

CIREBON PALACES IN THE DIGITAL ERA

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Abstract

Keraton is a result of the creation from the past. In order to compete in the digital era, Keraton has to make an advancement which is inline to the development of the digital era. The aim of this paper is to describe the existentialism concept of Keraton Kasepuhan, Keraton Kanoman, and Keraton Kacirebonan, which are located in the city of Cirebon, in the digital era. *Keraton* has dilemmatic problem, namely the demand to maintain the existence of primordial traditions, as the root of nation's tradition also the demand to adapt the development of digital era which is neither easy nor cheap. The adaptation demand becomes a must to maintain its existential, whereas today *keraton* still face complex internal and external problems. This paper provides a study so that the *keraton* is able to face the demands of the digital era while being able to maintain the existence of its primordial tradition. Methods used is by collecting the primary data through field observation and data reference from the previous study results, and then descriptive and qualitative analysing from the existing data using some literature study. The obtained concept can be utilized as an example for other Keraton in Indonesia to retain their existence especially for the generation of millennials. Furthermore, this study results can be used by local government to help keraton party maintaining its existence while aligning with the development of digital era.

Keywords: *Existentialism, Keraton, Digital Era.*

1. Introduction

The digital era demands every individual including the palace management to anticipate the emergence of information technology that has implications for rapid communication. In addition, the digital age will give birth to generations of Z who have behaviors and attitudes that are highly dependent on the digital information. Surely the palace must be able to attract the attention of the Z generation in order to have knowledge of the culture of its own nation. The birth of the Z generation formed in such a way should be anticipated by all parties including the palace. Thus, the palace manager must do the hard work to pack information and objects of the palace in order to appeal to future generations, especially the Z generation.

The palace is a building of the past that is fenced by a fortress. In the past the palace not only served as the residence of the king along with his family and the queen but also acted as the central government of his kingdom (Agustina 2015, 2017). Palace in Cirebon came from a palace called Dalem Agung Pakungwati. In the 16th century divided into Kasepuhan palace and Kanoman palace (Agustina, 2016).

Furthermore Kanoman palace split into Kanoman Palace and Kacirebonan Palace. Thus the palace in Cirebon is divided into three palaces (Agustina, 2015, 2016).

The palaces in Cirebon have a strong image of the existence of its past King Sunan Gunung Djati. He is one of the walisongo namely the spreader of Islam in West Java (Agustina 2015, 2016). His success not only led the palace in Cirebon but also captured the City of Jakarta which is now

the capital of the Republic of Indonesia from the Portuguese invaders. Charisma and struggle SunanGunungDjati a special attraction for the people of Indonesia. Until now the tradition of SunanGunungDJati tradition is still done by the palaces in Cirebon (Agustina, 2017). Thus, the palace-keraton still keeps the repertoire of local knowledge that is traditional. The spatial system palaces still survive according to the tradition of the past (Agustina 2014, 2015, 2016, 2017). In addition, the spatial system rich in symbols are still believed to have meanings for the palace community and the outside of palace community. The phenomenon shows the palaces in Cirebon still has a very significant attraction.

The attractiveness of the palace requires a lot of maintenance and funding. Maintenance gives influence to the sustainability of the existence of the palace. The royal kings of Cirebon are aware of the efforts to maintain the existence of the palace. Funding is a common problem in maintaining the sustainability of the palace, especially funding for the palace activities such as the costs of the courtiers, the maintenance of space and the goods and traditional events that must continue. The palaces in Cirebon use various electronic and digital social media to promote all palace activities. Digital era gives consequences to the symbolic changes of the palaces in Cirebon but maintaining the existence of the sustainability of the palace is a must because the cultural value it contains is a manifestation of the existence of the Indonesian Nation.

Disruptions theory evolves with the development of information technology. Disruption is an attempt of revolution when the world has entered the stage of the millennial era. The revolution of electronic technology and communication technology has been a bridge connecting various places with different parts of the world (Abdullah, 2010). Society is highly dependent on information technology. Disruption theory shows the effort to turn off the distance and make the intermediary to not play a role (Kasali, 2017). This means that with the disruption theory is all things related to the internet can be utilized quickly by humans. Similarly, the palace that has a very specific potential can take advantage of the era of internet of things that are in the world.

