

Imah Panggung, Babaritan Tradition and The Spirit of The Space of Kampung Kranggan, Bekasi, Indonesia

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Abstract. The Kranggan settlement, located between the Bekasi and Jakarta border, is a Sundanese traditional village that has maintained its local traditions. These include Imah Panggung as a traditional house and the Babaritan ritual that expresses gratitude for a successful harvest. The modern era and pressure of city developments make the preservation efforts for this tradition exciting. This research aimed to examine the spirit of space in practicing the two traditions using a qualitative method through in-depth observations and interviews. A descriptive analysis was conducted based on the data and field findings. The analysis and discussion of the spatial spirit showed that (1) The village tradition is upheld by the community views, containers, and the current preserved activities, namely Imah Panggung and Babaritan, (2) Both traditions have spatial values as the identity and pillars of Kampung Kranggan, and (3) Imah Panggung consists of functional and symbolic meanings. Therefore, it indicates the sustainability of the Babaritan tradition as a form of gratitude for the gift and introspective awareness between humans and God the Creator, the villagers, Kokolot, external community, the environment, living space, and source of livelihood.

Keywords: Imah Panggung, Babaritan Tradition, Space Spirit

1. Introduction

Kampung Kranggan Bekasi, located between Bekasi and East Jakarta border (Cibubur), is a residential area maintaining its local Sundanese traditions, such as traditional houses and several others. Its uniqueness and existence is part of the city's cultural values, despite the urgent social and physical developments for the villages. This research objective included the phenomenon of preservation of cultural values based on the eleventh sustainable development goal (SDGs-11), aspiring for cities and settlements that are safe, inclusive, resilient, and sustainable. Furthermore, this local strength can enrich the concept of spatial planning and development, aiming to realize Bekasi City as a comfortable space for residential and creative businesses with sustainable environmental quality improvement.

A residence involves a process of inhabiting, understanding, and placing oneself in that environment. The human attachment to the environment, beliefs, and activities in traditional societies are interrelated. Therefore, the inhabiting humans are marked by the physical space and various activities. A tradition remains sustainable because people view it necessary to maintain it. Therefore, the preservation of sustainable architecture gives meaning to its presence in the times. From a structuralist functional perspective, the existing ritual is a function that maintains the community's existence. However, this understanding is not enough because every culture has its own "world of view", hence should be interpreted based on people's views. This research aimed to explore spatial values as the core of living culture within this framework.

2. Research Questions and Benefits

The description above raised the following research questions:

- a) What is the meaning of *Imah Panggung* with the *Babaritan* tradition?
- b) What are the spatial spirit values in these traditions?

The following were the research objectives:

- a) To understand the meaning of *Imah Panggung* with the *Babaritan* tradition.
- b) Understanding the values of the spatial spirit of Kampung Kranggan, Bekasi City.

This research aimed to contribute to the enrichment of local spatial values, especially in Bekasi through theoretical contribution to Nusantara architecture and input for stakeholders in planning and designing spatial policies, and city developments.

3. Literature Review of Genius Loci: Experience and Meaning of Living

According to Christian Norberg-Schulz (1979), an ideal place is a geometric space with a genius loci that forms meaning for its inhabitants. Genius loci is Latin, meaning the guardian spirit of a place as an atmosphere for its people. Zumthor (2006) offered a theory on experience formation in perceiving architectural quality, paralleling genius loci. However, this theory is related to physics, hence was used to add knowledge in this research. Schulz pointed 3 (three) layers that form a genius loci in a place, namely character, spirit, identification, and orientation. The table below shows that in studying the spatial spirit, these concepts of identification, orientation, and spirit are essential.

