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THE COLLABORATION BETWEEN SPACE FORM AND ISLAMIC CULTURAL RITUALS ON THE CULTURAL LANDSCAPE PATTERN OF CIREBON CITY

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ABSTRACT

There is a collaboration between spatial forms and Islamic (Javanese) cultural rituals in Cirebon city and this has the potential to shape the uniqueness of the cultural landscape. The research object is the Kanoman Sultanate which conducts the annual ritual, '*M(a)juludan*' tradition. The aim is to describe the collaboration between the physical forms of the Keraton Kanoman and the *M(a)juludan* tradition which is the Islamic or Javanese culture. This involved using the qualitative description method through cultural participation for a period of 8 years. The results showed the existence of an imaginary space formation strung together by the presence of residents from 31 villages as students of the Kanoman Sultanate. Moreover, the spatial form of the ritual route was discovered to have been formed for several generations. The people strongly believe that the presence and involvement of these routes can bring them virtue, blessings, prosperity, as well as protection from misfortune. This research argues that the imaginary space forms were created by these cultural events.

KEYWORDS: Description, Collaboration, Cultural Landscape Patterns, Keraton Kanoman, *M(a)juludan* Tradition

INTRODUCTION

Cirebon city has several unique cultures that are required to always be preserved. This is because cultural uniqueness is one of the attractions that can provide high selling power value for this city. Cirebon has such a diverse mix of cultures, many physical buildings with high historical value, and landscape conditions with their physical uniqueness both in terms of contours and other natural diversities. These strong potentials show that it is an example of a city with a unique cultural landscape formed through human intervention to reflect their adaptation to nature and culture [1]–[4].

Cultural landscapes are evidence of human civilization in the world and, therefore, should always be preserved for future generations [3], [5], [6]. The elements can either be physical or non-physical (imaginary) space [7] such that the physical aspects are visual while the imaginary aspects are only felt based on people's experiences within a certain period. This simply means imaginary space is associated with the transformation of cultural activity at a certain point in time and this has a philosophical meaning and occurs repeatedly [8]–[11].

One of the unique, authentic, and historic cultural landscapes in Indonesia is the Kanoman Sultanate in Cirebon, West Java. It originated from the Cirebon kingdom in the 17th century as one of the two sultanates. Since then, it has become one of the customary leaders of the Cirebon cultural tradition with several rituals held almost throughout the year using a special lunar calendar called *Aboge* (*Alif Rebo Wage*), which is the Javanese Islamic calendar. Cirebon is one of the cities visited by Sunan Gunung Jati to spread Islam and this is the reason

there is a blend of Islamic and Javanese cultures in the city due to its strong local culture [12]. Both are observed to be working together and in harmony.

An example of the biggest annual traditions of the Kanoman Sultanate is the '*M(a)juludan*' (Mawlid festival) which is normally conducted at the Keraton (Palace) Kanoman. The event is a celebration of the Birthday of the Prophet Muhammad SAW which and usually held for more than one month, from the 1st of Sapar to the 15th of Mulud every year (Sapar and Mulud months are the names of the months in the Javanese calendar). The peak of the event is the '*panjang jimat*' ceremony on the 12th of Mulud normally initiated with the ringing of the Gajah Mungkur's bell at the front gate of the Keraton nine times to mark the opening. This ceremony provides understanding to the younger generation to respect the Prophet Muhammad and this is usually conducted with a symbolic procession describing the process of the Prophet Muhammad from the womb until birth.

The procession and ritual activities of Javanese Islam are very attractive to the people of Cirebon, including tourists from different regions. Cirebon is one of the religious tourist destinations for some Muslims in Indonesia that visit the mosques located in this city [13]. The lively event is usually attended by Sultan Kanoman as the holder of the activity. Moreover, the relatives of the sultanate, all students of the Keraton, and villagers from different villages in Cirebon and surrounding areas are also involved in the ceremony because (1) it is a symbol of the existence of a Muslim society [14] and (2) there is a hope of getting blessings and being protected from calamities [15]. The belief in the meaning of this blessing elaborates the ritual and makes it important for the people of

Cirebon and its surroundings, especially the students of the Kanoman Sultanate.

Several studies have examined the Kanoman sultanate such as the observation of the *Rajaban* tradition during *Isra Miraj* [16], and well bathing in Keraton Kanoman by Farah (2018) [17]. Suharsono (2016) also analyzed the attractiveness of the Keraton [18] while several others focused on different aspects such as the physical architecture and ornamental style. However, most are based on the cultural aspects but the authors of this study have mostly focused on the cultural landscape [19], [20]. Therefore, emphasis is placed on Keraton Kanoman which is associated with Islamic (Javanese) cultural ritual activities as one of the strengths of the cultural landscape in Cirebon created through strong collaboration between the physical existence and human activities.

This indicates that the purpose of this research is to describe the collaboration between Keraton Kanoman as the physical forms and the *M(a)uludan* as the ritual activity of Islamic (Javanese) culture. This is necessary to understand the Kanoman Sultanate as part of the unique Cirebon Cultural Landscape as well as to contribute to the spatial arrangement of landscape features reflecting the relationship between sociocultural layers and the typomorphological structure of the Sultanate.

METHOD

Observations and interviews were conducted at Keraton Kanoman, Cirebon City during the annual celebration of the *M(a)uludan* tradition from 2012 to 2020. The location of the Keraton Kanoman as well as the area of origin for the students including Cirebon City, Cirebon Regency, Indramayu, Kuningan, and Majalengka are presented in the following Figure 1.

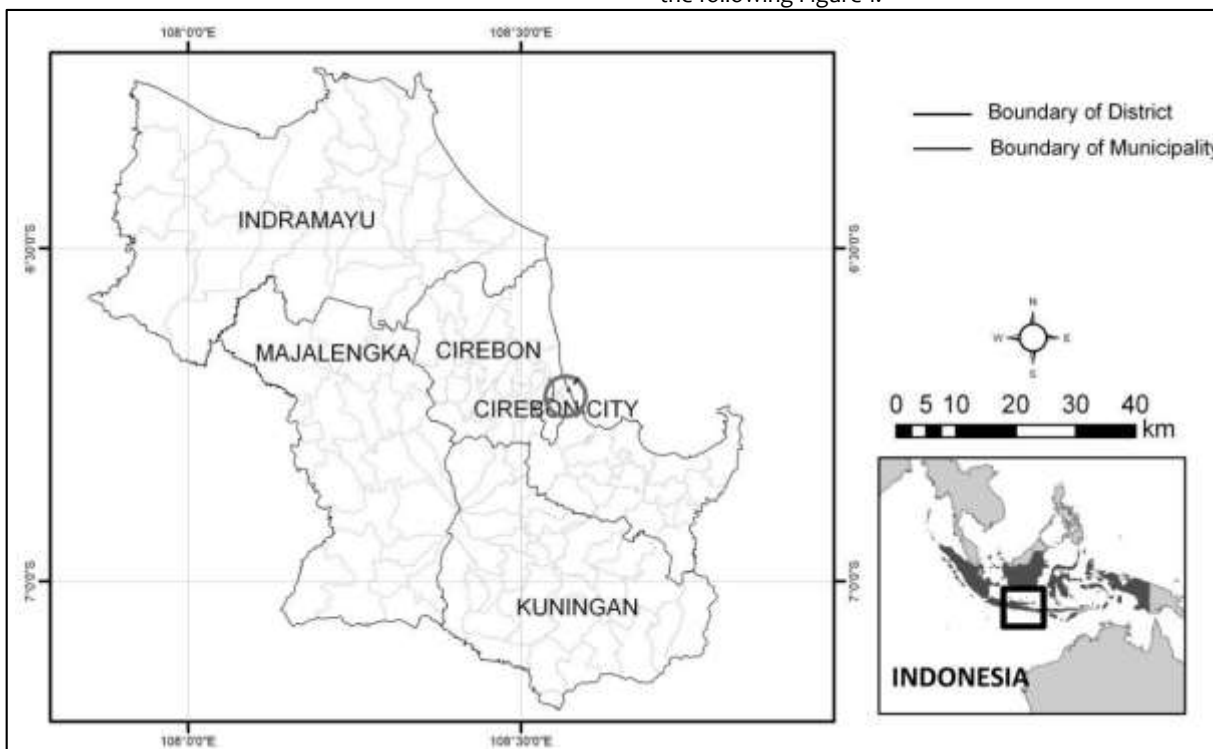


Figure 1. The Location of Keraton Kanoman. Source: Coordination Agency National Survey and Mapping - Bakosurtanal (1994).

The entire ritual of *M(a)uludan* performed by the followers of the Keraton was observed and interviews were conducted with key informants including the Prime Minister (Prince Patih) Kanoman, younger brother of Sultan Kanoman (Ratu Raja Arimbi), Minister of Customs (Prince Commission), and the people of the Keraton that participated in the ritual.

The data collected were analyzed descriptively [7] and the elements were explored to determine the level of knowledge of the Keraton students concerning the meaning of the Islamic (Javanese) ritual activities. Moreover, qualitative analysis was conducted and transformed into a spatial analysis to show the origin of the students and the distance traveled from their village

to the Keraton. This was followed by the depiction of the village distribution and their route to the Keraton in the form of a map to determine the spatial shape of the cultural landscape. This was achieved using three criteria which include the (1) determination of the center for the ritual activities, (2) distribution of the village residents in Keraton, and (3) route to the ritual center.

RESULTS AND DISCUSSION

CIREBON CITY: BETWEEN ISLAM AND LOCAL CULTURE

Several ritual traditions being practiced in Cirebon have become part of people's lives. It was observed that Islam

has been mixed with local traditions for a very long time and has formed cultural acculturation [21][22]. The largest and most unique example is *M(a)uludan* which is a thanksgiving (*tasyukur*) ceremony to commemorate the birth of the Prophet Muhammad. This Islamic (Javanese) cultural ritual, adapted from a pre-existing Hindu-Buddhist culture, has been held since the 17th century and is an expression of Muslim identity [14]. Its implementation is strongly influenced by Islamic philosophy but still colored by elements of Hindu-Buddhist culture which are still part of people's daily lives [14], [23]. This acculturation is the uniqueness of applying Islam by the people of Cirebon City.

The *M(a)uludan* ritual consists of several activities conducted within the Keraton Kanoman complex. The ritual itself is usually in three (3) stages which include preparation, ceremony, and closing celebration. The preparation starts from 1st Sapar to 7th Mulud followed by the ceremony, which is held twice, on the 8th (*pelal alit*) and 12th of Mulud (*panjang jimat*). The final stage is the closing scheduled for the 12th (thanksgiving) and 15th Mulud (*tumpengan*). It is important to note that all the ritual activities are usually within and around the Keraton. Some are conducted inside the sacred building and some are outside or on the Keraton grounds as indicated in the list presented in Table 1 and Figure 2.

TANGIBLE AND INTANGIBLE ELEMENTS OF KERATON KANOMAN LANDSCAPE CULTURE

Table 1. Event Schedule for *M(a)uludan* Ritual Tradition of Keraton Kanoman
Source: Observation & Interview (2013)

Date	Events	Location/place
Sapar 1 st	Refine/purify the Soul (<i>Ngalus</i>)	
Sapar 15 th	Start to prepare the ceremony equipment (<i>boreh, ukup, candle</i>)	<i>Bangsals Ukiran</i>
Sapar 25 th	<ul style="list-style-type: none"> Clean up the complex of Keraton (<i>Memayu</i>) <i>Keraton</i> open house –meet with Sultan & his family (<i>caos & matur bakti</i>) 	<ul style="list-style-type: none"> All areas of Keraton <i>Prabayaksa</i>
Mulud 7 th	<ul style="list-style-type: none"> Clean up the sacred music instruments (<i>gong & gamelan sekati</i>) Prepare food for <i>pelal alit</i> ceremony (<i>sesaji nasi /rice jimat</i>) Prepare flowers & fruits for <i>pelal alit</i> ceremony (<i>nyisir & sesaji buah</i>) 	<ul style="list-style-type: none"> Musala/prayer room (<i>langgar</i>) (<i>Langgar</i>) <i>Bangsals Ukiran</i> Musala/prayer room (<i>langgar</i>) (<i>langgar</i>) <i>Bangsals Ukiran, Kaputren, Jinem, Musala/prayer room</i> (<i>langgar</i>) (<i>langgar</i>)
Mulud 8 th	<ul style="list-style-type: none"> Procession for <i>Pelal alit</i> ceremony (<i>panjang jimat</i> general repetition) The sacred music instrument starts to play (<i>awit muni gong sekati</i>) 	<ul style="list-style-type: none"> Sacred Kitchen (<i>pawon lebet/gede</i>), <i>Bangsals sekaten</i>
Mulud 10 th	<ul style="list-style-type: none"> Clean & prepare the equipment for the ceremony (<i>nyiram pacara & mungkus salawat</i>) Hamstrung the buffalo (<i>nyembelih mahesa</i>) 	<ul style="list-style-type: none"> <i>Bangsals Ukiran Pedaleman/kedaton</i> Musala/prayer room (<i>langgar</i>) (<i>langgar</i>), Yard (<i>alun-alun</i>)
Mulud 11 th	<ul style="list-style-type: none"> Clean up the sacred plates (<i>nyiram panjang</i>) Prepare food for <i>panjang jimat</i> (<i>sesaji nasi jimat</i>) Prepare flowers & fruits for <i>saji pelal ageng</i> (<i>nyisir & saji buah</i>) 	<ul style="list-style-type: none"> <i>Bangsals Ukiran</i> <i>Dapur Mulud, Garden Pulantara, Musala/prayer room</i> (<i>langgar</i>) <i>Bangsals Ukiran, Kaputren</i>
Mulud 12 th	<ul style="list-style-type: none"> Procession for <i>Panjang jimat</i> ceremony Closing Ceremony (<i>buang takir</i>) 	<ul style="list-style-type: none"> <i>Jinem</i> Musala/prayer room (<i>langgar</i>), <i>Kanoman Mosque</i> <i>Bangsals Paseban</i>
Mulud 15 th	Thanksgiving (<i>tumpengan</i>)	21 sacred places of Keraton Kanoman (<i>pasarean & petilasan</i>)

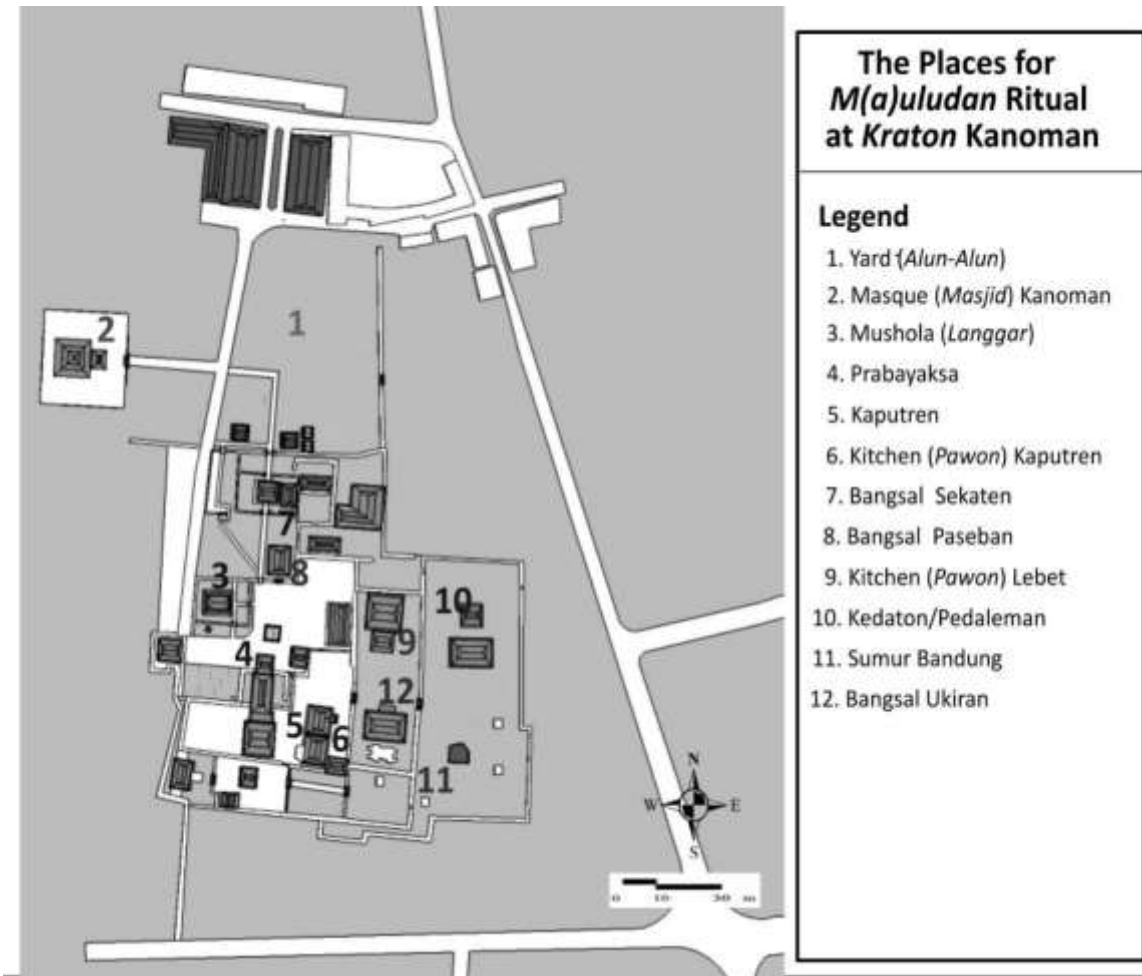


Figure 2. *M(a)uludan* Ritual Tradition Places at Keraton Kanoman
 Source: Redrawn after Oktikasari (2008), Observation & Interview (2013, 2014, 2015, 2016)

According to O'Donnell (2008), the manifestation of the 'spirit of place' in the cultural landscape is formed through the intangible and tangible elements due to the intervention of humans in nature with heritage value as indicated in Table 1 [7]. This means every activity performed in the *M(a)uludan* ritual is a manifestation of an intangible element while the location is the tangible

element. These elements spiritually form a space identified as the 'spirit of place' containing inherited values. It was discovered from the observations and interviews conducted that all the elements of the *M(a)uludan* ritual reinforce each other with the tangible ones generally serving as the platforms for the intangible ones.

Table 1. The Tangible and Intangible Heritage Elements
 Source: O'Donnell (2008)

Tangible Elements	Intangible Elements
• Natural Systems	• Festivals
• Land Uses, Patterns, and Clusters	• Traditional music, dance, and performance
• Spatial Organization	• Pilgrimage
• Visual Relationships	• Worship
• Topography and Surface Drainage	• Ritual
• Vegetation	• Commemoration of past events
• Circulation Systems	• Traditional practices

• Water Features including both Natural and Constructed	• Gathering place for native plants
• Non-Habitable Landscape Structures and Buildings	• Gathering place for craft materials
• Spatial Character, Form, and Scale of Habitable Structures	• Iconic shared community place for memorial and present use
• Vocabulary of Site Furnishings and Objects	

The Keraton, as a tangible element, functions as the place to perform the *M(a)uludan* ritual activity which is the intangible element. Moreover, the spirit of place is formed from meanings and messages conveyed through the rituals such as the traditional *sekatén* music which is a form of joy, offerings as gratitude, as well as *pelal alit* and

panjang jimat as a celebration of the birthday of the Prophet Muhammad. The relationship between the tangible and intangible elements used in forming the meaning is presented in the following Table 3.

