

The Sustainability of the Central City of the Kingdom of Giri as a reflection of the Nusantara Islamic Culture

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ABSTRACT

Civic center of the past is a manifestation of a strongly developed culture in society. Historic areas usually have architectural works with strong characteristics with character, identity and Genius Loci are integrated in full. Cultural development can be through the process of acculturation of Islamic teachings of local cultural traditions that gave birth to the current form of Islamic cultural activities of archipelago is understood today. Is the central architecture of the kingdom of Giri a reflection of Islamic culture of the archipelago, whose existence is in harmony with nature and able to adapt to different times and social conditions ?. The search for archipelago architecture artifacts using a qualitative approach model and histographic study centered on a case study of the central architecture of the Giri kingdom. The power of harmony with nature, human relations and environment in ecological, social and economic aspects will be the framework of analysis of the continuity of Islamic culture of the archipelago. The exploration and analysis of the object of the study of the architecture of the kingdom of Giri, which is comparable with the Pendopo and the office of the Regent of Gresik as the process of the development of the city of Gresik, will be able to strengthen the findings of the indicators of sustainability. The reflection of Islamic culture in political, social and economic interests in the development of central government architecture can be an identity sustainable cities. The strength of Islamic culture of the archipelago that is environmentally friendly, peaceful can be the identity of Gresik as a santri city.

Keywords: *Spirit of the place, culture of Islam nusantara, sustainability*

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I. INTRODUCTION

In Global Taskforce of Local and Regional Government (2014), stated that cultural factors are characteristic factors of a social environment of society that plays an important role in a development. Culture blends with human development which is the core of dynamic development of individual and group identity. The community's active participation in local cultural activities (such as poetry, dancing, sculptures, theater, music etc.) in improving their quality of life and increasing opportunities and choices of life. Local culture is a resource to demonstrate challenges and provide solutions both to the issue of the importance of the population and to the meaning of social integration and peace [1]. From this statement shows that local culture is a resource to deal with various problems that occur in the community and is a system to achieve harmony and calm in a community group. Soini and Desein (2016), cultural representation on economic, environmental and social aspects, positioning cultural aspects in three points of view; Culture in sustainability; Culture for sustainability; Culture as the basis of sustainability [2].

Aburaina (2009) Perspective of Islamic teachings on sustainable development, explaining about Islamic teachings contained in Al-Qur'an and Al-Hadist serve as a benchmark of sustainable development in looking at development issues, especially the field of economic welfare represented in the form of zakat commands, in the field of law with the view that the degree of human on the side of Allah SWT is the same that distinguish only piety degree, as well as in the field of natural environment in manifest with a sense of care for the fate of humankind over the disaster that hit is the destruction of nature on land and in the oceans eye Man himself [3]. Meanwhile, to prove that in the era of the Islamic empire in the archipelago has occurred the process of sustainable development can be explored from the presence of works of artefacts and architectural heritage of the Islamic empire in the past Nusantara. Its architectural form describes the cultural strength which is acculturation of Islamic teachings with local local traditions called Islamic Nusantara.

The potential of a local wisdom of Islamic culture of the archipelago can be a model of development of built environment that is historically, traditionally, religious, social, economic and ecologically compensated in the world today. The purpose of this paper is to reveal and illustrate the potential of Spirit of the Place from the Islamic culture of nusantara central architecture of Islam Giri as an asset of sustainable development environment built and can inspire the current development model.

II. THEORITICAL

Utomo (2011) who wrote about the archaeological kingdom of Giri in Gresik which shows the influence of the king of Satmata on the development of the Islamic empire in the archipelago, by developing Islamic da'wah through the tradition culture that developed in the community, which today is known as Islam Nusantara[4]. Wahid (2014) is defined as the overlap between religion and culture will occur continuously as a process that will enrich life and make it not arid[5]. This paper is specifically based on the thought developed from Spirit of the Place, which was unearthed from the form of Islamic Nusantara culture in the form of architectural architecture of Giri kingdom. Cultural understanding that influences ideas, ways of thinking and perception of personal experience in socio-culture in the Indonesian archipelago in general and the city of Islamic empire in the nusantarain particular. The use of indicators or variables that will be searched in this study based on the main issues that occurred in the development of the architecture of the central kingdom of Giri and a review of the work of central government architecture in the city of Gresik in treating the Islamic culture of the archipelago.

