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Assessment of the Cultural Landscape Identity for Rawabogo Tourism Village Development in Bandung Regency – Indonesia

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Abstract: The cultural landscape, a product of human intervention overlapping with nature, holds historical and cultural significance, strengthening regional identity. Despite varying recognition, Rawabogo Village boasts a distinct cultural landscape, necessitating identity assessment for village development. This research utilizes a rationalistic paradigm and qualitative approach to analyze identity components – form, function, and semantics – and aspects of the cultural landscape – material, immaterial, and relationships. Results linked to Sundanese cosmology reveal two identities: formal identity, seen in the spiritually significant Nagara Padang Site, and substantial identity, embodying indigenous cultural values. Leveraging this cultural identity could boost the development of Rawabogo Village as a culture-based tourism destination.

Keywords: cultural landscape; formal identity; substansial identity; culture-based tourism.

1. Introduction

The cultural landscape is a modified representation of human intervention, interpreted as the result of an overlay between the natural landscape and human culture¹. If contextualized to its manifestation, the cultural landscape can include values, aspirations, conflicts, prejudices and aesthetics from every human relationship that collaborate with natural conditions to create various value settings and dimensions.². There are four types of cultural landscape: historic site landscape, historic landscape design, vernacular landscape, and ethnographic landscape³. To understand it, the cultural landscape can be studied based on 13 components of the cultural landscape, namely: natural systems and features, spatial organization, land use, cultural traditions, cluster arrangement, circulation, topography, vegetation, buildings, views and vistas, artificial water features, features small scale, and archaeological areas.⁴. Understanding the cultural landscape can also help provide historical character and cultural understanding and contribute to strengthening regional identity. However, not all people care about the importance of strengthening the cultural landscape. One of them is reflected in Rawabogo Village⁵.

Rawabogo Village is a tourist village that has an attraction with superior potential for natural, cultural, culinary and spiritual tourism. This potential has been legalized in Regional Regulation Number 4 of 2019 RIPPADA (Regional Tourism Development Master Plan) Bandung Regency as the main guideline for

planning, managing and controlling tourism development at the provincial and district levels. One of the contents discussed in it is the value of spirituality.

The spiritual values carried out are in the form of the sawelas asih ritual (a tribute to the creator) and the *Miasih Bumi Nagara Padang* ritual (a form of respect and gratitude to the ancestors), which are packaged with the principle of *gotong royong* (*gotong royong*) from the Sundanese philosophy of *Sabilulungan* (mutual advice, love and protection). Cooperation is social capital that facilitates collective action in society and positively impacts land use protection.⁶. These values are packaged in a cultural landscape.

Essential aspects of the cultural landscape of Rawabogo Village play an important role in shaping community identity, especially in the context of culture-based tourism. One of the benefits of understanding the cultural landscape of Rawabogo Village is that historical information provides insight into the historical development of the village and its people. Secondary cultural understanding facilitates understanding a society's artistic practices, beliefs, and traditions. Third, strengthening regional identity contributing to preserving and advancing the unique identity of villages within the region. The implications of the success of a cultural landscape in the form of identity can provide benefits for village residents, one of which is reducing unemployment and increasing community welfare⁷. This condition will reduce dependence on looking for work outside the village⁸. and contribute to economic improvement⁹.

However, this uniqueness cannot bring out the values and character of the village itself. This is because the components and elements that form the identity of the cultural landscape have not been identified, and the role of the local government is more oriented towards developing rural tourism objects rather than deepening identity and focusing on strengthening existing character and potential. Therefore, enhancing the identity of the cultural landscape in Rawabogo Village is not running well and optimally. In the context of a cultural tourism village, Rawabogo Village does not yet have a particular identity that can make it unique among other villages. Factors considered essential for achieving sustainable development in society in the future are the presence of environmentally friendly community symbols, regional organizations that manage projects with a comprehensive view, and the use of tangible and intangible resources created in the past.¹⁰⁾

The process of building a cultural landscape identity is an effort that can be carried out by assessing and identifying priority components forming a cultural landscape that already exists and can be developed to strengthen regional character¹¹⁾. This is in line with the fact that the value of local wisdom must be preserved to improve welfare, maintain the cycle of sustainability¹²⁾, and impact environmental and socio-economic conditions³⁾. Well-being is an individual's positive mental and physical condition in life⁶⁾. The cultural landscape is one of the instruments that one can study and assess to learn how the place is and what elements of the cultural landscape make up Rawabogo Village. This process can be introduced through tangible physical/visual characteristics to help assess place identity¹³⁾.

Similar research that discusses the cultural landscape in Indonesia needs to be more extensive and examines the factors that form a place without assessing and looking at what priority components must be developed to strengthen place identity. So this research has unique novelty, especially in the subject of discussion, which directly addresses the priority components for creating the Rawabogo tourist village, as well as the adaptation of the Ziyae matrix as a tool for studying the identity of the cultural landscape. This research enriches a critical understanding of cultural landscape identity formation processes and stages. The different objects in this research can also provide a unique matrix analysis by integrating it into the development of cultural heritage in traditional villages¹⁴⁾.

2. Material and Methods

2.1 Component of Cultural Landscape

Experts generally categorize cultural landscapes into two elements: physical (visible) and non-physical (not visible). Aspects of the classification of cultural landscapes as tangible elements refer to physical forms – human activities (topography, vegetation, natural systems, important cultural sites, traditional activities, etc.) and intangible elements refer to the meaning of the landscape (pilgrimages, belief systems, etc.)¹³⁾. UNESCO describes cultural landscapes as complex systems that change the environment through human actions¹⁵⁾. Cultural landscape describes the evolution of human society in a settlement as indicated by (i) the natural environment and (ii) successive social, economic and cultural forces. This research uses three descriptive categories of cultural landscape components, namely: (i) material, (ii) immaterial and (iii) links. Matter refers to the visible plane, including physical forms, natural and artificial. The immaterial represents the intangible side of the cultural landscape that is primarily shaped by beliefs, controlled by some rules, and emerges in social behavior¹⁶⁾. Links consist of the processes and techniques of connecting two other main components (material and immaterial) through time¹⁷⁾. The components of the cultural landscape can be seen in Table 1, while the cultural landscape analysis matrix can be seen in Table 2, and the characteristics in Table 2 can be seen in Table 3.

