

CULTURAL SIGNIFICANCE OF KRAPYAK, YOGYAKARTA: LOCAL COMMUNITY PERCEPTIONS OF A HISTORIC URBAN LANDSCAPE

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Received January 29, 2025; Revised March 18, 2025; Accepted March 20, 2025

Abstract:

Cultural heritage management strategies should be based on the cultural significance of heritage itself. However, government policies often focus solely on preserving cultural heritage as individual physical objects, neglecting its deeper role in shaping collective identity. This study aims to explore the cultural significance of the Krapyak area from the perspective of the local community. As part of Cosmological Axis of Yogyakarta, Krapyak is recognized as a Historic Urban Landscape with cultural and historical importance. Using a deductive qualitative approach, this study collects data through literature review, observations, and interviews. This study reveals that, beyond the well-known Panggung Krapyak, the local community also considers Umbul Krapyak to hold cultural significance tied to their collective memory, despite its physical absence. Additionally, the presence of three Islamic boarding schools in the area has played a key role in shaping social and economic interactions. Moreover, the community acknowledges the significance of intangible cultural heritage, particularly traditional lurik weaving, which remains an integral part of their cultural identity.

Keywords: Cultural significance, community perception, Krapyak Area.

How to Cite: Khusna, A.A., & Ananda, G.A.R. (2025). Cultural Significance of Krapyak, Yogyakarta: Local Community Perceptions of A Historic Urban Landscape. *Kalyanamitra: Journal of Archaeological Resource Management*, 1(1), 13-25.

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1. Introduction

Places or objects that have existed for a long time in a society often have a deep connection with the community, both as a landscape, the past, and life experiences. This relationship is reflected in the values that are embraced or believed by the community as part of the supporting elements of a culture. As for a cultural heritage object, it can have different values for each individual or different group. This reflects how a place or object is not only part of the physical space, but also an integral part of the collective

identity of the community. Thus, the existence of this place or object has a meaning that goes beyond its function, becoming a symbol of memory and cultural continuity.

In the context of culture, the values inherent in a cultural entity are often referred to as cultural significance. The term cultural significance was first used in 1964, which was stated in the Venice Charter to explain the importance of cultural heritage other than sites and monuments (Zancheti & Hidaka, 2011). Cultural significance has an important role as the basis for determining the preservation strategy of a cultural heritage. As explained in the Burra Charter Article 2.2, the purpose of conservation is to maintain the significant value or cultural significance of the place (ICOMOS, 2013).

Cultural significance itself can consist of various categories that reflect certain aspects that are considered significant in the context of a cultural heritage. Schiffer & Gumerman (1977) stated that the cultural significance possessed by cultural heritage consist of scientific, historical, ethnic, public, legal, and monetary values. Meanwhile, Darvill (2005) categorizes cultural significance based on use value, optional value, and existence value. Meanwhile, Burra Charter describes cultural significance as aesthetic, historical, scientific, social, or spiritual values for past, present, or future generations (ICOMOS, 2013).

In Indonesia itself, the division of significant value categories refers to Law No. 10 of 2010 concerning Cultural Heritage Article 1 Paragraph (1) explains that the cultural significance of cultural heritage consists of five categories, namely History, Science, Education, Religion, and Culture (Government of Indonesia, 2010). The existence of these cultural significance is also one of the main requirements for an object to be considered and determined by the government as a Cultural Heritage that needs to be protected and preserved.

One of the cultural heritages with important cultural significance is Panggung Krapyak, located in Krapyak Village, Yogyakarta City, Special Region of Yogyakarta Province. Panggung Krapyak is a rectangular multi-storey building measuring 15 m x 17.6 m with a building height of 10 m (Governor of D.I. Yogyakarta, 2020). Panggung Krapyak is one of the relics of Sri Sultan Hamengkubuwana I which was built in 1789 as a resting place when the king was hunting. Based on the Recommendation Manuscript for its determination, Panggung Krapyak was determined as a Cultural Heritage because it has cultural significance that fall into three categories, namely historical values, scientific values, and cultural values (Tim Ahli Cagar Budaya Kabupaten Bantul, 2016).

