Local wisdom in the spatial system of the palace, Indonesia

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Abstract. The Kanoman Palace has primordial tradition that remains authentic. This local value is new knowledge that must be preserved and considered as indigenous knowledge. In accordance to the mandate of UNESCO in Habitat III regarding “culture and heritage” in 2015, that being attentive to culture in urban development is very urgent because it has an impact on the attractiveness of the city, but this mandate has not been contained on the spatial planning documents of Cirebon City. As a result, the indigenous knowledge will be lost in time and reduces the attractiveness of the city. The purpose of this research is to describe the substance of authenticity in the local wisdom value of the Palaces in Cirebon, but it emphasizes more on the authenticity of the Kanoman Palace. The approach method used is rationalistic approach, through qualitative descriptive analysis, from the findings of previous research which then identified the parameter of authenticity in Cirebon Palaces. The implication of this study can be considered as input to the government in Cirebon City, particularly the Office of Spatial Planning to include the local wisdom value substance as a legal document in the spatial planning of Cirebon City.

1. Introduction
The palaces located in Cirebon City were built in the 13th century and still show its existence. Of the three palaces located in Cirebon City, only Kanoman Palace that has accessibility and facade of the building covered by the activity of Kanoman Market. This condition is alarming, besides, the palace remains exist in carrying out the primordial traditions, even the palace building is still intact. The palace building and traditions are heritage element that must be documented. Previous research about the study of spatial meaning in the Kanoman Palace and the Kacirebonan Palace resulted a primordial traditions theme. Primordial tradition is one of the local wisdom elements in Cirebon Palaces, but only the Kanoman Palace still hold the original primordial traditions.

Local wisdom has meaning as a knowledge instrument or an experience of a community from previous generations related to environment and society to solve the difficulties, both when it has a legal force or not [1]. From the meaning, local wisdom consists of some aspects: (1) knowledge/ experience aspects owned by a particular community, (2) knowledge/experience obtained from the past, (3) knowledge/experience aspects that can give life solution, (4) knowledge/experience aspects that have strength/penalty/ beliefs and values. All this time documents of spatial planning have never touched a particular substance to manage the heritage areas, especially conservation areas [2]. As well as the palaces in Cirebon considered as areas that are rich with knowledge/ local experiences that weren’t documented in the document of spatial planning. The spatial planning document is more comprehensive as a cultural heritage area which mentioned in the document of Spatial Planning (RTRW) of Cirebon City in 2011-2031, but the substance of cultural heritage is not specifically listed, particularly for
intangible component. Whereas, the intangible component is an important part of a heritage area which become an original characteristic that distinguished from other heritage areas. This characteristic is included in the category of authenticity of heritage document.

UNESCO in Habitat III regarding “culture and heritage” in 2015, stated that giving attention to culture in urban development is very urgent because it has an impact on the improvement of local attractiveness. Indonesia has variety of local cultures that differ from one to another. There are 19 cultural areas and more than 250 languages [3]. The diversity is a wealth of local knowledge that must be maintained according to the process of understanding historical place in heritage planning. According to Operational Guidelines UNESCO world heritage center 2013 [2]: para 82 in Nara Document, Kalman, 2014 stated that the diversity of cultures or being called as authenticity includes: (1) Form and Design, (2) Material and substance, (3) Use and Function, (4) Tradition, techniques and management system, (5) Location Setting, (6) Language and other form of intangible heritage, (7) Spirit and Feeling, (8) Other internal and external factor.

Local wisdom of the Kanoman Palace has heritage aspects that fulfill the criteria of authenticity as mentioned above. In the frame of authenticity, thus this paper is made for the purpose of describing the authenticity of local wisdom in the Kanoman Palace.

2. Methods
This research is a part of a research titled “The Study of Spatial Meaning in the Kanoman Palace and Kacirebonan Palace Area”, the exploration result shows that the Kanoman Palace has local wisdom value. Furthermore, the formed of reality was explored in depth through intensive interview. The result shows empirical conditions where the Kanoman Palace has unique local wisdom. The empirical result then was rationalized in frame of heritage planning. It is also associated with spatial policy such as RTRW document of Cirebon City. The results of the study findings about the authenticity of the Cirebon Palace Regions and the specifications of the Kanoman Palace can add to the regulation of the area of cultural heritage.

Data collection from primary source was done by field survey, field observation and interview. Data collection used both voice and visual recorder. The chosen respondents are based on the mastery of the object under study. Other respondents were from local Regional Working Units (SKPD).

