



ISSN 3058-7158

INTERNATIONAL JOURNAL OF ASIAN CULTURE

[EDITORS]

Ban, Junrong

Li, Wei

Zhao, Zhongjian

Rittirong Chutapruittikorn

Chun, Hyunjin

2024 Vol. 1, No. 1 (Series 1)

International Journal of Asian Culture



ISSN 3058-7158

INTERNATIONAL JOURNAL OF ASIAN CULTURE

2024 Vol. 1, No. 1 (Series 1)



International Cultural Foundation



Asian Academy of Culture



Nanjing University of Aeronautics and Astronautics



Asian Cultural Landscape Association

International Journal of Asian Culture

Aims & Scope

International Journal of Asian Culture aims to promote in-depth research and discussions on various aspects of Asian culture. It seeks to explore the rich cultural traditions, social contexts, historical backgrounds, and contemporary changes within the Asian region. By adopting an interdisciplinary approach, the journal aims to broaden the scope of cultural studies related to Asia.

Journal Name : International Journal of Asian Culture, 2024, Vol. 1, No. 1 (Series 1)

Published by : International Cultural Foundation

Publisher : Chun, Hong Duck, International Cultural Foundation

Publication Date : October 2, 2024

Organized by :

Asian Academy of Culture

Sponsored by :

Nanjing University of Aeronautics and Astronautics

Supported by :

Asian Cultural Landscape Association

Chief Editor : Ban, Junrong, Nanjing University of Aeronautics and Astronautics

Associate Editors :

Li, Wei, Nanjing University of Aeronautics and Astronautics

Zhao, Zhongjian, Nanjing University of Aeronautics and Astronautics

Rittirong Chutaputtikorn, Bangkok University

Chun, Hyunjin, Nanjing University of Aeronautics and Astronautics

Secretary : Kwag, Min Ju, International Cultural Foundation

All rights reserved. No part of this Journal may be reproduced in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission from the publisher.

This Journal was published (also as e- Journal), printed and bound by International Cultural Foundation in Seoul, Korea.



International Cultural Foundation

Hong-Duck, Chun

Address: 185 Gahoe-dong, Jongno-gu, Seoul, South Korea

Tel: 02-743-2089

Chun, Hong Duck

Publisher,

International Journal of Asian Culture



FOREWORD

It is with great pleasure that I write this forward for the inaugural issue of the International Journal of Asian Culture. This publication marks an exciting new chapter in our efforts to explore, document, and share the profound cultural diversity of Asia. Born from the thought-provoking discussions and groundbreaking research presented at the first international symposium of the Asian Academy of Culture, this journal aims to serve as a platform for the exchange of knowledge, ideas, and scholarly contributions from across the Asian continent.

At the symposium, we were honored to welcome esteemed scholars from Korea, China, Thailand, Vietnam, Indonesia, and beyond. Together, we delved into the complexities of Asian culture, highlighting not only its rich traditions but also the contemporary dynamics shaping the region today. The papers presented at this event serve as the foundation for the International Journal of Asian Culture, and we are proud to publish them here for the wider academic community.

The International Journal of Asian Culture aspires to be more than just a repository of research—it seeks to foster interdisciplinary conversations that bridge cultural studies with fields such as history, philosophy, sociology, economics, and the arts. Through this approach, we hope to create a forum where the cultural experiences and intellectual contributions of Asia can be appreciated, critically examined, and shared with the world.

In the pages that follow, you will find a diverse array of perspectives, methodologies, and insights, each reflecting the diverse cultural landscapes from which they originate. This journal aims to promote deeper understanding and meaningful dialogue about the unique cultural identities that make up this vast and dynamic region.

As we launch this journal, we invite scholars, researchers, and cultural practitioners from around the world to engage with us. We hope that the International Journal of Asian Culture will become a vital resource for advancing the study of Asian culture, celebrating its complexity, and promoting cross-cultural exchanges that enrich our shared global understanding.

We look forward to the ongoing contributions of our academic community, and to the continued exploration of Asia's cultural heritage and future. May this journal help illuminate new paths for scholarly inquiry and foster greater appreciation for the richness of Asian cultures.

(Chun, Hong Duck)

Publisher - International Journal of Asian Culture

INTERNATIONAL
JOURNAL OF
ASIAN CULTURE

CONTENTS

1. Mittakham: A Participatory Approach to Preserving Bangkok's Last Water-Based Community ----- P11
2. Integrating Cultural Values into Thematic Landscape Design: A Case Study of the Bajra Sandhi Monument Park ----- P22
3. Environmental graphic design, sustainable development solutions for the community ----- P30
4. Challenges in Integrating Traditional Brocade into Modern Design: An Interdisciplinary Approach to Sustainable Preservation and Innovation in Vietnam ----- P36
5. Designing for Inclusivity and Ecological Resilience: Integrating Betawinese Cultural Heritage into ISTN's Urban Landscape ----- P47
6. Study of Cultural Spatial Patterns, Why It Is Important? ----- P58
7. Application of Cultural Values in Product Design - A Case Study at Van Lang University ----- P72
8. The Fine Arts of Ancient Vietnamese Communal Houses in Ho Chi Minh City ----- P83
9. The role of Bien Hoa ceramic glaze in preserving and promoting the values of traditional culture----- P101
10. Traditional lacquer in Binh Duong through applied products and decorative arts----- P110
11. Value of Art and Culture in the Traditional Houses of Cham People in Ninh Phuoc District - Ninh Thuan Province, Vietnam ----- P119

12. Food and urban agriculture as sustainable solutions in Rotterdam----- P131
13. Research on Method and Process of Landscape Design Course Based on PBL
– Focusing on Pocket Parks Design at Siriraj Hospital in Bangkok ----- P140
14. Planning and Design on Asian cultural university in Indonesia ----- P151
15. Cultural Landscapes and the Rumah Larik Building Ritual: Understanding
Space, Place, and Tradition ----- P157
16. Tumpeng: A Symbolic Representation of Divine-Human-Landscape
Interactions in Indonesian Cultur ----- P164

Tumpeng: A Symbolic Representation of Divine-Human-Landscape Interactions in Indonesian Culture

Priambudi Trie Putra

Landscape Architecture Department, Faculty of Engineering, Institute of National Science and Technology, 12630, Indonesia

Abstract. Java is one of the big ethnic groups that inhabit the Indonesian Archipelago. The Javanese are the main ethnic group that inhabit this island. Java is a part of the Java Peninsula, which is surrounded by volcanic ash that is produced by several volcanoes along the central and southern regions of Java Island. The traditional dish tumpeng has become a national dish and symbol of Indonesian culture. It has been used as a symbol of the interconnection between humanity, nature, and spirituality. The purpose of this research is to convey the tumpeng as an expression of local wisdom that connects the Creator, Humanity, and Nature, reflecting the rich cultural heritage and landscape of Java. It is hoped that this research will help people understand how the interaction of Javanese society with the environment produces cultural products that hold significant value, especially from the perspective of landscape architecture.

1. Introduction

The Javanese are one of the big ethnic groups that inhabit the Indonesian Archipelago. Javanese culture has developed well in terms of architecture, language, customary systems, and also cuisine. The interaction between the Nusantara community and various beliefs and cultures that have entered has resulted in a rich cultural heritage. The landscape character of Java is a volcanic island with a dominance of mountains in the southern central part and vast, fertile lowlands in the northern part. The volcanic ash produced by several volcanoes on this island has a significant impact on enhancing the fertility of the land. Java Island has another name, jawadwipa, which means the island that is prosperous in rice. Until now, Java is still known as one of the main islands in Indonesia that produces rice for the national food supply. Approximately 60 percent of Indonesia's population lives in Java [1]. Java has experienced substantial population growth during the last four decades, resulting in increased human requirements. However, land resources to meet these demands are becoming increasingly scarce [2].