If it doesn't utilize the internet of things, thus keraton with all its heritage values will be disappeared. Therefore, it must immediately use internet of things. However, keraton is not able to do the internet of things independently, it needs help from local government's role. Thus, not only there is a "gap" between keraton potential that has heritage values as the root of the nation cultures but also there is obstacle on applying the internet of things to maintain the existence of keraton. The matter of digital era to maintain the existence of keraton is not only limited by the internet of things but also vary in digital aspects which can keep the keraton existence, for instance Augmented Reality (AR) technological device that can maintain heritage old buildings, as the following quotes:

"Studying and communicating the spatiotemporal transformation of architectural heritage is crucial for documentation and conservation purposes (Doulamis et al., 2015; Fredheim and Khalaf, 2016), but is also gaining importance in the context of heritage democratization (Rodéhn, 2015). ICOMOS charters stress the importance of heritage communication in order to heighten the public awareness and to enhance their understanding of cultural heritage (ICOMOS, 2008). As such, heritage has to be presented in a way that it is physically accessible to the public, and the interpretation of the content should assist them in establishing meaningful connection to the heritage assets. Accordingly, our research is motivated out of the wish to make the spatiotemporal transformation of architectural heritage more accessible, relevant and experiential to a broader public. During the last two decades, several emerging digital technologies already influenced the way of disseminating and communicating cultural heritage information (King and Stark, 2016). These technologies typically vary in terms of modality, immersion and situatedness of the physical heritage environments. For instance, Augmented Reality (AR) technology allows for superimposed information or virtual objects as if they coexist in the real world (Azuma et al., 2001)"

(Nofal et al 2018)

The aim of this paper is to describe the effort on utilizing digital era for the progress of keraton existence. Some references above become a reference to discuss.

2. Method

The deepening and study of the phenomenon of palaces in Cirebon have been done since 2010.

Therefore, the data and information of keraton relatively complete and variative. Accordingly, the topic of keraton and digital era is an information caught within the previous research, thus the effort to explore the topic can be done by deepening of data that has been previously owned. The data that appears is keraton information via Facebook, Instagram, You Tube and various other digital sources conducted by the keraton. However, the data source of the use of digital social media is not optimally updated. This indicates that keraton is experiencing difficulty on the digital era. To verify this indication an attempt was made to interview the keraton informants so that information was obtained that could complement this study. Furthermore, the approach used is by grouping the data of the keraton and then reviewing, dialoguing with several libraries that are considered relevant to the digital era problems faced by the keraton, thus the analysis is descriptive qualitative. The findings result is a narration of advice for keraton development by utilizing the digital era.

3. Result and Discussion

3.1 Symbol of Cultural Existence

The palaces in Cirebon come from the same sultanate, the Sultanate of Cirebon. Now there are three palaces namely Kasepuhan palace with the Sultan who is in power is the Sultan ArifNatadiningrat. He is the Sultan of XIV in Kasepuhan Palace (Agustina, 2015). Based on the record of cultural heritage objects, Kasepuhan palace has been registered as a Cultural Heritage in the Ministry of Education and Culture of the Government of the Republic of Indonesia through RCN registration number 19991004.02.000894. Its provision is based on Ministerial Decree No. 238 / M / 199. Kanoman palace is registered as a cultural heritage with registration number

RNCB.19991004.02.000895 with the same decree as Kasepuhan palace. Similarly, Kacirebonan palace registered as Heritage Reserve with registration number RNCB.19991004.02.000987 with the same decree with Kasepuhan and Kanoman palaces. Even already have formal legal of the palace as a cultural heritage objects but still the sustainability of the palace culture is not sufficiently determined by the formal law due to the palace is not the only building but also the activity and the people of the palace that play a role in maintaining the continuity of a palace.

Secondly, this palace still holds traditional tradition derived from the culture of the past. The tradition is an esoteric tradition, which is the tradition takes place is a form of culture that binds its community to the value of religiosity (Agustina, 2015). The esoteric tradition of the Cirebon palaces has a uniqueness that the other palaces lack. The esoteric traditions that attract most people are Friday Kliwon and PanjangJimat traditions. PanjangJimat tradition is held once in a year on RabiulAwal month according to Islamic calendar (Agustina, 2015; 2016). The mystic sensation was formed by esoteric ritual traditions (Agustina, 2016). This esoteric tradition appeals to the outer palace community. By means of this attraction, it can give a palace opportunity to maintain its existence. This is not only the tradition but also the symbols of the palace that has the meaning of harmony and balance of life (Agustina, 2016, 2017). The three palaces are located in Cirebon City with the position shown in Figure 1 below.