Koentjaraningrat (1992), culture is the whole system of ideas, the actions of the work of human beings in living the lives of people who are made to belong to humans to learn from each other. In everyday life there is a presumption that culture is a matter related to the customs that are in the hereditary community. The form of culture in society can be grouped into three groups as a custom and behavior that shows the rules, control and direction how the behavior and customs of society. The first form of culture consists of several layers from the most abstract and broad to the most concrete and limited, the second being as a social system or social interaction, related to human behavior when engaging in activities, relationships, interactions between individuals or society over time. Such as human activities as concrete and non-abstract social systems, can be seen, traced, photographed, and documented. While the third form as result object human work, is the overall result of physical and activity, behavior and human work in a concrete society in the form of real objects can be seen, touched, and photographed[6].

Culture as Local Wisdom, Ernawi (2009). Local wisdom is a positive human behavior in dealing with nature and the surrounding environment, which is derived from the value of religion, customs, ancestors or local culture that built naturally in a community group to adapt to the surrounding environment[7]. The potential of architectural works based on local wisdom lacks the same place and attention compared to the economic and political needs that tend to be pragmatic. The view on the role of nature and the environment in development actively tends to be neglected and more to see technological addiction as a solution in everyday life. Consequently, the understanding of negative impacts has not become a consideration in the development of architecture and the city, especially in maintaining the asset of the inheritance full of local wisdom in the form of Islamic culture in the nusantara architecture and the center of Giri kingdom of the archipelago in general. Papageorgeou (1969), city is seen as a real picture that can show the descent of the city in some period of time[8].

Architectural works and cities will be more meaningful if built on the basis of local cultural traditions and natural acts. Understanding and awareness that culture is closely related to an architectural masterpiece both in the macro scale of the city as well as the micro scale of buildings or other elements of the city. Overlays of the work of artefacts and architecture provide a broad meaning and understanding of the strong culture present in its day. Based on the knowledge gained from nature, man organizes space and builds architecture to meet his needs. Ernawi further mentions local wisdom as a human effort by using his sense of cognition to act and behave towards something, objects, or events that occur in a certain space which is an effort in order to create a harmonious and sustainable city environment through the utilization of local knowledge (Indigenous knowledge), contextual approaches and participatory approaches in urban design whose products can be well implemented and increase the utmost benefit to the interests of the community in realizing ideal city environments.

The cultural traditions of a nation's people, which appear to be part of the part placed on the physical order of the building (architecture) and the (urban) region in the geography of the nation's ke-nusantara. In urban architecture, past heritage buildings and historic areas can provide a rhythm as a binder of patterns and sequences of climax and anti-climax can still be found in some areas. The potential of local wisdom can be understood as local ideas that are wise, full of wisdom, good value, embedded and followed by the community[9]. Prijotomo (2009), architecture as a cultural embodiment of the past is usually when the embodiment of physical culture is not stagnant, harmony social cultural background of the community as a unity

of life that is always growing[10]. City as a built environment which is a unity of cultural entities in which contained elements of human, nature, and the embodiment of physical culture (including architecture) which its meaning must follow the complexity of its elements. The central city of the Islamic empire in the archipelago is a "city" entity whose requirements for high cultural, social and philosophical values. The potential of locality of the built environment can not be separated by the substance of its formation, namely; Region, population, life order[11].

Culture in Sustainable Development, Habitat III New Agenda (2016). Cultural factors are characteristic factors of a social environment of society that play an important role in a development. Culture will be the key to the success of sustainable development policy, as a driver and capital of development that makes the community as its center. A comprehensive and integrated approach to development needs in generating creativity, inheritance or inheritance, knowledge, and differences within it. Local cultures are a resource for dealing with challenges and providing good solutions to issues of population importance and defined as social integration and peace. With the concept of sustainable development, local cultural policy determines the process of development in society. Culture is the key and important aspect of social processes, introducing cohesiveness, friendliness, and citizenship[12].

Furthermore, in Zero Draft Habitat III (2016) there is a need for new models in sustainable development, with the following criteria: the first model humanizing human beings is not a high building but rather into the creation of open public spaces and a sense of belonging, both models for All involving all inclusiveness involves all ages, genders and persons with disabilities and all feel belonging and in an equal position, the three culturally sensitive models, which are more systematic, comprehensive and do not change positive societal cultural behavior[13]. Lucas Johnston, (2010), Understanding sustainability is often interpreted in terms of the point of view of the core values of a person or group of people associated with their religious base[14]. Summer (1982) states that the most important definition of sustainability is a collection of frameworks and processes to strengthen community participation. In three pillars, reject the tyranny of the majority (counter hegemony), deliberation (dialogue), value of life (life values).

