

Revival of Traditional Javanese Architecture for Tourism: Brayut Tourist Village, Yogyakarta, Indonesia

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Abstract

Cultural tourism causes the decline in the environmental quality and damage to heritage buildings. In response, local communities engage in the revival of the heritage buildings, although the dynamics of development and modernization often do not provide space for preservation and protection of them. Yet, heritage buildings need to be conserved and used to sustain the local communities. Sustainable conservation should not be limited to the physical structure but consider non-material aspects, values, and meanings often neglected.

Brayut Tourist Village has faced these issues of tourism. As a response, the functions of the traditional Javanese houses in the village have changed although the meanings of spaces have remained intact. This paper observes how the local community is engaged in the revival of the traditional Javanese houses in this village. The research employed qualitative observations with descriptive analysis and interpretations. The results show that locals revive the traditional houses as capital in tourism development with three continuous steps, namely: preserving heritage, living within heritage, and marketing heritage.

Keywords: Revival, Heritage, Tourism, Javanese traditional house, Tourist villages

Introduction

Revivalist architecture is a phenomenon within modern architecture with the most characteristic form arising in the nineteenth century. To revive is to create more adaptable and flexible variations, Revivalization has been often used to refer to a movement to regain identity, even though it is the result of a process of invention that has emerged in modern contexts and ways (Amin Mudzakkir, 2011). According to Davidson & Henley (2007), revivalization is related to the dynamics of culture, traditions, and customs that have come into being due to political, economic, and modernity pressures. Revivalization emerges as a response to social, economic, cultural, and political processes that urge an entity to survive (Wardhana, Pitana and Susanto, 2019). This means that revivalization is carried out to improve the ability to adapt to changing circumstances and maintain attractiveness with the values contained therein (Kartodirdjo, 1973).

Physical and non-physical cultural changes in the tourism industry that occur in local communities in heritage areas are matters that do not imply acculturation. Since what is actually

happening is pragmatic; cultural productions work in response to the demands of tourism that offer consolidation of economic alternatives and livelihoods (Grünewald, 2002). When cultural tourism emerged, the traditions began to be exhibited commercially. However, tourism does not devalue indigenous cultures. On the contrary, it provides things unique to a region to be valued. In this sense, tourism is a supporter of indigenous culture, the buildings shaping the identity of a place. It is not acculturation but creative and innovative generation of identity based on physical and non-physical elements used selectively that sustain the meanings.

The rise of cultural tourism in the twentieth century, at the beginning of the new millennium was an outcome of the rapid growth of travel to various cultural attractions and facilities (Jovicic, 2016). Undoubtedly, this should be seen in the context of globalization (Richards, 2007). If globalization is defined as the process of improving the economic, cultural and social integration of systems across the world, then tourism can also be treated as the cause and effect of globalization simultaneously. Cultural consequences of globalization drive localization manifesting in the local communities seeking to create new identities, while preserving and promoting their own heritage. Creativity can support the transformation of cultural tourism, the shift from tangible heritage to more intangible culture and greater engagement with everyday life being a destination (Jovicic, 2016). The desire of tourists however, is to look for modern facilities and artificial attractions, but to enjoy local culture and establish closer contact with the local communities (Damanik and Weber, 2006). The challenge of cultural globalization and the shift in tourists' interests help the rural communities to develop their villages to tourist destinations. Thus, they expose more traditional buildings, and include homes that become supportive facilities for tourist activities. These pressures faced by heritage buildings after the development of cultural tourism is one of the causes for the emergence of architectural revival of heritage.

The present dynamics of development and modernization often do not provide space to preserve and protect cultural heritage (Martokusumo, 2017). Differences in purposes in the communities limit the expression of appreciation of cultural heritage that is not easily related to each other architecturally. Thus, these conditions cause the interpretation of cultural heritage to be critical in architectural preservation. Heritage buildings that survive in the flow of urban development must adapt to sustainability (Sujana, 2017). Heritage buildings currently decreasing in number need and must be preserved by means of protection, development, and utilization over generations. These can be tangible such as monuments, buildings, equipment and handicrafts, while intangible heritage is in the form of community attributes such as a way of life, folklore, norms, and values (Sujana, 2017).

A house is an outcome of human culture that undergoes a process of growth and development from generation to generation (Budiyanto, 2010: 1). According to Sumintardja (1978: 11), a traditional house is one that is built and used in the same way for generations (Sumintardja, 1978). The process of growing and developing traditional Javanese houses is in line with the progress of human culture, particularly in terms of science and technology. The traditional Javanese houses always respect Nature and its environment and emphasizes the harmony between Man, Nature, and the cosmos (Trisno, Claudia and Lianto, 2020). Therefore, it can be seen that traditional Javanese houses passed down over generations can be categorized as heritage buildings.