Figure 1

The positions of Kasepuhan Palace, Kanoman palace and Kacirebonan palace
Source: Agustina, 2015

Malaysia as a country that has concern to old culture or heritage culture, can documented digitally, this can be seen from the following quotes:

“To frame our approach to research-creation (Chapman and Sawchuk, 2012) in digital cultural heritage and our exploration of building meaningful visitor experiences of the cultural imaginary, we refer to the work of Stewart Hall (1997) who describes the cultural imaginary as — “The shared space or bond created by culture is what makes the imaginary; a notion of meaning that gives people a sense of communion. Because an idea is given meaning that only makes sense within certain cultural parameters, it is imagined and only applies to that culture/community.” It is thus the embodiment of the intangible nature of much of the world’s heritage as it resides in the minds and hearts of those people from whom it originates, passing it down from generation to generation. How that can be archived, preserved and how it becomes codified into digital form are key research-creation questions as much of the world’s heritage is endangered by global contemporary events. The Malaysian compendium exhibit comprised: the traditional boatbuilder of Pangkor island, the oral stories of Malay folklore, the indigenous mask and statue carvings of the Mah Meri people and the tales from the pua kumbu weaving. Each heritage segment that has been digitally documented and preserved by the research team was exhibited in a polysensory format during DH 2018. In addition, The Sultan Hussein Shah Tomb project presents the development of a room-scale Virtual Reality (VR) cultural heritage experience to showcase museology VR content in a public setting. Lastly, the Hidden Waterfall City (HWC) is a conceptual Immersive Virtual Reality wherein you find yourself in a location surrounded and protected by mountains, hidden from the outside world. Our undertakings in digital cultural heritage could not be created by one person alone but are instead a collaborative effort of a transdisciplinary team from the humanities, anthropology, media arts, technology, design and digital production practices. Each project gave the viewer/visitor a different insight into the

use of technology for cultural heritage preservation. During each exhibition of the content described below, we gathered visitor feedback in the form of; 1) surveys using the iShoU app (discussed in section 3.0), 2), discussions with and listening to comments from visitors onsite, and 3) personal observations of visitors’ interactions and verbal comments while experiencing the various presentations and in written comment books. The materiality of the digital, its embodiment, agency and performativity and the resulting impact on the audiences it seeks to inform, are illustrated by these cultural heritage exemplar projects. Following the exhibition at Digital Heritage 2018, we are continuing each project’s development, archiving and the re-presentation of the heritage data into new forms of public interactives (Balsamo, 2011). We hope this work will also spark further international collaboration and joint projects leading to the preservation of fragile cultural heritage the world over.”

(Harold

Thwaites et al, 2019)

The statements show how valuable is a heritage culture and utilizing of the digital device to save the heritage culture. Especially with the keraton in Cirebon which are still tangible and the elements still complete, the digital role is needed to maintain its existence

3.2 The Palaces Challenges in the Digital Age

The 21st century is the era of globalization. The power of globalization is the telecommunication revolution, which is globally connected (Naisbitt, 1994). No globalization can prevent or avoid it, even any country and any rule can’t prevent globalization (Thurow, 1996). The developments of information technology accelerate the realization of globalization.

Along with the development of information technology it has implications for the market, especially the labor market and the market of a product. Cirebon palace has a product offered to the tourist market

with the target of as many tourists visiting the palace. In relation to this tourism market there are significant differences between the three palaces in Cirebon. Kasepuhan palace looks more organized in the space system compared with the other two palaces. The provision of postal ticket sales and equip by other museum means is a different step compared to Kanoman palace and Kacirebonan palace. These three palaces have been using social media in communicating the activities that exist in the palace. Social media used include face book, instagram, Youtube. However, it is not enough to just use social media in palace marketing. The packaging of digital attractions is still relatively inadequate in terms of quality and innovation. Though entering the digital era with a changing market that is the Z generation born in the digital age requires more innovative information packaging because they will only understand the information provided through digital media. Thus, the efforts of innovation and creativity must be done in the management of the palace. To build innovation and creativity effort requires a lot of funds, the palace manager must strive to use its power to anticipate the competition in the digital era. Because its development can't be prevented and that is able to compete that will survive.

