

TOURISM PROMOTION CONTENT THROUGH ARCHITECTURE CONTEXT

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Abstract: *Indonesia is an archipelago country laid between the Indian Oceans and Pacific Oceans. Indonesia has many potential cultural variations that are influenced by geographical position that stretches for approximately 3,900 miles. Cultural diversity becomes one of the attractions that can boost the regional income and even income for the country in the field of tourism. The promotional strategy that has been executed so far is considered not quite right on target yet. The promotion strategy seems has not been reviewed up to the concept of content and information to be presented. The work of architecture as one of the results of the cultural work has an important role as a tourist attraction. Based on one of the theory of form in architecture, a form of architecture is strongly influenced by the time and the society where the building exists. The work of architecture becomes a marker that has even become the identity of a place. How the work of architecture can play a role in improving the quality of tourism promotion in Indonesia is a question that is being examined in this paper. It is hoped that through this paper, the study of architecture can contribute to the content creation of tourism promotion that will have a significant impact to increase the number of international visitors. The method used in this paper is explanatory from literature examination through the work of architectural examples in one of Indonesia province. From the design methods used to create architectural works, it can also be used to guide the content creation in a tourism promotion.*

Keywords: *architecture, promotion content, culture, tourism, Indonesia*

Introduction

Indonesia is an archipelago country situated between the Indian and Pacific Oceans. This country has a lot of potential that is influenced by its geographical position that stretches for approximately 3,900 miles. Koentjaraningrat (2004) writes that the archipelago is the longest and largest group in the world. Each island has different natural conditions that impact the variety of human and cultural characters. Cultural diversity becomes one of the attractions that can boost the regional income and for the country in the field of tourism.

According to Tourism Minister Arief Yahya (Susilo, 2016) of the 222 regions programmed as a National Tourism Development Zone only 3 regions claimed to be successful. It was said due to promotional strategies that is suspected not right in target yet. In the same article, Marcus

Leach, a representative from the sales department of Select Representation in the UK also gave a similar opinion related to the lack of tourist destination information to the foreigners. The current strategy is to facilitate access to destinations in Indonesia and extend the stay permit (visa) for foreign tourists. As expressed by the Deputy of Development of International Tourism Marketing of Tourism Ministry I Gde Pitana ("Ini Rangkaian Event", 2017), the strategy is still focused on hard selling activities in the form of participation in the exhibition with sales missions and in cooperation with airlines to facilitate access to Indonesia. It is predicted that the strategy has not include the deeper concept of what kind of material and information that will be presented as the promotional content.

In the paper presented by Maryani (2004), despite all the potential tourism aspects, West Java have some weaknesses. West Java tends to have a similar attraction that caused a limitation the type of tourist. Sense of place was also said not being develop, yet it is actually the material to give a specific character or a place. Architectural works in West Java is just a sightseeing object without any deeper contribution to knowledge and culture preservation.

Amos Rapoport in Snyder (1984), states that architecture is a place where people live physically and associated with socio-cultural or can be said that architecture is one of the cultural results. It also means an architectural work influenced by nature, people, activities, and beliefs. As one of the cultural results, architecture has a quite important role as a tourist's attraction. In response to the target of increasing the number of tourists up to 20 million/year by 2019, several areas in Indonesia such as Palembang, began to open new area with buildings that have existed since long time ago as the tourist destinations (Putra, 2018). It proves that architecture have an impact in tourism and become one of the tourist attraction.

Literature Review

Content as The New Context in Promotion Strategy

According to Kartajaya (2016), "content is the new context" for promotion. Present-day promotion strategy needs to look deep into the content level. In their presentation, Kartajaya & Setiawan (2017) stated that with the rapid development of technology, receiving and finding information can be done very easily by the community. That is why, 'content' should be based on the community sense of anxiety, desired, and at the right time. Basic information about tourist destinations is very easy to get through the internet, such as what will be seen in the destination, where the location, even how to reach the place. Such data can no longer be categorized as 'content' which will have a strong impact. The more in-depth information is now expected by the community which in the next stage raises curiosity and anxiety that will intriguing them to act, decides to go to the destination.