Panggung Krapyak is also part of the world heritage site designated by UNESCO with the official name "*The Cosmological Axis of Yogyakarta and Its Historic Landmarks*". The arrangement of the attributes of the Cosmological Axis (*Sumbu Filosofi*) is the idea and concept of Prince Mangkubumi (Sri Sultan Hamengkubuwana I) in arranging the spatial layout of the Yogyakarta Palace based on the concept of Javanese cosmology (BPKSF, 2023). One of the philosophical meanings is *Sangkan Paraning Dumadi*, which is about the three main rites of the human life cycle: birth (*sangkan*), marriage (*adulthood*), and death (*dumadi*). Based on its philosophy, from Panggung Krapyak to the Yogyakarta Palace is the initial manifestation of the human process or *sangkaning dumadi* (Priyono et al., 2015).

The status of Panggung Krpyak as part of the World Heritage property makes its management strategy very important to consider. Based on the *Panggung Krpyak Conservation Management Plan* document, the management target is not only limited to the Panggung Krpyak object but also the Krpyak Area which is a Heritage Urban Landscape (BPKSF, 2022). The Historic Urban Landscape is an urban area that is understood as the result of historical layers formed from cultural values and the natural environment, covering a broad urban context and geographical arrangement (UNESCO, 2011). Therefore, the management strategy that has been prepared should be carried out using an approach that is relevant to its status as a Heritage Urban Landscape.

The Historic Urban Landscape approach integrates policies and practices holistically in guiding tangible and intangible values, uniting natural, cultural, economic and social elements and focusing on empowering human resources. UNESCO (2011) in its *Recommendation on the Historic Urban Landscape*, explains that the implementation of the Heritage Urban Landscape approach focuses on four instruments, namely: a) civic engagement tools; b) knowledge and planning tools; c) regulatory systems; and d) financial tools. The guideline can be used as a basis for a comprehensive and integrated approach to the identification, assessment, conservation and management of Heritage Urban Landscape within the framework of sustainable development.

Based on the previous description, it can be seen that in implementing the Panggung Krpyak management strategy, it cannot be separated from the management of the surrounding area which is a Historic Urban Landscape. If viewed from the points in the *Recommendation on the Historic Urban Landscape* published by UNESCO (2011), the initial step in implementing this approach is to implement community involvement. In this case, community involvement is carried out by involving various stakeholders and empowering them in the process of identifying cultural significance of the area, developing a vision, setting goals, and agreeing on actions to protect cultural heritage and encourage sustainable development.

Until now, research on the significance of Krpyak Area from the community's perspective has never been conducted. Research into managing cultural heritage of Krpyak Area was only carried out by Balai Pengelolaan Kawasan Sumbu Filosofis (BPKSF) in 2022 through the document *Conservation Management Plan of Panggung Krpyak*. Unfortunately, the research conducted by BPKSF (2022) still reflects the Authorized Heritage Discourse (AHD). AHD itself has a distinctive characteristic, namely focusing on monumental material cultural heritage, emphasizing aesthetic values, and giving authority to experts to interpret and manage cultural heritage (Smith, 2006). It can be said that BPKSF (2022) has not involved community participation in interpreting the significance and formulating the management plan, and it remains focused solely on the attributes of Panggung Krpyak while giving little attention to other cultural heritage.

The initial step that can be taken to involve local community participation in the management of Krpyak Area is to accommodate their perceptions of cultural significance. So far, the formulation of existing cultural significance has only been carried out on the Panggung Krpyak object and is still only based on cultural significance formulated by government institutions through the Cultural Heritage Expert Team.

Meanwhile, the perspective of local communities as components that carry the culture itself has not been sufficiently accommodated. So it is important to conduct a study of the cultural significance of the Krapyak Area.

Based on the problems that have been described previously, this study aims to provide an overview of the public's perception as one of the stakeholders in seeing the significant value of Panggung Krapyak as a cultural heritage and the Krapyak Area which is a Heritage Urban Landscape. The results of this study are expected to be part of the considerations in compiling strategies for managing and developing Krapyak area as a historical area that has various cultural remains.

