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The Key to Developing Cultural Tourism in Landscapes of Infrastructure Restructuring: A Case Study of Kutai Lama

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Abstract: From a tourism point of view, tourists' expectations should ideally be in line with reality when traveling to a destination. Desires and facts must be balanced with the compensation issued. For this reason, destination management is not only concentrated on profits, but channeling beauty that triggers attraction. This scientific article reviews the strategy for developing cultural tourism in Kutai Lama which is driven by infrastructure restructuring. Qualitative methods were used to validating the FGD and the BMC approach. All tourism stakeholders are involved in formulating and developing Kutai Lama tourism development plans. The first priority is business improvement as a cultural tourism operational guide. In its implementation, the values contained in culture are integrated with the tourism industry via a partnership framework. Furthermore, even though external accessibility is relatively close, wide spatial land, economic potential, and strong social bonds play a key role, it is found that the level of cooperation among local communities is weak, the development of existing destinations is still stagnant, and tourism facilities are proven to be poor.

Keywords: Infrastructure planning; development strategy; grave sites; Kutai Lama

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1. Introduction

Tourism is an activity that is of interest to every individual, which can eliminating boredom, generate creativity, and support productivity across generations [1-4]. In the current era of globalization, the tourism sector plays a crucial role in increasing the development of the national economy [5,6]. Apart from being a reliable source of foreign exchange, this sector is also a key that has the potential to absorb labor and encourage the investment climate [7]. Take for example in Indonesia, to stimulate tourism, the government is trying hard to make programs through various policies. One of the outputs of this regulation is exploring, distributing and inventorying existing tourist destinations as the main attractions for tourists. Technically, tourism must be managed with effective resources, so that it is of great benefit to stakeholders [8-10]. One of its orientations is to

expand prosperity or economic income that can be accessed by all parties to be empowered collectively.

Kutai Kartanegara is an area of East Kalimantan Province which has wealth in tourism ^[11]. One of the tourism assets is in Kutai Lama Village, where the most prominent is a religious destination. This type of tourism is very interesting to visit, such as in Kutai Lama which is from Anggana District. The problem is tourism there has not been comprehensively revitalized. Specifically, it only started at the end of 2017. So far, Kutai Lama is still very thick with religious culture that focuses on preserving Indonesian culture. One example of the most popular religious destination is the Kutai Lama Cemetery. The existence of this tomb is inseparable from the time of "Raja Aji Mahkota" and "Raja Aji Pangeran" in Langgar which is located around the port which is close to local residents' settlements.

Aji Mahkota is the king of the kingdom "Kutai Kartanegara ing Martadipura" who first converted to Islam in the 17th century. In every month or certain moment, this place is visited by thousands of people. Pilgrims perform certain prayers or rituals at the Tunggang Parangan grave. Tunggang Parangan is a person who is believed to be a great scholar who converted Aji Mahkota and Aji Pangeran to Islam ^[12,13]. Specifically for religious tourism, there are three tombs that are classified as sacred: the tomb of Sultan Aji Mahkota, the tomb of Sultan Aji Dilanggar, and the tomb of Habib Tunggang Parangan. The geographical location of the three is quite far apart. Uniquely, each tomb has a historical story related to the development of the Kutai kingdom.

Anthropologically, the three tombs described above became the point of civilization for the spread of Islam in the Kutai region. Now, to transportation access to the tomb, it has been repaired with cement. The land route from the center of the capital city (Samarinda) to Anggana by car or motorcycle is about 1 hour's drive with a distance of 22 km.

Apart from religious tourism such as tombs, there are other historical destinations, namely Sewing Sails, which in ancient times served as a port for ships from China. One of the purposes of Chinese shipping there is to repair or revitalize ship sails, so it is called "Sail Stitching". Interestingly, there is also a legend in the community about the discovery of Princess Karang Melenu in the Gong musical instrument at the port and there are several historical objects in the area around Kutai Lama Village which will later be built a Kutai Lama museum ^[14,15]. In practice, the establishment of this museum is evidence indicating that Kutai Lama is the site of the Kutai Mulawarman kingdom.