Table 1. Components of Cultural Landscape

Component	Main Element	Sub-Elements
Materials	Natural Forms	Topography, geography, texture and surface, materials, vegetation.
	Manmade Forms	Buldings, roads, artifacts, agricultures
Immaterials	Beliefs	Values, religions, ideologies
	Behaviors	Buildings, roads, artifacts, agricultures
Links	Time/Process	History

Table 2. Feature of the Matrix of Cultural Landscape Analysis

Component Of Identity	Component Of Cultural Landscape											
	Materials								Immaterials			Links
	Natural Forms				Manmade Forms				Social Beliefs	Behavioral Pattern	Rules	Time & Process
	Topograhpy	Geography	Texture and survace	Vegetation	Buildings	Roads	Artifacts	Agriulture				
Forms	M 1.1	M 1.1	M 1.1	M 1.2	M 1.2	M 1.2	M 1.2	M 1.2	I 1.1	I 1.2	I 1.3	T 1.1
Functions	M 2.1	M 2.1	M 2.1	M 2.2	M 2.2	M 2.2	M 2.2	M 2.2	I 2.1	I 2.1	I 2.1	T 2.1
Semantics	M 3.1	M 3.1	M 3.1	M 3.2	M 3.2	M 3.2	M 3.2	M 3.2	I 3.1	I 3.1	I 3.1	T 3.1

Table 3. Feature of the Matrix of Cultural Landscape Analysis

Codes		Characteristic Elements
M-1	M-1.1	Topography: views, landmarks
		Vegetation: variety of forms
	M-1.2	Shapes of space: organic, pointed
		Access: roads
M-2	M-2.1	Topography: hiking, special views
		Vegetation: agriculture, leisure, visiting natural beauty, environmental activities
	M-2.2	Shape of space: territories and activities, public spaces
		Access: movements, visual acces
M-3	M-3.1	Topography: field, valley, hill
		Vegetation: typical forms and meaning in cultures
	M-3.2	Shape of space: forms and meaning in cultures
		Access: hierarchy access and meanings, symbols and entrances, meaning and pattern of movements
		Buildings: hermintage. citizen hall, homestay
I-1	I-1.1	Social beliefs: that influence on the specific forms of the space
		Behavioral pattern: movement and symbolic objects, tourist attraction
		Rules: views
I-2	I-2.1	Social beliefs: events, festivals
		Behavioral pattern: activities, movement and stops, pilgrims and tourists
		Rules: separation of activities, forbidden activities (pamali)
I-3	I-3.1	Social beliefs: signs and icons, stories, myths
	I-3.2	Behavioral pattern: dance, language, arts, handicraft
	I-3.3	Rules: memory, respect, protection
L-1	L-1.1	Time and process: heritage

Codes		Characteristic Elements
	L-1.2	Technique & methods: variation of the forms, sustainability, place coherency
L-2	L-2.1	Time and process: events and ceremonies, traditional music and dances
L-3	L-3.1	Time and process: dates, powers, governments, sense of belonging
	L-3.2	Technique & methods: policy

2.2 Analytical Methods

The research method used is a qualitative approach with a rationalistic paradigm. The rationalistic paradigm begins with the theoretical framework of ziyaae research and tourism village development policies that have yet to optimize the potential of the cultural landscape¹⁷⁾. A detailed landscape mapping process is needed to respond to problems and issues in developing tourist villages¹⁸⁾. Researchers build intellectual understanding and rational thinking to create logical scientific arguments based on the characteristics of predetermined elements¹³⁾. The research uses a qualitative approach to describe the phenomena and characteristics of the cultural landscape.

The research adopts a descriptive ziyaae matrix to explore the identity of urban space, which is a consideration in transforming public space in Mashad City¹⁹⁾. Ziyaae explained that social and cultural patterns can transform environmental change. Cultural sustainability can maintain the city's identity in the future. In contrast to Ziyaae, this research focuses on assessing the cultural landscape of villages that still adhere to local wisdom based on Sundanese cosmology. Rawabogo Village has mountainous morphological conditions in the South of Bandung Regency. The analysis focuses on identity components, namely form, function, and semantics and the components of the cultural landscape, namely material, immaterial, and relationships. Cultural landscape assessment is a strategy to realize tourism village development policies by exploring the cultural landscape's identity. The results of the excavation can then

be used as input for the concept of developing a tourist village.

The research was carried out by reviewing documents, observations and interviews from January to March 2020. Document reviews were carried out on several archives related to Rawabogo Village, especially Djunatan's research and the results of field observation documentation. The results of the secondary data review were then verified using interviews and field observations. The triangulation process was carried out by interviewing several traditional figures to obtain more complete and valid information. Some tools used in the research process include interview sheets, observation sheets, recorders, cameras, and mountain climbing equipment. The results of interviews and observations are compiled in a research logbook equipped with photo documentation for each cultural landscape element.

Interviews were conducted using a purposive sampling technique, with the sample criteria being able to understand and know the conditions of Rawabogo Village for both material and immaterial elements²⁰. Key research informants include traditional elders, youth leaders and village officials. Traditional elders are needed to dig up information related to Sundanese cosmology, which is manifested in community behaviour and culture. Traditional elders play an essential role in explaining the characteristics of Mount *Nagara Padang*, its immaterial components, and their meaning. Information is gathered from village officials and youth as key stakeholders to realise the development of tourism villages. Village officials explain various obstacles in developing tourist villages and the social conditions of village communities. Meanwhile, youth play a role in the mentoring process to explore different elements of space and cultural activities in society.