The digitalized model above give a new breakthrough in old buildings such as keraton so that the old building attracts tourists, it is necessary to make digital efforts such as the following quote:

“Based on the digital models of (Massart, 2014), we refined the exterior and interior of the three chosen building phases to add more details. Models were imported into Unity 3D software, and a virtual camera was added in each model in the same spot where the projector is positioned within the physical, in-situ space (Fig. 7).

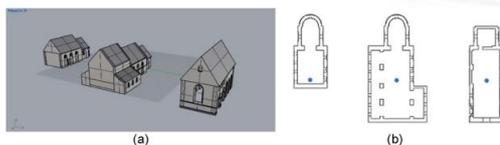


Fig. 7. The selected three building phases;
(a) 3D digital models of the phases are

imported into Unity 3D software, and (b) the blue dots indicate the location of the virtual camera in each model.

The interior of the chapel still contains remains of mural paintings from the 14th to the 16th century (Bergmans, 1998). These remains, however, are too scarce to authorize a reconstruction of the polychrome interior. Accordingly, we decided to visualize the paintings in an abstract representation, focusing more on the general colorful composition of the walls and colors, rather than on a detailed yet still hypothetical reconstruction. Several color schemes were created, relying on the ensemble of late medieval wall paintings of the Beguinage church of Sint-Truiden, a small town located 12km west of the Graethem chapel, as shown in Fig. 8.a (Coomans and Bergmans, 2008). This church and its paintings are part of the World Heritage nomination of 1998. As indicated in Fig. 8.b, we randomly assigned the color schemes to a matrix of squares in Adobe Illustrator, which were exported as JPEG files. These images were used to develop 2D textures in Unity and finally attached to the according wall segments of the 13th-century model. In the 12th-century model, the ceiling and the western interior wall were rendered in a pure black texture, since in this phase the chapel was only about half its current size in length and significantly lower in height. The interior walls of the 20th-century model were simulated in a neutral white color, similar to its current physical state. Whilst, this digital model differs in showing the unique wood truss structure of the roof, which is currently physically hidden behind a flat wooden roof cladding. In each digital model, we added several omnidirectional point light objects combined with a single external directional light, in order to obtain the shadows on the floor and a blue sky outside of the windows. In the 12th-century model, we adjusted the lighting parameters to visually darken the nave, yet in a very subtle way, as the space in the initial state used to be darker due to the low number and small size of the windows on either side of the nave”

(Nofa et al,2018)

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“As a communication medium, projection mapping possesses particular qualities that makes it relevant for conveying heritage information. Projection mapping is more situated as the graphical depiction of the information can be directly and physically related to the artifact on which the projection occurs (Rekimoto et al., 1998; Nofal et al., 2017). The digital content communicates contextual information, such as the characteristics and cultural values of heritage (Kim, 2015). Projection mapping is also effective in creating an outdoor performance to convey a message in a sociable and dynamic atmosphere (Kim, 2015). Large-scale projection mapping vary from showing specific content from ex-situ projections that tend to relate to the building as a symbol to in-situ projections that tend to contextualize and highlight information within the space itself. Based on the contextual model of media architecture (Vande Moere and Wouters, 2012), we argue that the context of a projection mapping can be characterized by: a) the environment, including the physical environment, situated in a particular time, the people and their activities; b) the actual content that is communicated; and c) the carrier that supports the display medium, such as buildings, facades, ornaments. Projection mapping forms a unique medium in that, as the interpretation of its content typically depends on the interrelationship between the environment and the carrier. For instance, the projection of French flag colors (content) on the architecture of the Sydney Opera House (carrier) after the terrorist attacks in Paris (environment) in 2015 (Fig. 2.f), was intended as expressing the Australian collective sense of sympathy to and solidarity with France. Fig. 2.d shows the projection of real colored images (content) on an Egyptian temple wall (carrier) exhibited at the Metropolitan Museum of Art in New York (environment). This contextual relationship aimed to immerse museum visitors in an interactive real-world scale

experience for better understanding the cultural heritage (i.e. real colors of the ancient Egyptian wall) (Waldek, 2016). The wide spectrum of applying projection mapping allows for various purposes” (Nofa et al, 2018)

