

Narrating Balinese Moslem Everyday Environments through Gelgel Village's Dutch Colonial Residential Building for Tourism

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Received	Accepted	Published
29.01.2024	27.11.2024	30.11.2024

<https://doi.org/10.61275/ISVSej-2023-11-11-06>

Abstract

Bali, as an island with its thousand temples and local traditions of Hindu beliefs, has various cultural facets that have been a part of Balinese culture for hundreds of years, namely Moslem villages. The development of tourism objects in Moslem villages in Bali has the potential to be developed as part of Balinese cultural tourism attractions, considering that Moslem communities who have lived in Bali for hundreds of years certainly have the characteristics of local wisdom that are unique and different when compared to Moslem communities in other places.

Architecture is a form of local wisdom that has the potential to be explored as a tourist attraction. This research explored the physical architectural potential of Balinese Moslem old house as a case study for cultural tourism attraction, based on building heritage conservation framework in Kampung Gelgel Village in Klungkung, Bali.

Data collection was carried out through literature studies, field observation of the case study, and interviews with the local residents, and the local government. The analysis was conducted through the spatial pattern and spatial orientation of the house as artifact system, residents' behavior and family tradition, and the hidden values in each artifact and behavior. The findings identify several values as cultural tourism narratives of the Balinese Moslem society based on the historical, political social and cultural, and spiritual values.

Keywords: Balinese, Moslem, Architecture, Narration, Cultural, Tourism

Introduction

Bali is called the island of Gods, as there are thousands of temples with a local tradition of dominant Hindu beliefs. Famous for its unique Balinese Hinduism culture, Bali Island actually has other culture that has been part of the Balinese culture for hundreds of years, namely the Moslem culture. The Balinese Moslem community have been living harmoniously with the Balinese Hindu community in several places in Bali Island. These Balinese Moslem community reside within several Balinese Moslem villages and get along well for hundred years with the Balinese Hindu community. Chairman of the Indonesian Ulema Council (MUI)

Denpasar-Bali, KH. Mustofa Al-Amin stated that currently in Bali there are 59 Moslem villages (Murtadho, 2015). Most of these village residents are immigrants from Bugis and Java who have been Moslem before they arrived in Bali. But there are also few moslem villages whose majority residents are Balinese Hindu people who convert their religion into Moslem. Main Islamic villages that are known in Bali Island are: Saren Jawa Budakeling Village, Karangasem, Gelgel Village in Klungkung, Kepaon and Serangan Villages in Denpasar, Pegayaman Village in Buleleng, and Loloan Village in Jembrana.

In the case of Balinese tourism, some of the Moslem villages in Bali have begun to be visited by tourists from outside the region in the past decades. But the development of tourist attraction destination of these Moslem villages has not been well-staged as the other cultural tourist destinations, whereas they have the potential to be developed as part of Balinese cultural tourism attractions. The Balinese Moslems who have lived in the Islamic villages of Bali for hundreds of years were certainly have unique and different characteristics of local wisdom when compared to Moslem communities in other areas. The Organization for Economic Co-operation and Development (1979) states that tourism development, especially one that focuses on the culture of a place as a commodity, has benefits in supporting efforts to preserve local culture, creating new cultural sources, and contributing to creating local cultural identity/image (OECD, 2018). Murtadho mentioned that Bali island have some resources that are potential to be developed as Moslem cultural tourist attraction, such as: 1) sacred tombs of Islamic leaders in Bali, 2) the Islamic villages, and 3) mosques (Murtadho, 2015) (Murtadho, 2015).

This research aimed to classify forms of possible Balinese Moslem village as cultural tourist attractions in Bali and propose tourism narratives about Balinese Moslem culture. Specifically, we focus on the spatial pattern and spatial orientation of a Balinese Islamic residential house as a tourism narrative in Gelgel Village, in Klungkung, Bali. The research objective was to find narratives of the artifacts, activities, and value system that may be useful to explain the everyday environment of the Balinese Moslem community in Gelgel Village.

The research used one of the oldest houses in the village as a case study. Moslem villages in Bali, in their term of historical history and religious system, have unique features that can be highlighted as tourist destinations. This research chose Gelgel Village, located in Klungkung as the object of research. It is because Gelgel village is the oldest Moslem village in Bali. Gelgel Village has a unique social system and cultural values in their daily life of the Moslem community, considering their historical background and way of life is affected by Javanese-Islamic culture. This is become important since cultural tourism is the conceptual basis of tourism development in Bali, which was laid down in the Regional Government Regulation no.3, 1974 (revised version is no.3, 1991) (Geriya, 2003). Village tourism according to Geriya is a form of cultural tourism which aim to develop villages into tourist attraction and is concerned with local arts, handicrafts, natural beauty, institutions, and system of local government.