Brayut is a village that has a treasure of traditional Javanese buildings. However, the local community has a concern about developing these assets for tourism, although the idea to make this a tourist village arose naturally, when the residents enthusiastically received guests from other cities and abroad. On August 14, 1999, Brayut Hamlet was inaugurated as a tourist village and it is the first cultural tourist village in the Sleman area. Houses in the form of *Joglo*¹,

¹ Type of traditional Javanese house that has the highest position, usually owned by nobles or upper strata. The shape of the roof resembles a mountain.

*Limasan*² (*Sinom dara kepak*³, *pacul gowang*⁴, *ceregancer*⁵) and *Kampung*⁶ are traditional types of houses that can still be found in the Village. Traditional houses have become tangible potential to attract tourists to use as supporting facilities such as homestays, for performing arts, and meeting rooms. The intangible potentials such as arts, traditions, and traditional culinary function as attractions. Other attractions offered are: agricultural activities such as planting rice, drying rice, plowing fields, *ndawut* (pulling out rice seeds), harvesting rice (*ani-ani*); traditional art activities such as *karawitan*⁷, traditional dance, *batik*⁸, *jathilan*⁹, traditional games; handicrafts from young coconut leaves; livestock activities such as cattle farming; traditional culinary tourism, which is "*legondo*," the typical food of Brayut Village. The annual traditions include *nyadran*¹⁰, *suronan*¹¹, *kenduri*¹², and *wiwitan*¹³. Agricultural culture is offered because geographically, the village is surrounded by rice fields and most locals work as farmers. The village takes reservations via phone and offer various tour packages.

Tourists come to the Brayut Village to enjoy, seek experiences, and carry out activities similar to the locals who work mostly as farmers and ranchers. The concept is to encourage social interaction to take place within the traditional Javanese houses. The spaces in the traditional Javanese houses that were originally only private are now rented out to tourists in response to the demands. One of the outcomes of this is that original and primitive things become tourist attractions. Tourists want to live in an environment with original nuances (Susilo, 2015).

This phenomenon happens while the residents maintain their traditional Javanese houses to protect and preserve them as heritage buildings. These steps of revitalization include the steps to protect, maintain, and develop traditional houses to the values contained in Brayut Village. The success of rural tourism development depends on the extent to which the local communities and tourism industries are able to maintain the beauty of the environment and the purity of artistic and cultural traditions as well as their architectural heritage (Stetic, 2012). They should be able to maintain shapes, materials, construction, and decorations amid the influence of modernity through tourism. Destination development is the key to preserving natural and cultural resources that support tourism, and therefore, interactions between local communities, stakeholders and tourists is very important in order to manage local and global impacts. The problem is how the local communities should respond to the external challenges so that the environment and traditional buildings can still be sustainable and be able to survive not only in terms of physical buildings but also supporting the values of the community.

The objective of this paper was to observe how the local community is engaged in the revival of the traditional Javanese houses as capital in the development of cultural tourism in this village.

² Limasan house has a difference at the end of the roof with Joglo roof. The roof end of Joglo house is tapered and longer, while limasan roof is lower (Sari et al., 2016).

³ Variation of the limasan shape with a longer roof on four sides.

⁴ Type of traditional Javanese house for the middle class with the geometric shape of the roof builder is a triangle on the front and trapezoid (Sintiasari and Suryasari, 2016).

⁵ Combined of two limasan Pacul Gowang, but the two were combined on the lowest roof so that at the meeting should be given gutters (Purwani, 2001).

⁶ Type of traditional Javanese houses that are most commonly found, usually triangular in shape.

⁷ Traditional Javanese music art that refers to the activity of beating musical instruments.

⁸ Illustrated Indonesian fabrics that are made specifically by writing or applying wax on fabric, then the processing is processed in a certain way that has a peculiarity.

⁹ Art form java and especially Central Java and Yogyakarta, is a dance art combined with the property of horses made of woven bamboo.

¹⁰ Tradition of tomb cleansing by Javanese people, generally in the countryside.

¹¹ Hereditary traditions are still carried out by Javanese people who focus on inner tranquility and safety.

¹² Banquet to commemorate the occasion, ask for blessing

¹³ Traditional Javanese ritual offerings before the rice harvest is done

The Theoretical Background

a. Revivalization, Tourism and Architecture

The concept of revival differs in the type of response to the problem, in which it revives the original or readjusts to the idea of modernity. Revival does not have to be with resistance, but by getting around everything to be better in the context of locality.