Promotional content is an important message to be delivered to the receiver. In Integrated Marketing Communication Strategy (Kotler, 2002), theory on how to design a message consists of three parts: content, structure, and format. Content talks about what to say, the structure talks about how to say it, and the last format talks about how visualization and advertising concepts are. In this paper, the part of the message to be discussed is the 'content' part.

One of the challenges in promotional strategy is how to make a tourist destination recognizable. It should be reviewed what is the main attribute of attraction for tourists. Basically, humans have a curiosity which associated with the attraction about how others live (Kotler, 2014, pp.556). In the presentation of Kartajaya & Setiawan (2017) was given an example about a promotion of destinations that is recommended or selected by the local people as a 'new' tourist

attraction. Therefore, the attraction associated with the choice and way of life of the local society can be promoted in a tourist promotion. It cannot be separated from the local culture which is one of the aspects that can provide a differentiator for a region.

In a previous study about the relationship between perception of a destination and satisfaction after visiting the site (Vong, 2013) were mentioned that there are three factors to analyze the site visit satisfaction. The first one is 'context', perception about protection and interpretation become the main concern. Next is 'content', in which interpretation and promotion are the main concern. The last one is 'accessibility' where all the three perception are the influencing factors. 'Content' factor, as said, take the interpretation and promotion as the main concern. E. Rudan in Vong (2013) stated that a content can be attractively created in different segments by using different interpretation. In this paper, interpretation used for promotion of the object will be discussed from architectural perspectives.

The Origin of Form in Architecture

There are five types of approaches about the beginnings of form in architecture according to Gelernter (1995), the form that occurs because it is influenced by the function / usefulness; is the result of the creator's imagination; according to the influence of his time; closely related to the socio-economic condition of the architect and the community; and closely related to socio-economic conditions of society.

First, the shape is generated from the function / usability of the building. This theory is expressed when observing architectural products that occur in the 'early', where humans create a built environment in response to natural conditions and interaction between humans. Over time and by the increasing of abilities and needs, humans are able to distinguish the place and the level of importance to a particular place (Rapoport, 1984). Second, theory of form generated from the imagination of its creator, arises because of the critical thinking of the first theory that if the shape of the building is influenced by function, then why building with the same function has a different shape. The opinion that the different forms of buildings that have the same function occur mainly because of the influence of the creator. A man is believed to have in himself the ability to be able to produce works of specific thoughts as a result of his understanding of the environment.

Third, theory of form generated according to the influence of its time, providing answers to the reality that the work of different designers is found to have a form similarity. The architect in this theory, as he tries to express his thoughts, remains attached to the agreement of people's perceptions of certain style. The built environment is derived from decisions taken from the available options, but specific options usually follow the general rule (Rapoport, 1984). The resulting form is closely related to the socio-economic conditions of society, that is why the work of architecture can be a reflection of social reality at the time the work was created. Rapoport (1984) states that the origin of architecture should pay attention to the tradition of society which is a view of the ideal environment.

Fourth, theory of form is generated based on universal principles of arrangement, such as rhythm, proportion, scale, contrast, and color, applied in all works. This theory may be the theory that based on the acquisition of the form based on the most general. From these five perspectives, the third and fourth theories clearly state that architectural work is so specific about what, who, when, where, why, and even how it can become one of the representative of a powerful identities of a place. The form as a result of the spatial arrangement expresses

meaning and take part in communication process where meaning conveyed through the material used, the specified size, the chosen shape and so forth (Rapoport, 1984). The explanations above reveal the reason to take architecture as a representation of a place to promote a tourist destination.

Architecture as the medium of communication

In the previous discussion it has been explained that the architecture is formed from various influences both from the natural and human environment. When humans choose form, the choice is based on decisions that have a purpose to make it as a marker or more than that as a reminder. Ideas are given a physical appearance to make it easier to warn people about how to act, behave, and what expectations of their ancestors (Rapoport, 1984). As a medium of communication, architecture can be studied more deeply by knowing the approach of design method used by its creator (Yuwono, 2018). The design approach theory used to examine is Geoffrey Broadbent theory in a book named Design Methods in Architecture.