Theoretical Framework Culture and tourism

Koentjaraningrat (1944) states that the form of culture can be observed through three aspects of embodiment, namely 1) ideals in the form of ideas, concepts, and human thoughts, 2) social systems in the form of human activities and behavior, and 3) physical forms in the form of the resulting objects. This article departed from the argument that we can understand the pattern of a community cultural system by observing their cultural physical artifacts, their social relations, and how they use the environment, knowledge, and technology that occurs in it. Thus, home environment can be one of the cultural objects that can become the narrative of certain community group, representing their cultural system through the resident social relation, how they were utilizing the environment to dwell with their knowledge and technology. This research only discussed the embodiment of residential architecture as a cultural representation of the Balinese Moslem community in Gelgel Village.

As people are intelligent beings who always experience and desire change towards perfection, so by synergizing with other entities in the universe, humans seek to improve the

quality of their lives, including their built environment, accordingly to their values and beliefs. These characters are always found in all forms of culture in the world and are referred to as culture universals. This pattern was later confirmed by Kluckhohn (1944) in the category of system concepts, namely religious systems, knowledge, livelihoods, community organizations, technology, equipment, language, and arts.

Based on Koentjaraningrat's form of culture, this research reviewed Gelgel Village potentials as tourist village from its embodiment of ideal culture, social systems, and physical forms. In its ideal form, tourism activities should have ideas and values that must be met related to economic values and commodities in the context of consumerism. It should also have to be built based on a global norms and regulations for each tourism actors. Meanwhile, the embodiment of social systems in tourism activities is closely related to lifestyle mobility and would impact the social structure of global society. The embodiment of tourism activities as a culture are physically flourish in various creation of tourist attractions and their physical infrastructure. The development of tourist culture will then result in the commodification of everyday life (everyday environment) as a tourism attraction. Commodification in everyday life (everyday environment) is now increasingly in demand because consumers need experience (experience) which is certainly related to space as the built environment. Objects or spaces are no longer being important or interesting if they cannot provide experiences or socio-cultural interactions. Thus, residential environment can be developed into cultural tourist attraction which present proper knowledge of cultural artifacts, behavior, and the values.

Cultural Tourist Village: Experience of Everyday Environment for Tourist

Urry mentioned that in today's global society, tourism has become a trend, even a lifestyle and a mode of culturization. It is called culturization because the travelling activity has become a mechanism of culture itself, a cultural practice, or a cultural strategy. (Rojek & Urry, 1997). MacCannell called tourists as semioticians. In his theory about staged authenticity, MacCannell stated that there are three important components in a tourist space, namely: 1) sights, 2) markers, and 3) tourists. This statement went in line with the semiotics of Charles Sanders Peirce which stated that something (something=marker) represents something (represents something=sight) to someone (someone=tourist). Thus, it can be interpreted that tourism activities are activities to interpret meaning of signs. When tourists visit and observe various sights (markers) to find signs about the place (sight) represented by the marker (marker) (Abbeele & MacCannell, 1980). In tourism activities, tourists interpret the meanings of the visual element signs and the social interactions they experience (sight) as a marker of place identity (marker). However, sometimes the sign (sight) in tourism activities is interpreted does not show the true meaning, especially when a place is constructed as a tourism commodity. Therefore, in designing tourist attractions, it is necessary to carefully review how to reveal the right signs (sights) to provide an understanding of place identity markers, especially in tourism that exposes the culture of a society. Cultural tourism is being favored all over the world for the search of unique experiences of place cultural heritage and tradition, both man-made and natural elements. The traditional practices which shown from the society behavior and their daily activities are fascinating authentic spectacles for the tourists (spectators). Indeed, culture for the outsiders, is usually hidden at first and cannot be directly identified. It is because culture is system of values and internal beliefs that underlie the behavior and activities of a society. Urry (2002) called tourism as 'a way of seeing' which stages visual experiences of one's culture and then being visually consumed by the tourists. Urry & Larsen (2011) then stated that tourist gaze is constructed by signs which is perceived and being interpreted according to one own value system (Taillon, 2014). Therefore, good narratives and mediators are needed to understand culture for the outsiders or spectators. They are needed to help directing the attention and tourist gaze on the value and belief system. This is very important so that the culture meanings are not being distorted, generalized (generalized), or even completely unperceived by the spectators (Murtadho, 2015). Tourist village is one of currently popular form of cultural tourist attraction in Indonesia. Nuryanti (1993) stated that a tourist village integrate attractions, accommodation and supporting facilities which is presented in a unified structure of social life

with applicable procedures and traditions. Priasukamana & Mulyadi (2001) defined tourist village as a rural area that offers an overall reflective atmosphere rural authenticity both in terms of socio-economic life, socio-culture, customs, everyday life, has a typical village architecture and spatial structure, or economic activities that are unique and interesting and have the potential for development of various tourism components, for example attractions, accommodation, food, drinks, and other tourist needs.