3. Result

3.1 Material Component

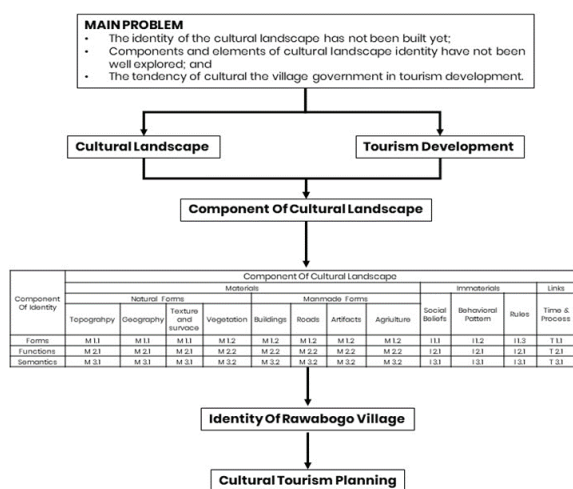


Fig. 1: The Process of Tourism Development.

A. Material Form

Rawabogo Village, based on its geographical conditions, is included in an area with hilly topography or mountain slopes with a height of 1,300 meters above sea level and temperatures ranging between 15-19°C. These geographical conditions include Rawabogo Village in the highlands, so agriculture, plantations, and forests dominate land use. Existing agricultural land and plantations tend to be dominated by food crops and perennial crops.



Fig. 2: Material Component of Rawabogo Cultural Landscape.

The buildings that make up the cultural landscape of Rawabogo Village consist of settlements, hermitages and art buildings. The settlements of the Rawabogo Village community generally form a linear pattern along the village road. Several other settlements are clustered around roads leading to rice fields or gardens.



Fig.3: Settlement Pattern



Fig.4: Type of Roads

There are two arts and culture hermitages in Rawabogo Village: *Giri Padang* Hermitage and *Cisuren* Hermitage. The two hermitages have a physical form similar to traditional Sundanese buildings in general, namely with wooden materials and stilt floors. Apart from the art hermitage, there is also an art building called *Puncak Kagagas*. The physical form of *Puncak Kagagas* is almost similar to the *Cisuren* Hermitage, like a terrace with Sundanese art ornaments. The final physical object that forms the cultural landscape of Rawabogo Village is the *Nagara Padang Nagara* Site.



Fig.5: Nagara Padang Site

In ancient texts, *Nagara Padang* is mentioned as the hermitage of King Permana in Kusumah. The *Nagara Padang* site is intended to be a reflection of life, which is divided into three cycles. Childhood is interpreted through the *Ibu Palawangan* stone, the *Paibuan* powder stone, and the *Poponcoran panyipuhan* stone. The *Saadeg* glass stone, *Gedong Peteng* stone, *Karaton* stone and *Kutarungu* stone depict the period of maturity. The period of maturity is shown with the *Masigit Agung* stone, the *Agung Bumi* stone, the *Korsi Gading* stone, the *Tugu Siliwangi* stone, the *Lawang Tujuh* stone, the *Padaringan Kebegleit Salawe Jajar* stone, and the *Puncak Manik* stone. Reflections on life are realized in the Hajj pilgrimage, which is the journey of human life. The *Nagara Padang* site has seven terraced terraces containing 17 stops²¹⁾. The stepped pyramid is synonymous with a holy place: the highest place is the holiest place²²⁾. In principle, *pundi berundak* is divided into three world levels, including the *Sakala* world level (the place of humans, animals and plants), *Niskala* (the world of the unseen or spirits), and *Jatiniskala* (the world of Sang Hyang)²³⁾.

Based on this principle, the *Sakala* world order at the *Nagara Padang* Site includes stops 1 to 10 and 12 to 16. The *Niskala* world has 11 visits, and the *Jatiniskala* world has 17 trips. Stops 1 to 10 and 12 to 16 are included in the world of *Sakala* because if you look at the physical form, it seems like a structure with human activity, such as the ivory stone chair resembling the throne of a king or leader. Then, stop 11 is included in the *Niskala* world based on the principles of the *pundi berundak* order during the Ancient Sundanese civilization. The *Niskala* world is

below *Jatiniskala*, so its position is not higher. Stop 17 is included in the *Jatiniskala* world based on the *Sewaka Darma* script, which states that the *Jatiniskala* world is the highest place inhabited by Sang Hyang.

B. Functional Material

Rawabogo Village's vegetation expanse creates an economic cycle for the community apart from agricultural and plantation activities. The community uses the existing vegetation to meet their daily needs. Perennial plants growing in non-protected forest areas are cut down and sold as large pieces of wood.



Fig.6: Vegetation in Rawabogo Village

Community settlements have a dual activity function to fulfil the tourism activity needs of Rawabogo Village. Apart from functioning as a residence, it also functions as a homestay and grocery store. This homestay function usually applies if there is a request from tourists. Not far from the location of the Legok Kole relocation settlement, there is a large field used for sheep fighting performances.



Fig.7: Arena of Sheep Fighting

In this fighting activity, participants and visitors cover a broad scale, namely outside the village and the city. This sheep fighting activity also supports existing economic activities, so there are also stalls belonging to the local community as a place to sell around the fighting arena.



Fig.8: Cultural Buildings of Rawabogo Village

During the tourist season, Herminage *Giri Padang* usually becomes a tourist destination for tourists interested in performing arts. These arts include *rampak tilu*, *pencak silat*, *jaipong* dance, *penyengaan* and *tarawangsa*. Meanwhile, *Padepokan Cisuren* has an agenda of arts training activities for teenagers and children around Padepokan. Meanwhile, *Puncak Kagagas* is an educational tourism medium about Sundanese art and culture, which is usually included in tour packages designed by the Tourism Organization.



