

Tenganan Indigenous Village as a Cultural Historical Tourism Destination in Bali Island, Indonesia **

Poppy Firtatwentyna Nilasari^{1*}, Ronald Hasudungan Irianto Sitindjak², Laksmi Kusuma Wardani³

^{1,2,3} Department of Interior Design, Petra Christian University, Siwalankerto no.121-131, 60236, Surabaya, Indonesia

ABSTRACT

The traditional village of Bali Aga is a sub-tribe that has been on the island of Bali since prehistoric times and at the time of the development of Hinduism in the archipelago. Bali Aga traditional village is distinct with the other Bali traditional villages. The difference lies in the socio-cultural characteristics of the community as well as in the spatial arrangement of their residential settlements. Tenganan indigenous village is one of Bali Aga's traditional village in Bali island. Tenganan indigenous village often holds cultural festival. This research is conducted in order to introduce cultural historical tourism destination in Tenganan indigenous village, Bali island. This research is conducted in qualitative method with pre-iconographic and iconographic approaches in its effort to describe traditional spatial arrangement condition in Tenganan indigenous village. Data analysis is conducted in interpretation method. Data was collected by direct object observation and interview. Then analyze the socio-cultural philosophy of the indigenous Balinese Aga tribe. The result is traditional spatial arrangement over *Tri Hita Karana* philosophy that in line with Tenganan traditional village community culture, macrocosmos and microcosmos zone sectioning, Hulu-Teben orientation and visual inertia. This research is expected to be useful for the general public so that they can understand the strong socio-cultural wisdom of the Tenganan indigenous people and participate in maintaining its spatial arrangement pattern in their residential settlements without damaging the environment.

Type of Paper: Review

Keywords: Tenganan indigenous village, cultural historical tourism destination, Bali island.

*

Paper Info: Revised: Month, Year
Accepted: Month, Year

^ Corresponding author:

E-mail: popie@petra.ac.id

Affiliation: Department of Interior Design, Faculty of Art and Design, Petra Christian University

1. Introduction

Bali is Indonesia's tourism icon. The island of Bali has the nickname of the Island of the Gods. Its beautiful nature and culture are the main destinations for foreign and local tourists to visit. The tourism sector is the mainstay of the improved economy of the Balinese people. Economic progress has changed the way the Balinese people view in all aspects.

Bali has so many tourism destinations, one of them is indigenous village. One of the well known indigenous villages is Panglipuran Village located in Bangli Regency. The Penglipuran village has been named the cleanest village in 2016 (Mercury, 2018). Penglipuran traditional village is a traditional village of Bali Aga tribe (Dwijendra, 2009). In addition to the Penglipuran traditional village, the Tenganan-Pegringsingan traditional village in Karangasem is also inhabited by the Bali Aga tribe community. The Bali Aga tribe has the characteristics of living in highland or mountainous areas. Bali Aga traditional village is distinct to the other general Balinese villages, because the people in this village are not familiar with the caste system. The traditional village of Tenganan also has a culture that is well maintained. Every year (around June) in the traditional village of Tenganan, a cultural festival that is known to foreign countries is held (BaliPuspaNews.com, 2018).

2. Literature Review

The Bali Aga tribe is one of the sub tribes who have been on the island of Bali since prehistoric times and at the time of the development of Hinduism in the archipelago. Hinduism teaches humans to harmonize the universe with all its contents, namely *bhuana agung* (macrocosm) and *bhuana alit* (microcosm). *Bhuana Agung* is a built environment and *Bhuana Alit* is human who uses the building, or it can be said that humans are part of nature and humans as the contents of that nature (Dwijendra, 2008). In order for the *bhuana agung* (universe) and *bhuana alit* (humans) to be in harmony, the *Tri Hita Karana* concept is needed. The concept of *Tri Hita Karana* itself has the meaning of three elements that cause goodness as in table 1.

Table 1. The concept of *Tri Hita Karana* in the Cosmos.