Residential Environment as Artefact of Culture with ‘Past and Present’ Values

Lawrence stated that the rules for organizing objects and space in a building are not merely a matter of physical configuration setting; but also involve signs of meanings that informs the status, role, as well as various rules and agreements that are set or enforced in a group/family. The configuration settings of spaces, objects, and various activities within a building would reflect ideas of spatial order, such as the space layout, objects arrangement, and the act of dwelling. He stated that in every dwelling space, there is always a matrix of relationships between the past and the present. The concepts contained in dwelling spaces transcend historically, geographically and include social boundaries in the current context. This concept involves past situations and conditions that are passed down between generations and therefore influence the way humans use their dwelling, along with the meaning contained therein (Lawrence, 1985). Speaking of relationship between past and present, it is important to adapt theory of building conservation as the base to begin the analysis. Especially since the object of analysis is an old house, the values of each house elements as the artefact of culture must be carefully interpreted. The concept of conservation has been evolved from formerly strict preservation where a building is ‘frozen’ at a certain date, into preservation with wider meaning of enhancing the distinctive character of the whole environment (Budihardjo, 1986). Budihardjo believed that when preserving a building, one should reinterpret it in modern idioms so it will create harmony between the old and the new development, as long as it rooted in the past, enhancing the characteristics of the society’s culture and built environment. According to Budihardjo (1997), there are six important values that should be kept preserved as architectural integrity when conserving a heritage or historical building, namely: a) architectural style, b) craftsmanship, c) material, d) building type and the function, e) building location, and f) continuity of ownership (Budihardjo, 1997). In the cultural aspect, Budihardjo listed three aspects of building form that should be preserved, namely: a) architectural value of the building (facades, layout, structure) and environment (site, access, surroundings); b) craftsmanship value of the building (decorative elements, ornaments); c) symbolic value of the building appearance which show its appropriateness to the form, function and activity of the place. Suryono (2012) then elaborated meaning preservation in the attempt of heritage building conservation. He stated that heritage building conservation should preserve: a) historical value, namely the appearance of the building/spatial layout, related to historical activities/events in the past; b) political, social and cultural values, related to political /social activity; c) spiritual value, related to spiritual activities in the buildings. Through these categories of cultural values, we explored the continuation of meanings that have been passed through generations of the residents.

Research Methods

This is descriptive qualitative research. Collected primary data were floor plan description and documentation of each room of an old house that is built over than 100 years ago in Gelgel Village (estimated around 1940s). Secondary data were collected by following.

- Interviews: We conducted the interviews to some source person whom know the history of the Gelgel village and the old house. We collected data from the

village chief, the owner of the house (the mother) about the location and their use of each room, the development and changes of the physical condition.

- Field observations: We observe the village and the old house and collected data about the plan, architectural style, the function, and meaning of each room related territorial preference. The research was carried out from September 2018 (data collection survey) to November 2019
- Literature studies: We collected data from literatures regarding the actions or activities of the occupants of the house in managing the spaces. The aim was to compare the field condition from the interview and observation. The residents in the old house in Gelgel Village has strong Javanese moslem background, while they respect and obey the social rules of Balinese. Literatures on the social and cultural aspects of Balinese and Javanese moslem are needed to interpret values from the artifact and activity, then generate complete narratives on the house. This research was carried out by coding the culture potentials based on the study of building conservation. We focused on the description of physical building, social system, and value system.

The steps taken were:

- Identified the form of artifacts that exist or remain in the building. Budihardjo theory was chosen because the form of artifact is a residential built environment. Analysis was carried out based on the categories proposed by Budiharjo, regarding the six elements of architectural integrity that should be considered during building conservation, to maintain the building's meaning and value (Budihardjo, 1997). The analysis on the building, consist of: a) style of the building, b) the use of space, c) craftsmanship; while the analysis on the site and environment consist of: d) the boundaries, e) access, and f) physical conditions of the environment.
- Analyzed the correlation between the form of artifacts with related activity systems obtained from literature data, interviews, and field observations. This is because a residential building and its various daily activities of the residents within certain cultural system can be packaged into a narration of tourist experience. By framing the events and social relations of the involved the residents and correlate them with the spatial arrangement of the residential building, a community can develop design narratives of the cultural system through experience of any building space, especially those that are considered historical in the village. We referred to Lawrence, whom explored the value systems which related to the function of each element of the building which would give meaning of continuity.
- Analyze the meaning of the spatial pattern and spatial orientation in one of Gelgel Village old house as a narrative of tourist attraction in the Gelgel Village community's residential building. The old house is called 'rumah amben' by the villagers, which is actually an *Indische Tropische* style house, built during the reign of Dutch colonial in Bali. A variety of data could potentially be collected through field observation studies and interviews with residents and local leaders. The value systems were symbolic values, social/political background values, and spiritual values. The findings on these value systems may be useful to explain the everyday environment of the Balinese Moslem community in Gelgel Village, as complete narratives of the artifacts and activities. Thus, it can be used as a reference for architectural preservation as cultural heritage. The value system departs from the appreciation of a community group towards the natural context and cultural activities. The structure of the value system in society will represent the cultural meaning that shows a meaningful cultural identity for the community in the past, present, and future. This meaning will be interpreted as a message that marks the embodiment of building architecture in Balinese Moslem

