

## The spatial dynamics of culture in the Jenang Tebokan parade tradition in Kaliputu village, Kudus regency

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ARTICLE INFO	ABSTRACT
<p><i>Article history:</i> Received June 05, 2025 Received in revised form Oct. 25, 2025 Accepted December 15, 2025 Available online March 01, 2026</p> <p><i>Keywords:</i> Cultural identity Cultural space Cultural tradition Kirab Jenang Tebokan</p> <p>*Corresponding author: Vivi Kurnia Putri Universitas Diponegoro Email: <a href="mailto:vivikurniap@gmail.com">vivikurniap@gmail.com</a></p>	<p><i>Kirab Jenang Tebokan tradition in Kaliputu Village, Kudus Regency, is a cultural ritual that has a deep meaning in the social life of the local community. This tradition has been going on since 2006 by passing through the road corridors around Kaliputu Village. Still, in 2018, the procession's route changed by passing through the main road of Kaliputu Village to Kaliputu Village Hall. In this case, the tradition functions as a cultural celebration involving the community and as a representation of the dynamics of cultural space built during the procession. Kirab Jenang Tebokan creates temporary spaces full of social value where people gather, interact, and share in a family atmosphere. The implementation of route changes in the procession causes changes in the meaning of cultural space, which becomes the spatial embodiment of the Kirab Jenang Tebokan tradition. This research examines the dynamics of cultural space formed during the Kirab Jenang Tebokan procession, as well as how the community uses and interprets the space. This research method uses a qualitative approach through field observations and interviews with traditional leaders and local people involved in the activity. The results showed that changes in the route of the curb affected the pattern of social interaction, accessibility, and people's perceptions in interpreting the cultural space formed during the procession. In addition, these changes can expand community involvement and strengthen local cultural identity. The implications of this research can provide insights for stakeholders, architectural practitioners, and academics in planning local culture-based public spaces.</i></p>

### Introduction

Cultural rituals are social phenomena that hold meaning for communities in maintaining their identity and values passed down across generations (Turner 1969; Geertz 1973). According Smith (2019), cultural rituals are not merely ceremonial activities but rather manifestations of the beliefs, traditions, and ways of life of a society. This study discusses one form of cultural ritual that carries significant meaning

for community life, namely the Jenang Tebokan Parade in Kaliputu Village, Kudus Regency. This tradition not only functions as a cultural celebration but also illustrates the dynamics of cultural space shaped by the local community during the procession, as articulated by Geertz (1983).

The Jenang Tebokan Parade is held annually on the 1st of Muharram and has been practiced since 2006 to the present. This tradition has evolved into a cultural practice that transcends ritual procession, reflecting the social values and

identity of the community. It has become a symbol of prosperity, intended to strengthen the social networks among villagers. In this regard, Maula (2024) emphasizes that every element of the tradition from presentation to decoration serves to showcase the community's creativity in celebrating their cultural wealth and natural resources. This provides an opportunity for the people to unite and publicly express their cultural identity.

The Jenang Tebokan Parade is carried out along the street corridors surrounding Kaliputu Village, highlighting the community's attachment to their space and place, thereby forming a cultural space. Cultural space is a key concept in understanding how the physical environment is enriched by social interaction, cultural practices, and the values held by the community. In 2018, the route of the procession underwent a significant change by passing through the main street of Kaliputu Village towards the village hall. This alteration was not merely a shift in route but also reflected an adaptive dynamic of cultural space in response to social change and rapidly developing infrastructure within the village community. The cultural space generated in the Jenang Tebokan Parade demonstrates how a tradition can create a performative space, where cultural elements are manifested through continuous social activities, becoming a routine practice inherited across generations (Rapoport 2005).

