Cultural Sustainability, Uniqueness and the Power

of Productive Living Heritage in Cirebon, Indonesia

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Abstract

Sustainability is intricately linked to culture, people and place. When exploring heritage cities, visitors encounter a range of possibilities, from preserving historical sites to embracing living heritage and transitioning into modern heritage cities. The value of a historic city extends beyond its history and authenticity; it relies on its ability to fulfill specific functions and cater to visitors' desires. This study focuses on the authenticity of Cirebon, Indonesia, particularly its old historic center comprising four palaces and the Trusmi cultural village. Cirebon, strategically located in West Java, serves as a vital link between Jakarta and Surabaya. In 2022, its population reached 346,348 residents, with a density of 9,194 individuals per square kilometer. Using qualitative methods, the research uncovers two intertwining narratives that shape the city's unique and sustainable identity. It emphasizes that preserving Cirebon's distinctive sense of place, through nurturing cultural assets, is essential for a vibrant living heritage, ultimately enhancing the city's competitiveness in the contemporary era.

Keywords: *Living Heritage, Place Authenticity, City Heritage, SDG11, Indonesia*

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Introduction

Place and identity have a very close relationship with the ability of a place to provide a strong sense of attachment between the environment where a place is and the latter's people. Research by Twigger found that local people who live in such an environment will always converse their relationship with the local environment by supporting and developing their identity (Twigger-Ross & Uzzell, 1996). Meanwhile, those outside the environment who are not bound by it will consider the opinions of the local communities. Although there have been many studies related to place, environment, and psychological identity, few studies can explain the extent of a person's emotional attachment to a place based on the heritage strength of a city. Few studies focused on how and what guides someone in shaping their emotional strength in a place and how that place presents itself to be understood as a place with a unique identity compared to other places around it. In social psychology, a place becomes very prominent and has a strong identity because it has developed a distinct sense of place (Jaspal & Breakwell, 2014). Still, according to Jaspal and Breakwall, in the theoretical framework, there are two ways to regulate the overall capacity of a place in building its identity: (i) the systematic study of the factors that are part of the identity of a place. For example, a person's opinion on their identity is related to the opinion of a group of people regarding self-esteem or the main identity principle; (ii) at a later stage, this primary identity transforms into a shared social category (Jaspal & Breakwell, 2014).

This research concerns a place and its ability to compete with other places around it through an interdisciplinary approach. The anthropological and semiotics approach produces a theoretical model in the sociocultural field. It includes research on a place and its influence on the surrounding places (Raaphorst et al., 2017). Self-identity within a social group; here, the community of a place of residence has a description that comes from membership in their social category. The identification of the place is revealed by each member of a group of people at a specific location. This group's identity will be considered a social identity (Uzzell, Pol & Badenas, 2002). The identity of a place is also very dynamic, which requires a more radical re-evaluation of identity construction. The inhabitation process and the projection of place identity are the same as the process in a group of people within it and their identity (Droseltis & Vignoles, 2010).

Cirebon is located on the northern coast of Java Island, situated on the main historical road from East to West that connects the provincial capital cities of Jakarta (National Capital City), Semarang (Central Java Province), and Surabaya (East Java Province). The total population of Cirebon in 2022 was 346,348 people. The population growth rate is 1.25 percent per year, influenced by factors such as birth, death, and migration (Cirebon Goverment, 2022).

The city's history began in a small village called Sarumban, built by Ki Gedeng Tapa, a Javanese Muslim missionary in the fifteenth century BCE. Over time, Cirebon developed into a bustling town called "Caruban," which means "United" - given such a name because of the mixed population coming from various cultures and origins, including Sundanese, Javanese, Chinese, and Arabs, as well as religions, languages, and customs. Then over time, the pronunciation of the word "Caruban" changed to "Carbon" and finally "Cirebon" (Rachman & Salim, 2018).

Cirebon was selected by utilizing a cultural property attributed to a significant local cultural product in a structured selection procedure carried out among historic cities on the island of Java. The art of Batik involves coloring a whole piece of fabric using wax-resist dyeing. This method was first practised on the island of Java in Indonesia. Since 2009, it has been included on the Representative List of the Intangible Cultural Heritage of Humanity which UNESCO maintains (UNESCO, 2009). Figure 1 below shows the heritage district of Cirebon, including the old palaces and the old kampungs as living heritage areas.