The people of Java have experienced an era of animism-dynamism, Hindu-Buddhism, Islam, and then the colonial period. Fortunately, many cultural heritages, both tangible and intangible, have remained preserved to this day. Javanese culture influences the motivational components of the Javanese community's behaviour. This is due to the values and beliefs of Javanese culture, which have been passed down through centuries among the Javanese people, influencing their behavior in numerous parts of life [3].

Tumpeng is one of the tangible cultural heritage that exists to this day. As a traditional culinary dish, tumpeng holds significant social and cultural values as an expression of the Javanese community's gratitude to the Creator in various social activities. Tumpeng is a cultural heritage that still exists today. The elements and shapes present in the presentation of tumpeng actually symbolize aspects of Javanese culture that can be studied and developed, especially in relation to the characteristics of the Javanese landscape.

The purpose of this research is to convey the tumpeng as a symbol of local wisdom that connects the Creator, Humanity, and Nature. Studying the concept of tumpeng can help someone understand how the interaction of Javanese society with the environment produces cultural products that hold significant value, especially from the perspective of landscape architecture.

2. Result and Discussion

2.1. The Philosophy of Tumpeng and Its Complements

Before Islam arrived on Java, the tumpeng ritual was followed. The tumpeng tradition, which originated in Java and is seen as a communication from ancestors regarding requests to the Almighty, is strongly tied to Javanese philosophy. Tumpeng is provided prior to the celebration in the Javanese custom of *kenduri*. The shape and kind of tumpeng that the Javanese community often makes are determined by the requirements of the rituals that will be carried out.

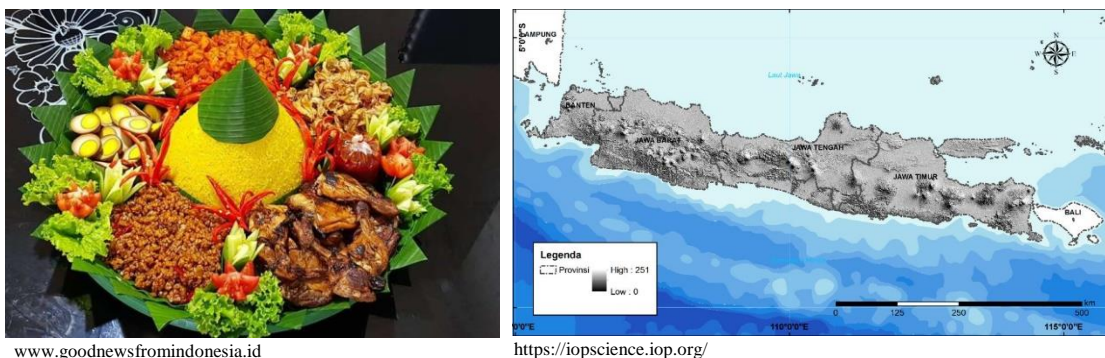


Figure 1. The shape of the tumpeng represents the volcanoes in Java.

Physically, tumpeng is closely related to Hinduism because of its mountain-like shape (Figure 1). In Hinduism, mountains are symbols of the universe. Therefore, for the Javanese Hindu community, mountains play a very important role. Mountains, symbols of the universe, would be barren without trees around them. Mountains and vegetation have a mutually dependent relationship. It seems to be a natural law: when there is a mountain, there will certainly be many kinds of trees growing around it [4]. The term *gunung* or mount itself in Javanese culture is a combination of two words: "*gu*" which means *Gusti* or God, and "*nunggal*" or "manunggal," which means to unite. It can be interpreted that a mountain is a landscape feature that is considered sacred in Javanese culture [5].

Java has many active volcanoes to this day, including Mount Semeru, Mount Bromo, Mount Merapi, and Mount Kelud. Mount Semeru, the highest volcano in Java, is a sacred mountain in Hindu and Buddhist cosmology. Semeru also regarded as the center of the universe, both physically and metaphysically spiritually [6]. In addition to the Javanese ethnic group, the Balinese ethnic group on Bali Island also has a tumpeng culture that is quite similar to that of Java. Bali Island also has a mountain that is considered sacred, namely Mount Agung

conical shape of a mountain represents power or worship to God. This shape can also be interpreted as a symbol of human life and the surrounding nature. Life begins and ends under the power of the Creator. On certain types of tumpeng, red chili and shallots are placed at the tip of the tumpeng as a symbol of a request or prayer [5]. The use of red chili and shallots is becoming less common and has been replaced by cones made from banana leaves.

The mountain shape that resembles a triangle appears frequently in Javanese architecture (Figure 2). Some of them including the roof shape of joglo houses, the conical form of temples like in Prambanan Temple, *gunungan hasil bumi* (the big tumpeng made from harvested crops and traditional cakes) at *Sekaten* ceremony in Yogyakarta and Surakarta Palace, and even the traditional farmer's hat known as *caping*. The shape of the mountain is also adapted in the architectural concept of the Purna Bhakti Pertiwi Museum located in Taman Mini Indonesia Indah, Jakarta.



Figure 2. Illustrations of architectural works and objects that take the concept of mountain shapes.

Tumpeng crafted from rice fashioned like a mountain, which has lengthly been taken into consideration to symbolize the connection among gods and those, and their interplay with the Javanese cultural landscape. In a religious context, tumpeng is regularly related to the idea of power and braveness to triumph over life's challenges, and the mountain-fashioned rice is taken into consideration an image of power and braveness. Furthermore, tumpeng is likewise an image of solidarity and concord in Javanese society, as it's far regularly served at conventional activities along with ritual ceremonies and weddings. From an anthropological perspective, tumpeng displays the harmonious interplay of humans with their environment, and ingredients along with rice and veggies are herbal merchandise that develop in nature.

The rice, which is frequently served in a cone form, represents the fertile ground and the plenty it offers. This artistic representation emphasizes the idea that nature provides an unending supply of food and sustenance. As side dishes, chicken is typically cooked with coconut milk and turmeric, eggs are boiled and served with their shells, milkfish and catfish are fried, and

anchovies are fried after being blended with rice flour. In the meantime, all of the vegetables are boiled and then combined with *urap*, or spiced and seasoned grated coconut[7].

Tumpeng is frequently offered at important occasions like as weddings and harvest festivals called as *gunungan hasil bumi*, which are inextricably linked to natural cycles. These rituals honor the harvest season and the fertility of the land, connecting the dish to the natural cycles that sustain life. The using of fresh herbs and flowers as garnish adds another depth of symbolism. These decorations not only add to the dish's aesthetic appeal, but also serve as reminders of nature's beauty and fragility. They represent the cyclical nature of life and the interdependence of all living things.

Tumpeng has now become a national dish and symbol of the Indonesian people. The presentation of tumpeng has developed alongside globalization and its huge developments. Some kinds of tumpeng are tumpeng megana, tumpeng kendhit, and tumpeng kapuranto (Figure 3). Tumpeng megana was created for a child's birth celebration. The rice used is also white rice, which represents purity. The green veggies surrounding the tumpeng also represent freshness, ensuring that the youngster remains fresh and robust in all conditions. This tumpeng stands out for its use of eggs and red chili peppers. White rice is used in tumpeng kendhit, while yellow rice is put in a circle in the center. The dynamics of human life are said to be represented by this tumpeng. All things, including happiness, misery, failure, and success, will undoubtedly be conquered one after the other. This tumpeng is an offering to God in appreciation for all that has happened.

