junianto. (2018). Konsep Mancapat-Mancalima dalam Struktur Kota Kerajaan Mataram Islam Periode Kerajaan Pajang Sampai dengan Surakarta. *Seminar Nasional Space 3*. Malang: Seminar Nasional Space 3.

Kamaludiningrat, A. M. (2015). *Pathok Negara, Sebuah Sistem Sosial, Keagamaan dan Pertahanan Kasultanan Yogyakarta*. Yogyakarta.

Koentjaraningrat. (1984). *Kebudayaan Jawa*. Jakarta: Balai Pustaka.

Kusmiati, A. (2004). *Estetika pada Karya Arsitektur dan Disain*. Jakarta: Djambatan.

Lampito, O., & Adhy., S. S. (2015). *Bunga Rampai Masjid Pathok Negara*. Yogyakarta: Dinas Kebudayaan Daerah Istimewa Yogyakarta.

Mulder, N. (1978). *Mysticism and Daily Life in Contemporary Jawa*. Singapore: Singapore University Press.

Rahmawati, I. (2014). *Arsitektur Masjid Pathok Negoro Ditinjau dari Fungsi, Bentuk, Ruang dan Teknik*. Universitas Gadjah Mada.

Ronald, A. (2005). *Nilai-nilai Arsitektur Rumah Tradisional Jawa*. Yogyakarta: Gadjah Mada University Press.

Setyowati, E., Hardiman, G., Murtini, T. W., & Surya, V. R. V. (2017). *Mengenal Lebih Jauh Masjid Islam Jawa: dalam Arsitektur Masjid Pathok Negoro*. Yogyakarta: Galang Press.

Suciati. (2012). Implementasi Sufisme dalam Agama di Jawa. *Sosio-Religia*, 10(2), 181–200.

Sugiyono. (2016). Metode Penelitian dan Pengembangan (Research and Development/R&D).
In *Bandung: Alfabeta*. <https://doi.org/10.1016/j.drudis.2010.11.005>

Wessing, R. (1978). *Cosmology and Social Behavior in West Javanese Settlement*. Ohio: Ohio
University Centre.

Percentage of contribution of each author in the manuscript

Fahrur Fauzi – 40%

Misnal Munir – 30%

Rizal Mustansyir – 30%