Lefebvre (1974) explains the importance of understanding space as a product of social interaction. In this case, the cultural space within the Jenang Tebokan Parade can be interpreted through the concept of the production of space, which comprises spatial practice (everyday spatial practices), representations of space (space designed by planners), and representational space (space imbued with meaning by communities through cultural experience) (Sugiyono 2022; Hastira, Muhammad Alhamin, and Ariana Yunus 2022). Within the context of the Jenang Tebokan Parade, one can examine how the produced space encompasses the street corridors traversed during the procession. These areas serve as stages where the community defines space through ritual, rendering it a cultural space. This process illustrates how culture and social practices shape the use of space, showing the relationship between community identity and the physical environment, they inhabit (Rindang Viqriani and Yusuf Falaq 2023). Furthermore, space and place

concept by Tuan (1977) is highly relevant in explaining how the spatial dimensions of the Jenang Tebokan Parade are transformed into a meaningful place or cultural space.

According to Tuan (1977), space is abstract and lacks specific meaning, while place is space filled with experience and social value. He emphasizes the importance of emotional bonds and identity formation within particular spaces, underscoring how individuals and communities construct deep attachments to the places they inhabit, including local celebrations such as the Jenang Tebokan Parade (Purcell 2014). In this tradition, public space functions not merely as a physical location but as an arena where cultural identity, traditions, and values are expressed and reinforced. As a result, cultural space becomes a living entity, reflecting the dynamics of continuous social interaction in harmony with the cultural context (Purnomo, Ramadhan, and Sari 2023).

Before the Jenang Tebokan Parade takes place, the street corridors used are ordinary spaces for daily activities. During the procession, however, these corridors are transformed into places with symbolic and emotional meaning for the community. Moreover, the change of route in 2018 led to a shift in how cultural space was interpreted by locals, as the new route expanded accessibility and increased the involvement of a broader segment of the community in the procession (Augé 2005).

The concept of placemaking plays an important role in understanding cultural spatial dynamics, particularly in the context of the Jenang Tebokan Parade. Placemaking is an approach that emphasizes the shaping of public space according to the needs of communities through their active participation (Bimantoro et al. 2022). In this parade tradition, placemaking not only generates an atmosphere that encourages social interaction but also strengthens community identity and sustains cultural values (Mustika, Suhandi, and Fandji 2023). The space produced through this event becomes a medium for cultivating local identity, building emotional attachment, and preserving cultural heritage (Rukayah, Dhanang Respati, and Endang Sri Susilo 2016). This process allows the community not only to use space but also to produce and construct it in accordance with their needs and expectations, aligning with Lefebvre's principle of the right to space (Delta Agustin 2023).

Within the context of the Jenang Tebokan Parade, the Kaliputu Village community regards the procession not merely as a cultural ritual but also as an instrument for strengthening local social and economic networks. The concept of placemaking, which emphasizes place-making through community participation, highlights the significance of local actors in creating more sustainable, human-centered spaces (Ghavampour and Vale 2019). Through active participation in the preparation and execution of the parade, the community engages in a creative process that shapes space not only with physical meaning but also with emotional and symbolic dimensions. This demonstrates that the cultural space generated by the parade is not simply a processional route, but a space that facilitates social interaction, storytelling, and the strengthening of interpersonal relationships, thereby enhancing the sense of belonging to their public space (Ellery, Ellery, and Borkowsky 2021).

Furthermore, placemaking activities within the parade encourage broader community involvement. With the new route now passing through the village's main street, the event has become not only a medium of cultural preservation but also an opportunity for wider participation and recognition of the cultural values embedded in the procession (Project for Public Spaces 2016). This indicates that the cultural space of the Jenang Tebokan Parade is not static but continuously evolves in line with the social, political, and economic dynamics of the community. Overall, the exploration of cultural space through Lefebvre's theory of the production of space, Tuan's concept of place, and the principles of placemaking illustrates how the Jenang Tebokan Parade has become a dynamic cultural medium that reflects local identity, strengthens social relations, and promotes cultural sustainability within the Kaliputu community.