The addition of blue rice makes tumpeng kapuranto incredibly special. Antioxidant-rich butterfly pea blooms are the source of the blue hue. In addition, blue is a symbol of sincerity, calm, tranquility, and commitment. The typical usage of this tumpeng is in apology. The sender of this tumpeng must already be aware of their objective, which is to beg for forgiveness for anything they did in the past.

The diversity of side dishes that accompany tumpeng, including vegetables, meats, and spices, symbolize diversity of natural resources. Each dish is carefully chosen to highlight different aspects of nature—vegetables represent the fruits of the land, meats represent the animals that live there, and spices reflect the great biodiversity of flora.



Figure 3. Tumpeng Megana, Tumpeng Kendhit, and Tumpeng Kapuranto

Tumpeng additionally has a strong connection to Javanese culture. This dish is regularly served at conventional occasions including ceremonies, weddings, and holidays. In those occasions, tumpeng is appeared as an image of togetherness and harmony. Additionally, tumpeng includes a deep non-secular meaning, in which the rice fashioned like a mountain is visible as an image

of energy and braveness in dealing with life's challenges. Thus, tumpeng isn't always simply meals, however additionally part of the wealthy and numerous cultural identification of Java.

Tumpeng is used as a sacrifice to God in *Selamatan* custom. Offering a Tumpeng demonstrates one's understanding of his place in the universe and the fact that it is nothing in comparison to the unseen force that governs the earth, water, wind, and other elements of the environment. Offering a tribute is therefore crucial, according to Javanese beliefs, to preserving the bond between God and humanity. They believe that if God is happy with their offer, He would protect them. It is customary for attendees of the event to pray over the food before sharing it. At the traditional ritual, the community's leader will slice off the top of the Tumpeng and present it to the elderly as a token of appreciation and respect. This suggests that Javanese people have a great deal of regard for their parents and elders [7]. Furthermore, the system of creating tumpeng is regularly completed traditionally, in which the elements are cautiously decided on to make sure that this meal may be loved sparkling and delicious. Thus, tumpeng isn't always only a conventional dish, however additionally part of ongoing sustainability efforts.

2.2. Tumpeng as a Representation of the Landscape

From the discussion above, the presentation of tumpeng is essentially always accompanied by complementary ingredients, namely side dishes and vegetables. If a tumpeng stands alone as just rice without side dishes and vegetables, then it cannot be considered a complete tumpeng. If we draw a connection between this matter and the concept of landscape preservation, then the philosophy of tumpeng as a whole is similar to the necessity of preserving our natural landscapes. The presence of mountains in various cultures is regarded as something sacred, holy, and majestic. Mountains, as major landscape formations, cannot be separated from the existence of the surrounding landscape. The chain of active volcanoes along the central and southern regions of Java Island provides livelihood for humans and shapes the surrounding landscape. Side dishes and vegetables are associated to the area around a mountain as supporting elements of sustainability. Just like a tumpeng, a mountain that is not cared for in terms of the surrounding area's preservation will lose its meaning.

Humans have long interacted with the natural landscapes around them. Natural landscapes have a language that can be sensed and felt by humans. The language of the natural landscape is manifested in natural features such as the presence of the sun, clouds, wind, including the weather, trees, rivers, and even the sounds of birds [8]. Essentially, humans must maintain harmony with the landscape, both the tangible landscape and the intangible one.

The pressure on the sustainability of the landscape in Java is currently increasing. As the most densely populated island in the world, Java is experiencing very high levels of environmental degradation [9]. Not only from an environmental perspective, but the social and cultural aspects of this island are also very dynamic. The current era of globalization is also feared to rapidly erode the noble values of existing cultures. Land use planning policies in Java, especially those aimed at preserving rice paddies and farmland, are important to ensure the sustainability of agricultural practices since about 60 percent of Indonesian farmers live in Java [10]. Rice is the main staple food of the Javanese people and even nationally, so rice production policies play a crucial role in development [11].

From a broader perspective, preserving the landscape must continue in relation to the rampant destruction of natural landscapes. Strict regulations on zoning in development planning are

necessary to ensure the sustainability of natural areas needed to maintain the stability of the region's ecosystem. If an area has suffered damage to its ecosystem, the impacts can affect various aspects such as environmental, economic, social, and cultural aspects.

There are several ways that can be undertaken to preserve the sustainability of the landscapes of Java Island. First, to maintain the resiliency of Java Island in the face of food crop and horticulture challenges, several land conservation strategies can be implemented. Encouraging sustainable agriculture practices such as crop rotation, organic farming, and integrated pest management can help maintain soil fertility and reduce the need for chemical fertilizers and pesticides. Second, promoting agroforestry systems, which integrate trees into agricultural landscapes, can enhance biodiversity, improve soil health, and provide additional income streams through forest products. Third, preserving the genetic diversity of local crops. Implementing integrated land use planning approaches can help balance agricultural activities with other land uses, such as conservation and urban development. Respecting nature is one way that people have a moral obligation to the environment. This obligation is placed on society as a whole as well as on individuals, particularly in societies that have passed down customs about their interaction with the natural world [12].

3. Conclusion

The Javanese culture, represented by the traditional dish tumpeng, serves as a philosophical symbol of the interconnectedness between humanity, nature, and spirituality, reflecting the rich cultural heritage and landscape of Java. The spirit of tumpeng, characterized by its complementary side dishes and vegetables, parallels the importance of preserving natural landscapes, particularly mountains, which are integral to their surrounding environments and cultural significance.

Acknowledgements

Many thanks to Mr. Chun Hyun-jin from ACLA and Mr. Kwag Min-ju from ICF. To Mr. Ray March Syahadat and Mr. Moh. Sanjiva Refi Hasibuan for the inspiration. A special thank you to Rina Dwica Desyana for her assistance in completing this paper.

References

- [1] Badan Pusat Statistik, *Statistik Indonesia 2023*. Badan Pusat Statistik (BPS), 2023.
- [2] S. Safitri, I. Sumarto, A. Riqqi, A. Deliar, D. A. Norvyani, and J. Taradini, "Suitability model using support vector machine for land use planning scenarios in Java Island, Indonesia," in *IOP Conference Series: Earth and Environmental Science*, Institute of Physics Publishing, Jul. 2020. doi: 10.1088/1755-1315/500/1/012051.
- [3] F. F. Hasyim, J. T. Pirri, P. Psikologi, N. Naifah Amar, and S. Cinnong, "NILAI KERUKUNAN ETNIS JAWA TERHADAP MOTIVASI BERPERILAKU MASYARAKAT JAWA: PSIKOLOGI BUDAYA," 27 / *JURNAL ILMU BUDAYA*, vol. 11, no. 1, 2023.
- [4] H. A. Pianto, S. Hadi, and A. Nurcholis, "TRADISI TUMPENGAN: SIMBOL KEHIDUPAN MASYARAKAT JAWA," *Bandar Maulana Jurnal Sejarah Kebudayaan*, vol. 27, no. 1, pp. 58–65, 2022, [Online]. Available: <https://e-journal.usd.ac.id/index.php/BandarMaulana>
- [5] Sutiyono, "Tumpeng dan Gunung: Makna Simboliknya dalam Kebudayaan Masyarakat Jawa," *Cakrawala Pendidikan*, vol. 1, pp. 61–67, Jun. 1998.
- [6] N. Djindan and M. R. M. T. Lauder, "Toponimi Gunung Semeru," *Kajian Linguistik*, no. 2, 2018.
- [7] I. R. A. P. Jati, "Local wisdom behind tumpeng as an icon of Indonesian traditional cuisine," *Nutr Food Sci*, vol. 44, no. 4, pp. 324–334, Jul. 2014, doi: 10.1108/NFS-11-2013-0141.