In his situation, inhibiting aspects were found that made destinations in Kutai Lama left behind and isolated. The dilemma in the progress of the destination there includes the infrastructure to the tomb that does not contradict the image or big name of the tomb. Weak infrastructure is reflected in roads that are often damaged and still patterned with cement. The cemented road structure with minimal vehicle capacity which can only be passed alternately illustrates the poor infrastructure dimension. Then, additional transportation such as river routes which are ideally relatively easy, are actually not supported by port facilities. Insufficient public accessibility is also represented by the lack of directions from Samarinda to religious destinations. Therefore, referring to the lame infrastructure in Kutai Lama Village, this paper dedicates the strategy for developing cultural tourism destinations from an infrastructure perspective.

1.1 Contribution

The principle of this paper is to convey cultural-based tourism infrastructure development techniques in Kutai Lama based on the highlighted tourism strengths. Below is the research motivation written as follows:

- Describe existing cultural heritage;
- Designing a sustainable cultural infrastructure development strategy;
- Identify supporting and constraining pillars in the development of tourist destinations;
- Forming a synergy model for tourism managerial.

2. Material and methods

2.1 Analytical approach

The basic method of accommodating scientific work motifs is based on descriptive reviews. This analysis is used to examine characteristics related to research objectivity. The measurement tool is to review tourism attributes including: attractions, amenities, accessibility, and ancillaries that influence tourist behavior ^[16–20]. These indicators are relevant to the earlier publication adopted.

Furthermore, the Business Model Canvas (BMC) is useful for mapping our tourism business into a business incubator foundation. BMC can be interpreted very well through the way of thinking to make a profit. In BMC, it is divided into nine mechanisms: customer segments, value propositions, channels, customer relationships, revenue streams, key resources, key activities, network of suppliers and partners, and cost structure ^[21,22]. Then, the above mechanisms are grouped into two pillars: logic and creativity. The key to implementing BMC is concentrating on responsible management to find solutions to all the desires of consumers who are segmented into the tourism business ^[23–26]. Automatically, this premise places more emphasis on tourism routines in Kutai Lama Village, such as cultural tourism that focuses on education or religion.

2.2 Data

Types of data are secondary and primary. Secondary data is sourced from online catalogs officially documented by the government. The government agency that accommodates regional tourism data is the Kutai Kartanegara Central Statistics Agency (BPS) ^[27]. On the other hand, primary data is collected from direct interviews with stakeholders, including the tourism community. The interview process was held using a Focus Group Discussion (FGD) which involved all elements of tourism. The data sample represents the population related to the study application.

The output of this scientific work provides limitations on internal strategies: strengths, skills, and advantages. All three are centered on integration that combines human resources and natural resources. Meanwhile, the external strategy displays the interaction of weaknesses and threats that takes into account external factors that hinder the existence of tourist destinations in Kutai Lama. For this reason, the scope of dialogue argumentation needs to be limited so that the FGD is more focused and consistent.

3. Implications and discussion

3.1 The existing tourism situation

In its terminology, the concept of tourism facilitated by infrastructure development aims to establish tourism standards embodied in local strategic tourism master plans. From

across versions, each destination in the tourism industry is prepared to provide integrated physical and non-physical infrastructure services with all tourism needs ^[28–33]. The facilities built consist of: recreation, waste management, water supply, health, transportation, and supporting accommodation. In essence, tourist competence can be assessed from the parameters of the facilities. Readiness in planning and building facilities is also inseparable from finance ^[34,35].

In reality, Kutai Kartanegara Regency, especially Tenggarong has become one of the leading destinations in East Kalimantan with tourism prospects that attract the attention of tourists, where the historical and cultural heritage is the most striking. Speaking of tourism, destinations in Kutai Lama are a complement to the variety of tourism owned by Kutai Kartanegara. There, most tourism is specialized in Tenggarong District with a total of 21 out of 68 tourist attractions. In general, the most frequently visited are 9 historical destinations, 1 natural destination, three educational destinations, and 8 man-made or innovative destinations ^[36].

The urgency of tourism is seen as essential in the economic development of Kutai Lama. Towards a solid tourism target, targeted for significant equity in growing entrepreneurship, so about get benefits that are in line with changes in local life. Local tourism is an integral part of national tourism development. Thus, expansion in tourism is implemented systematically while still providing protection for religious values, culture that lives in society, sustainability, environmental quality, and national interests. In realizing the tourism plan, each region must refer to the "Tourism Development Master Plan" regulated by the government.