Several theories related to the concept of revivalization exist. Dhana (2010) suggests that revivalization of local wisdom is universal which applies to different groups. However, what is important is to include an element of culture from outside, from whatever group the source is. It is possible because cultural identity is a social construction established through socialization from various directions. To make the negotiations happen smoothly, any cultural elements that come from outside must be integrated in harmony with the socio-cultural system of a local community through the communication process (Dhana, 2010). Grünewald (2002) mentions that cultural commodities do not necessarily destroy the significance of cultural products even though they are tourism-oriented. If the products transformed by this process maintain characteristics that satisfy tourists' expectations, these products will remain authentic in the eyes of consumers. This study reveals that tourism provides identity and strengthens identity through objects to maintain past memories. However, Grünewald (2002) focused on the rise of culture to provide identity. Aly (2011) combined traditional and modern to revive identity with modern principles through sustainability. In line with Grünewald (2002), Bandyopadhyay (2012) proposed to evoke the heritage of the past through tourism because the cultural implications are closely related to the problem of identity construction.

Dilmi (2013) has studied conservation education. According to her, Revivalization is carried out in an effort to increase public awareness about preserving art and architecture. Yousef Tina & Antonelli (2013) applied the concept of revivalization as an effort to improve and overcome threats with innovative and participatory planning practices. Meanwhile, Elrasoul (2016) proposed to revive the ancient architectural heritage in Egypt by developing a new applied conservation approach that considers the interaction between residents and the city's heritage zone, such as the concept of protection, socialization, renovation, and reuse, not only restore and memorialization. Salah El Din (et al., 2020) has reviewed revivalization so as not to lose identity and at the same time maintain authenticity, which is in line with what has been conducted by Aly (2011) and Dilmi (2013).

Buildings as cultural heritage should not only be seen as tangible heritage, but must also be placed as intangible heritage (Pitana, 2007). In the world of tourism, heritage buildings are considered to have a number of tourist attractions, such as aesthetics, emotions, and historical values. This is due to the spirit of cultural tourism, "quest for the other", or the spirit of another search. Tangible and intangible aspects of heritage buildings are considered to hold invaluable cultural capital to be developed in the tourism industry, especially cultural tourism. The rise of heritage buildings in modernization requires consciousness to seize opportunities and be able to make cultural tourism a tourism development capital, which is expected to survive in carrying out its function as guardians of cultural heritage.

Grünewald (2002) mentions that cultural commodities do not necessarily destroy the significance of cultural products even though they are tourism-oriented. If the products transformed by this process maintain characteristics that satisfy tourists' expectations, these products will remain authentic in the eyes of consumers. Perceptions of the newly emerging cultural contexts show that, for Simpson (1993) what is successfully served for tourism consumption also changes the parameters of legitimacy and authenticity for indigenous people. What is offered to tourists as the dominant image of the host culture must also be seen and considered by locals as a reflection of who they are.

b. Commodification a Heritage Building in Cultural Tourism

Commodification is a process in which objects and activities are valued based on exchange-value in the context of trade, besides the use-value of the commodity itself (Pitana, 2007). Commodification essentially also includes the commodification of culture in a very broad sense. Because almost all human products and efforts can be considered commodities, culture is given an artificial touch to increase and create exchange-value and use-value.

The main component of cultural tourism activities is a journey to visit, enjoy, experience, and learn culture in one or several places, so that culture is considered and used as a competitive advantage of the tourism industry itself. Tourism consists of 3 main components: tourists or people who travel, geographical elements which include objects or everything that are used as areas that can attract tourists, tourist destinations, and transit points, while the third is an industry related to business and organizations that control the tourism products (Ardika, 2006). This is in line with Nuryanti (2009) in which areas that become tourist destinations must meet 4A requirements, consisting of: attraction, accessibility (easy to reach), amenities (accommodation, public facilities, restaurants, lodging), and ancillary (tourism organizations).

The cultural tourism industry that uses heritage as its object will have both positive and negative impacts. The positive impact is that it will provide economic benefits and employment opportunities for the local community so that it will increase welfare, and improve the ability to preserve the existing environment and heritage. Meanwhile, the negative impact is the occurrence of environmental damage, the emergence of social diseases, and even the threat of damage to existing heritage buildings due to tourist activities. In general, three continuous steps must be taken to develop the heritage management system as cultural capital in the development of cultural tourism, namely (Pitana, 2007):

1) Preserving heritage

That is an effort to save and preserve heritage traces. Cultural heritage has heritage values in the form of tangible and intangible aspects that must be preserved and maintained to support urban development in the future (Fahril and Kurniati, 2018). Preservation derives from the word *preserve*, which is about maintaining a form of goods or behavior so that extinction does not occur (Hakim, 2018). Meanwhile, the notion of preservation itself is an effort to keep objects from becoming extinct or lost. The important values of preservation in the context of development include protection, utilization, and development by paying attention to the characteristics of each heritage.