This research aims to examine the cultural spatial dynamics formed during the Jenang Tebokan Parade and to analyze how the community uses and interprets such space. By employing a qualitative approach through field observation and interviews with traditional leaders and community participants, this study explores how changes in the parade route affect patterns of social interaction and cultural representation in Kaliputu. Understanding the dynamics of cultural space within this tradition provides insights into the role of cultural rituals in

shaping adaptive and sustainable social spaces amidst the transformations of the urban environment.

## Methods

This study employs a qualitative approach through field observation and in-depth interviews to examine the dynamics of cultural space formed in the Jenang Tebokan Parade tradition in Kaliputu Village. The conceptual framework is grounded in Lefebvre's (1974) theory of the production of space, which views space as a product of social interaction, as discussed in the works of Sugiyono (2022); Hastira, Muhammad Alhamin, and Ariana Yunus (2022). To date, no studies have specifically addressed the Jenang Tebokan Parade from a spatial perspective. Furthermore, Tuan (1977) concept of space and place which interprets space as place imbued with meaning by society through social and cultural experience, as explored by Purcell 2014; Purnomo, Ramadhan, and Sari (2023) has likewise not been applied in examining the spatial dimensions of the Jenang Tebokan Parade. This study therefore contributes novelty by complementing Lefebvre's (1974) theory of space with new insights. Additionally, research by Rindang Viqriani and Yusuf Falaq (2023) has identified elements of local wisdom within the Jenang Tebokan Parade tradition in Kaliputu Village, though it primarily focused on social aspects. In contrast, this study emphasizes the spatial dimension. Observations were conducted to investigate how public space is used, how communities participate, and how social interactions unfold during the parade, as well as how the 2018 route change affected the community's interpretation of cultural space. Interviews were carried out with traditional leaders, organizers, and residents to gain a deeper understanding of how the route alteration influenced patterns of social interaction and the construction of local cultural identity. The novelty of this study lies in its analysis of how changes in the route of the parade influence cultural spatial dynamics, expanding accessibility and community involvement while strengthening local cultural identity through the concept of placemaking (Bimantoro et al. 2022). This research also enriches the literature on the relationship between space, culture, and society

by introducing a new dimension: how social and infrastructural changes affect the meaning of space within the context of cultural rituals, a subject that remains relatively underexplored.

## Results and discussion

### 1. The Route change of the Jenang Tebokan Parade and its implications for cultural space

The Jenang Tebokan Parade is a traditional ceremony deeply embedded in Javanese cultural practices, particularly in Kaliputu Village, Kudus Regency. The event typically involves a procession (*kirab*) to commemorate important moments, featuring offerings such as the *Gunungan Jenang Kudus*.



**Figure 1.** *Gunungan Jenang Kudus* in the Jenang Tebokan Parade

Source: <http://info-muria.murianews.com/vegamaarijil-ula/306144/kamu-perlu-tahu-ini-tujuh-tradisi-suronan-desa-desa-di-kudus>

The Jenang Tebokan Parade has been held annually since 2006, every 1st of Muharram. This tradition carries profound cultural and spiritual meaning for the local community (see [figure 1](#)). It emerged from the villagers' desire to preserve their ancestral heritage while strengthening social cohesion among them, particularly the *jenang* producers (*juragan jenang*) organized under the Paguyuban Juragan Jenang and the broader community.

In its early years, the parade route passed through the inner-village corridors that formed part of the daily life of the community. Ordinarily, these corridors were used for economic and social activities, particularly those related to the *jenang* industry ([Sardjono, Nugroho, and Prianto 2015](#)). Once incorporated into the parade, however, these streets transformed from spaces of routine economic activity into cultural spaces imbued with symbolic meaning. The choice of route not

only reflected the community's attachment to their lived environment but also created a more intimate atmosphere for the ritual procession.