Element	Atma (soul)	Prana (energy)	Angga (physical)
Universe	The One Almighty God <i>(Paramatman)</i>	Who/ what moves nature	The Panca Maha Bhuta Element
Village	Village Temple <i>(Kahyangan Tiga)</i>	Villagers (Pawongan)	Village Region (Palemahan)
Banjar	Banjar Temple (Parhyangan)	Banjar residents (Pawongan)	Banjar Region (Palemahan)
House	Pemerajan (Sanggah)	Householder	House yard
Human	Human soul (Atman)	Sabda, Bayu, and Idep	Human body

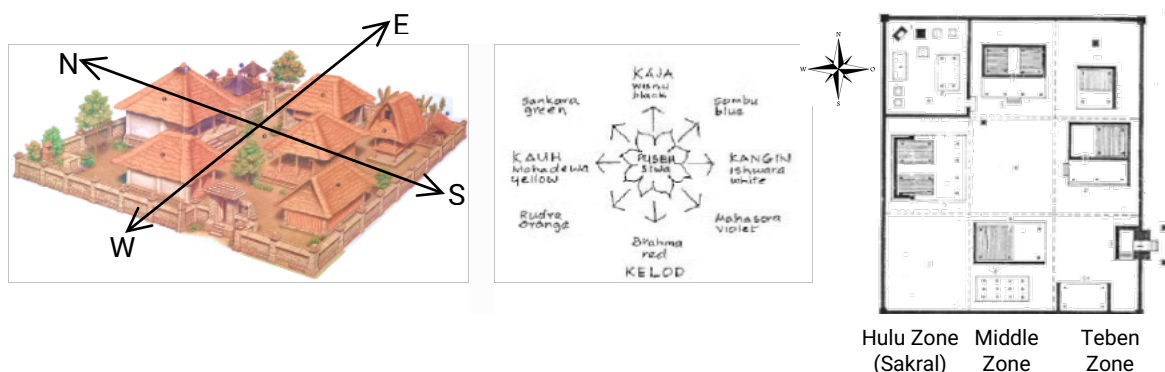


Figure 1. Zoning and *Sanga Mandala* Concepts in Traditional Houses of the Traditional Village of Tenganan

Tri Hita Karana is also used in the concept of traditional space and housing patterns in Bali. The house in the traditional village of Tenganan is a house with a simple mass and shape with different functions. The characteristics of the settlement are the pattern of the place (*Natah*) with the concept of *Sanga Mandala* which is formed from *Sanggah* (place of worship), *Bale Dangin* (the bed of the elderly in the family), *Bale Daja* (bed and a place to store valuables), *Bale Tengah* (a place to hold religious ceremonies), *Bale Dauh* (a place to work), *pawon* (a special cooking place for women) and *angkul-angkul* (entrance). This concept underlies the realization of the microcosm and macrocosm arrangement (figure 1). Microcosm is depicted with three body elements (*Tri Angga*) head, body and legs (seen vertically) (figure 2). If described in a building, the head is the roof of the building, the body is the wall or

pole (*saka*), while the legs is the floor or foundation of the building. And the macrocosm is also divided into 3, namely the underworld (*buhr loka*) which is the seat of devil and evil spirits; the human world (*bwah loka*) which is the middle of nature; the world of heaven or above (*swah loka*) which is the place of the gods.

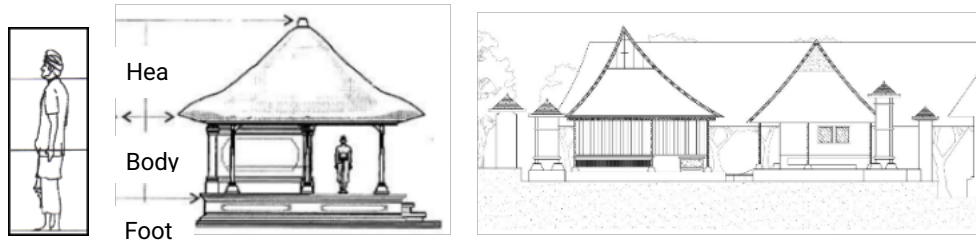


Figure 2. The Concept of *Tri Angga* in Traditional Houses of the Tenganan Indigenous Village

Traditional Balinese house architecture has a detailed formula in accordance with the concept of *Asta Kosala Kosali*, which is in accordance with the right size, location, and range of building types. The benchmark is the occupant of the house, therefore there is a harmonious relationship between the house and its owner. In addition, the direction of the building is also divided into two, namely the direction facing the mountain (*kaja*) which is considered pure and holy and the direction facing the sea (*kelod*) which is considered as impure and dirty.

Apart from the division of the world in architecture and direction, there are other things that affect the architecture of Balinese houses, it is according to the axis of the compass; the east axis (*kangin*) is often considered sacred and the west axis (*kauh*) is often considered dirty (figure 3) (Budihardjo, 1985).