culture. We referred to Suryono's statement about the meaning of cultural values that should be explored, which are: historical, political, social and cultural, and spiritual values.

The Case Study

Gelgel Village is the first and oldest Moslem village on the island of Bali. It is located in Klungkung since the XIV century. Gelgel Village is one of 18 villages discovered in Klungkung District and Klungkung Regency. The village is plain which has a height of 64 meters above sea level, with the boundaries of the area to the north is Kamasan Village, to the east is Gelgel Village, to the south is Gelgel Village, and to the west is Gelgel Village. (kampunggelgel.desa.id). Gelgel Village has an area of 8.5 hectares inhabited by 334 Moslem families, with a total population of 1,138 people consisting of 576 men and 562 women. The majority of the residents of Gelgel Village are native Balinese who are Moslem. In 2010 it was noted that there were only 10 of the families of Moslem immigrants who generally worked as traders (Mashad, 2014).

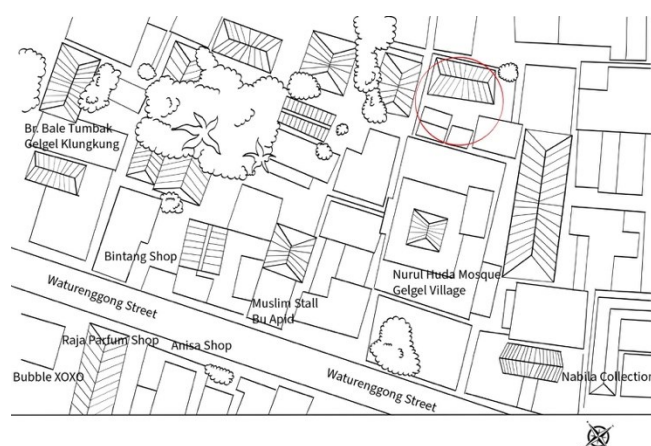


Fig. 1: Location of the old house in the Gelgel Village

The arrival of the first Moslems in Bali began with the return of King Gelgel I Dalem Ketut Ngelesir (1380-1460) from his visit to Java Island to attend a conference of vassal kingdoms. Ketut Ngelesir's return to Bali at that time was escorted by 40 Moslem soldiers from the Majapahit Kingdom who later settled in Bali. The next visit has come after the arrival of envoys from the Islamic Kingdom of Demak during the reign of Sultan Trenggono (1521-1645) about 100 Moslems in the era of Dalem Waturenggong (grandson of Dalem Ketut Ngelesir) led by a female leader named Siti Fatimah.

During the reign of Watu Renggong (1460-1550), who was Ketut Ngelesir descendant, the development of Islam in the archipelago grew fast, mainly since the power of the Majapahit Kingdom was decreasing (Basyar, 2016). The Moslem community in Gelgel Village is a legacy of the two expeditions that contributed to the spread of Islam in Bali through the marriage process.

The people of Gelgel Village formerly made a living as farmers and keepers of horses or gigs. However, over time, now they have switched their livelihoods to become household appliance crafts persons, tailors and traders. The people of Gelgel Village are mostly convection entrepreneurs who are the major suppliers of the Sukawati Art Market, a well-known art and souvenir market among tourists. This phenomenon was common in Bali Island, where formerly agricultural community commutated to non-agricultural community because of the global culture brought by tourism advances (Setiadi & Gharata, 2022).

The house is one of the oldest houses in Gelgel Village. We chose the house as it located near the village mosque, which assumed the house was formerly an important house in the village. The residents dwelled in the house were a family, consist of parents with 5 children.

The parents work as tailor (convection) to make a living, which is a common job for Balinese moslem people. Figs 2 and 3 show the entrance and front appearance of the house.



Fig. 2: Main entrance gate
Source: Authors, 2018



Fig. 3: Façade of the the old house
Source: Authors, 2018

The house has two entrances, the main entrance in the front porch and back entrance in the backyard (functioned as kitchen). The main circulation passes through the middle axis of the house, connecting those two entrances, as can be seen in Figure 4, 5, and 6. There are no other entrances on the sides of the house (Fig. 7).