- [8] A. W. Spirn, *The Language of Landscape*. Yale University Press, 1998.
- [9] Nofirman, M. A. K. Harahap, and P. Andiani, “Studi Geomorfologi dan Perubahan Lanskap dalam Konteks Perubahan Lingkungan di Pulau Jawa,” *Jurnal Geosains West Science*, vol. 1, no. 03, pp. 126–133, 2023.
- [10] Kadir and O. R. Prasetyo, “Mengapa Petani di Pulau Jawa lebih Produktif dibanding Petani di Luar Pulau Jawa? Dekomposisi Gap Produktivitas menurut Wilayah dengan Metode Blinder-Oaxaca dan Regresi Kuantil (Why Do Farmers in Java Have Higher Yield than Their Counterparts in Outside Java?: Decomposition of Yield by Region Using Blinder-Oaxaca Method and Quantile Regression),” in *Seminar Nasional Official Statistics*, 2023.
- [11] Ashari, “TINJAUAN TENTANG ALIH FUNGSI LAHAN SAWAH KE NON SAWAH DAN DAMPAKNYA DI PULAU JAWA,” *FORUM PENELITIAN AGRO EKONOMI*, vol. 21, no. 2, pp. 83–98, 2003.
- [12] A. M. Thohari, “Kearifan Lingkungan: Tradisi Masyarakat Jawa dalam Upaya Menghormati Entitas Alam,” *Turast: Jurnal Penelitian dan Pengabdian*, vol. 10, no. 1, pp. 37–48, 2022, [Online]. Available: <https://ejournal.uinib.ac.id/jurnal/index.php/turast>

CERTIFICATE OF APPRECIATION

PROUDLY PRESENTED TO

Priambudi Trie Putra

Institut Sains dan Teknologi Nasional, INDONESIA

**Tumpeng: A Symbolic Representation of
DivineHuman-Landscape Interactions in Indonesian Culture**

We are pleased to acknowledge the receipt of your paper titled 'Tumpeng: A Symbolic Representation of DivineHuman-Landscape Interactions in Indonesian Culture' for the AAC Symposium. Your paper will be presented in an oral format. We expect your research to make a significant contribution to the symposium.

Sept. 27. 2024

Date



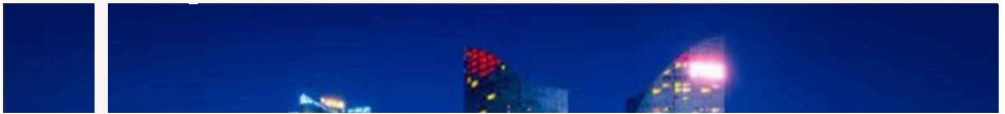
Chairman
International Cultural Foundation





AAC INTERNATIONAL SYMPOSIUM

1st AAC



Dates: 2024.9.26 (Thursday) 09:00 ~ 16:30 | Thailand Time
Location: Bangkok University, Thailand
Hosted by: Asian Academy Of Culture & Bangkok University
Supported by: International Cultural Foundation (ICF)
Bangkok University



1st AAC – International Symposium

Date: 26~27 Sept 2024 (Thursday ~ Friday)

Hosted by

Asian Academy of Culture (AAC) & Bangkok University

About AAC

Cultural diversity is essential for human existence, identity preservation, and social development. While there are various organizations that address issues of cultural diversity, uniqueness, and inclusiveness, there is a lack of international organizations dedicated to the overall promotion and protection of cultural diversity. In this regard, 'AAC' is an organization that focuses on cultural diversity at the regional level and promotes and revitalizes the reconnection with national cultures. It provides a dedicated platform for cooperation and coordination among governments, civil society organizations, scholars, cultural diversity experts, and relevant communities.

Summary

Hosted by Asian Academy of Culture (AAC) & Bangkok University (BU) And Sponsored by International Cultural Foundation & Bangkok University (BU) the 1st AAC International Symposium and the 2nd ACDC - Asia Cultural Design Contest "ACDC" will be held on September 26 and 27, 2024. The event, which will be attended by more than 4 countries, will be a place for cultural exchanges to prepare for the experience and information in the fields of art, design, humanities, and society.

Preamble

The Value and Significance of Cultural Diversity - A New Perspective on Asian Culture
Cultural diversity is the wisdom and treasure of humanity, and it can provide answers to the various challenges that future society will face. It can also be an important means of creating a peaceful world through mutual respect and coexistence. However, research on Asian culture has so far been mainly from a Western perspective. It is now time for in-depth research from the Asian perspective. To this end, the Asian Academy of Culture will host an international symposium on "Asian Culture and Cultural Diversity" at this School of Architecture at Bangkok University in Bangkok, Thailand on September 26, 2024. In this symposium, renowned scholars from various fields will shed light on Asian culture and explore solutions to future social issues from the perspective of "inheritance-

continuation-sustainability". On the 27th, there will be a design contest for university students and graduate students. The focus of this contest is to create design works that effectively convey the culture of a country. The main purpose is to emphasize cultural elements rather than aesthetic elements. The main purpose of this design contest is to showcase creative works that consider cultural elements, bring together people from diverse backgrounds, and present innovative solutions to future problems. We aim to share the diverse cultural traditions and wisdom of Asia, and to explore ways to build a peaceful world. We look forward to the active participation and interest of all interested parties.

Basic Plan

- **Subject:** "1st AAC International Symposium"
- **Dates:** 2024.9.26 (Thursday) 09:00 ~ 16:30 | **Thailand Time**
- **Location :** Bangkok University (9/1 Moo 5 Phahonyothin Road, Khlong Nueng, Khlong Luang, Pathum Thani 12120 Thailand)
- **Participants:** More than 3 countries planned (Korea, Vietnam, Thailand etc.)
- **Hosted by:** Asia Academy of Culture (AAC) & Bangkok University
- **Organized by :** Asian Academy of Culture (AAC)
- **Supported by:** International Cultural Foundation (ICF) & Bangkok University

AAC Symposium CPF - Call for Paper

1. Diversity and Wisdom of Asian Cultures:
2. New Research Perspectives on Asian Cultures:
3. Exploring Ways to Promote Cultural Diversity:
4. The Role of Asian Cultures in Achieving a Peaceful World:

Organizing 2024 AAC (for contact & correspondence):

Chair: Mr. Chun, Hong Duck

Vice Chair: Asst. Prof. Rittirong Chutapruttikorn, Ph.D.

Secretary

Prof. Dr. Chun, Hyun Jin, Ph.D. **천현진 (Korean)**

President,

Asian Cultural Landscape Association

Email: tough4324@naver.com

Mr. Kwag, Min Ju **곽민주 (Korean)**

Project Manager,

International Cultural Foundation,

Email: gkmj8510@naver.com

Bangkok University

Bangkok University, the Creative University, established in 1962, is one of the oldest and largest private universities in Thailand. Commonly known as Mor Krung Thep, BU began in the Kluay Nam Thai area. The University expanded its operation to a second and, now, Main Campus, in Rangsit, Pathum Thani, to accommodate its rapid growth.