Table 3. Type of Intangible and Tangible Elements Associated with the *M(a)uludan* Ritual

No.	Activity as an Intangible Element	Type of Intangible Element	Location as a Tangible Element	Type of Tangible Element
1.	Refine/purify the Soul (<i>ngalus</i>)	• Worship		
2.	Make <i>boreh</i> , <i>ukup</i> , candle	• Traditional practices	<i>Bangsai ukiran</i>	• Building
3.	Clean up the Keraton complex (<i>memayu</i>)	• Iconic shared community place for memorial and present use	All areas of Keraton	• Spatial organization • Circulation Systems
4.	Keraton open house –meet with Sultan & his family (<i>caos & matur bakti</i>)	• Ritual	<i>Prabayaksa</i>	• Building
5.	Clean up the sacred musical instrument (<i>gong sekati</i>)	• Traditional practices	<i>Langgar</i>	• Building • Water feature
6.	The sacred music instrument starts to play (<i>awit muni gong sekati</i>)	• Traditional music	<i>Bangsai sekaten</i>	• Building
7.	Prepare food for <i>pelal alit</i> (prepare the holy rice/ <i>nasi jimat</i>)	• Traditional practices	Sacred kitchen (<i>pawon lebet/gede</i>), <i>sumur bandung</i> Musala/prayer room (<i>langgar</i>) (<i>langgar</i>), <i>bangsai ukiran</i>	• Building • Water feature
8.	Prepare flowers & fruits for offering (<i>sesaji</i>) of <i>pelal alit</i> (<i>nyisir & offering/sesaji fruit/buah</i>)	• Traditional practices	<i>Bangsai ukiran</i> , <i>Kaputren</i> , <i>jinem</i> ,	• Building
9.	Procession for <i>pelal alit</i> ceremony	• Festivals • Commemoration of past events	Musala/prayer room (<i>langgar</i>) (<i>langgar</i>)	• Building • Circulation systems
10.	Clean & prepare the equipment for the ceremony (<i>nyiram pacara & mungkus salawat</i>)	• Traditional practices	<i>Bangsai ukiran & pedaleman/kedaton</i>	• Building
11.	Hamstring the buffalo (<i>nyembelih mahesa</i>)	• Traditional practices • Ritual	Musala/prayer room (<i>langgar</i>) (<i>langgar</i>), <i>alun-alun</i>	• Building • Yard (open space) • Circulation Systems
12.	Clean up the sacred plates (<i>nyiram panjang</i>)	• Traditional practices	<i>Bangsai ukiran</i> , <i>Pulantara garden</i>	• Building
13.	Prepare food for <i>panjang jimat</i> ceremony (offering holy rice/ <i>sesaji nasi jimat</i>)	• Traditional practices • Ritual	Sacred kitchen (<i>pawon lebet/gede</i>), <i>sumur bandung</i> Musala/prayer room (<i>langgar</i>) (<i>langgar</i>)	• Building • Water feature • Circulation Systems

No.	Activity as an Intangible Element	Type of Intangible Element	Location as a Tangible Element	Type of Tangible Element
			Bangsals Ukiran, Kaputren,	
14.	Prepare flowers & fruits <i>sesaji</i> for <i>panjang jimat</i> (<i>nyisir & saji buah</i>)	• Traditional practices	Jinem, Musala/prayer room (<i>langgar</i>) (<i>langgar</i>),	• Building
15.	Procession for <i>Panjang jimat</i> ceremony	• Festivals • Commemoration of past events	Kanoman mosque	• Building • Circulation systems
16.	Closing ceremony (<i>buang takir</i>)	• Ritual	Bangsals paseban	• Building
17.	Thanksgiving (<i>tumpengan</i>)	• Traditional practices ritual	21 sacred places of Keraton Kanoman in Cirebon City & Regency (<i>pasarean & petilasan</i>)	• Circulation systems

Table 3 shows that both tangible and intangible elements in *M(a)uludan* have inherited values formed from the meanings contained in the 'spirit of place'. Even though the ritual is generally to commemorate the Birthday of the Prophet Muhammad SAW, every activity, equipment, and ceremonial offering has its meaning believed by the Keraton Kanoman students.

THE SPIRIT OF KERATON KANOMAN AS A COMMUNITY AND ACTIVITY PERFORMER

The three aspects of all the *M(a)uludan* ritual activities that comprehensively describe the meaning of the spirit of the place include the *memayu*, *pelal alit*, and *panjang jimat*. The strong meaning of "spirit of place" was constructed by the Keraton students doubling as villagers as well as the volunteers supporting the event. One of the traditional activities involving most of these students is *memayu* which is focused on cleaning every area in the Keraton complex in the framework of the *pelal alit* ceremony and the *panjang jimat*. It was also discovered from the interviews conducted from 2013 to 2016 that more than 500 participants came from 28 villages in the city and its surroundings. Each group of villagers was responsible for cleaning up one of the areas within the Keraton. The *memayu* region has been under the responsibility of the sultanate's disciples since the time of their ancestors. Figure 3 shows the sequence of locations for the *memayu* activities which usually start in the Lumpang Alu area and end in Pulantara.



Figure 3. Memayu Location and Person in Charge
Source: Redrawn after Oktikasari (2008), Observation (Sapar 25th1434 H/ Januari 9th 2013)

Another important activity that also involves several students is the *pelal alit* ceremony and the *panjang jimat*. *Pelal alit* is the training for the *panjang jimat* ceremony which is normally held on the 8th of Mulud while *panjang jimat* is the culmination of the *M(a)uludan* ritual on the 12th of Mulud. Both ceremonies can be understood as allegorical parades that dramatize the birth of the Prophet Muhammad [14], [15]. According to Rochim (2012), *panjang jimat* was formed from two words which include *panjang* and *jimat*. *Panjang* infers continuous while *jimat* is from a Javanese acronym, *siji kang dirumat*, translated as "which is preserved". Therefore, *panjang jimat* implies "a message to Muslims to always maintain and hold fast to the two sentences of the creed". In another sense, *panjang jimat* as an activity indicates a long parade because several Keraton followers, more than 500, usually parade through the route from Lawang (gate) Abang, to langgar, via Lawang (gate) Mundu. After taking *nasi jimat* at Langgar, the parade continued to the Kanoman Mosque, passing several gates which were only opened during the ceremony. Figure 4 shows the routes for the *panjang jimat* and *pelal alit*.



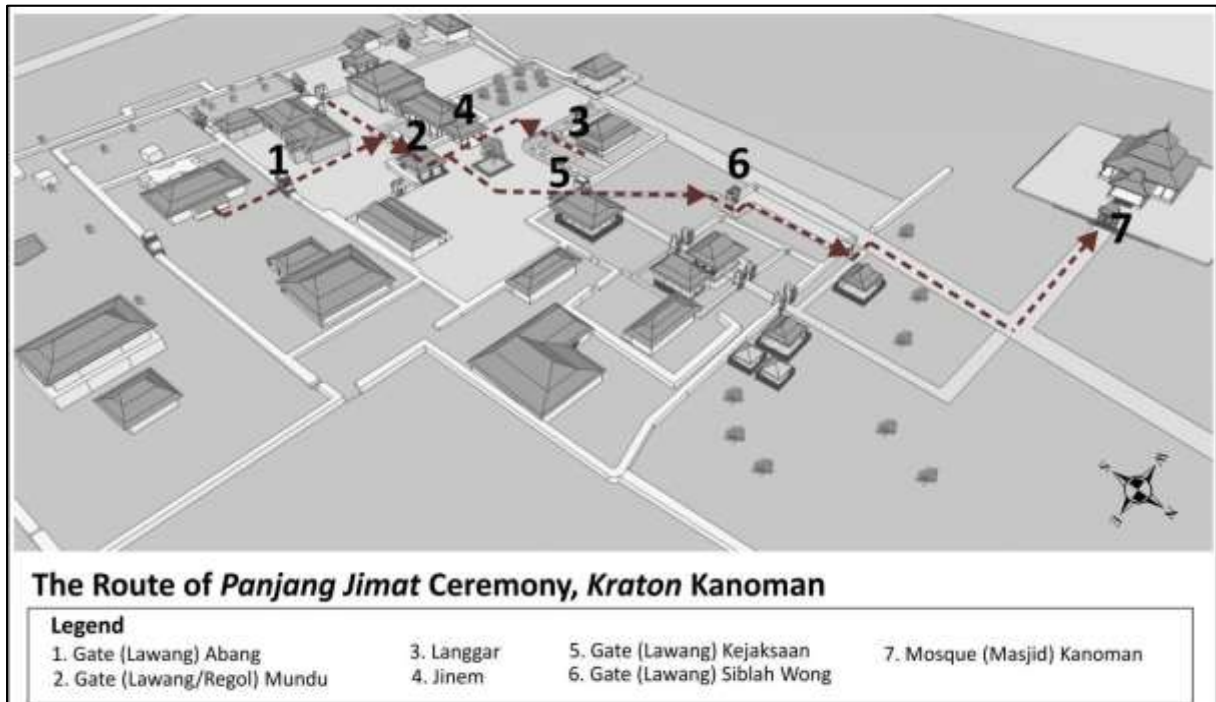


Figure 4. The Routes for the *Panjang Jimat* Ceremony (top), Women parade in *Panjang Jimat* (bottom left), and Men parade in *Panjang Jimat* (bottom right).

Source: Redrawn after Oktikasari (2008); Observasi (25 Sapar 1434 H/9 Januari 2013); <http://heavenawaits.files.wordpress.com/2008/11/allah-final.jpg>.

The event, which has a long duration (40 days), involves more than 1000 villagers from Cirebon and surrounding areas participating from the preparation to the actual ceremony. The people are usually present to prepare offerings, equipment, and places, as well as being involved in the parade as guards and bearers of offerings and ritual equipment. This participation is mostly motivated by their beliefs which are passed down from their ancestors and focused on obtaining pleasure from God and being protected from misfortune.

The spirit of the *M(a)uludan* ritual place is not only shaped by the important meaning contained in these rituals but also by the community's belief that their presence and involvement in the ritual will bring blessings to them and their families. Moreover, Keraton Kanoman with all its settings as a place of ritual is believed to be a source of blessings. The sustenance of these beliefs indicates the maintenance of heritage values.

SPIATIAL DIMENSIONS OF KANOMAN SULTANATE CULTURE BASED ON THE M(A)ULUDAN TRADITION

M(a)uludan is the largest traditional ritual event featuring cultural performances from the Kanoman Sultanate. It has been practiced for hundreds of years since the 17th century. As previously mentioned, most of the ritual activities are centered within the Keraton Kanoman complex and this illustrates it as the center of nagari (state) power as well as the main ritual space. Similarly, Wiryomartono (1995) stated that apart from being a center of power, a place of work, and a residence for the Sultan, Keraton is also a center for the development of Nagari culture [24].

Keraton is physically the center of the sultanate/Nagari (state) but the territory has no physical and administrative boundaries. According to Wiryomartono (1995), the Nagari area is characterized by customs which are currently being respected and binding [24]. This means the area is spiritually under the territory of the sultanate/Nagari as long as the customs and traditions of the sultanate are still believed and held by the people. In the case of the Kanoman Sultanate, the territory is spatially observed when the *M(a)uludan* ritual tradition is being performed. At the time, people from several villages in Cirebon Regency and its surroundings attend and are involved in the traditional event. It is also important to note that the position of the village and the route taken by the students to Keraton indicate the territory of the sultanate/Nagari.

The territory is also an indication of a spatial cultural landscape with villages and paths passed every year by the community to form a quasi-spatial corridor (space). The spirit believed by the disciples accidentally and unintentionally provided meaning to the place. It is important to note that the formation of a place in a cultural landscape is through the repetition of elements of space and time which are the basic dimensions unconsciously used in developing a spatial corridor (space) [19], [25]. Furthermore, the cultural landscape is also a spatial experience as well as a product of social space and time formed simultaneously [19], [26].

IMAGINATIVE SPACE AS A FORM OF COLLABORATION

This corridor of space associated with the traveling route of the Keraton disciples can also be considered a mythical space which is an imaginatively constructed fuzzy area [8], [27]. This simply means the spatial layout of the *M(a)uludan* ritual culture landscape in Keraton Kanoman has physical properties and imaginative characters. The villages scattered along the route corridor form the cultural landscape and indicate a blurred area consisting of Cirebon, Indramayu, and Majalengka Regencies, and Cirebon City. The fuzzy area is also connected to the route which is the corridor space. This is presented in the cultural landscape layout of the Kanoman Sultanate formed by 31 student villages and their respective path to the Keraton as indicated in Figure 5.



Figure 5. Spatial Map of Keraton Kanoman Cultural Landscape

Source: Analysis Result (2013)

The spatial form of the cultural landscape of the Kanoman Sultanate is characterized by travel activities, corridor paths, and sacred places such as villages, palaces, and landmarks. It is important to note that landmarks, as markers of sacred places, consist of several sites including graves, *petilasan*, ponds, and wells spread over several villages. These historical sites generally contain mystical philosophies. A similar observation was reported by Singh (2011) during the process of describing Buddhist holy places in India and their connecting routes [10].

In relation to tourism, cultural landscapes have great potential as tourist attraction sites, especially when located in the city center. A similar condition was observed with the *M(a)uludan* ritual at Keraton Kanoman because the space is located in the middle of Cirebon City and allows people to come easily during the ritual process. In addition to the easy accessibility, the spirit contained in the ritual is also the biggest attraction for national and international visitors and this indicates a tourism potential. The tourists visiting as spectators will also have some spiritual experiences. This is in line with the previous assertion that urban cultural landscapes can provide interesting, unique, and authentic experiences where tourists change from 'viewers' (spectators) to 'flaneurs' (visitors enjoying interesting experiences) [27]. The perception of the Keraton community from inside and outside Cirebon city increases the strength of the spatial layout for the Kanoman Sultanate cultural landscape. The designation of the area as a tourist attraction site can stimulate and grow other industries to support the city's tourism activities.

CONCLUSION

This research shows the unique collaboration between physical form and ritual activities. It was discovered that the spatial arrangement of landscape features reflects

the relationship between sociocultural layers and typomorphological structures as indicated in the Kanoman Sultanate case study. The ritual to commemorate the birthday of the Prophet Muhammad is usually conducted for 40 days with the *Panjang Jimat* ceremony as the culmination.

The festivities are determined by the number of participants while the area is based on the number of village community groups attending the event. Most of these people are Keraton students participating with the hope of getting a blessing which further leads to the formation of a 'spirit of place'. The process is believed to have the ability to ensure they and their families are blessed and protected from calamity.

Beliefs and hopes merge with the tangible and intangible elements to form the spirit of the place. All the intangible objects such as the *sekaten* gamelan music, *memayu* traditions, and *Panjang Jimat* ceremony combined with ritual locations inside and outside the Keraton such as the villages, roads, and pathways as real elements were used to form an imaginary space. This means all the elements in the cultural landscape combine to form an imaginary area known as the Kanoman Nagari Sultanate. Moreover, Nagari is a space of fear for the Kanoman people.

The process of making sacred imaginary space is simultaneously and continuously constructed using social space such as ritual activities and time inadvertently planned. Moreover, this space can be called a fuzzy space with a dynamic shape depending on the actors like the Keraton people. It is important to note the space formed through their spiritual journey is expected to remain as long as their faith does not diminish or change.

The *M(a)uludan* ritual tradition in Keraton Kanoman is one of the vital national assets to be preserved. The sustenance of this cultural landscape means indicates the maintenance of the national heritage for the next generation. Therefore, it is important to ensure the continuity of the Keraton Kanoman tradition, especially the *m(a)uludan* ritual, to maintain the cultural heritage of the ancestors.

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2. Submit ke Jurnal JIA (Journal Islamic Architecture)

TAMPILAN DI OJS:

The screenshot shows the submission page for the Journal of Islamic Architecture (JIA) on the Open Journal System (OJS). The page features a dark blue header with the journal's logo and ISSN information (print: 2086-2036, online: 2536-0544). A navigation menu on the left includes options like HOME, ABOUT, USER HOME, CATEGORIES, SEARCH, CURRENT, ARCHIVES, SUBMISSION, and ANNOUNCEMENTS. The main content area displays submission details for a user named 'dhini'. The submission information is as follows:

SUBMISSION	
Authors	Dini Rasmella, Dhini Dewiyanti
Title	The Collaboration Between Space Form and Islamic Cultural Rituals on the Cultural Landscape Pattern of Cirebon City
Original file	17764-50150-1-0H.DOCX 2022-10-09
Supp. files	17764-61235-1-0RPUB 2022-06-19
Submitter	Dhini Dewiyanti
Date submitted	October 9, 2022 - 07:03 AM
Section	Articles
Editor	Muhammed Faizhuddin
Author comments	Please Accept my Submission
Abstract Views	145

On the right side, there is a 'USER' section indicating the user is logged in as 'dhini' with options for 'My Journals', 'My Profile', and 'Log Out'. Below that, there is a 'Journal of Islamic Architecture' logo and a 'Q1' badge with a '0.19' score.

TAMPILAN DI EMAIL:

The screenshot shows an email titled "[JIA] Submission Acknowledgement" from Ernaning Setiyowati to Dr. Dhini Dewiyanti. The email content is as follows:

Dr. Dhini Dewiyanti:

Thank you for submitting the manuscript, "THE COLLABORATION BETWEEN SPACE FORM AND ISLAMIC CULTURAL RITUALS ON THE CULTURAL LANDSCAPE PATTERN OF CIREBON CITY" to Journal of Islamic Architecture. With the online journal management system that we are using, you will be able to track its progress through the editorial process by logging in to the journal web site:

Manuscript URL:
<https://ejournal.uin-malang.ac.id/index.php/JIA/author/submission/17764>
Username: dhini

If you have any questions, please contact me. Thank you for considering this journal as a venue for your work.

Ernaning Setiyowati
Journal of Islamic Architecture

Journal of Islamic Architecture
<https://ejournal.uin-malang.ac.id/index.php/JIA>

PAPER YANG DISUBMIT:



THE COLLABORATION BETWEEN SPACE FORM AND ISLAMIC CULTURAL RITUALS ON THE CULTURAL LANDSCAPE PATTERN OF CIREBON CITY

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ABSTRACT

There is a collaboration between spatial forms and Islamic (Javanese) cultural rituals in Cirebon city and this has the potential to shape the uniqueness of the cultural landscape. The research object is the Kanoman Sultanate which conducts the annual ritual, '*M(a)uludan*' tradition. The aim is to describe the collaboration between the physical forms of the Keraton Kanoman and the *M(a)uludan* tradition which is the Islamic or Javanese culture. This involved using the qualitative description method through cultural participation for a period of 8 years. The results showed the existence of an imaginary space formation strung together by the presence of residents from 31 villages as followers (*wargi*) of the Keraton Kanoman. Moreover, the spatial form of the ritual route was discovered to have been formed for several generations. The people strongly believe that the presence and involvement of these routes can bring them virtue, blessings, prosperity, as well as protection from misfortune. This research argues that the imaginary space forms were created by these cultural events.

KEYWORDS: Description, Collaboration, Cultural Landscape Patterns, Keraton Kanoman, *M(a)uludan* Tradition

INTRODUCTION

Cirebon City has several unique cultural features that must always be preserved, and its specificities make it an interesting area to study when compared to other regions with similar attributes, such as Yogyakarta, Batu, Bogor, and even Bali. It is important to note that the city was developed by Sunan Gunung Jati, one of the leaders and spreaders of Islamic religion in Indonesia, and the Sultan of Cirebon. The cultural uniqueness observed to have become a tradition for generations and one of the attractions with the potential to provide high value for this city was developed by this sultan includes several diverse cultures including the Chinese, Arab, and locals. The city also has many physical buildings with high historical value and natural unique physical features such as contours, seas, rivers, and mountains on the border. These strong potentials show that it is an example of a city with a unique cultural landscape formed through human intervention to reflect their adaptation to nature and culture [1]–[4].

Cultural landscapes are evidence of human civilization in the world and, therefore, should always be preserved for future generations [3], [5], [6]. The elements can either be physical or non-physical (imaginary) space [7] such that the physical aspects are visual while the imaginary aspects are only felt based on people's experiences within a certain period. Moreover, these imaginary aspects are usually considered ordinary physical objects by the general public but the *keraton* residents believe they are very sacred thing and needs to be respected. This simply means imaginary space is associated with the transformation of cultural activity at a certain point in

time containing a philosophical meaning, occurring repeatedly [8]–[11], and depend by a certain community.

One of the unique, authentic, and historic cultural landscapes in Indonesia is the Kanoman Sultanate in Cirebon, West Java. It originated from the Cirebon kingdom in the 17th century as one of the other sultanates (Kasepuhan, Kacirebonan, Kaprobanan). Physically, the Kanoman Sultanate is the least well-maintained but the followers or residents of the Keraton Kanoman are highly loyal and willing to participate voluntarily in the activities. The Keraton Kanoman also has the largest number of mass followers with the community observed to spread over an area of approximately 5 km from Cirebon City. Since then, it has become one of the customary leaders of the Cirebon cultural tradition with several rituals held almost throughout the year using a special lunar calendar called *Aboge* (*Alif Rebo Wage*), which is the Javanese Islamic calendar. Cirebon is one of the cities visited by Sunan Gunung Jati to spread Islam and this is the reason there is a blend of Islamic and Javanese cultures in the city due to its strong local culture [12]. Both are observed to be working together and in harmony.

An example of the biggest annual traditions of the Kanoman Sultanate is the '*M(a)uludan*' (*Mawlid* festival) which is normally conducted at the Keraton (Palace) Kanoman. The event is a celebration of the Birthday of the Prophet Muhammad SAW which and usually held for more than one month, from the 1st of Sapar to the 15th of Mulud every year (Sapar and Mulud months are the names of the months in the Javanese calendar). The peak of the event is the '*panjang jimat*' ceremony on the 12th of Mulud normally initiated with the ringing of the Gajah Mungkur's bell at the front gate of the Keraton nine times

to mark the opening. This ceremony provides understanding to the younger generation to respect the Prophet Muhammad and this is usually conducted with a symbolic procession describing the process of the Prophet Muhammad from the womb until birth.