3. Results and discussion

3.1. Local wisdom of Cirebon Palaces as authenticity and cultural basis
Sociologically, culture can be conceived as a way of life which people develop in the process of adapting to some given material and social conditions [3]. A city is a meeting of various cultures [3], but not all cultures may develop or can develop in a place [4] Humans can not reject the culture of origin [5], as well as an urban space, cannot be separated from the culture of origin. A city has a special culture that it produces [6], that particularity becomes a characteristic of a city and attracts the city. The development of native culture can maintain the nation's identity and city appeal. It is time for a city to build its identity through authentic cultural identity. Likewise, the city of Cirebon, which has three palaces, it is time to implements the primordial cultures of the palace as a form of authentic culture of the city.

According to Operational Guidelines (UNESCO world heritage center 2013:para 82 in Nara Document [2] stated that the diversity of cultures or being called as authenticity includes: (1) Form and design, (2) Material and substance, (3) Use and function, (4) Traditions, techniques and management system, (5) Location Setting, (6) Language and other form of intangible heritage, (7) Spirit and Feeling, (8) Other internal and external factor. Based on those principals it can be associated to Cirebon Palaces in the following table:
Table 1. Explanation of authenticity in Cirebon Palaces.

| Authenticity Principals | Explanation linked to Palaces |
|-------------------------|-------------------------------|
| (1) Form and design     | Form and design of the palace also the sites owned by the palaces |
| (2) Material and substance | Material in the form of spaces and substance of palace’s primordial traditions. |
| (3) Use and function    | Used as local knowledge and educational history of Islam kingdom in West Java. |
| (4) Traditions, techniques and management system | Traditions of Cirebon Palaces have always been the attractions, but the primordial traditions of the Kanoman Palace have some differences with the Kasepuhan and Kacirebonan Palace, even though the three palaces are completing each other. Technique and management are conducted by the king of each palace. |
| (5) Location Setting    | Includes the location of Palace space and sites which are spread in Cirebon City, Cirebon Regency, Kuningan Regency, and Indramayu Regency, also Majalengka. |
| (6) Language and other form of intangible heritage | The native language of Cirebon and the writing in the form of Arabic pegon. |
| (7) Spirit and Feeling | Spirits that appeared with the name of “ngalah berkah” which means find blessings from the creators of the universe. |
| (8) Other internal and external factor | Internal factors of the existence of the king and descendants also external factors of the existence of communities and pagurons that support the palace. |

3.2. The authentic primordial traditions of the Kanoman palace

The primordial traditions held by the palaces, show that there is a traditional reference in Indonesia. This traditional reference is needed, because it barrires the globalization and shifts the life from the ethical process to aesthetical [7]. The shift in human life is initiated by globalization from productive living to consumptive, this is very dangerous to the resilience of the nation and the state, thus traditionalist understanding is urgently needed as an effort to maintain the most essential view of life [7]. In addition, primordial tradition is also a special feature of the region that becomes a value and has an impact on the attractiveness and resilience of the city to grow in accordance with its original energy. Primordial traditions of the Kanoman Palace as a form of local wisdom and a stronghold of national resilience. The following table shows the primordial traditions of the Kanoman Palace which follow the calendar of the ancient Javanese:

Table 2. Primordial traditions of the Kanoman Palace.

| Month          | Traditions                  | Time               | Explanation                                                                 |
|----------------|-----------------------------|--------------------|----------------------------------------------------------------------------|
| Asyura/Muharram | Recitation of Babao Cirebon | 08.00 GMT+7        | A tradition to celebrate the ancestral struggle through the reading of the holy book of Babad Cirebon |
|                | Babao Cirebon               | 04.00 GMT+7        | The making of Syura porridge, continued with sholawat, tahlil, and prayer. |
| Bubur Sura     | 10 Asyura, 04.00 GMT+7      | Time PM            |                                                                                           |
| Sapar/Shafar   | Ngalus                      | 1 Sapar - 11 Mulud | Tirakat Ngalus Sapar tradition, for 40 days                                           |
|                | 15–17 Sapar, 08.00 AM - 04.00 PM (GMT+7) | Time PM | The series of Pelal Ageng Panjang Jimat Muludan begins at 15th of Sapar, starting with the making of wax (made manually without printing) made from malem, busir, and putih, lawe as its brick, also during the process of manufacturing, the maker must read sholawat from the beginning until the end. |
Table 2. Cont.

