

Yogyakarta's Philosophical Axis: A Dynamic Interplay Among UNESCO's Selection Criteria

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Submitted: 28 Februari 2022 **Accepted:** 23 April 2022

Abstract

The philosophical axis of Yogyakarta became the landmark of its urban landscape. The existence of the axis echoed to the surface since its inclusion in UNESCO Tentative World Heritage List. This article seeks to find the background of the philosophical axis establishment from Hamengkubuwono I's ideas. Furthermore, it attempts to build linkages between three nomination criteria filled by the axis to form the context of the philosophical axis in the presence of the Kingdom. This research uses a qualitative method and a descriptive approach. The data collected by literature study consists of internet articles, books, journals, and primary sources by an interview with Yogyakarta's philosophical axis bodies. It argues that the linkages between three nomination criteria happened from the mixed readings of Hamengkubuwono I combined with his Javanese background. Those versatile sources of readings make the identity of Yogyakarta the Islamic sultanate with a mixture of Islam, Hindu, and Java identities.

Keywords: Yogyakarta; Philosophical Axis; UNESCO; World Heritage; Interplay

Introduction

Yogyakarta, a special region in Indonesia, is known as the city of philosophy. This is due to the existing Javanese values that have underpinned the only monarchical system of government in the country. The Javanese philosophical values are manifested in the imaginary line that is located in the center of Yogyakarta. The imaginary line is connecting the Mount of Merapi, Kraton, and also the southern sea. Other than that, the imaginary line is also located between six rivers that flow from the North to the South of Yogyakarta. In this imaginary line, there is a philosophical axis that contains Panggung Krapyak, Kraton, and Tugu Golong Gilig (now known

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as Tugu Pal Putih). The definition of the philosophical axis itself is the line that connects the Panggung Krapyak to the Tugu Pal Putih (Harian Jogja, 2021). Like its name, the philosophical axis represents the philosophy that exists in Yogyakarta. Moreover, the philosophical axis is also representing the way of life of the Sultan as well as the Yogyakarta's people.

Due to its distinct philosophical value, the government of the Special Region of Yogyakarta has been discussing the proposal of Yogyakarta as a UNESCO World Heritage City since 2014. This idea was based on Yogyakarta's city planning, in particular where the imaginary axis holds the philosophical values of Yogyakarta, viewed from the unity of the city, tradition, art, and urban planning, which can't be separated from one another (Syahbudin et al, 2018). Since 2019, the government has initiated a nomination of the imaginary line as a world heritage site to UNESCO. Status as a world heritage itself has several benefits such as popularity, funding, and protection, including during a war (Di Silvestro, 2018). The popularity will increase the visitation to the site, thus, it will give benefit to the tourism and the economic sector. The sites is expected also to receive funding from international agencies in its preservation.

Until 2021, the government has been working on the nomination dossier to UNESCO through the "Badan Pengelolaan Sumbu Filosofis" (Philosophical Axis Management Body). In the dossier, the body proposes three criteria that are fulfilled by the site in order for the site to be listed under the UNESCO World Heritage Convention. They are: (1) representing a masterpiece of human creative genius; (2) exhibiting an important interchange of human values, over some time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design; and (3) being directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. Thus, based on those criteria, the philosophical axis will assessed and decided whether or not it has an outstanding universal value.

This article seeks to examine the background of the philosophical axis. In addition, it attempts to build linkages between three nomination criteria filled by the axis to form the context of the philosophical axis in the presence of the Kingdom. It focuses on the discussion about UNESCO's criteria that assessed the city center of Yogyakarta as a world heritage. The discussion also seeks to find the interplay among three factors that are still relevant in Yogyakarta's socio-cultural heritage until today. It employs a qualitative research method in order to address a question on what Yogyakarta's unique criteria that are embedded in its cultural heritage especially on the philosophical axis to be described as the world heritage are and how those criteria link together in preserving the nominated site.