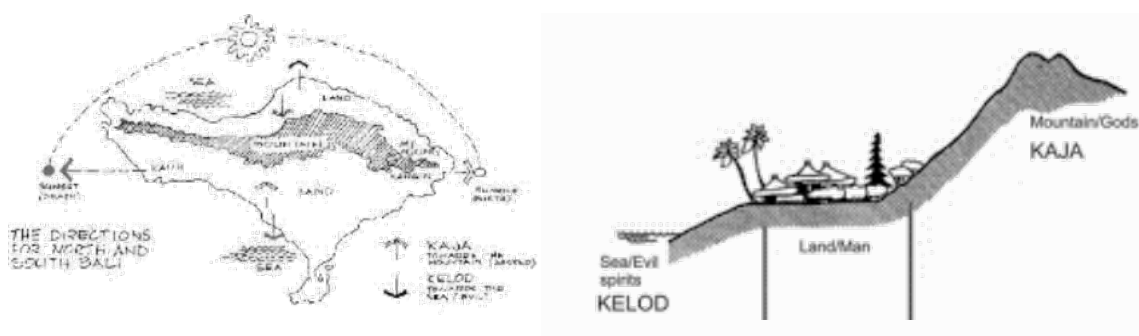


Figure 3. Direction of Facement and Direction of the Wind in the Traditional House of Tenganan-Pegringsingan Traditional Village

3. Research Methodology

The research method used is the interpretation method. Where at first researcher do direct observation for the condition of the buildings in the Tenganan traditional village and conducted interviews with the occupants of the traditional house of the Bali Aga tribe by using descriptive qualitative methods. After that, researcher interpreting the rules of the indogenous village and the customs of the Bali Aga tribe, even though the characteristics of the traditional village of the Bali Aga tribe do not believe in caste. Next determine the parameters for assessing the situation in the village of Tenganan macro (village public facilities) and micro (residential).

4. Results and Discussion

4.1 Topography and Pattern of Tenganan Indigenous Village

The traditional village of Tenganan is located in Manggis sub-district, Karangasem Regency, ± 65km from downtown Denpasar. Physically, Tenganan village is bounded by Pandek River in the north and east, while in the west there are hills from north to south, and in the south there is a moor (figure 4). The pattern in Tenganan traditional village settlements is linear. Generally, physical form forms linear open space stretching north-south (*kaja-kelod*). This pattern is oriented from the higher direction (ie Gunung Agung) in the north (upstream) to the lower direction which is the sea (Padang Bay port) in the south (teben). As the main axis in this traditional village of Tenganan is Bale Agung. The main shaft is a sanctified area and is used as a place of religious ceremonies. While the teben part is a grave (Setra). This pattern is applied because Tenganan traditional village is located in the highlands, which is the hallmark of the Aga Balinese.

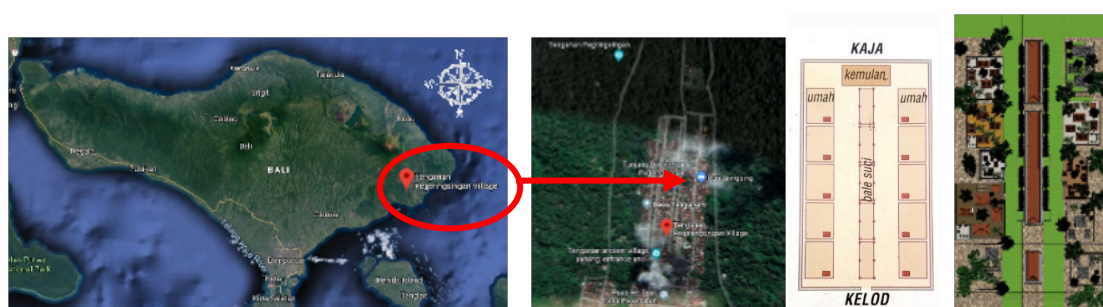


Figure 4. Tenganan Indigenous Village Linear Pattern

4.2 Building Management of Tenganan Indigenous Village

In accordance with the concept of *Sanga Mandala*, *Sanggah* which is an area of

family worship for ancestors and *Ida Sang Hyang Widhi*. *Bale Daja* is a rectangular consisting of eight or twelve poles on each side, and the outer pole is covered by a wall. *Bale Dauh* has 6 poles surrounded by walls, the side that faces natah is non walled (open). *Pawon*, where in this area there is also a bed, because the mountains are quite high. In this area also used as a place to make offerings (banten). Pawon with 6 pillars and is surrounded with walls on all four sides. *Angkul-angkul* that serves as the entrance to the traditional house. The shape of the *angkul-angkul* varies between one house and another, this is due to economic differences and the desires of each occupant.



