

'TAN-KEBUDAK' UMAH BALI (BALINESE TRADITIONAL HOUSING) AT MOUNTAIN VILLAGE OF TENGKUDAK

**(A Descriptive Critique on Umah Bali at the Village of Tengkudak,
Penebel Sub District, Tabanan Regency).**

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ABSTRACT

Tengkudak is a unique village with its specific architecture that can not be found at the other village around Bali. It place near the Batukaru mount as its background. Its architecture can be grouped to the vernacular architecture because is a certain type of environment that has the characteristics of tradisional environments, the open-ended qualities. It is built by the vernacular community using a standard concept that is inherited from generation to generation.

It's a grounded research where the specific architecture and its community's social cultural as the entry point.

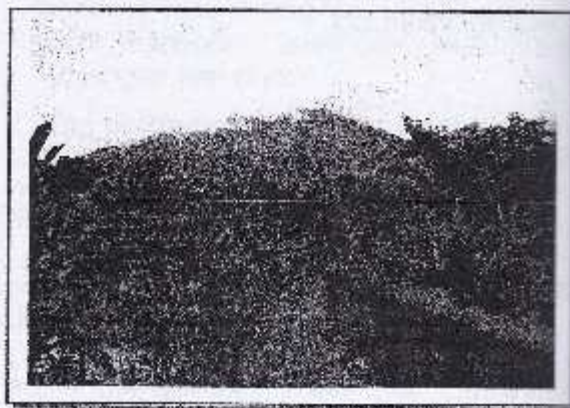
The research results show that : (1) Umah or its architecture is able to run ther specific function, such as reference, allusory, territorial and estetic function, (2) the architectural meaning to be achieved is the harmonious, religious, sharing and sustainability one.

In nature, we never see anything isolated, but everything in connection with something else which is before it, beside it, under it and over it. (Jonhson Wolfgang von Goethe, and conversation with Eckerman)

I. PREFACE

1.1 Back ground of the Research.

Entering the Tengkudak village, there are expanses of some terraced rice fields on both sides of the left and right road. On the north side is the mount Batukaru as background in dark blue colour, as if leaning on the curtained clouds ' canvas ' in the sky. Tengkudak village area is included in the district of Tabanan Regency, Bali. The village is only about 17 miles from the capital of Tabanan. Before reaching the place, we must traverse a lonely road and uphill. The mountain air is cool and fresh and it already began penetrating our body, when tracing the road leading to the site. The place is just 8 kilometers from the capital district (Penebel). The silence and the natural beauty are scratched its mountaian figure charm behind, it seems to embrace the village border. its mouth gape swallowing the edge village road.



Tengkudak village has boundaries : at the North is the village of *Gede Wongaya* ; at the East is located the river *Yeh Pusut* ; at the South is *Penatahan Penebel* Sub District, and at the West of Tengkudak village stretches a river called *Tukad Yeh Mawa* .

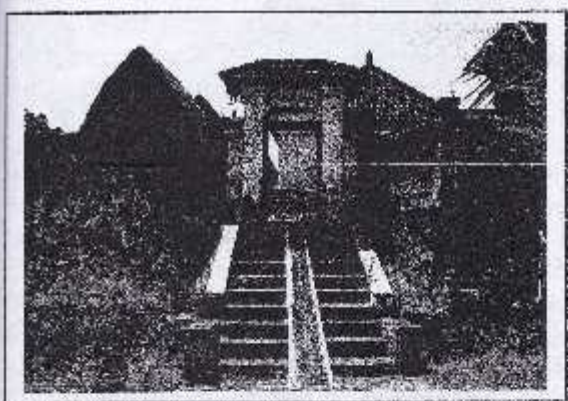
Tengkudak is a fertile village with an area of about 558 hectares, consists of : (i) ground rice ; garden soil ; farmlands ; dried soil ; land estates ; land for roads, etc. *pangkung* or a deep ravine (Public Works Department of Bali Province, 2000). The area topography is a mountainous terraced plateau, with a height of about 400 m - 550 m above sea level .

Paved roads which divide the village are still deserted by passing four-wheeled vehicles. Motorcycles are not too much passing by. The tip path is the temple Batukaru location. After passing Wongaya Gede village firstly, the silence and the natural beauty gape the charm panorama. The mountain figure background behind seems to embrace the village end, " its mouth" swallow the village edge.