In the literature, studies of the philosophical axis in Yogyakarta have varied in terms of theme and focused studies. One of which was published by Aurelia Wipranata and Liong Ju Tjung (2020) that describes the influence of Yogyakarta's philosophical axis towards city spatial development. In the publication, the authors elaborate the obedience of Yogyakarta's people towards its King and Kingdom shown by ceremonies as well as not to construct a building higher than Siti Hinggil, the Kraton of Yogyakarta. Moreover, an article authored by Atus Syahbudin, et. al. (2021) focuses on tree philosophy along Yogyakarta's philosophical axis line. In this article, the authors build a connection between the pakem ndalem (Kraton's guideline) and the actual tree species and plantation along the philosophical line. However, although the elements of the philosophical axis are thoroughly elaborated described in both articles, they do

not attempt to build linkages between three proposed criteria to its inscription to the World Heritage list. Hence, this article will contribute scholarly and empirically. Scholarly, this article contributes to heritage studies literature in Indonesia by examining the most current case study in the nomination of Yogyakarta's Axis Philosophy to the World Heritage regime. In the empirical context, it will reveal the process of establishing connection among nominated criterion by using local cosmologies and values as the conceptual underpinning in the making of world heritage.

Yogyakarta's Interplayed Values as the World Heritage

The Yogyakarta cosmological and philosophical axis as part of the "Historical City Centre of Yogyakarta" has been submitted to the tentative list since 2017 (UNESCO, 2021). The effort was concomitantly initiated by the government of Yogyakarta to restore the value of the philosophical axis in the modern era. In the nomination, the philosophical axis is proposed to meet three out of ten criteria known as "Outstanding Universal Values" of UNESCO (Keliat., et al. 2022). Those criteria are: (1) to represent a masterpiece of human creative genius; (2) to exhibit an important interchange of human values, over some time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design; and (3) to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.

The formation of Yogyakarta's philosophical axis is the concept that comes from Pangeran Mangkubumi (Sri Sultan Hamengkubuwono I) based on the understanding of the philosophy of human life in the form of setting the architecture of the building, vegetation arrangement, cultural values order (philosophical-ritual), and government regulations (Sari., et al., 2017; Dinas Kebudayaan Yogyakarta, 2015). Yogyakarta's philosophical axis—or the grand design of Yogyakarta's city in a bigger picture—to some extent is comparable to Ayutthaya city in Thailand which has already been inscribed as World Heritage by UNESCO since 1991 (UNESCO, 2020). Ayutthaya's city design that passed by three rivers is comparable to Yogyakarta's philosophical axis design surrounded by Kali Code and Kali Winongo to imitate the Ayudhaya city in the Ramayana tales (UNESCO, 2020; Dinas Kebudayaan Yogyakarta, 2015).

This historical landscape of Yogyakarta is the product of a long process of cultural assimilation. The philosophical axis that exhibits the human life cycle is the representation of concepts from three local wisdom: Javanese (specifically in cosmology), Hinduism, and Islam (UNESCO, 2020). The philosophical meaning of the Kraton has itself represented the layout of Jogjakarta in a bigger picture. This balancing style between north-south as well as west-east saw in Kraton architectural design which put Kedhaton as the sultanate's center to hold rituals in the palace (Wardani, et.al. 2011; Sari, et. al. 2018; KratonJogja, 2015). With this balancing structure—Kraton and Philosophical axis—derived from the Javanese cosmological beliefs.

Stability of the whole world order could be achieved when jagat cilik or the microcosmos aligned with the jagat Raya or macro cosmos. A kind of balance believed will come prosperity and welfare but also could bring a disaster (Wardani, et. al. 2011; Sari, et.al. 2018). A balanced Kingdom with the Kraton in the center, achieved through the typology exemplified from the universe. The description of the universe or the universe according to the Hindu doctrine has a center of a continent named Jambudwipa which is round-shaped. Whereas in Javanese

philosophy, the core concept of Javanese civilization is social, cosmic, and religious regularity. Thus, Javanese and Hindu philosophy is not contradictory. While Islamic mysticism has a diagram known as an area consisting of concentric circles: microcosmos in and macro cosmos outside. The center of both is Dhat, which is holy. This kind of mystical concept is very much related to Hindu teachings (Klinkem, 1996 Wardani, et. al, 2011).

Cultural understanding especially the understanding of cultural heritage is not completed without recognizing the and/or the context embodied to it (Siregar, 2018). Given the meanings or values to the urban context is a major work since the city has a dynamic social, cultural, and political context interwoven with each other to form a cultural identity (Siregar, 2018; Wardani, et. al, 2011). In the philosophical axis context, to be named as the world cultural heritage is a product of three blocks of the city of Yogyakarta's dynamic context, that is—social, cultural, and political context. In the social and cultural context, a rite of Grebeg that still exists today celebrated bypassing the philosophical axis route from Kraton to Masjid Gedhe and Kepatihan is the manifestation of a living tradition of the axis. Even more, the political context of the philosophical axis can't be separated from Hamengkubuwono I as the first King or Sultan in Yogyakarta's kingdom vis-a-vis a long intersection between Javanese culture and the outside cultural assimilation—Hindu and Islam. (Siregar, 2018; Cut Alia, et.al, 2019).

