

The Concept Of Bale Kambang In The Architecture Of Kanoman Palace Cirebon

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Abstract

Bale kambang is one of the traditional architectural spatial concepts that is always present at the core of a palace or kraton. The concept of bale kambang is generally known as a water garden and is closely related to the influence of Hindu-Buddhist culture that developed in the Archipelago from the 4th to the 15th century. This research aims to examine the philosophical concept and the concept of Bale Kambang in the architecture of the Kanoman Palace, which is influenced by the remnants of Hindu-Buddhist, Chinese, and Islamic cultures. There are four processes of study in this research: first, a review of the philosophy of the water element in Hindu, Buddhist, and Islamic beliefs; second, a review of the architecture of water gardens and floating pavilions based on their history and development; third, a comparative review of several spatial patterns of floating pavilions in Javanese and Balinese palaces; fourth, an interpretation of the symbols and meanings of floating pavilions.

The methodology used is a qualitative approach with a descriptive-analytical method, including literature study, field research, and interviews with experts in Cirebon history and culture. The research results show that the concept of Bale Kambang in the architecture of the Kanoman Palace is represented through two types of palace buildings, namely Witana and Bangsal Jinem. Each of these buildings has the symbol of Meru and a small pond adorned with coral stones as symbols of



the sacred water element. Based on its history and development, the Bale Kambang of the Kanoman palace in Witana has a shape similar to the Bale Kambang of the Kasepuhan palace, while in the Bangsal Jinem, the Bale Kambang is represented on the sultan's throne as a place to receive honored guests. Based on symbols and meanings, the concept of the floating pavilion in the Kanoman palace reflects purity, harmony between humans and nature, and spirituality that connects the material and transcendental worlds. This symbolism enriches the identity that the floating pavilion is not always in the form of a building on a pond, but can be reflected by sacred objects considered as Mount Meru and the presence of water elements as a sacred medium, which altogether express the spiritual and cultural values in the Kanoman palace. This research is expected to contribute to enhancing understanding of the symbolism of the bale kambang concept, which reflects the historical and cultural dynamics of the Kanoman palace.

Keywords: floating pavilion concept, palace architecture, Kanoman palace, Cirebon.

INTRODUCTION

Keraton Kanoman is one of the important centers of culture and history in West Java. As an architectural heritage built in the 16th century, this palace not only serves as a center of government but also as a manifestation of the cosmological, spiritual, and cultural values of the Cirebon community (Lestari et al., 2021) (Prabawati et al., 2022). One of the most iconic parts of the palace is generally the presence of Bale Kambang, which is a building surrounded by a pond or water. In Old Javanese, the term "*bale*" refers to an open building (always made of wood or bamboo), hall, pavilion, or shelter. Meanwhile, the term "*kambang*" comes from the root word "*lingga*" (*ambang*, *ka+ambang*) which means floating, drifting, or hovering on the surface of the water (Zoetmulder, 1995a). Literally, the term "*bale kambang*" in KBBI is written as "*bale kambang*," which means a building erected in the middle of a pond and a place for relaxation and so on. The Bale Kambang found within the palace not only serves as a place for relaxation or meditation but also as a symbol of Javanese-Islamic cosmology, reflecting the harmony between humans, nature, and spirituality (Tjahjono, 1989).

This research aims to explore the concept of Bale Kambang in the Kanoman Palace from philosophical, architectural, and symbolic perspectives. Using a descriptive-analytical qualitative method, this study combines data from literature reviews, field observations, and interviews with experts in Cirebon history and culture. The main focus of the research is to examine the role of water elements in Hindu-Buddhist, Islamic, and local beliefs, then compare the spatial patterns of Bale Kambang in various Javanese palaces and interpret the symbolism and philosophical meaning



of Bale Kambang in the Kanoman Palace. Through this research, it is hoped that it can be revealed that the concept of Bale Kambang not only functions as a physical element but also as an expression of spiritual and cultural values that reflect the long historical dynamics of Cirebon. These findings are expected to contribute to the preservation and understanding of the symbolism of the bale kambang concept as part of Indonesia's traditional architecture, which is rich in symbolic values, particularly in the context of the Javanese palace.

