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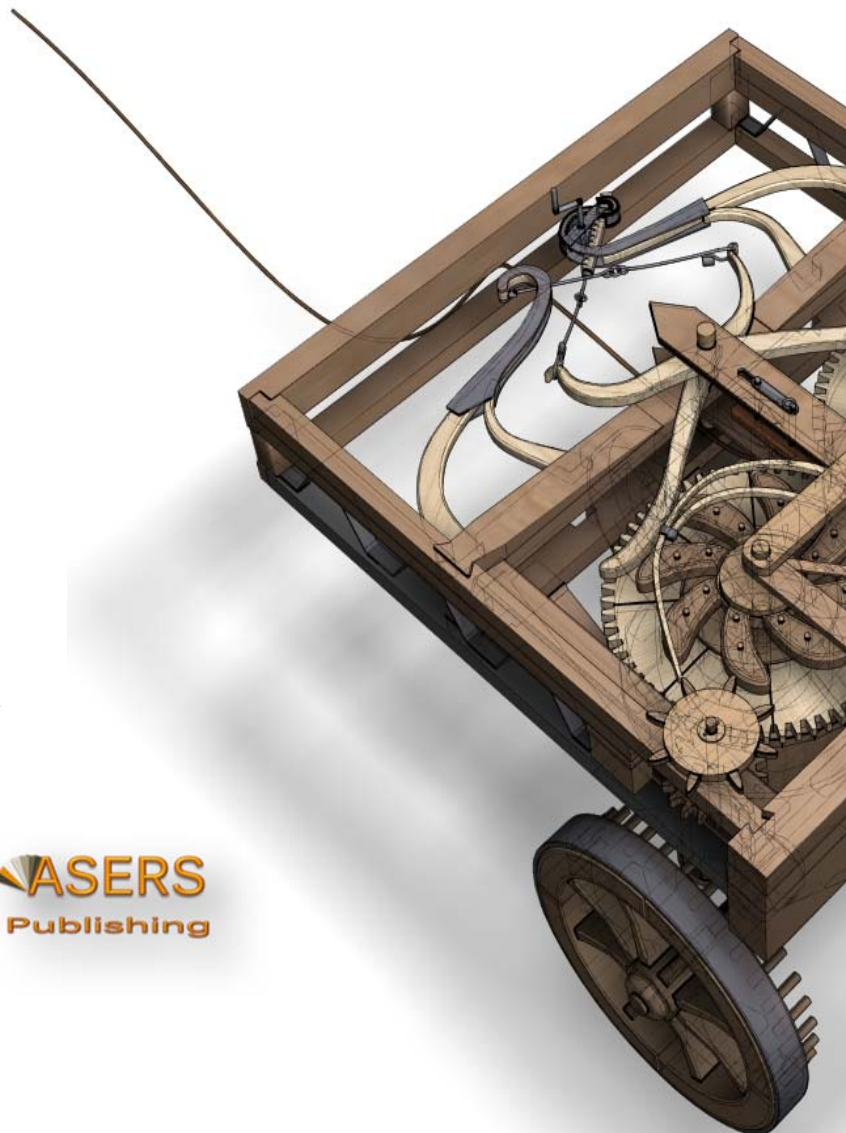
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The Meaning of Place and the Edu-Tourist Experience in *Wot Batu Bandung*, Indonesia

Bambang QOMARUZZAMAN
State Islamic University of Bandung, Indonesia
bambang.q.anees@uinsgd.ac.id

M. Taufiq RAHMAN
State Islamic University of Bandung, Indonesia
fikrakoe@uinsgd.ac.id

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Abstract:

Meaning is the most important psychological aspect of an activity carried out by a group of people to look for values and benefits in an activity. The meaning really determines the use value, direction and orientation of activities. Because the meaning is very important position then analyzing the meaning of an art activity becomes an important study as well. This study traces the meaning of the conditions and activities of one of the recreation areas in the city of Bandung both the meaning for the initiators and for the visitors. This article will analyze their existence from the phenomenological approach. The phenomenological approach aims to understand human's existence and their role in the society. This research found that the meaning of recreational activities felt by those involved there are the feelings of peaceful, quiet life, summoning the soul, spiritual nature and the enjoyment of thought.

Keywords: educational tourism; artificial phenomena; city recreation; installation art.

JEL Classification: L83; Y32.

Introduction

Many places in this world become places of spiritual and cultural pilgrimage. Call the City of Mecca for Muslims and the Vatican City for Catholics among the examples of places that become a mass visitor magnet, especially for adherents of the religions mentioned above. But there are also places that are used as tourist destinations because of its culture. This includes pyramids in Egypt, temples at Angkor Wat and at Java, or cultural relics such as at Machu Picchu, Peru. The two types of places, the spiritual and the cultural, are closely related to people's search for the meaning of their lives.

The search for meaning is very important for humans so that it becomes the main motivation for one's life (Frankl, V. 2014). At another point Ragheb and Coco-Rip (2013) state that tourist comfort is not only a matter of seeking pleasure, but also searching for meaning. Ragheb and Coco-Rip's statement can be understood because tourists are not only looking for what is different from their daily lives but are also in searching of 'meaning', of the 'genuine' or 'authentic' holiday (Cornelisse, M. 2018). Therefore the travel of postmodern travelers is not just to find 'pleasure' but to confirm the search for new meaning and dignity, for, that 'postmodern tourists use the power of their intellect and imagination to receive and communicate messages, constructing their own sense of places to create their individual journeys of self-discovery' (Nuryanti, W. 1996).