The procession and ritual activities of Javanese Islam are very attractive to the people of Cirebon, including tourists from different regions. Cirebon is one of the religious tourist destinations for some Muslims in Indonesia that visit the mosques located in this city [13]. The lively event is usually attended by Sultan Kanoman as the holder of the activity. Moreover, the relatives of the sultanate, all students of the Keraton, and villagers from different villages in Cirebon and surrounding areas are also involved in the ceremony because (1) it is a symbol of the existence of a Muslim society [14] and (2) there is a hope of getting blessings and being protected from calamities [15]. The belief in the meaning of this blessing elaborates the ritual and makes it important for the people of Cirebon and its surroundings, especially the students of the Kanoman Sultanate.

Several studies have examined the Kanoman sultanate such as the observation of the *Rajaban* tradition during *Isra Miraj* [16], and well bathing in Keraton Kanoman by Farah (2018)[17]. Suharsono (2016) also analyzed the attractiveness of the Keraton [18] while several others focused on different aspects such as the physical architecture and ornamental style. However, most are based on the cultural aspects but the authors of this study have mostly focused on the cultural landscape [19], [20]. Therefore, emphasis is placed on Keraton Kanoman

which is associated with Islamic (Javanese) cultural ritual activities as one of the strengths of the cultural landscape in Cirebon created through strong collaboration between the physical existence and human activities.

This indicates that the purpose of this research is to describe the collaboration between Keraton Kanoman as the physical forms and the *M(a)uludanas* the ritual activity of Islamic (Javanese) culture. This is necessary to understand the Kanoman Sultanate as part of the unique Cirebon Cultural Landscape as well as to contribute to the spatial arrangement of landscape features reflecting the relationship between sociocultural layers and the typomorphological structure of the Sultanate.

METHOD

This study was conducted through observations and interviews during the annual tradition of *M(a)uludan* at the Keraton Kanoman in Cirebon City from 2012 to 2020. The author participated in the in research by repeatedly observing the *M(a)uludan* ritual activities of the Keraton Kanoman followers each year to check the consistency. The process was usually for a period of two (2) weeks each year, starting from the preparations to the day of the event with the researcher participating and engaged in activities within the community. The location of the Keraton Kanoman and the origin areas of the its followers known as *wargi* (followers of the Keraton Kanoman) including those in Cirebon City as well as Cirebon, Indramayu, Kuningan, and Majalengka regencies are presented in the following Figure 1.

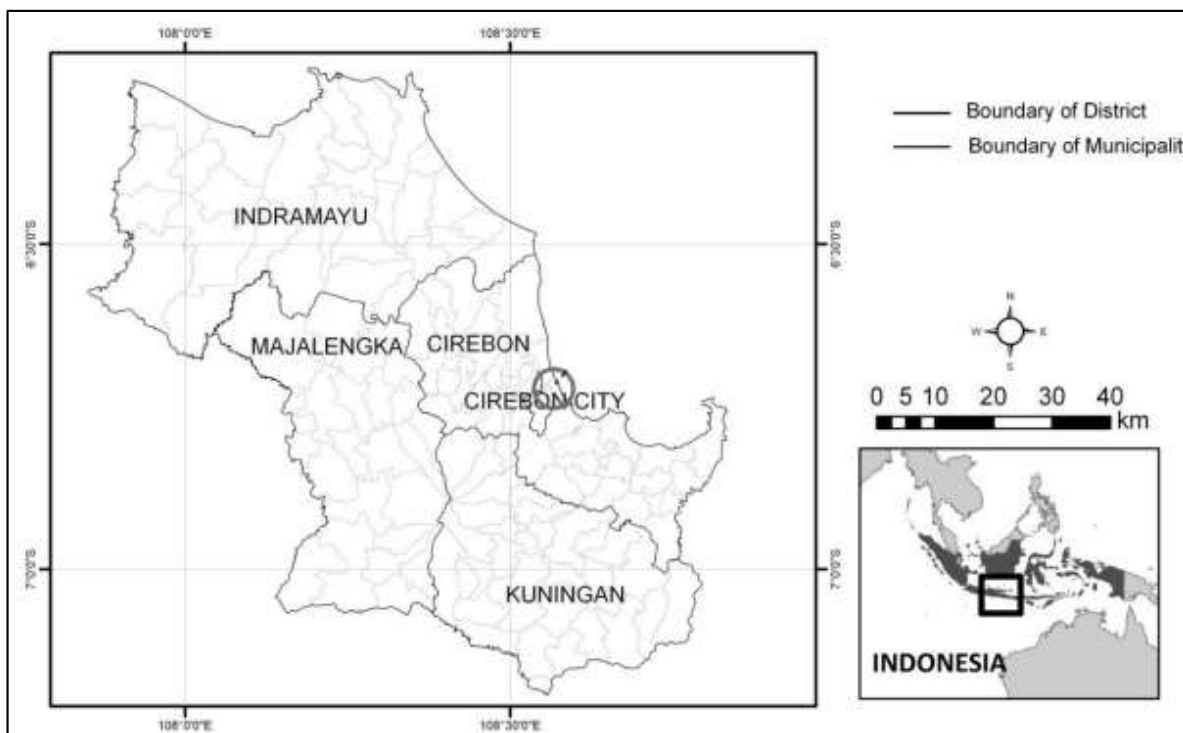


Figure 1. The Location of Keraton Kanoman. Source: Coordination Agency National Survey and Mapping - Bakosurtanal (1994).

The entire *M(a)uludan* ritual performed by Keraton Kanoman *wargi* was observed, starting from the journey from their villages to the location to prepare for the ritual. The travel route was mapped in addition to the records of how the community settled during the long procession of the ritual, prepared for the activity, and mingled with other guests. Moreover, structured interview was conducted with key informants while unstructured ones were applied to the general public during the preparation and procession. It is pertinent to note that the interview was spontaneous because of the mingling atmosphere. Furthermore, two assistants were responsible for the documentation and mapping, and this was necessary since the venue was crowded.

The key informants interviewed include 1) Prime Minister (*Pangeran Patih*) Kanoman, 2) The sister of Sultan Kanoman (*Ratu Raja Arimbi*), 3) Minister of Customs and Traditions (*Pangeran Komisi*), 4) Figures of Traditional Actors, and 5) The general public participating in the ritual.

The data collected were analyzed descriptively [7] and the elements were explored to determine the level of knowledge of the Keraton students concerning the meaning of the Islamic (Javanese) ritual activities. Moreover, qualitative analysis was conducted and transformed into a spatial analysis to show the origin of the students and the distance traveled from their village to the Keraton. This was followed by the depiction of the village distribution and their route to the Keraton in the form of a map to determine the spatial shape of the cultural landscape. This was achieved using three criteria which include the (1) determination of the center for the ritual activities, (2) distribution of the village residents of *wargi* Keraton, and (3) route to the ritual center.

RESULTS AND DISCUSSION

CIREBON CITY: BETWEEN ISLAM AND LOCAL CULTURE

Several ritual traditions being practiced in Cirebon have become part of people's lives. It was observed that Islam has been mixed with local traditions for a very long time and has formed cultural acculturation [21][22]. The largest and most unique example is *M(a)uludan* which is a thanksgiving (*tasyukur*) ceremony to commemorate the birth of the Prophet Muhammad. This Islamic (Javanese) cultural ritual, adapted from a pre-existing Hindu-Buddhist culture, has been held since the 17th century and is an expression of Muslim identity [14]. Its implementation is strongly influenced by Islamic philosophy but still colored by elements of Hindu-Buddhist culture which are still part of people's daily lives [14], [23]. This acculturation is the uniqueness of applying Islam by the people of Cirebon City.

TANGIBLE AND INTANGIBLE ELEMENTS OF KERATON KANOMAN LANDSCAPE CULTURE

The *M(a)uludan* ritual consists of several activities conducted within the Keraton Kanoman complex. The ritual itself is usually in three (3) stages which include preparation, ceremony, and closing celebration. The preparation starts from 1st Sapar to 7th Mulud followed by the ceremony, which is held twice, on the 8th (*pelal alit*) and 12th of Mulud (*panjang jimat*). It is important to note that all the ritual activities are usually within and around the Keraton. Some are conducted inside the sacred building and some are outside or on the Keraton grounds as indicated in the list presented in Table 1 and Figure 2.

Table 1. Event Schedule for *M(a)uludan* Ritual Tradition of Keraton Kanoman
Source: Observation & Interview (2013)

Date	Events	Location/place
Sapar 1 st	Refine/purify the Soul (<i>Ngalus</i>)	
Sapar 15 th	Start to prepare the ceremony equipment (<i>boreh, ukup, candle</i>)	<i>Bangsals Ukiran</i>
Sapar 25 th	<ul style="list-style-type: none"> Clean up the complex of Keraton (<i>Memayu</i>) Keraton open house –meet with Sultan & his family (<i>caos & matur bakti</i>) 	<ul style="list-style-type: none"> All areas of Keraton <i>Prabayaksa</i>
Mulud 7 th	<ul style="list-style-type: none"> Clean up the sacred music instruments (<i>gong & gamelan sekati</i>) Prepare food for <i>pelal alit</i> ceremony (<i>sesaji nasi /rice jimat</i>) Prepare flowers & fruits for <i>pelal alit</i> ceremony (<i>nyisir & sesaji buah</i>) 	<ul style="list-style-type: none"> Musala/prayer room (<i>Langgar</i>) <i>Bangsals Ukiran</i> Musala/prayer room (<i>langgar</i>) <i>Bangsals Ukiran, Kaputren, Jinem, Musala/prayer room (langgar)</i>
Mulud 8 th	<ul style="list-style-type: none"> Procession for <i>Pelal alit</i> ceremony (<i>panjang jimat</i> general repetition) The sacred music instrument starts to play (<i>awit muni gong sekati</i>) 	<ul style="list-style-type: none"> Sacred Kitchen (<i>pawon lebet/gede</i>) <i>Bangsals sekaten</i>
Mulud 10 th	<ul style="list-style-type: none"> Clean & prepare the equipment for the ceremony (<i>nyiram pacara & mungkus salawat</i>) Hamstrung the buffalo (<i>nyembelih mahesa</i>) 	<ul style="list-style-type: none"> <i>Bangsals Ukiran Pedaleman/kedaton</i> Musala/prayer room (<i>langgar</i>) (<i>langgar</i>), Yard (<i>alun-alun</i>)
Mulud 11 th	<ul style="list-style-type: none"> Clean up the sacred plates (<i>nyiram panjang</i>) Prepare food for <i>panjang jimat</i> (<i>sesaji nasi jimat</i>) 	<ul style="list-style-type: none"> <i>Bangsals Ukiran</i>

Date	Events	Location/place
	<ul style="list-style-type: none"> • Prepare flowers & fruits for <i>saji pelal ageng</i> (<i>nyisir & saji buah</i>) 	<ul style="list-style-type: none"> • <i>Dapur Mulud</i>, Garden Pulantara, Musala/prayer room (<i>langgar</i>), <i>Bangsai Ukiran</i>, <i>Kaputren</i>
Mulud 12 th	<ul style="list-style-type: none"> • Procession for <i>Panjang jimat</i> ceremony • Closing Ceremony (<i>buang takir</i>) 	<ul style="list-style-type: none"> • <i>Jinem</i>, Musala/prayer room (<i>langgar</i>), <i>Kanoman Mosque</i> • <i>Bangsai Paseban</i>
Mulud 15 th	Thanksgiving (<i>tumpengan</i>)	<ul style="list-style-type: none"> • 21 sacred places of <i>Keraton Kanoman</i> (<i>pasarean & petilasan</i>)

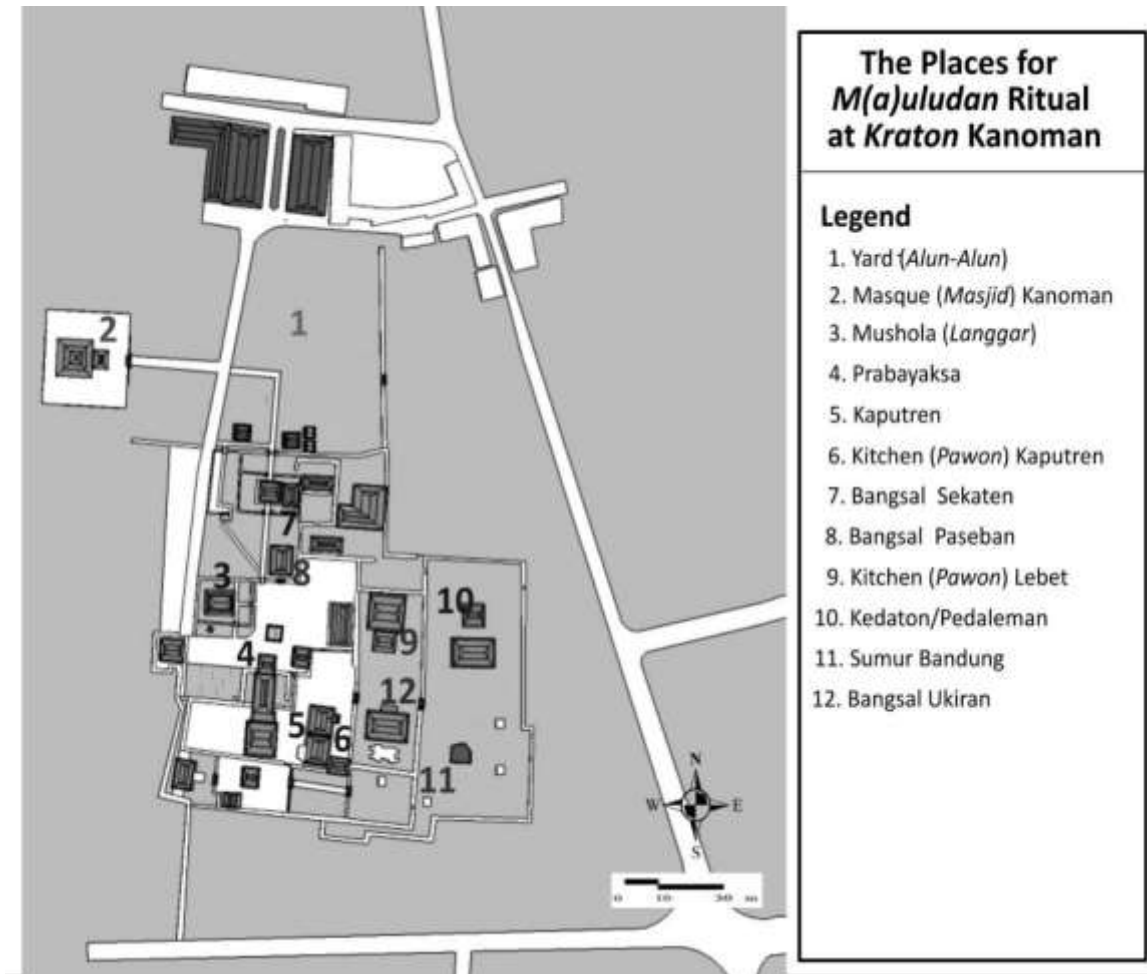


Figure 2. *M(a)uludan* Ritual Tradition Places at Keraton Kanoman
 Source: Redrawn after Oktikasari (2008), Observation & Interview (2013, 2014, 2015, 2016)

According to O'Donnell (2008), the manifestation of the 'spirit of place' in the cultural landscape is formed through the intangible and tangible elements due to the intervention of humans in nature with heritage value as indicated in Table 2 [7]. This means every activity performed in the *M(a)uludan* ritual is a manifestation of an intangible element while the location is the tangible

element. These elements spiritually form a space identified as the 'spirit of place' containing inherited values. It was discovered from the observations and interviews conducted that all the elements of the *M(a)uludan* ritual reinforce each other with the tangible ones generally serving as the platforms for the intangible ones.

Table 2. The Tangible and Intangible Heritage Elements
Source: O'Donnell (2008)

Tangible Elements	Intangible Elements
• Natural Systems	• Festivals
• Land Uses, Patterns, and Clusters	• Traditional music, dance, and performance
• Spatial Organization	• Pilgrimage
• Visual Relationships	• Worship
• Topography and Surface Drainage	• Ritual
• Vegetation	• Commemoration of past events
• Circulation Systems	• Traditional practices
• Water Features including both Natural and Constructed	• Gathering place for native plants
• Non-Habitable Landscape Structures and Buildings	• Gathering place for craft materials
• Spatial Character, Form, and Scale of Habitable Structures	• Iconic shared community place for memorial and present use
• Vocabulary of Site Furnishings and Objects	

The Keraton, as a tangible element, functions as the place to perform the *M(a)uludan* ritual activity which is the intangible element. Moreover, the spirit of place is formed from meanings and messages conveyed through the rituals such as the traditional *sekaten* music which is a form of joy, offerings as gratitude, as well *aspelal alit* and

panjang jimat as a celebration of the birthday of the Prophet Muhammad. The relationship between the tangible and intangible elements used in forming the meaning is presented in the following Table 3.

Table 3. Type of Intangible and Tangible Elements Associated with the *M(a)uludan* Ritual

No.	Activity as an Intangible Element	Type of Intangible Element	Location as a Tangible Element	Type of Tangible Element
1.	Refine/purify the Soul (<i>ngalus</i>)	• Worship		
2.	Make <i>boreh</i> , <i>ukup</i> , candle	• Traditional practices	<i>Bangsai ukiran</i>	• Building
3.	Clean up the Keraton complex (<i>memayu</i>)	• Iconic shared community place for memorial and present use	All areas of Keraton	• Spatial organization • Circulation Systems
4.	Keraton open house –meet with Sultan & his family (<i>caos & matur bakti</i>)	• Ritual	<i>Prabayaksa</i>	• Building
5.	Clean up the sacred musical instrument (<i>gong sekati</i>)	• Traditional practices	<i>Langgar</i>	• Building • Water feature
6.	The sacred music instrument starts to play (<i>awit muni gong sekati</i>)	• Traditional music	<i>Bangsai sekaten</i>	• Building
7.	Prepare food for <i>pelal alit</i> (prepare the holy rice/ <i>nasi jimat</i>)	• Traditional practices	Sacred kitchen (<i>pawon lebet/gede</i>), <i>sumur bandung</i> Musala/prayer room (<i>langgar</i>) (<i>langgar</i>), <i>bangsai ukiran</i>	• Building • Water feature
8.	Prepare flowers & fruits for offering (<i>sesaji</i>) of <i>pelal alit</i> (<i>nyisir & offering/sesaji fruit/buah</i>)	• Traditional practices	<i>Bangsai ukiran</i> , <i>Kaputren</i> , <i>jinem</i> ,	• Building
9.	Procession for <i>pelal alit</i> ceremony	• Festivals • Commemoration of past events	Musala/prayer room (<i>langgar</i>) (<i>langgar</i>)	• Building • Circulation systems
10.	Clean & prepare the equipment for the ceremony (<i>nyiram pacara & mungkus salawat</i>)	• Traditional practices	<i>Bangsai ukiran & pedaleman/kedaton</i>	• Building
11.	Hamstring the buffalo (<i>nyembelih mahesa</i>)	• Traditional practices • Ritual	Musala/prayer room (<i>langgar</i>) (<i>langgar</i>), <i>alun-alun</i>	• Building • Yard (open space)

No.	Activity as an Intangible Element	Type of Intangible Element	Location as a Tangible Element	Type of Tangible Element
				<ul style="list-style-type: none"> • Circulation Systems
12.	Clean up the sacred plates (<i>nyiram panjang</i>)	<ul style="list-style-type: none"> • Traditional practices 	<i>Bangsals ukiran, Pulantara garden</i>	<ul style="list-style-type: none"> • Building
13.	Prepare food for <i>panjang jimat</i> ceremony (offering holy rice/ <i>sesaji nasi jimat</i>)	<ul style="list-style-type: none"> • Traditional practices • Ritual 	Sacred kitchen (<i>pawon lebet/gede</i>), <i>sumur bandung</i> Musala/prayer room (<i>langgar</i>) (<i>langgar</i>) <i>Bangsals Ukiran, Kaputren,</i>	<ul style="list-style-type: none"> • Building • Water feature • Circulation Systems
14.	Prepare flowers & fruit <i>sesaji</i> for <i>panjang jimat</i> (<i>nyisir & saji buah</i>)	<ul style="list-style-type: none"> • Traditional practices 	<i>Jinem,</i> Musala/prayer room (<i>langgar</i>) (<i>langgar</i>),	<ul style="list-style-type: none"> • Building
15.	Procession for <i>Panjang jimat</i> ceremony	<ul style="list-style-type: none"> • Festivals • Commemoration of past events 	<i>Kanoman mosque</i>	<ul style="list-style-type: none"> • Building • Circulation systems
16.	Closing ceremony (<i>buang takir</i>)	<ul style="list-style-type: none"> • Ritual 	<i>Bangsals paseban</i>	<ul style="list-style-type: none"> • Building
17.	Thanksgiving (<i>tumpengan</i>)	<ul style="list-style-type: none"> • Traditional practices ritual 	21 sacred places of <i>Keraton Kanoman</i> in Cirebon City & Regency (<i>pasarean & petilasan</i>)	<ul style="list-style-type: none"> • Circulation systems

Table 3 shows that both tangible and intangible elements in *M(a)uludan* have inherited values formed from the meanings contained in the 'spirit of place'. Even though the ritual is generally to commemorate the Birthday of the Prophet Muhammad SAW, every activity, equipment, and ceremonial offering has its meaning believed by the *Keraton Kanoman* students.