**Figure 2.** Parade route of the Jenang Tebokan (2006–2017)

Source: ([Husna, Astuti, and Mukaromah 2022](#))

Between 2006 and 2017, the Jenang Tebokan Parade remained relatively local and limited in scope. Participation and attendance were primarily confined to the residents of Kaliputu Village. The routes taken during this period were considered too long and passed through corridors that were often too narrow for such a procession (see [figure 2](#)). The cultural space thus created or utilized during this time was more enclosed, reinforcing the perception that the parade was a community-based ritual passed down across generations, accessible mainly to those with close ties to the village's social environment. The procession became a form of collective reflection, in which the community not only celebrated blessings but also reaffirmed their social bonds.



**Figure 3.** Corridor condition of Jl. Sosrokartono Gang 9

Source: Putri, V.K. (2025)



**Figure 4.** Corridor condition of Jl. Sosrokartono–Gang 9 during the Jenang Tebokan Parade (2018–present)

Source:

<https://www.youtube.com/watch?v=F4IbnwVIOjs>

In 2018, as social conditions developed and enthusiasm for the tradition grew, the parade route underwent a significant transformation. Instead of passing through the inner-village streets, the route was redirected along the main corridor of Kaliputu Village, specifically Jl. Sosrokartono, ending at the village hall in Gang 9 (see figure 3). This route was selected for its broader, more open pathways, better accessibility, and shorter distance. Moreover, being the village's main street, it carried symbolic weight as the central artery of public life. The route change was not merely a technical adjustment but reflected an evolving cultural spatial dynamic within the community.

Interviews with local leaders and residents revealed several reasons behind the decision to change the route:

- Enhancing accessibility for the community in attending the procession

By utilizing the main road of Kaliputu Village, the procession has now become more accessible to the broader public, including those from outside the village. Previously, the Kirab could only be enjoyed by residents within the settlement area; however, with the relocation of the route, the procession can now be witnessed by a wider audience, thereby encouraging greater public engagement with the tradition of Kirab Jenang Tebokan.

- Expanding community participation, including from beyond the village

Prior to the change in the procession route, the kirab was already actively attended by local villagers who were familiar with the tradition. However, after the route was shifted to the main road, participation expanded to include various community groups from outside the village, both as spectators and as contributors to the festive atmosphere. This expansion has fostered a broader cultural experience and facilitated exchanges of values and more dynamic social interactions.

- Positioning the Kirab as part of a more inclusive cultural identity

By broadening the scope of the procession, this tradition is no longer viewed solely as a local ritual owned exclusively by the residents of Kaliputu Village, but rather as an integral part of a wider cultural identity. The kirab thus emerges as a symbol of Kudus' cultural wealth, accessible

to and appreciable by a wider audience, both from within and beyond the region.

- Increasing the attractiveness of the event as a cultural tradition with broader development potential

The modification of the corridor route also provides opportunities for the Kirab Jenang Tebokan to be developed as a larger cultural agenda, extending beyond the local scope into the realm of cultural tourism. With a more strategic route, the event possesses greater potential to attract tourists and become one of the major highlights in Kudus Regency's cultural calendar. This route modification reflects that the cultural space of the Kirab Jenang Tebokan is dynamic and adaptive to social changes within the community. Whereas the procession was once concentrated in private and enclosed spaces, it has now evolved into a more open and inclusive cultural celebration capable of accommodating multiple elements of social life. Such changes simultaneously reinforce the meaning of space as a medium of cultural expression that grows in accordance with the needs and conditions of society.

One of the most fundamental transformations of the Kirab Jenang Tebokan following the route change lies in the reconfiguration of public space, which previously functioned merely as an everyday street but was temporarily transformed into a cultural arena during the procession. Before the kirab began, the main road of the village operated solely as a transportation corridor; yet, once the procession commenced, this road shifted into a "stage" for the collective cultural expression of the community. What had once been a neutral space became a setting in which cultural identity, traditional values, and social meanings were collectively performed (Purwanto and Wijayanti 2012). During the kirab, the main route along Jl. Sosrokartono–Gang 9 was filled with parades of participants carrying diverse cultural elements, such as the gunungjenang Kudus, re-enactments of the jenang-making process, jenang dances, and numerous props symbolizing the cultural identity of Kaliputu Village. This demonstrates that public space can undergo functional transformation through cultural interventions.