Table 3.1. Analysis of Theoretical Relationships
(Researcher Analysis 2022)

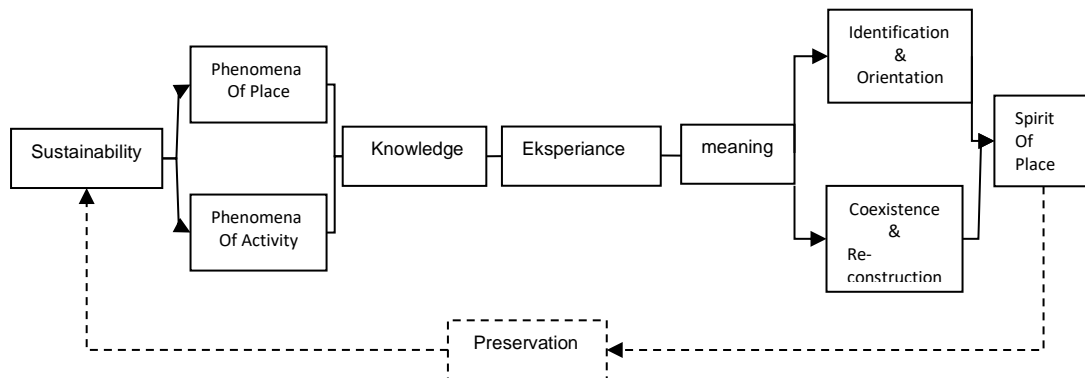
No	Forming Element	Element	Conceptual Development
1	Room	<ul style="list-style-type: none"> ■ Dimension ■ Barrier 	The part of space that forms its magnitude, depth, and boundaries.
2	Character	<ul style="list-style-type: none"> ■ Material ■ Light ■ Temperature 	The physical elements that makeup space.
3	Identification and Orientation	Forming a sense of belonging and being tied to a place.	The growing sense of belonging and attachment due to being part of the space.
4	Spirit	Spiritual Experience	Experience in occupying and conducting activities.

The table shows that there is a process of perceiving space through experiencing and interpreting. However, it does not explain the external factor, namely knowledge of the space, which impacts its meaning.

Christian Norberg-Schulz (1965, 1971, 1980, 1993) proposed the idea of a "locus" or place in human settlements. A space's meaning and experience in activities influence perceptions and shape the human view, creating spatial values as a guide in interacting and conducting activities.

The identification and orientation concepts above relates to Crowe's (1997) understanding, which considered that humans are interested in recognizing the meaning of a place to adapt to the environment. Heidegger in Schulz (1984) suggested that 'dwelling means being at peace at a protected place'. Place (place) is a concrete manifestation of the settling (dwell) by

humans. This conceptual development is illustrated in the chart below:

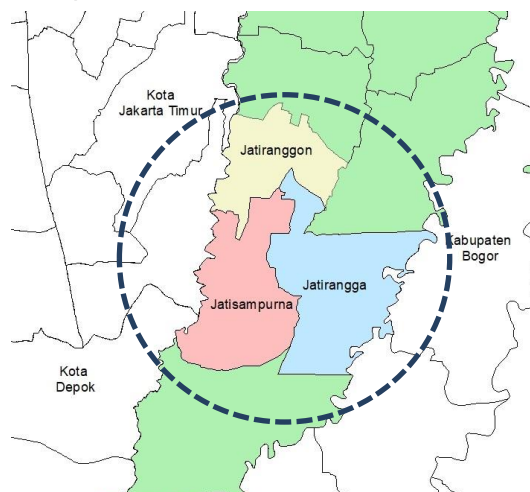


Picture 3.1. Genius Loci Theory Framework
(Norberg-Schulz Adaptation,1980)

Spirits are associated with natural or other forces beyond human reach, in time and consequence. Architecture is a space and medium to form a spirit consisting of, (1) Identification (the process of recognizing oneself), position as the basis of a sense of belonging, (2) Orientation (the process of co-existence & Reconstruction), making one a part of the environment. For Eastern people, having mythical knowledge is a significant and physical experience.