PHILOSOPHY OF WATER ELEMENT IN HINDU, BUDDHIST, AND ISLAMIC BELIEFS

In the context of traditional architecture, the element of water holds a very deep and complex meaning, especially under the influence of Hindu, Buddhist, and Islamic cultures. Water is often viewed as a symbol of life, purity, and spirituality.

1. The philosophy of the water element in Hindu belief

In Hindu tradition, water or *tirtha* (derived from Sanskrit) symbolizes purity, creation, and regeneration. Water is viewed as an unlimited source of life, the place where everything begins and returns, which is believed to have the power to purify sins and bring spiritual happiness (Mircea Eliade, 1958). Ritual bathing in sacred rivers like the *Ganges* is a manifestation of this philosophy, involving both spiritual and physical purification (Subhash Kak, 2003).

2. The philosophy of the element of water in Buddhist belief

In Buddhist tradition, water is often associated with moral teachings, meditation, and enlightenment. Water is often used as a metaphor for *Dharma*, which is like water that always flows, where *Dharma* is the teaching that continuously moves to cleanse suffering and bring enlightenment (Ikeda, 2006). Water is also used in various rituals as a medium of purification, reminding practitioners of the importance of letting go of worldly attachments to achieve Nirvana (Lopez, 2002).

3. The philosophy of the element of water in Islamic belief

In Islamic belief, the element of water holds profound philosophical significance, often associated with purity, life, and the grace of Allah SWT. Here are perspectives related to the philosophy of water in Islam:

- Purity and sanctification

According to the Qur'an and Hadith, water is the main medium for purification (*thaharah*). "*And We sent down from the sky pure water so that We may purify you with it...*" (QS. Al-Furqan: 48).

According to Abu Hamid Al-Ghazali in the book *Ihya Ulumuddin*, water symbolizes

the qualities of spiritual and physical purification.

- Life and grace

Water is the source of life and a blessing from Allah for all creatures, as mentioned in the Qur'an:

"*And We made from water every living thing...*" (QS. Al-Anbiya: 30)

According to Sayyid Qutb in the book *Fi Zilal al-Qur'an*, this verse emphasizes that water is a symbol of life given by Allah to His creatures. This encompasses both the physical and spiritual continuity of humanity.

- Balance and harmony

Water is also a symbol of balance in Islam. Wise water management is part of humanity's trust as stewards on Earth (Nasr, 1990).

ARCHITECTURE OF WATER GARDENS AND BALE KAMBANG

The architecture of water gardens and floating pavilions reflects a blend of aesthetic, functional, and spiritual values found in the environment of palaces or royal courts and has developed under the influence of Hindu-Buddhist, Islamic, and local cultural interactions.

1. History and development of water parks and floating pavilions

- Hindhu-Buddhist Era

The water garden and Bale Kambang originate from the Hindu-Buddhist cultural tradition that entered the Archipelago around the 4th century. The term Bale Kambang literally means "floating building," inspired by the cosmological concept of Mount Meru surrounded by the ocean of milk (*Kshirabdhi*). Mount Meru in Hindu mythology is the center of the universe and a symbol of cosmic balance. Meanwhile, the water garden serves as a place for worship and purification rituals (Dr. R. Soekmono, 1973b), as can be seen in figure 1.



Figure 01. (a) location of the bathing place at Penataran Temple (b) bathing pool in the

Penataran Temple complex, East Java.

Water garden elements began to be known in the Archipelago during the Hindu kingdoms such as Tarumanegara and Ancient Mataram. Water gardens were used as symbols of royal grandeur and became part of religious rituals. Like at the Ratu Boko Palace site and Tikus temple in East Java (Figure 2).



Figure 02. (a) Ratu Boko Temple bathing pool (b) Tikus Temple bathing pool.

- Islamic Era

In the Islamic era, the presence of water gardens and Bale Kambang was closely related to the Islamic sultanates that developed since the 13th century. The concept of Islamic gardens, such as Charbagh in Persia was adapted by the sultanates in the archipelago, including Bale Kambang, which was used as a place for contemplation and Islamic rituals (Lombard, 1996).

With the arrival of Islam, the functions and symbolism of water gardens underwent adaptation, so the elements of water gardens and Bale Kambang were adopted as spaces for contemplation, religious teaching, and diplomacy, while still maintaining the symbolism of the sanctity of water (Azra, 2004). (Figure 3).



