



# Optimizing the Authenticity of Bali Aga Sidatapa Traditional House Architecture in Sustainable Tourism in Sidatapa Village

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**Abstract**—The article aims to explain the authenticity of the architecture of the Balinese Aga Sidatapa traditional house, its optimization and the resulting impact of this optimization on the sustainability of tourism in Sidatapa Village. The civilization of the Balinese Aga community in Sidatapa Village is used to coexisting with mountainous nature (Aga land). Starting from meeting their food needs, their livelihoods, to providing building materials for their traditional houses, they depend on Aga's land. The Balinese Aga traditional house in Sidatapa Village has a unique form and spatial concept, different from the Balinese Dataran architecture in general. The architecture of Bali Dataran consists of several bale buildings and their appearance is enhanced with various decorations on each component of the building. While the architecture of the Balinese Aga traditional house in Sidatapa Village is in very simple condition, even the application of building materials takes from what is available on Aga land, such as bamboo, wood, and natural stone. So that when Sidatapa's cultural heritage is conserved, then indirectly Aga's land will also be preserved by the village community to fulfill their food and shelter needs, as well as to support their cultural activities. Thus, Sidatapa Village has considerable potential to become a sustainable tourism village. Optimization is done by making the architecture and settlements of Bali Aga Sidatapa an attraction for outsiders to come to the village. This proposal can be developed into a tourism program which in the future can help increase the income of Sidatapa Village. In this development, tourism is not the main goal, but rather emphasizes the development of authenticity as capital for better village development. The hope is that it can foster village independence and be able to share the right proportion of the tourism industry as part of the Sidatapa Village economy, as well as provide insight regarding the authenticity of the Balinese Aga Sidatapa traditional house architecture, both for the village community itself, academics, and the wider community.

**Keywords:** architecture; authenticity; tourist; custom home; sidatapa

## I. Introduction

The COVID-19 pandemic has paralyzed the tourism business in Indonesia, especially Bali. The number of tourist visits to the island of Bali has

decreased drastically by up to 95% (Bali Provincial Tourism Office, in Jawapos.com, 2020) due to government policies in limiting the movement and activities of its people in order to suppress the spread of this epidemic. This is of course a nightmare for Balinese people who have long lived dependent on the tourism industry. The sustainable tourism jargon that is often echoed by the

government seems to have not been implemented optimally by tourism actors in Bali. The incessant government and stakeholders in boosting the tourism sector in Bali often unconsciously encourage Balinese people to focus on building and fulfilling tourist euphoria. This pandemic seems to have opened the eyes of the Balinese people to not be too oriented towards tourist arrivals in carrying out tourism development and development in Bali. There is one more aspect that should be considered, namely authenticity. Most of the development of the tourism sector in Bali tends to forget its authenticity and ignore its local wisdom. For this reason, it is deemed necessary to re-aware of the authenticity that is owned. Then move to optimize it properly so as to create a more sustainable quality of tourism in the future. Sidatapa Village is one of the five Bali Aga Villages (Mountains) in Banjar District whose civilization has started since 785 AD. This old village was designated as a pilot project in the development of rural tourism by the Ministry of Villages, Development of Disadvantaged Regions, and Transmigration in 2019. The people of Sidatapa Village are aware of their authenticity, then begin to develop their area into a tourist village that focuses on preserving culture and nature. local. The authenticity of Sidatapa Village is grouped into three, namely: (1) cultural authenticity, which consists of traditional rituals, arts, and local community livelihoods; (2) natural authenticity, namely *Aga* land, customary forests, waterfalls, and other natural landscapes; (3) and the authenticity of the architecture of the traditional house of Bali *Aga* Sidatapa (Figure 1).

The architecture of the Balinese traditional house *Aga* Sidatapa has quite unique characteristics compared to the architecture of the traditional Balinese house (Dataran) in general. The traditional house of Bali *Aga* Sidatapa consists of only one mass of buildings, in which all activities of daily life ranging from rest activities, prayers, traditional rituals, social and economic activities take place there. The condition of the authentic Balinese *Aga* Sidatapa traditional house building is also more pragmatic, namely prioritizing the fulfillment of the functions and needs of the space in it, compared to the application of decoration which only functions as a decorative element of the building. The laying of the mass of traditional house buildings tends to be lined up to form a linear settlement pattern, following the contours and geographical conditions of the environment (Figure 2). The building faces the valley so that when viewed from the main village road, it is as if your back to the road. The combination of dynamic landscapes and the layout of the authentic Sidatapa traditional house has great potential to form a very distinctive image of the Balinese *Aga* community if it is optimized. The purpose of writing this article is to introduce the authenticity of the architecture of the Balinese *Aga* traditional house owned by Sidatapa Village. This article will also explain how to optimize this authenticity by not reducing the significance value in the conserved area, even trying to increase the