The pragmatic approach is the simplest method since the design is depends on the nature conditions around the place. Selected shapes and materials chosen that can protect humans from the nature around them. The building which survived in its protective role was later considered by the public as a prototype. They will build the same type to reduce the risk of failure. Changes in shape can occur but will not be significant. Typical building will eventually became the identity of a place, design developments in this phase is using the iconic approach (iconic design).

Rapoport (1984) states that humans have the thought and the need to make a classification as a basis for reminding, giving and conveying meaning. The classification in the Broadbent's design method is expressed in terms of measurements, module systems, proportion rules which are used as reference in making the building. This canonical design approach tends to be rigid, has consequences that it will bring bad luck if not followed. As a reminder, the approach of the design developed is the analogic method, by taking a figure of objects that are located around the living place of a community. The figure with an implicit message manifested in the form of buildings or details that are easy to remember and recognize by the community.

In a previous study about the use of meaning in architecture, Jones (2007) stated that building should be a physical evidence in which memories can be kept and can be delivered to the next generation. It is also said that architecture is a setting for the people's ritual and therefor become the barometer of social value. Parents can use parts of a building to explain things to their children.

Research Method

This study using explanatory methods by examining the theory of Broadbent's Design Methods. The example of an architectural works in West Java-Indonesia will be taken to describe how to use the methods as tourism promotional content.

Conceptual Framework

Based on the theories that have been discussed, Kotler's marketing communication strategy stated that the first thing of a message is 'content'. It is important to seek what kind of content to be shared. In terms of architecture, it will review the design methods of Broadbent. The methods will take us to breakdown the information about a work of architecture and use it as the promotion content.