4. Research Method

Kampung Kranggan is located in 3 villages, namely Jatirangga, Jatiraden, and Jatisampurna in the Jatisampurna District area which used to be one village. According to Rapoport (1969), vernacular buildings' characteristics and uniqueness reflect the local community's culture through symbols and markers with a deep meaning (Triyadi, Sudradjat, and Harapan 2010). Norberg-Schulz (1980) reviewed the prominent Image, Space, and Character, then linked it with history to Place and find the Genius Loci (Habibullah and Ekomadyo 2021). Furthermore, this research explored cultural issues using a qualitative method (Muhadjir 2000). The data were collected through observations and in-depth interviews with traditional and community leaders. The Creswell (2010) approach was used to obtain in-depth information in identifying and describing historical, physical phenomena, and activities.



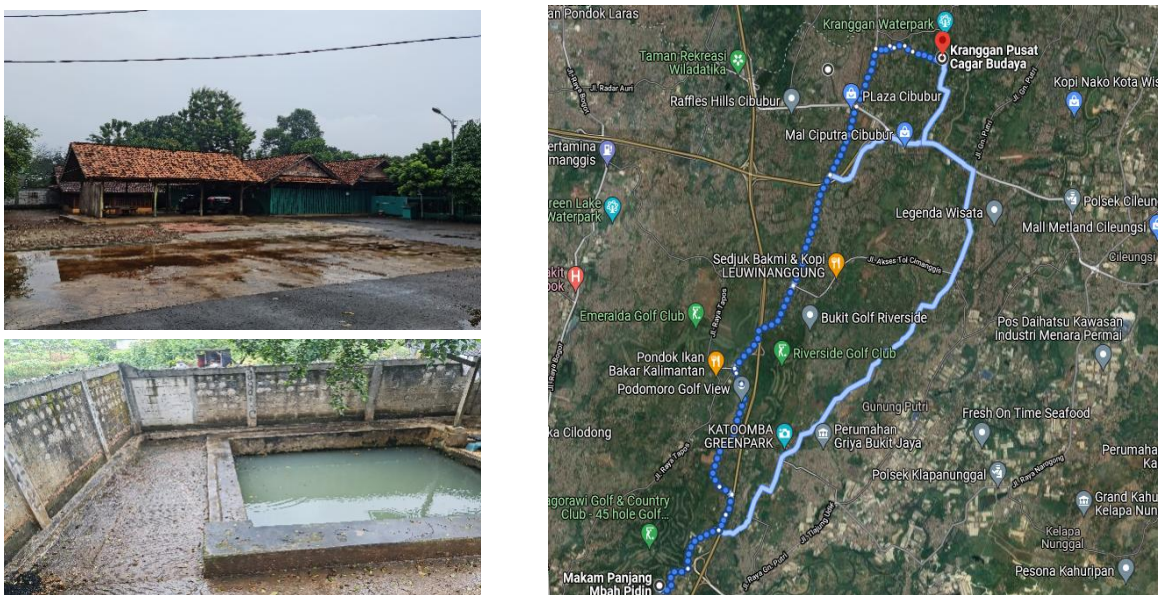
Picture 4.1. Map of Research Locations
(Researcher Analysis, 2022)

5 Results and Discussion

5.1. History and Cultural Background

Kranggan from the village elders' narrative originated from the word "Rangga", as the title of the Mataram troops leader. Additionally, it is derived from the words "*Karang and Gan*". This kind of places are found in Central Java cities, such as Semarang and Yogyakarta. Furthermore, this name comes from the word Karang, a place, while Gan is from the word *Juragan* abbreviated as "*Agan or Gan*", hence Karanggan is a place for skippers or Prince Rangga. The history of Kampung Kranggan begun with the movement of the people called Kranggan Tua in Gunung Putri to Kranggan Bekasi. This happened in the 16th century, coinciding with the Mataram attack on Batavia. The area is part of the location or stronghold of the Mataram troops. After the war, the people from Kranggan Tua mingled and acculturated with the culture of the Mataram soldiers as the previous residents. It is suspected that they became the forerunners of the Kranggan community and formed customs and traditions, such as the Javanese Islamic calendar introduced by Sultan Agung, the ruler of Mataram.