Although this transformation of space is temporary lasting only during the procession its impacts may endure far longer. Even after the kirab concludes, the community continues to feel

the social and cultural effects, such as a strengthened sense of solidarity, heightened awareness of local identity, and the reinterpretation of the utilized space. With greater accessibility for more people, the main road used in the kirab becomes not only a site of celebration but also an educational medium for younger generations to learn about the history and meaning of traditions transmitted across generations. This cultural space thereby functions as a point of convergence between the past and the present, where traditional values are preserved while adapting to contemporary changes. Thus, the rerouting of the kirab influences not only the physical corridor traversed but also constructs a cultural space that is vibrant, dynamic, and deeply meaningful for the Kaliputu community.

## 2. Social interaction within the cultural space during the Kirab procession



**Figure 5.** Social interaction during Kirab procession

Source:

<https://www.youtube.com/watch?v=F4IbnwVIOjs>

The Kirab Jenang Tebokan is not merely a cultural procession but also a dynamic medium of social interaction, wherein people from diverse backgrounds actively participate in shaping and interpreting the cultural space during the event (see figure 5). Within this kirab, multiple forms of community involvement emerge, enriching the social dimensions of the tradition. The cultural

space formed does not only function as a procession route but also as an arena for communication, collaboration, and the regeneration of traditional values. This may be elaborated as follows:

- Community involvement in the formation of cultural space

The role of the community in shaping cultural space during the kirab is evident in their active participation across multiple phases from preparation, to execution, and post-procession activities. Prior to the kirab, villagers engage in preparing decorations, designing costumes, arranging ritual props, and organizing the formation of the parade. During the procession, they contribute not only as participants but also as spectators, offering moral support and generating a celebratory atmosphere. This participation extends across different community groups, including traditional leaders, youth, artists, and local entrepreneurs. Each group contributes to cultivating a distinctive cultural atmosphere, whether by performing traditional music, staging artistic presentations, or providing special foods such as *jenang tebokan*, which is integral to the ritual. Thus, the kirab is not merely a cultural festivity but also a collective expression through which the community constructs a cultural space of historical and social significance.

- Shifts in social interaction patterns before and after the route change

Following the 2018 rerouting of the kirab from an internal village path to the main road, patterns of social interaction during the procession experienced significant shifts. The previous narrow, enclosed route fostered a more exclusive form of interaction, limited primarily to the internal community of Kaliputu. The kirab then resembled a familial celebration, with close-knit exchanges between participants and familiar spectators. In contrast, the new route along the main road has rendered the kirab more inclusive, enabling outsiders to more easily access and participate as either viewers or participants. This transformation generates a more expansive and open cultural experience, positioning the kirab not solely as a local tradition but also as an attraction of broader interest. Additionally, the shift has stimulated wider cultural exchanges, with external artistic and cultural communities contributing to the procession.

Moreover, the route change has influenced patterns of community communication. While previously interactions occurred within more intimate and bounded spaces, the expanded setting necessitates broader adaptation. Coordination among organizers, participants, and security officials has become increasingly complex, demanding more intensive communication to ensure the smooth operation of the procession. This illustrates that the cultural space of the kirab is not merely formed spontaneously but rather is the outcome of an evolving social process.