International Symposium: Schedule

Oral Presentation

1. File format: MS-PowerPoint (*.ppt) or Adobe PDF (*.pdf)
2. Time: About 10mins
3. Language: English

WA – Welcome Address, CA – Congratulatory Address, KA - Keynote Address,

SA - Special Address, Pr - Paper No., CIA –Closing Address

MC : Dr. Panadda Unyapho - Director, International Affairs Office, Bangkok University, Thailand

<i>Time</i>	<i>Paper No.</i>	<i>Presenter</i>	<i>Presentation Title</i>
09:00~09:30	OPENING DECLARATION		
09:30~12:00	Session I : Inaugural and Special Addresses		
09:30~09:35	WA-1	Asst. Prof. Somyot Wattanakamolchai, Ph.D. Vice President for International Affairs, Bangkok University, Thailand	
09:35~09:40	WA-2	Mr. Chun Hong Duck Chairman, International Cultural Foundation, KOREA	
09:40~09:45	CA-1	Ms. Jung, Eun hye National Congresswoman, 20th National Assembly, KOREA	
09:45~09:50	CA-2	Dr. Erwin Ismu Wisnubroto, SP., M. PHIL Vice President, Tribhuwana Tungadewi University, INDONESIA	
09:50~09:55	CA-3	Mr. Choi, Jae Min State Congressman, Gangwon State Council, KOREA	
09:55~10:00	CA-4	Asst. Dr. Pasit Leeniva Vice Dean School of Architecture, Bangkok University, Thailand	
10:00~10:15	KA-1	Asst. Prof. Rittirong Chutapruttikorn, Ph.D. School of Architecture, Bangkok University, Thailand	Thai Chinese Craft Fusion: Reviving Traditions in Modern Design
10:15~10:30	KA-2	Prof. Dr. Chun, Hyun Jin, Ph.D. President, Asian Cultural Landscape Association, (ACLA)	A Sustainable Korean Traditional Landscape Garden

10:30~10:45	KA-3	Dr. Nguyen Dac Thai , Vice Dean, Faculty of Arts & Design, Van Lang University, Vietnam	Environmental graphic design, sustainable development solutions for the community
10:45~11:00	KA-4	Dr. Ir. Nurhayati, MSc. Department of Landscape Architecture IPB University, INDONESIA	Local Plants in Indonesian Cultural Landscape: Need Attention in Preserving Cultural Landscape
11:00~11:30	GROUP PHOTO – BREAK		
11:30~11:45	SA- 1	Dr. Daisy Radnawati, S.T. M.Si. Director of Public Communication and Marketing Agency, Institut Sains dan Teknologi Nasional, INDONESIA	Betawinese Batik Motives and Patterns as an Effort of Preservation of Cultural Landscape of Betawi
11:45~12:00	SA- 2	Dr. Akhmad Arifin Hadi, SP. MALA. Head of Department of Landscape Architecture IPB University, INDONESIA	Emerging Cultural Identities into Landscape Design - case studies in Indonesia
12:00~14:00	BREAK - LUNCH		
14:00~16:30	Session II		
14:00-14:10	Pr-1	Prof. Dr. Suparp Tajai Professor Naresuan University, Thailand	Megalithic of East and Southeast Asia
14:10-14:20	Pr-2	Mr. Ray March Syahadat Vice President, Asian Cultural Landscape Association, (ACLA)	Study of Cultural Spatial Patterns, Why It Is Important?
14:20-14:30	Pr-3	Dr. Ho Thi Thanh Nhan Head of the Scientific Research Group, Van Lang University, Vietnam	Challenges in Integrating Traditional Brocade into Modern Design: An Interdisciplinary Approach to Sustainable Preservation and Innovation in Vietnam
14:30-14:40	Pr-4	Mr. Rizki Alfian Head of Department of Landscape Architecture, Tribhuwana Tungadewi University, INDONESIA	Influence of Cultural Values in the Thematic Design of the Bajra Sandhi Monument Park
14:40-14:50	Pr-5	Mr. Lee, Dong Hak President, Trash Center, KOREA	Why is Half of the Earth Covered in Trash?
14:50-15:00	Pr-6	Luong Thi Thanh Binh Lecturer, Van Lang University, Vietnam	The Fine Arts of Ancient Vietnamese Communal Houses in Ho Chi Minh City
15:00-15:10	Pr-7	Nguyen Thi Ngoc Thai Lecturer,	Value of Art and Culture in the Traditional Houses of

		Van Lang University, Vietnam	Cham People in Ninh Phuoc District - Ninh Thuan Province, Vietnam
15:10-15:20	Pr-8	Pham Thi Kieu Trang Lecturer, Van Lang University, Vietnam	Traditional Lacquer in Binh Duong through Applied Products and Decorative Arts
15:20-15:30	Pr-9	VŨ TRUNG HIẾU Lecturer, Van Lang University, Vietnam	Optimizing Exhibition Experiences with Interactive Design at FITO Museum of Traditional Vietnamese Medicine, Ho Chi Minh City
15:30-15:40	Pr-10	Sri Shindi Indira, S.T. M.Sc Executive Director, Sumatra Heritage Trust (SHT), INDONESIA	Cultural Ornaments used in public space in the City of Medan and Jakarta City as a product of Cultural Diplomacy
15:40-15:50	Pr-11	Mr. Lee, Duck Hwan President, Youth Now (NPO), KOREA	Empowerment of Local Youth and Sustainable Development Goals (SDGs) - Focusing on Korean Cases -
15:50-16:00	Pr-12	Priambudi Trie Putra Institut Sains dan Teknologi Nasional, INDONESIA	Tumpeng: A Symbolic Representation of Divine-Human-Landscape Interactions in Indonesian Culture
16:00-16:10	Pr-13	Moh. Sanjiva Refi Hasibuan, S.P., M.Si. Institut Sains dan Teknologi Nasional, INDONESIA	Cultural Landscapes and the Rumah Larik Building Ritual: Understanding Space, Place, and Tradition
16:10-16:20	Pr-14	Vinh Long Le Lecturer, Van Lang University, Vietnam	Application of Cultural Values in Product Design - A Case Study at Van Lang University
16:20-16:25	CIA	Asst. Prof. Rittirong Chutapruttikorn, Ph.D. School of Architecture, Bangkok University, Thailand	
16:25-16:30	Ceremony		

Tumpeng: A Symbolic Representation of Divine-Human-Landscape Interactions in Indonesian Culture

Priambudi Trie Putra

Landscape Architecture Department, Faculty of Engineering, Institute of National Science and Technology, 12630, Indonesia

Abstract. Java is one of the big ethnic groups that inhabit the Indonesian Archipelago. The Javanese are the main ethnic group that inhabit this island. Java is a part of the Java Peninsula, which is surrounded by volcanic ash that is produced by several volcanoes along the central and southern regions of Java Island. The traditional dish tumpeng has become a national dish and symbol of Indonesian culture. It has been used as a symbol of the interconnection between humanity, nature, and spirituality. The purpose of this research is to convey the tumpeng as an expression of local wisdom that connects the Creator, Humanity, and Nature, reflecting the rich cultural heritage and landscape of Java. It is hoped that this research will help people understand how the interaction of Javanese society with the environment produces cultural products that hold significant value, especially from the perspective of landscape architecture.