value of this building, so that in the future it can have a positive impact on tourism sustainability in Sidatapa Village. In addition, optimization of authenticity rooted in this conservation attitude can help preserve the culture of the Sidatapa community, especially in the field of architecture or the culture of their settlement. Since this can contribute to good insights for village communities, academics, and the wider community in the future.

## II. Supporting theory, Approach Focus, Method

### Sustainable Tourism

The Charter of Sustainable Tourism, 1995, states that Sustainable Tourism is tourism whose development is ecologically supported in the long term while having feasibility from an economic point of view, as well as being ethically and socially fair to the general public (Antara & Arida, 2015). In short, this tourism development must pay attention to the impact on the environment, socio-culture, and economy for the present and future sustainability of the local community and tourists (Agmasari, 2019). Based on some of the existing literature, it can be concluded that the criteria that classify a tourism destination as sustainable are as follows.

- The existence of tourism destinations does not exploit and have a negative impact on nature and the local environment.
- The existence of tourist destinations does not reduce the value of cultural significance found in the local community, even supports its preservation.
- The existence of tourism destinations does not have a negative impact on local community social activities
- Continue to provide economic viability to local communities
- Participate in maintaining local assets so that they can still be enjoyed for future generations

### Authenticity

The term Authenticity is often equated with originality, which means authenticity. However, originality is more about the original nature of the beginning. While authenticity is authenticity in the sense that it is in accordance with applicable and verified standards (Taylor, 1992). For example, a traditional house built since the first generation using certain materials. Until now, the fifth generation, this house has never been touched by renovations because the durability of the building materials is still good. Once upon a time, one of the components of the house building was damaged, so it had to be replaced with a new component, but the material from the original (initial) component can no longer be found. Finally, this fifth generations successor replaces the material with similar materials and with the same quality. So that the essence of the building is still maintained and not

lost. Even though the fifth generations successor is no longer able to maintain the originality of the building due to external factors (which cannot be controlled), the successor continues to maintain the authenticity of the building for the sustainability of the existence of other building components. So, originality is authenticity which is more related to the material context, while authenticity is authenticity which is more to the essence (core) context. Although materially the place is not the original (in the beginning) anymore. But it is certain that the authenticity of the house is still well preserved.

#### *Authenticity in Tourism*

In tourism, authenticity and visitor experience have a fairly clear relationship. Even consider that authenticity is a means intended for the benefit of experience. According to (Gisolf, 2010), in an object or phenomenon, there are various layers of authenticity again in it, including the following (Antara & Arida, 2015).

#### *Material Authenticity*

Authenticity is intended to protect the object itself, both materials, components, shapes, and so on from damage or interference.

#### *Conceptual Authenticity*

Authenticity is carried out to maintain the concept, essence, and purpose of an object or phenomenon.

#### *Contextual Authenticity*

Contextual authenticity is the authenticity that leads to the preservation of the original environment of a particular object.

#### *Functional Authenticity*

Authenticity is carried out to maintain and maintain the function of a particular object.

However, these four layers cannot be applied simultaneously. This is influenced by the change factor that occurs due to time or the object or phenomenon itself. The condition of an object or phenomenon in the present, cannot have the exact same ability and durability as in the past. This is because over time, the ability and quality of an object must experience changes that tend to decrease. Therefore, in its application, it should be adjusted to the needs of the tourism interests to be carried out. It is not only an authentic experience that tourists want, but also about preserving the authenticity of the destination visited in an effort to help preserve the cultural heritage threatened by modernization (Antara & Arida, 2015).

#### *Method*

This study uses an conceptual authenticity approach that focuses on the realm of architecture and ecotourism, and is synthesized using a qualitative descriptive analysis method based on

that authenticity of the concept of conserved traditional houses. So that it can produce several proposals to optimize the authenticity of the village, especially in its traditional architecture and living culture, as a potential for more sustainable village tourism attractions.