Traditional heritage values are no longer based on their physical structure and form, but on intangible concepts which in essence will continue to change. Values that are now associated with cultural heritage include many values which in the past did not play a role in the preservation of material culture (Gustavo, 2011). For example, the economic value and use-value of buildings do not depend on the structure, but fulfill the desired purpose. These cultural values are important to heritage areas because of their ever-evolving ability, where the shape, space, and use are constantly adapting to replace obsolescence with functionality. Therefore, these values develop in relation to space and time. Efforts to save as a preservation measure can be taken by:

Protection

The essence of conservation is understanding the existence of those values, so that we are called to preserve and protect (Gustavo, 2011). Regarding conservation, this education is useful in providing information to tourists in terms of history, which is the historical track record of the community. For the local community, it is an effort to form a sense of belonging to the heritage architecture, so that a sense of responsibility arises to maintain its sustainability (Rahayu, 2019).

Traditional architecture is an element of national culture that has its own structure, function, style, physical form, or which manufacturing process has its particular characteristics (Zain, 2012). Preservation of traditional architecture as heritage buildings is an effort to protect it so that it can be passed on to the next generation in good condition and not reduced in value, even its function needs to be improved in making it an heirloom in the future. The strategy of protecting heritage buildings is a strategy that is not only to commemorate the past, but must be insightful and intended for the interests of the present and the future.

Utilization (adaptation and transfer of space functions)

In Governor's Regulation of DIY Number 62 of 2013 concerning the Preservation of Cultural Heritage, every region that owns or controls cultural heritage can use it after obtaining permission from the Regional Government or City/Regency Government for religious, social, educational, scientific, technological, cultural, or tourism purposes.

Adaptation must be in accordance with the principle of preservation while maintaining: the original characteristics of the facade of the building or structure from all sides; and the original characteristics of the landscape of the building or structure located if the building is in a heritage area (Fahril and Kurniati, 2018). Adaptation can be carried out by adding limited facilities and infrastructure according to need; as well as changing the arrangement of space in a limited manner.

Adaptation is an effort to develop heritage buildings for activities that are more in line with current needs by making limited changes that will not result in a decline in their importance or damage to parts that have important values (Vitasurya, 2016). Adaptation can be applied as one type of building maintenance activity as well as the level of changes that occur in maintaining building components. This concept is commonly known as adaptation reuse, which is the process of modifying or changing something to replace its function with a new function by leaving the old function (Saputra and Purwantiasning, 2013). This adaptation is carried out consciously and planned because its main purpose is for tourist consumption, so that it still considers the quality that should be maintained.

Development

Development efforts can be demonstrated by regrowing important values of cultural heritage in heritage areas by adjusting the function of new spaces that do not contradict the principles of preservation and cultural values of the community (Fahril and Kurniati, 2018). It can be carried out by: rearranging the function of space, increasing cultural values, strengthening the quality of information, and paying attention to local cultural characteristics.

2) Living with in Heritage

Specifically, there is a sense of awareness and pride in the community regarding the cultural heritage that is held, and this awareness expands in order to ensure its sustainability in perpetuity. Individuals that live in a cultural heritage setting are in a cultural context (Pitana, 2007). The intangible values of life that continue to accompany the physical existence of artifacts become the basis for the creation of a more inclusive, contextual, and quality environment (Martokusumo, 2017).

3) Marketing Heritage

Efforts and expertise in managing and developing heritage for the tourism industry's development that can benefit local communities' welfare (Pitana, 2007). In its development, making heritage objects are able to support themselves through the concept of heritage marketing. In this case, the building or area is developed through tourism so that these heritage buildings are still alive and can support themselves.

Space that is originally sacred or functions socially as part of a tradition turns into a commercial commodity. This is another form of space adaptation as a response from the community. This marketing heritage concept is able to provide benefits by increasing the preservation of environmental resources, both natural and cultural attractions by fostering economic activities that can increase employment and business opportunities, as well as increasing community involvement based on the resilience of cultural roots as identity (Ardiwidjaja, 2018). The local people of the tourist village preserve their traditional Javanese houses to earn other income. With this income, the home owner can maintain his house independently (Vitasurya, Hardiman and Sari, 2019). These elements function as an attraction and are packaged through activities that can provide a satisfying experience and knowledge desired by tourists. Thus, these heritage buildings can become a commodity but their existence is still maintained. These efforts are created as a process of the relationship between the past and present contexts, and planning for a better quality of life in the future (Elrasoul, 2016).