| Activity                                      | Date      | Time                     | Description                                                                                                                                                                                                 |
|-----------------------------------------------|-----------|--------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Ngerik                                        | 15        | Sapar, Time 08.00 AM - 04.00 PM (GMT+7) | The process of making *boreh* (scented body scrub) which then will be used by all of the royal family members and the people who get it.                                                                    |
| Damel Ukup                                    | 15-24     | Sapar, Time 08.00 AM - 04.00 PM (GMT+7) | The making process of fragrant incense that function as air freshener, made from sandalwood, aloes, *rasamala*, *lemo*, *laka*, *dewandaru*, with the manufacturing process through being chopped into fine flakes and then soaked with *kinca* or brown sugar solution and then being roasted, after browning mixed with Javanese incense, Indian incense and Arabic incense. |
| Memayu Keraton                                | 25        | Sapar, Time 06.00 AM - 03.00 PM (GMT+7) | Ritual of the maintenance of palace buildings                                                                                                                                                             |
| Ngapem and Tawurji                            | Last Wednesday | Sapar, Time 09.00 AM - 10.00 AM (GMT+7) | *Damel apem* is a traditional dish made from rice flour, yeast, brown sugar and *blondo*, as the form of being grateful after going through various trials in Sapar month.                                              |
| Mulud/Rabiul Awal                             | Mipis Pertami | Mulud, Time 09.00 AM - 04.00 PM (GMT+7) | Smoothing the materials of *boreh/luluran* from Ngerik procession using *pipisan* made from rock tool and *ukup*.                                                                                         |
| Gamelan Practise                              | 1         | Mulud, Time 08.00 PM - 11.00 PM (GMT+7) | The practise of Gamelan Gong Sekaten, preparation for Gong Sekaten procession.                                                                                                                                |
| Damel Bumbu Kebuli, Banjir, Banjirasan, Banjir Kuning and Awu | 2 - 6     | Mulud, Time 07.00 AM - 11.00 PM (GMT+7) | The process of making *nasi jimat*, rice grains is peeled by women whom called by *ratu* and *kaum*, the rice is used as materials of *nasi jimat*, which then will be cooked on 7 and 11 *Rabiul Awal/Maulud*, and the complementary side dishes for *nasi jimat* are *pentul*, *tepak*, oncom, beef, and jeroan, urang, bekaseman ulam, kelapa sisir. |
| Preparation of Pelal Alit Procession          | 7         | Mulud, Time 06.00 AM - 09.00 PM (GMT+7) | *Nyirami Gong Sekati* and *Benda Pusaka* are the procession of cleaning heirlooms that will be used in *panjang jimat* event.                                                                       |
| Nyiram Pacara and Mungkus Slawat Ageng        | 10        | Mulud, Time 07.00 AM - 11.00 PM (GMT+7) | *Nyiram Pecara* is a procession of cleaning heirlooms that will be shown in *Pelal Ageng* event, by using the ash and water from Kejayan well water.                                                   |
| Preparation of Pelal Ageng/Panjang Jimat Procession | 11      | Mulud, Time 07.00 AM - 00.00 AM (GMT+7) | *Nyiram panjang* is a cleaning procession of *panjang/ambeng/piring pusaka* consist of 7 *panjang utama* and 6 *panjang pengiring* that will be used in *Pelal Ageng*, by using the ash and water from Kejayan well water. |
Table 2. Cont.

| Event                | Date      | Time          | Description                                                                 |
|----------------------|-----------|---------------|-----------------------------------------------------------------------------|
| Slametan Buang Takir | 12 Mulud  | 05.00 PM - 08.00 PM (GMT+7) | *Buang Takir* is a celebration after completing the entire series of commemoration of the Great Prophet Muhammad SAW birth or *Muludan* also known as the *Panjang Jimat* event. |
| Tumpengan            | 15 Rabiul Awal | 05.00 PM - 08.00 PM (GMT+7) | *Tumpengan* is a celebration after completing the *Muludan* ritual tradition or *Panjang Jimat*, in the form of *selametan tumpeng* in ancestral pesareans, approximately 20 locations/pesarean. |
| Rejeb/Rajah          | 27 Rajab  | 07.00 PM - 05.00 PM (GMT+7) | The recitation of Babad or Poetry propaganda of Isra’ Mi’raj.                |
| Rowah/Sya’ban        | 15 Rowah  | 07.00 PM - 05.00 PM (GMT+7) | Commemoration of the Islamic holiday, Nishfu Sya’ban.                        |
| Puasa/Ramadhan       | Khatam awal | 07.00 AM - 05.00 AM (GMT+7) | *Khatam awal* and *khatam akhir*, which mean finishes reading the holy Qur’an. |
| Sawal/Syawal         | Pisowan   | 07.00 AM - 05.00 AM (GMT+7) | Palace Open House                                                            |
| Kapit/Dzulqa’dah     | Nadran    | 06.00 AM (GMT+7) | Sea alms, which is a form of gratitude for the coastal coast of Cirebon to Allah together with representatives from Sultan Keraton Kanoman Cirebon attended by Prince Patih, Prince Kumisi, family and Margersari together with Jeneng Astana Gunung Sembung and Gunung Jati, while saying a thankful prayer to Allah SWT which was made for the Prophet Khidir who had guarded the waters/sea, especially Cirebon so our community can still go to sea. |
| Rayaagung/Dzulhij’jah| Agung led prayer | 06.00 AM (GMT+7) | *Grebeg Agung* process is carried out after the prayer is completed, the Sultan and his family head to the tomb of Shaykh Syayatef Hidayatullah/Sunan Gunung Jati in Astana Gunung Sembung for the pilgrimage by saying tahlil prayers specifically for the Prophet Muhammad, the Prophets, Shaykh Sunan Gunung Jati, The Panembahan, the Sultan, his descendants and his followers who were buried in Astana Gunung Sembung, Gunung Jati and elsewhere. Tahlil prayers are recited 8 times for each Gedong in Astana Gunung Sembung. |
| Qurban               |           |                | Slaughtering the sacrificial animals.                                         |
3.3. The space and sacrality of Kanoman Palace