THE SPIRIT OF KERATON KANOMAN AS A COMMUNITY AND ACTIVITY PERFORMER

The three aspects of all the *M(a)uludan* ritual activities that comprehensively describe the meaning of the spirit of the place include the *memayu*, *pelal alit*, and *panjang jimat*. The strong meaning of 'spirit of place' was constructed by the *Keraton* students doubling as villagers as well as the volunteers supporting the event. One of the traditional activities involving most of these students is *memayu* which is focused on cleaning every area in the *Keraton* complex in the framework of the *pelal alit* ceremony and the *panjang jimat*. It was also discovered from the interviews conducted from 2013 to 2016 that more than 500 participants came from 28 villages in the city and its surroundings. Each group of villagers was responsible for cleaning up one of the areas within the *Keraton*. The *memayu* region has been under the responsibility of the sultanate's disciples since the time of their ancestors. Figure 3 shows the sequence of locations for the *memayu* activities which usually start in the *Lumpang Alu* area and end in *Pulantara*.



Figure 3. *Memayu* Location and Person in Charge
Source: Redrawn after Oktikasari (2008), Observation (Sapar 25th1434 H/ Januari 9th 2013)

Another important activity that also involves several students is the *pelal alit* ceremony and the *panjang jimat*. *Pelal alit* is the training for the *panjang jimat* ceremony which is normally held on the 8th of Mulud while *panjang jimat* is the culmination of the *M(a)uludan* ritual on the 12th of Mulud. Both ceremonies can be understood as allegorical parades that dramatize the birth of the Prophet Muhammad [14], [15]. According to Rochim (2012), *panjang jimat* was formed from two words which include *panjang* and *jimat*. *Panjang* infers continuous while *jimat* is from a Javanese acronym, *siji kang dirumat*,

translated as ‘which is preserved’. Therefore, *panjang jimat* implies “a message to Muslims to always maintain and hold fast to the two sentences of the creed”. In another sense, *panjang jimat* as an activity indicates a long parade because several Keraton followers, more than 500, usually parade through the route from *Lawang (gate) Abang*, to *Langgar*, via *Lawang (gate) Mundu*. After taking *nasi jimat* at *Langgar*, the parade continued to the *Kanoman Mosque*, passing several gates which were only opened during the ceremony. Figure 4 shows the routes for the *panjang jimat* and *pelal alit*.

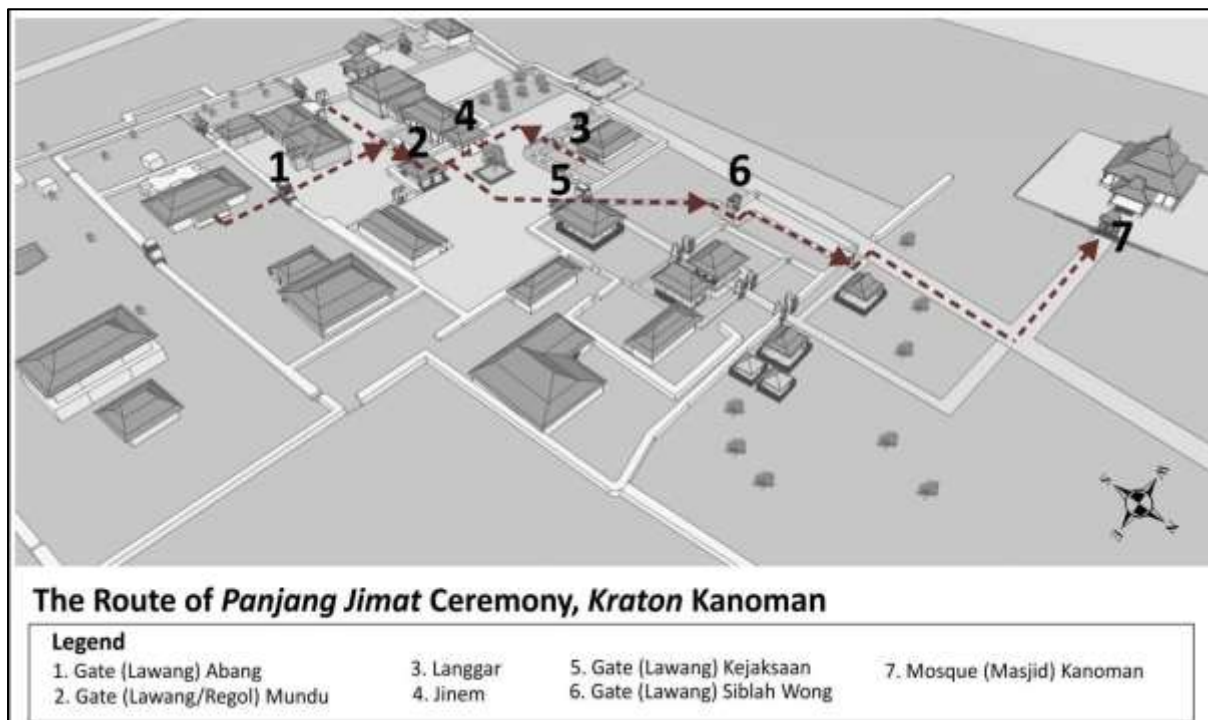


Figure 4. The Routes for the *Panjang Jimat* Ceremony (top), Women parade in *Panjang Jimat* (bottom left), and Men parade in *Panjang Jimat* (bottom right).

Source: Redrawn after Oktikasari (2008); Observasi (25 Sapar 1434 H/9 Januari 2013); <http://heavenawaits.files.wordpress.com/2008/11/allah-final.jpg>.

The event, which has a long duration (40 days), involves more than 1000 villagers from Cirebon and surrounding areas participating from the preparation to the actual ceremony. The people are usually present to prepare offerings, equipment, and places, as well as being involved in the parade as guards and bearers of offerings and ritual equipment. This participation is mostly motivated by their beliefs which are passed down from their ancestors and focused on obtaining pleasure from God and being protected from misfortune.

The spirit of the *M(a)uludan* ritual place is not only shaped by the important meaning contained in these rituals but also by the community's belief that their presence and involvement in the ritual will bring blessings to them and their families. Moreover, Keraton Kanoman with all its settings as a place of ritual is believed to be a source of blessings. The sustenance of these belief syndicates the maintenance of heritage values.

SPATIAL DIMENSIONS OF KANOMAN SULTANATE CULTURE BASED ON THE M(A)ULUDAN TRADITION

M(a)uludan is the largest traditional ritual event featuring cultural performances from the Kanoman Sultanate. It has been practiced for hundreds of years since the 17th century. As previously mentioned, most of the ritual activities are centered within the Keraton Kanoman complex and this illustrates it as the center of nagari (state) power as well as the main ritual space. Similarly, Wiryomartono (1995) stated that apart from being a center of power, a place of work, and a residence for the Sultan, Keraton is also a center for the development of Nagari culture [24].

Keraton is physically the center of the sultanate/Nagari (state) but the territory has no physical and administrative boundaries. According to Wiryomartono (1995), the Nagari area is characterized by customs which are currently being respected and binding [24]. This means the area is spiritually under the territory of the sultanate/Nagari as long as the customs and traditions of the sultanate are still believed and held by the people. In the case of the Kanoman Sultanate, the territory is spatially observed when the *M(a)uludan* ritual tradition is being performed. At the time, people from several villages in Cirebon Regency and its surroundings attend and are involved in the traditional event. It is also important to note that the position of the village and the route taken by the students to Keraton indicate the territory of the sultanate/Nagari.

The territory is also an indication of a spatial cultural landscape with villages and paths passed every year by the community to form a quasi-spatial corridor (space). The spirit believed by the disciples accidentally and unintentionally provided meaning to the place. It is important to note that the formation of a place in a cultural landscape is through the repetition of elements of space and time which are the basic dimensions unconsciously used in developing a spatial corridor (space) [19], [25]. Furthermore, the cultural landscape is

also a spatial experience as well as a product of social space and time formed simultaneously [19], [26].

IMAGINATIVE SPACE AS A FORM OF COLLABORATION

This corridor of space associated with the traveling route of the Keraton disciples can also be considered a mythical space which is an imaginatively constructed fuzzy area [8], [27]. This simply means the spatial layout of the *M(a)uludan* ritual culture landscape in Keraton Kanoman has physical properties and imaginative characters. The villages scattered along the route corridor form the cultural landscape and indicate a blurred area consisting of Cirebon, Indramayu, and Majalengka Regencies, and Cirebon City. The fuzzy area is also connected to the route which is the corridor space. This is presented in the cultural landscape layout of the Kanoman Sultanate formed by 31 student villages and their respective path to the Keraton as indicated in Figure 5.



Figure 5. Spatial Map of Keraton Kanoman Cultural Landscape
Source: Analysis Result (2013)

The spatial form of the cultural landscape of the Kanoman Sultanate is characterized by travel activities, corridor paths, and sacred places such as villages, palaces, and landmarks. It is important to note that landmarks, as markers of sacred places, consist of several sites including graves, *petilasan*, ponds, and wells spread over several villages. These historical sites generally contain mystical philosophies. A similar observation was reported by Singh (2011) during the process of describing Buddhist holy places in India and their connecting routes [10].

In relation to tourism, cultural landscapes have great potential as tourist attraction sites, especially when located in the city center. A similar condition was observed with the *M(a)uludan* ritual at Keraton Kanoman because the space is located in the middle of Cirebon City and allows people to come easily during the ritual process. In addition to the easy accessibility, the spirit contained in the ritual is also the biggest attraction for

national and international visitors and this indicates a tourism potential. The tourists visiting as spectators will also have some spiritual experiences. This is in line with the previous assertion that urban cultural landscapes can provide interesting, unique, and authentic experiences where tourists change from 'viewers' (spectators) to 'flâneurs' (visitors enjoying interesting experiences) [27]. The perception of the Keraton community from inside and outside Cirebon city increases the strength of the spatial layout for the Kanoman Sultanate cultural landscape. The designation of the area as a tourist attraction site can stimulate and grow other industries to support the city's tourism activities.

CONCLUSION

This research shows the unique collaboration between physical form and ritual activities. It was discovered that the spatial arrangement of landscape features reflects the relationship between sociocultural layers and typomorphological structures as indicated in the Kanoman Sultanate case study. The ritual to commemorate the birthday of the Prophet Muhammad is usually conducted for 40 days with the *Panjang Jimat* ceremony as the culmination.

The festivities are determined by the number of participants while the area is based on the number of village community groups attending the event. Most of these people are Keraton students participating with the hope of getting a blessing which further leads to the formation of a 'spirit of place'. The process is believed to have the ability to ensure they and their families are blessed and protected from calamity.

Beliefs and hopes merge with the tangible and intangible elements to form the spirit of the place. All the intangible objects such as the *sekaten* gamelan music, *memayu* traditions, and *Panjang Jimat* ceremony combined with ritual locations inside and outside the Keraton such as the villages, roads, and pathways as real elements were used to form an imaginary space. This means all the elements in the cultural landscape combine to form an imaginary area known as the Kanoman Nagari Sultanate. Moreover, Nagari is a space of fear for the Kanoman people.

The process of making sacred imaginary space is simultaneously and continuously constructed using social space such as ritual activities and time inadvertently planned. Moreover, this space can be called a fuzzy space with a dynamic shape depending on the actors like the Keraton people. It is important to note the space formed through their spiritual journey is expected to remain as long as their faith does not diminish or change.

The *M(a)uludan* ritual tradition in Keraton Kanoman is one of the vital national assets to be preserved. The sustenance of this cultural landscape means indicates the maintenance of the national heritage for the next generation. Therefore, it is important to ensure the continuity of the Keraton Kanoman tradition, especially

the *m(a)uludan* ritual, to maintain the cultural heritage of the ancestors.

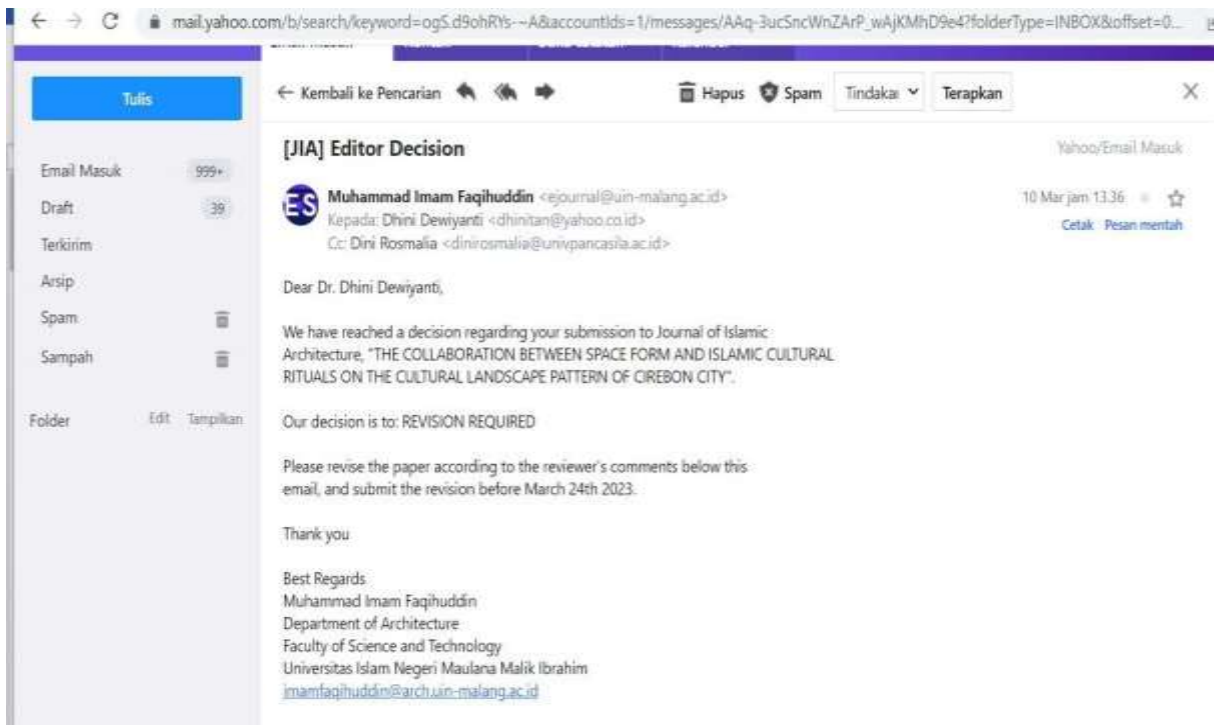
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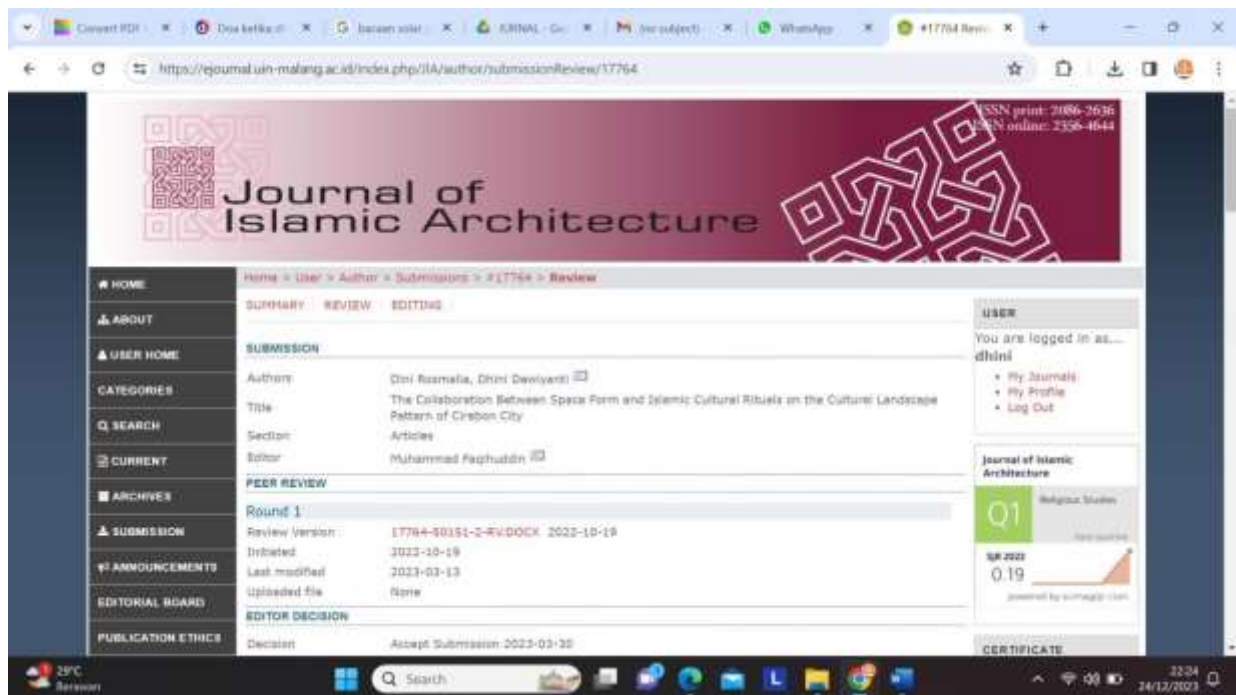
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3. Revisi pertama: ada permintaan revisi

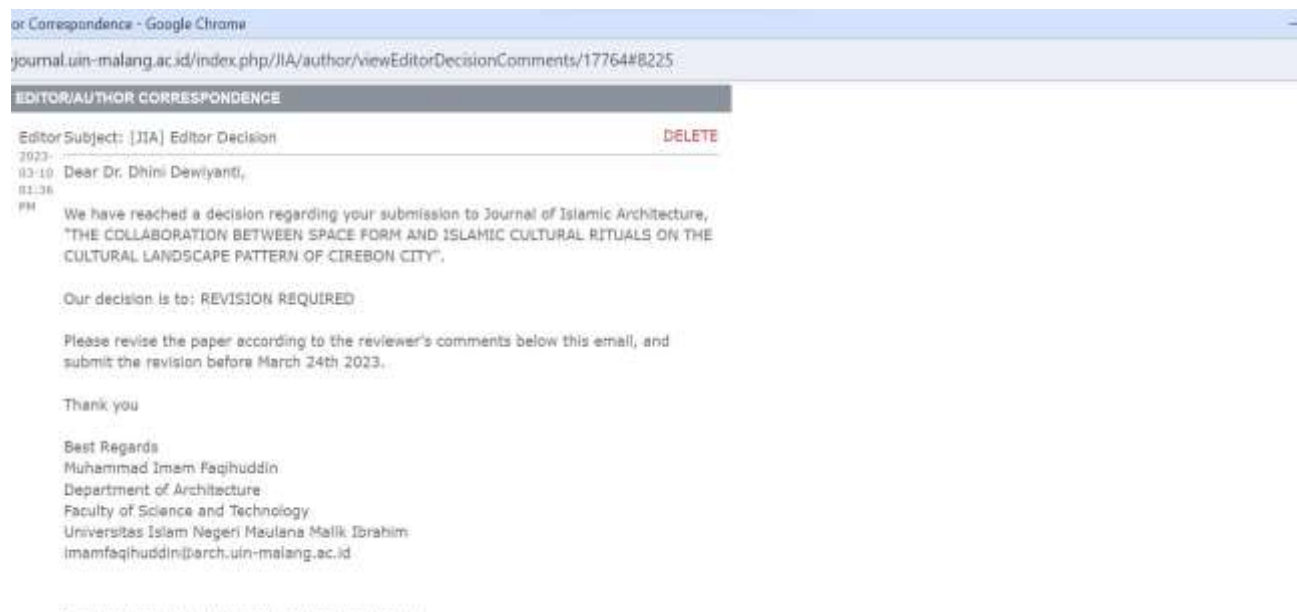
TAMPILAN EMAIL:



TAMPILAN OJS:



KOMENTAR REVIEWER 1:



Reviewer D:

1. Is this topic relevant for the journal? (Yes/No):

yes

2. Is the paper content original? (Yes/No):

yes

3. Does the paper title represent its content? (Yes/No):

yes

4. Does the abstract reflect the paper content? (Yes/No):

yes

5. Are the writing and structure clear? (Yes/No):

no

6. Do the use of tables and figures help to clarify the explanation? (Yes/No):

yes

7. Are the aims of the study is clearly stated? (Yes/No):

yes

8. Are the objectives of the study achieved? (Yes/No):

yes

9. Is the research methodology or the approach of the problem solving clearly described? (Yes/No):

no

10. Do the data presentation and interpretation valid and reasonable? (Yes/No):

yes

11. Have the discussion and/or analysis been relevant to the results of the study? (Yes/No):

yes

12. Are the references used relevant? (Yes/No):

yes

13. Contribution to science (Very good / good / fair / poor):

good

14. Originality (Very good / good / fair / poor):
good

15. Systematic (Very good / good / fair / poor):
fair

16. Language (Very good / good / fair / poor):
fair

17. Writing accuracy (Very good / good / fair / poor):
fair

Comments (general or detailed) for the paper:

In the introduction, the authors need to explain well about the other natural resources. etc waterfall, river, wood. Some readers might not familiar if authors only noted others' natural resources.