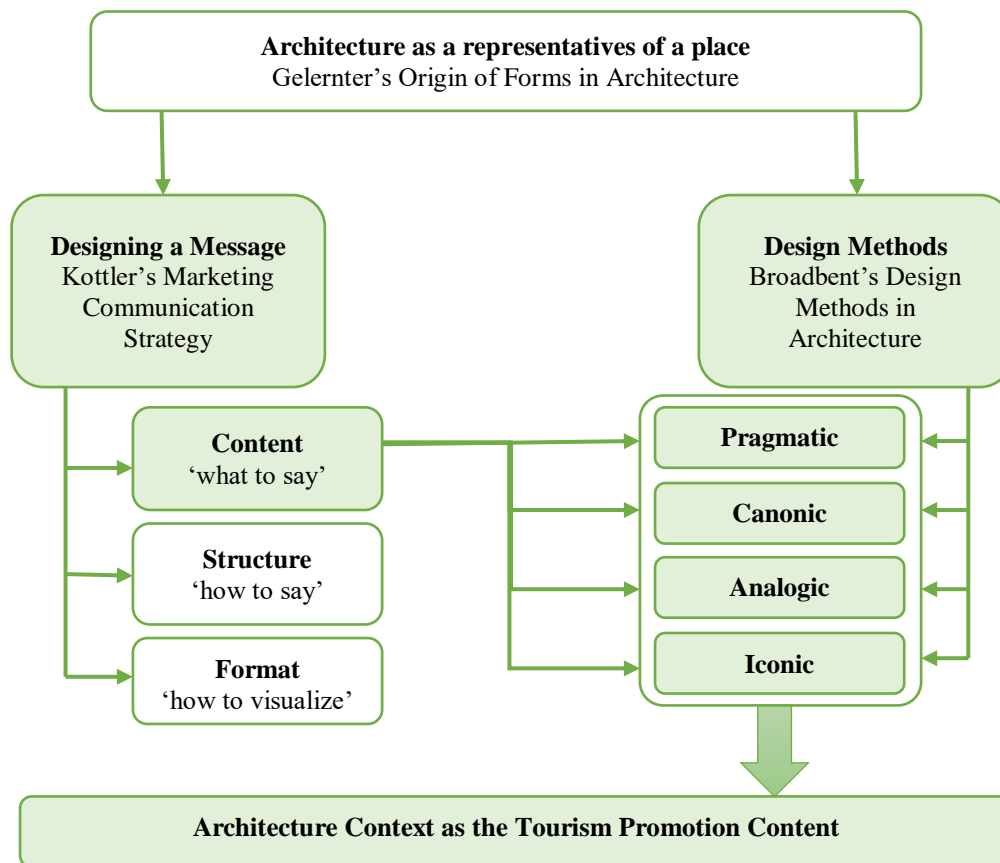


Diagram 1. Conceptual Framework

Design Methods in Architecture as the Tourism Promotion Content

Several types of design approaches have been described in the previous chapter. In this chapter will be given examples of the use of design approach as 'content' of tourism promotion. Through the documentation and inventory of West Java Tourism and Culture Department about Sundanese Architecture and research by Salura (2008), the variety of design approach will be reviewed from one of the regions in Indonesia, West Java.

The area of West Java is often referred to as *Tanah Pasundan* or *Tatar Sunda* (Harsojo, 2004). The general character of the people mentioned as having positive thinking, openness, seeing life with joy, but also sometimes too sensitive that seem irritable easily. Having a good climate makes land in West Java fertile and become an important plantation area for Indonesia. These natural conditions influencing the livelihoods as the farmers in fields and plantations. The nature background and character of the inhabitants will guide the pragmatic design approach.

In the early days, the people of West Java did a dry farming pattern '*huma*' which kept them living in a place for a certain period of time and were required to move to search for new land (Ismet, et al., 2011). The conditions of migration should affect the initial design approach to where they live. The material used is usually wood and bamboo, which is an easy material to be found in the local environment of fields or forests. The habit of moving affects the selection of materials from the natural surroundings so that when it comes the time to move, the former building materials easily recycled again into the environment without any effects of contamination. However, it is also makes there are only few of physical relics that can be used as an example for the next period (Salura, 2008).

Traditional people of West Java are very respectful to nature and always try to maintain harmony among each other. This is implicit in the proverb '*silih asih, silih asuh, silih asah.....*' -means to love each other, take care of each other, empowering each other-. It is one of advices that describes how the people of West Java always seek a peaceful life with everyone. Good relationships with everyone make it a very intimate community system, they built trust in others so there is no fear of other human attacks. The living place built only to protect its occupants from the forces of nature. The selected building material is not intended to protect against human attacks, the walls and floors are made of woven bamboo and the roof is only made of fibers or small reeds (Ismet, et al., 2011).



Figure 1. Sundanese House Material at Kampung Dukuh
Source: (Disparbud, 2011)

In his book, Salura (2008) examines villages in West Java by considering the concept of placement adopted by the people of West Java which are *Lemah-Cai* (Land-Water), *Luhur-Handap* (Upper-Lower), *Wadah-Eusi* (Container-Content), *Kaca-Kaca* (Boundary). *Kaca-Kaca* is the concept of placement that affects the division of space in the building where they lived. It can be also called the concept that provides a spatial boundary as well as connect two different things. This kind of space management is one of the application of the design with the canonical approach in the Sundanese house as the rules.

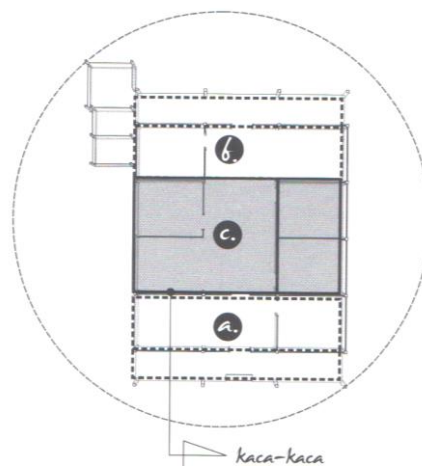


Figure 2. House Zoning in Kampung Tonggoh (a. Male area, b. Female area, c. Middle/Neutral area 'kaca-kaca')
Source: (Purnama, 2008, p.79)

West Java houses are divided between men's and women's areas, where each has separate entry access. The division of the area between men and women in the Sundanese house is linked by a central area that serves as a neutral area. This area is the application of the placement concept of *kaca-kaca*. The concept of *kaca-kaca* also regulates the measurement of the distance between

houses. The differences in height of the land considered as *kaca-kaca* or boundaries between houses (Salura, 2008).