The space of palace, including Kanoman Palace, is believed to have a sacred value, particularly by traditionalist Islamic community. They assume that the King is a unity with the macrocosm, so that the palace space is a sacred space because it is the residence of the King who is controlling the universe. Primordial traditions are a form of their religiosity. Primordial traditions carried out in the Kanoman Palace and can be seen in figure 1.

![Figure 1. Primordial traditions of the Kanoman Palace in palace space.](image)

Besides having a primordial tradition as explained above, Kanoman Palace has a unique tradition that is routinely performed at *pelal/panjang jimat* event (event to commemorate Prophet Muhammad SAW day of birth), namely peeling the rice grain by virgin sunti for making nasi jimat which then will be distributed to public. The virgin sunti is a term used for women who have to take wudhu and sholawat when peeling the grains of rice. Nasi jimat is awaited by the traditionalists because it is full of prayers, at the pelal event that will be distributed at 00.00 AM at the Kanoman Palace Mosque.

Another tradition that is owned by the Kanoman Palace is *Ratu Bedaya Rimbe* dance that is performed in ruang jinem without any lights condition. This is performed by 6 female dancers and is only shown to special guest. The dance of *Ratu Bedaya Rimbe* is a dance created by the 8th King of Kanoman, namely King Mochamad Zulkarnaen, the King who ruled from 1873-1934. The dance tells about menak jayangrana, that is the story of war struggle to uphold the truth. Dancers bring candles accompanied by gamelan played by nayaga. This dance lasts for 2 hours long. The dance is performed with solemn movements and full of sacred messages, so that this dance is not carelessly shown. The dance can actually reflect to message of life, because the transcendent presents through arts [3]. Likewise, to the palaces, the art become a bridge to convey moral messages [8].

3.4. Input for policy products

Product of policy that regulates spatial planning and become a reference, such as Law Number (No). 26 of 2007 regarding spatial planning, Government Regulation No. 15 of 2010 concerning spatial planning and Minister of ATR/BPN Regulation No. 37 of 2016 concerning regulations for strategic areas arrangements, also Ministerial of Public Works Regulations No. 17 of 2009 concerning Guidelines for Urban Spatial Planning Arrangements. Cirebon City has Regional Regulation No. 8 of 2012 regarding Cirebon City Spatial Planning in 2011-2031. The regulation only regulates physical space, while indigenous knowledge aspects and the intangible from the treasures of primordial traditions and local knowledge of the palace area cannot be raised. Although there is Law No. 11 of 2010 regarding on cultural heritage, but the issue of primordial tradition requires a control in traditional spaces.

UNESCO in Habitat III regarding “culture and heritage” in 2015 has given mandate about regulating the culture and heritage space. Indonesia has variety of cultures, so it must have the ability to accommodate the product of spatial planning with the value of culture and heritage. Even in the British Columbia Province, treating the heritage space planning for historical area with Heritage Revitalization Agreement (HRA) and for monitoring the heritage areas by: Zoning, demolition control, Land Use
regulation and View plane legislation [2]. More operational regulations can be controlled through regional regulations on culture and heritage of the region. Thus, it is the time for Indonesia to have sustainable, detailed, and operational regulation to control the spatial heritage areas, including Cirebon City that is rich in local wisdom.

4. Conclusion
According to the explanation above, we can conclude that all this time the values of indigenous knowledge have not been accommodated in the Cirebon Palace, including the Kanoman Palace in term of policy including spatial policy. Even though these palaces have indigenous knowledge in which also a value of local wisdom that become the attraction of Cirebon City even for Indonesia. It is the time for Indonesia to accommodate these values in its policies, especially spatial policy, in accordance with UNESCO in Habitat III regarding “culture and heritage”. For the operations, local governments can make relevant regional regulations on culture and heritage.

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