When entering to a yard of Bali Umah at the village, first of all is through *Lebuh* (rather low area), it will be welcomed by the presence of *Angkul-angkul* or a traditional main gate that its position's at a little further inside of *Telajakan* boundary (edge of the gutter), *Lebuh* at the front *angkul-angkul* is *Natah Jaba Sisi* (outside open space) of *Pamerajan* (family household shrine) that inhabit the *Umah* Bali. At the North of *Natah* is located a side entrance of *Pamerajan*.



pieces in a *pekarang* which area generally inhabited by as many as 4 (four) to 5 (five) descendants. Kinds of buildings (occupied or roofed) are generally consist of three (3) types, namely : (i) *Meten* or North pavilion (at the same time and place, there is *Paon* kitchen for cooking rice and daily dishes) , (ii) *Bale Gede/Saka Roras* (South pavilion with twelve pillars) and (iii) *Jineng* (granary)



Entering *pekarangan umah* (house yard) at the village, firstly we are greeted by *angkul-angkul* (an entrance of Balinese traditional housing).

Jaba sisi (outer side house yard) for *pemerajan* (family house hold shrine) is generally adjacent to the door of *pamosuan umah* (entrance house) and it usually does not have an *aling-aling* (sight hampered wall).

After some footsteps passing through *Angkul-angkul*, we'll find out some *Jineng* architecture those line to the back, its number are ranged from 4 (four) to 6 (six)

1.2 Research Problem

The research problems can be formulated as follows :

1. what is the architectural function that can be run by the spesific Balinese traditional housing at Desa Tengkidak ?
2. what is the architectural meaning that can be gained by the spesific Balinese traditional housing at Desa Tengkidak ?

II. DISCUSSION

2.1 Former Historical Condition of Tengkidak Village.

When investigating to the Tengkidak village history, it is still a closed relationship with Wangaya Gede village. Because, at the past the central government was located at Gede Wangaya village, while at the bordering village of Gede Wangaya there was a guard house spot called *pengunggangan* which was owned by the authority of Wangaya Gede village, it was gradually turned into *Penganggahan* (at recent is known as the Tengkidak village)

According to the foremost and village's elders of Tengkidak, the date founding of Tengkidak village is until now unknown. It's said in antiquity Tengkidak was the duke of Wangaya Gede village seat. The venue was at Pulus-Pulus of Wangaya Gede village, which at that time came from the terminology of *Pulus - pulung*.

Origin name of Tengkidak village was also mentioned deriving from the word "Tenggek" which means "the chief". But another version says that Tengkidak village was derived from the word "Tan - kebuda" which means never enslaved or colonized. Tengkidak village has five (5) pieces of Hamlet, each is headed by a chief hamlet. Fifth hamlet are: (i) hamlet of Penganggahan; (ii) Hamlet of Tengkidak; (iii) Hamlet of Den Uma; (iv) Hamlet of Pulus-pulus and (v) Hamlet Tingkih Kerep.

The village also recognizes a customary village administration system (*desa adat*), which the indigenous villages are: (i) Penganggahan, (ii) Tengkidak, (iii) Pulus-pulus, (iv) Tingkih Kerep and (v) Puakan. Each indigenous village has what is called the temple of Pura Kahyangan Tiga and Setra (graveyard).

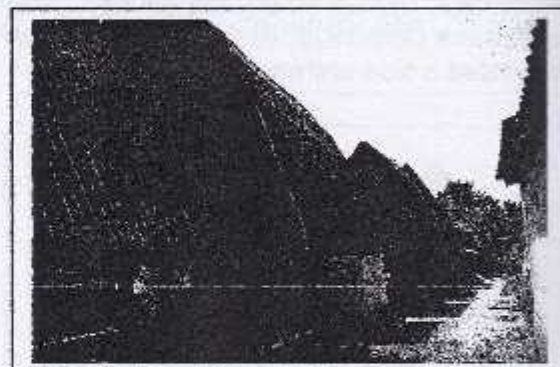
The indigenous village structure of Tengkidak (*Prajuru Adat*) consists of: (i) *Bendesa adat* (as chairman of customary village), (ii) *Penyarikan* (as a clerk/secretary), and (iii) *Kesinoman* (as an interpreter directions at indigenous village, which serves also as *Kelihan Tempek*).