Local tradition is a characteristic factor of a social environment of society that plays an important role in a development that will be the key to the success of sustainability development policy and at the same time as a driver and capital of development, society as its center. A comprehensive and integrated approach for development purposes to produce creativity, heritage / heritage, knowledge, and differences. In particular the concept of sustainability can be imagined as an identity that conveys the concept of sustainability with the future orientation and values of the values of the social groups connected with the problem; Social, political, economic and ecological. While the most important of sustainability is the meaning not the one who defines who but when used the term and how the term is used for a particular purpose over the value of the core value and depth of understanding

According to Sahal (2014), Islam Nusantara is local culture in the archipelago that combined with the teachings of Islam is understood as Islamic culture of the archipelago. The belief in the dimensions of religion and culture are intertwined with each other, as a compromise of religious texts to territorial borders in which there is a cultural tradition that has worked in context. This assertion is in line with the opinion of Imam Syafi'i (200 AD) in the rule: *Al Muhaafadhotul Alal Qodhimish Sholih Wal Akhdzu Bil Jadidil Aslah*. This rule states that maintaining a good old tradition and taking on new traditions that are better and more useful. According to Mustofa Bisri (2015) Islam Nusantara means *idhafah* (pointer of place) not *na'atman'ut* (penyifatan) as red thread equality of understanding [15].

Sunyoto (2011) States about an important historical record of the entry of Islam into the archipelago and cultural changes[16]. Harun (1994), describes the development of the Islamic empire in the archipelago and the work of royal architecture which is a picture of local culture in the era of the *kejayaanya* from Aceh Darusalam to Tidore[17]. Fasha (2012) explains that Islam is archipelago process of appreciation and practice of the locality of Muslims living in the archipelago. The success of Islam became the majority religion of the people in the archipelago of peace can not be separated from the existence of adaptation and relation knowledge, art, and local culture and embodiment The Islamic culture of the archipelago in the pre-independence period in the organization of modern society, appeared Sarekat Dagang Islam (1908), Syarekat Islam (1911), Muhammadiyah (1912), Sumatra Thawalib (1918), Nahdlatul Ulama (1926). Bizawie (2015) Islamic archipelago is the understanding and practice of Islam in the archipelago as a result of dialectics between the text of shari'a with local reality and culture. Siraj (2015), the Islamic Nusantara approach as "Islam Mutamaddin becomes the ideal type in the Islamic world" because this flexible concept will adapt and adapt naturally to different environments without undermining the core of true Islamic teachings[18].

Mustofa (2015) states about Islamic archipelago is rooted in six important points, namely historical experience, dominant religious orientation, deep-rooted Islamic indigenization, appreciation and determination against turats (tradition), the establishment of institutions or groups that promote the discourse of inclusive and dialogical Islam, and the role of mass organizations and thinkers Indonesia That is enlightening[17]. The

decision of mass BahstsulMasailMausdhu'iyā (2016), that Islamic archipelago seen in the framework of culture result of acculturation of Islamic teachings with local tradition context. In line with the thought of IbnKhalidun (1332-1405) M, which states really the state of the world, nations. Their beliefs and beliefs do not always follow a model and system that remains (same), but always different (change) over the course of the day and time, moving from one condition to another.

III. RESEARCH METHODOLOGY

The search and identification of the work of the architecture of the central government as a form of Islamic culture of the archipelago depicting the harmonious relationship between Nature, Human and Architecture as a form of local wisdom in the city of Gresik. According to Naritoom and Bianchini in Rudi (2009) among others: 1) Adapted from local culture and environmental conditions; 2) Dynamic and flexible, so it can be applied in all aspects of life; 3) Includes the feasibility of quality and quantity of local resources; 4) Very influential to change, related to its very dynamic and also flexible; 5) Innovative, and sensitive to local issues based on local community experience; 6) Very oriented to meeting the needs of the local community; 7) Includes customs and culture and past history; 8) Can be open to the dynamism of the era [19].

To examine Spirit of Place on the Work of Architecture of the Islamic Culture of Nusantara by exploring the criteria above to the spirit of place in influencing the activity both physically and non physically. This research is a qualitative research with paradigm approach. According to Groat and Wang (2002), qualitative research is the interpretation and interpretation of the current or ongoing situation. Emphasizing the role of the researcher as the main part of the "objective eye" of the research tool, and the data obtained by observation, open list of questions, and interviews on the natural setting, focused on respondents' way of thinking [20].

