



Journal of Social and Political Sciences

Aritama, Anak Agung Ngurah, and Putra, I Dewa Gede Agung Diasana. (2021), Tourism Activities in the Traditional Balinese House: The Challenges of Designing a Homestay in Gianyar Bali. In: *Journal of Social and Political Sciences*, Vol.4, No.1, 64-72.

ISSN 2615-3718

DOI: 10.31014/aior.1991.04.01.250

The online version of this article can be found at:
<https://www.asianinstituteofresearch.org/>

Published by:
The Asian Institute of Research

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Tourism Activities in the Traditional Balinese House: The Challenges of Designing a Homestay in Gianyar Bali

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Abstract

The development of the tourism sector has had various effects on Balinese people's traditional practices, including the traditional Balinese house. Since the increase of Bali's tourist activities, the traditional houses for the Balinese that demonstrated not only a way of shelter but also complex cultural links have become objects of transformation. This transformation tended to fade its meanings and values, even though the Balinese have tried to maintain their culture as tourism resources. This phenomenon is an architectural challenge for the people to produce an innovative design of the transformed house. A descriptive exploratory approach with qualitative methods was used in this paper. Using interviews, field works and architectural examination in Taro, Kendran, and Ubud, this paper explores innovative designs that not only can accommodate traditional functions of the houses but also address the new demands of tourists. Some alternative models of pavilions have been built in many parts of the house, such as in the backyard, adjacent to old pavilions, or by demolishing the old pavilions.

Keywords: Balinese Traditional House, Transformation, Tourism Village

1. Introduction

Tourist activities in a traditional Balinese house have faded the traditional house's meaning and values that are tourism development resources (Putra, et al., 2019). Maintaining traditional elements of the house is significant to develop a cultural tourist area. However, the design should address the new demand for people and visitors. Therefore, an innovative design in the transformation process is significant to avoid the pollution of the house's traditional values. As a part of Balinese culture, traditional Balinese houses are an inseparable part of Balinese life. Balinese traditional house has a basic philosophy inspired by the concept of *tri hita karana* (Wastika, 2005). This philosophy is manifested in physical forms, including spatial arrangement, layout arrangement, shape, proportion, and use of materials.

The house has essential functions as a shelter giving a safe feeling, as a starting point for traveling and endpoint after returning from a long day. A traditional Balinese house is where residents can get autonomy and carry out other daily routines (Wikstrom, 1995). The house has also cultural functions since many cultural activities, followed by dance, music, and traditional songs to support the ceremony, are performed in many spaces of the houses, including the *pemerajan* or *sanggah* (the family temple), *paon* (kitchen), *teba* (backyard), *natah* (middle yard), and other pavilions (Putra, et al., 2013). Ritual practices are closely related to the implementation of the *panca yadnya* ceremonies. The *panca yadnya* are five holy sacrifices based on the teachings of the Balinese Hindu religion (Hobart, et al., 2001). These cultural elements have become the resources of tourism development in Bali. Bali's tourism activities began in 1924 when the Dutch colonial government launched a weekly boat service connecting Batavia, Surabaya, Bali and Makassar. (Picard, 1995). The prospect of economic development and growth from the tourism sector, according to the World Tourism Organization (WTO) in 2020 was 1.602 million people (Sutawa, 2012). The opportunity to develop cultural tourism has been an option for the development of tourism in Bali. However, since the opening of tourist visits to Bali until now, the development of tourism activities has influenced on traditional Balinese house layouts.

The development of tourism in Bali, including Gianyar, is parallel to government programs to increase the rural communities, role in the tourism sector. These conditions allow tourists to see, feel, and enjoy the Balinese villages traditional settlement environment. Besides natural tours, tourists also enjoy settlement areas, including the traditional houses, which are thick with Balinese culture. Since tourists enjoy staying in traditional houses, the people have constructed or transformed their houses for tourist accommodations. In this case, tourism development must be supported by all aspects and other supporting facilities such as accommodation (accommodation facilities such as hotels and villas), restaurants, travel agents, money changers, transportation, and infrastructure (Sirtha & Sunarta, 2012).