One of the attractions that offer special meanings is the architecture that communicates certain meanings (Santos, C., Neto, M.J.P. and Neves, M., 2019). One meaningful form of architecture is called *genius loci*, namely the collection of meanings, beliefs, symbols, values, and feelings that individuals and groups associated with a particular locality (Christou, P.A., Farmaki, A., Saveriades, A. and Spanou, E., 2019). In Bandung, Indonesia, in 2016 art works in the form of stone gardens were identified as *genius loci* (Chandra *et al.* 2019). The stone garden is named by its creator, Senior artist Sunaryo, as "*Wot Batu*" (Stone Bridge), "meaning a spiritual 'bridge': to be a counterweight between the human soul and the physical manifestations of life, also to be a link between the four elements of nature" (an interview with Sunaryo [7/27/2019]).

Intentionally and planned this rock garden, on a total land area of two thousand square meters, is arranged into a garden that combines rocks, grasses, plants, water, wind, and natural scenery. *Wot Batu*, for Sunaryo, is a counterweight to the attraction of the city of Bandung which is more consumerist. "Bandung is said to be a creative city and a tourist city, but people come only to cafes, malls, outlets, and other visits that are consumerism ... so from that I don't think it's excessive if I want to mark the times, notes small a civilization" (an interview with Sunaryo [7/27/2019]). *Wot Batu* is not just an installation of art but is designed and managed as a tourist attraction that is open to tourists who can access it by paying an entrance ticket. At another point, *Wot Batu* is also managed as a place for cultural activities such as music performances, art exhibitions, discussions, meditation, and others.

The presence of *Wot Batu* in the city of Bandung was welcomed with various interpretations. *Wot Batu* is a marker of the times, as stated by Bambang Sugiharto (a Philosopher at Parahyangan Catholic University of Bandung, Indonesia). *Wot Batu* is considered by Sugiharto as an "oasis, which is to find deeper living water," which is not merely beautiful but as a "sign of civilization, maybe 500 years from now the park in *Wot Batu* can be like Stonehenge and become a site of civilization, because the site is a matter of heart and soul ... my hope is that the stone garden in *Wot Batu* is not just for selfies" (arcom.co.id, 2016). Jakob Sumarjo, a Sundanese (Bandung local tribe) Cultural reader, likens *Wot Batu* as a Stone Garden of *kabuyutan* (ancestors), which was designed specifically for meeting God in the Old Sundanese Tradition community. Through *Kabuyutan* humans feel the presence of *Hyang Hidup* (The Life) through the harmony of nature (Sumardjo 2016).

This artificial park is so special that it was inaugurated by the Indonesian Minister of Education and Culture, Anies Baswedan in 2015. At the time of the inauguration, Anies Baswedan shared his experience of entering into *Wot Batu*: "... when entering *Wot Batu* in the form of a narrow passage it is as if we are forced to feel the function of time when we will see works in stone material. At one end of *Wot Batu*, he said, we will see one of the collated stones works that resembles the word 'altitude', if the word is perfected in English it will be '*altitude*' which means height. "What is done here leads our nation to realize about the long duration of time for each work," he said. If reflected, he said, this sends a message to visitors that humans are very small when compared to this universe. "This is a place where we must realize the smallness of us. Today our republic is full of arrogance and Sunaryo sends the message of removing arrogance," he said (kemdikbud.go.id/main/blog/2015). Anies Baswedan's statement above shows the experience of "sense of place" or "genius loci" to *Wot Batu*, which is the engagement of the conscious body with the conditions of a specific location (Berleant, A. 2018).

All the comments about *Wot Batu* above were raised by a number of scholars who have a certain frame of references. As a tourist attraction, *Wot Batu* is a form of tourism for educated people. The meaning to be conveyed architecture seems to be felt by educators, for this reason this article will try to understand how educational-tourists interpret *Wot Batu* architecture, this study aims to identify empirically the students' tourist experiences: 1) whether educational-tourists view *Wot Batu* architecture as sense of place; 2) Does the *Wot Batu* architecture facilitate edu-tourist self-transformation so that their travel is meaningful and special.

1. Literature Review

Tourist Experience and Educational Tourism

The results of researches on tourism experiences are very diverse with various definitions so that it is considered as a 'complicated psychological process' (Rahmani, K., Gnoth, J. and Mather, D. 2019). This is because the situation experienced by the subject comes from various moments, sometimes as 'lived occurrence,' exercise of identity-building (Jaurand 2015), dialogical renegotiation of one's beliefs and habits (Henning 2012), the practice of self-transformation (Saunders *et al.* 2013) and sometimes as *times as a quest for happiness or well-being* (Sharpley, R., and Stone, P. eds. 2014). There are various situations that trigger the emergence of a tourist experience (Filep, S., and Pearce, P. eds. 2013), some occur when traveling alone or with family (Larsen, J.R.K. and Laursen, L.L.H. 2012), when leaving home for cultural reasons or for identity reasons, when someone settles

in a remote area or wanders in the city or vagrancy in street (Saunders *et al.* 2013) or soaking in a spa (Panchal 2013), which can occur in young or old people (Major and McLeay 2012).