### **III. Result and Discussion**

#### *Sidatapa Village Contextual*

Bali Aga Sidatapa Village is a Bali Aga (Mountain) village that we can find in Banjar District, Buleleng Regency, Bali. Sidatapa Village is one of the five Bali Aga villages (*Panca Bali Aga*) in Banjar District, or known by the abbreviation SCTPB (Sidatapa, Cempaga, Tigawasa, Pedawa, Banyuseri). Sidatapa Village has an area of approximately 965.43 hectares which is the lowest position among other *Panca Bali Aga* villages, which is around 491.5 meters above sea level. The location of this village is close to the beach and the center of Banjar District, so the microclimate conditions are quite warm, although windy. This is because the center of settlements and housing actually grows and develops on steep land conditions or on hilly slopes (Figure 3). This is one of the unique things for the tradition and culture of living in the Bali Aga community in Sidatapa Village. The landscape that makes up Sidatapa Village is in the form of hills and valleys with a slope of up to 50°. Under these conditions, the Sidatapa Village area also plays an important role as a "dam" for the north-central part of Buleleng. This area is included in the rain shadow area which plays an important role in protecting the area below it by holding and storing rainwater that falls from the upper area. That is why this area is awarded a stretch of palm trees (*jaka*) and various types of bamboo. These two types of plants have an important role in the balance of nature, because of their high water absorption and storage capacity. In addition, the roots of these plants are also able to strengthen sloping soils, such as the landscape in Sidatapa Village which tends to have a fairly steep slope (Adnyana, 2019). The Balinese Aga people in Sidatapa Village are used to living side by side with their nature (*Aga* land). The fulfillment of food needs and the need for traditional ritual facilities, people's livelihoods, to the provision of building materials for their authentic traditional houses are also very dependent on the existence of *Aga* land. Traditional houses have an important role in the natural balance of Sidatapa Village. By preserving the authenticity of the traditional house architecture, it means that the community needs *Aga* land as a provider of building materials and is encouraged to revitalize the existence of *Aga* land which has long been converted into a monoculture plantation.

#### *Authenticity of Balinese Traditional House Architecture Bali Aga Sidatapa*

The Balinese Traditional House of Aga Sidatapa is known as *Bale Gajah Saka Roras*

*Tumpang Salu*, which is a building with a three-level *bale* typology with twelve supporting pillars. It is called *Bale Gajah* because the size of this bale is large and resembles the shape of a face-down elephant (China, interview, 2017). Based on observations, the architecture of the *Balinese Aga Sidatapa* Traditional House has unique characteristics, because it only consists of one building mass that is compact. These houses do not have a space limitation in the form of a crushing wall like houses in general, but only in the form of access or circulation whose dimensions are quite narrow, approximately 1-2 meters. This access is known as *selepitan*. Each house also does not have a yard access gate, and accessibility to the old housing complex, which is in the downstream area of the main village road, is usually only in the form of stairs going down with a fairly steep terrain (Figure 4).

According to the original, the components and materials for the traditional house of *Bali Aga Sidatapa* mostly use natural materials, although now the outer appearance has changed a lot due to the application of modern materials whose durability is considered better. But the essence of the *Bale Gajah Tumpang Salu* building is still preserved for its authenticity until now. *Bale Gajah Tumpang Salu* originally used a pyramid roof covered with dried thatch. Along with the times, the use of reeds as roof coverings is starting to be abandoned and replaced with zinc materials which are better and last longer. Meanwhile, the wall covering that protects the wooden support pillar structure (*saka*) is arranged using clay material known as *polpolan* soil with a width of 15-20 cm. And the base of the building is composed of natural stones and soil as the floor (Figure 5).

In addition, *Bale Gajah Tumpang Salu* is also described as a bale which in one building consists of a place of prayer, a place for eating and storing goods, a kitchen, and a place to receive guests (Figure 6). All these activities are accommodated in a mass of *Sidatapa* traditional house buildings known as *rompok*. Based on the results of observations and theoretical approaches, the layer of authenticity of the *Balinese Aga Sidatapa* Traditional House Architecture that is maintained is its conceptual authenticity. So the concepts contained in this traditional house can be explained in Table 1 below.