The Research Methods

This study used qualitative data gathering methods followed by a descriptive analysis technique with an interpretive approach.

This study went through three stages.

1. Data collection. The data has been collected through a field survey to observe the physical and non-physical characteristics of traditional Javanese houses employed as tourist facilities as a means of protection, space adaptation, and development.
2. Then, using a purposive sampling technique, conduct in-depth interviews (deep interviews). The expert informants are the native residents of Brayut village who assist in the management of the tourist village. Tourism village managers, village managers, and residents whose traditional Javanese houses are utilized for tourism activities act as resource persons. The criteria for traditional Javanese houses in this context are that they are still inhabited, that they are used as tourist support facilities (homestays, art rooms, and art performance rooms), and that most of the physical setting of the building retains the spatial pattern of traditional Javanese houses, albeit with material modifications.
3. Data processing. After data collection, it is categorized into categories of buildings, people, and events, as well as other properties that define the three. The classification of this data is based on the history of this village's transformation into a tourist village, the history and duration of this Javanese house, as well as the development of the Javanese house following its transformation into a tourist village. Additionally, this data classification is used to reduce data to meet predetermined data criteria.

Findings and Discussions

Brayut Village is one of the areas that has relics of the past from the establishment of the settlement which has a long history and its existence cannot be separated from the Yogyakarta Palace. The forerunner of the cultural journey of the community formed the character of Brayut Village with the existence of past heritage.

The status of houses in Brayut Village used to reflect social status. A good house is a traditional house because it still preserves local wisdom (Marinda et al., 2017). Most of the traditional houses in the Brayut Village still faces south, with their philosophy of respecting the *Keraton*. Therefore, the layout looks still neat. The spatial pattern also maintains the traditional Javanese house spatial pattern. There are four *Joglo* buildings in Brayut Tourist Village. Joglo 1 is the first residence and village office by Mr. Mertoredjo. After Mr. Mertoredjo's death, the village head was replaced by Mr. Kartopiogo and he built the Joglo 2. Joglo 3 is the *Joglo* belonging to Sastrosumardjo, the Head of the Hamlet at that time. Meanwhile, Joglo 4 is Joglo Pasturan Brayut. Pasturan Brayut was asked to collaborate with Brayut Village.

Houses for cultural heritage must go through several levels, including:

- (1) Grade 1: the first year, it is set to be a traditional house.
- (2) Grade 2: two years later, it is designated as a cultural legacy.
- (3) Grade 3: the next two years, it will be designated as a cultural heritage.

In 2015, Joglo 1 was inaugurated as a Cultural Heritage Building. This was proposed to the Culture Service of Sleman by Mr. Darmadi, a tourist village administrator. It was proposed to Sleman Regency and then Yogyakarta Province and there needs to be a review from the Culture Service, which is seen based on age, benefits, and philosophy. Initially, there were three houses proposed by Mr. Darmadi as cultural heritage, but only Joglo 1 passed, while the other two types of houses, the *Limasan Pacul Gowang* house, were categorized at the Traditional House grade. Mr. Darmadi's purpose by registering these houses was to make the residents become aware of preserving their local wisdom. Besides, it is expected that its cultural values will also be maintained. This is because, in the past, there were a series of rituals to build a house, including paying attention to the day (*dina*) and paying attention to the season (*masa*). These cultural values are now starting to disappear, especially in the Brayut Tourist Village. In this sense, the house is not only a place to live and shelter, but also has symbols and values that reflect the existence of the owner. The meanings of spaces that have been left behind can be revived through tourism activities.

In general, a well-designed space is marked by character, continuity, adaptability, and diversity. The traditional architecture becomes elements either at the level of the facade or the type of plan. Then, it is transferred into a new project which involves several modifications. The analysis of past architecture is carried out in a way that can generate rules or formulas for new designs with fully modern technology (Aly, 2011).

Efforts to overcome heritage management as cultural capital and develop cultural tourism require not only the involvement of stakeholders, but also the active participation of local people. The Brayut community takes three continuous steps toward overcoming the challenges associated with heritage building management in order to develop cultural tourist development, namely:

1) Preserving Heritage

Among the 150 houses in Brayut village, sixteen traditional Javanese houses may be found that retain the traditional Javanese spatial pattern (see Figure 1). However, not every house is transformed into a tourist destination. Six traditional houses were chosen from a total of sixteen according to the study's criteria (see Figure 1, No 1, 2, 3, 7, 8, and 12). The six houses are identified by the type of roof they have included *Joglo*, *Limasan*, *Limasan Pacul Gowang*, *Limasan Sinom Dara Kepak*, and *Kampung*.

