Spatial Experience Through Virtual Tour During Pandemic Covid-19 as A Cultural Resilience: Case Study - Pecinan Village, Jamblang, Cirebon, Indonesia

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ABSTRACT
The article was formed from the virtual tour during the pandemic of COVID-19. The activity is part of a collaboration lecture between two universities based in Bandung, Indonesia, and Guanxi, China. The pandemic truly pushed several offline activities into online activities, including tours to historical sites. A virtual tour to historical Pecinan in Jamblang Cirebon becomes a solution to survive the new normal era. This strategy is automatically connected, reconnect, exchange, and expand people's experience and cultural knowledge in different places and disparate time frames. The research aims to give a perspective of spatial experience through virtual activity. This qualitative research uses a phenomenological approach to fulfill the objective because the technique is closely linked to space, experience, and perception in any media. The finding of this research reveals that pandemics will never close the possibility of being able to experience and appreciate the existence of heritage and cultural values in Pecinan, Jamblang. So that one of the learning processes keeps alive, one of the national identities not be lessened, and cultural resilience will be maintained.

Keywords: Spatial experience, cultural resilience, virtual tour, pecinan Jamblang, phenomenology

1. INTRODUCTION

The pandemic was triggered through the COVID-19 outbreak in December 2019 in Wuhan, China, and rapidly spread in many countries worldwide [1][2]. The virus spreads worldwide, with China, Italy, Spain, and the US being hit hardest. In March 2020, the World Health Organization declared the situation as a global health emergency (pandemic) [3], and in April 2020, more than 1 million people were infected, and more than 110,000 have died from the virus (www.who.int). All countries in the world are taking immediate action to prevent and control the spread of the virus, one of which is Indonesia. Covid 19 is not only a deadly virus but has a domino effect that is also terrible for every aspect of life. One of the Indonesian government policies is to implement the Large-Scale Social Restrictions policy. The implementation of the policy has triggered a decline in large-scale interaction and connectivity, one of which is about culture (kemenkopmk.go.id). However, the COVID-19 pandemic seems to drive cultural survival through online and virtual media. The media is like an oasis because it can present experience spaces during disease outbreaks.

This article discusses culture in Pecinan (Chinatown) Jamblang, Cirebon, West Java related to resilience due to pandemics. Culture is perhaps the most neglected topic in the study of risk and resilience [4]. Both culture and resilience are slippery concepts. Culture is often coupled with context, and resilience relates to existing realities [5]. Thus, resilience has important moral, and social dimensions. A simple metaphor for understanding resilience is like a strong oak tree or bamboo that moves flexibly due to the wind or storm. The term resilience has two keyword names change and adapt because this term is understood as overcoming adverse experiences. Resilience also defined as ability to adapt in a changing condition and environment. Build resilience in culture is the way to create the long-term sustainability of the embodiment and existence of Pecinan Jamblang in Cirebon.

Promoting culture through human experience, which "offering" virtual tours can still present communities

(audience) the chance to show the historical embodiment and enhance the "online" experience. That activity possibly serves as a learning portal for audiences to understand the culture, arts, and history. This strategy also connects and gathers people "outside" the historical site. This virtual tour was recorded, and it will become a digital archive that will be useful in the future. Indirectly, it becomes part of the foundation of cultural resilience because digital archive is therefore viewed as a better way to maintain a historic sense of place in the future [6].

2. METHODS

This Qualitative study captures a phenomenon in the pandemic era that shifts conveying knowledge about cultural and historical places from an "offline" way to an "online" way. This study is important because it provides a different perspective about the spatial experience of the historical and cultural site known as Pecinan Jamblang, Cirebon, which create through the virtual medium that connects two countries, three universities, three places, and two different time zone. The activity probably looks usual, but the experience of space and the value of the knowledge gained to make this activity more contained.

Why was the site chosen? Based on history, Pecinan Jamblang was known as a center of trade and economy during Admiral Zheng He's expedition to Indonesia around 1415. The statement was supported by the Cirebon cultural expertise, Mustaqim Asteja, in an interview in 2021 that the online daily Cirebon Raya.Com recorded. He said that Jamblang was once a metropolitan city with a large river that many ships passed, but now it is deserted, and its prestige is fading. Based on the explanation above, the research questions were formed: How were spatial experiences about Pecinan Jamblang, Cirebon obtained and formed through virtual tours involving lecturers and students from two universities in different countries? To answer these questions, this study uses a phenomenological and narrative approach. Phenomenology is a way of investigating an area or object that allows us to see and collect the world itself, every world contained in the object of research. Discussion in phenomenology requires perception because it involves emotions towards objects. Phenomenology also involves awareness and experience of events to produce their experiences. Kusworo states in 2009 that phenomenology reflects the direct human experience that is carried out intensively or repeatedly related to an object [7].

3. RESULTS AND DISCUSSION

The concept of space is often used in daily life that creates its story and experience to whom within it. That space can greet in their way according to an individual who sees it [8]. Spatial experience is a subjective assessment that arises through visual perception [9]. Such