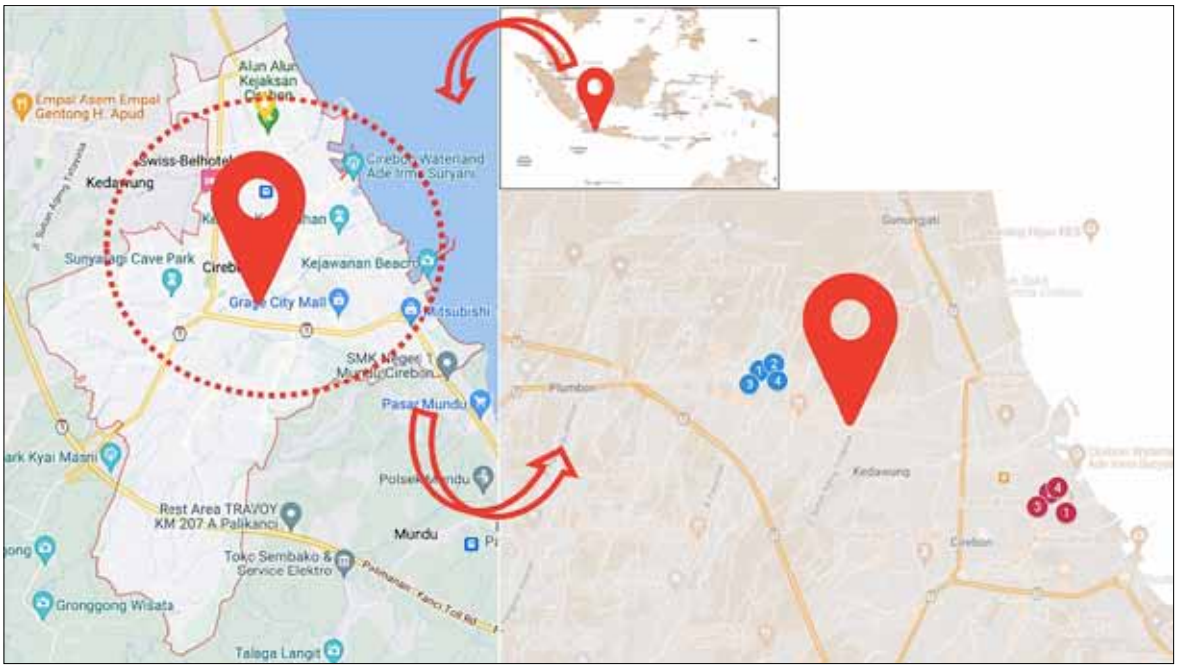


Figure 1. Two clusters of heritage areas (Trusmi in blue color and Four Palaces in maroon color) in the city of Cirebon. Mapping by author using based on google map.

Literature Review

The very rapid mobility accompanied by the existing demographic growth forces a place to display its competitive ability and fight for its opportunity to be chosen by the "market" while struggling to differentiate itself from others (Kavaratzis, 2004). Awareness of finding their environmental identity to win this competition every so often borrows marketing principles as an effort to provide an image or brand that matches the expectations of the "market" that is the target. (Mueller & Schade, 2012). Interpreting a city as a place is by processing perceptions and images of the place itself. (Ashworth & Kavaratzis 2009). More research is needed to determine local distinctiveness. It's a key part of a place's sense of belonging and relates to its semiotics and architecture. Transferring the idea of expressing symbolic involvement with branding to develop the ability to compete in a place needs refinement. The reference ground of previous studies to establish a new understanding of Reciprocal Appeals in a heritage city is structured based on the parts: semiotic and place; enactment and or versus notion; reciprocally.

In various studies, architecture has been considered an object in the communicative process, but the particular emphasis on communication differs. Several studies have explored the role of architecture within the realm of communication, each with varying degrees of

emphasis. Effective communication is crucial among architects, clients, and other stakeholders in the architectural process, especially within the context of evolving societal dynamics and architectural regulations (Tarasova & Markova, 2018). Devetakovic explores the contemporary communication of architectural ideas, highlighting the importance of representing the generic process and involving external participants in the creation process (M. Devetakovic, 2002). Smolander examines the stakeholders involved in architecture design in software companies and their rationales for describing architecture, emphasizing communication, interpretation, and decision-making (Smolander, 2002). Norouzi discusses the complexities of communication in architectural projects, including the impact of technology, design information management systems, and diverse stakeholder backgrounds (Norouzi et al., 2015).

Some researchers are interested in the "meaning of architecture" experienced by a person with a specific motivation. In contrast, others try to analyze the function of a building more abstractly by considering the principle of perspective (Broadbent, Bunt & Jencks, 1980).

It is becoming increasingly clear to us that there are two primary motivations for attempting a semiotic analysis of an architectural object: (i) to know the laws and principles of semiotics for a better understanding of the theory of functions, and (ii) to plan a 'better' place for a particular use or to find a new use that can be excluded from an existing building (Mueller & Schade 2012). The science of semiotics was included in research concerning place and space for the first time carried out by Peirce in 1860, which involved the relationship between places and the signs that appeared in them, where social identity was defined as a common synthesis carrier of normative rules in plural elements, where this is a standard feature of natural phenomena understood as semiotics (Morton, 2006).

The various processes that occur in a place, including evolution, continuity, legislation, learning, representation, acceleration, habits, interactions, and several other things, are all things that are meant in phenomena and are connected. These are ultimately seen as symbolic representations that tie a sign to an object or place representing the expected message. The interpretation that appears to translate the message is a mediation effort by the community. Semiotic mediation involves the relationship between the sign's components (Peirce, 2015). Not many semiotics directly discussed the identity of a place, especially the quality of the existing built environment and the ability of this quality as an identity symbol of the occupation group according to the expected goals. The quality of the existing environment and identities symbol of the community depends on intangible heritage. The revival of intangible heritage has bolstered cooperation among various sectors, including urban communities, educational institutions, academic networks, and local authorities. This revitalization has also facilitated the transfer of cultural knowledge between urban and suburban areas (Denes & Pradit, 2022).

The expression of personal or group identity can be achieved through the connotative character of an environment. It is perhaps the most intangible and overlooked quality of actions in an environment. Still, it is the most significant because it affects the quality of a sense of a place. (Appleyard, 1979). A study found that no matter how well a work of architecture is designed, if the building and the environment are considered symbolic forms imported from outside, it will still be felt like a harmful change of place for the occupants. Themes like these often recur in conflicting environments (Piquard & Swenarton, 2011).