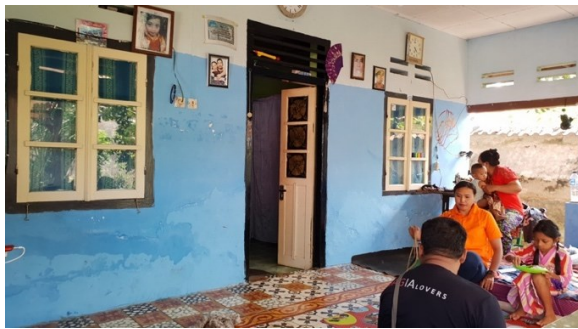


Fig. 4: Main entrance of the house in the front porch
Source: Authors, 2018



Fig. 5: Main circulation area of the house (view to the porch)
Source: Authors, 2018

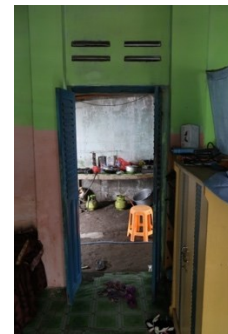


Fig. 6: Main circulation area of the house (view to the kitchen/backyard)
Source: Authors, 2018



Fig. 7: Side view of the old house
Source: Authors, 2018

On each side of the main circulation, lies two identical rooms side by side. One room functioned as parents' room (Fig. 8), while the other functioned as prayer room, cloth storage and dressing area for the children (Fig. 9)



Fig. 8: Parents room (view from the entry)
Source: Authors, 2018



Fig. 9: Prayer room
Source: Authors, 2018

Findings

Coding Analysis of Culture

The coding of culture within the old house was analyzed through several sequential steps as can be seen in Chart 1 below: a) observation on the physical artifact system, b) study the existence of artifact elements with the activity system, and c) interpret the activity and artifact system with the value system consisted of historical, political-social-cultural, and spiritual value. The final sequence, which was the narrative of value system, was interpretation of the former sequences, conducted by correlate the findings from the observation with literature and theory.

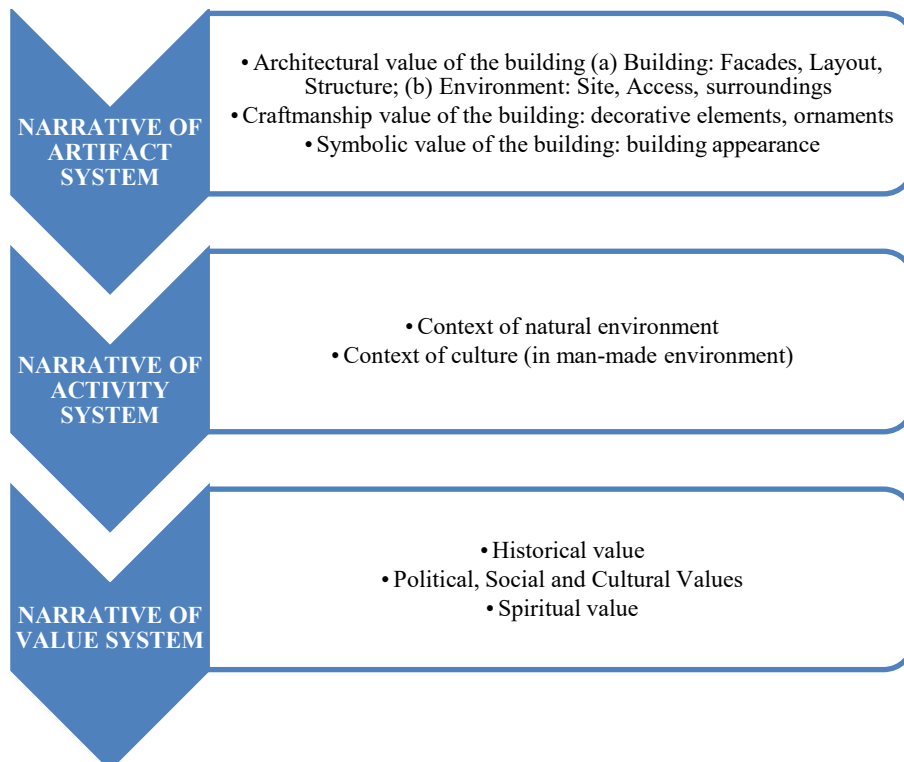


Chart 1. Sequential step of culture coding

Narrative of Artifact System

The narrative of artifact system was analyzed from the literatures and field observation. In Gelgel Village, there are few remaining old houses more than 100 years old. In this research, we select one oldest house building known by the community as a case study. It was more than

100 years old and built near the village mosque. The house can be accessed from the Abu Bakar As-Siddiq RA alley, which is located on the left side of the Nurul Huda Mosque. The house was located on the left side of the road which is directly opposite the location of the women pray room. The site consists of three *tumbak*¹, the first *tumbak* consisted of the main house (the oldest), an additional house, and vacant land. From the field observation, it can be seen that the front of the house functions as a house yard, while the back serves as a service area and a catfish pond.