Erik Cohen (1979) said that tourism relations and experience presuppose a central idea. Tourism as an "unconstrained pleasure trip" requires something "out there" that cannot be found in the usual "space of life". At this point the center of the world is the everyday world, while what is experienced is tourist attractions as other and different places. This was also stated by the Ambassador that, the construction of social experiences is necessary when situations are no longer a part of homogeneous universes of meaning or, to put it simply, when 'society' is no longer One (Vergopoulos 2016).

From this it can be stated that an experience can be called a tourist experience when the subject connects itself to the new world (inhabited time-space) within the framework of tourism relations. Thus, the tourism experience presupposes two distinct and complementary cognitive operations through externalization and internalization. The externality stage occurs when the subject's actions and desires encourage her separation from her daily world through travel. The externalization phase confirms the difference between the world of everyday life and the different world of tourism. The internalization stage occurs when subjects accept the idea that the world of travel, they experience is in accordance with what they expect.

On the other hand, the center of the tourist experience is the body. A "journey", referring to Brougère, is "providing an original and unprecedented bodily experience." Walking around it makes a possibility for one to measure the size of buildings on a human scale. To pass through the Lion's Gate, to enter the tombs, to walk along the surrounding walls, so many experiences produce different knowledge from that received through books (Brougère 2015). From the point of view of the definition of experience proposed by Brougère (2015), the body becomes a fundamental element: it is because it measures, feels, creates relationships with, and more generally experiences various spatial, temporal, and social variables of a tourist that is contextualized by the situation, that the body can combining the world and entering into the logic of learning with regard to what makes it up. More precisely, the learning process occurs when there is a desire to merge the world through the transformation of subject resources, so that tourist experiences can occur.

It is at this point that tourism activities can be associated with education, namely as learning through the transformation of different world resources (Witsel 2013) and as experiences that produce sensations and emotions. The two approaches to the tourism experience have very different implications. In the first case, the tourist experience as a process and as a *moment to live out*. As a process, the tourism experience builds on previous experiences. Previous experience becomes a kind of reserve of knowledge, habits, sensations, emotions that are mobilized to communicate with the world of tourism, which is experienced, readjust, transformed at each new meeting (Henning 2012). As a moment (or collection of moments in the long run), the experience is a break with a series of everyday life, which must be lived as "pure actuality" or "absolute presence" (Backman, J. 2015).

Tourism can thus be linked to learning activities as stated by Zeitler and Barbier (2012) that "to have gained experience is to have learned not only for the activity but within the activity itself [...] which involves acceptance of common sense based on the theory or concept the subject has. This learning process can be strengthened by Metz's mirroring theory (Metz, C. 1982), namely interjection and projection. The process of learning from experience always presupposes the existence of introjections (movement from the outside world into the self) and projections (movement from the inside to the outside world) as in the mirror process.

Tourism for experience, not just leisure, requires a learning process because its activity becomes an educational tour that offers a meaningful and lifelong learning experience for tourism tourists and practitioners (Watson 2003). Educational tours describe activities on trips across international borders to obtain intellectual services, in search of new experiences and cultures (Abubakar, AM, Shneikat, BHT, and Oday, A. 2014), the purpose of educational tourism is to look for something that can be learned (Mario, M.Z. 2013) or learned. This can happen because everyone is always looking for something new, new experiences, norms and social culture (Abubakar, A.M., Shneikat, B.H.T., and Oday, A. 2014).

During this educational tourism is associated with official education programs in order to change students' knowledge, skills and cognitive behavior (Bhuiyan *et al.* 2010), although Fidgeon (2010) states that educational tourism creates favorable learning conditions for all ages (Fidgeon, PR. 2010). This means that travel to gain meaningful experience always means educational tourism. In educational tourism there are four types of experiences, namely educational, entertainment, aesthetic, and escapist (Tercia, C., Teichert, T., Sirad, D. and Soehadi, A. 2019). Three of these four experiences (entertainment, aesthetic, and escapist) are related to tourists in general, an education experience that distinguishes ordinary tourists from educational tourists. But as

Zeitler and Barbier (2012) put it, there is no experience without a learning process, so there is no tourist activity that is not within the framework of education.

Genius Loci and Meaning of Place

The concept of Genius loci can be understood from the Roman concept which considers everything to have a genius spirit and holy guardian spirit. This spirit gives life force to people and places, this power accompanies its inhabitants from birth to death and determines the character or essence of life of a place (Lewicka, M. 2011). When a building or place has this spirit, that place is called *genius loci*. Genius Loci is a place that encourages visitors to take a break rather than move (Özkan Yazgan, E. and Akalin, A., 2019). At first genius loci was considered only owned in past places, then the researchers recognized that in contemporary society there are also places that have attraction, emotional reactions, or feelings pleasant in relation to the atmosphere, personality, or environment of the place (Tuan 1977).

Based on a humanistic approach to the place of Relph (1976) and Tuan (1977) mentioned there is always a *sense of place* in a particular place, even though it is not a place from the past. Specifically, Relph (1976) developed the concept of Genius Loci based on the distinction between '*incidentness*' and '*outiderness*'. Insiders [*incidentness*] feel in one place and have a deep experience of a place, while outsiders [*outiderness*] feel isolated from that place. Relph defines a *sense of place* derived from the life experience of outsiders, understanding the intangible essence of a place, the action of experiencing a place as an insider (*outiderness*). Meanwhile Tuan (1977) distinguishes *sense of place* from '*rootedness*', while *sense of place* is a conscious experience; '*rootedness*' is unconscious experience. This sense of place, for you, can be achieved and maintained, but "*rootedness*" cannot be maintained unless one has to stay somewhere for a long time.