Based on their livelihoods, Villagers Tengkidak are mostly as farmers. Then followed by some government employees, army, breeders, drivers, traders, artisans, labors and craftsmen.

2.2 Bench Mark of Tengkidak Village.

Tengkidak village neighborhood can be regarded as a vernacular environment which is a supportive environment. What's referred to as a vernacular environment, it can be described as below:

Vernacular environment is an example of an environment that is characterized by a characteristic that belongs to the traditional environment, the quality of the open ended. A vernacular environment was built by the vernacular community using vernacular standard concept and derived from one generation to the next. A vernacular environment is opened of change and adjustment, as an important requirement for sustainability term, as well as a cultural one. Sustainability environment is a direct interpretation of vernacular culture, e.g. outlook on life, values, lifestyle, Behavior and an activity system of a community. Vernacular environment is a product of the community, therefore it reflects the culture of the community (Haryadi, 1998).



A vernacular environment is a certain type of environment that has the characteristics of traditional environments, the open-ended qualities. It is built by the vernacular community using a standard concept that is inherited from generation to generation, this vernacular concept is open for a modification and adjustment, important requirements for the continuity of culture, i.e. world view, values, life styles, behaviours and activity systems of a certain community. It's the product of community, not the outside designer. Hence it reflects the culture of the community.

In a vernacular environment can be obtained the meaning of sustainability as mentioned by Amos Rapoport (1969):

1. the indirect meaning of sustainability, related with fixed features, shape, scale,

form, organisation, construction, material and orientation, etc.

2. the direct meaning of sustainability : a) cultural sustainability, related with : cultural aspect, b) social sustainability, related with the sustainability of environment supporting & responsibility whatever there are a change in an importance cultural aspect such as ; roles, family and kinship forms, forms of social organisation, all steady values of community and their stratification also (Raporport, 1969).

Crowe (1998) emphasizes about the unity and harmony searching between built environment and the nature, as follows.

The single most important objective of a quest for harmony between the man made world and nature is the achievement of a unified and all inclusive existence. If we are to reside harmoniously within that preexistem system, the sources of nature's unity must be known so that what we build can be designed in harmony with it.

For the built world to be in harmony with nature, all of nature 's fenomena must be taken into account. Modern science is no different in this respect. Bronowski 's description of science as nothing else than the search to discover unity in the wild variety of nature is not at all inconsistent in spirit and intent with the mythological cosmogonies and cosmologies of so-called primitive societies.

Architecture is a part of the built environment. *Umah Bali* as a part of the architecture has a meaning or significance and benefits for human life.

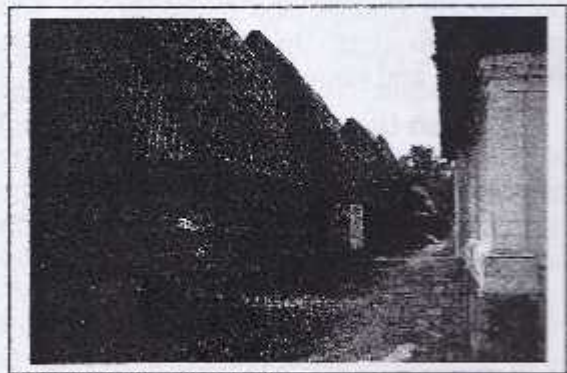
The architecture must also express the essence of divinity, as the creator of the all beautiful above and there will be appeared , which emit light with fair truth to all His creation, emit any kind of nature – greatness to his distinct ; compassionate / merciful , almighty protector etc, as well as are the highly coveted, longed for a place to kneel and met with calm and peaceful.

Humans are a social and thinking creatures those have a flavor, a longing and hatred sense. Human beings are as well as dreamers or lawyer (recalls)/ memory as creatures that can be speaking.

The architectural specific thinking character is a plural thinking model which ought to be applied in understanding the architecture. Plural in sense is something that is true in one hand. But it could also have the truth in terms of the other side. Vice versa, so it's not thinking singular for pointing at only one truth. In a pluralistic thought, there is a one truth indeed, but that's not the only truth.