The arrangement and hierarchy of the interior spaces in the *Balinese Aga Sidatapa* traditional house is divided into 3 rooms, namely the main, middle, and nista mandala. *Utama Mandala (Jaba Jero)* functioned as a place to rest as well as a place to carry out traditional ritual activities by the *Balinese Aga Sidatapa* community. This area is the deepest or furthest from the entrance so that the conditions are private, and not just anyone can enter this area because of its high level of sacredness. This area consists of a pair of *bale pesarean* or beds, one of which can be used as a place to put offerings during traditional rituals. Besides that, in the

upstream middle area there is an arrangement of *pepaga* shelves, which at the top is known as *paga Ulu*, a place to place the *daksina* phallus or symbol of worship before the Creator and ancestors (Figure 7). *Madya mandala (Jaba Tengah)* is a central area that becomes a space to carry out daily livelihood activities, such as cooking, eating, and so on. This space consists of a shelf for storing goods (*pepaga*), a *bale* as a place to eat (*bale Pengamah*), a kitchen (*paon*) equipped with a fire stove and a water storage barrel. Childbirth activities are also carried out in the area of the shelter, adjacent to the boarding house or bed. So that when postpartum in this area, the mother can be rested in her bed. *Nista mandala (Jaba side)* is a transitional space that connects the inner and outer spaces, the typology is a terrace, which local people often call it *ampik*. This area is an area that is both profane and semi-public. A place for residents to interact socially with neighbors, or visiting guests. Besides being used as a place to receive guests, it is also often used to carry out leisure activities such as weaving, napping, etc.

#### *Optimizing the Authenticity of Bali Aga Sidatapa's Balinese Traditional House Architecture and Its Impacts*

Seeing the current condition of the architecture of the *Balinese Aga Sidatapa* traditional house and a sustainable village tourism destination, the authenticity of this architecture can be optimized by preserving and reconstructing the building. The building is given maintenance by means of periodic checks and if any material is weathered or damaged, it is replaced with new material that is similar or close to the specifications of the old material. After that, the building material is preserved by coating it with polish/vanish. This finishing technique serves to maintain the resistance of this organic material from insect disturbance. This technique is quite safe for conservation work and is effective in strengthening the image and beauty of the appearance of the space in the house. This activity is carried out while still based on the original concepts inherited in the remaining traces of the culture of the *Balinese Aga Sidatapa* traditional house. So that the noble values of the predecessors inherited from this living tradition can be maintained properly. In the future, this will lead to the formation of an attraction for outsiders to come to the village as well as sympathize in helping the community to conserve their cultural heritage. There is one housing complex in the conservation zone where the structure and construction of the traditional house is still maintained, although some of the building materials use fabricated materials (Figure 10). The village government plans to maintain the traditional houses in this housing and in the future they can be opened for tourism activities at any time. In addition to carrying out conservation and reconstruction, optimizing the architectural authenticity of the *Balinese Aga* traditional house in *Sidatapa* Village can be revived by providing additional functions to add value to the building. The addition of

supporting facilities that have not been accommodated in the conserved building (old building), is also carried out in accordance with the rules for preserving cultural heritage so as not to interfere with the significance value of the building. In the adaptation process, the supporting buildings that will be built should follow the rules that adjust to the conceptual authenticity of the architecture of the Balinese *Aga* traditional house in Sidatapa Village. Because this building also contributes to the formation of the image and atmosphere of the old housing in the conservation zone, the location of which has previously been determined. The new function buildings that are added should apply the *Tri Angga* concept to the building structure and use contextual natural materials as elements to form the image of the building (Figures 11 and 12). The following is an illustration of the results when this old traditional housing complex was reconstructed in accordance with the architectural authenticity of the Balinese *Aga* traditional house in Sidatapa Village. This housing arrangement and conservation helps Sidatapa Village in restoring the old, authentic image of Bali *Aga* Village. So that in the future the optimization of this authenticity can create a special attraction for Sidatapa Village (Figure 13).