2. Method

This research was conducted in the Krapyak Area which includes the Krapyak Kulon Hamlet and Krapyak Wetan Hamlet, Panggungharjo Village, Sewon District, Bantul Regency. This research uses a qualitative deductive method with data collection techniques using literature studies, observations and interviews. Field observations were conducted to obtain data related to environmental conditions, socio-economic conditions, and mapping of cultural resource potential. Interviews were conducted to explore community perceptions of the cultural significance of the Krapyak Area through the in-depth interview method. The questions asked consisted of variables related to preferences and perceptions of values, as well as the relationship between local communities and their cultural heritage.

Interview informants were selected using simple random sampling technique, which is a sampling technique that provides equal opportunities for each element (member) of the population (Sugiyono, 2009). Respondents in this study numbered 30 residents of the Krapyak Area consisting of various educational backgrounds, jobs, ages, and genders. The diversity of respondents is expected to be able to describe the heterogeneous conditions of the Krapyak community. The results of interviews with 30 respondents in the Krapyak Area were then analyzed as qualitative data. According to Miles & Huberman (1994), the steps in qualitative data analysis are:

- a. Data reduction stage, which is summarizing, selecting the main points, and focusing on important things according to the research objectives. This research will summarize data related to the history, cultural heritage, and socio-economic conditions of the Krapyak Area, as well as summarize various community perspectives related to the values of the Krapyak Area.
- b. Data display stage, carried out in the form of brief descriptions, graphs, matrices, flowcharts and the like. This research will produce a narrative about the cultural significance of the Krapyak Area based on the community's perspective.
- c. Conclusion drawing/verification stage, which can be causal or interactive, hypothesis or theory. The final result of this study will try to compare the cultural significance of the Krapyak Area based on the perspective of the government and society.

3. Results and Discussion

3.1. History of Krapyak Area

Lombard (2008) in *Nusa Jawa: Silang Budaya*, explains that the term "*krapyak*" means a nature reserve for hunting. This area has been known as a hunting forest since around the beginning of the 17th century AD, long before the Yogyakarta Sultanate Palace was established, namely at the beginning of the Islamic Mataram Kingdom. Krapyak forest is often associated with Raden Mas Jolang or who was titled Prabu Hanyakrawati who was the second king of the Islamic Mataram Kingdom. He died in 1613 due to an accident while hunting in Krapyak Forest. Prabu Hanyakrawati was then buried in Pasarean Mataram Kotagede and received the posthumous title *Panembahan Seda ing Krapyak*, which means the King who died in Krapyak (De Graaf, 1987).

After the Giyanti Agreement or *Palihan Nagari* in 1755 which divided the power of the Mataram Sultanate for Sunan Pakubuwana III and Prince Mangkubumi. The Mataram region was under the rule of Prince Mangkubumi with a new kingdom called Ngayogyakarta Hadiningrat Sultanate. This new kingdom was built in Pacetokan Village which is part of the Paberingan forest area, this location is also flanked by the Winongo River in the west and the Code River in the east (Nurhajarini et al., 2012). In addition to being the first king, Prince Mangkubumi was also the designer of the spatial layout of the City of Yogyakarta. Prince Mangkubumi designed the City of Yogyakarta following a straight line between Panggung Krapyak - Kraton - Tugu which is a symbol of the *Sangkan Paraning Dumadi* philosophy, namely the human life cycle from birth to meeting the creator (Priyono et al., 2015). This spatial concept is known as the Cosmological Axis or *Sumbu Filosofi*.

One of the components of the Yogyakarta Palace built by Prince Mangkubumi is the Panggung Krapyak. This building is located 2 km south of the palace. Based on the SK Gubernur D.I. Yogyakarta Number 20/KEP/2020, Panggung Krapyak was built in the Javanese year 1706 which is symbolized by the candra sengkala chronogram "*Rasa Sunya Lenggahing Panunggul*". This number when converted to the Gregorian calendar shows the year 1782 AD. Panggung Krapyak itself is a two-story building that functions as a facility in the hunting forest area owned by the Yogyakarta Palace. Until now, local residents are more familiar with Panggung Krapyak by the terms *Kandang Menjangan* or *Gedhong Panggung* (Governor of D.I. Yogyakarta, 2020).