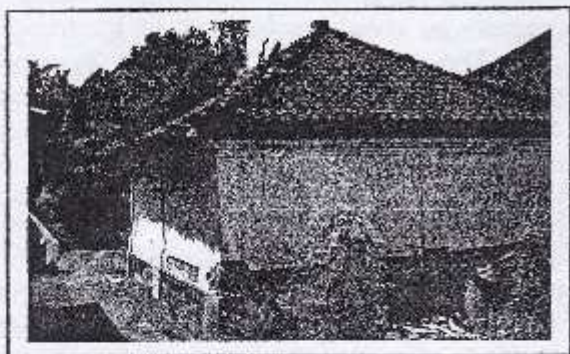
Mentioning the architecture, it firstly should emphasize the ethnic, and be followed by the place. Examples : *Umah Bali* (Balinese ethnic) at village of Tengkidak. Putting an ethnic architecture as object, as one of the fundamental answer : architecture is the work of man made, there must be a dialogue (at the beginning) between man and man as an individual to the ethnic group of humans, including human as the user, a maker, appreciator, scientists, observers and others.

For that logical reason, it should try to understand and comprehend that's knowledge (including architecture) is not absolute, But it's the objective and relative nature. It can also be relatively & contextual one. Similarly, the understanding between the buildings and architecture . That each architecture is certainly building, however not each building is an architecture.



At the village of Tengkidak, its architecture is not too tied to the space, half

building still use the local material (clay) at *beberaturan*/sub part of the building (at the bottom part)



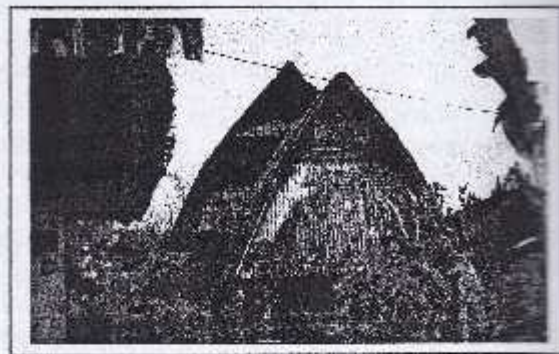
Aesthetics can not be used as an absolute benchmark to differentiate the architect & the building. Considering those need requirements. Similarly, material and the price can not be used as a parameter to distinguish the architecture and the building. Including the users can not be used as a reference to distinguish the architecture terminology and the building.

The building is just more emphasis on the needs, physical and biological aspect, such as : comfortable, safety and secure, economical (efficient and effective), and legality. Included in the definition of safe in the meaning of sturdy, secure in the sense of thieves free and safe from tampering.

Meanwhile the architectural aspects in addition to clicking have accommodated in comfort, also aspects of ecstasy which are related to mood, mind, soul, spirit, concerning to the aesthetics, meaning, impression (formal and monumental), and atmosphere (intimate, evoking, memories the charm and romance).

Umah-Umah Bali (traditional housing) at Tengkidak Village are an archipelago architecture, as already mentioned that the it's as a tropical architecture that's a shade architecture (the roof architecture), a shelter architecture in which the humans organize their daily life. The wall architecture (as a protection architecture) is not to live but to save the place as well as the Balinese letter series that hasn't have any space between disyllable.

The archipelago architecture also accomadates some changes, but it doesn't impose the continuity.



In the context within the architecture, there is an interrelation & interconnection between the traditional housing and the man.

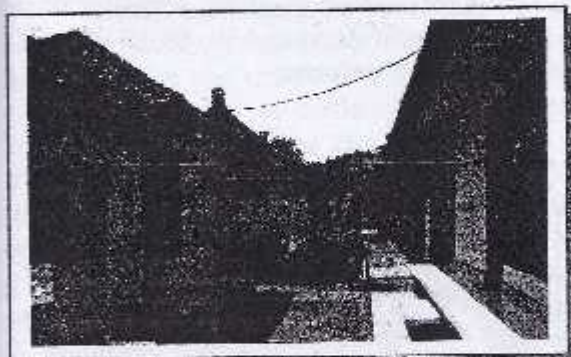
Tengkudak village is located at a mountainous area. Its village planning adjusts it self with the own character and nature of physical conditions (transistor, topography, etc.), a limited area for their dwelling unit tends to eliminate this space explicitly. This is where a person is required to be imaginary imagine the appreciation of space. It can be likened as a series of Balinese script that does not have a space between words to one another. So it's possible if the readers themselves are expected to give some interpretations of the meaning contained in a series of Balinese letters