Social meaning can often confuse existing facts and change the mental perception of society in general. For example, an ocean wave that rumbles through the night on a beach can have a decibel level of sound in heavy traffic. However, the perceptions held by the community are very different when it concerns the perception of the sea as something natural and road traffic is artificial noise made by humans. Thus, this research seeks to reveal the new scientific insights needed by space researchers and their competitiveness to be aware of the symbolic content of the environment or symbolic traits in a place that is very helpful for further development.

Methods

This study used qualitative research methodologies to investigate how a heritage city might increase their competitiveness by utilizing the potential of several parts of the region it owns, including heritage buildings, living heritage, and the development area of urban space.

The study was conducted through multiple stages of data collection, including (i) literature study on the history of the establishment of the city of Cirebon from multiple literary sources; (ii) interviews with community leaders and activists of cultural heritage products, in this case, a total of 303 batik entrepreneurs and craftsmen in the city of Cirebon in the 2020-2022 research period; (iii) a trending analysis of social media or big data topics which was conducted during the 2020-2022 research period and using traditional batik of Cirebon as topic; and (iv) the distribution of online questionnaires to the Indonesian traveling community consisting of 114 local travelers from all over Indonesia and have visited the city of Cirebon during the 2012-2022 visit period. Questioner deployed in August 2022. Historical data are evaluated using a sequence of time periods (timelines) in locations associated with the occurrence of history or the mapping process. Participant observation, in-depth interviews, and focus groups are the three most frequent qualitative methodologies, each of which is covered in length in its module. Each technique is ideally suited for collecting a particular type of data.

The literature study that provides insights into the history and development of the city of Cirebon has become the sources for this qualitative research method. Hermawan (2020) highlighting how the center of community activities shifted from the palace to areas around ports, train stations, and plantation areas (Hermawan, Abrianto & Mainaki, 2020). Halim (2017) focuses on the revitalization of the old town of Cirebon, emphasizing the importance of visual communication design, architecture, and product design in preserving and promoting the city's heritage (Halim, Susilastuti & Armas, 2017). Lastly, Segara (2021) investigates the toponyms in Cirebon City, highlighting their local values and their connection to geographical, biological, socio-historical elements, folklore, and local figures (Segara & Hermansyah, 2021)

The research followed a thematic analysis, systematically interpreted the descriptive data, and turned it into concepts and themes. Researchers realize that qualitative approaches provide a source of well-grounded, comprehensive descriptions and explanations of processes in recognizable local settings, implying that the descriptions emerge from data yet provide insight beyond numbers. Qualitative data analysis can be divided into five steps: compiling, deconstructing, reassembling, interpreting, and concluding (Castleberry &

Nolen, 2018). Thematic analysis is a qualitative data analysis method that involves searching across a data collection to locate, analyze, and report on repeating patterns. It is a data description approach but requires interpretation in selecting codes and generating themes (Braun & Clarke, 2006). The categories were based on cultural factors, such as place and function, community skills and economic factors (see figure 2's table below).

Zone	People	Place	Culture
A	There are over 1,000 batik artisans who work daily to produce these fine masterpieces.	The space and environment are still maintained using existing traditions since 1400 CE.	Trusmi village is one of the villages that initially grew as a village in the Islamic cultural tradition which later developed under the influence of Hinduistic culture.
B	People of the Sultanate of Cirebon since 1500 CE.	Established in 1500 CE, initially only one Sultanate of Cirebon but eventually became the four palaces of Cirebon with different kings.	Islamic cultural rule divided the kingdom according to the number of sons in 1677 without the war of power struggle.
C	The Indonesian Spatial Planning Law of 1950 led to the creation of the municipality of Cirebon.	The development of the Cirebon city area, which provides space for the growth of local and immigrant populations, is following the development needs of a modern city.	Cirebon experienced rapid economic and urban extensification growth, focusing on developing the local economy and area.
D	Characterized by modern community life and making Cirebon a tourist and cultural city.	The creation of a contemporary district centre that connects zone A cities in the heritage area to zone B in the monarchy area and the Cirebon commercial hub.	The community generates economic growth and space utilizing the business centre model, obtaining authenticity from tourist villages, and integrating these two things physically and virtually by establishing a modern market in Cirebon City, away from the city center but close to the traditional hamlet of Trusmi.

Figure 2. Table of the four types and distribution of research zone themes in the city of Cirebon by author.

Results and Discussion

Heritage cities in Java have unique narratives manifested in the tangible and intangible culture based on their history that has been sustained and maintained for generations. It is not only in the quantity of time but also in the quality of changes those cities possessed. Cirebon is such one of the cities. To comprehend cultural sustainability, one must first grasp the components of intangible cultural heritage and the efforts to preserve it that make a culture sustainable for future generations.

The intangible cultural heritage elements are expressed, among others, in traditions and oral expressions, including language (Wiktor-Mach, 2020). In this context, UNESCO has also recognized that intangible culture is manifested as a heritage and tradition and has nature as a contemporary element. It is where intangible cultural heritage can become an heirloom if recognized by the community, social group or the individuals who create, maintain, and disseminate it. (Smith & Akagawa, 2009). Intangible cultural heritage is considered a significant source of cultural diversity and a guarantee of sustainable development, con-

stantly being recreated by communities and groups in response to their environment, interaction with nature and history (Lenzerini, 2011).