Efforts performed by the Brayut Village community to realize heritage preservation through steps to protect, utilize, and develop. Protected traditional houses in Brayut Tourist Village include:



Fig. 1: Type of traditional Javanese house in the tourist village of Brayut
Source: Author, 2021

These houses still maintain the spatial pattern of Javanese architecture, Javanese roofs, and original materials on the columns, chords, battens, door and window frames. The form of heritage building protection that has been carried out in Brayut Village is to register their traditional houses with the Culture Service of Sleman to be registered as traditional houses, cultural legacy, and cultural heritage. Currently, there are two houses that have the official status of becoming traditional houses, including the *Limasan Pacul Gowang* house (see Figure 1 No. 5 and 16) and one house that has become a cultural heritage, which is *Joglo 1* (see Figure 1 No. 2). Besides, these traditional Javanese houses are rented as facilities to support tourist activities as homestays, art rooms, and meeting rooms (see Figure 1 No. 1,2,3,7,8, and 12). Thus, the local community has the sense to protect and maintain their traditional houses, in addition to the economic value generated from their houses.

The form of utilization and development carried out in traditional Javanese houses in Brayut Tourist Village with the transfer of space functions, development, and the value of space that is maintained can be seen in the table below. This tourism development demands the availability of other facilities as tourist accommodation and accommodation of traditional tourist attractions:

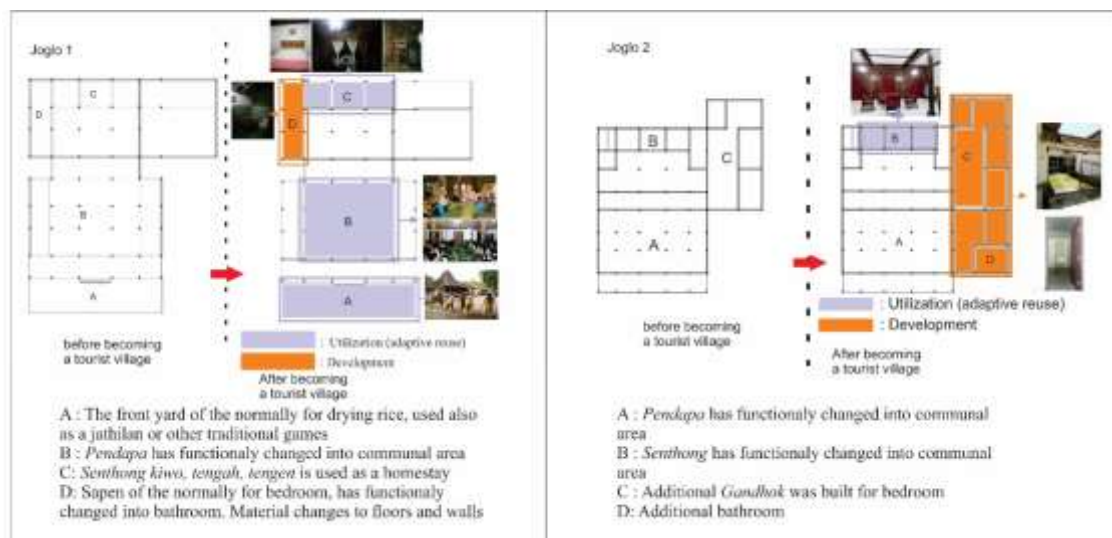


Fig. 2: Transformation of space functions and development in *Joglo 1* and *Joglo 2* house
Source: author analysis, 2021

Values maintained or revived in *Joglo 1*:

- *Pendapa*¹⁴ as a space for social interaction has always been maintained in terms of its meaning and value for accommodating tourist activities.
- *Senthong*¹⁵: there are three bedrooms as homestays for tourists while maintaining their private zone.

Values maintained or revived in *Joglo 2*:

- *Senthong* and *gandhok*¹⁶ which is rented out as a homestay bedroom, retains its private zone.