A place can create certain meanings when it is integrated with life. Because human life is made up of all living and non-living things, each connected and small or large part of space and region has some measurable degree of life. On this basis, every object is part of an integrated totality, as part of an interconnected chain. In such a space of life, humans experience a feeling of being at home and intact. Certain architecture can also have the same characteristics, because in a good design, wholeness can be found in every part of the structure (Pfister, D. 2019).

The whole theory of Loci genius leads to one conclusion that a place can give a certain meaning to its inhabitants or visitors. The meaning of a place has attracted the interest of scholars from various scientific disciplines and various conceptual points of view. Some analyze 'sense of place' and measure its components through detailed quantitative analysis (Jorgensen and Stedman 2006), through subjective data collection techniques (Eyles, J. and Williams, A. eds., 2008), as individual narratives, stories, and emotional experiences (Bird, SE. 2002). 'Sense of place' is also associated with urban, rural, wilderness or recreational space (Folmer, A., Haartsen, T. and Huigen, P.P. 2019). Other fields such as environmental psychology, forestry, anthropology, sociology, philosophy, urban studies, architecture, leisure studies and tourism have investigated the meaning of places that take their own special conceptual angles (D'Acci, L. 2019).

The concept of 'sense of place' is rooted in both subjective and objective experiences. As objectively as a place becomes a genius locus and meaningful because it has special characteristics that encourage certain reflections, while subjectively the experience of meaningfulness is determined by memory, tradition, history, culture, and society. At this point it can be said that a place obtains its unique meaning through the interaction of human sensitivity and the material environment (Berleant 2018, Staiff 2012). Therefore, the meaning that is ascribed to a particular environment is the product of a process of interaction or learning that involves individuals, backgrounds and diverse social worlds (Sancar and Severcan 2010).

2. Methodology

This article is a qualitative research method; using tourists as the main source of information, research questions are answered based on an investigation of the experience of the visit and the underlying theoretical meaning behind the phenomenon. The researchers acted as social constructionists who regard human nature as a social construction. Therefore, the researchers' knowledge is obtained from an in-depth analysis of how various thoughts have built different experiences in the same tourist spot. Participant observation and narrative interview were applied during the fieldwork. The data collected is used to explore visit experiences related to Genius Loci *Wot Batu*.

The theory of social constructionism (Burr, V. 2015, Willis, M. and Cromby, J. 2019) is used as a philosophical guide of this research. In the perspective of constructionism, 'Every reality is equally real', there is no major truth that directly shapes knowledge of social reality (Jovchelovitch, S., 2019), on the contrary, the

social world is understood based on an analysis of human actions and the stories they put forward about his experience (Canda, E.R., Furman, L.D. and Canda, H.J., 2019). "What exists is what we consider to exist", as explained by Burr (2015), the nature of the world does not have a correct definition, but can be expressed by subjective observations and assumptions on social practice and people's interactions.

Prior to the in-depth research, the researchers spent two days walking around *Wot Batu* to lay the basic knowledge of meaningful experience (Vess, M. 2019). On the first day, the researchers acted as visitors without distinction from other tourists. On the second day, the researchers acted as an audience, using a relatively objective view of observing visitors in general and tourist workers at *Wot Batu*. This ethnographic research round serves as an instrument to gain basic knowledge about *Wot Batu*, as well as the main forecasting of satisfaction and discomfort that may occur to the visitors studied.

After gaining an overall impression from the experience of being in *Wot Batu*, ethnography was followed up with expanded participant observation and narrative interviews. During the participant observation, the writer follows the participant carefully. The conversations, interactions, and actions of the visitors studied at various site and program experiences are observed.

With the aim of investigating the experience of meaningful tourists in depth, researchers adopted interview techniques that are less structured so that the interviewees are encouraged to tell their own stories in a comfortable atmosphere. Instead of considering the interviewee as 'epistemologically passive' the researchers facilitated the participants to elaborate their visit experience comprehensively to gather rich textual data (Petintseva, O., Faria, R. and Eski, Y. 2020).

To ensure trust and good relations, the participants were deliberately chosen, namely students and students visiting *Wot Batu*. By doing so, getting their permission to do participatory research is made easier without ignorance or discomfort. There were 20 people involved in this research, although the number is not large; all of them are educated people who can represent what is called edu-tourist. For narrative interviews, participants are first asked to comment on their experience when visiting *Wot Batu* as a whole. Narrative interviews remain open in informal settings to provide space for interpretive subjectivity of the interviewees. Following the rules of conducting narrative interviews, the interviewers did not provide directive episodes after 'generative narrative questions' (Spiegel, S.J. 2019) after the narration begins. To help with documentation, notes are carried out to gather useful information during one-on-one interviews, such as tourists' motivation to participate in programs of different experiences, perspectives, and meanings felt in *Wot Batu*. The narration is then transcribed and translated for further demonstration and analysis.