Geographically, Anggana District is close to the equator and is positioned between 117° 13'–117° 36' east longitude and 0°24'–0°54' south latitude with an area coverage of 1,798.8 Km². Administratively, the boundaries are as follows:

- East: Makassar Strait;
- North: Muara Badak District;
- West: Samarinda City;
- South: Sanga-Sanga District and Muara Jawa District

Broadly speaking, Anggana consists of 8 villages including: Sepatin, Muara Pantuan, Tani Baru, Kutai Lama, Anggana, Sungai Meriam, Sidomulyo, and Handil Terusan. Of the eight villages, 5 villages are in the mainland area and 3 other villages are in the archipelago area. The administrative center of the district is in Sungai Meriam. The village is the farthest from the Anggana District office, namely Sepatin which is 79 Km away, Tani Baru is 61 Km away, and Muara Pantuan is 41 Km away. Because these three villages are on an archipelago, they can only be accessed via boat or boat. The Mahakam River is the widest water that flows through the Anggana area. The rest are small rivers such as: the Sepatin River, the Pantuan River, the Tani Baru River, the Kutai Lama River, the Anggana River, the Mariam River, the Sidomulyo River, and the Handil Terusan River ^[27].

3.2 The establishment of the Kutai Kartanegara kingdom

In the 8th century, Anggana District was a central part of the long history of the Kutai Kartanegara kingdom, where the Kutai Lama area was made the center of the Kutai Kartanegara kingdom with Raja Aji Batara Agung Dewa Sakti as the first king. The kingdom of Kutai Kartanegara is different from the kingdom of Kutai Martadipura which was founded in the 4th century. The Kingdom of Kutai Kartanegara is a Hindu-style kingdom which was acquired in 1300 AD at Stitch Layar and moved to the "Edge of

Batu” area or what is currently called “Kutai Lama”. The pioneer of the Kutai Kartanegara kingdom was Aji Batara Agung Dewa Sakti who reigned between 1300-1325 AD.

Then, this kingdom turned into an Islamic sultanate in 1575 AD when it was under the rule of Aji Raja Mahkota Mulia Alam in 1635 AD. Then, the kingdom of Kutai Kartanegara succeeded in conquering the Kingdom of Martapura, which at that time was ruled by Maharaja Dharma Setia. Since then, the king changed the name of his kingdom to "Kesultanan Kutai Kartanegara ing Martapura".



Figure 1: Palace of the Kutai Kartanegara sultanate. *Source:* Authors

It has been confirmed that Aji Raja Mahkota Mulia Alam, who reigned between 1545–1610 AD as the leader of the Kutai Kartanegara kingdom, was the first to embrace Islam in 1575 AD. However, Islam was only really widely accepted in the 17th century, when it was brought by Tuan Tunggang Parangan from Makassar. Since the king had embraced Islam, he built a mosque and opened Islamic teachings^[37–41]. Figure 1 informs the Kutai Kartanegara sultanate palace in the past before it was restored.

3.3 Kutai Lama sites

The Kutai Lama site is the site of the village of Kutai Lama which is positioned side by side with the mouth of the Mahakam river when referring to the government point of East Kalimantan (Samarinda City) or from Tenggarong (capital of Kutai Kertanegara Regency). In detail, Kutai Lama Village is on Putra Mahkota street, not far from the Kutai Lama pier or the Kutai Lama site. It is around this village that it is known as the beginning of the presence and development of the Kutai Kertanegara kingdom, which is now centered in Tenggarong.



Figure 2: Tomb of the Raja Mahkota Islam. *Source:* Authors

In Kutai Lama, there are three sites that are often visited by tourists, especially pilgrims. Two are located on Putra Mahkota street and one to the right of the axis of Batara Agung Dewa Sakti street. The distance is not far from the entrance to the Crown Prince Road. These three tombs are sacred traditions for pilgrims. The authors are also among those who have visited this site to make pilgrimages as well as observe the initial location of the Kutai Kertanegara kingdom which was around 7 centuries old. For example, the tomb of Raja Mahkota (see Figure 2) and the tomb of Raja Aji Dilanggar (see Figure 3).



Figure 3: Tomb of the Raja Aji Dilanggar. *Source: Authors*

The condition of the Kutai Lama site has a rare architecture that needs to be optimized. Development is created into two pillars. First, an implicit study that tells of hidden sites that have not been excavated at the location where the Kingdom of Kutai Kertanegara was first established. Second, the expansion of cultural and religious tourism which contains elements of disseminating knowledge to the public regarding the early history of the kingdom of Kutai Lama.