On November 15 1911, an Islamic boarding school was built to the north of Panggung Krapyak led by KH. M. Munawwir. The construction of the Islamic boarding school in the Krapyak area was also inseparable from the role of the Yogyakarta Palace which gave KH. M. Munawwir the task of developing Islamic teachings around the Palace. The Krapyak area at that time was known as a fairly dangerous area. In addition to the fact that the area was still forest, there were still few people around who practiced Islamic teachings and most of them were *abangan* (Yuli, 2007; Kartikakirana, 2015). Krapyak Islamic Boarding School or what is now called the Al-Munawwir Islamic Boarding School is also the oldest Islamic boarding school in the Special Region of Yogyakarta.

As time progressed, Krapyak area changed into an area with typical urban agglomeration characteristics. Panggung Krapyak is currently administratively located in Krapyak Kulon Hamlet and located in the middle of the intersection between Jl. KH. Ali Maksum and Jl. Krapyak Wetan. The area around Panggung Krapyak has also developed into a residential area and Islamic education center. It can be seen in the division of areas in Panggungharjo Village, that the Krapyak area is included in the North Kring Area with a fairly high conversion of rice fields to residential areas (Pemerintah Kalurahan Panggungharjo, 2017b).

3.2. Cultural Heritage Potential in Krapyak Area

3.2.1. Panggung Krapyak

The archaeological remains that are the landmark of Krapyak area are Panggung Krapyak, which is better known by the local community as *Kandhang Menjangan* or *Gedhong Panggung*. Panggung Krapyak is a two-story building in the shape of a truncated pyramid (frustum) made of plastered brick. This building is 17.6 meters long, 15 meters wide, and 10 meters high. The current condition of Panggung Krapyak is the result of restoration carried out by Cultural Office of D.I. Yogyakarta since 2007. Previously, the condition of Panggung Krapyak was damaged in the form of a cracked structure and porous and moldy walls. This building is also not equipped with doors and windows, so that at that time the public was still free to access the interior of Panggung Krapyak. After the restoration, Panggung Krapyak is no longer accessible to the public, and its preservation is managed by the caretakers under the Cultural Office of D.I. Yogyakarta.

Symbolically, Panggung Krapyak is a depiction of the origin of humans and is symbolized as a mother's womb or *yoní*. In the Kraton belief, Panggung Krapyak is also believed to be the place where spirits reside (Priyono et al., 2015). The philosophy of Panggung Krapyak to the north is the journey of humans from birth, adulthood, to marriage (Brotodiningrat, 1978). Meanwhile, Kampung Mijen which is located north of Panggung Krapyak symbolizes human seeds, where the word *wiji* means seed (Suwito, 2019). So the meeting between *wiji* (seed) between Panggung Krapyak (*yoní*) and Tugu Pal Putih (*lingga*), symbolizes the process of human birth or *Sangkaning Dumadi*.

Now, Panggung Krapyak has been designated as a Cultural Heritage Building of Provincial Rank through Surat Keputusan Gubernur D.I. Yogyakarta Number 20/KEP/2020. Panggung Krapyak is considered to have historical, scientific, and cultural values, as explained in the Recommendation Manuscript for the Determination of Panggung Krapyak as a Cultural Heritage Building of Regency Rank (Tim Ahli Cagar Budaya Kabupaten Bantul, 2016), namely:

- a. *Historical Value*: a) is evidence of the defense system of the Yogyakarta Palace in the southern part, and b) is evidence of hunting activities as a recreational activity for the king of the Yogyakarta Palace and his family.
- b. *Scientific Value*: Panggung Krapyak can be used as a source of research data, especially related to things that cause damage to this building, so that conservation actions can be carried out on this building

- c. *Cultural Value*: As real evidence of the existence of the Cosmological Axis concept, the configuration between Panggung Krapyak - Yogyakarta Palace - Tugu Pal Putih.



Figure 1. Condition of Panggung Krapyak before and after restoration.

Source: arsip.jogjaprovo.go.id.