Based on the timeline analysis, four zones met the criteria for periodization of the growth of spaces and communities that are still functioning and can be recognized by their characteristics (see Figure 3).

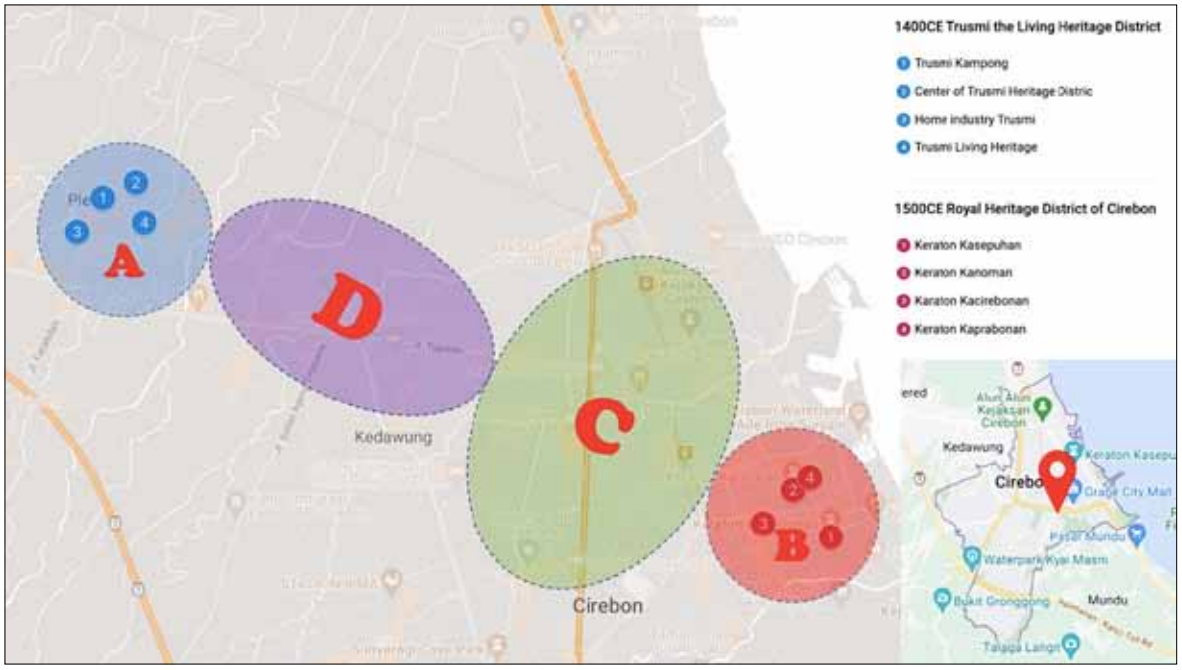


Figure 3. Zones of areas based on the timeline and development of space functions. Mapping by author using based on google map.

The four zones shown in figure 2 above are organized around two main themes: zone A, the establishment of Trusmi Village as the residence of the Cirebon settlement's founder in 1400, and zone B, the establishment of the Cirebon palace area, which began with one palace and expanded to four palaces.

Using data from the above figures, a pattern is identified that forms the authenticity of the present spatial pattern in the city of Cirebon; this will significantly influence the city's future competitiveness. In the globally competitive tourism business, authentic intangible cultural heritage (ICH) offers a community with a distinct selling factor. However, the commodification of ICH has jeopardized its authenticity, necessitating sustainable tourism measures for successfully transmitting and promoting ICH as a tourism resource (Kim, Whitford & Arcodia, 2019).

There is little debate in the heritage tourism literature that heritage value is determined by its authenticity. However, within the same corpus of literature, there is an ongoing argument about what defines authenticity. Authenticity has been described as distinctness and uniqueness from others and imparting cultural identity to communities. Furthermore, au-

thenticity encompasses cultural heritage traditions, practices, spirit, feelings, and historical and social dimensions (Revilla & Dodd, 2003), all of which contribute to a sense of historical and cultural continuity. Authenticity is constructed in numerous ways by various stakeholders and by the social and political contexts in which they exist. When tangible cultural heritage pieces were of worldwide relevance, their authenticity was scientifically interpreted, with the tangible resource's materials, design, and location being defined (Scott, 2015).

People play an essential role in legacy since they constantly shape the physical form and environment of the city. As a result, cultural legacy cannot be separated from the overall urban reality because history cannot be used as the sole criterion for separating heritage from its social fabric. Cities have traditionally been essential venues to discover and exhibit intangible historical values associated with collective identities (Veldpaus, 2015).

Legacy refers to the impact and influence that individuals, communities, or societies have on their surroundings, particularly in shaping the physical form and environment of a city. It encompasses the ongoing processes of cultural, social, and historical development that contribute to the identity and character of a place. In the context mentioned, legacy highlights the idea that cultural heritage cannot be isolated from the broader urban context, as it is continually shaped by the people and their interactions with the city.

Cirebon's history and timeline of changes have led to a pattern of spatial development that defines the strength of its four palaces, which have become the city's economic and cultural centres (see Figure 4).