Keratons that have museums are tools to introduce the education world and the next generations about past history. Transformation process of knowledge remains on using traditional practice that is less effective because it is boring. Crosscult method gives an alternative of how a museum becomes an interesting place, by using digital technology, as the following quotes:

“The current work presents a method of enhancing museum content, delivered by a mobile application, especially designed to provide personalized narratives that focus on history reflection. Not only are the museum objects enhanced with additional digital content, but also we use novel ways of actively engaging visitors, through multilevel (inter-active, transmedia, audience-aware, etc.) narratives, which integrate the objects into a stories considering different social phenomena viewpoints. Targeted narratives are thus used to achieve history reflection that are tailored to different individuals’ needs to achieve this, in the H2020 European project CrossCult (www.crosscult.eu) we aimed to transform the system of visitor learning and to support deeper levels of learning that encourage history reflection and re-interpretation. It goes beyond the traditional approaches of history learning of memorization of events and facts. Within CrossCult people, places, events and concepts are interconnected to present different perspectives of historical and social events. In this effort, CrossCult used state-of-the-art technology to identify and make visible the connections” (Antoniou,2019)

CrossCult concept is basically used digital media with the concept explained below:

“Many museums around Europe span from spaces with an explicit educational character, with rich informative material and well-planned visitor experiences to spaces

that mainly preserve historical objects. These objects are supported with minimum amount of supporting information (usually only the date of the object and the place it was found is available to the visitor). The Archaeological Museums in Greece is a typical example of such a museum and Fig. 1 presents examples of the information available to visitors. The Archaeological Museum of Tripolis is housed in a historical building and hosts important objects, but is band large unknown to the wider public. As in most Greek museums, the artistic highlights of ancient art have been transferred to the big city museums, like the National Archaeological Museum of Athens. The peripheral museums often keep items that are not very popular. This fact, together with the lack of digital presence of the museum and the minimum level of the informative material of the objects, leads to low numbers of visitors.

Thus, our main objective is to assist this museum in: 1. Enhancing its content, 2. Providing engaging material for physical and remote visitors, 3. Increasing its digital presence, 4. Attracting new audience.

The need to augment the cultural experience has been widely recognized over the last years and there have been many methods, systems and applications towards this direction (Wong, 2015; Daif et al., 2019). In this light, recent European projects were involved in the study of digital storytelling as a way to actively engage visitors, for example the *CHESSE* project (<http://www.chessexperience.eu/>) and the *Emotive* project that also involves visitor emotions in the cultural experience (<http://www.emotiveproject.eu/>). Current research efforts have focused on producing guidelines for the creation of effective storytelling experiences in terms of visitor engagement while maintaining scientific validity (Roussou et al., 2015). However, good stories with a scientific basis require effort to be created and for this reason, another European project, *meSch* (<http://www.mesch-project.eu/>), is investigating ways to reuse narratives (Risseuw et al., 2016). In addition, recognizing that the cultural experience is also a social one, good narratives could also address a group of visitors and support

collaborative activities and group interaction (Katifori et al., 2016).

Another, increasing in popularity, way to enhance the cultural experience is with the use of social media (Vassilakis et al., 2017). Being a relatively new approach, research still focuses in understanding visitors' social media behavior and actions in connection to their cultural visits (Hillman et al., 2015; Kostoska et al., 2013). *CrossCult* is also using social media in order to bridge the gap between the cultural visits and the people's social lives, to trigger history reflection in a social fashion and to effectively disseminate information about the museum and its contents.