Also at the beginning of writing, all eyeing one this section. The author seems to explain the uniqueness of Cirebon City, but how far is its unique from the other cities in Indonesia? Take, for example, Yogyakarta, Kota Batu Malang, and Bogor also have the same uniqueness as Cirebon in terms of contours and natural resources. So what makes Cirebon more unique? need to explain well why Cirebon deserve in this study.

Also in the introduction part, the explanation of the elements of the imagination must be clearly stated. Need to add examples to make sure the statement is strong.

Storytelling about the Kanoman Empire seems dazzling. However, the lack of explanation about this empire will distract the reader. The reader perhaps wants to know more about this empire, and why this empire is unique dan different from the other empire. My suggestion is to dedicate one sentence to describe about the Kanoman empire.

Authors might have a lot of opinions in their writing, but lack of explanation of why and so, would make this interesting paper fade. Need to add more justification explanations for every sentence in the introduction part.

For the method, does this study only involve observation or include participant observation also? The methodology part seems to shake with well explanation and detail. When the authors mentioned the interview, I'm eager to know more about the interview proses being conducted, how long the process has been running, and the exact location. who is the main information, does it require the snowballing sampling technique, and do the authors run the pilot test before going for the actual test? all of this statement is not well stated in the methodology part. The authors need to restructure the methodology part and re-write the method used to gain the data. To suggest the authors refine this section well.

Others section is accepted, but need to refine accordingly and please update and consider the latest references.

Reviewer C:

1. Is this topic relevant for the journal? (Yes/No):

yes

2. Is the paper content original? (Yes/No):

yes

3. Does the paper title represent its content? (Yes/No):

yes

4. Does the abstract reflect the paper content? (Yes/No):

yes

5. Are the writing and structure clear? (Yes/No):

yes

6. Do the use of tables and figures help to clarify the explanation? (Yes/No):

yes

7. Are the aims of the study is clearly stated? (Yes/No):

yes

8. Are the objectives of the study achieved? (Yes/No):

yes

9. Is the research methodology or the approach of the problem solving clearly described? (Yes/No):

yes

10. Do the data presentation and interpretation valid and reasonable? (Yes/No):

yes

11. Have the discussion and/or analysis been relevant to the results of the study? (Yes/No):

yes

12. Are the references used relevant? (Yes/No):

yes

13. Contribution to science (Very good / good / fair / poor):

good

14. Originality (Very good / good / fair / poor):

good

15. Systematic (Very good / good / fair / poor):

good

16. Language (Very good / good / fair / poor):

good

17. Writing accuracy (Very good / good / fair / poor):

good

Comments (general or detailed) for the paper:

It is fit for publication

4. Perbaikan oleh penulis



THE COLLABORATION BETWEEN SPACE FORM AND ISLAMIC CULTURAL RITUALS ON THE CULTURAL LANDSCAPE PATTERN OF CIREBON CITY

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ABSTRACT

There is a collaboration between spatial forms and Islamic (Javanese) cultural rituals in Cirebon city and this has the potential to shape the uniqueness of the cultural landscape. The research object is the Kanoman Sultanate which conducts the annual ritual, '*M(a)juludan*' tradition. The aim is to describe the collaboration between the physical forms of the Keraton Kanoman and the *M(a)juludan* tradition which is the Islamic or Javanese culture. This involved using the qualitative description method through cultural participation for a period of 8 years. The results showed the existence of an imaginary space formation strung together by the presence of residents from 31 villages as students of the Kanoman Sultanate. Moreover, the spatial form of the ritual route was discovered to have been formed for several generations. The people strongly believe that the presence and involvement of these routes can bring them virtue, blessings, prosperity, as well as protection from misfortune. This research argues that the imaginary space forms were created by these cultural events.

KEYWORDS: Description, Collaboration, Cultural Landscape Patterns, Keraton Kanoman, *M(a)juludan* Tradition

INTRODUCTION

Cirebon City has several unique cultural features that must always be preserved, and its specificities make it an interesting area to study when compared to other regions with similar attributes, such as Yogyakarta, Batu, Bogor, and even Bali. It is important to note that the city was developed by Sunan Gunung Jati, one of the leaders and spreaders of Islamic religion in Indonesia, and the Sultan of Cirebon. The cultural uniqueness observed to have become a tradition for generations and one of the attractions with the potential to provide high value for this city was developed by this sultan includes several diverse cultures including the Chinese, Arab, and locals. The city also has many physical buildings with high historical value and natural unique physical features such as contours, seas, rivers, and mountains on the border. These strong potentials show that it is an example of a city with a unique cultural landscape formed through human intervention to reflect their adaptation to nature and culture [1]–[4].

Cultural landscapes are evidence of human civilization in the world and, therefore, should always be preserved for future generations [3], [5], [6]. The elements can either be physical or non-physical (imaginary) space [7] such that the physical aspects are visual while the imaginary aspects are only felt based on people's experiences within a certain period. Moreover, these imaginary aspects are usually considered ordinary physical objects by the general public but the keraton residents believe they are very sacred thing and needs to be respected. This simply means imaginary space is associated with the transformation of cultural activity at a certain point in

time containing a philosophical meaning, occurring repeatedly [8]–[11], and depend by a certain community.

One of the unique, authentic, and historic cultural landscapes in Indonesia is the Kanoman Sultanate in Cirebon, West Java. It originated from the Cirebon kingdom in the 17th century as one of the other sultanates (Kasepuhan, Kacirebonan, Kaprobanan). Physically, the Kanoman Sultanate is the least well-maintained but the followers or residents of the Keraton Kanoman are highly loyal and willing to participate voluntarily in the activities. The Keraton Kanoman also has the largest number of mass followers with the community observed to spread over an area of approximately 5 km from Cirebon City. Since then, it has become one of the customary leaders of the Cirebon cultural tradition with several rituals held almost throughout the year using a special lunar calendar called *Aboge* (*Alif Rebo Wage*), which is the Javanese Islamic calendar. Cirebon is one of the cities visited by Sunan Gunung Jati to spread Islam and this is the reason there is a blend of Islamic and Javanese cultures in the city due to its strong local culture [12]. Both are observed to be working together and in harmony.

An example of the biggest annual traditions of the Kanoman Sultanate is the '*M(a)juludan*' (*Mawlid* festival) which is normally conducted at the Keraton (Palace) Kanoman. The event is a celebration of the Birthday of the Prophet Muhammad SAW which and usually held for more than one month, from the 1st of Sapar to the 15th of Mulud every year (Sapar and Mulud months are the names of the months in the Javanese calendar). The peak of the event is the '*panjang jimat*' ceremony on the 12th of Mulud normally initiated with the ringing of the Gajah Mungkur's bell at the front gate of the Keraton nine times

to mark the opening. This ceremony provides understanding to the younger generation to respect the Prophet Muhammad and this is usually conducted with a symbolic procession describing the process of the Prophet Muhammad from the womb until birth.

The procession and ritual activities of Javanese Islam are very attractive to the people of Cirebon, including tourists from different regions. Cirebon is one of the religious tourist destinations for some Muslims in Indonesia that visit the mosques located in this city [13]. The lively event is usually attended by Sultan Kanoman as the holder of the activity. Moreover, the relatives of the sultanate, all students of the Keraton, and villagers from different villages in Cirebon and surrounding areas are also involved in the ceremony because (1) it is a symbol of the existence of a Muslim society [14] and (2) there is a hope of getting blessings and being protected from calamities [15]. The belief in the meaning of this blessing elaborates the ritual and makes it important for the people of Cirebon and its surroundings, especially the students of the Kanoman Sultanate.

Several studies have examined the Kanoman sultanate such as the observation of the *Rajaban* tradition during *Isra Miraj* [16], and well bathing in Keraton Kanoman by Farah (2018)[17]. Suharsono (2016) also analyzed the attractiveness of the Keraton [18] while several others focused on different aspects such as the physical architecture and ornamental style. However, most are based on the cultural aspects but the authors of this study have mostly focused on the cultural landscape [19], [20]. Therefore, emphasis is placed on Keraton Kanoman

which is associated with Islamic (Javanese) cultural ritual activities as one of the strengths of the cultural landscape in Cirebon created through strong collaboration between the physical existence and human activities.

This indicates that the purpose of this research is to describe the collaboration between Keraton Kanoman as the physical forms and the *M(a)uludanas* the ritual activity of Islamic (Javanese) culture. This is necessary to understand the Kanoman Sultanate as part of the unique Cirebon Cultural Landscape as well as to contribute to the spatial arrangement of landscape features reflecting the relationship between sociocultural layers and the typomorphological structure of the Sultanate.

METHOD

This study was conducted through observations and interviews during the annual tradition of *M(a)uludan* at the Keraton Kanoman in Cirebon City from 2012 to 2020. The author participated in the in research by repeatedly observing the *M(a)uludan* ritual activities of the Keraton Kanoman followers each year to check the consistency. The process was usually for a period of two (2) weeks each year, starting from the preparations to the day of the event with the researcher participating and engaged in activities within the community. The location of the Keraton Kanoman and the origin areas of the its followers known as *santri* (Islamic boarding school students) including those in Cirebon City as well as Cirebon, Indramayu, Kuningan, and Majalengka regencies are presented in the following Figure 1.

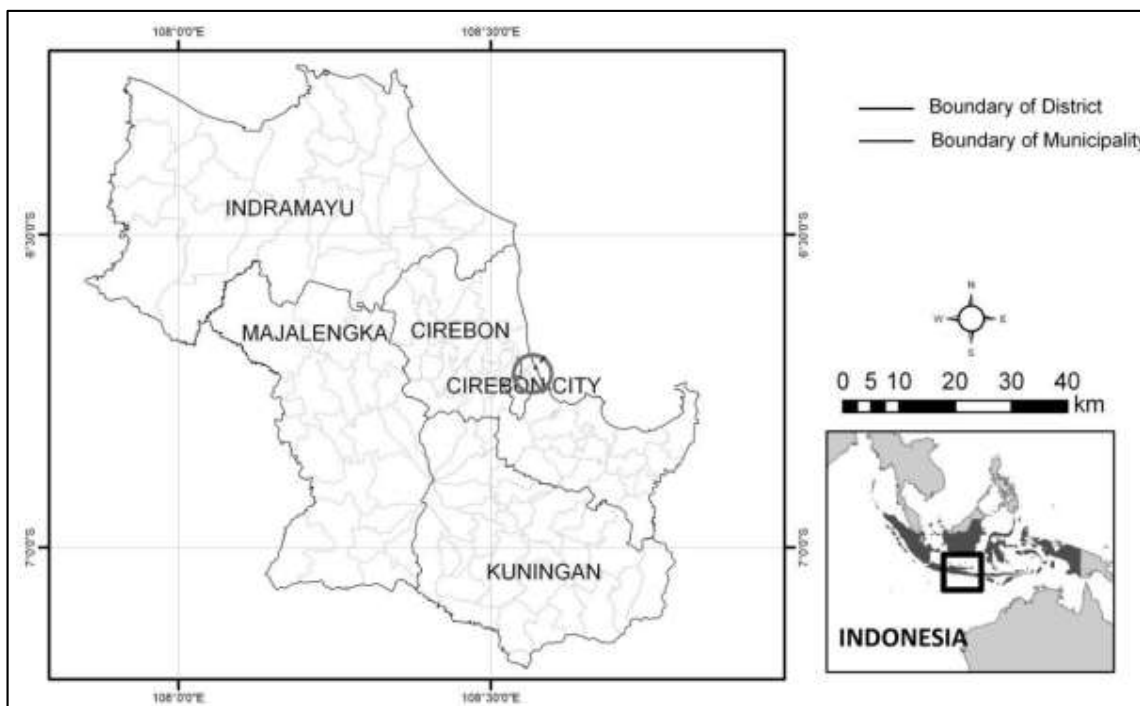


Figure 1. The Location of Keraton Kanoman. Source: Coordination Agency National Survey and Mapping - Bakosurtanal (1994).

The entire *M(a)uludan* ritual performed by Keraton Kanoman followers was observed, starting from the

journey from their villages to the location to prepare for the ritual. The travel route was mapped in addition to the

records of how the community settled during the long procession of the ritual, prepared for the activity, and mingled with other guests. Moreover, structured interview was conducted with key informants while unstructured ones were applied to the general public during the preparation and procession. It is pertinent to note that the interview was spontaneous because of the mingling atmosphere. Furthermore, two assistants were responsible for the documentation and mapping, and this was necessary considering the fact that the venue was crowded.

The key informants interviewed include 1) Prime Minister (Pangeran Patih) Kanoman, 2) The younger sibling of Sultan Kanoman (Ratu Raja Arimbi), 3) Minister of Customs and Traditions (Pangeran Komisi), 4) Figures of Traditional Actors, and 5) The general public participating in the ritual.

The data collected were analyzed descriptively [7] and the elements were explored to determine the level of knowledge of the Keraton students concerning the meaning of the Islamic (Javanese) ritual activities. Moreover, qualitative analysis was conducted and transformed into a spatial analysis to show the origin of the students and the distance traveled from their village to the Keraton. This was followed by the depiction of the village distribution and their route to the Keraton in the form of a map to determine the spatial shape of the cultural landscape. This was achieved using three criteria which include the (1) determination of the center for the ritual activities, (2) distribution of the village residents in Keraton, and (3) route to the ritual center.

RESULTS AND DISCUSSION

CIREBON CITY: BETWEEN ISLAM AND LOCAL CULTURE

Several ritual traditions being practiced in Cirebon have become part of people's lives. It was observed that Islam has been mixed with local traditions for a very long time and has formed cultural acculturation [21][22]. The largest and most unique example is *M(a)uludan* which is a thanksgiving (*tasyukur*) ceremony to commemorate the birth of the Prophet Muhammad. This Islamic (Javanese) cultural ritual, adapted from a pre-existing Hindu-Buddhist culture, has been held since the 17th century and is an expression of Muslim identity [14]. Its implementation is strongly influenced by Islamic philosophy but still colored by elements of Hindu-Buddhist culture which are still part of people's daily lives [14], [23]. This acculturation is the uniqueness of applying Islam by the people of Cirebon City.

TANGIBLE AND INTANGIBLE ELEMENTS OF KERATON KANOMAN LANDSCAPE CULTURE

The *M(a)uludan* ritual consists of several activities conducted within the Keraton Kanoman complex. The ritual itself is usually in three (3) stages which include preparation, ceremony, and closing celebration. The preparation starts from 1st Sapar to 7th Mulud followed by the ceremony, which is held twice, on the 8th (*pelal alit*) and 12th of Mulud (*panjang jimat*). The final stage is the closing scheduled for the 12th (thanksgiving) and 15th Mulud (*tumpengan*). It is important to note that all the ritual activities are usually within and around the Keraton. Some are conducted inside the sacred building and some are outside or on the Keraton grounds as indicated in the list presented in Table 1 and Figure 2.

Table 1. Event Schedule for *M(a)uludan* Ritual Tradition of Keraton Kanoman
Source: Observation & Interview (2013)

Date	Events	Location/place
Sapar 1 st	Refine/purify the Soul (<i>Ngalus</i>)	
Sapar 15 th	Start to prepare the ceremony equipment (<i>boreh, ukup, candle</i>)	Bangsals Ukiran
Sapar 25 th	<ul style="list-style-type: none"> Clean up the complex of Keraton (<i>Memayu</i>) Keraton open house –meet with Sultan & his family (<i>caos & matur bakti</i>) 	<ul style="list-style-type: none"> All areas of Keraton Prabayaksa
Mulud 7 th	<ul style="list-style-type: none"> Clean up the sacred music instruments (<i>gong & gamelan sekati</i>) Prepare food for <i>pelal alit</i> ceremony (<i>sesaji nasi/ rice jimat</i>) Prepare flowers & fruits for <i>pelal alit</i> ceremony (<i>nyisir & sesaji buah</i>) 	<ul style="list-style-type: none"> Musala/prayer room (<i>langgar</i>) (<i>Langgar</i>) Bangsals Ukiran Musala/prayer room (<i>langgar</i>) (<i>langgar</i>) Bangsals Ukiran, Kaputren, Jinem, Musala/prayer room (<i>langgar</i>) (<i>langgar</i>)
Mulud 8 th	<ul style="list-style-type: none"> Procession for <i>Pelal alit</i> ceremony (<i>panjang jimat</i> general repetition) The sacred music instrument starts to play (<i>awit muni gong sekati</i>) 	<ul style="list-style-type: none"> Sacred Kitchen (<i>pawon lebet/gede</i>), Bangsals sekaten
Mulud 10 th	<ul style="list-style-type: none"> Clean & prepare the equipment for the ceremony (<i>nyiram pacara & mungkus salawat</i>) Hamstrung the buffalo (<i>nyembelih mahesa</i>) 	<ul style="list-style-type: none"> Bangsals Ukiran Pedalaman/kedaton Musala/prayer room (<i>langgar</i>) (<i>langgar</i>), Yard (<i>alun-alun</i>)
Mulud 11 th	<ul style="list-style-type: none"> Clean up the sacred plates (<i>nyiram panjang</i>) 	<ul style="list-style-type: none"> Bangsals Ukiran

Date	Events	Location/place
	<ul style="list-style-type: none"> • Prepare food for <i>panjang jimat</i> (<i>sesaji nasi jimat</i>) • Prepare flowers & fruits for <i>saji pelal ageng</i> (<i>nyisir & saji buah</i>) 	<ul style="list-style-type: none"> • <i>Dapur Mulud</i>, Garden Pulantara, Musala/prayer room (<i>langgar</i>) • <i>Bangsai Ukiran</i>, <i>Kaputren</i>
Mulud 12 th	<ul style="list-style-type: none"> • Procession for <i>Panjang jimat</i> ceremony 	<ul style="list-style-type: none"> • <i>Jinem</i> • Musala/prayer room (<i>langgar</i>), <i>Kanoman Mosque</i> • <i>Bangsai Paseban</i>
Mulud 15 th	<ul style="list-style-type: none"> • Closing Ceremony (<i>buang takir</i>) 	21 sacred places of <i>Keraton Kanoman</i> (<i>pasarean & petilasan</i>)

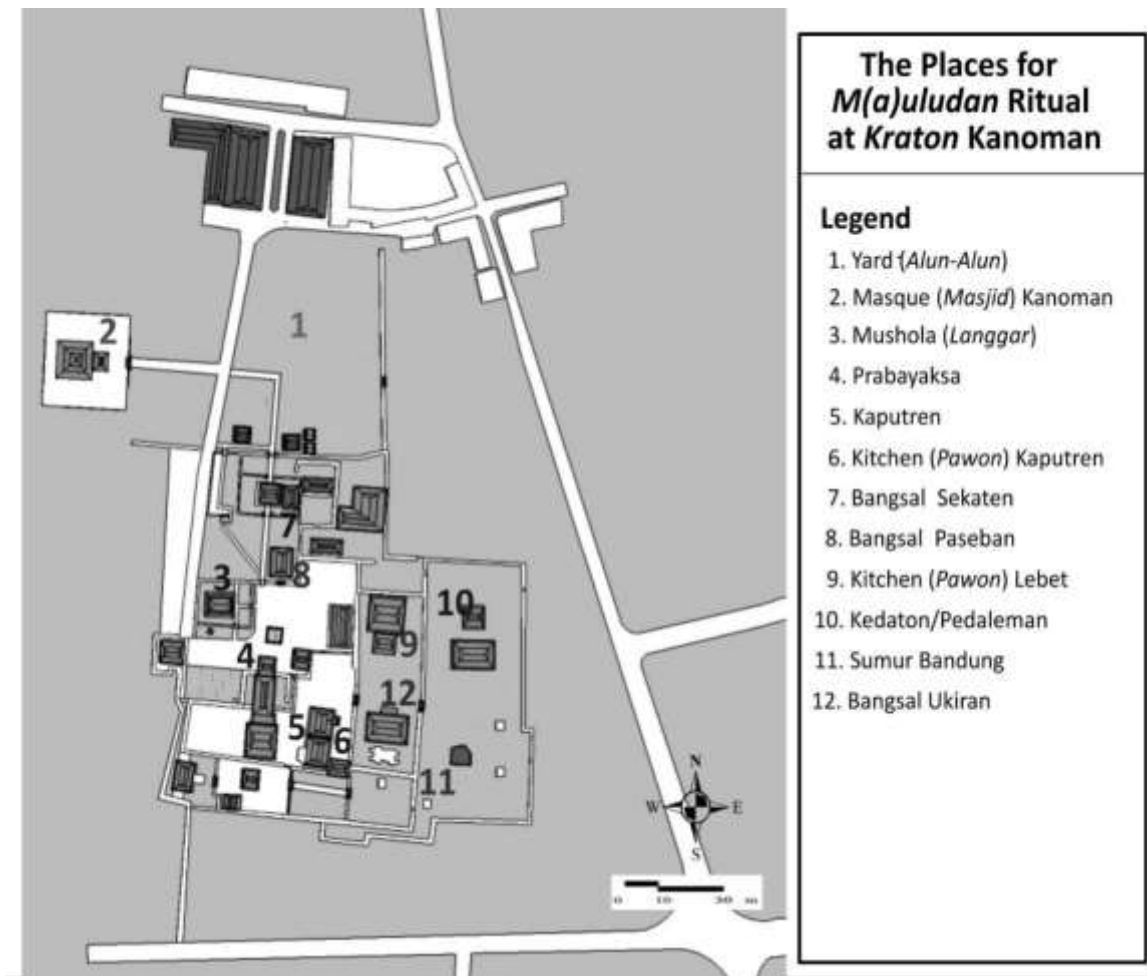


Figure 2. *M(a)uludan* Ritual Tradition Places at Keraton Kanoman

Source: Redrawn after Oktikasari (2008), Observation & Interview (2013, 2014, 2015, 2016)

According to O'Donnell (2008), the manifestation of the 'spirit of place' in the cultural landscape is formed through the intangible and tangible elements due to the intervention of humans in nature with heritage value as indicated in Table 1 [7]. This means every activity performed in the *M(a)uludan* ritual is a manifestation of an intangible element while the location is the tangible

element. These elements spiritually form a space identified as the 'spirit of place' containing inherited values. It was discovered from the observations and interviews conducted that all the elements of the *M(a)uludan* ritual reinforce each other with the tangible ones generally serving as the platforms for the intangible ones.