Figure 03. Floating Pavilion of Sunyaragi Cave, Cirebon

The application of Islam in the architectural traditions of the Archipelago is translated into places for meditation and religious rituals. This concept aligns with *Tasawuf*, which emphasizes the balance between worldly and spiritual life (Azra,

2006). During the sultanate era, Bale Kambang was used for religious activities such as reading the Quran and as a meeting place for the Sultan with the scholars and it was used to demonstrate the sultan's grandeur as both a spiritual and worldly leader (Graaf et al., 1985). (Figure 4).



Figure 04. Remnants of the Bale kambang of the Banten Sultanate.

- Colonial and post-colonial era

During the colonial period, the design of water gardens and Bale Kambang was influenced by European architecture, particularly in geometric aspects and spatial planning, making Bale Kambang function as a symbol of colonial power, emphasizing control over nature and space (Nas, 2007). (Figure 5).



Figure 05. Bale kambang of Pesanggrahan Ambarukmo

The water gardens, which were previously elements of spirituality in Hindu-Buddhist and Islamic traditions, have largely transformed into areas of recreation and local cultural aesthetics while also incorporating European styles. In the post-colonial era, water gardens and Bale Kambang began to receive attention as cultural heritage.

2. The function of water gardens and floating pavilions

Overall, the water park and Bale Kambang have several functions as follows: (Tjahjono, 1998)



- **Religious Rituals:** As a place for meditation and religious ceremonies that involve water as a medium of purification.
- **The King's Recreation and the Royal Family:** As a place to enjoy the beauty of nature and escape from governmental duties.
- **Symbol of Power:** The Bale Kambang on the water symbolizes the grandeur and spiritual connection of the king as God's representative on earth.
- **Diplomacy:** The Bale Kambang is often used to receive important guests as a symbol of respect and luxury.

THE SPATIAL PATTERN OF BALE KAMBANG IN THE JAVANESE AND BALINESE PALACES

The general characteristic of the floating pavilion (*bale kambang*) is a replica of Mount Meru surrounded by water elements. The architecture of this water park is an open landscape where water is the main element.

The existence of water gardens in the archipelago is commonly found in temple complexes, palaces, and royal residences in Bali. This indicates that the typology of the Bale kambang has long been synonymous with the concept and meaning of center and island, extending to the water (ocean) that surrounds the earth (Firda Rasyidian Andayani, 2018).

Some general characteristics of the spatial pattern of Bale Kambang can be traced from the following features of **geometric layout, connection of garden** and **the presence of bridge**. Here are the types of floating pavilions found in West Java and Central Java based on their similarities with the bale kambang in the Kanoman palace.

1. Bale kambang in West Java

- Bale Kambang Palace Kasepuhan (*Rara Denok*)

Based on excavation data conducted in 1992, this site is estimated to be the bale kambang located in the Kasepuhan palace. This evidence is reinforced by the discovery of the boundaries of brick structures believed to be a pond area, as depicted in P.J. Perquin's map. (Figure 6).



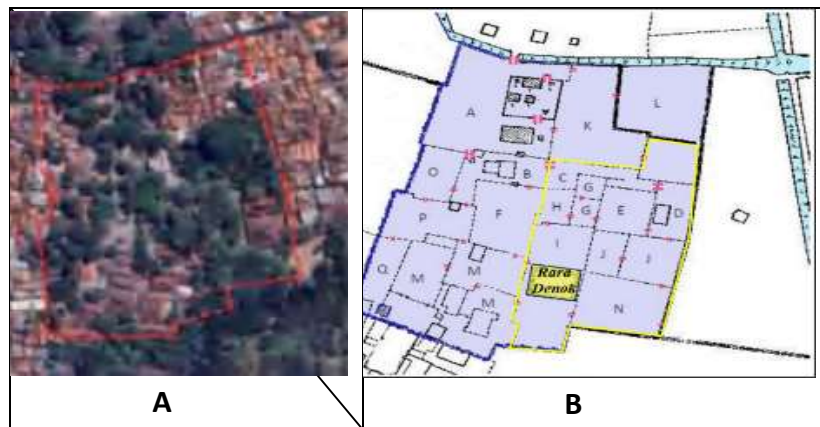


Figure 06. (a) Location of the Kasepuhan palace boundary (b) Location of Rara Denok within the Dalem Agung Pakungwati boundary.