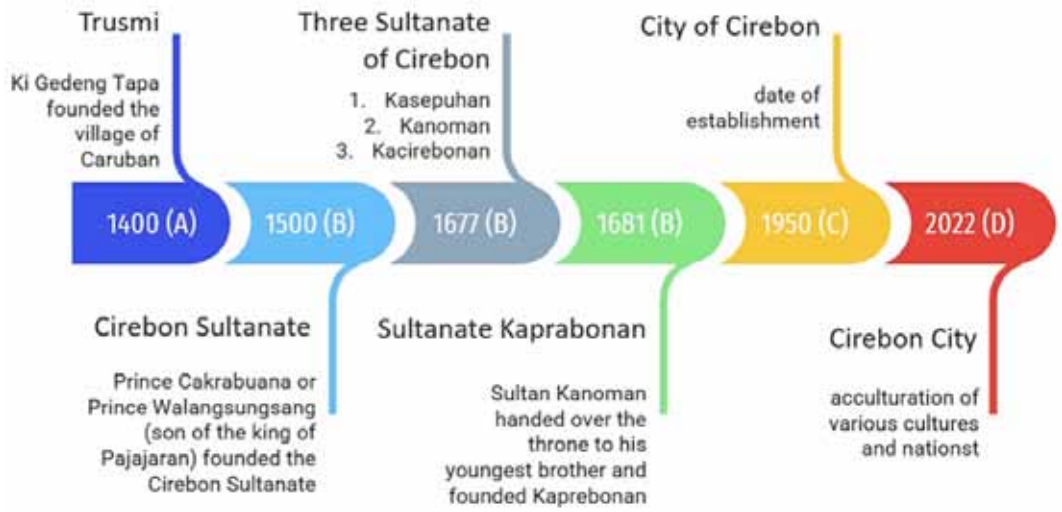


Figure 4. The history of the development of Cirebon City, timeline analysis based on various sources.

Figure 4 above provides a foundation for forming the Heritage Urban Landscape (HUL) process. The formation of space in zones A and B that can still be found today is an alternative, often an option for existing tourists. Using several tourists who are members of the heritage travelling group, researchers found the results of preferences depicted in figure 5 below.

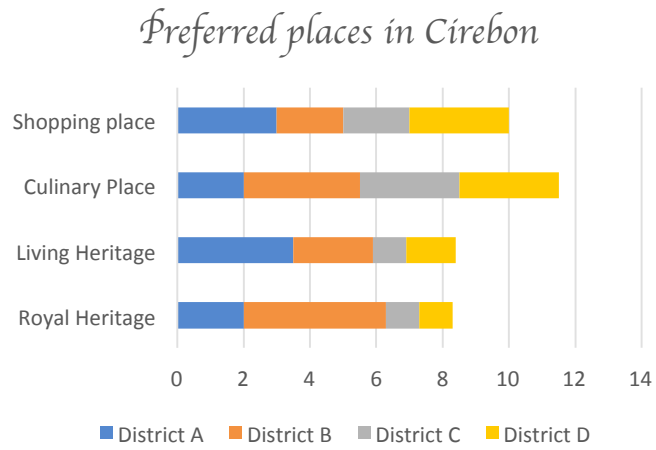


Figure 5. Preferred Place in Cirebon City.

Diagram 4 above finds that the public can recognize the four zones of space with the themes specified above using physical characteristics that they consider the easiest to remember. District A, Trusmi Village, is not only very well known for having potential as a living heritage but also as a shopping place with hundreds of batik craftsmen and artists in it as well as a modern batik sales centre in this area. District B, which has been known as the area of the four palaces and the kingdom of Cirebon, is very well known to the public as a royal heritage area and a traditional culinary place in great demand.

Cirebon as a City of Palaces: Enhancing Competitiveness

Intangible heritage is frequently overlooked in the urban and regional planning processes. There is a misunderstanding of the complexity and pervasiveness of intangible values and their direct interaction with the city's physical form. Traditional knowledge is often considered independent from the physical fabric. In contrast, intangible qualities (individual, social, and institutional) gradually fade with the loss of the meaning of urban areas, which serve as the foundation of the genius loci (Petzet, 2008).

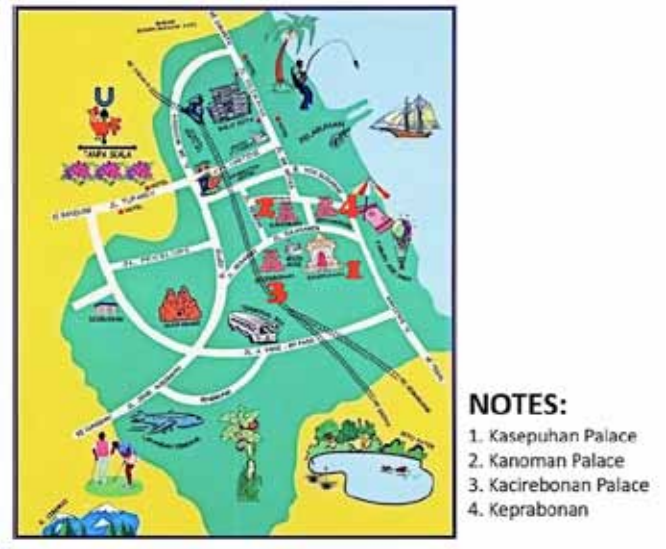


Figure 6. An overview of the location of the four royal palaces at the centre of Cirebon City. Mapping by Metropolitan Cirebon Raya.