In the context within the archipelago architecture, a space implementation is used more related to time (more precisely for : (i) *bale sakapat* (a pavilion of four pillars) (ii) *bale kutus* (a pavilion of eight pillars) and (iii) *sakanem* (a pavilion of six pillars), for example, the rest room does not consist of many chambers for sleeping (the given name is not related to the use). There is a special conceptions in the context within architecture term, each has a sense within the framework of architecture. In Indonesia in general and Bali in particular is known as a system of kinship (extended family).

Umah-umah Bali (some traditional housings) at the village of Tengkidak are

able to perform the specific functions, such as : (i) the referential function, provide benchmark information about the building, (ii) the allusory function which recalls (i.e. there are similarities with others). At the entrance of allusory is known as "identity", (iii) the territorial function is an architecture function to adapt of the environment. The architecture has some functions related to an emotion, a psychology, a memory and perception term (iv) an aesthetic functions have an aesthetic position.

Umah Bali at Tengkidak village is actually a form of "text language". It is very interesting to be learnt, explored and understood as well as rich in "knowledge". So when the excavation, exploration and understanding are done in earnest, it will certainly be able to produce a disclosure to the reasoning system (related to the concept of human and to be humanism) those are very local indigenous & distinctive



As a benchmark in the process of knowing and understanding in *Umah Bali* at Tengkidak village are : (i) not referring to an ideology that grows and evolves beyond the habitat, which is individualistic and reject the norms and ethics of the local community, (ii) not the result of fabrication that only emphasizes on its mechanical products towards to "robot - ism", (iii) putting a side the elements and factors that are not directly related to the architectural aspects or something that are "ambiguity" and "virtual overhang".

2.3 Knitting "Asah- Asih" (ajudgement)

There is a couple of interesting things of approaching, introducing & understanding

of *Umah Bali* at the village Tengkidak, such as : (i) the uniqueness that's displayed in its paumahan (housing) arrangement. The number existence of many granary or Jineng (4 up to 6 pieces) in a yard. The sustainability on architectural meaning is showed by the presence of tolerance and sense of family that are embedded to provide a place in the offspring- a next generation successor. They coexist both in a community time by time (continuity).

The yard area in general, it's ranged from 350 M² are up to 550 M², which is inhabited by three (3) to five (5) generations of offspring (up to the grandchildren and great-grandchildren generation). It could be even more than the above number of generations. While the width of the ground varies, according to the distance of each transistor next to side by side.

The tendency of building materials usage that do not use the local material and finishing touch with a lot of paint. So the appearances of its architecture show the changes in materials use. Adopting the technology advances, it should be adapted to the attitude of life, philosophy of life and harmony with its natural environment.

Architectural meaning to be listened here is : (i) the harmony between the architecture physical breath and the nature with the occupant's inner breath. (ii) the harmony between the occupants' religiosity & the World Creator those are manifested by the sacred places, from both macro and micro environment (Pamerajan at Umah), (iii) sustainability of togetherness that is manifested in the arrangement of masses in a row and a sustainable buildings.

III. CONCLUSION

From the description above, it can be formulated some conclusions as follows :

1. the architecture in *Umah Bali* (traditional housing) at the village of Tengkidak are able to perform its specific functions, such as : (i) a referential functions, giving information about the benchmark

of building, (ii) a allusory function that reminds (there are similarities with others i.e. granary or *lumbung*), (iii) a territorial function is an architectural function to adapt to its environment. The architecture has the functions related to an emotion, a psychology, a memory and a perception aspect, (iv) an aesthetic function, it has an aesthetic position.

2. the architectural meanings to be learnt here are : (i) an harmony between the architecture physical breath & the nature with the occupants inner breath (ii) a religiosity among the inhabitants of the creator who embodied the sacred place, from the macro and micro environment (*Pamerajan*/house hold shrine at *Umah*) (iii) a solidarity and sustainability those are manifested in the arrangement of masses and sustainable buildings and lined up for the grandchildren grandson later.

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