Finally, personalized cultural content is also considered important, since it can address the needs of a very diverse audience with different preferences (Antoniou et al., 2016). Thus, many cultural institutions are using personalized applications in their premises, to enhance the visitor experiences and provide them with appropriate content (Gaeta et al., 2009; Lykourantzou et al., 2013). Some visitors prefer the personalized content (Findlater et al., 2004) and are willing to use different mobile”

(Antoniou,2019)

Museums in Keraton Cirebon can use the concept of *CrossCult* to help maintaining old stuffs so it can attract visitors to learn in keraton. Digital technology needs human resources and high costs, it surely has to get support from all parties to create a digital system such the *Crosscult* model. Meanwhile in Malaysia, they use digital technology to gather the intangible folk stories, as the following quotes:

“Re-visualizing intangible heritage, Within the current trends of culture and heritage, we observe many initiatives in documenting tangible heritage by researchers across the globe many of which were discussed at *DH 2018*. The documentation process takes the form of digitization. Much of built heritage is laser scanned into 3-Dimensional data and those 3D objects are later disseminated to the public in the form of Virtual Reality, Augmented Reality, 3D printed objects,

exhibitions and more (Bautista, 2014), (Din and Wu, 2014).

Intangible heritage on the other hand is not as rapidly or easily documented as tangible heritage. The authors believe that intangible heritage is the “soul” that accompanies tangible heritage. It is what gives a physical object its value and purpose or creates what can be described as an “aura” (Latour and Lowe, 2011). An object can be created as part of a ceremonial apparatus, or a place where a cultural activity takes place, or as an instrument in documenting the oral traditions in a culture”

Keraton in Cirebon has intangible heritage culture which also has not been able to be maximally documented. An example done in Malaysia is a real sample of how they care about the documentation of intangible cultural heritage.

3.3 The phenomenon of sharing and collaboration in maintaining the existence of Palaces

Palace is a spatial system that is not only a form of building alone but also spaces located within the palace, community and even the traditions that exist in it (Agustina, 2015). To maintain its existence, the policy of the management must be able to empower all components system of it. Historically the palace space is a space that has certain sacral values. Confidence in the sacredness of the palace is still ongoing in certain communities. Thus, the palace space has a value that is not only strategic location but also the value of sacred. The value is the attraction of the palaces in Cirebon.

The phenomenon of sharing is shown in the palace of Cirebon very real in the form of space. Kasepuhan palace is sharing space in the form of heritage museum buildings. The building of this museum is the result of cooperation with outsiders. Likewise, Kanoman palace is sharing the space in the form of providing market space used as Kanoman Market. Kanoman Market is a market located on land owned by Kanoman palace. Kanoman Market is very popular in Cirebon City. This market is a strategic market because it is located in the center of Cirebon City and is the front of

Kanoman palace area. Kacirebonan palaces do sharing in the form of opening a cafe to the public in the palace Kacirebonan yard. The following are pictures of space sharing by palace palace in Cirebon.



Figure 2
Photo of Heritage Building at Kasepuhan Palace
Source: Agustina, 2018



Figure 3
Kanoman Market which is part of Kanoman Palace area
Source: Agustina; 2018



Figure 4
Cafe located in Kacirebonan Palace
Source: Agustina, 2017, 2018

In addition to sharing space performed by the palaces in Cirebon is collaboration. According to Indonesian dictionary collaboration is a partnership or partnership. Inductively the palaces in Cirebon show the collaboration with the entry

into Forum SilaturahmiKeraton Nusantara (FSKN). Evidence of the collaborative effort is the holding of the festival of Keraton Nusantara (FKN) on 16-19 September 2017 in Cirebon City. Here are the activities of FKN activities in Cirebon palaces (see figure 5). FSKN is a network that builds communication and collaboration between palaces archipelago.



Figure 5
 Festival Keraton Nusantara (FKN) in the
 palaces of Cirebon in 2017
 Source: Agustina, 2017, 2018

Keraton efforts on building the communication through the Forum Silaturahmi Nusantara is already right, however it is not enough to keep keraton existence. Keraton must receive supports from all parties particularly from local government and citizens that has concern about keraton. This statement is in accordance with Sutriadi (2015) arguments that an increase in capacity is necessary in order to support Technology of Information and Communication (TIC).