According to Yin (2003), states that the purpose of using case study research is not just to explain what the object is being studied, but to explain how it exists and why it can occur. Case study research is not just answering research questions about what the object is, but more comprehensive and comprehensive about how and why the object occurs and is formed and can be viewed as a case. While the strategy or other research methods tends to answer the question who (who), what (what), where (where), how many (how many) and how much (how much) [21].

IV. DISCUSSION AND FINDINGS

The kingdom of Giri in general can represent the pattern of life of the Islamic kingdom in the archipelago because of the influence of propagation that spread widely in the archipelago. Its development ups and downs in line with the change of government system of Islamic empire with Istana GiriKedhaton as its center and the success of invaders replace the center of royal government to the colonial government Netherlands with a secular understanding that separates the interests of government in Pendopo and the interests of da'wah in Istana GiriKedhaton. Islamic culture of the archipelago as a local wisdom is also interpreted as a clear relationship between the physical environment with the meaning attached by the community to the environment in assessing the character of the city. Unity uniqueness characterizes the strengthening in a setting, and by determining the meaning and concept of city character, sense of place, genius loci. The more complex is done in different cultural and ecological settings. Istana GiriKedhaton Palace is the scene and history of Gresik city which is the location of the architectural physical artifacts of guardian in Gresik city, whether built or place used by Sunan especially SunanGiri as King Satmata and his descendants. Including the development of da'wah in the form of artifacts and architecture in the area Istana GiriKedhaton in particular and the city of Gresik in general. GiriKedathon Palace area became the center of Giri kingdom government as well as the main axis of the development of the city of Gresik. The order of artifacts can be seen in the pictures below.



Fig. 1. The existence of Istana GiriKedhaton on an exotic hill as a symbol of the main power and urban axis, unfortunately the original building has been destroyed



Fig. 2. AinalYaqien Mosque as a representation of religious life which until now visited by pilgrims became a reference for mosque in Gresik city



Fig. 3. The tomb of SunanGiri becomes the magnitude and strength of this region, which is crowded in the visit almost every time.



Fig. 4. The strength of Giri's one trade fleet is owned byNyiAgengPinatih who is none other than adoptive mother SunanGiri



Fig. 5. The existence of the Tomb of Princess Campa describes the life of religious communities with the strength of local traditions that coexist peacefully.



Fig. 6. Tomb of NyiAgengPinatih, whose trade relations are almost evenly distributed to all corners of the archipelago



Fig. 7. NyiAgengPinatih market as a heritage of trading area that can not be separated with the history of the kingdom of Giri



Fig. 8. PonpesMambaussholihin, one of the boarding schools as a SunanGiri heritage that started the kingdom by establishing pesantren in Giri Kedathon



Fig. 9. The atmosphere of the tomb of SunanGiri that never deserted



Fig. 10.Photo images AinalYaqien Mosque complex and SunanGiri Tomb complex built in the 15th century of SunanPrapen's rule



Fig. 11. Detailed Mosque Gate Ornament that combines elements of Majapahit Hindu building which became the teaching of the majority of the previous society.



Fig. 12. The emergence of VOC activities and colonial buildings in the 17th century as a sign of the diminishing power of GiriKedathon kingdom.

GiriKedathon Palace of the Kingdom of Giri (1487-1743)