3.4 Result of FGD

Based on the FGD forum, it summarizes two points that must be corrected or added to complete the facilities at the grave site and towards the grave site. It includes two-way support to preserve cultural heritage, promote management professionalism, and gain a positive image from tourists. The internal components are (1) the revitalization of the pavilion, (2) the fence in the tomb complex, (3) the entrance gate to the tomb, (4) booths for trading, and (5) the garden around the site complex. External components include: (1) revitalization of the port area, (2) harbor park, (3) renovating the Kutai Lama museum, and (4) adding to the Mahakam tour fleet in the Kutai Lama area.

In Javanese Sanskrit, "pendopo" is defined as an additional building which is part of a building located in front of the main building or behind the main building ^[42]. In the traditional house building type, pavilion is "obligatory". The structure is mostly owned by a large house or keratin. Even among them, many mosques with original Nusantara architecture also have pavilion attributes. The pavilion is usually placed in front or at the back of the main building where the residents live. In local wisdom, the pavilion is in the form of a building without walls with lots of pillars ^[43,44]. The main function of the pavilion is a room to receive guests. Because the pavilion is usually wide, this building is also symbolized as a meeting place, dance or musical practice, playing music, community meetings, storing relics of ancestral objects, and other routines that have been passed down from generation to generation.

The shape of the building and the architecture of the pavilion that is designed not only keeps historical value, but also contains a religious message that must be revealed as insight for the public. Naturally, the pavilion adopts a philosophical meaning for the

oldest mosques such as the Shiratul Mustaqim in Samarinda City. The roof of the pavilion is in the form of a canopy and a three-tiered pyramid which adopts the Majapaht architecture. The canopy in the Javanese tradition represents a mountain which is articulated as a holy place. It is claimed that the three-tiered roof consists of Hindu–Javanese architectural elements. Yet, the values behind the shape of the roof are claimed to be under Islamic teachings. Three levels are believed to be belief in Islam, faith, and ihsan.



Figure 4: Hall of the royal tomb complex. *Source:* Authors

At the same time, the three levels reflect individual Islamic perfection to Muslims. Islam, faith, and ihsan are the roots of the religious teachings brought by Rasulullah SAW. To become a true Muslim, followers must carry out the five pillars of Islam, believe in the six pillars of faith, and be able to apply the concept of ihsan, i.e: totality of worship and surrender to Allah. The symbol of ihsan with the highest roof illustrates the placement of the servant so close to his Lord. The building of the pavilion was initiated with a size of 40 x 30 meters using black wood or ironwood which is a characteristic of forest wood plants that thrive in Kalimantan. This type of wood is considered to have long durability. Figure 4 visualizes the color variants of the ironwood pavilion building decorated with coral ponds which are the hallmark of the Kutai Kartanegara kingdom.

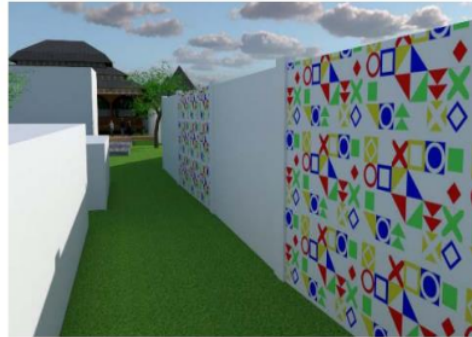


Figure 5: Fence of the tomb complex. *Source:* Authors

The fence function gives a marker that this area is inside the complex fence. The form of the fence that will be designed is a fence made from contemporary concrete as shown in Figure 5. Each pole has a distance of 3 meters from the other poles. Later modifications provided walls that were 3 meters in diameter and about 7–8 meters high. White and gold fine textured motifs are used for restoration. The white color symbolizes purity and has a sense of peace which is also synonymous with Islam. Inside the complex, there is the

tomb of Aji Dilanggar, which matches the personality of the holy leader. On the one hand, the golden color synergizes with the heyday of the kingdom. Finally, the fence wall of the complex will be given a coral pond pattern.