The Kranggan tradition consists of several artifacts, including (a) *Imah Panggung*, occupied by the *Kokolot* (formerly no less than 100 units) and one of the oldest is currently occupied by a great elder or leader of the *Kokolot* as descendants of the ninth generation of the initial ancestors, (b) An old tomb, namely *Pesarean Selamiring*, and (3) Alet's Well, used as a place to bathe or purify heirlooms.



Picture 5.1. The migration and pilgrimage routes of the indigenous people of Kampung Kranggan
(Researcher's Documentation and analysis, 2021)

The annual traditions conducted throughout the year include, (a) Muludan, celebrating the birth of Prophet Muhammad SAW as an attachment to Islamic teachings, (b) Pilgrimage to Panjang Abah Pidi's grave every Maulud month and after Eid al-Fitr (picture 4), and (c) Babaritan held every year and peaking once a week.



Picture 5.2 The Long Tomb of Abah Pidi
(Survey, 2021)

Some villages around the tomb still maintain Imah Panggung, according to the owner, as a form of cultural identity.



Picture 5.3 Old Karanggan *Imah Panggung*
(Personal Documentation, 2021)

Table 5.1. Analysis of space and activity patterns.
(Researchers' analysis, 2022)

No	Activity	Space	Description
1.	Grave Pilgrimage.	The Elders' Grave	As a form of respect and praying for ancestral spirits.
2.	Storing devices and food.	<i>Imah Panggung</i>	Using <i>Imah Panggung</i> as a center for activities and receiving donations from community members.
3.	Puppet and shadow puppet show.	Front of <i>Paseban</i>	The puppet stage is installed in front of the <i>Paseban</i> .
4.	Receiving guests.	In the <i>Paseban</i> which is the front of the <i>Imah Panggung</i>	<i>Paseban</i> is used to receive guests and visitors.
5.	Gegendeh	Front of <i>Paseban</i>	The women hit the mortar with a pestle (machine tool) as a sign for the main event.
6.	Preparing and parading the Head of the Bule Buffalo.	Preparation in front of <i>Paseban</i> and parading around the village	The buffalo is slaughtered before and the meat is cooked. The head, skin, and innards are wrapped in a white cloth.

7. Praying and enjoying the food.	Village boundary	Installed tents and mats to sit together.
8. Planting the Buffalo's Head.	Village boundary	Performed by the elders after prayers.
9. Installing <i>Ancak</i> .	In the garden close to the buffalo head planting site	Performed by young residents after the elders' prayers.

5.2. *Imah Panggung* Existence

House or *Imah Panggung* is the name of the Kranggan and the Sundanese ethnic community. Currently, the *Imah Panggung* in Kampung Kranggan are in their fifties. However, it not merely a function of residence but has a philosophical meaning from the time of building, and its spatial design refers to the time and ritual of the salvation prayer.

Setting up involves calculating days by the Great Elder or the local kokolot, referring to the Kampung Kranggan calendar once every 8 years. This follows the prayer ritual activity in the form of the tradition of mandeman or alms of the earth before building the stage priest building. This is important because the earth symbolizes the mother as a place to get food and dispose waste, hence should be respected as the sky symbol of "father".

The Great Elder of *Imah Panggung*, according to the Decree of the Mayor of Bekasi Number: 431/Kep.255-Perbudpar/VI/2011, is a Cultural Conservation Building. This traditional house has several parts, such as a paseban located at the front. Furthermore, it is made of jackfruit wood (75 cm from the ground) and a bamboo floor. The outside of the house is the bale/tepas, and the heirlooms and rice are stored in the bedroom (Enggon), Pangkeng, and Pandaringan. The original building dates back to the 17th century and served as a residence and gathering place for families and communities to discuss various matters, including strategies for dealing with the colonialists.



Picture 5.1. *Kokolot Imah Panggung* in Kampung Kranggan in Jati Rangga
(Survey, 2021)

Currently, this building is the center of traditional community activities, facing *Kokolot* for advice, prayer, or blessing, and a gathering for the *Kokolots*.