In the chronicle of Gresik it is told that in 1408 Saka (1486M) RadenPaku a Walisongo member in 1487, who later held SunanGiri founded "KedatonTundoPitu" (Seven-story Palace) on a hill in the Giri area. And this building became a place for students to study religion since its foundation. The santri in addition to originating from Java are also said to originate from Madura, Banjarmasin, Ternate, Tidore, Bima, Hitu (Philippines), and other areas in the archipelago. And a year later SunanGiri was crowned head of government (nata) with the title of King Satmata as well as pandita (leader of Muslims) with the title of TetunggulKhalifatulMukminin. Utomo (2011)[4], the procession reinforces SunanGiri's role as an influential King, that Every March 9, the city of Gresik commemorates its anniversary. The determination of the anniversary of Gresik city is based on the consideration of historical study of the past, which is based on an important event that occurred on March 9, 1487 or coincide on the 12th RobiulAwal 897 H. At that time, SunanGiri was crowned king GiriKedaton with the title of King Satmata. Historical events are then recorded by a historian named Dr. H.J. De Graaf in his book *Geschieden Van Indonesie* wrote: "... ..is het ogenblikvoorPraboeSatmatagekomenomzichaan de weereld tee openbaren. Hijvestigzich op de berg (Sanskriet: Giri) bijGrisse en wordt de eeste der befamdeSoenans Van Giri... .." ("the time for PrabuSatmata to proclaim itself to the world He is based on a hill near Gresik and becomes a man First the most famous of the Sunan-sunan that exist"). The coronation of SunanGiri as the king can be interpreted as a milestone in the birth of a new government dynasty in the Kingdom of GiriKedaton. Please note before the Kingdom of GiriKedaton stand Gresik is part of the "hegemony" of Majapahit Kingdom. Evidence of that can be seen from the Inscription Coral Bogem framed year 1387 which contents, among others, set a local ruler named PatihTambak whose job is to tax the results of the Ponds that must be deposited into Majapahit. The location of KarangBogem itself is estimated to be located in TanjungWidoroMengare, Bungah (located in the estuary of Bengawan Solo). Since SunanGiri build imperium of royal government in GiriKedaton, the relationship of Gresik with Majapahit is disturbed. Majapahit put GiriKedaton as a rival and SunanGiri as a mortal enemy. Various attempted murder of SunanGiri is often done but always fails.

During the reign of SunanGiri, the Kingdom of GiriKedaton continues to grow rapidly. The royal capital built the palace complete with sari garden, mosque, religious teaching place, and dormitory for santri. Especially for da'wah activities in the framework of Islam this syiar, Dr. HJ de Graaf writes in his book *"Geschiedenis Van Indonesie"*, as follows: "..... .. Students arrive from all directions, even Maluku, some areas east of Gresik have stated that from Ghilah the spread of Islam such as Madura, Lombok, Makasar, Hittoe and Ternate ". This shows that Giri is not only a center of government but also as a center of Islamic teachings spread throughout the archipelago. Along with the collapse of Majapahit then the Kingdom of GiriKedaton increasingly showing its greatness. SunanGiri with GiriKedaton is so famous and therefore often used as a reference center of other Islamic kingdoms. Even the palace GiriKedaton also once served as a place of inauguration of several other royal magnates. Sebagaimana "empire of power" Kingdom of GiriKedaton also switched from one dynasty to another dynasty. Based on the source of Babad Gresik, the government of SunanGiri (1487-1506), SunanDalem (1506-1545), SunanSedomargi (1545-1548) and SunanPrapen (1548-1625). There is a difference in the number of years of governmental periodization in GiriKedaton based on BabadGresik with J.A.B. Wisselius (in *HistorischOnderzoek, Naar de Geestelijke en Wereldlijke: Suprematie van Grisse op Midden en Oost Java*). According to him the period of government in GiriKedaton is as follows: SunanGiri (1487-1511), SunanDalem (1511-1551), SunanSedomargi (1551-1553), SunanPrapen (1553-1587), SunanKawisGuwo (1587-1601), PanembahanKawisGuwo (1601-1614), PanembahanAgung (1614-1638), Panembahan Mas Witana (1638-1660), Prince PuspaIta (1660-1680), Prince Wirayadi (-1703), Prince Singonegoro (-1725), And the last GiriKedaton dynasty was Prince Singosari (-1743) Is a series of empires that have contributed to build a milestone in the kingdom government GiriKedaton.

The GiriKedaton palace site is located in DusunKedaton, Sidomukti Village Village, Kebomas Sub-district, Gresik and at the top of a hill at an altitude of 200 meters above sea level (GPS -7.17336, 112.63409). GiriKedaton site located about 500 meters from the tomb of SunanGiri in the history of the book Babat Gresik.



Fig. 13. Image Lay Out artifacts foundation Istana GiriKedhaton Palace



Fig. 14. Walk up to GiriKedaton Palace



Fig. 15. Mosque in the Palace GiriKedaton



Fig. 16. The atmosphere of Gresik City residence from Istana GiriKedaton



Fig. 17. Relics of swimming artifacts for the santri bath



Fig. 18. Haul Auli tradition conducted by local people every year

Spirit of The Place to this day can still be found on the form of community activities that are inspired by the teachings of Giri as king Satmata, While the arrangement of Giri work center area, it is realized or not still visible duplication in the area pendopo and the regent office area characterized by The central government building and the mosque. As well as the orientation of urban arrangement of the hierarchy that feels placing the Giri area as the axis of the city of Gresik arrangement, as shown in Figure 4.5.6