Outstanding Universal Values of Yogyakarta

As the explanatory, this article seeks to find out the interplay between three criteria stipulated by the UNESCO (UNESCO, 2021). According to the Cambridge dictionary, “interplay” is the effect that two or more things have on each other (McIntosh, 2015). For this purpose, in this article the interrelationship of those three values on Yogyakarta's philosophical axis design and development throughout history as the three values are inseparable.

To be listed as a world heritage site, a proposed site must have an outstanding universal value and fulfill at least one of ten criteria by the UNESCO World Heritage Committee. Outstanding Universal Values as defined in paragraph 49 of Operational Guidelines for the Implementation of the World Heritage Convention is “cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole.” (UNESCO, 2020). The philosophical axis itself has been proposed against three criteria to be listed under the world cultural heritage regime. Hence, those criteria are examined below.

The first criterion is representing a masterpiece of human creative genius (Criterion i of the UNESCO's Criteria for Selection). This criterion is claimed for several reasons. Historically, the Giyanti agreement marks the beginning of the Sultanate of Yogyakarta on 13 February 1755. This agreement splitted the previous Islamic kingdom of Mataram Islam in two—Kasunanan Surakarta Hadiningrat and Kasultanan Ngayogyakarta Hadiningrat. Kasultanan Ngayogyakarta Hadiningrat was reigned by Sultan Hamengkubowono I of Yogyakarta who then clearly manifested his vision on the creation of an imaginary line from Merapi to the Southern Sea. The imaginary line subsides the philosophical line or philosophical axis to represent Kraton as the center of jagad gede to the jagad cilik (the balancer). As an expert of architecture and war strategies, Hamengkubowono I choose Yogyakarta as the capital since its location is strategic. The Kraton is located in the geomorphological landmass resembling a

turtle's trumpet which avoids Kraton from flooding (Dinas Kebudayaan Yogyakarta, 2015). Besides, he also strongly adheres to historical values and a philosophy that is highly believed to affect the attitude of his behavior as a king.

From a cosmological point of view, prosperity and peace can be reached by composing the human world as a replica of the universe in a smaller form. Hence, Kraton as a microcosmos is in a parallel with Mount Merapi as a macrocosmos. Kraton is placed between the mountain of Merapi and the Southern Sea, which then created the concept of an imaginary line that connects Mount of Merapi, Kraton, and the Southern Sea that symbolize the elements of life. Mount of Merapi symbolizes the dynamic power, burning heat, and masculine elements. While the South Sea symbolizes a cool passive power and feminine elements. The combination between these two powers is the source of fertility and life that is embodied in Kraton as the representative of Yogyakarta's people (Dinas Kebudayaan Yogyakarta, 2015). In the imaginary line itself, there is a philosophical axis that stretches from the Panggung Krapyak, Kraton, to the Tugu Pal Putih (formerly the Tugu Golong Gilig). Similar to the imaginary line, the philosophical axis also symbolizes the masculine and the feminine elements. Panggung Krapyak is a symbol of Yoni (female element), while Tugu Pal Putih is a symbol of Lingga (male symbol) and in the center is Kraton as the abode of the soul symbol.

These sites also reflect the planning of the city center which manifests the human life cycle, from the very beginning of life conception to the reunification of the soul with God, and also represents the way of life of Sultan and his people. Like its name, the philosophical axis consists of the philosophical value about the relationship between humans and humans, humans and nature, and humans and God which then translated to the concept of "Hamêmayu Hayuning Bawana", and "Manunggaling Kawula lan Gusti" (Suwita, 2016.) "Hamêmayu Hayuning Bawana" means to beautify the beauty of the world, this concept encourages the people to protect their environment, both physically and spiritually. Meanwhile, "Manunggaling Kawula lan Gusti" means unites with God's order.