3. A Case Study

Wot Batu as a Genius Loci: Edu-Tourist Experience

Educational tourism combines a variety of activities, which involve the special interests of tourists, whether aesthetically, intellectually or psychologically, in seeking new experiences and knowledge (Pearce, P.L. 2019). The physical desires of tourists such as relaxation, rest, and psychological demands for pleasure and escape from the worldly environment have become a motivating factor, which motivates participation and consumption of tourism activities. In this section the experience of *sense of place* is based on a narrative about being at home, another or new world, calmness, and comfort.

The first findings of this study indicate that leisure cannot be eliminated in tourist motives, in any form of tourism activities. When asked about the reasons for coming to *Wot Batu*, the 20 participants interviewed often mentioned the word 'interesting'. Participants concretely expressed their hopes that they would get pleasure, something unique, and entertainment.

"There are many parks in the city of Bandung with many themes, there is only one park with a stone theme ... Even though it is far from the city center, and this park must be beautiful (Participant A).

This statement came from Participant A, a student from outside Bandung who was on vacation. A similar view was also mentioned by two other tourists,

"All the corners in *Wot Batu* are very beautiful ... I can take selfies anywhere ..." (Participant E);

"I have never seen a stone piled up like a Stonehenge ... this is where I can see it, take a picture in front of it, don't have to go all the way to Europe ..." (Participant P);

The descriptive words illustrated above have proven that *Wot Batu* attractions can satisfy tourists' desires to experience diversity, see something new and interesting, or do something fun to escape from worldly tasks in their daily routines.

In addition to the desire to get something new and unique, the meaning of the word 'attractive' natural atmosphere is quiet from the hustle and bustle.

"... the large new rocks scattered here look very natural, like vomit from a volcanic eruption then stuck here ... and the water park is very pleasant, not so big that it is not scary" (Participant A)

"... Everything that looks here is very natural, especially to get in. I have to take off my footwear ... the grass feels soft, the rocks feel rough ... like when I was a kid in the village "(Participant F)

" Entering I feel like this park is being held captive in another world, silent and full of question marks, what is this ... fortunately there is an application that explains everything in detail ... "(Participant M)

The results of this interview equate *Wot Batu* like other natural attractions. *Wot Batu* is indeed a beautiful garden with beautiful views. All the rocks are arranged neatly, the sound of running water is heard clearly, the wind is very cool, and at the end of the park can see the sky and rice fields at the bottom of the hill.

There were also other participants who expressed different motives, curious about the specificity of the work: "... I am an art student, I am curious about Mr. Sunaryo's work which he said was his latest work ... I read it in the catalog book" ... " (Participant E). In the book *Wot Batu Sunaryo's Stone Bridge a Passage through Wood, Water, Wind, and Soul* (2016) indeed the writing of Agung Hujatnikajenong (2016) "I personally consider that the critical leap in *Wot Batu* lies in Sunaryo's increasingly more holistic way of seeing art in general. *Wot Batu* was intended to serve as a bridge of understanding between what he has worked on as an artist to an insight that is at once spiritual, scientific, anthropological, ecological, and philosophical." In addition, there are also those who enjoy *Wot Batu* as a time-lapser, without any motivation: "... have no concrete expectations ... nothing concrete attracts me ... I'm on a trip to this area and see something new ... This *Wot Batu*... I entered here and it turns out that many things interesting I took photos in several places so that I could show them to the friends, ..." (Participant D).

After that some tourists then carried over to the knowledge deliberately told by the tour guide. *Wot Batu* is indeed quite unique, in addition to being provided by a tour guide, there is also a Digital Assistant *Wot Batu* application that can be uploaded on smartphones via the PlayStore and the App Store. This application helps visitors to explore *Wot Batu* independently (tempo.co/read/1128451). Once paying for the ticket, tourists are offered a guide or open their own application. When you first enter the gate, the guide has explained what is a stone gate while carrying tourists down the hall to a wider park, at that time the tour guide stated, "At the far right there is a *musalla* (prayer room) for those who want to pray, in the direction of the *Qibla* (to the *Ka'aba* of Mecca) attached to the stone from the cave Hira [of Mecca]."

That explanation attracted a number of Muslim tourists. As a tourist park that represents the diachronic culture of *Wot Batu* challenges the curiosity of new experiences and knowledge. "I did hear from many friends who told me in *Wot Batu* there were pieces of stone from the Cave of Hira, I had never been to Mecca so I was curious about the new pieces from the cave where the Prophet Muhammad had a revelation ..." (Participant B). The stone from the Cave of Hira was indeed placed on the right side of the hallway in. In a small room erected a place of prayer for one person, on the front (*Qibla* direction) attached to a stone the size of a palm that supposedly from the cave.

"I actually do not believe that this stone from the Cave of Hira ... all people say, anyone who brings stones from the holy land will be sick and unlucky. But the tour guide said convincingly that this stone is really from the holy land ... extraordinary! (Participant M)

There were 10 students who became informants of this research, informants who were deliberately chosen from a number of other tourists. Since the beginning of the entry they were impressed by the architecture of the entrance, especially when they found a stone from Hira Cave.

"The gate became my separation from the busy daily life ..." (Participant B)

"Actually, the starting point is not the gate ... for me the starting point is in the rock of Hira cave ..." (Participant L.)

At the end of the hall the driveway laid a stone garden interspersed with grass and trees. All the rocks are arranged neatly, although it seems like a scattered case. There is a path that divides the park into two parts, right and left (north and south). At the end of the path there is a second gate to the water park that faces the open air.