The location of *Rara Denok* is estimated to be within the area of *Dalem Agung Pakungwati*. Currently, only the ruins of the building remain (see image 07). Meanwhile, the reconstruction of *Rara Denok* can be seen in image 08.



Figure 07. (a) *Rara Denok* site (b) Ruins and accessories of the *Rara Denok* site

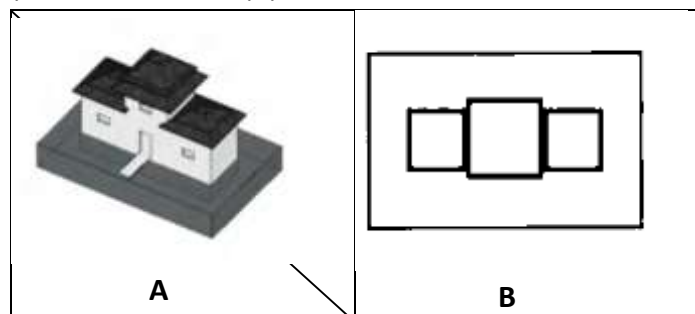


Figure 08. (a) Reconstruction results of *Rara Denok* (b) Spatial pattern of *Rara Denok*
Source: (Firda Rasyidian Andayani, 2018)

- Sunyaragi Water Park

The name Sunyaragi comes from the word "*sunya*," which means solitude, and "*ragi*," which means body, both derived from Sanskrit. This name aligns with the function of Gua Sunyaragi as a place for seclusion, spiritual and physical cultivation, and meditation



Figure 9. (a) Sunyaragi Cave Garden (b) Bale kambing in the Sunyaragi cave garden

The Bale kambing in the Sunyaragi cave garden still stands intact, both in structure and the pond surrounding it. At the base, each Bale kambing is supported by 4 supporting pillars, and each pillar is supported by a brick foundation with a height of approximately 2.80 m from the bottom of the pond. (Figure 9).

Based on observations, the following is an illustration of the Sunyaragi cave garden complex and the spatial pattern of the floating pavilion. (Figure 10).

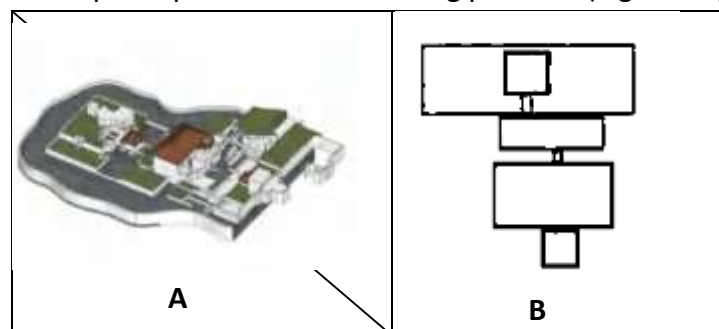


Figure 10. (a) Illustration of the Sunyaragi cave garden complex (b) Spatial pattern of bale kambing Sunyaragi.

Source: (Firda Rasyidian Andayani, 2018)

2. Bale kambing in Center Java

- Taman Sari Bandengan Surakarta Palace

Taman Sari Bandengan in the Surakarta Palace is part of the Surakarta Hadiningrat Palace complex. Its location is behind the official residence of the royal family (*Sri Sunan*) and serves as a place for recreation, meditation, and a symbol of spirituality for its inhabitants. This complex includes an artificial pond with a building in the middle that is used for meditation. This pond is adorned with a sacred meteorite on one side, adding a sacred element. (Figure 11).

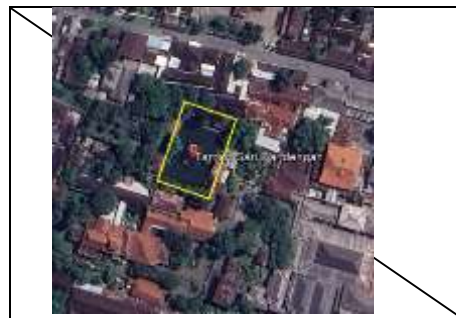


Figure 11. Location of Taman Sari Bandengan

Built during the reign of Pakubuwono II around the 18th century, Taman Sari Surakarta has a more enclosed design compared to similar complexes in Yogyakarta. Here is an illustration of the shape of the bale kambing Bandengan and its spatial pattern. (Figure 12).