The proposals and tourism concepts that can be submitted to develop the architectural authenticity of the Balinese *Aga* Sidatapa traditional house so that it is more optimal are as follows: (1) *Rompok (House) Tour Program*, is a tourist activity intended for visitors who fall into the category of excursions or day tripping, where visitors can visit one of the local families who own the Bali *Aga* traditional house in Sidatapa Village to see the culture of living in the local community. Visitors will be welcome to enter and see the state and atmosphere of the traditional house and local architecture guided by the host. Furthermore, visitors can follow the activities that are being carried out by the host on that day, ranging from weaving bamboo, gardening, to cooking Balinese *Aga* specialties together. At the end of the visit, tourists and local families eat together the snacks they have cooked together earlier. To support this tourism program, there is no need to build many new facilities. The community only needs to carry out periodic maintenance and replacement of materials with new, similar materials when they are damaged. And the community only needs to build public toilet facilities around the house together with other village communities who are members of tourism actors (Figure 14); (2) *Mondok (Staycation) Tour Program* is a proposed tourism program with the concept of a live like a local, i.e. visitors who come can spend the night or stay at village community homes that are rented out for homestay or tourist lodges if needed. These innkeepers can live with the community and live their daily lives in the village. The advantages of this tour compared to the *Rompok (house) Tour Program*, of course, tourists can feel the sensation of staying, staying overnight, or living with the Bali *Aga* community in Sidatapa Village. Tourists can get to know more

about the culture and lifestyle of the Bali *Aga* people there. The best times to join this program are in the days leading up to the celebration of holidays or traditional ceremonies in Sidatapa Village, so that tourists can see how local people prepare for events and witness the continuation of ritual events. The facilities built to support this tour are in the form of a simple (non-custodial) accommodation, of course, adapting to the concept of local architectural authenticity and using natural materials available on *Aga* land so as to save expenses. The community will be able to prepare a bedroom in their house for the guests who come to visit (Figure 15).

#### IV. Conclusion

Optimizing the authenticity of the *Balinese Aga* traditional house architecture promises a positive impact on the sustainability of tourism in Sidatapa Village. Sidatapa village which has a lot of cultural heritage. Once these conceptual authenticities have been established, a sustainable, conservative *Bali Aga* environment will undoubtedly be created. So that it strengthens the image of *Bali Aga* Sidatapa in this area, which in the future will increase the attractiveness of visitors to come to Sidatapa Village to see the novelty presented by the cultural authenticity that has been maintained until now. It is important for every tourist village to try to find the authenticity, strength, and identity of each so that it can be developed as a tourist attraction in the future. By maintaining the authenticity of the village, each village will certainly find its own unique side that can attract outsiders to visit the local village. Given the tendency of visitors to be interested in coming and traveling to a place to find new things (novelty seekers) during their routine. Villagers are most likely not aware that the life they take for granted in the village is actually a new thing for visitors, who incidentally are mostly urban dwellers. For this reason, cultivate a sense of enthusiasm to be proud of the authenticity you have and develop it optimally for a better quality of life.

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## Appendix



(a) Cultural Authenticity



(b) Nature Authenticity



(c) Architecture Authenticity

**Figure 1.** Three Groups of Authenticity Sidatapa Village



**Figure 2.** Housing Condition of Bali Aga Sidatapa Villagers



**Figure 3.** Conditions of Housing Development for the Balinese Aga Sidatapa Community on the Slopes of the Hills



**Figure 4.** Aerial Portrait Showing Accessibility to Sidatapa Traditional Housing

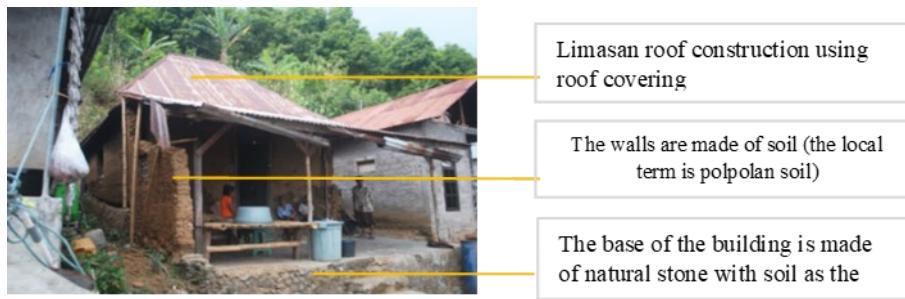


Figure 5. Components and Materials of the Sidatapa Village Traditional House



Figure 6. Room Conditions in the Sidatapa Village Traditional House

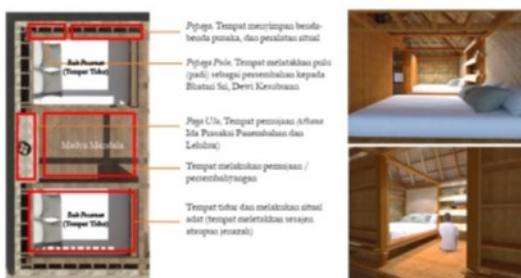


Figure 7. The Main Interior Components of the Mandala and its Space Illustrations.