5.3. *Babaritan* or Earth Alms

Babaritan comes from the term "Bebarik" from the Arabic word "Baroqah", which means "Blessing" or Berekah. (Yopie, 1985). This ritual performed every Mulud month (annual) originates from the culture of an agrarian society, with a tradition of harvesting and planting. *Babaritan* is a sacred ritual procession because it conveys gratitude to God Almighty and establishes a relationship between residents. The first meaning of the *Babaritan* tradition is a pro-active act of protecting humans from harm and the village from evil influences or disasters. Second, it celebrates gratitude and praying to the Creator for protection. This procession is maintained and conducted every 8 years as the core of the Kranggan and other Buhun traditions. The Sewing event, on January 14, 2022, was sacred and internally social, becoming a place for social gatherings attended by officials and community leaders of Bekasi.

The Babaritan procession began with a meeting with all Kokolot and community representatives, at the Imah Panggung. The meeting was held in Paseban, becoming a public space to discuss the organization, acceptance of food donations and other materials, and preparation of ritual equipment and offerings. The ritual equipment or offerings are prepared by the wives of the older traditional Kokolots and women. Equipments, such as Cele's traditional clothes, plantains, golden bananas, the slaughtered Caucasian buffalo (at the Babaritan, held once a year), tumpeng, and various fruits from the garden have philosophical values. The principles of interactions are penance, compassion, caregiving, self-leadership, tolerance, and Pancasila. In contrast, the principle of gratefulness to the earth is through mandeman and the sky by hanging ancak and paseban roof.

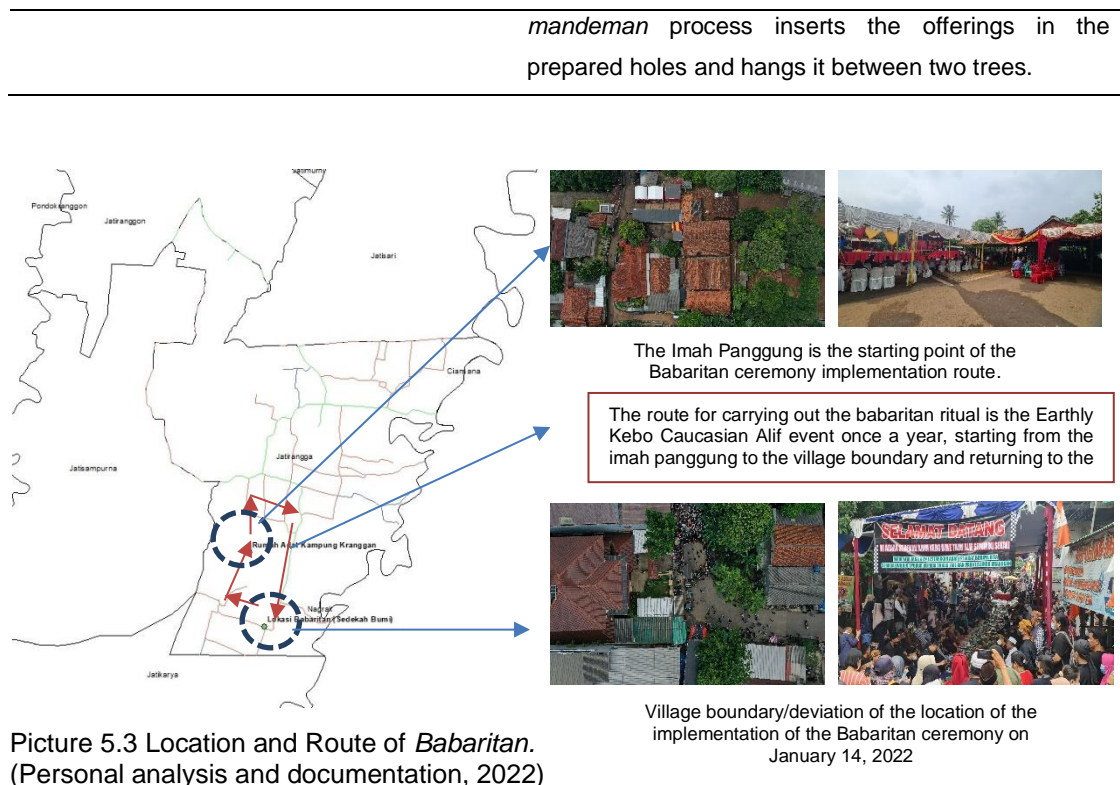
In the Babaritan procession, the offerings are placed at the front, then the kokolot is followed by the participants surrounding the offerings sitting cross-legged (see picture 5). The ritual route starts from the Imah Panggung to the village boundary (mandeman process), and back to the Imah Panggung.