Figure 6 above describes the spatial pattern of the city of Cirebon that is developing today, where four pieces of the Cirebon royal palace, namely: 1. Kasepuhan Palace; 2. Kanoman Palace; 3. Kacirebonan Palace and 4. Keprabonan Palace is the centre of Cirebon city development today, which adapts to the needs of a modern city. Pictures of the four palaces can be seen in figure 7 below.



Figure 7. Top left, Kasepuhan Palace; top right, Kacirebonan Palace; bottom left, Kanoman Palace born and divided based on the right of the crown prince as strong as Islamic teachings. Bottom right, "palace" for the fourth son specifically to educate the crown princes known as the place of education (Padepokan). Photos by Nursanty, 2022.

Cirebon's tourism industry and the creative economy are inextricably linked to the city's history. Silk Road in the spread of Islam, trade, and acculturation are so smooth that ethnic diversification plays a significant role in tourist activities. With a qualitative approach that emphasizes the phenomenon of ethnic Cirebon with tourist objects that vary in every corner of this city, this paper confirms that Cirebon is a tourist destination. Its uniqueness in terms of religion, culture, history, and the creative economy, particularly religious tourism, will make this city tourist-friendly (Jaelani, 2016). The cultural tourism industry is important to many cities, regions, and countries from an economic and cultural point of view. It became a place for tourism because of its focus on cultural heritage (Taylor, 2004). An important part of cultural tourism is the travel industry sites that could be used for cultural tourism. It means the growth of the tourism industry based on activities and man-made sites, buildings, and landscapes created through industrial processes in the past. Many traditional industrial areas have been in a downward spiral for decades, and tourism is seen as a valuable tool for reshaping regional and economic growth. Because of this, the development of travellers' places in Cirebon is vital for tourism and the creative industries.

The city of Cirebon is designated as one of the development's metropolitan areas. It is part of the leading areas in which Ciayumajakuning (Cirebon - Indramayu - Majalengka - Kuningan) with the top sectors of agriculture, industry, and fisheries, in national spatial planning, based on Government Regulation No. 26, 2008. Cirebon's status as PKN is an urban area that is the main hub for exports and imports, an international gateway to the region, and the centre of industrial and service activities on a national scale or for some provinces (Rohadin, 2021).

Cirebon could also benefit from a handcraft sector in conjunction with local artisans. Even this craft business can contribute to the development of Cirebon's creative economy. The tourism sector and creative economy in Cirebon are inextricably linked to the historical components of Cirebon's growth and development as part of the Maritime Silk Road and the spread of Islam narrative. Development of the tourism industry needed to expand to maximize the full potential of such cultural heritage, history, and community creativity, which are concrete products of arts, crafts, and culinary. Since the beginning of Cirebon's development, the city's tourist attractions, culture, ethnicity, religion, history, and creative economy can be accessed from nearly every corner of the region, particularly religious tourism, making it a tourist-friendly destination.

Trusmi – The Living Heritage

Ki Buyut Trusmi Complex Site is one of a total of 122 Kabuyutan Sites in Cirebon. One aspect that has aided the growth of Islam in this area is the proliferation of Kabuyutan sites in Cirebon. Because of the massive scale of the complex sites, the history of its construction, pilgrims, and an important tradition that is still perpetuated now, this site is one of the largest and most important Kabuyutan in Cirebon (Mujabuddawat, 2016).

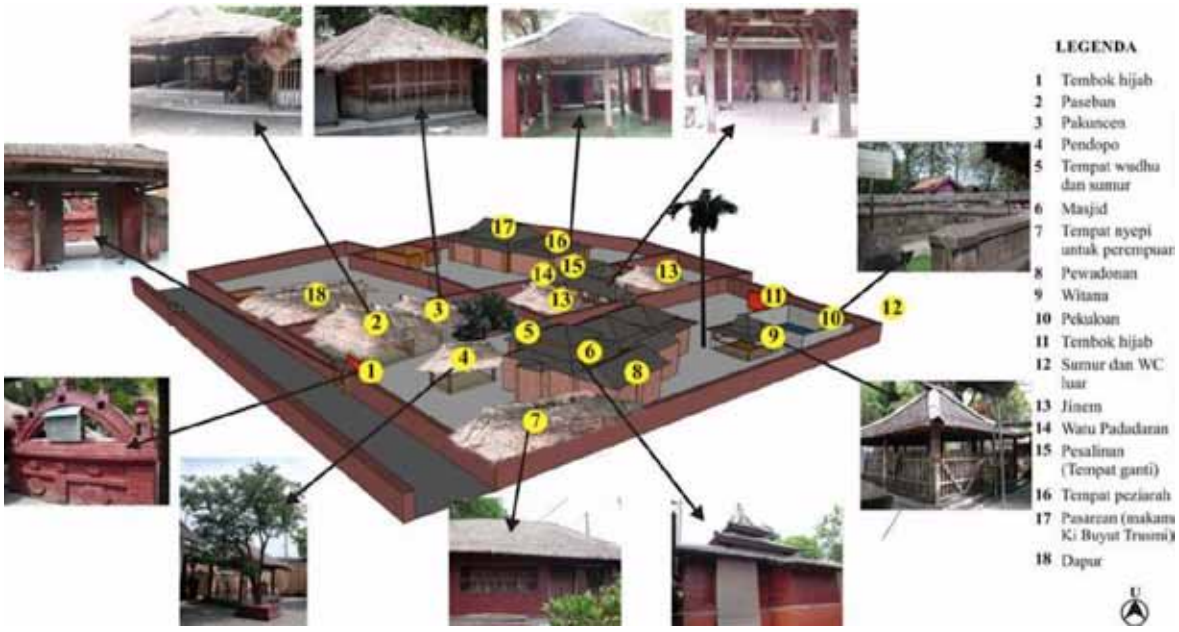


Figure 8. The area of Trusmi Village and the authentic function of space in it. Photos by Ade Maftuhah Sa'adah (Sa'adah 2012a).