1. Introduction

The Javanese are one of the big ethnic groups that inhabit the Indonesian Archipelago. Javanese culture has developed well in terms of architecture, language, customary systems, and also cuisine. The interaction between the Nusantara community and various beliefs and cultures that have entered has resulted in a rich cultural heritage. The landscape character of Java is a volcanic island with a dominance of mountains in the southern central part and vast, fertile lowlands in the northern part. The volcanic ash produced by several volcanoes on this island has a significant impact on enhancing the fertility of the land. Java Island has another name, jawadwipa, which means the island that is prosperous in rice. Until now, Java is still known as one of the main islands in Indonesia that produces rice for the national food supply. Approximately 60 percent of Indonesia's population lives in Java [1]. Java has experienced substantial population growth during the last four decades, resulting in increased human requirements. However, land resources to meet these demands are becoming increasingly scarce [2].

The people of Java have experienced an era of animism-dynamism, Hindu-Buddhism, Islam, and then the colonial period. Fortunately, many cultural heritages, both tangible and intangible, have remained preserved to this day. Javanese culture influences the motivational components of the Javanese community's behaviour. This is due to the values and beliefs of Javanese culture, which have been passed down through centuries among the Javanese people, influencing their behavior in numerous parts of life [3].

Tumpeng is one of the tangible cultural heritage that exists to this day. As a traditional culinary dish, tumpeng holds significant social and cultural values as an expression of the Javanese community's gratitude to the Creator in various social activities. Tumpeng is a cultural heritage that still exists today. The elements and shapes present in the presentation of tumpeng actually symbolize aspects of Javanese culture that can be studied and developed, especially in relation to the characteristics of the Javanese landscape.

The purpose of this research is to convey the tumpeng as a symbol of local wisdom that connects the Creator, Humanity, and Nature. Studying the concept of tumpeng can help someone understand how the interaction of Javanese society with the environment produces cultural products that hold significant value, especially from the perspective of landscape architecture.

2. Result and Discussion

2.1. The Philosophy of Tumpeng and Its Complements

Before Islam arrived on Java, the tumpeng ritual was followed. The tumpeng tradition, which originated in Java and is seen as a communication from ancestors regarding requests to the Almighty, is strongly tied to Javanese philosophy. Tumpeng is provided prior to the celebration in the Javanese custom of *kenduri*. The shape and kind of tumpeng that the Javanese community often makes are determined by the requirements of the rituals that will be carried out.

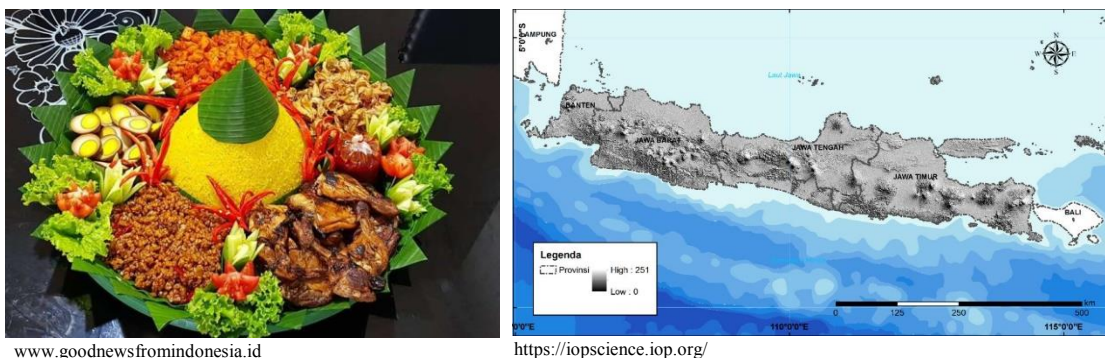


Figure 1. The shape of the tumpeng represents the volcanoes in Java.

Physically, tumpeng is closely related to Hinduism because of its mountain-like shape (Figure 1). In Hinduism, mountains are symbols of the universe. Therefore, for the Javanese Hindu community, mountains play a very important role. Mountains, symbols of the universe, would be barren without trees around them. Mountains and vegetation have a mutually dependent relationship. It seems to be a natural law: when there is a mountain, there will certainly be many kinds of trees growing around it [4]. The term *gunung* or mount itself in Javanese culture is a combination of two words: "*gu*" which means *Gusti* or God, and "*nunggal*" or "manunggal," which means to unite. It can be interpreted that a mountain is a landscape feature that is considered sacred in Javanese culture [5].

Java has many active volcanoes to this day, including Mount Semeru, Mount Bromo, Mount Merapi, and Mount Kelud. Mount Semeru, the highest volcano in Java, is a sacred mountain in Hindu and Buddhist cosmology. Semeru also regarded as the center of the universe, both physically and metaphysically spiritually [6]. In addition to the Javanese ethnic group, the Balinese ethnic group on Bali Island also has a tumpeng culture that is quite similar to that of Java. Bali Island also has a mountain that is considered sacred, namely Mount Agung

conical shape of a mountain represents power or worship to God. This shape can also be interpreted as a symbol of human life and the surrounding nature. Life begins and ends under the power of the Creator. On certain types of tumpeng, red chili and shallots are placed at the tip of the tumpeng as a symbol of a request or prayer [5]. The use of red chili and shallots is becoming less common and has been replaced by cones made from banana leaves.

The mountain shape that resembles a triangle appears frequently in Javanese architecture (Figure 2). Some of them including the roof shape of joglo houses, the conical form of temples like in Prambanan Temple, *gunungan hasil bumi* (the big tumpeng made from harvested crops and traditional cakes) at *Sekaten* ceremony in Yogyakarta and Surakarta Palace, and even the traditional farmer's hat known as *caping*. The shape of the mountain is also adapted in the architectural concept of the Purna Bhakti Pertiwi Museum located in Taman Mini Indonesia Indah, Jakarta.



Figure 2. Illustrations of architectural works and objects that take the concept of mountain shapes.

Tumpeng crafted from rice fashioned like a mountain, which has lengthly been taken into consideration to symbolize the connection among gods and those, and their interplay with the Javanese cultural landscape. In a religious context, tumpeng is regularly related to the idea of power and braveness to triumph over life’s challenges, and the mountain-fashioned rice is taken into consideration an image of power and braveness. Furthermore, tumpeng is likewise an image of solidarity and concord in Javanese society, as it's far regularly served at conventional activities along with ritual ceremonies and weddings. From an anthropological perspective, tumpeng displays the harmonious interplay of humans with their environment, and ingredients along with rice and veggies are herbal merchandise that develop in nature.

The rice, which is frequently served in a cone form, represents the fertile ground and the plenty it offers. This artistic representation emphasizes the idea that nature provides an unending supply of food and sustenance. As side dishes, chicken is typically cooked with coconut milk and turmeric, eggs are boiled and served with their shells, milkfish and catfish are fried, and

anchovies are fried after being blended with rice flour. In the meantime, all of the vegetables are boiled and then combined with *urap*, or spiced and seasoned grated coconut[7].

Tumpeng is frequently offered at important occasions like as weddings and harvest festivals called as *gunungan hasil bumi*, which are inextricably linked to natural cycles. These rituals honor the harvest season and the fertility of the land, connecting the dish to the natural cycles that sustain life. The using of fresh herbs and flowers as garnish adds another depth of symbolism. These decorations not only add to the dish's aesthetic appeal, but also serve as reminders of nature's beauty and fragility. They represent the cyclical nature of life and the interdependence of all living things.