3.4 The Construction of the Royal Palace Facing the Digital Age

The palaces in Cirebon are cultural assets of buildings, customs and human resources. The management of the palace under the leadership of kings who inherited their management rights has made efforts to defend the palace's assets. The palace is a resource that is transformed from a symbolic private space into a space of attraction for tourists. Even some of the land is for various business activities. This means that the management of the palace understanding of the palace is a resource that can be used as a business unit. This shows that the palace has a valuable. Inductively can be interpreted the emergence of efforts to maintain existence can be constructed as follows:

- a. the palace, as an asset that can be an attraction and should be maintained

- b. Sharing Space, a form of business process undertaken by the palace
- c. Collaboration through FSKN, a collaborative effort or a gathering as the value of gotongroyong to maintain the palace assets
- d. Caring community, it is needed to build keraton together
- e. Government both in central and local to be aware to keep the keraton assets

The existence of a business process in the form of sharing space is a process of disruption in anticipating the issue of palace funding. The process of disruption demands to "see", "move" and "complete" (Kasali, 2017). The palace management is able to express all the assets of the palace in solving its funding problems. Conceptually constructed by the construction of the palace can be seen in the following figure:

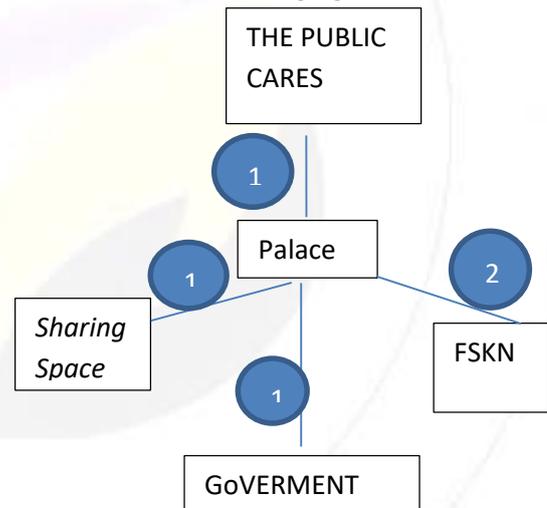


Figure 6
 The Concept Construction Existence
 Cirebon Palaces
 Description: 1 = Needs; 2 = links

The above conception explains that the existence of the palace in the form of sharing space because of the "needs" or needs that must be fulfilled, while the FSKN is a "links" owned by the palaces in Cirebon. His top construction with the perspective of Cristensen's Resource-Process-Value theory (RPV) (in Kasali, 2017) is the decision taken in relation to the resource, ie the controlled resource of the building's asset and all its

contents. The business process through which the lack of funds to finance the operations resulted in the business process must be done as sharing space. Next is the value of the commitment of the palace managers who continue to make efforts with the collaboration.

4. Conclusion

In the face of the digital era of the palaces in Cirebon is trying to anticipate the palace and all the activities of the palace as an asset offered in the tourist market. The issue of palace operational funding is a classic problem that must be solved by the palace. Not all palaces have access to local financial finance where they are located, even most of the palace must be independent in its financial management. Digital era is a challenge and opportunity of palace management, inductively construction of palace existence in Cirebon show concept as follows: Palace as Asset, Sharing Space as business process and Collaboration through FSKN as effort to maintain its value. The concept can be used for other palaces as a form of maintaining the existence of the palace as well as its implications for maintaining cultural values contained in the palace.

However, in facing the digital era, it is not enough for keraton to only conduct internet of things strategies but also must explore keraton assets with digital technology approach, as what has been done by Malaysia and CrossCult. All of them offer digital technologies to documented the heritage culture and to maintain the attractiveness of the ancient assets. All needs support not only by raising network through FSKN (Forum Silaturahmi Keraton Nasional) but also by the people that has concern to keraton, local government, and central government. The support is by providing the competent human resources in the field of technology or information technology device that can support cultural heritage assets owned by keraton.

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7. Biographies

Ina Helena Agustina, Astri Mutia Ekasari, Irland Fardani, Hilwati Hindersah has been dedicating as a lecturer of Urban and Regional Planning Study Program, Engineering Faculty, Universitas Islam Bandung. Eversince 2010, Ina Helena Agustina has conducted several researches about keraton in Cirebon City, for instance Keraton Kasepuhan from 2010-2016, then Keraton Kanoman and Keraton Kacirebonan from 2017-2019 along with Astrid Mutia Ekasari, Irland Fardani and Hilwati Hindersah. Astri Mutia Ekasari concentrates in the research field of tourism research, Irland Fardani concentrates in the research field of digital, and Hilwati Hindersah concentrates in the research fields of environment.