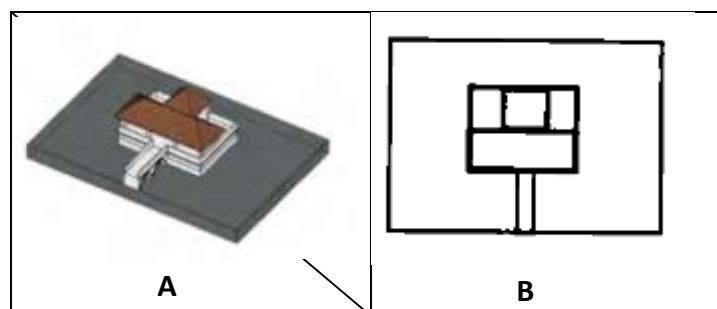


Figure 12. (a) The shape of the bale kambing Bandengan (b) The spatial pattern of the bale kambing Bandengan

Source: (Firda Rasyidian Andayani, 2018)

SYMBOL AND MEANING OF BALE KAMBANG

The symbols on the bale kambing generally reflect the relationship between humans and nature, aspects of spirituality, and the cosmological views that have developed in the Nusantara

tradition. Meanwhile, the water element surrounding the bale kambing holds transcendental meaning in various belief systems, including Hindu-Buddhist, Islam, and local adaptations. Here is the symbolic interpretation and meaning of the bale kambing:

1. Cosmological symbolism

- Mount Meru and the cosmic ocean

Mount Meru symbolizes the center of the universe, the abode of the gods, while the surrounding water symbolizes the world that supports cosmic balance. The entirety of the Bale Kambang concept represents the harmony between the elements of heaven and earth. (Dr. R. Soekmono, 1973a).

- Harmony of microcosm and macrocosm

Bale Kambang is considered a symbol of harmony between the macrocosm (the universe) and the microcosm (human). The water surrounding it reflects the purification process to maintain spiritual and physical balance (Lombard, 1996).

2. Symbolism in Islamic tradition

- The purity of water and Islamic spirituality

In Islamic tradition, the water around the Bale Kambang symbolizes purity (*thaharah*). This element is used for purification rituals and as a symbol of the purification of the soul before approaching the Divine. Therefore, the Bale Kambang is adapted to reflect Islamic values, such as the oneness of God and the harmony between humans and nature (Graaf et al., 1985).

- *Khalifah* as the steward of nature

In Islamic interpretation, the king or palace leader who uses the Bale Kambang is also regarded as a *khalifah* who has the responsibility of maintaining the relationship between humans and nature and God.

3. Symbol of spiritual transformation

Bale Kambang is often interpreted as a place of spiritual transformation. Someone who enters this space is considered to be entering a higher spiritual dimension that involves self-purification and contemplation.

METHODS

The qualitative approach methodology in this research involves an in-depth understanding of the concept of bale kambing at the Kanoman palace. The qualitative research approach is more effective in exploring dimensions that cannot be measured quantitatively (Denzin & Lincoln, 2011), therefore this approach facilitates the uncovering of concepts, philosophies, spatial

polarities, symbolic values, and meanings in the characteristics of the bale kambing found at the Kanoman palace in Cirebon.

The initial stage of planning in collecting data for this research includes the first stage, which is observation to visually and empirically understand the characteristics of the Bale Kambang of the Kanoman Palace located in Cirebon, West Java. (Figure 13).



Figure 13. (a) the area of Cirebon city (b) Location of the Kanoman palace

In the second stage, field research is conducted, performing direct observations at sites with the characteristics of Bale Kambang in the Kanoman Palace to study the architectural spatial patterns of Bale Kambang; physical elements such as ponds, buildings, ornaments, and symbols; and the interaction between architectural elements and the surrounding environmental context. In the third stage, data is collected through in-depth interviews with historians and cultural experts of Cirebon, traditional leaders of the Kanoman Palace (such as custodians or elders), architects, or academics who understand the traditional palace architecture, with the aim of obtaining local interpretations of the symbolism of Bale Kambang and verifying data from field observations and literature.