Tourist accommodations in traditional Balinese houses are one problem in designing and keep up a traditional Balinese house. Community's ability to maintain culture is a criterion for assessing tourism's cultural integrity (Picard, 2006). The limitation of public knowledge about the traditional Balinese houses and the unavailability of innovative, contextual, and integrated design models have caused problems in the houses' transformation process of. The emergence of tourist accommodation in traditional Balinese houses is a challenge for the community and designers in maintaining natural conditions, culture and community traditions.

The phenomenon that occurs is contradictory in the development of cultural tourism areas. In one side, the development of cultural tourism focuses on maintaining the authenticity, including housing to attract the attention of visitors. However, the development of traditional houses for tourist accommodations tends to adjust many parts of the house to address the tourists' demands. An investigative process is needed to explore the conflict between the authenticity of the traditional house and the tourism demands. Therefore, this paper focuses on the transformation of the morphological types of traditional dwellings. The transformation is associated with demographic changes and lifestyle changes. The transformation of housing morphology is a process of change (as a differentiating element), as well as existence (as a permanent element) that occurs in traditional houses (Putra et al., 2019).

2. The Traditional Balinese House and It's Transformation

A traditional Balinese house accommodates not only domestic activities but also socio-cultural activities. As a residential area, a house functions as a place of shelter and self-protection (Wikstrom, 1995). As a part of cultural artifacts, the traditional Balinese houses are composed of a framework of ritual activities and movements that have complex significance (Hobart et al., 2001). The spaces, arranged in a traditional Balinese house, illustrate the relationship between cultural and ritual activities. Ritual activities in traditional Balinese houses are closely related to implementing the five sacred sacrifices called *panca yadnya*, namely ceremonies dedicated to the gods (*dewa yadnya*); offerings and honors to the *sulinggih* or priests (*resi yadnya*); rituals offered to the ancestors (*pitra yadnya*); rituals related to the human life cycle (*manusa yadnya*); and rituals dedicated to other creatures (*butha yadnya*) (Wartayasa, 2018).

Based on the cosmological philosophy, humans and nature are a unity; therefore, the traditional Balinese house is likened to a world with opposite axes (Putra et al., 2019). The house is a compound house containing the *tri hita karana* philosophy and is one of the Balinese identities that continue to be preserved (Prajnawrdhi, 2018). There are various models and typical traditional Balinese house. The stratification and difference in traditional Balinese houses' space values are based on nine space zoning on the house footprint, which is often called *sanga mandala* (Gelebet, 1985). A typical house is based on several things, including size, function, ornament, and material. The house layout is centered on an open space in the middle called *natah* (Rajendra, 2012). As a manifestation of harmony in nature, Balinese people recognize three important points in life, namely philosophy, ethics, and rituals. All of those points are applied when the Balinese people build their houses. The houses have many spaces with ritual values that cannot be eliminated physically. Every space has a philosophy and value (Nurjani et al., 2019). Architectural productions are cultural products that express a tradition and culture among the members of a society and an otherness, or sharp distinctiveness, from non-members. The hierarchy of cultural activities is one of the elements in the spaces forming the traditional Balinese architecture (Satria & Putra, 2020). Before entering the house, someone will be welcomed by the presence of *angkul-angkul* and *aling-aling*; then, passing through a kitchen, then continue to other areas. This hierarchy of activities is structured from activities in the profane space towards the most sacred areas (Ferschin & Gramelhofer, 2004). The changes of activities, jobs, and lifestyle have certainly affected the development of traditional Balinese houses. Since the traditional house architecture is a concrete manifestation of the transformation and development of culture, the changes of culture in a community can be reflected in traditional architecture (Sardjono & Iswanto, 2012).