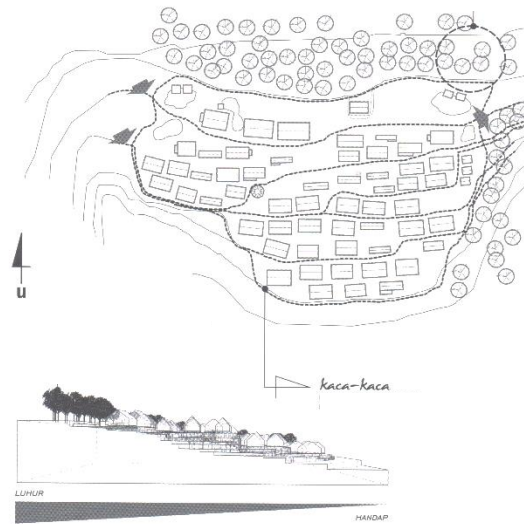


Figure 3. Land contours as the boundaries '*kaca-kaca*' between houses in Kampung Tonggoh
Source: (Purnama, 2008, p. 74)

The roof shape of the west Java house has a distinctive feature of a cross at the ends of the roof called '*cagak gunting*' means an opened scissor. The cross-shapes have a philosophical meaning a wide upper world (Ismet, et al., 2011). A record from the documentation of a French photographer, Thilly Weissenborn in the period of 1917-1942 (Cornelius, 2013), tells that in the past hundred years there was a Sundanese traditional village called Kampung Papandak which had the main characteristics of a pair of scissors at the end of its roof.



Figure 4. Traditional House at Kampung Papandak
Source: (Mehilmifauzan, 2013)

The roof form found in Kampung Papandak is a type of julang ngapak roof taken from the analogic design approach of a bird that spread its wings (Ismet, et al., 2011).

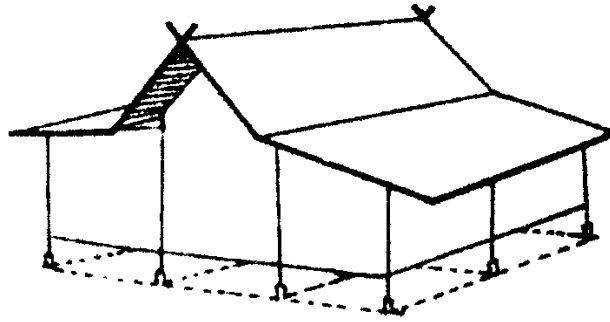


Figure 5. Julang Ngapak Roof Type
 Source: (Ismet, et al., 2011)

Unfortunately, Kampung Papandak with the original house type can no longer be seen based on a news that there was a disaster where fire eliminates all traces of the traditional architecture of Sundanese there. Although it can no longer be found, the existing documentation leads to an iconic design approach that were chosen to express its cultural identity. The application of the *cagak gunting* and *julang ngapak* can be seen in Kampung Naga until now.



Figure 6. Cagak Gunting and Julang Ngapak Roof Type in Kampung Naga House
 Source: (Disparbud, 2011)

Conclusion

The design approaches used in architecture can provide deeper informations, and at the same time will determine which information needed as an attraction for tourists. Message content to be delivered in architecture context can always start with the stories behind what it seen. A pragmatic approach will bring up how nature and people activities will have an influence to the shape and material. Canonic design approach will tell the way people live their life and creates rules and regulations they believed as guidance. Analogic design approach can reveal the philosophy of the local people and how they likens it with things. And the last approach is Iconic design will strengthen the perception of a place.

It is hoped that this paper can be used as one of the basic structure to bring architecture context as tourism promotional content. Further study of the various regions in Indonesia through the architecture design approach perspectives will enrich the cultural knowledge that gives value to the tourism promotion content of Indonesia.

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