Tumpeng has now become a national dish and symbol of the Indonesian people. The presentation of tumpeng has developed alongside globalization and its huge developments. Some kinds of tumpeng are tumpeng megana, tumpeng kendhit, and tumpeng kapuranto (Figure 3). Tumpeng megana was created for a child's birth celebration. The rice used is also white rice, which represents purity. The green veggies surrounding the tumpeng also represent freshness, ensuring that the youngster remains fresh and robust in all conditions. This tumpeng stands out for its use of eggs and red chili peppers. White rice is used in tumpeng kendhit, while yellow rice is put in a circle in the center. The dynamics of human life are said to be represented by this tumpeng. All things, including happiness, misery, failure, and success, will undoubtedly be conquered one after the other. This tumpeng is an offering to God in appreciation for all that has happened.

The addition of blue rice makes tumpeng kapuranto incredibly special. Antioxidant-rich butterfly pea blooms are the source of the blue hue. In addition, blue is a symbol of sincerity, calm, tranquility, and commitment. The typical usage of this tumpeng is in apology. The sender of this tumpeng must already be aware of their objective, which is to beg for forgiveness for anything they did in the past.

The diversity of side dishes that accompany tumpeng, including vegetables, meats, and spices, symbolize diversity of natural resources. Each dish is carefully chosen to highlight different aspects of nature—vegetables represent the fruits of the land, meats represent the animals that live there, and spices reflect the great biodiversity of flora.



Figure 3. Tumpeng Megana, Tumpeng Kendhit, and Tumpeng Kapuranto

Tumpeng additionally has a strong connection to Javanese culture. This dish is regularly served at conventional occasions including ceremonies, weddings, and holidays. In those occasions, tumpeng is appeared as an image of togetherness and harmony. Additionally, tumpeng includes a deep non-secular meaning, in which the rice fashioned like a mountain is visible as an image

of energy and braveness in dealing with life's challenges. Thus, tumpeng isn't always simply meals, however additionally part of the wealthy and numerous cultural identification of Java.

Tumpeng is used as a sacrifice to God in *Selamatan* custom. Offering a Tumpeng demonstrates one's understanding of his place in the universe and the fact that it is nothing in comparison to the unseen force that governs the earth, water, wind, and other elements of the environment. Offering a tribute is therefore crucial, according to Javanese beliefs, to preserving the bond between God and humanity. They believe that if God is happy with their offer, He would protect them. It is customary for attendees of the event to pray over the food before sharing it. At the traditional ritual, the community's leader will slice off the top of the Tumpeng and present it to the elderly as a token of appreciation and respect. This suggests that Javanese people have a great deal of regard for their parents and elders [7]. Furthermore, the system of creating tumpeng is regularly completed traditionally, in which the elements are cautiously decided on to make sure that this meal may be loved sparkling and delicious. Thus, tumpeng isn't always only a conventional dish, however additionally part of ongoing sustainability efforts.

2.2. Tumpeng as a Representation of the Landscape

From the discussion above, the presentation of tumpeng is essentially always accompanied by complementary ingredients, namely side dishes and vegetables. If a tumpeng stands alone as just rice without side dishes and vegetables, then it cannot be considered a complete tumpeng. If we draw a connection between this matter and the concept of landscape preservation, then the philosophy of tumpeng as a whole is similar to the necessity of preserving our natural landscapes. The presence of mountains in various cultures is regarded as something sacred, holy, and majestic. Mountains, as major landscape formations, cannot be separated from the existence of the surrounding landscape. The chain of active volcanoes along the central and southern regions of Java Island provides livelihood for humans and shapes the surrounding landscape. Side dishes and vegetables are associated to the area around a mountain as supporting elements of sustainability. Just like a tumpeng, a mountain that is not cared for in terms of the surrounding area's preservation will lose its meaning.

Humans have long interacted with the natural landscapes around them. Natural landscapes have a language that can be sensed and felt by humans. The language of the natural landscape is manifested in natural features such as the presence of the sun, clouds, wind, including the weather, trees, rivers, and even the sounds of birds [8]. Essentially, humans must maintain harmony with the landscape, both the tangible landscape and the intangible one.

The pressure on the sustainability of the landscape in Java is currently increasing. As the most densely populated island in the world, Java is experiencing very high levels of environmental degradation [9]. Not only from an environmental perspective, but the social and cultural aspects of this island are also very dynamic. The current era of globalization is also feared to rapidly erode the noble values of existing cultures. Land use planning policies in Java, especially those aimed at preserving rice paddies and farmland, are important to ensure the sustainability of agricultural practices since about 60 percent of Indonesian farmers live in Java [10]. Rice is the main staple food of the Javanese people and even nationally, so rice production policies play a crucial role in development [11].

From a broader perspective, preserving the landscape must continue in relation to the rampant destruction of natural landscapes. Strict regulations on zoning in development planning are

necessary to ensure the sustainability of natural areas needed to maintain the stability of the region's ecosystem. If an area has suffered damage to its ecosystem, the impacts can affect various aspects such as environmental, economic, social, and cultural aspects.

There are several ways that can be undertaken to preserve the sustainability of the landscapes of Java Island. First, to maintain the resiliency of Java Island in the face of food crop and horticulture challenges, several land conservation strategies can be implemented. Encouraging sustainable agriculture practices such as crop rotation, organic farming, and integrated pest management can help maintain soil fertility and reduce the need for chemical fertilizers and pesticides. Second, promoting agroforestry systems, which integrate trees into agricultural landscapes, can enhance biodiversity, improve soil health, and provide additional income streams through forest products. Third, preserving the genetic diversity of local crops. Implementing integrated land use planning approaches can help balance agricultural activities with other land uses, such as conservation and urban development. Respecting nature is one way that people have a moral obligation to the environment. This obligation is placed on society as a whole as well as on individuals, particularly in societies that have passed down customs about their interaction with the natural world [12].

3. Conclusion

The Javanese culture, represented by the traditional dish tumpeng, serves as a philosophical symbol of the interconnectedness between humanity, nature, and spirituality, reflecting the rich cultural heritage and landscape of Java. The spirit of tumpeng, characterized by its complementary side dishes and vegetables, parallels the importance of preserving natural landscapes, particularly mountains, which are integral to their surrounding environments and cultural significance.

Acknowledgements

Many thanks to Mr. Chun Hyun-jin from ACLA and Mr. Kwag Min-ju from ICF. To Mr. Ray March Syahadat and Mr. Moh. Sanjiva Refi Hasibuan for the inspiration. A special thank you to Rina Dwica Desyana for her assistance in completing this paper.