- Cultural space as a cross-generational arena of interaction

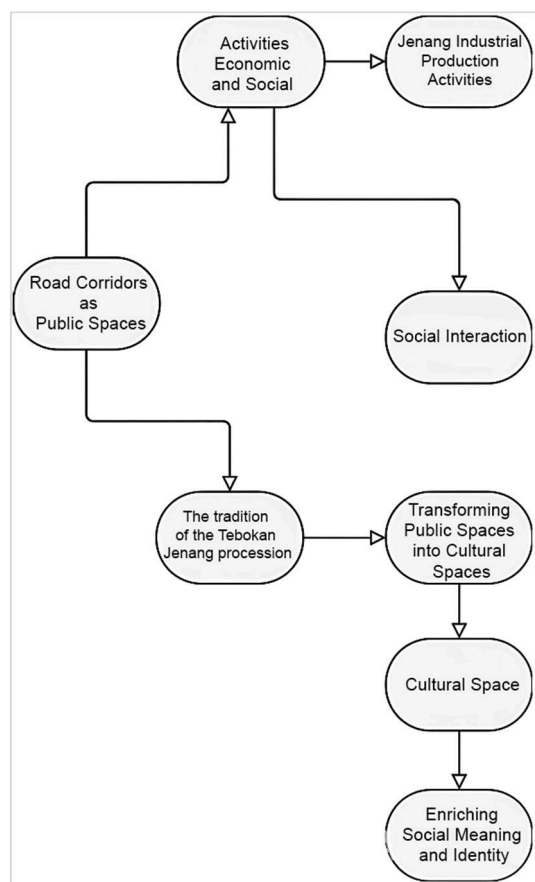
The Kirab Jenang Tebokan also serves as a medium of interaction between older and younger generations, where cultural values are transmitted directly through participation in the procession. The older generation functions as custodians of tradition, guiding the younger generation on ritual procedures, symbolic meanings, and values embedded within the procession. Meanwhile, the youth play a role in innovation and cultural preservation, such as documenting the procession, designing more engaging decorations, and promoting the tradition through social media platforms.

In this context, the kirab is not only an annual celebration but also a cultural learning space, enabling younger generations to gain direct knowledge of the history, meaning, and philosophy underlying the procession. This intergenerational involvement ensures that the tradition remains preserved and relevant, even amidst broader social transformations. Furthermore, such interactions cultivate a stronger sense of cultural ownership, whereby every individual feels a shared responsibility in maintaining the continuity of this heritage.

Through the interactions that occur within the cultural space during the kirab, the community not only safeguards its cultural heritage but also constructs a stronger collective identity. The social dynamics unfolding throughout the procession demonstrate that the kirab is more than a ritual performance: it is also a vehicle for strengthening social bonds, fostering solidarity, and continuously shaping a cultural space that evolves across generations.

### 3. The meaning of cultural space in the tradition of Kirab Jenang Tebokan

The tradition of *Kirab Jenang Tebokan* in Kaliputu Village is not merely an annual cultural procession but also a manifestation of how cultural space is created, interpreted, and transmitted by the community. The space utilized in the procession is not limited to the physical path traversed by participants, but is also imbued with profound symbolic and social meanings. Every element in the *kirab* ranging from the *jenang tebokan* itself, the route taken, to the decorations displayed along the procession corridor plays a crucial role in shaping the cultural identity of the Kaliputu community (see figure 6).



**Figure 6.** Formation of cultural space in the Tradition of Kirab Jenang Tebokan  
Source: Putri, V.K (2005)

The *Kirab Jenang Tebokan* presents diverse cultural elements that are not only aesthetic in nature but also embedded with deep philosophical and symbolic meanings. *Jenang Tebokan*, as the central element of the procession, represents

values of prosperity, sustenance, and togetherness within the Kaliputu community. Beyond being a distinctive culinary offering, the *jenang* embodies spiritual significance, symbolizing gratitude for the agricultural harvest and the collective effort of the community in sustaining tradition. During the procession, the distribution of *jenang* to the public serves as a symbol of sharing blessings and reinforcing social bonds among villagers. Furthermore, the *kirab* route functions as a representation of the transformation of cultural space. Initially, the procession moved along narrower internal village lanes, evoking a more intimate and exclusive impression. However, with the change of route to the village's main road in 2018, the meaning of space in the procession underwent a significant transformation. The main road is no longer only a corridor of passage but also a wider and more inclusive cultural celebration space, accessible to a broader audience, including those from beyond Kaliputu Village.