The next stage in data analysis, this research uses a descriptive-analytical approach, including **philosophical analysis**, **architectural analysis** and **symbolism analysis**. The analysis technique used includes comparing field data with literature to identify patterns, similarities, and differences. Then using a hermeneutic approach for the interpretation of symbols and meanings. Hermeneutics is the art of understanding, which is not only related to texts but also to historical and cultural experiences (Gadamer, 1975)

RESULT AND DISCUSSION

The Philosophy Of The Water Element In Hindu, Buddhist, And Islamic Beliefs

In the Kanoman palace, there are 2 types of buildings that represent the concept of Bale Kambang as part of the core palace structure, namely *Witana* (Figure 14, 15) and the throne in

Bangsai Jinem. (Figure 16).

- **Witana**

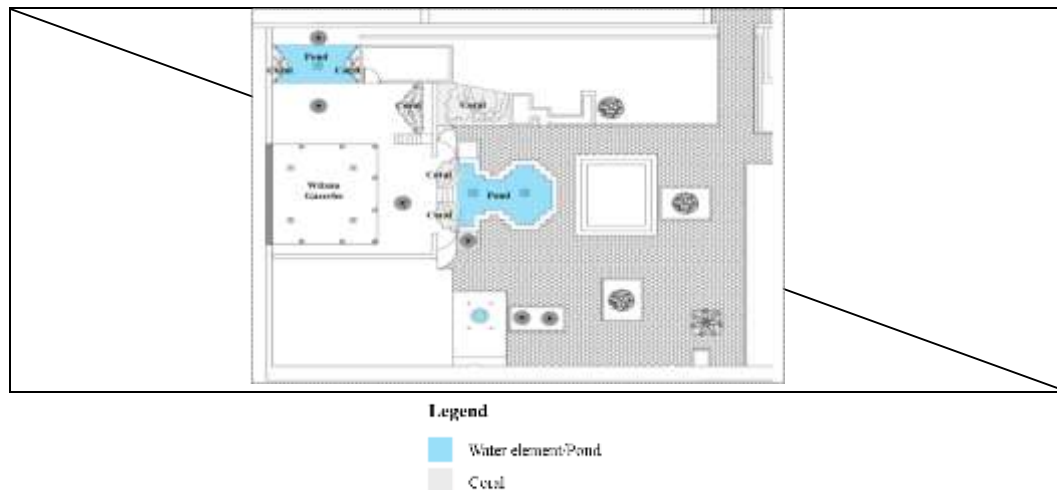


Figure 14. Witana area map

In figure 14, the layout of *Witana* clearly shows that the presence of the pond is an important element before reaching the *Witana* building, which is connected by stairs. The entire architectural elements reflect *Witana* as Mount Meru and the pond as the ocean. (Currently, the pond area no longer has water.). There is a sacred well on the left side of *Witana* and coral ornaments, commonly referred to as *Wadasan*, which were once brought by Chinese traders and docked in Cirebon. These coral stones adorn the *Witana* area, specifically on the left and right sides of the pond, with the majority on the right side of *Witana*. The influence of Hinduism and Buddhism is prominently highlighted in the *Witana* area, while the influence of Islam is present in the rituals conducted, such as meditation, *tasawuf*, and other religious events. (Figure 15).



Figure 15. (a) Front view of *Witana* (b) Stairs leading to *Witana* Ward (c) *Witana* Well.