"I was thrown into a new world that was more tidy, beautiful, and meaningful ... everyone's dream world" (participant B.)

"Once finished down the hallway between the two walls, I found the expanse of the park ... grass, arranged rocks, and trees ... like a special gift hidden in an ugly gift wrap ... "(participant F)

Wot Batu as Genius Loci demonstrates its ability to separate tourists from the outside world. The architecture and installation of rocks make visitors feel the changes while feeling the difference in the world and daily space with new space.

"... the flowing wind that tells the position of *Wot Batu* which is in a high place, then the sound of the flow of calm water in the pond in the middle of this 'garden', also the cold grass conditions to welcome my feet that unreasonably touch the earth. Everything creates a sense of calm, and feels an 'invitation' from the stones to be felt more than seen ... (participant I)

Some visitors begin to spread, touch the rocks, sit on them, hug to measure the size of the rocks, and of course take pictures. The guide approaches a group of visitors to offer an explanation, some refuse, "let me feel everything myself, let me experience it naturally", some listen to the guide's explanation. "If you want to be independent, you can download the *Wot Batu* app on the internet!"

The guide explained the names of the rock installations, there were *Abah Ambu* (Parents) Stone, Musalla Stone, Wind Stone, Mother Stone, Mandala Stone, Water Stone, Fire Stone, Boat Stone, Brood Stone and others.

"What is interesting to me is the Stone of Reflection ... the stone seat there is impressive ... the slippery top has been occupied by people for centuries, even though it's a touch of technology ... But sitting on it with the shade of a tree creates comfort in thinking, and contemplate ... "(Participant B)

There is a visitor's awareness that all of this is not natural, but at the same time cannot refuse the natural comfort that result from *Batu Merenung* (Thinking Stone). If one of the features of Genius Loci is its ability to provide a different spatial experience from the uniqueness of a number of stone installations, it makes *Wot Batu* Genius Loci.

"These ten stones are awesome ... ten large stones of different sizes are stacked without hooks ... Amazing!" (Participant H)

"The *Abah Ambu* Stone reminds me of a loyal father and father ... they are old and different but stick to each other together (Participant D).

The pinnacle of awe of calm offered by *Wot Batu* is centered on a non-angled pool which is installed at the end of the 'park' of *Wot Batu*, i.e. Water stone. The park is open at the end without walls, facing directly to the sky and mountain landscape.

"*Wot Batu* made me forget and seemed to run away from the real world out there; I was thrown into a new world that was so alluring ..., both in terms of aesthetics and friendliness." (Participant A).

Not only felt I was somewhere else, but also in other times and feeling at home is a feature of Genius Loci. *Wot Batu* has the power as a Genius Loci because it can encourage tourists to feel another place and time, while providing familiarity with visitors.

***Wot Batu* and Edu-Tourist Meaningful Experience Meaningful**

Experience is related to the relationship of subject experience with values that go beyond the value of objects. The stones already have a name, their value is confined by that name, but the stones can be popping the emergence of other subjective values.

"There is a sense of wonder in the 'universe' and calmness offered at this Water Park ... "(Participant E)

"In the end the most beautiful thing is God's creation ... everything can be felt after experiencing man-made beauty ... all these installations ... "(Participant H)

"The sky is the sky the same that I often see, I live on the slopes of a mountain like this ... but the Water Rock makes the beauty of the sky more pronounced ". (Participant J)

The same but different sky is the sensation that visitors feel through the *Wot Batu* lens. This means that *Wot Batu* has become a *Loci Genius* which not only creates new experiences on something mediocre, but also meaningful experiences.

"*Wot Batu* reminds me of the garden of Eden, heaven, the first garden of human beings, a pair of Adam and Eve, the whole garden has been arranged in such a way, so beautiful and beautiful, structured for every human being in it. A place where anxiety doesn't exist, like a pair of *Abah Ambu* stones that are faithful to each other there ... *Abah Ambu* is Adam Eve ... "(Participant F)

"*Wot Batu* is a place that is able to calm all the problems of life, where after the feeling arises another awareness ... your problem is no longer something big and invincible "(Participant G)

Tourism experiences are built based on previous experience and knowledge, therefore authentic experiences cannot be judged based on objective views. In this case, meaningfulness cannot be achieved by tourists who do not carry out the process of subjective mirroring. Therefore, interpretations of meaningfulness differ from one another.

Take some examples of Participant C, for example, during the visit admiring *Batu Ruang* (Space Stone), Participant K considered the *Batu Air* (Water Stone) site to be a meaningful place, participant B focused on *Batu Merenung* (Thinking Stone), participant D on *Batu Ibu* (Mother Stone), and participant M on Hira Cave rock.

Participant K enthusiastically appointed the park or *Batu Air* as the core of all trips around the *Wot Batu*. "In the end is the most beautiful universe of God's creation, look at it from here ..." he said while dragging researchers to look at it from his perspective. From there the sky could be seen from between the stones which were piled up like Stonehenge. Nature spreads down there, too, the sky in new glasses. The glasses are the installation of *Wot Batu* rocks. "*Wot Batu* from the angle here illustrates how a human child (artist Sunaryo) is able to rearrange what he receives from nature and the universe into a very well integrated installation ... then through it comes a more recent admiration for the forces above that work alone or work through His people in presenting this beautiful beauty of the universe " (Participant C).