The architecture style of the house is *Indische Tropische*. The characteristics of *Indische Tropische* style can be seen from the shape of the windows, *bovenlicht* windows, building columns/poles, ornaments; the materials used on the exterior walls (terrazzo) and floors (tiles), as well as the remains of the back terrace and the division of space.

The roof of the house used the shape of *Joglo Limasan*, one of traditional Javanese building usually used by upper class member of society. *Joglo* type houses was typically intended for the nobles and knights, while the *limasan* type was intended for the middle class society (Saraswati, 2011). Considering the type of the house, it can be concluded that this house is exceptional than the other ordinary houses in the village, not to mention the location which is side by side with village mosque. The building had an open building façade as shown in Figure 1, which functioned as a porch (verandah), a place to receive guests, like *Indische Tropische* style house in general. According to the adult residents, the house formerly had an open porch at the back of the house, which had been used for informal daily communal activities of family members. However, at this time of research, the back porch had been walled into a closed space which can be seen in Figure 2. But we still can see the existing straight-sided fluted half-columns that remain revealed at the edges.

The shape of the columns/supports of the building adapted the shape of Greek fluted column). These columns were built on rubble wall base. The shape and material of the columns or supports used in these houses are often found in Dutch colonial buildings throughout Indonesia. The floor material used in the house is shown in Figure 1 and commonly called 'tegel' in Indonesian. 'Tegel' is an absorption word from Dutch which means tile. The word is now commonly referred to Dutch colonial style flooring tile in Indonesia. The motif of the 'tegel' used common Dutch colonial style flooring tiles, such as geometric flower pattern. The tiles were coated with a polishing agent and have high durability so that even though the house is more than 100 years old, the quality of the tiles is still in fairly good condition.



Fig. 10: Front porch to receive guests and work together

Source: Authors, 2018

¹ *tumbak*: Indonesian local unit of land area. 1 *tumbak* is equivalent to 14,0652 m²



Fig. 11: The back terrace of the old house building
Source: Authors, 2018

The type of windows used in the house were wooden framed double-swing windows. The inner part of the windows is 90 cm long and 110 cm wide and lined with iron trellises. This type of windows is commonly used in *Indische Tropische* residential buildings throughout the Island of Java. And like other *Indische Tropische* buildings, this house had *bovenlicht* windows above each window and door surrounding the building, which functioned as ventilation. The shape of these *bovenlicht* windows were in the form of two small rectangular holes (top and bottom).

The residential building which is inhabited by a family of eight people has several areas/ spaces that function, namely the front porch as a social area, sleeping area, and prayer area as well as circulation that connects the areas/spaces. At the back of the residential building, there are areas/ spaces such as catfish ponds, kitchen areas, bathrooms, toilets, and a fairly large yard. Inside the residential building, there is a special room used for religious activities (prayer) for the female residents. From the interview, it can be seen that most of religious rituals (Moslem five-time prayers) were carried outside the house, especially for the male residents. They prefer to carry out their religious activities (prayer) in the mosque communally. This shows that there is conformity with mixed rules in Islam.

In addition, there was a spatial organization arrangement based on the hierarchy of the nature of activities. From the field observation, it appeared that there were efforts to separate outward and spiritual activities. The bedroom is used to rest in the sense of refreshing the body and soul, it is also used for prayer (prayer). This area can be categorized as a sacred area compared to other external areas. In the residential building in Gelgel Village, the sacred-respectful area is located in the middle. While the front is a profane area that relates to the outside world and the back is a profane area that deals with family domestic affairs (see Figure 3).

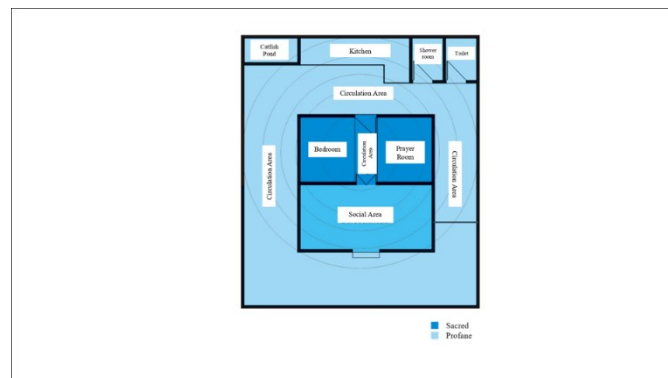


Fig. 13: The house plan in Gelgel Village showing the hierarchical nature of sacred-profane activities
Source: Authors, 2018