- **Bangsai Jinem (Throne)**

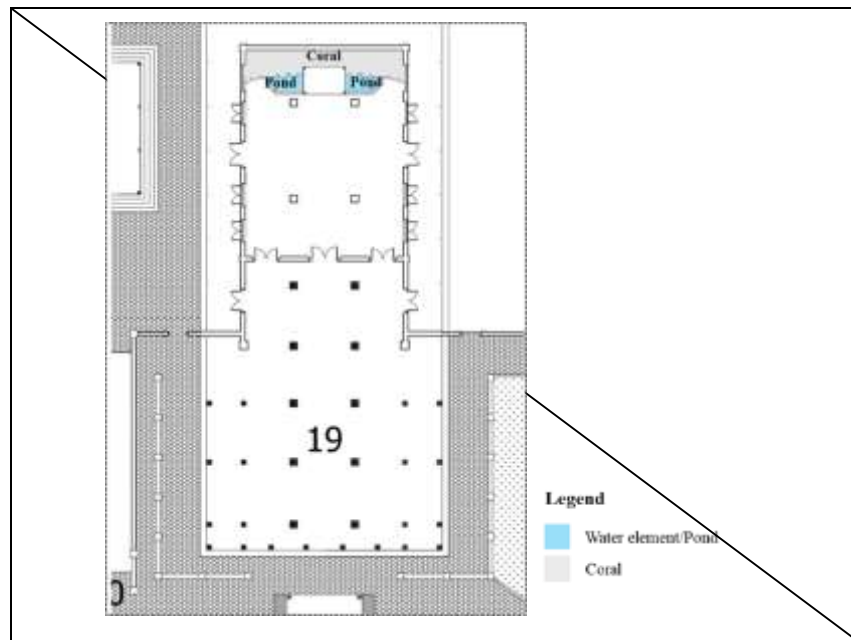


Figure 16. *Bangsai Jinem* Layout

In picture 16, the floor plan of *Bangsai Jinem* has an area that used to be the Sultan's throne room. This area is approximately 20 meters from the front terrace of the *Bangsai*. In the throne area, there are small ponds on the left and right sides. The throne itself has a structure of 4 pillars forming a *joglo* roof, while coral ornaments decorate the entire area behind the throne. The entire architectural elements reflect that the throne, adorned with *Wadasan* behind it as Mount Meru, and the pond (which currently has no water) on the left and right sides as the ocean. (Figure 17).



Figure 17. (a) Front view of the *Bangsai Jinem* throne (b) *Wadasan* decoration and small pond.

Architecture Of Water Gardens And Bale Kambang

Based on the period, the *Witana* building is the first structure built within the palace complex in Cirebon, making *Witana* the oldest building ever constructed within the palace complex, both the Kasepuhan palace and the Kanoman palace. Meanwhile, *Bangsai Jinem* was built during the colonial era. Here is a table explaining how the concept of Bale Kambang in the architecture of the Kanoman palace is based on era and function (see Table 1).

Table 1. The Concept of Bale Kambang in the Architecture of Kanoman Palace Based on Era and Function

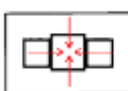
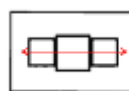
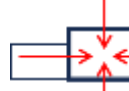
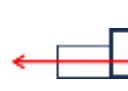
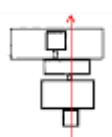
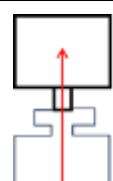
No.	Building Name	Era	Function	
1	<i>Witana</i>	1428 (Islamic era) Hinduism and Buddhism in Cirebon began to disappear, marked by the fall of the Padjajaran kingdom.	Religious Ritual	✓
			Recreation/Relaxation	✓
			Symbol of Power	
			Diplomacy	
2	<i>Bangsai Jinem</i> (The Throne of Sultan)	1679 (Colonial era)	Religious Ritual	✓
			Recreation/Relaxation	
			Symbol of Power	✓
			Diplomacy	✓

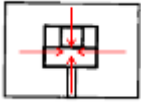
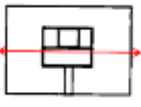
In Table 1, *Witana* was first built as the residence of the founder of the Cirebon kingdom, Prince Cakrabuwana, who had embraced Islam. Currently, *Witana* is used as a meditation place for members of the Sultan's family. In the *Bangsai Jinem*, the building was constructed during the colonial era. Since the Kanoman palace is a branch of the Kasepuhan palace, most of its architectural features are similar to the *Bangsai Jinem* of the Kasepuhan palace. The throne found in *Bangsai Jinem* serves as a ritual or religious event, demonstrating power, system, and diplomacy. Overall, the concept of Bale Kambang in the Kanoman palace has similar characteristics but serves different functions and purposes.