The architectural changes, especially housing, in the early 20th century, have occurred in developing countries. Local architectural styles were replaced by modern architectural styles (Mirmoghtadaee, 2009), including layout, facades, and circulation. The transformation of a traditional house is a gradual process in which the transformation involves all family members. Several factors influence the transformation of a traditional house:

- Technology, technological developments and innovations involve various aspects of life.
- Lifestyle, affecting changes and job classification, age, and level of status.
- Politics, influenced by the policies of the power holder.
- Economy, influenced by conditions and developments in the field of business and community income.

The abovementioned factors are derived based on several aspects (Malik & Hassan, 2019), including globalization, international style, social trend and customization. Globalization, including technological advances in the economy, social processes, and architectural trends, has an inspiration on society and an important role in influencing daily lifestyles. This globalization movement has also brought the exposure of international architectural style into local style. In this phenomenon, the expansion of the internet and telecommunications has made people recognize western design trends. This recognition has changed the traditional house design idea and changed the original design of the traditional house. The advanced telecommunication has been a way of the people to the transformation of social trends in which society has inspired the others and then influenced, among others, the design of the house. In this case, the social trends have also influenced customization to accommodate people's new lifestyle. This tendency has led to the owners' demand to make their house more modern to address the tourists' demands and lifestyle. Three factors transform an original traditional house into a modern house: material changes, shape changes, and spatial changes (Dwijendra, 2019).

In order to enjoy tourists, many traditional Balinese houses in Bali have been transformed. In the transformation process, there are three categories of the traditional house transformation in tourism areas (Vitasurya et al., 2018). The first category is called non-residential traditional house. In this category, most of the spaces are used for tourist activities so that there is no residential space for the owner again in the house. The second category is called residential and tourist attractions. The owner in this category is still living in the house, but most of the spaces are for tourist facilities. In the first and second category, the house's materials of the have already changed to be more modern materials, and some traditional exterior and interior elements have also been transformed to be more modern styles. On the other hand, in the third category called communal living pace and other functions, most of the house's traditional function is still maintained. The owner has just transformed few rooms for tourist facilities (Vitasurya et al., 2018).

As with other traditional houses, Balinese traditional house transformation in tourist areas can be visually assessed from the construction of various tourism facilities in the pavilions, open spaces and at the front part of the house. As a part of the front of the house, the open space between the front wall and road called the *telajakan* area has experienced many changes (Putra et al., 2019). Many tourist facilities have been built in *telajakan* by attaching new buildings to the plot wall called *tembok penyengker* and *angkul-angkul* (the traditional gate). The other transformation model is the change of the backyard's traditional function that was a small forest into tourist accommodations. Many backyards called *teba* have already transformed for tourist facilities or accommodate the increase of the family members (Putra et al., 2019).

The transformation of the traditional Balinese house has also been experienced in the dwelling area, including the pavilions, kitchen and granary. The layout setting of a Balinese traditional house places the kitchen at *kelod-kauh*/southeast zone, which is the first pavilion before people enter the *natah* (Figure 1A) However, the kitchen is considered as a service room that tends to be dirty. It visually pollutes the house's atmosphere so that in many traditional houses, the kitchen tends to be relocated to a more hidden area and is visually invisible to visitors (Figure 1B) (Putra et al., 2013).



Figure 1: Traditional house layout before and after the transformation

3. Method

This article used a descriptive exploratory approach in which the investigation and evaluation were categorized as a non-experimental phenomenon. This approach was used to investigate the transformation model of traditional houses as tourist facilities for architectural practices, settlements, and cultural spaces. The description of each object links the settlement pattern with the traditional house layout setting. This phenomenon is closely related to the context of the place (Groat & Wang, 2013). In this study, an exploration of activities, rituals, and cultural phenomena was carried out on the formation of spaces in traditional housing units.