Fig.9: Nagara Padang Site

The *Nagara Padang* site has spiritual and cultural functions. These spiritual and cultural activities are realized through pilgrimages and rituals to forge and shape oneself. The *Nagara Padang* site is a spiritual means between humans and the Creator. Pilgrimage activities are carried out by visiting one stop and praying to God³⁾. These indigenous people carry out pilgrimage processions by meditating to gain peace of mind and praying to Allah SWT. Pilgrimage trips are also a reminder that humans should always be humble and not feel superior.

C. Semantic Material

Nature acts as a source of life, especially water. People are prohibited from building houses in water areas, usually called the prohibition²⁴⁾. This is based on people's beliefs about nature as a balance to the universe²⁵⁾. Building houses around water sources or bodies of water can cause degradation, potentially disrupting the natural balance. The classification of land proves this according to the ancient text *Siksa Kandang Karesian* that during the prohibition period, it was included in the type of land that was conserved or could not be used to support human activities such as buildings and so on²⁶⁾. Several springs are places that are part of a series of traditional rituals, including the *Ciberecek* and *Cikahuripan* springs. People are also prohibited from cutting down trees in the forest as a form of conservation and maintaining the balance of nature²⁷⁾.



Fig.10: Watersprings in Rawabogo Village

The *Nagara Padang* Megalithic Site has spiritual meaning for the community. Its meaning is in the form of an implied message relating to the journey of human life from birth to return to Allah SWT as creator⁵⁾. This meaning is represented through the visualization of the physical form of each stop, one of which is *Lawang Saketeng* Stone, which means the door as the beginning of life's journey and *Puncak Manik* Stone, which means the end of the worldly journey to a deeper stage.

3.2 Immaterial Component

A. Immaterial Form

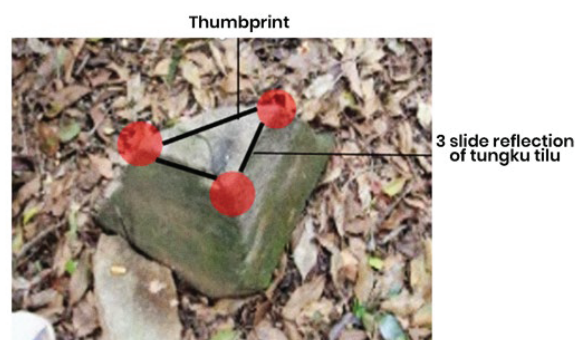


Fig.11: Form of *Tungku Tilu* Philosophy

The people of Rawabogo Village adhere to the cultural values of "*Tungku Tilu Jangka Opat Papat Kalima Pancer*". This term is a value that has been firmly held for generations by traditional leaders and the traditional community of Rawabogo Village. The embodiment of the value of this title stove is found in the *Tugu Siliwangi* Stone, which is included in one of the *Nagara Padang* megalithic sites. The philosophy of the Tilu stove is also similar to the *Tritangtu* concept, which is the Sundanese people's philosophy of life. The physical embodiment of this *tritangtu* philosophy is found in the political aspects of *Rama Resi Ratu* in Rawabogo Village and the concept of traditional Sundanese spatial orientation of sublime, middle and handicap.



Fig.12: Miasih Bumi Ritual

Among the village community, a story has developed regarding the origin of the name Rawabogo Village. According to local stories, the *Bogo* fish is a pale turquoise snakehead that tends to be white. These fish are believed to inhabit the *Sirah Cai* Rawabogo spring. The appearance of bogo fish cannot be seen easily at any time. According to public belief, this fish will only appear to people whose hearts and intentions are clean.

Rawabogo Village is famous for its cultural activities. These cultural activities consist of traditional rituals and traditions. These conventional rituals include *Miasih Bumi*, *Hajat Lembur*, *Nyawang Bulan*, and *Wisuda* (graduation) *Sinden*, while traditions that apply in the community include *Mitembian* and *Ngadegkeun Bumi*.

B. Immaterial Function

The cultural and religious values held by society become guidelines for living life. The term *Tungku Tilu* or *Tritangtu* is also expressed in the form of *silih asih* (mutual love), *silih asah* (learning from each other), and *silih asuh* (nurturing each other). This manifestation reflects the unity of humans, the universe and the Almighty (God) to create balance in life²⁶⁾. This manifestation of the *Tritangtu* concept also regulates how humans behave towards each other, both towards other humans, nature, and God.

The rules that develop in society are identical to how nature acts as the balance axis of the universe²⁸⁾. So, in daily life, these rules are closely related to the surrounding nature, such as the rules prohibiting people from building houses in water areas and the *Leuweung Larangan* (forbidden forest) area. People are not permitted to build houses in these two areas to conserve water bodies and land that cannot be developed. These regulations are implemented so that in present and future life, people are protected from disasters due to inappropriate land use.



Fig.13: Traditional Offerings

The rituals and traditions that people routinely carry out are closely related to nature, so there is always a banquet in the form of offerings consisting of natural products. The natural products presented symbolise gratitude for what nature has given to human life. The offerings in this activity are served as a meal for guests, not offerings for supernatural things that tend to worship idols according to local community beliefs.

C. Immaterial Semantik

The philosophy of "*Tungku Tilu Term Opat Papat Kalima Pancer*" has a deep meaning for the people of Rawabogo Village. "*Tungku Tilu Term Opat Papat Kalima Pancer*" means three things that support life or can also be called life-givers. These three things are affection, manifested in customs; spiritual spirit, embodied in religion; and penance, manifested in culture. The term *Opat* means that in life, there are four steps or, in another form, four cardinal directions. *Papat kalima pancer* means starting from four steps or four cardinal directions; the fifth is the centre, namely everyone's self-confidence. The forms of affection, spiritual spirit and *silih* fragrant contained in the philosophy of "*Tungku Tilu Jangka Opat Papat Kalima Pancer*" are realized using *silih asih*, *silih asah*, *silih asuh* (loving each other, sharpening and nurturing).