3.2.2. Southern Cosmological Axis

The southern Cosmological Axis is the axis along the South Square to Panggung Krapyak. In the Krapyak area, this axis stretches along Jl. KH. Ali Maksum to Panggung Krapyak. Historically, Jl. Ali Maksum was known as Gebayanan Street with Tamarind Trees (*tamarindus indica*) and Tanjung Trees (*mimusops elengi*) growing on the right and left of the road. The vegetation has a symbolic meaning, namely depicting the life of a child who is a favorite (Asem = *nengsemake*/pleasant) and always praised by his parents (Tanjung = *disanjung-sanjung*) (Priyono et al., 2015).

Based on field observations, along the KH. Ali Maksum Street, the Tanjung Tree is no longer visible. However, according to local residents, there is still one old Tamarind Tree that is believed to be the same age as Panggung Krapyak. The Tamarind Tree is located east of Panggung Krapyak, namely at the intersection towards Jl. Krapyak Wetan. It can be said that the reduction in the vegetation of Tamarind Trees and Tanjung Trees is due to the rapid development of local businesses along Jl. KH. Ali Maksum. The pedestrian path along Jl. KH. Ali Maksum has also been converted into a trading location for street vendors.

3.2.3. Umbul Krapyak



Figure 2. The condition of the ancient pool in 1985 and the current condition of the ancient well which is damaged.

Source: cagarbudayajogja.blogspot.com.

Based on the narrative of native residents of the Krapyak area, previously to the east of Panggung Krapyak there was a pond known as Umbul Krapyak. The existence of

Umbul Krapyak was actually mapped by SPSP DIY in 1985, but unfortunately, the location of Umbul Krapyak has now turned into a densely populated settlement. Some components of Umbul Krapyak that were successfully mapped are the ancient pond, the ancient well, and the side of the fort structure (Anonymous, 2019).

a. Ancient pool (*umbul*)

This pool is located in Krapyak Wetan Hamlet, unfortunately the existence of this ancient pool structure has been lost due to the construction of residential buildings above it. However, almost all native residents of the Krapyak area still have memories of this pool, where in the 1980s this pool was still a place for local residents to play. SPSP D.I. Yogyakarta (1985) describes this pool as having a rectangular shape measuring 34 m x 11 m with a depth of 125 cm. This pool is arranged with plastered bricks and has a cone-shaped andesite fountain with lotus decoration in the middle of the pool.

b. Ancient well

This well is located in Krapyak Wetan Hamlet, 336 meters east of Panggung Krapyak or 40 meters north of the ancient pond. This well is made of bricks with bligon plaster with a height of 56 cm and a structure thickness of 32 cm. The condition of the ancient well is no longer intact with almost half of it damaged. Currently, the area around the ancient well is a banana plantation that is used by residents as a place to dispose of garbage.

c. Remains of the fortress wall structure

Based on SPSP DIY mapping in 1985, there are several locations of the remaining fort structures scattered around Panggung Krapyak. One of the former locations of the remaining fort is south of Patmasuri Field, Krapyak Kulon. Based on residents' statements, the structure of this fort has a size as high as an adult's shoulder stretching west - east. After the 2006 Yogyakarta Earthquake, the structure of this fort is no longer visible at all.

3.2.4. Lurik Weaving Crafts

In addition to tangible cultural heritage, the Krapyak Area also has intangible cultural heritage in the form of lurik weaving crafts. In 2016, Yogyakarta lurik was also designated as an Intangible World Heritage included in the category of Traditional Skills and Crafts (UNESCO Permanent Delegation of the Republic of Indonesia, 2019). Lurik industry in Krapyak Area was initiated by Dibyo Sumarto by establishing Kurnia Lurik in 1962. The lurik industry center had mushroomed in Yogyakarta in the 1970s, such as in the areas of Moyudan, Pengkol, Prawirotaman, and Krapyak, before finally being dominated by the modern textile industry. Currently in the Krapyak Area there are still three lurik weaving producers, all of which are located in Krapyak Wetan Hamlet, namely Karunia Lurik, Dibyo Lurik, and Ardjo Lurik. The three producers still maintain the traditional way of making lurik, namely manually by hand or Non-Machine Weaving Tools or *Alat Tenun Bukan Mesin* (ATBM).