Tugu Golong Gilig (now known as Tugu Pal Putih), Kraton, and Panggung Krapyak are the main sites in the philosophical axis. However, Tugu Golong-Gilig collapsed due to an earthquake in 1867, but then the site was rebuilt as Tugu Pal Putih in 1889. The Tugu depicts the life process of the Sultan since he was born. Moreover, Tugu is also a symbol of the relationship between the Sultan, God, and the people, this is shown by worshiping God Almighty sincerely accompanied by one determination towards the welfare of the people (golong-gilig) and based on a pure heart (white color). Hence the tugu is located in the point of view when the Sultan practices meditation from Kraton.

The journey from Panggung Krapyak to the Tugu Pal Putih symbolizes the human journey from the womb until having children (Sangkaning Dumadi). Panggung Krapyak symbolizes yoni (female organ) which in the past was the cage for haunted deers. The deer being hunted was locked and tethered to Panggung Krapyak when and after the Sultan and the Abdi dalem went hunting. When the deers were tethered at Krapyak, it symbolizes the arham stage of human life according to Islam. Arham stage is the place where the soul abode after being separated from the essence of Ilahiyah but not yet entering the embryo phase. In a rough sense, Sultan keeps the deer in a closed area (Panggung Krapyak) as a representation of God holding the human soul (in Lauh Mahfudz) before bringing it down to the human world. Therefore, Panggung Krapyak is the depiction of the beginning of a human's life (Permono, 2021). It is embodied by the Mijen Village in the Northern of Panggung Krapyak that symbolizes the

human seeds as *mijen* means a seed conceived. Besides, several trees symbolize the philosophy such as *Tamarindicus Indica* (*Asem Jawa*) as the symbol of a young girl. *Asem Jawa* means an attention-grabbing daughter (*nengsemake/kesengsem*) who hopes to be a daughter that always pleases their parents. A spring *asem*'s leaf is called *sinom* (*anom*) to intrigue a feeling of attachment and arouse love (*kesengsem*) to the opposite. Meanwhile, the *Tanjung* tree represents a child or juvenile who is praised for their virtuous character (Permono, 2021).

To the North, *Pleungkung Nirbaya* (*Pleungkung Gadhing*) is a curved-shaped entry in Yogyakarta Kraton architecture. *Pleungkung Gadhing* is a *pleungkung pungkuran* (back entry) to enter Kraton area. *Nirbaya* comes from the words "Nir" means not existence and "Baya" means in danger or risk (PariwisataJogja, 2019). From those two syllables comes a philosophical meaning of no or out of danger. *Pleungkung Nirbaya* becomes a road when Sultan dies and his bodies will be sent to *Imogiri* burial through *Pleungkung Nirbaya* to symbolize his freedom from the world's temptation and threats. Going inside *Pleungkung Nirbaya*, there is South Square of Kraton (*Alun-Alun Selatan* or *Alun-Alun Kidul* in Javanese) *Alun-Alun Selatan* depicts the man who has been growing up and is ready to attract the woman from the South (*Mijen Village*). It has a melting point from five roads encircling it. These roads symbolize the five senses of humans: sight, touch, smell, taste, and hearing. Around the square, *Kweni Tree* and *Pakel Tree* were planted. *Panel Tree* symbolizes a boy who enters puberty and has been circumcised, meanwhile, *Kweni Tree* symbolizes a dared young adult to propose to his loved woman. *Pakel Tree* can only be eaten when ripped while very gummy when raw. It symbolizes a young adult should have careful consideration before making a decision (Permono, 2021).

In the north of *Alun-Alun Selatan*, there is a building named *Sasono Hinggil* (*Sithingil*) which symbolizes a man and woman making love, hence in the east and the west *Sasono Hinggil*, there are two alleys that depict the legs position of a woman during sexual activity. To be stressed, *Sangkan Dumadi* has a meaning and symbolizes the human life cycle from newborn babies, up being a kid, juvenile, up until adulthood, married, and have a family where each stages people expected to have a best attitude and impacts from their life cycle.

In contrast, the journey from *Tugu* to Kraton symbolize man's journey from the earth to the afterlife (*Paraning Dumadi*). Starting from *Margautama* street which has the meaning of virtue, besides this street, there are several *Bayan* and *Taramind* trees that symbolize shading and attracting. After that, through *Malioboro* street, we will pass some sites such as *Malioboro* (using a torch) which represents the knowledge we've been taught in the world. In the southern part of *Malioboro*, there are *Kepatihan* and *Beringharjo* that represent temptations to avoid.