Fig. 19. Map Location of the palace complex

Meanwhile, to measure the sustainability of Islamic Nusantara culture using city development data from time to time by looking at the level of Persistence or the level of sustainability of the role and the existence of objects of artifacts of central government architecture. In every area of government, there are also mosques whose activities are oriented towards the AinulYaqin mosque, besides the mosque is always present as a landmark built in the city of Gresik, among others, residential areas, industry, trade and others. As in figure 7



Fig. 20. Directions change the architectural style of the mosque in the City



Fig. 21. Modern Post Modern Architecture Style

The influence and role of GiriKedathon Palace in economic aspect can be proved by the strength of the trading fleet and the current market of Nyi Ageng Pinatih market. This continuity strengthens the ability of the supply of goods for the people of Gresik city and the sale of agricultural products well. And a growing modern markets to complement the demands of diverse community needs. As in Figure 22-25



Fig. 22. Nyi Ageng Pinatih market



Fig. 23. Sunan Giri Tomb Complex Market



Fig.24. Modern Trade Complex in downtown



Fig. 25. Kemasari Market in the town

The Influence and role of GiriKedathon Palace in the Environmental Aspect can be proven by the determination of the Istana tread that incorporates aspects of local intelligence and religious values in contoured and arid land without damaging the fertility of surrounding farmland, and the placement of the area of worship, trade, and other ecological settlements Ensure the continuity of biodiversity and not lead to increased environmental warming. And now the area of Giri Palace and Mosque is protected with the city forest that is still awake on the slopes of Giri hill, although some of them are driven by the former excavation of cement industry that became the industry icon in Gresik city. Influence and role of GiriKedathon Palace in social aspect not only in health technical field, education but sunan's ability in creating model of da'wah in the form of acculturation culture between tradition and Islamic teachings can be accepted well not only in Gresik city but can inspire all life of society In the archipelago archipelago. Method of propagation Sunan Giri and his successor in his form there is a form of artistic activity, prayer together, Haul and others, and physical wujud Mosque architecture and building arrangement patterns in the central government area of Giri kingdom in particular. This distinction is in line with the fulfillment of social aspects in sustainable development. The notion of a glaringly embraced imperial system contradicts the value of democratic values and equality of the political rights of the community but from the data obtained by the Sunan Tradition's strong insight is able to avoid friction in society well by prioritizing deliberations Consensus in any decision-making.

V. CONCLUSION

City is a physical and spatial form of cultural articulation of its people called by the term of local wisdom consisting of several components that blend between human, nature and architecture in harmony. Alignment is often interpreted by the ecological approach in design, among others: adaptation with nature, the adoption of nature and natural accommodation. From the understanding and the view is concluded that the work of architecture (city) developed from the cultural strength of Islamic archipelago as a local wisdom will be present in harmony with nature and human, and has a distinctive identity in a long time span. Our ancestors, like SunanGiri, who live in the archipelago with his power of being able to read nature, can produce good interaction with his environment in the form of sustainable architecture (city).

From the findings of data and discussion can be concluded that local wisdom in the form of architectural objects and environmental order provides an illustration that since the time of the guardian harmony between human relationships with a strong religious belief of Islam is able to read harmony with nature carefully reflected in the selection of tread and architectural forms full will local intelligence. The character of the central government of the Islamic archipelago is visible expression of the life of Islamic society that can blend in peace with what has been in the community as well. Community involvement in discussion becomes the forerunner of active participation to build environment as the teachings of Islam in deliberation to produce a formulation of good results and beneficial to all parties.

Justice in spatial planning reflects the sadness in the rights and obligations to keep and manage nature in harmony and sustainability. so access roads that can be reached by all parties well. The continuity of local wisdom of Islamic culture of the archipelago can still be reflected from the activities of religious activities that unite uniquely and peculiarly from the teachings of Islam taught SunanGiri about the meaning of Islam in the context of culture and traditions as a whole as seen from activities such as haul and mosque architecture in every change. And the displacement of the central government. The existence of Istana Girikedathon as a manifestation of Islamic Nusantara culture inspiring the arrangement of Gresik city ecologically, economically and socially is very close to the general prerequisite of sustainable development that developed today in the world. The continuity of Islamic culture of the archipelago in the process of changing and moving the center of government of Gresik city from Giri Palace to Pendopo and continued to the Office of the Regent proves the level of flexibility of Islamic Nusantara culture adaptive to traditions, different nature as well as accommodative to technological developments and economic demands.

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