Comparison Of The Spatial Patterns Of Bale Kambang

Based on observations conducted in reviewing various forms of Bale kambang and spatial patterns found in West Java, Central Java, and Bali, the concept of the Bale kambang in the Kanoman palace architecture has a linear pattern for the pond and a centralized pattern for the pavilion, as outlined in Table 2.

Table 02. Spatial Pattern of Bale Kambang in the Architecture of Kanoman Palace

No	Pattern of the Bale Kambang Layout		Similiarity		The Concept of Bale Kambang Keraton Kanoman	
			Ye s	No		
1	West Java					
	Rara Denok				Bangsal Jinem (The throne)	
	Building pattern	Pond pattern			Building pattern	Pond pattern
			✓			
	Center	Linear			Center	Linear
3	Sunyaragi cave garden				Witana	
	Building pattern	Pond pattern			Building pattern	Pond pattern
			✓			
	Linear	Linear			Linear	Linear
	Center Java					
4	Taman Sari Bandengan					
	Building pattern	Pond pattern			Pattern similar to <i>Bangsal Jinem</i> (The throne)	

		✓		
Memusat	Linear			

In Table 2, *Bangsai Jinem* (the throne room) has a spatial pattern similar to *Rara Denok* of the Kasepuhan palace and Taman Sari Bandengan in Central Java. This similarity is seen in the centralized building pattern and the linear pond pattern. Meanwhile in *Witana*, the spatial pattern has a case similar to the Sunyaragi Cave Garden. This is observed in the building pattern and spatial pattern, both of which have a linear pattern. In *Witana*, the bale kambang has its own uniqueness where the positions of the ponds are twofold, namely front and side, making the pond pattern linear, perpendicular to the entrance path and extending sideways towards the side pond. Thus, the comparison of the Kanoman palace's bale kambang has a similar pattern to the bale kambang found only in West Java and Central Java.

Symbol And Meaning Of Bale Kambang

The symbolism and meaning of Bale Kambang in *Witana* and *Bangsai Jinem* at the Kanoman Palace, Cirebon, reflect profound philosophical concepts related to harmony, spirituality, and the relationship between humans and nature as well as the transcendental world.

1. Bale kambang in *Witana* area

- Symbolism of Mount Meru

Witana as Bale Kambang serves as a spiritual center and a sacred place for various important ceremonies. The pond surrounding it symbolizes the cosmic ocean that isolates this sacred world from the profane world.

- Meaning of the water element

The water surrounding *Witana* represents purity, purification, and rebirth. In the context of the Kanoman Palace, this element also symbolizes the king's relationship with divine power, while maintaining the balance between the universe, humanity, and God.

2. Bale kambang in *Bangsai Jinem* (The throne)

- Symbol of power and honor

Bangsai Jinem which also represents Bale Kambang is the place where the Sultan receives honored guests or carries out the functions of royal administration. The king's throne in this building is seen as the center of sacred power, reinforcing the king's

position as both a worldly and spiritual ruler.

- Cosmic mountain symbol

The throne in Bangsal Jinem is often regarded as a symbol of Mount Meru that is "brought" into the interior space. This affirms the status of the king as a mediator between the human world and the divine world, reflecting the concept of sacred leadership that unites spirituality with worldly power.

CONCLUSION

Bale Kambang in *Witana* and *Bangsai Jinem* are physical and non-physical expressions of a cosmological concept that emphasizes purity, balance, and the relationship between humans and divine power. Both reflect Mount Meru as the center of the universe and the element of water as purity, purification, and cosmic balance that connects humans with nature and the Creator. In the architecture of the Kanoman palace, the bale kambang can be realized in the building and its interior. This is what makes the bale kambang in the Kanoman palace not just a structure but a concept that can be manifested in a space.

The concept of the bale kambang brought into a throne room will continue to hold symbolic value and meaning to strengthen the image of the Sultan as both a worldly and spiritual leader. Its throne symbolizes Mount Meru, emphasizing the Sultan's position as a mediator between humans and God. Overall, the concept of Bale Kambang in *Witana* and *Bangsai Jinem* is a concept of spirituality, cosmic harmony, and sacred power. Both serve to strengthen the identity of the Keraton Kanoman as a cultural and spiritual center rooted in local traditions and the significant influence of major religions that developed in the archipelago.

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