From the past to the present, the gate is a unit in the building structure as the entrance or gate to an area. Gapura is not only a physical building, but also a link or boundary marker between provinces, cities and certain areas. Based on tradition, the gate has ties to welcome guests when they come to a place. In Islamic architecture, the gate has an attachment to promoting Islamic teachings through da'wah. The preachers who pass through the gate are considered to have officially embraced Islam. Since then, the trend of building the gate is close to the entrance.



Figure 6: The gate in the tomb complex. *Source:* Authors

In the future, the arches for the tombs of Aji Mahkota and Aji Dilanggar will be programmed with black wood material. In planning, the gate is about 9–10 meters high and 3–4 meters wide as described in Figure 6. The scheme of the building is finely textured and framed in gold. On the upper wall, there will be the words "Welcome to the Tomb of the King of Kutai (Raja Aji Mahkota and Raja Aji Dilanggar)" and two dragon statues facing each other that have long historical memory, where dragons are protectors of kings. The dragon statue is colored gold and white for the dragon's protective gate. The white color is connected with purity and has a sense of peace, while the gold color symbolizes royal resolution.

Booths are places of trade or business facilities that are quite crucial to empower local communities while introducing local products. This government project partners with SMEs that run retail businesses, tourist information services, culinary, and organize exhibitions on certain anniversaries. Sales booths to helping businesses to be more effective in offering services and products to tourists. Booths are distributed around the outside area of the tomb complex to make it easy for consumers to find them (see Figure 7). Besides, they can also see firsthand the process of making Kutai handicrafts. The shape of the booth is scheduled with contemporary concrete materials. The height of the booth is plotted at around 3–4 meters with a maximum width of 4–5 meters. Booths in the tomb complex of Raja Aji Mahkota and Raja Aji Dilanggar have a fine textured pattern painted white per unit.



Figure 7: Booth in the cemetery area. *Source: Authors*

The park is an area that has space for a variety of fun activities. With its location, area, climate and special conditions, the construction of a park functions as an educational medium, sports facility and green open space for the public. For the tomb complex, the garden is designed with a variety of ornamental plants with the aim of relieving fatigue for tourists.



Figure 8: The position of the park that spans the gazebo and booth. *Source: Authors*

It is projected that the wide open garden around the tomb will also be decorated with lush trees, a gazebo for tourists to rest, and a special spot provided for enjoying traditional culinary delights as presented in Figure 8. In the middle of the park, a booth and a statue of Lembuswana are made. The area of the park will match the vacant land from the restoration of the king's tomb. Specifically for the gazebo building, Kalimantan wood materials were channeled, while the gazebo roof was made of one level which replicates the roof of the Shiratal Mustaqiem mosque. The Lembuswana statue is right in the middle of the garden and is golden. As explained earlier, the colors gold and white have a sacred meaning.



Figure 9: Archway for the harbour. *Source: Authors*

For the first time, the port was set up as the entry point for Chinese traders to the Kutai Kingdom in the Mahakam waters zone. Also, ports were built for trade cooperation with colonial Japan when they colonized Indonesia. The construction of the gate construction at the port is made of concrete with a height pattern of 9–10 meters and a width of 5–6 meters. Technically, the pattern of the gate in the harbor is a coral pond. Like the figure of the gate on the royal site, the port gate bears the words "Welcome" with two dragon statues. Yet, the carvings of dragon statues are colored gold and red indicating that dragons are protectors for kings who are brave, tough, strong, and have a spirit that never goes out when fighting. In the middle between the two dragon statues there is also a statue of Lembuswana with a golden lion's head which symbolizes the might of the ruler and the crown on the throne of power for the god. Then, the elephant's trunk above it is called "Leman" like an elephant or "Ganesha" which describes the intelligent god who has eagle wings, but has fish scales. Between the right and left pillars are patterned with coral ponds (Figure 9).



Figure 10: Design for a harbor park. *Source: Authors*

Figure 10 illustrates a harbor park which also functions as a green open space to welcome tourists. The park is called "Taman Putri Karang Melenu" which is adorned in front of a replica of a gong measuring 7–8 meters high and 3–4 meters wide. Black ironwood acts as a support for Gong and the color for Gong is gold. The original gong found in the era of the Kutai kingdom is kept in the National Museum of Indonesia for protection and security purposes.

The expectations of the museum building in Kutai Lama are designed with contemporary concrete materials. About 30 meters long and 20 meters wide. The museum roof is combined into triangular and rectangular models combined with dragon statues. In front

of the museum, there is also a Lembuswana statue measuring 4–5 meters high and 3–4 meters wide. The walls of the museum will also be decorated with coral pond motifs.