Picture 5.2. Kampung Kranggan Annual Parade Process
(Survey, 2021)

Table 5.1 Analysis of Place and Activity Relationships.
(Researcher Analysis, 2021)

Imah Panggung		Functions in the Babaritan Tradition
The outside of the house is a separate building.	<i>Paseban</i>	Deliberation of consensus related to <i>babaritan</i> and other celebrations in Kranggan Village.
House Terrace	<i>Bale/Tepas</i>	The guests are received in the upper room in front of the house.
The inside part	Middle of the <i>imah</i>	The family room is where the nuclear family gathers.
The inside part	<i>Enggon</i>	Bedroom
The inside part	Pangkeng Pendaringan is on the left.	Saving the harvest and rice for the <i>babaritan</i> process.
Back of the house	<i>Pawon</i>	Cooking the needs of Babaritan, using traditional cooking tools, namely <i>hawu</i> (furnace).
Outside the Imah Panggung Environment		Functions in the Babaritan Tradition
Outside the yard	Village Boundary or Prapatan.	Placing the offerings on the <i>ancak</i> after prayers by Kokolot, eating with the <i>babaritan</i> participants, then the



Imah Panggung is part of the village settlement space, consisting of elders' houses, ordinary people's houses, tombs, roads or neighborhoods, and gardens or rice fields. The Imah Panggung occupied by the Elders consists of two parts, namely Paseban, as a public space, and the Imah Panggung, as a living and storing place for crops. In the *Babaritan* procession, it can be explained that: (1) The Imah Panggung and its environment is central as a symbolic place where the Elders live. Additionally, it is an inseparable unity with the community, Babaritan traditions, and other sacred functions. (2) The location for the main Babaritan events, including wayang performances, receiving and entertaining guests, and storing various ceremonial needs. (3) A social space for the community members to interact with elders or other citizens and guests. Furthermore, several events show the Imah Panggung's sacredness as the center of activity & the elders' homes. This process also sanctifies the "village boundary as an ordinary crossroads", by planting buffalo heads and placing *ancak* in the garden. This shows that the Kranggan tradition regards the environment (village and garden boundaries) as the outer space of the Imah Panggung. In addition, the people enjoy watching a puppet show and the food being prayed for.

This shows a strong relationship between Imah Panggung as a forum and Babaritan as a process. It follows the dynamic Sundanese settlement tradition (Salura 2015) and the correlation of tangible and intangible culture through philosophies, values, and beliefs (Widuri 2016).

6. Conclusions and Recommendations

The description above drew the following conclusions: The meaning of the Imah Panggung with the Babaritan tradition can be described in 4 aspects, including (a) the Space used as a forum for activities, functionally and symbolically. (b) Time, where Imah Panggung is an authentic culture used and felt in daily activities, while Babaritan is temporary. (c) Myth, connecting human thoughts as homo-religious and social beings. (d) The spatial spirit values

in Imah Panggung includes obedience to living traditions, such as guarding the ancestral house, obeying the *kokolot* (the values of tiered harmony), relationships with others (*asah-asih-asuh*) including cooperation in ceremony preparations, relationship with God through prayer, offerings (*mandeman* and *ancak*), and harmonious relationship symbolized by various fruits and plants offerings. Therefore, *Imah Panggung* is the primary function for maintaining and revitalizing the spatial spirit in Kampung Kranggan.

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