Participant B pointed to the brooding stone, while sitting and doing sitting meditation he revealed what he felt while in the park. "This is ..., my butt feels at home on these rocks, the breeze, the sound of water that continues to flow smoothly, everything leads me to happiness ... Especially back there (pointing at the corner behind him) there is a Bodhi tree ... the tree that houses the Buddha found its enlightenment. "(Participant B). *Batu Merenung* is an installation that is often tried by visitors, they sit on stones whose surfaces are smoothed and shaped in accordance with the buttocks of adult humans. "There is a familiar impression on the stone, the stone accepts the sitting position well ... just looking at it is like an invitation to sit and reflect" (Participant B).

Participant D stated "the center of this park is Mother ... nature is also mother". Mother Stone ... looks at the rocks beneath it, and then the towering trees stand tall even without leaves ... The tree that grows on the stone is the mother ". Mother Stone is a tree wrapped in metal with black-brown paint, said to be Sunaryo's memories of his mother. Even though it is not a stone, it is still called the Mother Stone.

Participant M actually gained experience of the meaning in the stone Cave Hira. "This stone is the beginning of all this journey, I prayed in an Islamic way there, felt the stone of the Holy Land ... then I enjoyed all the rocks as another form of the Holy earth stone ... The stone could be a witness of the Prophet Muhammad received his first revelation, just like the Bodhi tree where the Buddha also gets enlightened ... Everything is united here. Sunaryo deliberately positioned the Bodhi tree not far from *Musalla* (prayer room for Muslims), "Both of them teach us about the importance of humans getting enlightenment through nature, the Prophet Muhammad in a stone cave while the Buddha sat on a rock under a Bodhi tree" (interview with Sunaryo [7/27/2019]). Other participants also captured interfaith harmony, "In this park, all methods of contemplation can be reconciled ... side by side without claiming one another," participant K.

Participant C focused more on the video at the base of *Batu Ruang* (Space Stone). In this Stone which is located underground, there is a video of the origin of the universe based on the Big Bang Theory projected on a semi-circular concave stone. The effect produced from the Concave Stone, the projection of the image into three dimensions is like. All Big Bang events from one small, yellowish red light that suddenly created the universe are

like being in a room. "In my *tarekat* (Islamic way of spirituality) my experience of meeting the divine is exactly like that, starting with the rose's glow of light, creating a worm's path, creating an intimate space of meeting ... That is spirituality, an experience in light that becomes space".

2. Discussion

Experience always occurs in the process of two-party interaction between subjects and objects, interjection and projection. Likewise, in a place that is considered to have Genius Loci, it will feel its sense of place if the object is interesting and the subjects are actively optimizing their reserves of knowledge and experience. *Wot Batu* has facilitated the reflection of certain student tourists about the harmony of nature, harmony among religious communities, respect for mothers, including regarding spirituality.

This research has proven that visitors' attention can be triggered by interesting elements felt at tourist sites. Although the motivation to participate and consumption differ from each other among the visitors studied, the uniqueness of *Wot Batu* as Genius Loci is very relevant to the satisfaction of tourists from the experience in the place. The significance of Loci genius in the perspective of student tourists cannot be separated from the knowledge capital that is used as the center of reflection.

The findings of this study have shown that although they come from different social statuses, as well as educational backgrounds, relevant levels of knowledge, different cultural interests and hobbies, the word 'interesting' is inseparable from the pleasure narrative.

Participant D in this study appears as a typical example, to experience meaningfulness while in *Wot Batu*. His role has shifted from being just for fun to being a tourist who aims to investigate the spiritual experiences of Sunaryo, the designer of *Wot Batu*. The stone theme reminds him of the experience of spirituality that he had experienced, which was previously considered typical of his *tarekat* (sufi order in Islam) but was visualized in a video of the origin of the Earth by Sunaryo. Therefore, in this case it can be concluded that tourists may do edutourist when they get tourism experiences that ignite their knowledge and experience reserves.

Participant D felt not just as an experience, but a description of knowledge about the installation. Each installation is named by Sunaryo, there is even a certain unique story given by the tour guide. The name and story are not only stated by the guide but can also be obtained through an internet application. "The names made me associate the name as the artist's intention in making the arrangement of the stones, then after that I was provoked to give its own interpretation based on my experience and knowledge" (Participant D). The same confession was stated by other participants, "The names make the stones familiar, become pages that ask to be read, not just as ordinary stones that are beautified" (Participant M).

At this point, the experience of traveling as an educational activity is not only resting on objects as objects and subjects, but on information around attractions. Information around this object becomes a bridge that makes the process of introjection and projection occurs more intensely. Good information packaging can even change tourist motivation from just a time barrier to a learning activity and find meaning, as in Participant D.

These findings only reinforce what has happened to historical attractions while pushing them to become educational attractions (Alrawadieh, Z., Alrawadieh, Z. and Kozak, M. 2019). In historical (or mythical) attractions each place or object has its name and story (Warren, G.C., Katz, C. and Heynen, N. 2019). In Indonesia, for example, there is the story of Malinkundang (a child who disobeys his mother) on a pile of natural stones shaped like someone who is prostrating, or the name "*leuweung sancang*" (Sancang Forest of Garut, West Java) for ordinary forests which is associated with the history of Siliwangi (an ancestor and Saint for the Sundanese). Naming and narration around the object (places or objects) makes the object a tourist attraction (Zhao, L. 2019). In this article, naming and narration that is well organized in attractions such as Genius Loci can encourage learning activities that spark the emergence of meaningful feelings.