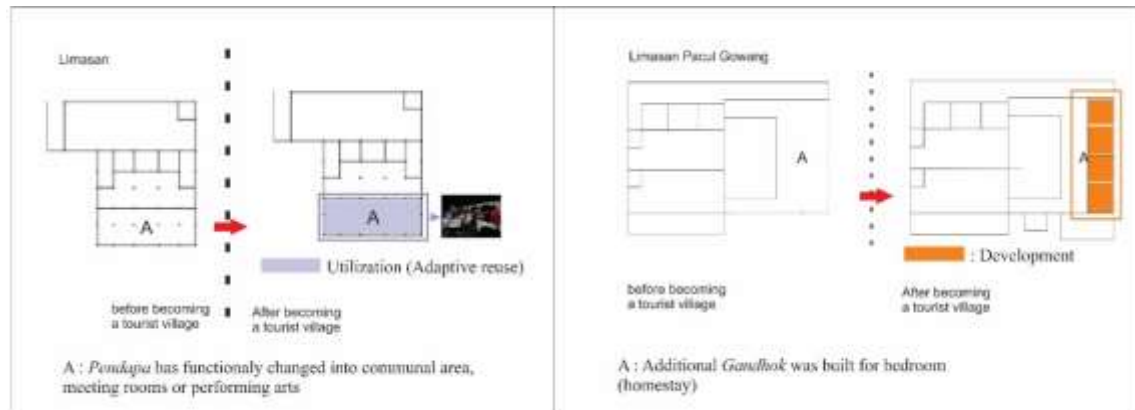


Fig. 3: Transformation of space functions development in *Limasan* and *Limasan Pacul Gowang* house
Source: author analysis, 2021

Values maintained or revived in *Limasan* house:

- *Pendapa* as a space for social interaction was revived for art facilities

Values that is maintained or revived in *Limasan Pacul Gowang* house:

- *Gandhok* as an additional building in the concept of a Javanese house which is currently being developed for room facilities for visiting tourists. The private nature is still maintained

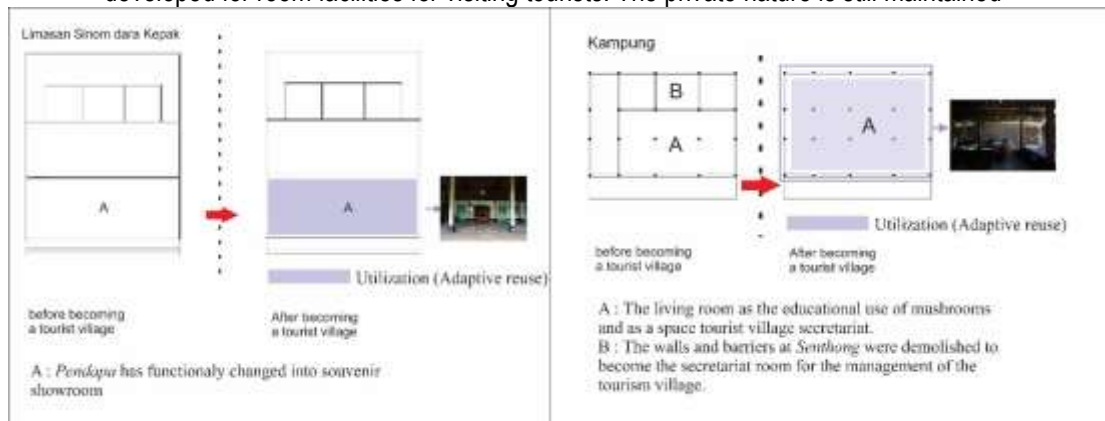


Fig. 4: Transformation of space functions and development in *Limasan Dara Kepak* and *Kampung* house
Source: author analysis, 2021

Values maintained or revived in *Limasan Sinom Dara Kepak* house:

- *Pendapa* as a space for social interaction was revived for souvenir showroom facilities for tourists.

Values maintained or revived in *Kampung* house:

- The living room is used to interact with the education process on mushroom management and as the secretariat room for the management of the tourism village.

¹⁴ Pendapa is a space leading parts that serve as a place to receive and entertain guest.

¹⁵ Senthong is bedroom, consisting of *senthong kiwa* (left), *senthong tengah* (middle), and *senthong tengen* (right).

¹⁶ Additional building is on the right and left Javanese house.

2) Living with in Heritage

Preservation of cultural heritage, both tangible and intangible, has an important role in maintaining village assets. A sense of belonging and an emotional bond become a binder and provide direction for the development of a tradition-based tourism village. Community awareness eventually becomes a mutual agreement to maintain traditional values as village assets through their houses and traditional culture.