experiences can only occur through the activity of people in Peninan Jamblang, Cirebon, Indonesia, who took a live video and the audience in their respective places and times (Bandung, Indonesia, and Guangxi, China) (figure 1).
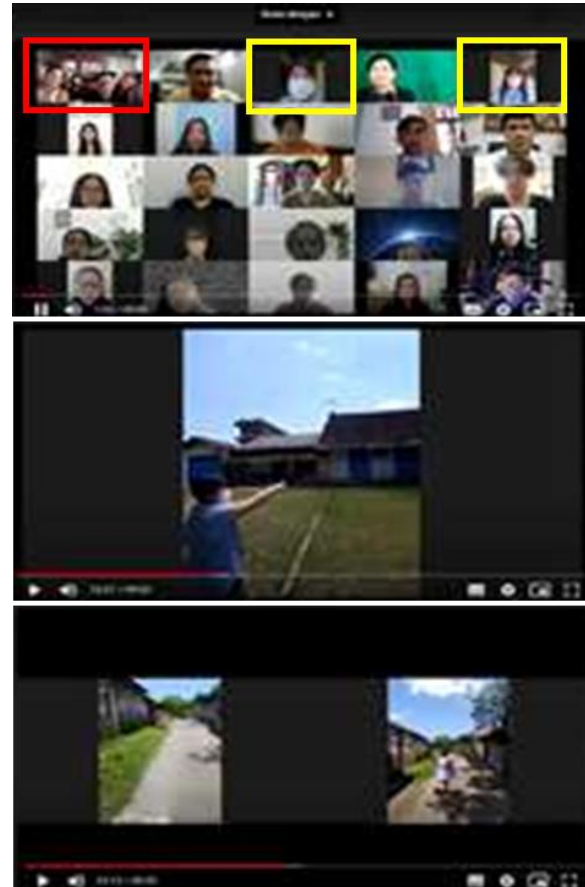

Figure 1 (red) The audience from China, (yellow, middle & bellow) Person in charge in the site - Pecinan Jamblang, and (other in the above picture) the audience from Bandung, Indonesia

Figure 2. Picture from Google Map and Other Documentation as a Support Sources in Virtual Tour.

Figure 2 present the other sources apart from the live broadcast from google Maps images and pre-existing documentation. This can expand the range of spatial audience experiences that are less clear from live

broadcasts. The online tour can accommodate non-physical (virtual) containers that create personal spatial experiences that are diffracted by space and time [10]. Currently, the state of the pandemic due to COVID-19 forces almost all activities to be carried out online to minimize mobility and crowds that are "tools" for the spread of the virus. The tour activities are generally carried out directly to the site. Nevertheless, recently is not possible, and virtual tours have become a strategy to deal with an important part of social change during the COVID-19 pandemic.

As we enter a space, the space enters us, and the experience is essentially exchange [11]

Juhani Pallasmaa's statement implies that when we enter a space and are involved with all the activities, it is possible to change us because it unconsciously influences each other then will provide experiences. The most memorable experience in virtual meetings was when the audience was "invited" to travel to Pecinan Jamblang using live video prepared by the person who standby by the site. That was like going through different spaces and times, all audiences visiting the same place, even though they may have different perceptions and interpretations because each person has different memories and imaginations of the object in question.
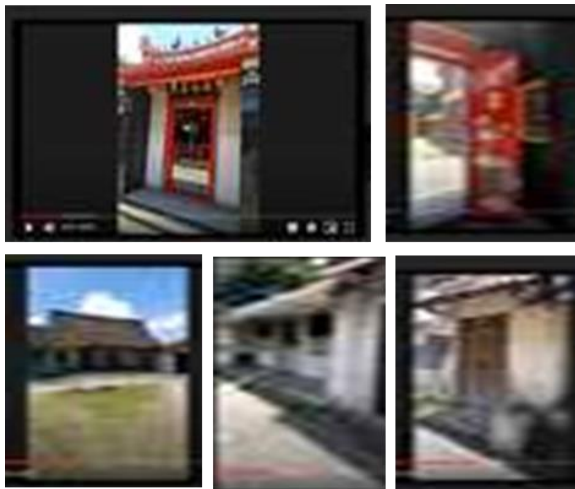

Figure 3. (above) Historical Temple & (bellow) Peranakan House in Pecinan Jamblang

From the virtual tour, viewers from both countries learned about various historical buildings in Jamblang Chinatown, such as temples and Peranakan houses (figure 3). In addition, through this tour, audiences also can get to know various cultures that influence the historical buildings in Jamblang Chinatown. Figure 4 shows some cultural influence from European-Dutch and Chinese. European culture can be seen in the paintings on the walls of the temple entrances, and Chinese culture is visible on the roofs and doors of the temple entrances. The same culture is also seen in the design of the Peranakan house.

Virtual tours can also convey the atmosphere of the Pecinan Jamblang to the audience, although they come from different places and times. Pallasmaa supports this statement, and he describes the atmosphere as the character of the built environment that is most quickly and widely felt and that causes the experience [11].

Figure 4. Chinese (left above) and European (right above) Cultural Details in Temple & Cultural Details in Peranakan Houses of Jamblang (bellow)

Spatial experience is also created and enriched through language differences. In this virtual tour, three languages are used as an introduction, Indonesian which is sometimes used between Indonesian lecturers to avoid misunderstanding of information, English which is used as communication between Indonesian and Chinese lecturers; and Mandarin which is used to communicate clearly to lecturers and students in China so that the message conveyed in Indonesian and English can be well received.

The virtual tour also provided information about Jamblang Peranakan houses' struggle as part of local culture. Most houses are abandoned and untreated well, exacerbated by the pandemic, causing less attention to the surrounding environment to historic buildings. The COVID-19 pandemic has indeed changed almost all aspects. However, experience from the activity of virtual tour could create cultural sustainability and resilience because experience engenders something stored and stay longer in memory.

4. CONCLUSION

Spatial experiences are acquired and shaped through various activities that occur and are experienced in various ways in virtual space.

Virtual spaces provide a unique environment where individuals or groups can continuously produce, record, share, access, and use information. In short, they are memory-forming tools that become the invisible value of cultural resilience. Cultural resilience is one of the determining factors that bind the resilience of a nation to remain intact. The state of the pandemic encourages various ways to stay afloat on various sides, including culture. Virtual activities can change the perspective of distance, time, and experience.

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