The next renovation is the Kutai Lama museum. The scenario for repairing the museum starts with the renovation of a building made of concrete. Operationally, the length of the building is 30 meters in diameter and 20 meters wide. For the roof, connected thoroughly like a triangle and rectangle. Another composition in front of the roof is combined with the attributes of a dragon statue. The Lembuswana statue is placed in front of the museum measuring 4–5 meters in length and 3–4 meters in width. The museum walls are decorated in coral pond style.



Figure 11: Museum renovation planning. *Source:* Authors

The criteria for a fine textured museum building. The pattern on each wall of the museum building is decorated with gold and white coral ponds. The gold color is symbolized as glory and the white color is chosen with the aim of symbolizing a sense of peace. The Lembuswana statue is also given a golden color (see Figure 11).

Normally, tourist boats function as transportation equipment driven by mechanical power and wind to transport tourists. So far, tourist ships are only intended for non-commercial activities and are not prioritized for recreational purposes. As an alternative, renovation is needed for water transportation such as tourist boats. The ship's deck uses wood made of two levels with the option of a closed barn room, but the top part is arranged open. The roof of the ship is arranged like a mosque. Then, the lower part of the roof is covered with walls decorated with coral ponds and also has a dragon statue.



Figure 12: Tour boat design. *Source:* Authors

As a preference, the tour boat is white. To save the budget and maintain the durability of the ship, you can use this type of wood paint. Fundamentally, white is synonymous with

purity and the coral pond pattern pairs very well with white. The color of the dragon is gold which is synonymous with the heyday of the kingdom. Figure 12 displays the tourist boat project in Kutai Lama.

3.5 Sync to BMC

Practically, tourism in Kutai Lama Village is very workable to be developed, especially the management of cultural tourism sustainably. Based on the provisional evaluation, the availability and condition of infrastructure supporting the cultural tourism business there is included in the planning proposal contained in Figure 13.

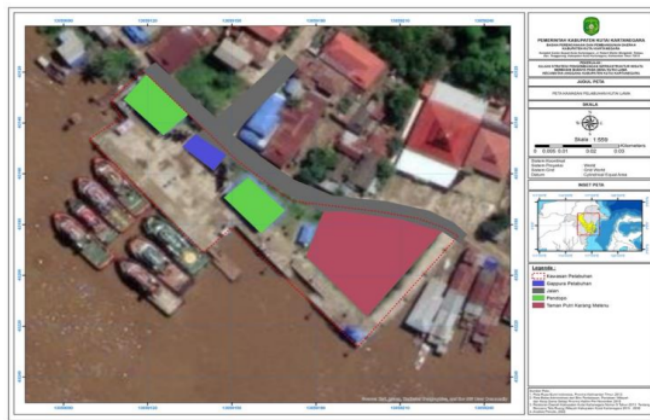


Figure 13: Overall tourism restructuring plan. *Source:* Authors

From the figure above, accurate planning can guarantee the integration of the development of a tourist village. From the institutional composition, business performance must be in line with the intensity of visits, profit, interest, and sustainable environmental aspects. For this reason, a qualitative investigation using BMC concludes the following 4 assumptions:

Table 1: Transition of tourism development using BMC.

No.	Pillar	Target
1.	Ancillaries	Activating cultural organizations such as indigenous groups or organizations related to tourism. In this case, the form of participation was supported by an arts and culture group and a tourism awareness group (POKDARWIS).
2.	Attractions	Cultural tourism attractions unite the dimensions of religion, dance and music. In addition, man-made attractions including gardens, gazebo restorations and extra entertainment sponsored by tour boats.
3.	Amenities	The manager guarantees the pier facilities for tourists and creates a garden around the ship's pier.
4.	Accessibility	Optimization of land transportation modes combined with revitalization of river transportation.

Source: output from FGD

In its implication, business driving factors are interrelated with improvements to accessibility infrastructure including: (1) addition of parks and gazebo areas; (2) revitalizing historical tourism museums; (3) building a wharf and Taman Putri Karang Melenu; and (4) designing tourist boats.