3.3. Socio-Economic Conditions of Krapyak Area

The Krapyak area is an area that is very strong with Islamic religious activities. There are three Islamic boarding school foundation complexes in this area, namely Al-

Munawwir Islamic Boarding School Foundation and Ali Maksum Islamic Boarding School Foundation in Krapyak Kulon, and Al-Muhsin Islamic Boarding School Foundation in Krapyak Wetan. The existence of these three Islamic boarding school foundations greatly influences the dynamics of settlements in Krapyak area. The section of Jl. K.H. Ali Maksum, which is the main road in the Krapyak area, is also used as a center for the development of Islamic boarding school complexes. The existence of non-resident students or *santri kalong* who live outside the Islamic boarding school has also triggered the emergence of many boarding houses and rented houses in the Krapyak area. The Krapyak area also has 16 mosques and prayer rooms, which is quite a lot for an area as large as two hamlets.

Mosques and prayer rooms spread evenly in Krapyak area are the center of religious activities of the community. Some of the Islamic activities carried out by Krapyak community that are routine are: 5 daily congregational prayers, regular religious studies, *Mujahadah*, *Yasinan* or *Tahlilan*, *Sema'an Al-Qur'an*, *Sholawat Diba'* (*Hadroh*), *Mauludan*, *Muharram*, *Syawalan*, *Haul*, and various other events (Sudrajad, 2019). Some of the activities carried out by the community are internal and external, even reaching congregations from outside the Krapyak area. In addition to being thick with Islamic activities, Krapyak community also still preserves several Javanese traditions. This is because the majority of the population of Krapyak area is Javanese, although in practice the implementation of Javanese traditions has been modified and adjusted to Islamic law. Some activities with Javanese traditions that are still preserved by the Krapyak community include: *kenduri*, *selapanan*, *brokohan*, *mitoni/tingkeban*, *mapati/ngapati*, *supitan* (Sudrajad, 2019).

Krapyak area, which is classified as an urban agglomeration area, has a variety of economic activities. There are 220 Micro, Small and Medium Enterprises (MSME) locations in the Krapyak area, with 134 MSME locations in Krapyak Kulon and 86 MSME locations in Krapyak Wetan. Based on field mapping, it is known that the distribution of MSME locations is centered along Jl. K.H. Ali Maksum and around the intersection of Jl. Krapyak Wetan. MSMEs in the Krapyak area are dominated by culinary businesses, in addition there are also many grocery stores, photocopying, and laundry services. Krapyak area is also known as a center for lurik weaving crafts, to be precise there are three lurik weaving production houses in Krapyak Wetan Hamlet. This business has been running for generations since 1962 by employing local residents in the production and marketing sections. However, if we look at the population data of Panggungharjo Village in general, the group that has not or is not working still shows a high number with a percentage of 21.2% (Pemerintah Kalurahan Panggungharjo, 2018).

3.4. Public Perception of the Cultural Significance of Krapyak Area

Based on the results of the interviews conducted, it is known that all informants know the history of Panggungharjo Krapyak as a former hunting forest location owned by the Yogyakarta Palace. This knowledge comes from stories passed down from generation to generation and also because the local toponym for this building is *Kandang Menjangan*. Several informants who are middle-aged also still have memories related to the development of the Krapyak Area from a forest to a densely populated settlement as it

is today. In the past, the area around Panggung Krapyak was still a bamboo forest with the number of houses still within a few fingers. Where people at that time were still free to enter and exit Panggung Krapyak, it was even said that Panggung Krapyak was their playground.

Apart from Panggung Krapyak, the community also has a collective memory regarding the existence of Umbul Krapyak. Although currently almost all of its components are not visible, the community still remembers when they were children playing in Umbul Krapyak. It can even be said that Umbul Krapyak has become a legend in the community, because some have linked it to mystical things.

When identifying something that is the identity of Krapyak Area, almost all informants stated that the Krapyak Area is an Islamic boarding school area. This cannot be denied because the existence of Islamic boarding schools has influenced social interaction, even becoming an economic driver in this area. However, unfortunately when asked about the relationship between Panggung Krapyak and the Cosmological Axis of Yogyakarta, the majority of respondents could not provide much information. Some have known that Panggung Krapyak is one of the attributes of the Cosmological Axis, but the rest are not familiar with the term *Sumbu Filosofi* itself.