Table 1. The Tangible and Intangible Heritage Elements

Source: O'Donnell (2008)

Tangible Elements	Intangible Elements
• Natural Systems	• Festivals
• Land Uses, Patterns, and Clusters	• Traditional music, dance, and performance
• Spatial Organization	• Pilgrimage
• Visual Relationships	• Worship
• Topography and Surface Drainage	• Ritual
• Vegetation	• Commemoration of past events
• Circulation Systems	• Traditional practices
• Water Features including both Natural and Constructed	• Gathering place for native plants
• Non-Habitable Landscape Structures and Buildings	• Gathering place for craft materials
• Spatial Character, Form, and Scale of Habitable Structures	• Iconic shared community place for memorial and present use
• Vocabulary of Site Furnishings and Objects	

The Keraton, as a tangible element, functions as the place to perform the *M(a)uludan* ritual activity which is the intangible element. Moreover, the spirit of place is formed from meanings and messages conveyed through the rituals such as the traditional *sekaten* music which is a form of joy, offerings as gratitude, as well *aspelal alit* and

panjang jimat as a celebration of the birthday of the Prophet Muhammad. The relationship between the tangible and intangible elements used in forming the meaning is presented in the following Table 3.

Table 3. Type of Intangible and Tangible Elements Associated with the *M(a)uludan* Ritual

No.	Activity as an Intangible Element	Type of Intangible Element	Location as a Tangible Element	Type of Tangible Element
1.	Refine/purify the Soul (<i>ngalus</i>)	• Worship		
2.	Make <i>boreh</i> , <i>ukup</i> , candle	• Traditional practices	<i>Bangsai ukiran</i>	• Building
3.	Clean up the Keraton complex (<i>memayu</i>)	• Iconic shared community place for memorial and present use	All areas of Keraton	• Spatial organization • Circulation Systems
4.	Keraton open house –meet with Sultan & his family (<i>caos & matur bakti</i>)	• Ritual	<i>Prabayaksa</i>	• Building
5.	Clean up the sacred musical instrument (<i>gong sekati</i>)	• Traditional practices	<i>Langgar</i>	• Building • Water feature
6.	The sacred music instrument starts to play (<i>awit muni gong sekati</i>)	• Traditional music	<i>Bangsai sekaten</i>	• Building
7.	Prepare food for <i>pelal alit</i> (prepare the holy rice/ <i>nasi jimat</i>)	• Traditional practices	Sacred kitchen (<i>pawon lebet/gede</i>), <i>sumur bandung</i> Musala/prayer room (<i>langgar</i>) (<i>langgar</i>), <i>bangsai ukiran</i>	• Building • Water feature
8.	Prepare flowers & fruits for offering (<i>sesaji</i>) of <i>pelal alit</i> (<i>nyisir</i> & offering/ <i>sesaji</i> fruit/ <i>buah</i>)	• Traditional practices	<i>Bangsai ukiran</i> , <i>Kaputren</i> , <i>jinem</i> ,	• Building
9.	Procession for <i>pelal alit</i> ceremony	• Festivals • Commemoration of past events	Musala/prayer room (<i>langgar</i>) (<i>langgar</i>)	• Building • Circulation systems
10.	Clean & prepare the equipment for the ceremony (<i>nyiram pacara</i> & <i>mungkus salawat</i>)	• Traditional practices	<i>Bangsai ukiran</i> & <i>pedaleman/kedaton</i>	• Building
11.	Hamstring the buffalo (<i>nyembelih mahesa</i>)	• Traditional practices • Ritual	Musala/prayer room (<i>langgar</i>) (<i>langgar</i>), <i>alun-alun</i>	• Building • Yard (open space) • Circulation Systems
12.	Clean up the sacred plates (<i>nyiram panjang</i>)	• Traditional practices	<i>Bangsai ukiran</i> , <i>Pulantara garden</i>	• Building

No.	Activity as an Intangible Element	Type of Intangible Element	Location as a Tangible Element	Type of Tangible Element
13.	Prepare food for <i>panjang jimat</i> ceremony (offering holy rice/ <i>sesaji nasi jimat</i>)	<ul style="list-style-type: none"> • Traditional practices • Ritual 	Sacred kitchen (<i>pawon lebet/gede</i>), <i>sumur bandung</i> Musala/prayer room (<i>langgar</i>) (<i>langgar</i>), <i>Bangsai Ukiran</i> , <i>Kaputren</i> ,	<ul style="list-style-type: none"> • Building • Water feature • Circulation Systems
14.	Prepare flowers & fruit <i>sesaji</i> for <i>panjang jimat</i> (<i>nyisir & saji buah</i>)	<ul style="list-style-type: none"> • Traditional practices 	<i>Jinem</i> , Musala/prayer room (<i>langgar</i>) (<i>langgar</i>),	<ul style="list-style-type: none"> • Building
15.	Procession for <i>Panjang jimat</i> ceremony	<ul style="list-style-type: none"> • Festivals • Commemoration of past events 	<i>Kanoman</i> mosque	<ul style="list-style-type: none"> • Building • Circulation systems
16.	Closing ceremony (<i>buang takir</i>)	<ul style="list-style-type: none"> • Ritual 	<i>Bangsai paseban</i>	<ul style="list-style-type: none"> • Building
17.	Thanksgiving (<i>tumpengan</i>)	<ul style="list-style-type: none"> • Traditional practices ritual 	21 sacred places of <i>Keraton Kanoman</i> in Cirebon City & Regency (<i>pasarean & petilasan</i>)	<ul style="list-style-type: none"> • Circulation systems

Table 3 shows that both tangible and intangible elements in *M(a)uludan* have inherited values formed from the meanings contained in the 'spirit of place'. Even though the ritual is generally to commemorate the Birthday of the Prophet Muhammad SAW, every activity, equipment, and ceremonial offering has its meaning believed by the *Keraton Kanoman* students.

THE SPIRIT OF KERATON KANOMAN AS A COMMUNITY AND ACTIVITY PERFORMER

The three aspects of all the *M(a)uludan* ritual activities that comprehensively describe the meaning of the spirit of the place include the *memayu*, *pelal alit*, and *panjang jimat*. The strong meaning of "spirit of place" was constructed by the *Keraton* students doubling as villagers as well as the volunteers supporting the event. One of the traditional activities involving most of these students is *memayu* which is focused on cleaning every area in the *Keraton* complex in the framework of the *pelal alit* ceremony and the *panjang jimat*. It was also discovered from the interviews conducted from 2013 to 2016 that more than 500 participants came from 28 villages in the city and its surroundings. Each group of villagers was responsible for cleaning up one of the areas within the *Keraton*. The *memayu* region has been under the responsibility of the sultanate's disciples since the time of their ancestors. Figure 3 shows the sequence of locations for the *memayu* activities which usually start in the *Lumpang Alu* area and end in *Pulantara*.



Figure 3. *Memayu* Location and Person in Charge
 Source: Redrawn after Oktikasari (2008), Observation (Sapar 25th1434 H/ Januari 9th 2013)

Another important activity that also involves several students is the *pelal alit* ceremony and the *panjang jimat*. *Pelal alit* is the training for the *panjang jimat* ceremony which is normally held on the 8th of Mulud while *panjang jimat* is the culmination of the *M(a)uludan* ritual on the 12th of Mulud. Both ceremonies can be understood as allegorical parades that dramatize the birth of the Prophet Muhammad [14], [15]. According to Rochim (2012), *panjang jimat* was formed from two words which include *panjang* and *jimat*. *Panjang jimat* infers continuous while *jimat* is from a Javanese acronym, *siji kang dirumat*, translated as "which is preserved". Therefore, *panjang jimat* implies "a message to Muslims to always maintain and hold fast to the two sentences of the creed". In another sense, *panjang jimat* is an activity indicating a long parade because several *Keraton* followers, more than 500, usually parade through the route from *Lawang* (gate) *Abang*, to *langgar*, via *Lawang* (gate) *Mundu*. After taking *nasi jimat* at *Langgar*, the parade continued to the *Kanoman Mosque*, passing several gates which were only



opened during the ceremony. Figure 4 shows the routes for the *panjang jimat* and *pelal alit*.

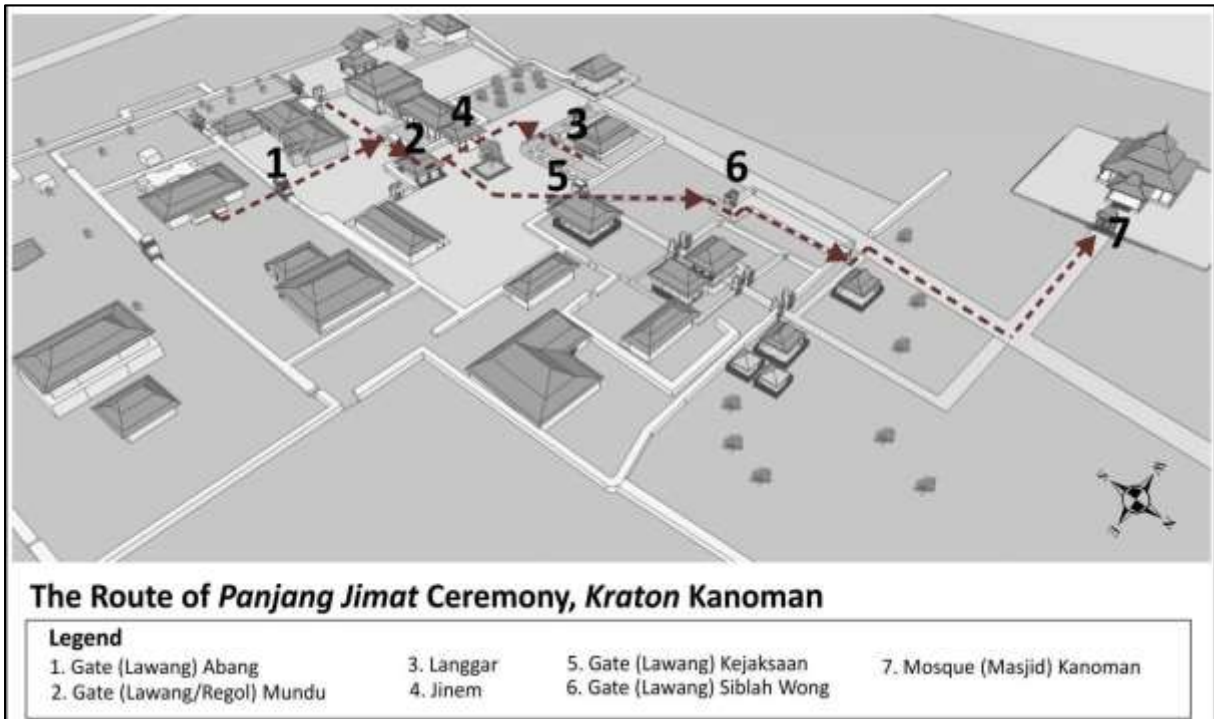


Figure 4. The Routes for the *Panjang Jimat* Ceremony (top), Women parade in *Panjang Jimat* (bottom left), and Men parade in *Panjang Jimat* (bottom right).

Source: Redrawn after Oktikasari (2008); Observasi (25 Sapar 1434 H/9 Januari 2013); <http://heavenawaits.files.wordpress.com/2008/11/allah-final.jpg>.

The event, which has a long duration (40 days), involves more than 1000 villagers from Cirebon and surrounding areas participating from the preparation to the actual ceremony. The people are usually present to prepare offerings, equipment, and places, as well as being involved in the parade as guards and bearers of offerings and ritual equipment. This participation is mostly motivated by their beliefs which are passed down from

their ancestors and focused on obtaining pleasure from God and being protected from misfortune.

The spirit of the *M(a)uludan* ritual place is not only shaped by the important meaning contained in these rituals but also by the community's belief that their presence and involvement in the ritual will bring blessings to them and their families. Moreover, Keraton Kanoman with all its settings as a place of ritual is believed to be a source of

blessings. The sustenance of these beliefs indicates the maintenance of heritage values.

SPATIAL DIMENSIONS OF KANOMAN SULTANATE CULTURE BASED ON THE M(A)ULUDAN TRADITION

M(a)uludan is the largest traditional ritual event featuring cultural performances from the Kanoman Sultanate. It has been practiced for hundreds of years since the 17th century. As previously mentioned, most of the ritual activities are centered within the Keraton Kanoman complex and this illustrates it as the center of nagari (state) power as well as the main ritual space. Similarly, Wiryomartono (1995) stated that apart from being a center of power, a place of work, and a residence for the Sultan, Keraton is also a center for the development of Nagari culture [24].

Keraton is physically the center of the sultanate/Nagari (state) but the territory has no physical and administrative boundaries. According to Wiryomartono (1995), the Nagari area is characterized by customs which are currently being respected and binding[24]. This means the area is spiritually under the territory of the sultanate/Nagari as long as the customs and traditions of the sultanate are still believed and held by the people. In the case of the Kanoman Sultanate, the territory is spatially observed when the *M(a)uludan* ritual tradition is being performed. At the time, people from several villages in Cirebon Regency and its surroundings attend and are involved in the traditional event. It is also important to note that the position of the village and the route taken by the students to Keraton indicate the territory of the sultanate/Nagari.

The territory is also an indication of a spatial cultural landscape with villages and paths passed every year by the community to form a quasi-spatial corridor (space). The spirit believed by the disciples accidentally and unintentionally provided meaning to the place. It is important to note that the formation of a place in a cultural landscape is through the repetition of elements of space and time which are the basic dimensions unconsciously used in developing a spatial corridor (space) [19], [25]. Furthermore, the cultural landscape is also a spatial experience as well as a product of social space and time formed simultaneously [19], [26].

IMAGINATIVE SPACE AS A FORM OF COLLABORATION

This corridor of space associated with the traveling route of the Keraton disciples can also be considered a mythical space which is an imaginatively constructed fuzzy area [8], [27]. This simply means the spatial layout of the *M(a)uludan* ritual culture landscape in Keraton Kanoman has physical properties and imaginative characters. The villages scattered along the route corridor form the cultural landscape and indicate a blurred area consisting of Cirebon, Indramayu, and Majalengka Regencies, and Cirebon City. The fuzzy area is also connected to the route

which is the corridor space. This is presented in the cultural landscape layout of the Kanoman Sultanate formed by 31 student villages and their respective path to the Keraton as indicated in Figure 5.



Figure 5. Spatial Map of Keraton Kanoman Cultural Landscape
Source: Analysis Result (2013)

The spatial form of the cultural landscape of the Kanoman Sultanate is characterized by travel activities, corridor paths, and sacred places such as villages, palaces, and landmarks. It is important to note that landmarks, as markers of sacred places, consist of several sites including graves, *petilasan*, ponds, and wells spread over several villages. These historical sites generally contain mystical philosophies. A similar observation was reported by Singh (2011) during the process of describing Buddhist holy places in India and their connecting routes [10].

In relation to tourism, cultural landscapes have great potential as tourist attraction sites, especially when located in the city center. A similar condition was observed with the *M(a)uludan* ritual at Keraton Kanoman because the space is located in the middle of Cirebon City and allows people to come easily during the ritual process. In addition to the easy accessibility, the spirit contained in the ritual is also the biggest attraction for national and international visitors and this indicates a tourism potential. The tourists visiting as spectators will also have some spiritual experiences. This is in line with the previous assertion that urban cultural landscapes can provide interesting, unique, and authentic experiences where tourists change from 'viewers' (spectators) to 'flaneurs' (visitors enjoying interesting experiences) [27]. The perception of the Keraton community from inside and outside Cirebon city increases the strength of the spatial layout for the Kanoman Sultanate cultural landscape. The designation of the area as a tourist attraction site can stimulate and grow other industries to support the city's tourism activities.

CONCLUSION

This research shows the unique collaboration between physical form and ritual activities. It was discovered that the spatial arrangement of landscape features reflects the relationship between sociocultural layers and typomorphological structures as indicated in the Kanoman Sultanate case study. The ritual to commemorate the birthday of the Prophet Muhammad is usually conducted for 40 days with the *Panjang Jimat* ceremony as the culmination.

The festivities are determined by the number of participants while the area is based on the number of village community groups attending the event. Most of these people are Keraton students participating with the hope of getting a blessing which further leads to the formation of a 'spirit of place'. The process is believed to have the ability to ensure they and their families are blessed and protected from calamity.

Beliefs and hopes merge with the tangible and intangible elements to form the spirit of the place. All the intangible objects such as the *sekaten* gamelan music, *memayu* traditions, and *Panjang Jimat* ceremony combined with ritual locations inside and outside the Keraton such as the villages, roads, and pathways as real elements were used to form an imaginary space. This means all the elements in the cultural landscape combine to form an imaginary area known as the Kanoman Nagari Sultanate. Moreover, Nagari is a space of fear for the Kanoman people.

The process of making sacred imaginary space is simultaneously and continuously constructed using social space such as ritual activities and time inadvertently planned. Moreover, this space can be called a fuzzy space with a dynamic shape depending on the actors like the Keraton people. It is important to note the space formed through their spiritual journey is expected to remain as long as their faith does not diminish or change.

The *M(a)uludan* ritual tradition in Keraton Kanoman is one of the vital national assets to be preserved. The sustenance of this cultural landscape means indicates the maintenance of the national heritage for the next generation. Therefore, it is important to ensure the continuity of the Keraton Kanoman tradition, especially the *m(a)uludan* ritual, to maintain the cultural heritage of the ancestors.

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5. Paper Diterima

The screenshot shows a Yahoo! Mail interface. On the left is a sidebar with folders: Email Masuk (999), Draft (42), Terkirim, Arsip, Spam, Sampah, and Folder. The main content area displays an email from Muhammad Imam Faqihuddin (ejournal@uin-malang.ac.id) to Dhini Dewiyanti (dhinitan@yahoo.co.id) and Cc: Dini Rosmalia (dinirosmalia@univpancasila.ac.id). The email subject is '[JIA] Editor Decision'. It includes two attachments: 'LoA JIA.pdf' and 'assignment ...'. The body text reads: 'Dear Dhini Dewiyanti, We have decided on your submission to the Journal of Islamic Architecture, "THE COLLABORATION BETWEEN SPACE FORM AND ISLAMIC CULTURAL RITUALS ON THE CULTURAL LANDSCAPE PATTERN OF CIREBON CITY". Our decision is to: ACCEPT SUBMISSION. Please find the acceptance letter and the assignment of copyright attached, and please return the signed assignment of copyright as soon as possible. Thank you.' The email ends with 'Regards,'.