The condition of the road on the Samarinda route to the Kutai Lama is categorized as quite good, but it's just not optimally organized. Public transportation is not yet available or there is no operational support. To drive the transportation business, the recommendation given is to empower public transport shuttles that can be accessed by tourists. Then, for the river route, tour buses and long boats or speed boats can take advantage of the Samarinda tour boat to the Kutai Lama pier or go straight to several spots along the river via the Mahakam Delta. Alternative river transportation is a supporting factor to increase interest in tourist visits to destinations in Kutai Lama. Even so, there are things that need attention such as the safety and comfort of visitors. Often, standards are found that do not pay attention to life jackets, disaster mitigation, and wharves that have slippery contours during the rainy season or conditions that depend on the river tide season.

Infrastructure must understand the situation in the field. Tourist accessibility that needs to be highlighted is directions at transportation points, especially from the city center to Kutai Lama to make it easier for tourists. A smartphone that contains a tourist map application is also an important part of preventing miss information.

At this amenity point, it was found that almost all villages in the Mahakam Delta region did not yet have information boards related to tourist destinations that could help tourists. Take the example of tours in Kutai Lama, which must include information signs about safety procedures for dangerous biota, including crocodiles. Crocodile habitat in the Mahakam Delta is quite a lot and is estimated to be at serious risk if the river passage is traversed by humans. To anticipate this threat, the security of tourists in accessing tourist destinations via rivers is of the utmost importance. Transportation service providers need to coordinate with dock supervisors of crocodile mating or breeding season. For this reason, the pier which has been made of ironwood which is slippery and poses a risk when crossing the surface, needs to be changed to a floating pier which, apart from increasing its aesthetic value, also provides comfort for tourists.

Another business aspect that needs to be managed optimally is the tourism information center (TIC). TIC functions as a special tool for channeling tourism-related communications managed by POKDARWIS. Information can also be collected through the use of TIC, such as tourist profiles, length of visit, travel motivation, and domicile of origin. Other public facilities that provide opportunities to make a profit are toilets and food courts. Both are multifunctional which are placed at every tourist pier or at least at every destination spot.

Too to building infrastructure, tourist attractions are also being actualized, for example making mini farms, fishing ponds, orchards, and forest tracks that will contribute to profits. Kutai Lama Village, with its rich cultural history, has the characteristic of presenting events every year, including the "Tomb Pilgrimage" agenda, "Erau Cultural Festival" and other tourist events, but it is weak in channeling attractions. Because the characteristics of tourism in Kutai Lama are attached to the culture that still exists today, skills in arranging traditional festivals and performing arts should be carried out permanently.

Kutai Lama tourism has also built a mini theater that can accommodate large numbers of tourists, so that art performances such as: dances, music, and acting are carried out regularly. The theater building is also used as a storage container for historical objects. To grow the creative economy, enthusiasm for the arts is intended as a place for creation. Commitments that focus Kutai Lama into the concept of "Mind Land", can form an agroforestry ecotourism destination that is packaged into a plantation education center or

"integrated farming" for example: the process of planting, harvesting, packaging, production and sales.

This opportunity is very relevant for tourists who want to add to their experiences and are looking for natural sensations that are different or not found in other destinations. To connect cross-point destinations, widening of facilities such as special bridges for pedestrians is planned. At certain destination spots, side by side with Kambing Island which excels in livestock management. Also, to walking tracks, you can add a monitoring tower to make it easier for tourists to enjoy the scenic landscape to the inside and outside the island.

4. Conclusions, weaknesses and suggestions

This paper aims to elaborate on the cultural heritage in Kutai Lama Village within the scope of destination infrastructure development which involves decision makers in the tourism sector. Tourism is inseparable from social and economic synergy in the surrounding environment, where the presence of tourist attractions influences the volume of visits. The quality of a destination has a dominant influence on maintaining tourism sustainability. This principle also assumes that the duration of tourist visits affects economic circulation which triggers a multiplier effect for tourism actors, especially the community.

Moreover, the challenges of tourist attraction which are currently being developed through government regulations, community participation, and private partnerships are relatively suboptimal. The weakness lies in the development system that is contrary to the principles of ecosystem preservation. To bridge the nuances of integrated tourism, nature in maintaining the naturalness of the destination does not ignore environmental management.

Recommendations review ideas that creating elements of "sustainable tourism development", so that it becomes a benchmark for tourism progress which always goes hand in hand with the environment. Optimism in ecotourism transformation needs to consider sustainability of cultural, social, traditional and customary.

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