Lurik weaving craft that has developed in Krapyak area since 1962, is seen by the community as one of the cultural significance of the area. This is because manual weaving techniques are rarely found. In addition to having a traditional content, lurik crafts are seen as having an economic content. This is because the existence of three lurik weaving production houses in Krapyak has succeeded in absorbing labor from the surrounding community. Unfortunately, the government has not yet given more attention to lurik handicrafts. This can be seen from the fact that lurik industry has not become a Leading Cultural Potential in Kalurahan Panggungharjo. Additionally, the lurik industry has not yet become a primary enterprise of BUMDes Panggung Lestari, where BUMDes Panggung Lestari plays a role as the village institution managing the potential of Kalurahan Panggungharjo (Pemerintah Kalurahan Panggungharjo, 2017a).

4. Conclusion

The results of the research conducted on the perception of local people towards Krapyak Area have succeeded in providing new knowledge about the cultural significance of Krapyak Area. Through these results, it is known that local people have their own views on the cultural significance of Krapyak Area, when compared to the perception of cultural significance from the government and experts. In this case, it can be concluded that the perception of local people towards the cultural significance of Krapyak Area grows from social experiences and how they interact with the environment while living in the Krapyak Area.

In line with the government and experts, the local community also considers Panggung Krapyak to have an significant value for Krapyak Area. However, in contrast to the perception of the importance of the government and experts who emphasize the position of Panggung Krapyak as part of the history of the Yogyakarta Palace and the Cosmological Axis, in this case the local community actually has less knowledge about it. The importance of Panggung Krapyak for the local community grows from hereditary

stories that refer to the term for the Panggung Krapyak building as *Kandang Menjangan*. In addition, their childhood memories of playing in the Panggung Krapyak and Umbul Krapyak buildings are also part of their perception of cultural significance.

The results of this study also revealed that the local community in viewing the cultural significance of the Krapyak Area is not only on Panggung Krapyak. They have other perceptions of Krapyak Area, namely as an Islamic boarding school area where currently there are three Islamic boarding school complexes. The existence of Islamic boarding schools also plays a role in the social dynamics of the Krapyak Area with various Islamic religious activities held. In addition, the phenomenon of the existence of non-resident satri or *santri kalong* who also drive the local community's economy further strengthens the local community's perception of the cultural significance of Krapyak Area as an Islamic boarding school area.

In addition to the cultural significance that is visible from the physical Krapyak Area, the local community also considers the existence of traditional lurik weaving crafts in their area as one of the cultural significance of Krapyak Area. As one form of intangible cultural heritage, the community believes that lurik weaving tradition in Krapyak Area is an cultural significance that must continue to be maintained considering that this traditional industry has been running from generation to generation since at least 1962.

Based on the description above, it can be concluded that the local community has its own perception regarding the cultural significance of Krapyak Area. As explained by Smith (2011), the process of interpreting cultural heritage occurs at three levels in different contexts, namely at the authoritative institutional level, the community through consensus, and the personal level through subjective interpretation. The cultural significance for the community is more determined by two things, namely how the community feels the relationship with cultural heritage and places cultural heritage in real life, so that a sense of connection with it grows (sense of place) (Amar, 2019, in Tanudirjo, 2022). So it is natural that the local community's perception of the cultural significance of Krapyak Area varies and some may not be in accordance with the cultural significance based on the Cultural Heritage Law (Undang-Undang Nomor 11 Tahun 2010 tentang Cagar Budaya).

The perception of local communities towards the importance of Krapyak Area needs to be considered. Considering that the management plan for Panggung Krapyak as part of the Cosmological Axis is not limited to its objects, but rather to the Panggung Krapyak area as a Historical Urban Landscape. Therefore, the management policy should be carried out in a more participatory manner and leave behind the old paradigm based on the Authorized Heritage Discourse (AHD). The practice of AHD is characterized by the management of cultural heritage that focuses more on tangible culture and its value defined by the concept of monumentality and aesthetics, as well as the determination of its status which becomes the discourse of authority (government, academics, professionals (Smith, 2006).

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