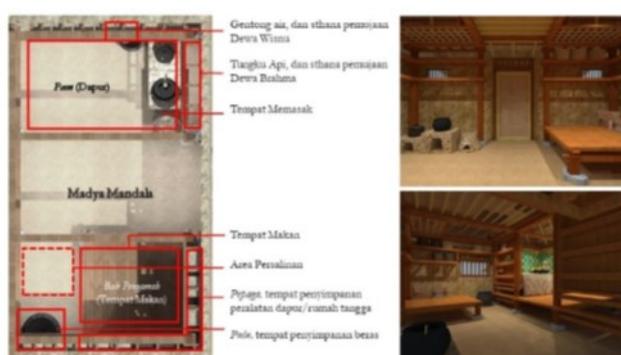


Figure 8. Components of the Intermediate Space of the Mandala and its Space Illustration

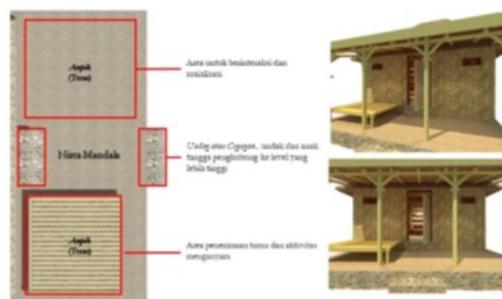


Figure 9. Components of the Space in Nista Mandala and the Illustration



Figure 10. Map of the location of the Old Settlement Complex to be conserved.

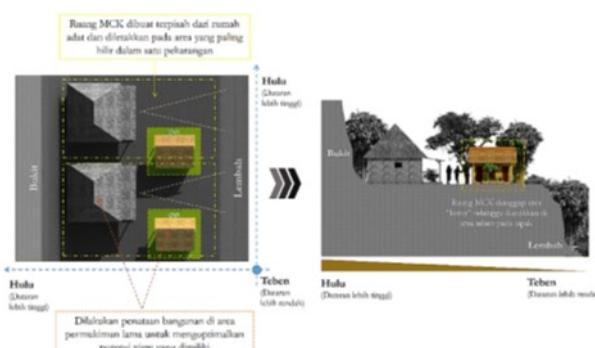


Figure 11. Application of Ulu-Teben Conceptual Authenticity Supporting Buildings in Conservation Areas



Figure 12. Application of Ulu-Teben Conceptual Authenticity Supporting Buildings in Conservation Areas



Figure 13. Illustration of Implementation of Reconstruction and Addition of Functions to Old Traditional Housing



Figure 14. Illustration of Tour Group Visiting Activities in Sidatapa Desa Village



Figure 15. Illustration of Staycation Activities in Sidatapa Village.

Tabel 1. Conceptual Authenticity in Bali Aga Sidatapa Traditional House

Concept Authenticity	Derivative Concept	Explanation
Sacred-Profane space concept	Ulu-Teben Concept (Upstream-Downstream)  Tri Mandala Concept	<ul style="list-style-type: none"> <li>• Creating space orientation in architecture</li> <li>• The upstream area is a sacred area so it is in the highest position (upstream) on a yard site</li> <li>• Teben area is a profane area which is at the lowest position (downstream) on a yard site</li> </ul> <p>The division and layout or hierarchy of space horizontally, consisting of:</p> <ol style="list-style-type: none"> <li>a. Utama Mandala (sacred area; the location is farthest from the entrance; the most upstream of the yard)</li> <li>b. Madya Mandala (middle area)</li> <li>c. Nista Mandala (profane area; the closest location to the entrance; the most downstream of the yard)</li> </ol> <p>The vertical division of space (body structure) in the building, including:</p> <ol style="list-style-type: none"> <li>a. Utama Angga (Head of Building Structure)</li> <li>b. Madya Angga (Building Body Structure)</li> <li>c. Nista Angga (Building Feet Structure)</li> </ol> <p>The concept of a harmonious relationship between humans and God, fellow humans, and the natural environment), namely:</p> <ol style="list-style-type: none"> <li>a. Parahyangan (Man-God): a sacred space and a place of prayer</li> <li>b. Pawongan (Human-Human), generates space for social interaction between people</li> <li>c. Palemahan (Human-Nature), produces a place to interact with nature, such as yards, Aga land plantations, etc.</li> </ol>
Tri Hita Karana Concept	-	