Narrative of Acts Influenced by Local Context

The narrative of acts system was analyzed from correlating the former narratives of artifact with data from the interview to the residents. Indonesia is a country with a tropical climate because it is located on the equator (the equator). Tropical climates can be divided into two, namely dry tropical climates (dry season) and humid tropical climates (rainy seasons). With these climatic conditions, the appropriate building to be applied is a tropical architecture/building that can provide comfort for its occupants. The building of one of the oldest residential houses in the village of Gelgel Village has been established more than 100 years ago when the Dutch colonial era succeeded in occupying the island of Bali. Dutch colonial heritage buildings adapted to tropical climate conditions in Indonesia are referred to as buildings with the *Indische Tropische* style.

In the cultural context, a residential building is used as a place to carry out several religious activities, such as *tahlilan* which is the original Indonesian culture from acculturation with Hindu culture, but the substance of its content has been "Islamized". This is the first step in the process of spreading Islam to the archipelago. The former propagator of Islam did not eradicate it but shifted it from a Hindu religious heritage ceremony to a ceremony with an Islamic spirit (Mas'ari & Syamsuatir, 2017). *Tahlilan* is an activity of praying together addressed to the deceased on the 7th, 40th, 100th, 1000th, and yearly (haul) days, and so on. Meanwhile, other activity that are often held at home are *slametan*. It is some kind of feast which is conducted as celebration or ritual of gratitude to God(s) for any important events in the family. *Slametan* is crucial in Javanese society because local people believe that it will keep away any bad luck or disasters from whatever they have already planned ahead. There are many kinds of *slametan* related to cultural and religious events. For example, Eid al-Fitr celebration as a religious event include rituals of praying together, request for blessings to the parents (sungkeman), and then enjoy meals together. In Eid-al Adha, families gather together to slaughter sacrificial cattles, then cook it and have meals together. Ritual of 'climbing the house' is a ritual which is conducted when a new homeowner enters a new house. Other kind of *slametan* events are wedding ceremonies and farewell prayers for grown-up children whom are going to wander away from the village (Geertz, 1996). The Javanese culture believed that each momentum of life have potentials of danger that should be prevent beforehand by conducting prayers to God (Hadiatmaja, 2009).

The current residents of Gelgel Village generally work as Balinese mukena tailors which are coordinated through the existence of cooperatives. Distributors from the Bali region (such as Sukawati Market) and outside Bali take supplies from the cooperative. The village administration is led by a perbekel (head of village) who must be Moslem and assisted by the Village Apparatus. Under the coordination of the Village Head, there are Karang Taruna organizations, LPMD (Village Community Empowerment Institution), PKK (Family Welfare Development), Puskesmas, REMAS NH (Remaja Mesjid Nurul Huda), LINMAS (Community Protection Organization), BPD (Village Consultative Body).

Narratives of Cultural Values

The narrative of cultural system was analyzed from correlating the former narratives of artifact and acts system with the literatures on Moslem Javanese and Balinese cultures. The narratives were analyzed based on the category from Suryono (2012). The findings are these values below:

1) Nationalism Value

The oldest house in Gelgel Village is estimated to have been built around 100 years ago, meaning around the beginning of the 20th century. The only remaining residential building in Gelgel Village shows artifacts from the Dutch government. The Dutch colonial government started its power phase in Bali in 1908. At that time the Dutch colonial government attempted to monopolize opium and caused a rebellion by the Balinese people (against Javanese traders sent by the Dutch colonial government) (Robinson & Prasetyo, 2006). From the interview with the local government, within this time the Hindu Balinese united with the moslem Javanese to fight the Dutch colonial government. The historical fact in the form of an old residential house

artifact refers to the activities of the Moslem community who have long lived side by side with the Balinese Hindu population. This fact further demonstrates the values of nationalism in defending the territory of Bali as an independent region from immigrant nations (VOC).

2) Value of Family Harmony

A house is a place for family gatherings as a form of togetherness and collectivism. "*Mangan ora mangan sing penting ngumpul*" (regardless has become a motto for the Javanese people in family life. For them, welfare and happiness will be meaningless if they cannot be shared with other family members. Each family member has a different but equally important role in supporting the survival of the family (Tandywijaya, 2020). This value is reflected in the organization of space in the residential building that allows interaction between family members.