At the end of the *Malioboro* street, we will find two *Bayan* trees named *wok* and *jenggot* which depict the knowledge that smooth, soft, but complicated, just like *Bayan* trees being. In Knowledge itself is something to bring when we meet God. Before Kraton, we will facing *Gapura Pangurakan* as a symbol of human to be able to release his or her temptation and lust before reaching their holiness (Permono, 2021). The next *Paraning Dumadi* lines is *Alun-alun Utara*, *Pagelaran*, *Siti Hinggil*, *Kemandungan*, *Sri Manganti* and finally empties into the Kraton as a symbol of the sacred realm and the realm of eternity (Permono, 2021). It is the end of the axis from *Sangkaning Dumadi* lines to *Paraning Dumadi* lines to depict human life cycle with Kraton as the symbol of the the beginning and the end.

The second criterion is that the proposed sites exhibit an important interchange of human values, over some time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design (Criterion ii

of the UNESCO's Criteria for Selection). This is claimed because Yogyakarta town-planning has been designed based on Javanese philosophy which is a product of long cultural interaction between Javanese culture, and other civilizations, especially Hinduism and Islam (UNESCO). These cultural emerging philosophical values such as Manunggaling Kawula Gusti, Hamemayu Hayuning bawana, and Sangkan Paraning Dumadi and the concept of Papat Kalima Pancer (Dinas Kebudayaan DIY, 2015). As an Islamic Sultanate, Mataram/Yogyakarta Kingdom still maintains the traditional Javanese values (Kejawen) in its city layout, one of which is the concept of Catur Tunggal. The Catur Tunggal is a unit of four forms of space that are in the same area (Ikaputra, 1995: 23-29). In this case, the Catur Tunggal consists of Kraton as the center of government, Masjid Gedhe as the center of religious activity, Beringharjo as the economic center, and Alun-Alun as a public space.

In Hinduism, a Temple which is the sacred site is located in a place that differs from the surrounding area such as on the hill or mountain and besides the river. Kraton is located between three rivers in the East and three rivers in the west including Progo and Elo rivers. This pattern is similar to the Gangga and Jamuna in India which are not far from there, there are two sacred places which are Bodh Gaya city, and Stupa Bharhut (Suwito, 2016). It was believed Kraton and the town-planning around it refers to Vastusastra teaching brought by ancient Indian people in Java (Wardani, et. al. 2011). Besides Islam, Hindu, and Java, other elements such as Europe and China can also be found in the architectural forms and ornaments of the Kraton buildings and town-planning (Dinas Kebudayaan DIY, 2015).

The mixture between Islam, Hindu, and Java in Kraton and its town-planning architecture was seen in the base of the main building in the Yogyakarta palace (as seen from the layout) that is dominant in the form of an asymmetrical quadrangle, similar to the floor plans of Hindu temples in Java (Ambarwati, 2009 in Wardani, et. al. 2011). As such, the harmony of Kraton Yogyakarta's architectural building was seen from the manifestation of Javanese philosophical teaching, *sedulur papat lima pancer*. It is materialized in four corners of the fort with walls + 3.5 m thick, + 3.5 m to 4 m high, and surrounds the palace + 5 kilometers long.

A Square or square shape is the most appropriate and perfect building form in Vastusastra because the flow of natural energy in space forms a circle centered in the center. The square shape is also considered as a mandala which in the macro sense means the universe, and in the micro sense means the little universe, which is the man's residence (Ambarwati, 2009 in Wardani, et. al. 2011). Islamic values were also seen in the Alun-Alun Utara as the place to hold religious ceremonies such as Eid prayer as well as Sekaten and Grebeg. A Banyan tree counted as 64 is planted on the west and the east of the Alum-Alun Utara to symbolize the age of the Prophet Muhammad (Suparwoko, et. al, 2020).

The third criterion is to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance (Criterion vi of the UNESCO's Criteria of Selection). This criterion is claimed by describing the materialized components of the historic city center of Yogyakarta realized by the tangible materials and ritus as well as ceremony that regenerates from the beginning of the Sultanate. People of Yogyakarta are still carrying the system, tradition, beliefs, and ideas that have been established by Hamengkubuwono I. Sultanate system is the system that still exists nowadays despite Yogyakarta being part of the Republic of Indonesia. Hamengkubuwono X is the Sultane who has the highest authority and legitimacy to govern the Special Region of Yogyakarta along with his life. In other words, Hamengkubuwono X has double roles as Governor and the Sultan.