References

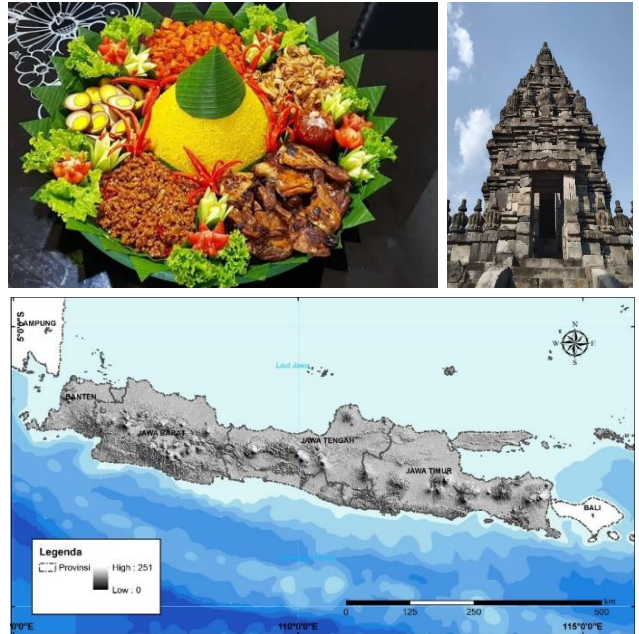
- [1] Badan Pusat Statistik, *Statistik Indonesia 2023*. Badan Pusat Statistik (BPS), 2023.
- [2] S. Safitri, I. Sumarto, A. Riqqi, A. Deliar, D. A. Norvyani, and J. Taradini, "Suitability model using support vector machine for land use planning scenarios in Java Island, Indonesia," in *IOP Conference Series: Earth and Environmental Science*, Institute of Physics Publishing, Jul. 2020. doi: 10.1088/1755-1315/500/1/012051.
- [3] F. F. Hasyim, J. T. Pirri, P. Psikologi, N. Naifah Amar, and S. Cinnong, "NILAI KERUKUNAN ETNIS JAWA TERHADAP MOTIVASI BERPERILAKU MASYARAKAT JAWA: PSIKOLOGI BUDAYA," 27 | *JURNAL ILMU BUDAYA*, vol. 11, no. 1, 2023.
- [4] H. A. Pianto, S. Hadi, and A. Nurcholis, "TRADISI TUMPENGAN: SIMBOL KEHIDUPAN MASYARAKAT JAWA," *Bandar Maulana Jurnal Sejarah Kebudayaan*, vol. 27, no. 1, pp. 58–65, 2022, [Online]. Available: <https://e-journal.usd.ac.id/index.php/BandarMaulana>
- [5] Sutiyono, "Tumpeng dan Gunung: Makna Simboliknya dalam Kebudayaan Masyarakat Jawa," *Cakrawala Pendidikan*, vol. 1, pp. 61–67, Jun. 1998.
- [6] N. Djindan and M. R. M. T. Lauder, "Toponimi Gunung Semeru," *Kajian Linguistik*, no. 2, 2018.
- [7] I. R. A. P. Jati, "Local wisdom behind tumpeng as an icon of Indonesian traditional cuisine," *Nutr Food Sci*, vol. 44, no. 4, pp. 324–334, Jul. 2014, doi: 10.1108/NFS-11-2013-0141.

- [8] A. W. Spirn, *The Language of Landscape*. Yale University Press, 1998.
- [9] Nofirman, M. A. K. Harahap, and P. Andiani, “Studi Geomorfologi dan Perubahan Lanskap dalam Konteks Perubahan Lingkungan di Pulau Jawa,” *Jurnal Geosains West Science*, vol. 1, no. 03, pp. 126–133, 2023.
- [10] Kadir and O. R. Prasetyo, “Mengapa Petani di Pulau Jawa lebih Produktif dibanding Petani di Luar Pulau Jawa? Dekomposisi Gap Produktivitas menurut Wilayah dengan Metode Blinder-Oaxaca dan Regresi Kuantil (Why Do Farmers in Java Have Higher Yield than Their Counterparts in Outside Java?: Decomposition of Yield by Region Using Blinder-Oaxaca Method and Quantile Regression),” in *Seminar Nasional Official Statistics*, 2023.
- [11] Ashari, “TINJAUAN TENTANG ALIH FUNGSI LAHAN SAWAH KE NON SAWAH DAN DAMPAKNYA DI PULAU JAWA,” *FORUM PENELITIAN AGRO EKONOMI*, vol. 21, no. 2, pp. 83–98, 2003.
- [12] A. M. Thohari, “Kearifan Lingkungan: Tradisi Masyarakat Jawa dalam Upaya Menghormati Entitas Alam,” *Turast: Jurnal Penelitian dan Pengabdian*, vol. 10, no. 1, pp. 37–48, 2022, [Online]. Available: <https://ejournal.uinib.ac.id/jurnal/index.php/turast>

Tumpeng is one of the tangible cultural heritage from Javanese tribe that exists. Tumpeng holds significant social and cultural values as an expression of the Javanese community's gratitude to the Creator in various social activities.

Physically, tumpeng is closely related to Hinduism because of its mountain-like shape. In Hinduism, mountains are symbols of the universe. Therefore, for the Javanese Hindu community, mountains play a very important role.

The conical shape of a mountain represents power or worship to God. This shape can also be interpreted as a symbol of human life and the surrounding nature.



Tumpeng is used as a sacrifice to God in *Selamatan* custom. Offering a Tumpeng demonstrates one's understanding of his place in the universe and the fact that it is nothing in comparison to the unseen force that governs the earth, water, wind, and other elements of the environment.

It is customary for attendees of the event to pray over the food before sharing it. At the traditional ritual, the community's leader will slice off the top of the Tumpeng and present it to the elderly as a symbol of appreciation and respect.



The presentation of tumpeng is essentially always accompanied by complementary ingredients, namely side dishes and vegetables. If a tumpeng stands alone as just rice without side dishes and vegetables, then it cannot be considered a complete tumpeng.

The philosophy of tumpeng as a whole is similar to the necessity of preserving our natural landscapes. The presence of mountains in various cultures is regarded as something sacred, holy, and majestic.



Mount Merapi

The central axis of Yogyakarta connect Mount Merapi and the Indian Ocean, with the *Keraton* (palace) at its centre, and key cultural monuments lining the axis to the north and south. It embodies key beliefs about the cosmos in Javanese culture, including the marking of the cycles of life.

Merapi and its surroundings are preserved to ensure environmental sustainability, in addition to safety reasons during an eruption.



The cosmological axis of Yogyakarta, Indonesia

Mount Semeru is the highest mountain on the island of Java, or the third highest volcano in Indonesia. There is a myth that Mount Semeru is part of Mount Meru in India. It is said that the top of Mount Meru was brought by Lord Brahma and Lord Vishnu to Java. The goal is to keep the land of Java stable.



Mount Semeru, East Java



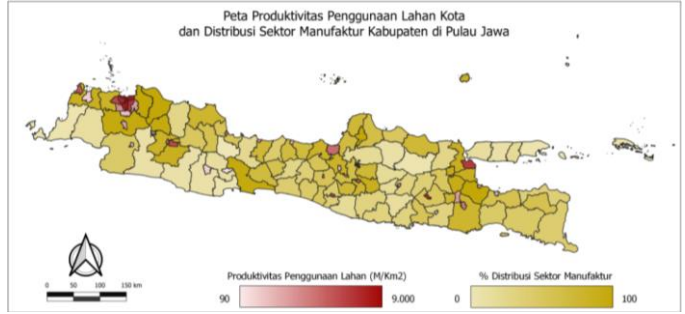
Humans have long interacted with the natural landscapes around them. Natural landscapes have a language that can be sensed and felt by humans.

The language of the natural landscape is manifested in natural features such as the presence of the sun, clouds, wind, including the weather, trees, rivers, and even the sounds of birds. Essentially, humans must maintain harmony with the landscape, both the tangible landscape and the intangible one.

The pressure on the sustainability of the landscape in Java is currently increasing. As the most densely populated island in the world, Java is experiencing very high levels of environmental degradation. Not only from an environmental perspective, but the social and cultural aspects of this island are also very dynamic.



There are several ways that can be undertaken to preserve the sustainability of the landscapes of Java Island. Maintain the resiliency of Java Island in the face of food crop and horticulture challenges, several land conservation strategies can be implemented. promoting agroforestry systems, which integrate trees into agricultural landscapes, can enhance biodiversity, improve soil health, and provide additional income streams through forest products. Next, preserving the genetic diversity of local crops.



Respecting nature is one way that humans might fulfill their moral commitment to the environment. This commitment applies to both society as a whole and individuals, particularly in communities that have handed down customs about their connection with the natural environment.



Balinese Culture