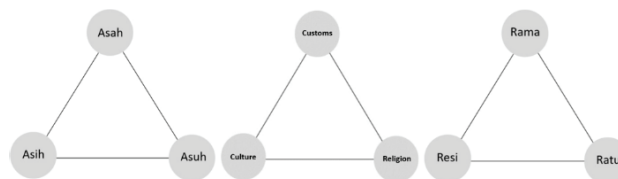


Fig.14: The Rawabogo Village Philosophy



Fig.15: Tritangtu Buana of Rawabogo Village

The embodiment of the *Tritangtu* philosophy is also found in the division of political roles of *Rama*, *Rishi*, and *Ratu* (*Tritangtu di Buana*) in Rawabogo Village⁵⁾. Rawabogo Village as a *Rama*, meaning a guardian of customs through art and maintenance of Kabupaten (Site *Nagara Padang*). Nengkelan Village as a *Rishi* means mediator or unifier between the roles of religion and customs. Sukawening Village as *Ratu*, meaning organizer of the Islamic religion.

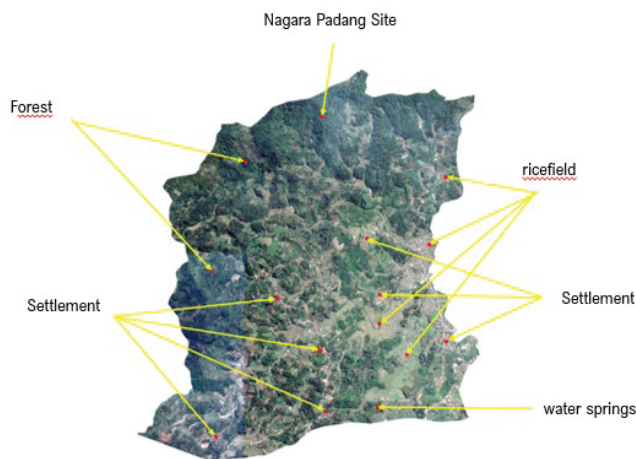


Fig.16: Landscape of Rawabogo Village

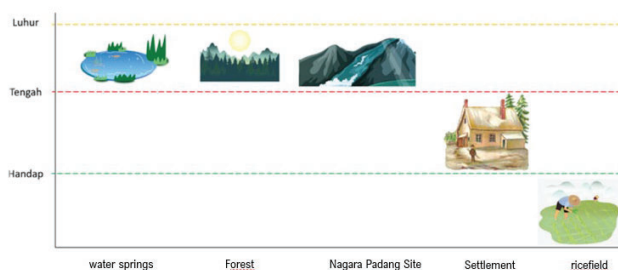


Fig.17: Horizontal Section of Tritangtu Orientation Landscape

The implementation of the *Tritangtu* concept is also found in the division of spatial orientation of the cultural landscape of Rawabogo Tourism Village, which is in line with the *Siksa Kandang Karesian* script. The orientation division consists of sublime (top), middle (middle) and handicap (bottom). Mountains, sites, and springs are included in the upper orientation as life-giving and sacred places. Settlements are included in the middle orientation as a place for humans and other living creatures. Agricultural land, rice fields and prohibited leuweung, as written in the *Siksa Kandang Karesian* script, are included in the lower orientation.

D. Link Form

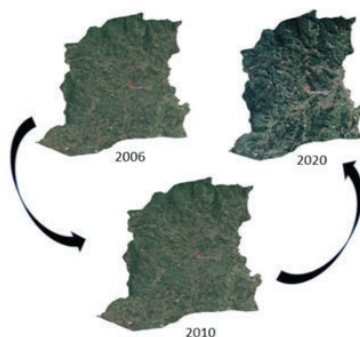


Fig.18: Rawabogo Village's Landscape Transformation

Moorlands and forests have dominated the physical landscape of Rawabogo Village since ancient times. As time goes by, the Rawabogo Village landscape's physical condition changes gradually. This physical change in the

landscape began with the formation of the Rawabogo area as an administrative village. Rawabogo Village was originally a swamp area formed due to rainfall, but the number of village residents increased as time went by. Human activity certainly contributes to physical changes in the landscape.

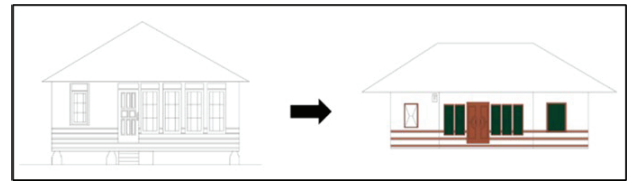


Fig.19: Physical Form of House Transformation

The physical form of the houses of the people of Rawabogo Village is generally included in the traditional Sundanese house style²⁹⁾. Cultural acculturation due to globalization has given rise to a tendency to change the physical form of houses, which were initially conventional style houses on stilts, then transformed into semi-modern styles, either in whole or in part³⁰⁾.

E. Link Function

Changes in the physical form of the Rawabogo Village landscape influence the forms of existing activities. This form of activity transforms into another form of activity. These changes include how humans survive by utilizing existing resources to meet their needs. Changes in land use from swamps to rice fields, rice fields to roads or housing also indicate a change in the form of activity in it.

F. Semantic Link

The movements in *Jaipong* dance combine *pencak silat* movements, *wayang golek*, *ketuk tilu* and others. *Jaipong* dance represents Sundanese women who are friendly, polite, brave, energetic, never give up, independent and responsible. *Sisingaan* art is a form of gratitude for the excellent fortune God bestowed through procession activities usually carried out at harvest events. In traditional rituals, *Tarawangsa* means an expression of gratitude to God for the blessings bestowed on one's life. *Pencak silat* and *rampak* still have meaning as spiritual and physical education.