Meanwhile, in tradition, Yogyakarta is known as the city of Javanese culture and tradition which Kraton is the center of it. Many cultural and traditional events use to be held around Kraton such as Pisowan Ageng, Sekaten, Grebeg, and Wayang. Pisowanan Ageng comes from the word sowan which means to meet. Therefore, Pisowanan Ageng means a great meeting between the people and the Sultan who leads, in this case, is a meeting between Sri Sultan Hamengku Buwono X as the Sultan of Yogyakarta the Yogyakarta's people (Pertiwi, 2015). The event is held to establish direct communication between Sultan and the people. This event usually started by standing under the hot sun to meet with the Sultan. When Sultan meets his people in this event, then the people held the dialogue with Sultan about their concerns. One of the most iconic of Pisowan Ageng was held on May 20th, 1998 when Hamengkubuwono encourages people to support the reformation movement.

Sekaten is an annual event held by Kraton as a celebration of Mohammad Prophet's birthday. The event is usually held in 5-11 Robi'ul Awal, then finished in 12 Robi'ul Awal with Grebeg Maulud. Despite Sekaten being a Muslim celebration, Sekaten is a heritage of Hindu Civilization before Mataram's establishment. The Hindu King before Mataram does the sekaten in the form of salvation or offerings for the spirits of the ancestors. While in the Wali Songo period, the Sekaten Ceremony does as a means to spread Islam through gamelan arts activities.

There are several opinions about the origin of the name sekaten. First, sekaten comes from the word sekati, taken from the name of the palace heirloom gamelan device that is sounded in a series of ceremonies commemoration of the birthday of the Prophet Muhammad. Second, sekati comes from the words like and ati which means happy. Third, sekaten comes from the words sesek and ati which means tightness of heart. There are also arguments that the word sekaten comes from syahadatain which means two sentences of creed (Purwaningsih, 2014).

The event started by playing the gamelan from 4 PM-11 PM of 5th Robi'ul Awal as a mark that Sekaten is already begun. Then, the gamelan is moved from Kraton to the Masjid Gede. The gamelan is played every afternoon and night during the sekaten is held, except during shalat and Friday. The next stage is the presence of the Sultan and his retinue went to the foyer of the Masjid Gedhe to listen to the reading of the history of the birth of the Prophet Muhammad SAW which was held on the 11th of Rabi'ul Awal starting at 20.00 to 23.00. The last stage is the return of the sekaten gamelan from the Masjid Gedhe to the Kraton, as a sign of the end of the sekaten ceremony (Purwaningsih, 2014).

Grebeg is a royal ceremony that involves the entire palace, all the apparatus kingdom; from high to low rank, involving all layers of society, which in the past required colonial authorities to get involved (Soelarto, 1982). Three kinds of Grebeg are organized by Kraton: Grebeg Maulud, Grebeg Syawal, and Grebeg Besar. Grebeg Maulud is an annual event held on 12th Robi'ul Awal after Sekaten. Grebeg Syawal is held on the 1st of Syawal or in Eid Fitri, while Grebeg Besar is held in Eid Adha celebration. Grebeg itself means gumrebeg or crowded as a depiction how the situation while it's held. Grebeg is a form of gratitude from the sultan and is an alms for his people. Similar to Sekaten, Grebeg is also an adaptation from the previous Hindu-Budha civilization. Grebeg is identic with gunung as its icon. Gunung itself is a collection of fruits and vegetables arranged like a mountain. The gunung were carried by courtiers who used maroon-colored clothes and cap, and dark blue batik cloth, circle pattern 3 white with a flower in the center of the circle before it's contested by people (Larasati, 2014).

Wayang has already existed since the tenth century. On April 21st, 2004, Koichiro Matsuura (general director of UNESCO) said that wayang is an extraordinary artwork as it's able to educate and deliver moral value to the audience (Dinas Kebudayaan Yogyakarta, 2015). Hence, Wayang was a tool by Wali Songo to spread Islam beliefs in Java. However, the original story of wayang itself came from Hindu beliefs, especially Ramayana and Mahabaratha stories. Therefore, wayang can be considered as the fusion between Islam and Hindu values. Wayang contains several kinds of arts, such as performing arts, karawitan (music) arts, literary arts, ripta (creativity) arts, and Widya (philosophy and education) arts. Nowadays, wayang can be enjoyed around Kraton, including Senobudoyo museum.