**Figure 7.** Social interaction during the *kirab* procession  
Source: <https://www.youtube.com/watch?v=F4lbnwVIOjs>

During the procession, the decorations and ornaments adorning the *kirab* route serve as cultural markers of the Kaliputu community's identity. These cultural attributes not only beautify the space but also signify its transformation from an everyday function into a cultural space imbued with ritual and meaning (see figure 7). With the route modification, the

interpretation of space by the community has also shifted. Before 2018, the *kirab* was smaller in scale and closed in character, involving only villagers who already shared social familiarity, thus reinforcing intimate interactions within a confined spatial setting. After the route change, however, the procession expanded into a more open sphere, enabling inclusive interactions with communities beyond Kaliputu. The new route allowed broader participation, including external cultural groups, thereby introducing fresh perspectives into the procession. Consequently, the space produced during the *kirab* is no longer merely a procession path but has evolved into a cultural arena that reflects social development and adaptation to environmental change.

The interpretation of cultural space in *Kirab Jenang Tebokan* can be better understood through several theoretical perspectives. Lefebvre (1974) The interpretation of cultural space in *Kirab Jenang Tebokan* can be better understood through several theoretical perspectives. Lefebvre (1974), in his theory of the production of space, argues that space is not solely a physical entity but the result of social interactions and cultural practices. In the case of the *kirab*, the route change illustrates that space within the procession is not static but continuously shaped by the dynamics of society. Space within the *kirab* can be classified into three aspects of spatial production: *spatial practice* (everyday use of space), which highlights how the main road initially functioned merely as a transportation route; *representations of space* (conceived space), as reflected in the planned rerouting for cultural purposes; and *representational space* (lived space), evident when the community assigns new symbolic meaning to the space during the procession. Tuan (1977) distinguishes between *space* (an abstract dimension) and *place* (a space endowed with meaning). This distinction reveals that prior to the *kirab*, the main road was simply a neutral *space*, yet during the procession it transforms into a *place* a space embedded with strong cultural and emotional significance for the Kaliputu community. Similarly, the concept of *placemaking* is relevant in understanding the creation of cultural space in the *kirab*. Placemaking emphasizes how communities actively generate meaningful spaces through participation, as demonstrated by collective involvement in decoration, procession arrangement, and the social interactions unfolding throughout the event. The more open route fosters

wider participation, thereby generating a more inclusive and dynamic space that continues to evolve over time.

Overall, the interpretation of cultural space in *Kirab Jenang Tebokan* underscores that space is not only physical but also deeply social and symbolic. Elements such as the *gunungan jenang*, decorations, and supporting attributes carry cultural significance for the Kaliputu community. By drawing upon the theories of Lefebvre, Yi-Fu Tuan, and the concept of placemaking, it becomes evident that cultural space in the *kirab* is not static but continually redefined across generations. What was once a simple transportation corridor has now evolved into a cultural space rich with identity, social value, and collective meaning for the Kaliputu community.

#### 4. Cultural space as a Vessel of identity and social adaptation

The *Kirab Jenang Tebokan* in Kaliputu Village is not only a ritual procession but also an effective strategy for preserving the community's cultural identity amid ongoing social change. In the modern era, which exerts significant influence over local traditions, the *kirab* provides a cultural vessel that enables the community to maintain, enliven, and express its cultural identity collectively. Through this tradition, the Kaliputu community showcases values inherited across generations and celebrates the richness of their local culture, which constitutes an inseparable part of their everyday lives. Thus, the *kirab* is not merely viewed as ritual but as a medium for reinforcing solidarity, social identity, and cultural continuity in the face of shifting times.