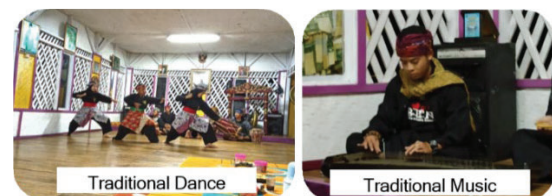


Fig.20: Traditional Dance and Traditional Music

Sundanese traditional clothing has a deep philosophy. The *kebaya* symbolizes a woman's personality, which can adapt and be flexible, gentle, patient, and independent³¹⁾. Meanwhile, according to Nurwansyah, the meaning of *pangsi* is that *pangsi* has a philosophical value both from

the stitching and the structure of the pangs which is meaningful as a reminder for the user always to examine themselves²⁶⁾.

G. Governance

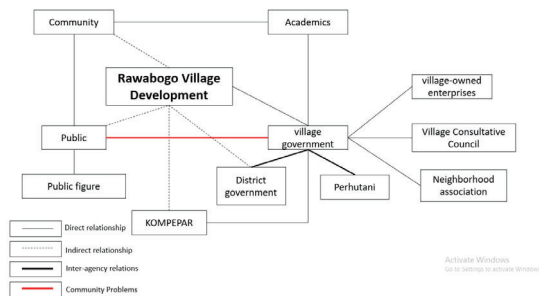


Fig.21: Collaboration networks between actors

Network conditions or linkages in the development of the Rawabogo Tourism Village involve many actors. Each actor has their relationship classification seen from the coordination between these actors regarding the development of the Rawabogo Tourism Village. The Village Government, academics, community and society have a direct relationship. That's where they collaborate with their respective roles in developing the Rawabogo Tourism Village. Apart from that, some of these actors have direct relationships with other supporting actors, such as people with direct relationships with community leaders. The Village Government has direct relations with Village-Owned Enterprises, the Village Consultative Body, Kompepar, and neighborhood association. The Regency Government and Perhutani have links between agencies, meaning that these actors have their respective roles regarding policies for developing the Rawabogo tourist village³²⁾. The district government can issue policies that the Village Government will implement. Apart from that, forestry can also provide guidelines regarding land management on *Gunung Nagara Padang*, which is the location of a site characteristic of Rawabogo Village. Communication problems in collaboration between actors require better communication between government and society. Currently, the government is only limited to providing notifications, and when there are proposals from the public or the public, the government only agrees, and only a few are realized. This shows that there needs to be continuous efforts to achieve a balance between these tensions to maintain societal stability, encourage social inclusion, promote environmental conservation, and maintain business continuity³³⁾. In this context, the involvement of local communities is an effort made to realize sustainable tourism village development³⁴⁾.

4. Discussion

4.1 Formal Identity

Formal identity is a characteristic or character that is impressed³⁵⁾. The formal identity of Rawabogo Village can be seen through objects and symbols as well as

various cultural activities, which are its cultural roots. Formal identities in the cultural landscape of Rawabogo Village include spiritual elements such as the Padang Nagara Site, which is closely related to the traditional and spiritual activities of the Rawabogo Village community. These conventional and spiritual activities include pilgrimages and rituals. The pilgrimage activity is a journey to visit 17 stops that contain a philosophy of life and are related to the process of human life. The Nagara Padang site is an appreciation of the path and essence of life. Pilgrimage activities are carried out as a journey to discover oneself through the life process depicted at each stop.

The *Nagara Padang* site is a district. Perdana wrote that *Kabuyutan* was built by a king, in line with what is written in the *Sewaka Darma* text that *Kabuyutan* was a holy place during the Ancient Sunda kingdom³⁶⁾. Saringendiyanti writes that *kabuyutan* is considered a centre of inner strength³⁷⁾. The ancient Sundanese concept of worship was supernatural or the worship of supernatural objects or substances that were invisible to the eye. Ancient Sundanese society emphasized self-purification, which ended in *Jatiniskala* identity, as written in the *Sewaka Darma* script³⁸⁾. The supernatural concept explains that Ancient Sundanese people did not need sacred buildings such as temples during their civilization but traditional megalithic buildings. The *Nagara Padang* site, a megalithic site without any buildings, proves the need for these buildings.

The highest position in Ancient Sundanese teachings is in *Sang Hyang Keres* (The Almighty), also called *Batara Tunggal* (The Almighty), *Batara Jagat* (Ruler of Nature) and *Batara Seda Niskala* (The Invisible)⁵⁾. The *Jatiniskala* manuscript mentions *Sang Hyang Keres* as the abstract *Sang Hyang Jatiniskala*³⁹⁾. Hyang's position is higher than that of divas, as written in the *Siksa Kandang Karesian* script.

The Rawabogo indigenous people believe that the Nagara Padang Site, as a kabuyutan site, is a sacred place; this is in line with Perdana that high places are the most holy places, by the concept of respect for the highest supernatural powers⁴⁾. In principle the *punden berundak* (pyramid stairs) consist of three levels: the *Niskala* level, the *Sakala Niskala* level, and the *Sakala* level⁴⁰⁾. *Sakala* is a world filled with living creatures such as humans, animals, and plants⁴¹⁾. The *Niskala* world is a world filled with supernatural things or spirits, while the *Jatiniskala* world is the unseen world where *Sang Hyang* lives⁴²⁾.

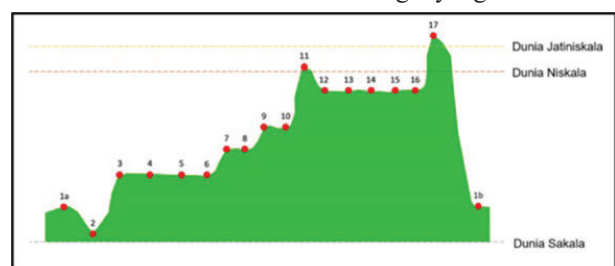


Fig.22: Horizontal Landscape Section of 17

The landscape of the *Padang Nagara* Site is closely related to the concept of supernatural worship during the ancient Sundanese civilization, considering its status as a *kabuyutan*. Based on their physical form, the 17 stops at the *Nagara Padang* Site are divided into three world levels according to what is written in the *Sewaka Darma* script. Stop points 1-10 and 12-16 are included in the world of *Sakala*; this departs from the shape of each stop, which looks like a sequence of human activities in the past. One example is the *Korsi Gading* stone, which looks like a throne. Stop point 11 is included in the *Niskala* world, which, according to the *Sewaka Darma* script, the *Niskala* world is the place of gods or goddesses or human spirits and neutral spirits. Meanwhile, the world of *Jatiniskala* is at the 17th stopping point; this aligns with the concept of respect for the highest place as the holiest place inhabited by Sang Hyang according to the *Sewaka Darma* script.