The events mentioned above have been held at least around 260 years since the Sultanate establishment. Besides, those events are also proof of the cultural fixation from Hindu, Buddha, Java, and Islam. Meanwhile, the beliefs and the idea of Hamengkubuwono I still exist and are manifested by sangkan paraning dumadi, manunggaling kawula gusti and hamemayu hayuning bawana which are explained before.

As mentioned before, since this research is using an interplay approach, we believe there are relationships between each criterion. The relationship of each criterion itself is manifested in the sixth criterion. In this criterion, we can find the representative of a human creative genius like in the first criterion as people of Yogyakarta are still carrying the beliefs and the ideas that have been established by Hamengkubuwono I. In this context, the beliefs and the ideas are manifested in the concept of Sangkan Paraning Dumadhi, Hamemayu Hayning Bawana, and Manunggaling Kawula lan Gusti. The beliefs then manifested in the philosophical axis sites. Besides, the Sultanate system that still exists today is also the manifestation of the beliefs of the people as Sultan is believed as God's envoy on earth.

While the interchange in human values (criterion ii) is not only manifested in the architecture of the building around the sites but also some traditions such as Grebeg, Sekaten, and Pisowan Ageng. As mentioned above, these events are the adoption from the Hindu-Budha tradition before Islam's establishment in Yogyakarta. Nowadays, those traditions become the event to celebrate Islam's special days such as Eid Fitri, Eid Adha, and Muhammad's prophet's birthday.

The relationship between criteria i, ii, and vi cannot be separated from the role of the Hamengkubuwono I as the source of the philosophy that exists in Yogyakarta Nowadays. He was known as a spiritual person who likes to read the Koran as the book of Muslims. Besides, according to Serat Cebolek, Hamengkubuwono I was also like to read other books such as Arjunawiwaha, Bimasuci, and Ramayana (Dinas Kebudayaan Yogyakarta, 2015). Arjunawiwaha was composed by Mpu Kanwa during Airlangga of Kahuripan reign (1019-1042) (Robson, 2001). This book tells the story about Arjuna doing meditation and avoiding such temptation from God until he defeated Niwatakawaca and gain pleasure in Svargaloka. This Arjunawiwaha made the sultan idolize the figure of Arjuna and follow his qualities, one of which was the love of simple life and wandering while establishing close relationships with the people (Dinas Kebudayaan Yogyakarta, 2015).

From Bimasuci written by Yasadipura I, Hamengkubuwono I learned about sincerity, loyalty, and the mighty. This book is a blend of Javanese, Hindu, and Islamic understandings with the main theme of harmony in the relationship between God, humans, and nature. The anthropoecological relationship between humans and nature is reflected in the expressions mangasah mingising budi, mamasuh malaning bumi, and meyu hayuningbawana (Purwadi,

2013). While from Ramayana, Hamengkubuwono learned about a great, just, and wise king. Ramayana itself tells the story of Lord Rama who ruled in the Kingdom of Kosala north of the Ganges River. From reading reads by Hamengkubuwono I, we found that Hamengkubuwono I applies some values from Hinduism despite he is a Muslim. And he also still maintains the Javanese values as it is the indigenous values before the Sultanate establishment.

Conclusion

Yogyakarta's philosophical axis lives in the presence of Kraton Ngayogyakarta's life. Since 2017, the Government of Yogyakarta through the National Government of Indonesia has submitted a nomination of the Historical City Centre of Yogyakarta in which the axis is regarded as the philosophical underpinning to UNESCO's tentative list. From the nomination, it is claimed that the proposed site may meet three out of 10 criteria of having an outstanding universal value. This article finds the interlinkages among those three criteria starting from ideas, architecture, and ritual from Yogyakartaans that have been preserved from the past to the present generation. The cosmological and philosophical values to meet those criteria are a set of conceptions of Sangkan Paraning Dumadhi, Hamemayu Hayning Bawana, and Manunggaling Kawula lan Gusti. The local and spiritual concepts were developed by Sultan influenced by his Javanese background in reading Koran to Arjunawiwaha. Those concepts have created meaning and value to the present urban and social context of Yogyakarta.

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