#### 5. The tradition of Kirab as a strategy for preserving cultural identity amid social change

The *Kirab Jenang Tebokan* functions as a medium through which the Kaliputu community strengthens its distinctive cultural identity, even in the midst of rapid social transformation. Adaptation to changing times does not inhibit the expression of local culture. Instead, the *kirab* becomes an arena where the community reaffirms its commitment to safeguarding tradition. By engaging both older and younger generations, the *kirab* also acts as a process of cultural transmission, bridging the past and the present. Through active participation, the community not only celebrates but also ensures the continuity of traditional values for future generations.

#### 6. The dynamics of cultural space as a response to social and infrastructural change

In line with social transformation and infrastructural development in Kaliputu, the cultural space of the *kirab* has also experienced change. The rerouting of the procession in 2018 from narrow village lanes to the main road constitutes a response to evolving social conditions and infrastructural advancements. This modification expanded the cultural space, making it more inclusive and accessible. What was once confined to a small community space now reaches broader audiences, including neighboring villages and external visitors. This demonstrates the adaptive quality of cultural space in accommodating physical and social change, thereby creating an open environment enriched by wider social interaction and cultural experience.

The new route also reshaped accessibility and mobility. With a more open corridor, interactions extended beyond narrow settings, allowing the community to connect within larger spaces, thereby fostering opportunities for social networking and cultural exchange. This highlights the role of cultural space in the *kirab* as a dynamic arena responsive to evolving social and infrastructural contexts.

#### 7. The role of tradition in sustaining cultural space

The *Kirab Jenang Teboka*n also plays a vital role in ensuring the sustainability of cultural space within Kaliputu Village. The *kirab* is not merely an annual event but a mechanism through which cultural space is continuously renewed and preserved across generations. In this process, the cultural space that emerges during the procession is not only a physical passage but also a symbolic vessel of identity maintained over time.

Through the *kirab*, local cultural values embedded in symbols such as *jenang teboka*n, decorations, and ritual practices are continuously transmitted to younger generations, ensuring the vitality and relevance of tradition. At the same time, the *kirab* enables the community to negotiate between cultural preservation and innovation, allowing the tradition to remain meaningful both in the present and for the future.

Thus, the *kirab* transcends the role of a cultural ritual, functioning instead as a medium that safeguards cultural continuity by connecting the past to the present and ensuring that the cultural space generated during the procession remains an integral part of the Kaliputu community's social life. Through the involvement

of younger generations, cultural values are not only inherited but also reinterpreted in ways that keep the cultural space relevant to contemporary challenges.

## Conclusions

The Kirab Jenang Teboka tradition in Kaliputu Village represents a cultural ritual that holds profound significance within the social life of the local community. Since its inaugural implementation in 2006, the procession initially traversed through the village's internal corridors; however, in 2018, the route was shifted to the village's main road. This transformation not only enhanced accessibility for a broader audience but also redefined a space that had previously been utilized for economic and social activities into a more open and inclusive cultural space.

The Kirab Jenang Teboka functions not merely as a ritual, but also as a medium of social interaction, engaging diverse segments of the community. This process strengthens the cultural identity of Kaliputu Village residents, while simultaneously generating a cultural space enriched with social values and fostering intergenerational interaction. Within the framework of placemaking, active community participation plays a pivotal role in shaping this dynamic cultural space, endowing it with deep emotional and symbolic meaning. Consequently, the Kirab Jenang Teboka serves as a crucial instrument for preserving cultural identity, reinforcing social cohesion, and transforming public space into a symbolic arena of togetherness that remains relevant amid the pressures of social change. This tradition exemplifies how cultural space evolves and adapts in response to shifting social dynamics and community needs.

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**Author(s) contribution**

**Vivi Kurnia Putri** contributed to the research concepts preparation, methodologies, investigations, data analysis, visualizations, articles drafting and revisions.

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