Another unique thing that is closely related to the *Nagara Padang* site is the traditional activities carried out by the Rawabogo indigenous community. These conventional activities take the form of rituals that position the *Nagara Padang* site in the stages of implementation, such as the *Miasih Bumi ritual*, in which the stages include an opening prayer (*rajah bubuka*), which is usually performed at the *Nagara Padang* site. *Rajah bubuka* is offered to Allah SWT. Every tradition and ritual carried out is closely related to a form of respect and gratitude to the ancestors and the universe, which aligns with the moral values in the *Sewaka Darma* script.

4.2 Substantial Identity

Substantial identity is an intangible characteristic or character in a community³⁵. Substantial identity can be obtained through interpreting the symbols and activities of the Rawabogo traditional community. Human relationships with substances in the landscape, such as spirituality, the sacredness of places, stories and so on, are interpretations of landscape identity⁴³.

The value "*Tungku Tilu Jangka Opat Papat Kalima Pancer*" is a value that has been upheld and practised for generations in the Rawabogo traditional community. These values become a philosophy that is realized in everyday life. "*Tungku Tilu Jangka Opat Papat Kalima Pancer*" means human relationships with customs, religion, and culture, so the term is closely related to society. This value is also contained in the physical form of the *Padang Nagara* Site and its traditional rituals.

The people of Rawabogo Village's cultural values are identical to the trilogy concept, where the trilogy is also familiar with the trilogy concept of society during the ancient Sunda kingdom. This shows that the cultural values developing today are a legacy passed down from generation to generation since ancient times. One of the trilogy concepts contained in the *Sewaka Darma* script is energy, speech and determination in the context of *kaleupasan* (moksa), which is similar to the trilogy of determination, speech and action in the cultural values of

the indigenous people of Rawabogo Village⁴⁴.

Another unique feature that has the potential to support the critical identity of Rawabogo Village lies in the stories that develop in the local community about the white bogo fish in the *Sirah Cai* Rawabogo spring and stories related to the history of *Gunung Padang*. The story of the bogo fish is associated with the name of the village of Rawabogo, which consists of the words *Rawa* and *Bogo*, where bogo is the name of the fish. Meanwhile, the historical story of *Gunung Padang* itself is told in several ancient manuscripts, *Wawacan Sajarah Galuh* (19th century), *Carita Pantun Ciung Wanara* (oral sayings recorded in 1971) and *Carita Parahyangan* (1579). These three texts are related to each other⁴⁵.

4.3 Tourism Village Development

"*Tungku Tilu Jangka Opat Papat Kalima Pancer*" is an oral expression of a traditional figure who has become a symbol of the direction of community life. This philosophy of life is related to village life, stories, culture and life's journey. The *Gunung Nagara Padang* site is a site that offers stories about the meaning of life's journey, which is realized in the form of a journey through 17 stone stops. At the same time, the *Gunung Nagara Padang* Site can have limited tourism potential that interprets life's journey. Cultural traditions that are carried out regularly reflect a form of respect for ancestors or predecessors and a form of gratitude to God Almighty. This activity has become an attraction and received appreciation from cultural actors and the general public. As well as being a character that can be improved and preserved⁴⁶.

Control efforts can be carried out through the development of traditional values contained in formal identity and substantial identity⁴⁷, among which are the spiritual values of the Rawabogo Village community in responding to the *Nagara Padang* Site, the *Miasih Bumi* traditional ceremony, the philosophy of *Tungku Tilu Jangka Opat Papat Kalima Pancer* and White Bogo fish in the *Sirah Cai* Rawabogo spring. Cultural landscape values related to these characteristics can be packaged in the form of preservation and development⁴⁸. Because the meaning built into a place is associated with stimulating the attraction and sensation of the subjects involved, it can provide positive feedback to visitors⁴⁹. In its implementation, support for the development of cultural landscapes can be carried out in 3 stages: Conservation of meaningful cultural landscape sites, Internalization of cultural landscapes in the context of urban development, and making cultural landscapes a tool for developing landscape-based sustainable development⁵⁰. Due to environmental changes worldwide, the importance of green issues is receiving increasing attention nowadays⁵¹, so this process must be in harmony with the impacts of climate change. This happens because climate is a determining factor in attracting tourists to provide more comfort for their residence⁵².

The type of practice carried out is to internalize the

protection of cultural landscapes in urban development. The cultural landscape and city development have a parallel and symbiotic (complementary) relationship⁵³.

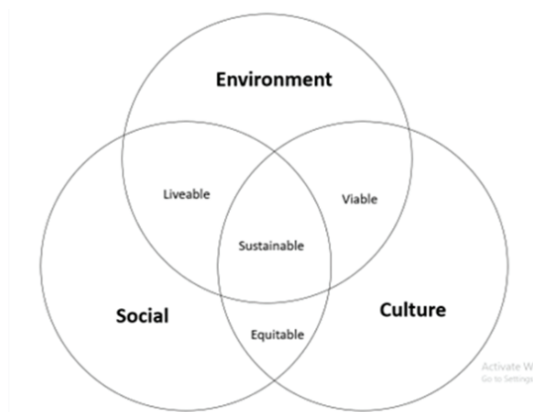


Fig.23: Dimensions of Sustainability and Their Interactions

Various studies explain that cultural landscapes have an essential influence on sustainable development, especially urban development. Figure 23 shows that the interaction of three values is needed to create sustainability, including social, cultural and environmental aspects. The existence of the environment as a value influences the improvement of climate quality because the development process is based on the principle of "sustainability"⁵², to minimize and overcome climate change, which is a global threat with disastrous consequences for the entire ecosystem⁴⁹. The results of the interaction of these three values are taken based on the formal and substantial identity that exists in the Rawabogo Tourism Village. The output of this interaction creates justice and sustainability in the development of the Rawabogo tourist village⁵⁰.