The residents of Brayut Village preserve their homes' heritage as a type preserving of Javanese cultural heritage. They are aware that they reside in a historic area, which is a valuable architectural resource that should be protected. Apart from the fact that their house already has economic value, they retain their physical condition in the form of their locality, retaining their shape in the face of modern development challenges. The following are the non-physical qualities as values that are preserved or revived through the spaces of their Javanese houses:

Spaces	The original meanings	The new meanings after being tourist	Image
<i>Pendapa</i>	The <i>pendapa</i> serves as a public space. In a traditional Javanese house, this space is typically used by the host to receive his guests. (Djono et al., 2012).	its space to accommodate tourist activities in Brayut Tourism Village, such as wayang shows, batik, art performances, wayang sukut and coconut leaves making, traditional kenduren making, or as a souvenir showroom. Now, for interaction between homeowners and tourists	

Fig. 5: The original meanings *pendapa* and the new meanings after being tourist
Source: author analysis, 2021

The condition as a space for social interaction has always been maintained and revived in terms of the meaning and value of its space to accommodate tourist activities in Brayut Tourism Village, which continues to increase interaction between homeowners and tourists (see Figure 5). It is accessible to public areas. The deeper philosophical significance of *pendapa* is as a spot where the concept of harmony between people and the nearby communities can be actualized (Hidayatun, 1999).

Spaces	The original meanings	The new meanings after being tourist	Image
<i>Ndalem</i>	<i>Ndalem</i> is a private area that functions as a gathering space for the entire family. <i>Ndalem</i> contains three sacred bedrooms (<i>senthong</i>), with the middle <i>senthong</i> being the most sacred (Djono et al., 2012), used to store harvest rice and heirlooms.	in all three becoming guest bedrooms for residences that function as homestay to respect with a higher hierarchy.	

Fig. 6: The original meanings *ndalem* and the new meanings after being tourist
Source: author analysis, 2021

Changes in the purpose of the three *senthong*, namely the right and left *senthong* for bedrooms and the middle *senthong* for storing sacred objects, have resulted in all three becoming guest bedrooms for residences that function as homestays (see Figure 6). While the owner is frequently found at *gandhok* or other areas. The middle *senthong*'s sacredness is no longer adopted, but the owners refrain from using it as their personal bedroom out of respect for the meaning of a space with a higher hierarchy, particularly ancestral remains. Thus, the employment of homestays is viewed as a gesture of gratitude toward guests accorded the highest status.


Spaces	The original meanings	The new meanings after being tourist	Image
<i>Gandhok</i>	<i>Gandhok</i> is a back room that extends along the <i>ndalem</i> and <i>pringgitan's</i> side. This private room is an extension of the Javanese house concept	Guest bedrooms for homestay.	

Fig. 7: The original meanings *gandhok* and the new meanings after being tourist

Source: author analysis, 2021

Many Javanese households in Brayut are currently creating this space to accommodate visiting tourists (see Figure 7). Private nature is preserved. Physically, it can be seen from the efforts to maintain the authenticity of the traditional forms and arrangements that are the memories of each traditional dwelling owner. Non-physically, it can be seen from the enthusiasm of the residents to be involved in activities to preserve artistic traditions and traditions that require media for a unique activity.

3) Marketing Heritage

The space in a Javanese house, which was previously used for social purposes until it became sacred in a tradition, has been transformed into a commercial commodity; this is another example of space adaption by the Brayut village community. This marketing heritage concept can benefit the environment by increasing the preservation of natural resources, both natural and cultural attractions, by fostering economic activities that can result in increased employment and business opportunities, and by increasing community involvement based on the resilience of cultural roots as an identity.



Fig. 8: Involvement of local communities in managing tourist villages

Source: author analysis, 2021

Apart from renting out their homes for tourist amenities, the Brayut village community can also function as a guide for tourist activities (see Figure 8). Where residents manage activities in the tourist village of Brayut. Additionally, there is an organizational framework in place for the tourist village management. To ensure that this activity is well-organized. The process of alternating using residences for homestays in order to maintain fairness and avoid inciting jealousy among residents. The local community of Brayut village is still expanding its tourism potential. Because all the attractions are based on the daily activities of the local residents.

Conclusions

The Brayut village community maintain their traditional Javanese houses because they recognize that changing their traditional homes is no longer worthwhile. They maintains their traditional house as a heritage building not only on the physical aspect but also on the values that exist in the supporting community because traditional Javanese architecture is a sacred creation of humans with their nature, and as an intelligent response of the community in the context of their environment, including the form, material, to the values contained therein.

The commodification of heritage in the tourism industry must involve the government and be accompanied by an appreciation of the community's values associated with the heritage footprint, both tangible and intangible. In terms of sustainable tourism, the local community of

Brayut village has optimized the community's role (from within or bottom-up) in managing heritage areas as capital for developing cultural tourism through three continuous steps: preserving heritage, living within heritage, and marketing heritage. However, the local government of Yogyakarta's involvement is still required as assistance.

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