Kampong Trusmi, located in Trusmi village, Plered subdistrict, Cirebon, is one of the tourist attractions in the city. In addition to batik shops, guests can observe several undeveloped ceremonies in this area (Sa'adah, 2012) shown in figure 9 below.



Figure 9. Various places in Trusmi as the bearers of the people's narrative brand. Photos taken by Nursanty, 2021.

Cultural heritage is no longer limited to monuments, archaeological sites, and object collections. It also encompasses oral traditions, performing arts, social practices, rituals, celebratory events, knowledge and practices concerning nature and the universe, and the knowledge and skills to manufacture traditional crafts, which are together classified as intangible heritage values (García-Hernández, De la Calle-Vaquero & Yubero, 2017).

Local people keep the intangible heritage alive through their knowledge and skills and through rituals, festivals, and other social events. The built environment and natural environment of historic urban landscapes often play an irreplaceable role in the expression of intangible cultural heritage in the form of public buildings, housing, and places for people to do social activities together at the city or neighborhood unit level (Blake, 2018). People's memories of buildings and spaces are often a big part of their heritage value for the people who live there. In traditional communities, the fact that these memories are kept alive is a part of the social capital. Social capital is defined as social networks or norms that help people in a particular area build relationships, agree on common goals, and grow in a way that is good for everyone. It is an important form of capital with the same potential power as economic capital, environmental capital, and cultural capital. Keeping existing social structures, territories, and identities is the most important for social sustainability. Social capital, then, is a way to measure the social quality of places that are still used (Chang & Zhu, 2012).

The Power of Place Brand: Associative brand and Aspirative Brand

Two types of local power underlie the emergence of significant influence in places considered unique, such as Cirebon's palaces. It follows the concept that a place is a space for humans individually to live and reproduce; on the other hand, it is a space for humans to get their existence by gathering socially. (Schneider, 1987). The palace power development phenomenon in Cirebon based on the two types of strengths above is explained in Figure 8 below. There are three types of uniqueness in places in the historical city of Cirebon. First is the People Narrative in the form of 8 tombs and sacred places in Cirebon, which has become important in the chronological list of archaeological objects there. The second is establishing four palaces in Cirebon, which have ties both in lineage and function of the place, without struggle and bloodshed at each stage of the succession. (Khamdi, 2009). Figure 10 represents the evolution of each element, which initially has its features and gradu-

ally combines in figure 10 (a). When it joins, it has a strength-based in the form of Royal Narrative that is still clearly recognized today. Within the palaces, the Communal Narrative and People Narrative relics are still traceable, as described in Figure 10 (b) diagram.

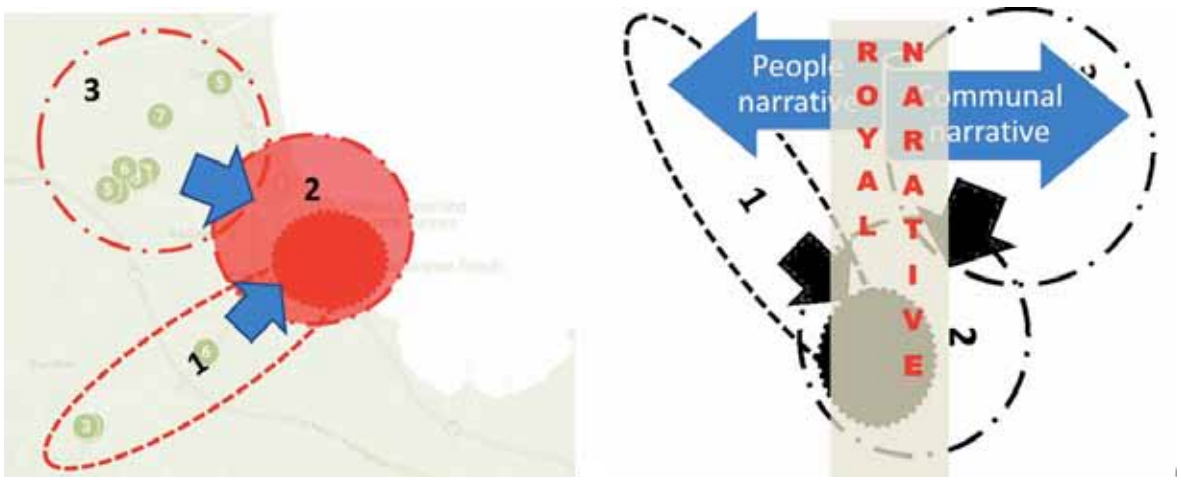


Figure 10. Left, the main unique theme based on the essential elements of reciprocity of place. Right, formation framework is still visible today.