Conclusion

The research participants in this article show the answers to the problems raised by this article. First, *Wot Batu* can become a Loci Genius because objectively the installation designed by Sunaryo gives the experience of entering a special space that is different from everyday life, catapulting tourists to images that travel through time (memories in mothers, in myths, in religious stories, etc.), and provide natural intimacy that accepts all differences. Educational tourists feel the sense of spirit of *Wot Batu* differently based on the knowledge base and experience they have. Second, being in a tourist spot, like *Wot Batu*, does not only provide sensual pleasure but also meaning. The production of meaning that is triggered by attractions, such as *Wot Batu*, is strengthened by

the orientation of educational tourists who from the start were not just for 'pleasure' but also for gaining knowledge.

Research in this article shows several other findings regarding the experiences of meaningful and educational tourism. First, educational tourism based on these findings is marketing travel experiences that can ignite learning activities for all tourists - even for general tourists. All tourists can become educational tourists if there is a process of diving into the meaning of the tourist attraction. Secondly, the experience of meaning in tourism presupposes the learning process; therefore experience in traveling is an educational tourism activity. Third, the process of changing from ordinary tourism to educational tourism occurs when there is lighter information that accompanies the uniqueness of a tourist attraction. This lighter information encourages the emergence of introjection and projection processes that produce meaning.

From these findings, two things can be documented. First, the concept of tourism marketing which so far only encourages tourists to consume hedonistic values can be upgraded to the realm of meaning by adopting strategies such as those of *Wot Batu*. Second, a place that has a sense of place can be equipped with object information in the form of names and stories that can make that place presenting more the experiences of genius loci and meaningfulness.

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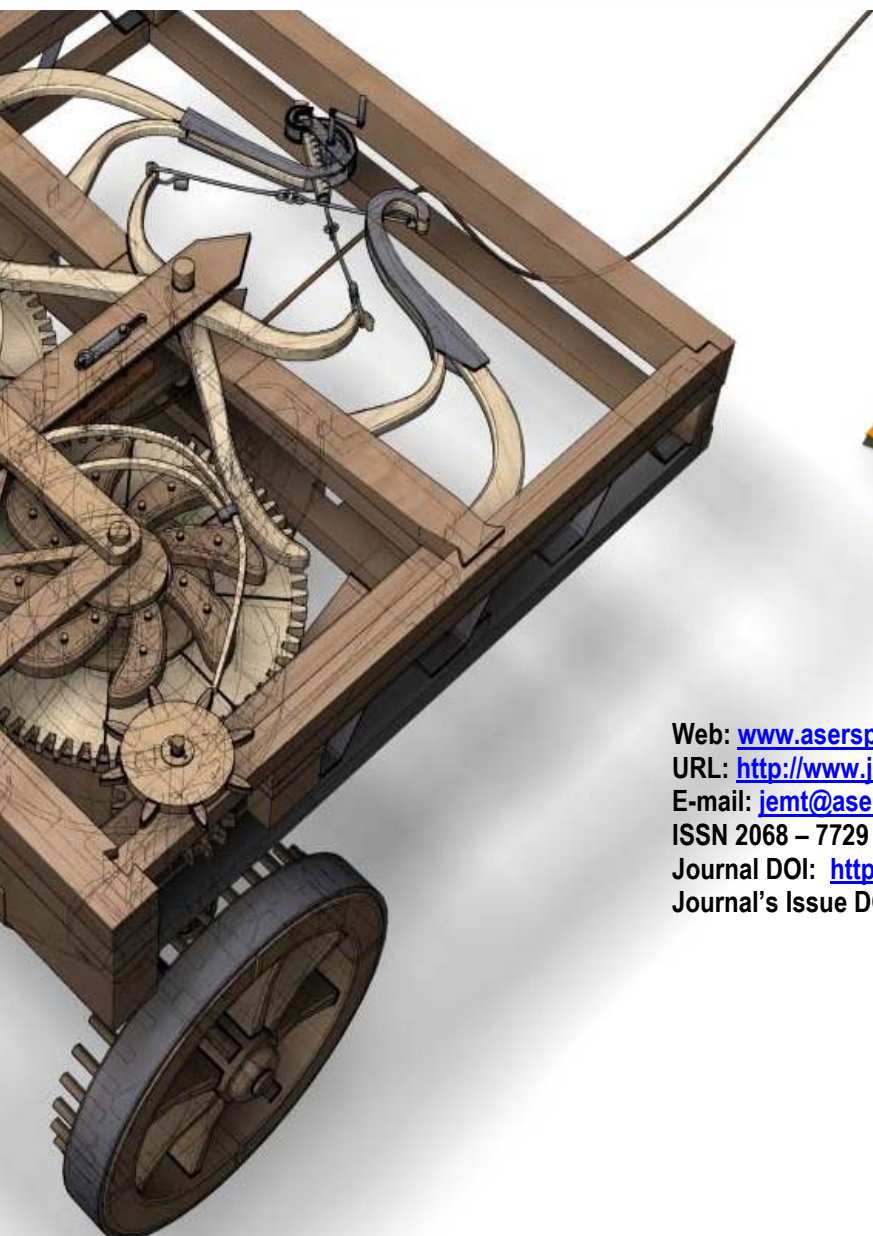
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