3) Value of Social Structure

From the interview with the mother, the hierarchical value in the structure of family relationships can be seen from the allocation of rooms that are prioritized for parents who have a significant role, while children (especially the youngest) have lower space use rights. In a house in Gelgel Village, there is a division of area between parents and children. Younger children (infants, toddlers) sleep together with parents in one room. Older children sleep in the shared/common area. Children do not have personal territory (private room), unlike the adults in the family. This shows the hierarchy of children & parents by the social principles of the Javanese family, which can be correlated with Geertz (1961), that there are two stages of child education in the family: at the first stage of a child life (until 5 years old), a child is protected in the unity with their parents), then the second stage is the social manner education begin after a child pass the 5 years of his/her life. Within the second stage, a child is being trained hard to be disciplined, polite, with parents positioning themselves as separate entities from the child (Magnis-Suseno, 1996). This hierarchy of spatial organization shows the influence of Javanese families to ensure order/harmony of life in family life.

4) Value of Respect for God

Respect for God is reflected in the placement of the prayer area which is placed in a special (private) and closed, although not permanent place. The placement of a special room with a sacred function shows the understanding of the Balinese Moslem community that when carrying out worship they must be clean from *hadas*². This in addition to showing an understanding of the sacred and profane nature, also shows the concept of understanding the relationship between the house and the outside world as a microcosm and a macrocosm. In the concept of Balinese society, this concept is known as *bhuana gedhe* (the great order or universe as macrocosm) or *bhuana agung* and *bhuana alit* (human being as microcosm) (Budihardjo, 1986).

5) Sacred and Profane Hierarchical Values

Sacred spaces existed in every religion. Mosques are sacred places, treated as God's house in Moslem belief. In the case of residential, sacred space is treated as exclusive space other than daily common spaces. Profane space is considered common, general, unsanctified, unreligious; while sacred space is considered exclusive, respected, sanctified, and protected (Muhammad, 2013). In the case study of this old house in Gelgel Village, the sacred area is located in the middle. While the front is a profane area that deals with the outside world and the back are a profane area that deals with family domestic affairs. This shows that there is a spatial organization arrangement based on the hierarchical nature of activities. It appears that there are efforts to separate outward and spiritual activities. The bedroom is used to rest in the sense of refreshing the body and soul, it is also used for prayer (prayer). This area can be categorized as a sacred area compared to other external areas. Javanese and Balinese culture that affects the socio-cultural life of the people of Gelgel Village prioritizes balance, harmony, and harmony, where all elements of life must coexist in harmony. Apart from the balance value

² Hadas: the condition of impurity which forbid the Moslem to pray or doing any religious activities until they are considered clean.

of the sacred and profane areas, the placement of the spaces in this house also has the value of the relationship between the house and the outside world as a microcosm and a macrocosm.

Conclusion

The research highlighted the urgency to document potential values of local culture, history, and wisdom in the form of social and physical systems of the society. In this Gelgel Village case, it is documented in the form of everyday environment.

The architecture of the house and its elements form such as roof, walls, flooring, including the spatial configuration of the room should be preserved to show the historical background of the Dutch colonial in the past. Some interesting knowledge that should be presented as cultural narratives is to show the alteration of how these Balinese moslem people make use of their dwelling spaces, such as the function of sacred spaces which had been altered into prayer room. The architecture of this traditional house in Gelgel Village should be structured into a narrative of activities that can explain cultural behavior such as:

- the social structure of the family,
- how to worship, and
- how to worship activities are carried out in the domestic sphere.

The values of the old residential buildings are not fully understood by the current occupants of the house, because many things are passed down between generations of residents who are only known for their physical form or outward appearance, without knowing the philosophical concept. Furthermore, values are passed down limitedly to family members and are often not documented. This is different from the case of mosques (religious) or tombs (socio-religious) with shared ownership (community/community) whose knowledge is passed down more broadly.

These values of Balinese Moslem village can be explored further as part of tourist destination narrative. It is important for modern Balinese Moslem community narratives to show:

- The existence of the Balinese Moslem community that emerged peacefully with the Bali Hinduism through acculturation of culture and values that are in line with the needs of the local community needs to be emphasized in architectural narratives, including the architecture of local traditional houses.
- Reflect on the attitude of the guardians who spread the religion (*Wali Pitu* and his followers) who preach peacefully and respect local traditional values.

In addition, this research recommended the architectural style residential building to be conserve to its original embodiment. The original appearance of the *Indische Tropische* architecture will greatly support the historical value narrative for the artifacts of the Gelgel Village residential building. The mixing of Dutch and Javanese-Balinese culture should be seen from:

- The form and use of roofing materials that characterize the architecture of the *Indische Tropische* building
- The existence of pillars that adapt the shape of the Greek Doric pillars, which are currently almost invisible due to the addition of walls.
- Front terrace is still existed. However, the back terrace (*telundak*) is no longer visible since the owner built solid walls to add more indoor room to the house.

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