The Power of Characteristic Place: The Need for Growth and Development

Based on its long history, Cirebon is very different from the other royal heritage cities in Java, such as Surakarta and Yogyakarta, the legacy of the most prominent Islamic Mataram kingdom on Java Island. In Cirebon, the three palaces (and the fourth "palace" generally considered informal or non-legitimate) emerged slowly but still based on Islamic teaching. The city's evolution started from a hamlet for Islamic religious study, providing the unique underlying concept of the formation of the royal city of Cirebon. The king is not considered the divine representative, but the king is seen as the central figure of the religious leader and the community leader's prominent figure. No specific pattern or prohibition on the Batik motif is officially declared to be the royal family's privilege and is not permitted. The reason is that there is no distinction between royal descendants and commoners in Islam.

The Batik craft emanated from the palace also has a very different role than the Batiks produced from other palaces. Cirebon palaces' Batiks carried religious prayer, hope and high artistic manifestation. In Batik Cirebon, there are no hierarchical motifs or motifs that kings or royal members can only use. All Batik motifs created in the palaces can be created and openly studied by the public. According to Islamic postulation, which does not accept the king as an incarnation of a god. The king is universally regarded as the egalitarian human society's leader. The personal narrative may grow into Communal, and some would reach the top to become Royal. The main push factor for this upward mobility is religion. The aristocracy would somehow spread the seeds of strong "DNA" back into the community and create a unique place on the Communal level.

Recreational opportunities are a source of enjoyment and engagement for individuals from diverse cultural backgrounds (Nilipour, 2023). However, these opportunities can also create conflicts, issues, and problems in terms of connecting with cultural diversity. For example, different cultural groups may have varying preferences for recreational activities and set-

tings. This can lead to clashes between different user groups who have incompatible interests and desires related to certain land-use units (Komossa, 2019).

Cirebon's cultural diversity naturally arises due to the factor of port city trading. Its development gave rise to harmonious and egalitarian relationships of the diversity of origins without distinction in social status. Stylistic expression based on the appreciation of the natural elements from the local environment is combined with beautiful decorative plate motifs from China that are beautifully arranged on the building's interior and exterior. All of this led to the creation of unique city brandings founded in Cirebon's living legacy, such as "Shrimp City," "City of Batik" and "A City of Many Palaces." All is understood as the city DNA's unique unity, which is not the same as anywhere else. Whereas according to research on various aspects of the formation of a brand of place, the elements that are believed to be able to support the formation of a place's brand (Anholt, 2012) are as follows: (i) the presence or position of the place; (ii) the physical and perceptual aspect of the place, in this case, a narrative; (iii) the potential in the form of the ability to grow economically; (iv) the people both individually and socially; (v) the pulse, the vibration, or the spirit which produces a variety of creativity for the city; and (vi) the accessories as prerequisites that make it easier for residents to live and work.

As shown in Figure 10 above, the two main sides in the forming power of the place's uniqueness in the city of Cirebon are merged into a combined force that is also unique and different from its forming elements. The individuality of the People Narrative declined in parallel with the rising of the Royal Narrative. The Community Narrative can grow together with Royal Narrative until now because it has deep historical roots and, therefore, more robust and resilient "DNA." Figure 11 below illustrates the present situation, where the productive living heritage of Cirebon is sustained by the two Communal and strong Aristocratic narratives that are rooted in six urban places: Kasepuhan Palace, Kacirebonan Palace, Kanoman Palace, Trusmi Village, Trusmi Central Batik Industrial Area, and Trusmi Living Heritage Museum.

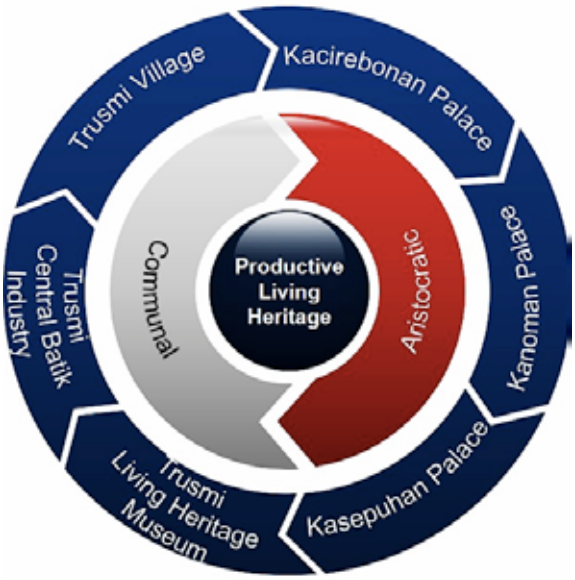


Figure 11. Stability Diagram depicting the two pillars of the unique strength of the city of Cirebon.

Conclusion

Historical cities draw visitors because of their rich heritage, but they also have other attractions, such as the stories of locals' pride and joy. People remain an essential catalyst or the carrier of the narrative. Cirebon, today known as a "City of Many Palaces," has been developing in harmony from the past all the way up to the present thanks to the different royal components found within the city. It is different from other Javanese palaces in other cities because of the influence of Islamic leadership values and obligations, which all its people entirely accept.

From the study in Cirebon, the city's unique branding is displayed through the two stable narrative elements' reciprocal relationship, namely the community's and Aristocratism's narratives. It can be called the reciprocal appeals of the place "étalage." In a heritage city like Cirebon, this reciprocal relationship became the powerhouse of productive living heritage, increasing the city's competitive advantages in this modern era. It is the power of productive living heritage.

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