Figure 5. *Sanggah, Bale Daja, Bale Dauh, Pawon* and *Angkul-angkul* (from top left to bottom right)

The traditional village of Bali Aga is famous for its long houses (*bale lantang*) (figure 6) which are located in the middle of Banjar open area (yard). The *bale lantang* building was used for village council meetings during the full moon. The meeting was held to discuss everything that happened in the Tenganan traditional village area. The village councils sitting in the bale lantang must be in certain order from the highest order in the order of the *kaja-kelod*. The oldest are in the upper are (*kaja*) and on the right. This arrangement is symbolized by the sacred area of a family.



Figure 6. *Bale Lantang* Located in the Green Open Area of Banjar, Tenganan Indigenous Village

4.3 Cultural Festival in Tenganan Indigenous Village

In the traditional village of Tenganan, there are often festivals which are also a rituals of the Aga Balinese. The festival is *Usabha Sambah* and *Mekare-kare* (pandanus war). This festival is a tradition that is always carried out by the Bali Aga tribe in the traditional village of Tenganan. This tradition is to honor the god Indra (king of heaven). Pandan blows are only allowed on the back, chest and neck of the opponent and should not be directed to the face, but they can also use a shield made of rattan.

The festival continued with a series of games performed by young people from the traditional village of Tenganan. Where the *daha* (unmarried young women) sit on the swing, while the *bli* (call for men) are on the left side of the swing that rotates it. The *daha* are required to wear traditional clothes wrapped in golden yellow rangrang fabric. This swing will be rotated three times to the north and three times to the south. The procession of this swing game is done after the pandanus war. This swing is a symbol of life, where life will always spin and sometimes be on top or bottom. Another philosophy of this game is that the swing has a shaft and always rotates like life. The swing procession is specifically performed during the *Usabha Sambah* ritual for a period of 1 full month. The end of the festival is *Megibung* (eating together).



Figure 7. Swing Used in the *Usabha Samba* Ritual, Gringsing Ikat Weaving and *Makare-kare* (pandanus war)

Apart from *Usabha Sambah* and *Mekare-kare*, Tenganan is also famous for its gringsing ikat. The technique of making this ikat is to double ikat and the process took for more than one year. This gringsing ikat is always used during traditional ceremonies in Tenganan village.

5. Conclusion

The entry of modern culture into Bali has made several aspects change. The shift is influenced by political, social, cultural and economic aspects (livelihood). Cultural tourism destinations in Tenganan traditional villages which is still oriented towards ancestral rules (*awig-awig*) really need to be preserved. Although the traditional village of the Bali Aga which is oriented towards the concept of the cosmos has more or less changed its direction to the orientation carried by modern culture. However, its unique cultural characteristics are well preserved based on the traditions of the ancestors.

The current development of cultural tourism destinations in the Tenganan traditional village still indicate a tendency to always obey the traditional rules that have existed since the beginning (*Asta Kosala Kosali*). As the basis of traditional buildings such as parahyangan, pawongan (housing) and buildings for the ceremony of death (*pepaga, bade*). As for non-traditional buildings, they do not have rules that are absolutely used, and even tend to be ruled out replaced by modern rules. The cultural festival in the traditional village of Tenganan which is always held every year around June is a form of cultural preservation that must be developed both locally and abroad.

References

- BaliPuspaNews.com*. (2018, Juni Senin). Retrieved from <https://www.balipuspanews.com/tenganan-pegringsingan-festival-2018-bangkitkan-pariwisata-karangasem.html>
- Budihardjo, E. (1985). *Architectural Conservation in Bali*. Yogyakarta: Gajah Mada University Press.
- Dwijendra, N. K. (2008). *Arsitektur Rumah Tradisional Bali, Berdasarkan Asta Kosala-Kosali*. Bali: Udayana University Press.

- Dwijendra, N. K. (2009). *Arsitektur dan Kebudayaan Bali Kuno, Berdasarkan Kajian Desa-desa Tradisional di Bali*. Bali: Udayana University Press.
- Mercury, M. F. (2018, Desember Senin). *bali.tribunnews.com*. Retrieved from <https://bali.tribunnews.com/2018/12/03/tribun-wiki-ini-10-desa-bali-aga-yang-cocok-jadi-destinasi-wisata-saat-berlibur-ke-bali>
- Mirza Permana, E. B. (2010). Perubahan Pola Ruang Tradisional Desa Adat Tenganan Pegringsingan, Karangasem – Bali. *Arsitektur E-Journal, Volume 3, No. 1*, 75-90.
- Suteja, I. M. (2011). *Arsitektur Tradisional Bali Aga di Bali*. Bali: Cakra Press.
- Tjahjono, G. (2002). *Indonesia Heritage: Arsitektur*. Indonesia: Grolier Internasional, Inc.