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Assalamualaikum warahmatullahi wabarakatuh Dear
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Title : **THE COLLABORATION BETWEEN SPACE FORM AND ISLAMIC CULTURAL RITUALS ON THE CULTURAL LANDSCAPE PATTERN OF CIREBON CITY**

Author(s) : **Dini Rosmalia (First Author)**
Universitas Pancasila, Indonesia

Dhini Dewiyanti (Corresponding Author)
Universitas Komputer Indonesia, Indonesia

Publishing Period : Journal of Islamic Architecture, Volume 7, Issue 3, June 2023

After considering the substance and significance of the paper submitted, we would like to inform you that we have decided to **ACCEPT THE SUBMISSION** and publish it in the Journal of Islamic Architecture, ISSN print: 2086-2636, ISSN online: 2356-4644.

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The screenshot shows a web browser window with the URL <https://mail.yahoo.com/b/search/keyword=ogS.d9ohRYs--A&accountids=1/messages/AB8R6zsbimTCZCjMuQ5fmNINw?folderType=SENT...>. The email interface includes a left sidebar with folders like 'Email Masuk', 'Draft', 'Ter kirim', 'Ansip', 'Spam', and 'Sampah'. The main content area shows an email with the subject 'Re: [JIA] Editor Decision' from 'dhini tantarto' to 'Muhammad Imam Faqihuddin'. The email contains a PDF attachment and a response text.

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30 Maret 2023

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6. Tahapan Proses Copy Edit di OJS

The screenshot displays the OJS interface for a manuscript titled "The Collaboration Between Space Form and Islamic Cultural Rituals on the Cultural Landscape Pattern of Cirebon City". The manuscript is currently in the "COPYEDITING" stage, managed by Muhammad Imam Faqihuddin.

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File: None			

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17764-59450-1-LE.DOCK	2023-05-26	2023-05-30	2023-06-12	

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17764-61234-1-PB.PDF	2023-06-19		158

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1. Untitled	17764-61235-1-SR.PUB	2023-06-19
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	REQUEST	UNDERWAY	COMPLETE
1. Author	2023-06-15	2023-06-15	
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3. FORMATTING
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8. Publikasi di Web JIA Vol 11 (6) 2023

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Author(s)	DOI	Statistics
Wardhana	10.18860/jia.v7i3.19960	193 view, 168 download
Aldyfra Luhulima Lukman, Indri Astrina Wirakusumah, Sahid Sahid, Edward Vinsentius Gunawan	10.18860/jia.v7i3.18103	135 view, 115 download
Hamam Rafiqi Agustapraja, Izudinshah Bin Abd Wahab	10.18860/jia.v7i3.17382	128 view, 132 download
Rasa Amalia Fitriani, Djoko Hurdowa, Widyawati Lintangri	10.18860/jia.v7i3.17436	223 view, 174 download
Hibatullah Setiadi	10.18860/jia.v7i3.18132	119 view, 115 download
Dini Rosmala, Dhini Dewiyanti	10.18860/jia.v7i3.17764	145 view, 158 download
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Fidan Zenel	10.18860/jia.v7i3.20794	134 view, 122 download
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Intan Khasmarlina Mohd Khalid, Nor Adah Ismail, Osman Mohd Tahid, Noor Hayati		

The screenshot shows the article page for 'THE COLLABORATION BETWEEN SPACE FORM AND ISLAMIC CULTURAL RITUALS ON THE CULTURAL LANDSCAPE PATTERN OF CIREBON CITY'. The page includes a QR code, the journal title 'Journal of Islamic Architecture', and the author's name 'Dini Rosmala, Dhini Dewiyanti'. The abstract discusses the collaboration between spatial forms and Islamic cultural rituals in Cirebon city. The right sidebar shows the user is logged in as 'dhini' and includes a 'Journal of Islamic Architecture' logo and a 'Q1' badge.

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THE COLLABORATION BETWEEN SPACE FORM AND ISLAMIC CULTURAL RITUALS ON THE CULTURAL LANDSCAPE PATTERN OF CIREBON CITY

Dini Rosmala, Dhini Dewiyanti

Abstract

There is a collaboration between spatial forms and Islamic (Javanese) cultural rituals in Cirebon city, which has the potential to shape the uniqueness of the cultural landscape. The research object is the Kanoman Sultanata which conducts the annual ritual, 'M(a)lulan' tradition. The aim is to describe the collaboration between the physical forms of the Keraton Kanoman and the M(a)lulan Tradition, which is the Islamic or Javanese culture. This involved using the qualitative description method through cultural participation for a period of 6 years. The results showed the existence of an imaginary space formation strung together by the presence of residents from 31 villages as followers (wargi) of the Keraton Kanoman. Moreover, the spatial form of the ritual route was discovered to have been formed for several generations. The people strongly believe that the presence and involvement of these routes can bring them virtua, blessings, prosperity, as well as protection from misfortune. This research argues that the imaginary space forms were created by these cultural events.

Keywords



THE COLLABORATION BETWEEN SPACE FORM AND ISLAMIC CULTURAL RITUALS ON THE CULTURAL LANDSCAPE PATTERN OF CIREBON CITY

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ABSTRACT

There is a collaboration between spatial forms and Islamic (Javanese) cultural rituals in Cirebon city, which has the potential to shape the uniqueness of the cultural landscape. The research object is the Kanoman Sultanate which conducts the annual ritual, '*M(a)uludan*' tradition. The aim is to describe the collaboration between the physical forms of the Keraton Kanoman and the *M(a)uludan* Tradition, which is the Islamic or Javanese culture. This involved using the qualitative description method through cultural participation for a period of 8 years. The results showed the existence of an imaginary space formation strung together by the presence of residents from 31 villages as followers (*wargi*) of the Keraton Kanoman. Moreover, the spatial form of the ritual route was discovered to have been formed for several generations. The people strongly believe that the presence and involvement of these routes can bring them virtue, blessings, prosperity, as well as protection from misfortune. This research argues that the imaginary space forms were created by these cultural events.

KEYWORDS: Description; Collaboration; Cultural Landscape Patterns; Keraton Kanoman; *M(a)uludan* Tradition

INTRODUCTION

Cirebon City has several unique cultural features that must always be preserved, and its specificities make it an interesting area to study compared to other regions with similar attributes, such as Yogyakarta, Batu, Bogor, and even Bali. It is important to note that the city was developed by Sunan Gunung Jati, one of the leaders and spreaders of the Islamic religion in Indonesia and the Sultan of Cirebon. The cultural uniqueness observed to have become a tradition for generations, and one of the attractions with the potential to provide high value for this city was developed by this sultan and included several diverse cultures, including the Chinese, Arab, and locals. The city also has many physical buildings with high historical value and unique natural physical features such as contours, seas, rivers, and mountains on the border. These strong potentials show that it is an example of a city with a unique cultural landscape formed through human intervention to reflect their adaptation to nature and culture [1]–[4].

Cultural landscapes are evidence of human civilization in the world and, therefore, should always be preserved for future generations [3], [5], [6]. The elements can either be physical or non-physical (imaginary) space [7], such that the physical aspects are visual while the imaginary aspects are only felt based on people's experiences within a certain period.

Moreover, these imaginary aspects are usually

considered ordinary physical objects by the general public, but the *keraton* residents believe they are a very sacred thing and needs to be respected. This simply means imaginary space is associated with the transformation of cultural activity at a certain point in time containing a philosophical meaning, occurring repeatedly [8]–[11], and deepened by a certain community.

One of the unique, authentic, and historic cultural landscapes in Indonesia is the Kanoman Sultanate in Cirebon, West Java. It originated from the Cirebon kingdom in the 17th century as one of the other sultanates (Kasepuhan, Kacirebonan, Kaprobanan). Physically, the Kanoman Sultanate is the least well-maintained, but the followers or residents of the Keraton Kanoman are highly loyal and willing to participate voluntarily in the activities. The Keraton Kanoman also has the largest number of mass followers, with the community observed to spread over an area of approximately 5 km from Cirebon City. Since then, it has become one of the customary leaders of the Cirebon cultural tradition, with several rituals held almost throughout the year using a special lunar calendar called *Aboge (Alif Rebo Wage)*, which is the Javanese Islamic calendar. Cirebon is one of the cities visited by Sunan Gunung Jati to spread Islam, and this is the reason there is a blend of Islamic and Javanese cultures in the city due to its strong local culture [12]. Both are observed to be working together and in harmony.

An example of the biggest annual traditions of the Kanoman Sultanate is the '*M(a)uludan*' (*Mawlid* festival) which is normally conducted at the Keraton (Palace) Kanoman. The event is a celebration of the Birthday of the Prophet Muhammad SAW which and usually held for more than one month, from the 1st of Sapar to the 15th of Mulud every year (Sapar and Mulud months are the names of the months in the Javanese calendar). The peak of the event is the '*panjang jimat*' ceremony on the 12th of Mulud normally initiated with the ringing of the Gajah Mungkur's bell at the front gate of the Keraton nine times to mark the opening. This ceremony provides understanding to the younger generation to respect the Prophet Muhammad, and this is usually conducted with a symbolic procession describing the process of the Prophet Muhammad from the womb until birth.

The procession and ritual activities of Javanese Islam are very attractive to the people of Cirebon, including tourists from different regions. Cirebon is one of the religious tourist destinations for some Muslims in Indonesia that visit the mosques in this city [13]. The lively event is usually attended by Sultan Kanoman as the holder of the activity. Moreover, the relatives of the sultanate, all students of the Keraton, and villagers from different villages in Cirebon and surrounding areas are also involved in the ceremony because (1) it is a symbol of the existence of a Muslim society [14] and (2) there is a hope of getting blessings and being protected from calamities [15]. The belief in the meaning of this blessing elaborates the ritual and makes it important for the people of Cirebon and its surroundings, especially the students of the Kanoman Sultanate.

Several studies have examined the Kanoman sultanate, such as the observation of the *Rajaban* tradition during *Isra Miraj* [16] and well bathing in Keraton Kanoman by Farah (2018)[17]. Suharsono (2016) also analyzed the attractiveness of the Keraton [18], while several others focused on different aspects,

such as the physical architecture and ornamental style. However, most are based on the cultural aspects, but the authors of this study have mostly focused on the cultural landscape [19], [20]. Therefore, emphasis is placed on Keraton Kanoman, which is associated with Islamic (Javanese) cultural ritual activities as one of the strengths of the cultural landscape in Cirebon created through strong collaboration between the physical existence and human activities.

This indicates that this research aims to describe the collaboration between Keraton Kanoman as the physical forms and the *M(a)uludanas*, the ritual activity of Islamic (Javanese) culture. This is necessary to understand the Kanoman Sultanate as part of the unique Cirebon Cultural Landscape as well as to contribute to the spatial arrangement of landscape features reflecting the relationship between sociocultural layers and the typo-morphological structure of the sultanate.

METHODS

This study was conducted through observations and interviews during the annual Tradition of *M(a)uludan* at the Keraton Kanoman in Cirebon City from 2012 to 2020. The author participated in the research by repeatedly observing the *M(a)uludan* ritual activities of the Keraton Kanoman followers each year to check the consistency. The process was usually for a period of two (2) weeks each year, starting from the preparations to the day of the event, with the researcher participating and engaged in activities within the community. The location of the Keraton Kanoman and the origin areas of its followers known as *wargi* (followers of the Keraton Kanoman), including those in Cirebon City as well as Cirebon, Indramayu, Kuningan, and Majalengka regencies, are presented in the following Figure 1.

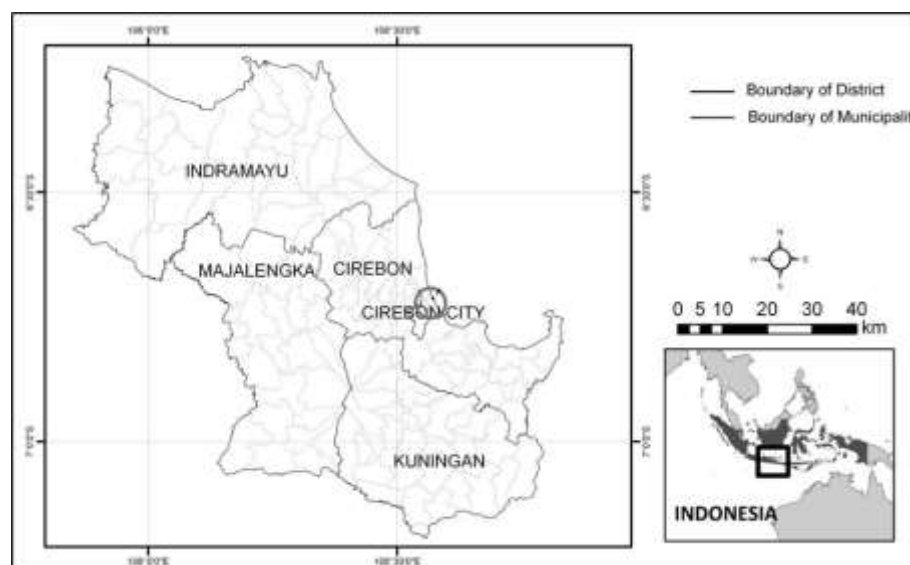


Figure 1. The Location of Keraton Kanoman.

Source: Coordination Agency National Survey and Mapping - Bakosurtanal (1994).

RESULTS AND DISCUSSION

CIREBON CITY: BETWEEN ISLAM AND LOCAL CULTURE

The entire *M(a)uludan* ritual performed by Keraton Kanoman *wargi* was observed, starting from the journey from their villages to the location to prepare for the ritual. The travel route was mapped in addition to the records of how the community settled during the long procession of the ritual, prepared for the activity and mingled with other guests. Moreover, a structured interview was conducted with key informants, while unstructured ones were applied to the general public during the preparation and procession. It is pertinent to note that the interview was spontaneous because of the mingling atmosphere. Furthermore, two assistants were responsible for the documentation and mapping, which was necessary since the venue was crowded.

The key informants interviewed include 1) Prime Minister (*Pangeran Patih*) Kanoman, 2) The sister of Sultan Kanoman (*Ratu Raja Arimbi*), 3) Minister of Customs and Traditions (*Pangeran Komisi*), 4) Figures of Traditional Actors, and 5) The general public participating in the ritual.

The data collected were analyzed descriptively [7], and the elements were explored to determine the level of knowledge of the Keraton students concerning the meaning of the Islamic (Javanese) ritual activities. Moreover, qualitative analysis was conducted and transformed into a spatial analysis to show the origin of the students and the distance travelled from their village to the Keraton. This was followed by the depiction of the village distribution and their route to the Keraton in the form of a map to determine the spatial shape of the cultural landscape. This was achieved using three criteria which include the (1) determination of the center for the ritual activities, (2) distribution of the village residents of *wargi* Keraton, and (3) route to the ritual center.

Several ritual traditions practiced in Cirebon have become part of people's lives. It was observed that Islam had been mixed with local traditions for a very long time and has formed cultural acculturation [21][22]. The largest and most unique example is *M(a)uludan*, a thanksgiving (*tasyukur*) ceremony to commemorate the birth of the Prophet Muhammad. This Islamic (Javanese) cultural ritual, adapted from a pre-existing Hindu-Buddhist culture, has been held since the 17th century and expresses Muslim identity [14]. Its implementation is strongly influenced by Islamic philosophy but still colored by elements of Hindu-Buddhist culture which are still part of people's daily lives [14], [23]. This acculturation is the uniqueness of applying Islam by the people of Cirebon City.

TANGIBLE AND INTANGIBLE ELEMENTS OF KERATON KANOMAN LANDSCAPE CULTURE

The *M(a)uludan* ritual consists of several activities conducted within the Keraton Kanoman complex. The ritual is usually in three (3) stages: preparation, ceremony, and closing celebration. The preparation starts from 1st Sapar to 7th Mulud followed by the ceremony, which is held twice, on the 8th (*pelal alit*) and 12th of Mulud (*panjang jimat*). It is important to note that all the ritual activities are usually within and around the Keraton. Some are conducted inside the Keraton. According to O'Donnell (2008), the manifestation of the 'spirit of place' in the cultural landscape is formed through the intangible and tangible elements due to

Table 1. Event Schedule for *M(a)uludan* Ritual Tradition of Keraton Kanoman
Source: Observation & Interview (2013)

Date	Events	Location/place
Sapar 1 st	Refine/purify the Soul (<i>Ngalus</i>)	
Sapar 15 th	Start to prepare the ceremony equipment (<i>boreh, ukup, candle</i>)	Bangsai Ukiran
Sapar 25 th	<ul style="list-style-type: none"> Clean up the complex of Keraton (<i>Memayu</i>) Keraton open house –meet with Sultan & his family (<i>caos & matur bakti</i>) 	<ul style="list-style-type: none"> All areas of Keraton <i>Prabayaksa</i>
Mulud 7 th	<ul style="list-style-type: none"> Clean up the sacred music instruments (<i>gong & gamelan sekati</i>) Prepare food for <i>pelal alit</i> ceremony (<i>sesaji nasi /rice jimat</i>) Prepare flowers & fruits for <i>pelal alit</i> ceremony (<i>nyisir & sesaji buah</i>) 	<ul style="list-style-type: none"> Musala/prayer room (<i>Langgar</i>) Bangsai Ukiran Musala/prayer room (<i>langgar</i>) Bangsai Ukiran, Kaputren, Jinem, Musala/prayer room (<i>langgar</i>)
Mulud 8 th	<ul style="list-style-type: none"> Procession for <i>Pelal alit</i> ceremony (<i>panjang jimat</i> general repetition) The sacred music instrument starts to play (<i>awit muni gong sekati</i>) 	<ul style="list-style-type: none"> Sacred Kitchen (<i>pawon lebet/gede</i>) <i>Bangsai sekaten</i>
Mulud 10 th	<ul style="list-style-type: none"> Clean & prepare the equipment for the ceremony (<i>nyiram pacara & mungkus salawat</i>) Hamstrung the buffalo (<i>nyembelih mahesa</i>) 	<ul style="list-style-type: none"> Bangsai Ukiran Pedaleman/kedaton Musala/prayer room (<i>langgar</i>) (<i>langgar</i>), Yard (<i>alun-alun</i>)

- | | |
|---|--|
| <p>Mulud 11th</p> <ul style="list-style-type: none"> • Clean up the sacred plates (<i>nyiram panjang</i>) • Prepare food for panjang jimat (<i>sesaji nasi jimat</i>) • Prepare flowers & fruits for saji pelal ageng (<i>nyisir & saji buah</i>) | <ul style="list-style-type: none"> • <i>Bangsai Ukiran</i> • <i>Dapur Mulud</i>, Garden Pulantara, <i>Musala/prayer room (langgar)</i>, <i>Bangsai Ukiran</i>, <i>Kaputren</i> |
|---|--|

Date	Events	Location/place
Mulud 12 th	<ul style="list-style-type: none"> • Procession for Panjang jimat ceremony • Closing Ceremony (<i>buang takir</i>) 	<ul style="list-style-type: none"> • Jinem, Musala/prayer room (<i>langgar</i>), Kanoman Mosque • Bangsal Paseban
Mulud 15 th	Thanksgiving (<i>tumpengan</i>)	<ul style="list-style-type: none"> • 21 sacred places of Keraton Kanoman (<i>pasarean & petilasan</i>)