Conservation is a strategy that can accommodate the interaction of these three values. Through the development of conservation strategies, the Rawabogo cultural landscape looks at material and immaterial aspects to achieve prosperous and sustainable conditions⁴. The implications of conservation development strategies can provide benefits in strengthening the identity of Rawabogo Village and increasing inclusiveness⁵⁰. Based on this, developing tourist villages in traditional settlements needs to sharpen the concept of developing eco-culture tourism in traditional villages.

4.4 Eco-Culture Tourism Development

Cultural tourism is an opportunity to create jobs as well as an opportunity to gain and strengthen the economy of a region⁵⁴. I explained that with the presence of cultural tourism, the quality of life of the community and visitors can also increase, as well as the strength of the local economy⁵⁵. Rawabogo Tourism Village has several tourist attractions, including natural, cultural and culinary tourism and spirituality, each with potential. Optimizing nature and culture as tourism potential can be considered ecotourism⁵⁶. Ecotourism is the practice of travelling to

natural destinations to gain knowledge about the environment while preserving the environment⁵⁷, because environmental degradation is a topical issue in the world⁵⁸. Indirectly, internalizing the concept of ecotourism can minimize environmental impacts, reduce gaps in community welfare and improve conservation programs in the context of sustainable development⁵⁹. Rawabogo Village's emphasis on ecotourism is reflected in its uniqueness. Such as carrying out field promotions and continuous introduction to the development of cultural tourism⁶⁰. Interest in cultural tourism is tested with five existing segments, namely a) cultural tourism with the aim that cultural tourism becomes the primary motive for visiting a destination and individuals have a deep cultural experience, b) cultural tourism as the primary reason for visiting a destination, but the experience a little shallow, c) accidental tourism, namely tourists who travel not for cultural tourism reasons, but after taking part, in the end, will get an immersive cultural tourism experience d) typical cultural tourism, namely cultural tourism with a weak motive for visiting a destination and the resulting experience is superficial; and e) incidental cultural tourism, namely those who travel not for cultural tourism reasons, but still take part in several activities and have superficial experiences². The preservation of cultural tourism can continue depending on the community's will to cultivate it⁶¹. Some efforts that can be made to promote and develop cultural tourism are by creating galleries around the location, involving cultural demonstrators, and raising studies regarding heritage cultural tourism)¹².

Formal and substantial identity can be considered in designing tourism village branding. Branding is a structured process used to build awareness of implementing strategic innovation policies and expand consumer loyalty⁶². Branding is a brand management strategy in which some activities organize all the elements to form a brand⁶³. Branding is not just creating symbols or product names to provide identity; brands are a collection of attributes with meaning, stories and product associations⁶⁴. Branding strategy is divided into brand positioning, brand identity and brand personality⁶⁵.

Suppose we refer to Simon Anholt's view. In that case, the Padang State site and the belief system that originates from the philosophy of "*Tungku Tilu Jangka Opat Papat Kalima Pancer*" can position Rawabogo Village as a cultural tourism village⁶⁶. *Gunung Nagara Padang* can be in a strong position in building the Rawabogo Village tourism brand. The uniqueness of the *Gunung Nagara Padang* site has been embedded in the public's perception of it as a cultural landscape. Thus, the *Gunung Nagara Padang* site and its various cultural activities can be an illustration for developing the identity of a tourist village⁶⁷. The display in the form of tourists' perceptions and experiences of the site and belief system becomes the brand identity of Rawabogo Village. Through this communication process, the image of the Tourism Village as a cultural tourism village can be raised⁶⁸. In tourism,

tourists' perceptions and experiences of sites and belief systems have become a form of integration between eco and culture. In this case, the *Gunung Padang* Site is one of the objects that is part of cultural and environmental preservation because it is located in a protected area. Therefore, eco-cultural tourism can preserve cultural tourism by balancing the natural landscape.

5. Conclusion

The uniqueness of the cultural landscape formed in Rawabogo Village is reflected in the material, immaterial and semantic link components. In the material context, the cultural landscape of the *Nagara Padang* Site is of the highest value, which reflects the life of the people of Rawabogo Village. The meaning of reflection on life contained in the *Nagara Padang* Site is implemented through pilgrimage activities to unify humans, the universe and God. The process is divided into 17 stops, grouped into three world levels based on the *Sewaka Darma* script: the *Sakala* world, the *Niskala* world, and the *Jatiniskala* world.

In the immaterial component, "*Tungku Tilu Jangka Opat Papat Kalima Pancer*" is the highest philosophy used as a guideline for carrying out a cultural life. This value is inherited from generation to generation and is based on the moral values of ancient Sundanese texts on the concept of *tritangtu*. Implementing life packaged with the philosophy of "*Tungku Tilu Jangka Opat Papat Kalima Pancer*" becomes a unique culture that can be integrated into unique tourism with a cultural concept.

However, miscommunication was found between tourism actors, namely the village government and the community, in the link component. The leading cause of miscommunication is the need for more community involvement in government-run programs, one of which is tourism. Thus, tourism development in Rawabogo village is not optimal because of the lack of harmony between the village government and the community. The absence of harmonized support has resulted in tourism activities experiencing degradation little by little. Improvement efforts can be made by creating events that involve tourism stakeholders, namely the government, community, and traditional leaders.

Another effort that can be developed is by encouraging and integrating the noble values of the Rawabogo Village community into tourism activities. Internalization of local culture into tourism activities is necessary as a form of collaboration between indigenous communities and village governments, which is packaged to develop tourism based on local wisdom, culture and sustainability (eco culture development).

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