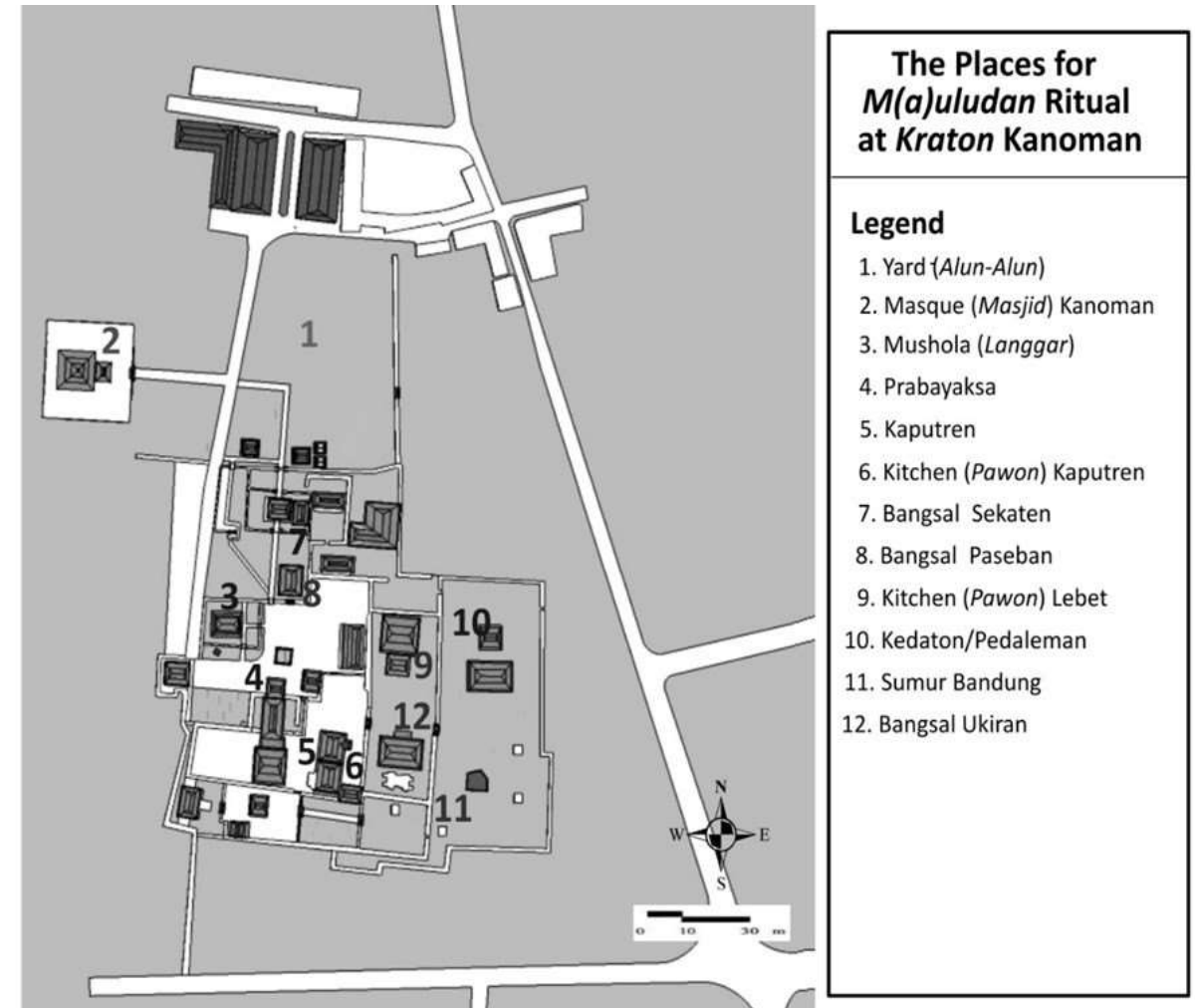


Figure 2. *M(a)uludan* Ritual Tradition Places at Keraton Kanoman
 Source: Redrawn after Oktikasari (2008), Observation & Interview (2013, 2014, 2015, 2016)

According to O'Donnell (2008), the manifestation of the 'spirit of place' in the cultural landscape is formed through the intangible and tangible elements due to the intervention of humans in nature with heritage value as indicated in Table 2 [7]. This means every activity performed in the *M(a)uludan* ritual is a manifestation of an intangible element, while the location is the tangible element. These elements

spiritually form a space identified as the 'spirit of place' containing inherited values. It was discovered from the observations and interviews conducted that all the elements of the *M(a)uludan* ritual reinforce each other with the tangible ones generally serving as the platforms for the intangible ones.

Table 2. The Tangible and Intangible Heritage Elements [7]

Tangible Elements	Intangible Elements
<ul style="list-style-type: none"> • Natural Systems • Land Uses, Patterns, and Clusters • Spatial Organization • Visual Relationships • Topography and Surface Drainage • Vegetation • Circulation Systems • Water Features including both Natural and Constructed • Non-Habitable Landscape Structures and Buildings • Spatial Character, Form, and Scale of Habitable Structures • Vocabulary of Site Furnishings and Objects 	<ul style="list-style-type: none"> • Festivals • Traditional music, dance, and performance • Pilgrimage • Worship • Ritual • Commemoration of past events • Traditional practices • Gathering place for native plants • Gathering place for craft materials • Iconic shared community place for memorial and present use

The Keraton, as a tangible element, functions as the place to perform the *M(a)uludan* ritual activity which is the intangible element. Moreover, the spirit of place is formed from meanings and messages conveyed through the rituals such as the traditional *sekaten* music which is a form of joy, offerings as

gratitude, as well *aspel alit* and *panjang jimat* as a celebration of the birthday of the Prophet Muhammad. The relationship between the tangible and intangible elements used in forming the meaning is presented in the following Table 3.

Table 3. Type of Intangible and Tangible Elements Associated with the *M(a)uludan* Ritual

No.	Activity as an Intangible Element	Type of Intangible Element	Location as a Tangible Element	Type of Tangible Element
1.	Refine/purify the Soul (<i>ngalus</i>)	• Worship		
2.	Make <i>boreh</i> , <i>ukup</i> , candle	• Traditional practices	<i>Bangsas ukiran</i>	• Building
3.	Clean up the Keraton complex (<i>memayu</i>)	• Iconic shared community place for memorial and present use	All areas of Keraton	• Spatial organization • Circulation Systems
4.	Keraton open house –meet with Sultan & his family (<i>caos & matur bakti</i>)	• Ritual	<i>Prabayaksa</i>	• Building
5.	Clean up the sacred musical instrument (<i>gong sekati</i>)	• Traditional practices	<i>Langgar</i>	• Building • Water feature
6.	The sacred music instrument starts to play (<i>awit muni gong sekati</i>)	• Traditional music	<i>Bangsas sekaten</i>	• Building
7.	Prepare food for <i>pelal alit</i> (prepare the holy rice/ <i>nasi jimat</i>)	• Traditional practices	Sacred kitchen (<i>pawon lebet/gede</i>), <i>sumur bandung</i> Musala/prayer room (<i>langgar</i>) (<i>langgar</i>), <i>bangsas ukiran</i>	• Building • Water feature
8.	Prepare flowers & fruits for offering (<i>sesaji</i>) of <i>pelal alit</i> (<i>nyisir</i> & offering/ <i>sesaji</i> fruit/buah)	• Traditional practices	<i>Bangsas ukiran</i> , <i>Kaputren</i> , <i>jinem</i> ,	• Building
9.	Procession for <i>pelal alit</i> ceremony	• Festivals • Commemoration of past events	Musala/prayer room (<i>langgar</i>) (<i>langgar</i>)	• Building • Circulation systems
10.	Clean & prepare the equipment for the ceremony (<i>nyiram pacara & mungkus salawat</i>)	• Traditional practices	<i>Bangsas ukiran & pedaleman/ kedaton</i>	• Building
11.	Hamstring the buffalo (<i>nyembelih mahesa</i>)	• Traditional practices • Ritual	Musala/prayer room (<i>langgar</i>) (<i>langgar</i>), <i>alun-alun</i>	• Building • Yard (open space) • Circulation Systems
12.	Clean up the sacred plates (<i>nyiram panjang</i>)	• Traditional practices	<i>Bangsas ukiran</i> , <i>Pulantara garden</i>	• Building

No.	Activity as an Intangible Element	Type of Intangible Element	Location as a Tangible Element	Type of Tangible Element
13.	Prepare food for <i>panjang jimat</i> ceremony (offering holy rice/ <i>sesaji nasi jimat</i>)	<ul style="list-style-type: none"> • Traditional practices • Ritual 	Sacred kitchen (<i>pawon lebet/gede</i>), <i>sumur bandung</i> Musala/prayer room (<i>langgar</i>) (<i>langgar</i>) <i>Bangsai Ukiran, Kaputren, Jinem, Musala/prayer room</i> (<i>langgar</i>) (<i>langgar</i>), <i>Kanoman mosque</i>	<ul style="list-style-type: none"> • Building • Water feature • Circulation Systems
14.	Prepare flowers & fruit <i>sesaji</i> for <i>panjang jimat</i> (<i>nyisir & saji buah</i>)	<ul style="list-style-type: none"> • Traditional practices 		<ul style="list-style-type: none"> • Building
15.	Procession for <i>Panjang jimat</i> ceremony	<ul style="list-style-type: none"> • Festivals • Commemoration of past events 		<ul style="list-style-type: none"> • Building • Circulation systems
16.	Closing ceremony (<i>buang takir</i>)	<ul style="list-style-type: none"> • Ritual 	<i>Bangsai paseban</i>	<ul style="list-style-type: none"> • Building
17.	Thanksgiving (<i>tumpengan</i>)	<ul style="list-style-type: none"> • Traditional practices ritual 	21 sacred places of <i>Keraton Kanoman</i> in Cirebon City & Regency (<i>pasarean & petilasan</i>)	<ul style="list-style-type: none"> • Circulation systems

Table 3 shows that both tangible and intangible elements in *M(a)uludan* have inherited values formed from the meanings contained in the 'spirit of place'. Even though the ritual is generally to commemorate the Birthday of the Prophet Muhammad SAW, every activity, equipment, and ceremonial offering has its meaning believed by the *Keraton Kanoman* students.

THE SPIRIT OF KERATON KANOMAN AS A COMMUNITY AND ACTIVITY PERFORMER

The three aspects of all the *M(a)uludan* ritual activities that comprehensively describe the meaning of the spirit of the place include the *memayu*, *pelal alit*, and *panjang jimat*. The strong meaning of 'spirit of place' was constructed by the *Keraton* students doubling as villagers as well as the volunteers supporting the event. One of the traditional activities involving most of these students is *memayu* which is focused on cleaning every area in the *Keraton* complex in the framework of the *pelal alit* ceremony and the *panjang jimat*. It was also discovered from the interviews conducted from 2013 to 2016 that more than 500 participants came from 28 villages in the city and its surroundings. Each group of villagers was responsible for cleaning up one of the areas within the *Keraton*. The *memayu* region has been under the responsibility of the sultanate's disciples since the time of their ancestors. Figure 3 shows the sequence of locations for the *memayu* activities which usually start in the *Lumpang Alu* area and end in *Pulantara*.



Figure 3. *Memayu* Location and Person in Charge
Source: Redrawn after Oktikasari (2008), Observation (Sapar 25th1434 H/ Januari 9th 2013)

Another important activity involving several students is the *pelal alit* ceremony and the *panjang jimat*. *Pelal alit* is the training for the *panjang jimat* ceremony which is normally held on the 8th of Mulud while *panjang jimat* is the culmination of the *M(a) uludan* ritual on the 12th of Mulud. Both ceremonies can be understood as allegorical parades that dramatize the birth of the Prophet Muhammad [14], [15]. According to Rochim (2012), *panjang jimat* was formed from two words: *panjang* and *jimat*. *Panjang* infers continuous while *jimat* is from a Javanese acronym, *siji kang dirumat*, translated as 'which is

preserved'. Therefore, *panjang jimat* implies "a message to Muslims to always maintain and hold fast to the two sentences of the creed". In another sense, *panjang jimat* as an activity indicates a long parade because several Keraton followers, more than 500, usually parade through the route from *Lawang (gate) Abang*, to *langgar*, via *Lawang (gate) Mundu*. After taking *nasi jimat* at *Langgar*, the parade continued to the Kanoman Mosque, passing several gates which were only opened during the ceremony. Figure 4 shows the routes for the *panjang jimat* and *pelal alit*.

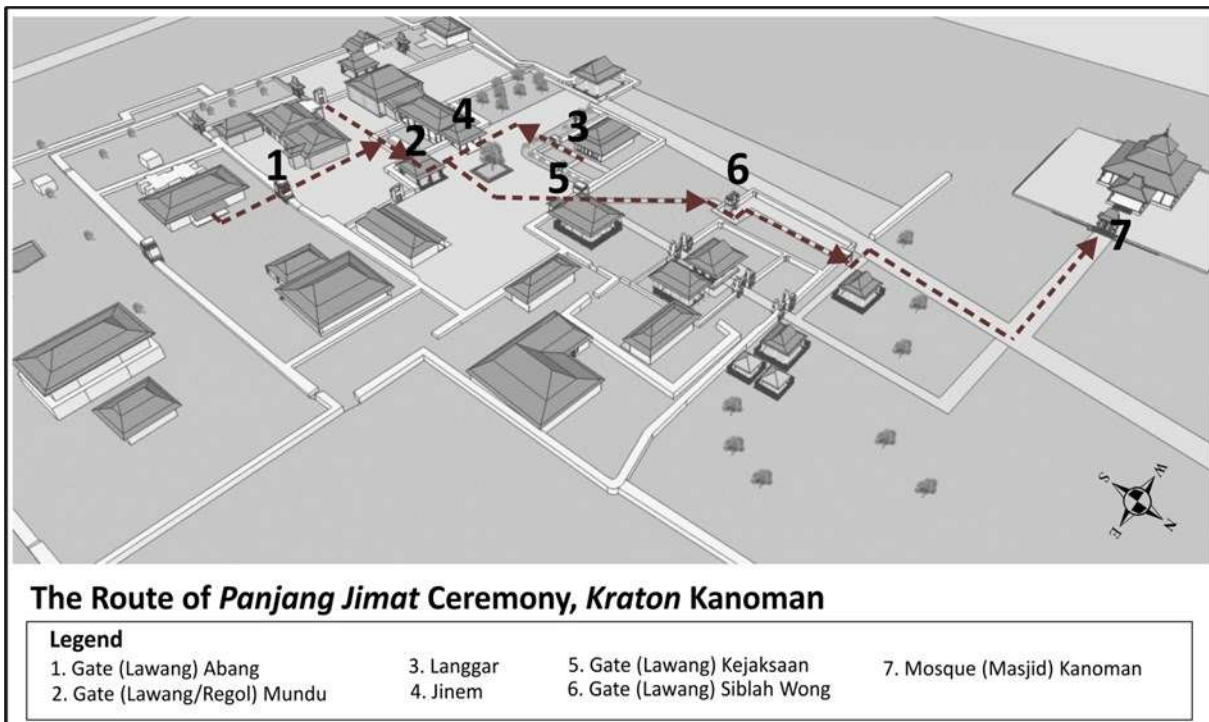


Figure 4. The Routes for the Panjang Jimat Ceremony (top), Women parade in Panjang Jimat (bottom left), and Men parade in Panjang Jimat (bottom right).

Source: Redrawn after Oktikasari (2008); Observasi (25 Saptar 1434 H/9 Januari 2013); <http://heavenawaits.files.wordpress.com/2008/11/allah-final.jpg>.

The event, which has a long duration (40 days), involves more than 1000 villagers from Cirebon and surrounding areas participating from the preparation to the actual ceremony. The people are usually present to prepare offerings, equipment, and places, as well as being involved in the parade as guards and bearers of offerings and ritual equipment. This participation is mostly motivated by their beliefs which are passed down from their ancestors and focused on obtaining pleasure from God and being protected from misfortune.

The spirit of the *M(a)uludan* ritual place is not only shaped by the important meaning contained in these rituals but also by the community's belief that their presence and involvement in the ritual will bring blessings to them and their families. Moreover, Keraton Kanoman with all its settings as a place of ritual is believed to be a source of blessings. The sustenance of these beliefs indicate the maintenance of heritage values.

SPATIAL DIMENSIONS OF KANOMAN SULTANATE CULTURE BASED ON THE *M(A)ULUDAN* TRADITION

M(a)uludan is the largest traditional ritual event featuring cultural performances from the Kanoman Sultanate. It has been practiced for hundreds of years since the 17th century. As previously mentioned, most of the ritual activities are centered within the Keraton Kanoman complex, which illustrates it as the center of nagari (state) power and the main ritual space. Similarly, Wiryomartono (1995) stated that apart from being a center of power, a place of work, and a residence for the Sultan, Keraton is also a center for the development of Nagari culture [24].

Keraton is physically the center of the sultanate/Nagari (state) but the territory has no physical and administrative boundaries. According to Wiryomartono (1995), the Nagari area is characterized by customs which are currently being respected and binding [24]. This means the area is spiritually under the territory of the sultanate/Nagari as long as the customs and traditions of the sultanate are still believed and held by the people. In the case of the Kanoman Sultanate, the territory is spatially observed when the *M(a)uludan* ritual Tradition is being performed. At the time, people from several villages in Cirebon Regency and its surroundings attended and are involved in the traditional event. It is also important to note that the position of the village and the route taken by the students to Keraton indicate the territory of the sultanate/Nagari.

The territory also indicates a spatial cultural landscape with villages and paths passed every year by the community to form a quasi-spatial corridor (space). The spirit believed by the disciples accidentally and unintentionally provided meaning to the place. It is important to note that the formation of a place in a cultural landscape is through the repetition of elements of space and time which are the basic dimensions unconsciously used in developing a spatial

corridor (space) [19], [25]. Furthermore, the cultural landscape is also a spatial experience as well as a product of social space and time formed simultaneously [19], [26].

IMAGINATIVE SPACE AS A FORM OF COLLABORATION

This corridor of space associated with the traveling route of the Keraton disciples can also be considered a mythical space, an imaginatively constructed fuzzy area [8], [27]. This simply means the spatial layout of the *M(a)uludan* ritual culture landscape in Keraton Kanoman has physical properties and imaginative characters. The villages scattered along the route corridor form the cultural landscape and indicate a blurred area consisting of Cirebon, Indramayu, Majalengka Regencies, and Cirebon City. The fuzzy area is also connected to the route which is the corridor space. This is presented in the cultural landscape layout of the Kanoman Sultanate formed by 31 student villages and their respective path to the Keraton as indicated in Figure 5.



Figure 5. Spatial Map of Keraton Kanoman Cultural Landscape
Source: Analysis Result (2013)

The spatial form of the cultural landscape of the Kanoman Sultanate is characterized by travel activities, corridor paths, and sacred places such as villages, palaces, and landmarks. It is important to note that landmarks, as markers of sacred places, consist of several sites, including graves, *petilasan*, ponds, and wells spread over several villages. These historical sites generally contain mystical philosophies. A similar observation was reported by Singh (2011) while describing Buddhist holy places in India and their connecting routes [10].

In relation to tourism, cultural landscapes have great potential as tourist attraction sites, especially in the city center. A similar condition was observed with the *M(a)uludan* ritual at Keraton Kanoman because the space is located in the middle of Cirebon City and allows people to come easily during the ritual process.

In addition to the easy accessibility, the spirit contained in the ritual is also the biggest attraction for national and international visitors, indicating a tourism potential. The tourists visiting as spectators will also have some spiritual experiences. This is in line with the previous assertion that urban cultural landscapes can provide interesting, unique, and authentic experiences where tourists change from 'viewers' (spectators) to 'flaneurs' (visitors enjoying interesting experiences) [27]. The perception of the Keraton community from inside and outside Cirebon City increases the strength of the spatial layout for the Kanoman Sultanate cultural landscape. The designation of the area as a tourist attraction site can stimulate and grow other industries to support the city's tourism activities.

CONCLUSION

This research shows the unique collaboration between physical form and ritual activities. The spatial arrangement of landscape features was discovered to reflect the relationship between sociocultural layers and typo-morphological structures as indicated in the Kanoman Sultanate case study. The ritual to commemorate the birthday of the Prophet Muhammad is usually conducted for 40 days with the *Panjang Jimat* ceremony as the culmination.

The number of participants determines the festivities while the area is based on the number of village community groups attending the event. Most of these people are Keraton students participating with the hope of getting a blessing which further leads to the formation of a 'spirit of place'. The process is believed to be able to ensure they and their families are blessed and protected from calamity.

Beliefs and hopes merge with the tangible and intangible elements to form the spirit of the place. All the intangible objects such as the *sekaten* gamelan music, *memayu* traditions, and *Panjang Jimat* ceremony combined with ritual locations inside and outside the Keraton such as the villages, roads, and pathways as real elements were used to form an imaginary space. This means all the elements in the cultural landscape combine to form an imaginary area known as the Kanoman Nagari Sultanate. Moreover, Nagari is a space of fear for the Kanoman people.

The process of making sacred imaginary space is simultaneously and continuously constructed using social space, such as ritual activities and time inadvertently planned. Moreover, this space can be called a fuzzy space with a dynamic shape depending on the actors, like the Keraton people. It is important to note the space formed through their spiritual journey is expected to remain as long as their faith does not diminish or change.

The *M(a)uludan* ritual tradition in Keraton Kanoman is one of the vital national assets to be preserved. The sustenance of this cultural landscape means maintaining the national heritage for the next generation. Therefore, it is important to ensure the

continuity of the Keraton Kanoman tradition, especially the *m(a)uludan* ritual, to maintain the ancestors' cultural heritage.

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