The data collection began with tracing basic maps of settlements and housing. Based on this basic data, an inventory of the traditional houses' textures was carried out. This texture was an essential part of determining the sample of the houses that were investigated for an architectural examination of the houses. The forms and types of data collected can become architectural documentation (maps, layouts, views, and photos). These architectural documents were used to trace the relationship between architectural narratives and its inhabitants' spatial activities (Lozanovska, 2002). Investigating physical conditions and cultural activities in the house was carried out by interviewing the occupants about historical transformations that occur in the houses.

Traditional houses in three tourism villages in Gianyar consisting of Ubud, Kendran and Taro were investigated. These three villages have different levels of tourism activity. Ubud was known as the most popular tourist destinations in Gianyar. It is a village in the hinterland of Bali surrounded by rice fields and rivers. Historical, Ubud was inseparable related to the sacred journey of Resi Markandeya, a high priest from Mount Raung in East Java (Dharmayudha, 1995) to Bali. The evidence of his holy journey is marked by the existence of the Gunung Lebah Temple in Ubud. Ubud was well known as a tourist destination since the royal family of Ubud Palace invited Walter Spies, a Germany painter and musician, to come and live in Ubud in 1925 (Picard, 2006).

The second tourism village, Taro, was not developed as tourist activities in which there were some restaurant and adventure activities in the village's outskirts. Taro is located forty kilometers from Denpasar, the major city of Bali. Like Ubud Village, the development of Taro Village is closely related to the holy journey of Resi Markandeya. It can be seen from the Gunung Raung Temple that is dedicated to Resi Markandeya. Apart from Gunung Raung Temple, there is also a holy animal of Taro, namely the albino ox called *lembu putih*. This animal is believed to be a legacy of Resi Markandeya. Like a traditional village, the settlement is divided into several traditional residences called *karang* (Lazmi & Natalia, 2017). Since the village was introduced as a tourism destination, many tourist facilities have been built, such as the Elephant Tourism Park and some restaurants.

The third village was Kendran. This village has many tourist facilities such as restaurant, hotels, villas and spiritual tourism in the village and around the traditional settlement. Kendran is located in Tegalalang District, Gianyar Regency. Kendran Village is flanked by two large rivers, which give a beautiful topography. Besides, Kendran Village has a wide expanse of rice fields. The existence of nature, settlement conditions, and the heritage's uniqueness from the past are the main tourist attractions in this village. The settlements that have developed in Kendran are traditional settlements that have developed with various patterns. These traditional settlements are inseparable from the long history of the kingdom and population activities during the fourth-century in the Kendran. The existence of *puri* and *jero* around Kendran is an inseparable part of housing in the past.

4. The Transformation of the Traditional Balinese House for Tourist Facilities

The existence of traditional Balinese houses in tourist areas has its challenges and dynamics. There has been a conflict between maintaining the traditional identity and fulfilling the demands of tourists. Authenticity and identity of the traditional house is a way for the people to show people's pride. However, demands to change existing conditions have been a means to accommodate tourist and modern lifestyle. This paradoxical phenomenon was investigated in this paper by inventorying the traditional house's transformation to determine the extent of the physical changes of spaces and buildings.

The backyard of the traditional house has already experienced massive transformation since most of the backyard called *teba* has been transformed into tourist facilities, such as in Ubud, or the pavilions for the increase of the family members, including in Kendran and Taro. In this transformation, the existing setting has been maintained in which the family temple (*merajan/sanggah*), granary called *jineng*, kitchen called *paon* and traditional pavilions such as *bale daja*, *bale dauh*, and *bale dangin*, are still in original setting and functions (Figure 2). The courtyard called *natah* is still an orientation of the pavilions and a place for performing domestic and socio-cultural activities. Front the road, the house still has traditional plot walls, the open space between front walls and road called *telajakan* and the traditional gate called *angkul-angkul*. Front *angkul-angkul*, the people can enter the house and find courtyard next to the granary (Figure 3) and kitchen. The courtyard called *natah* is the orientation of the pavilions in the compound spaces of the house. At the back of the house was a *rompok* that is a small temporary building to keep agricultural tools and chicken cages.

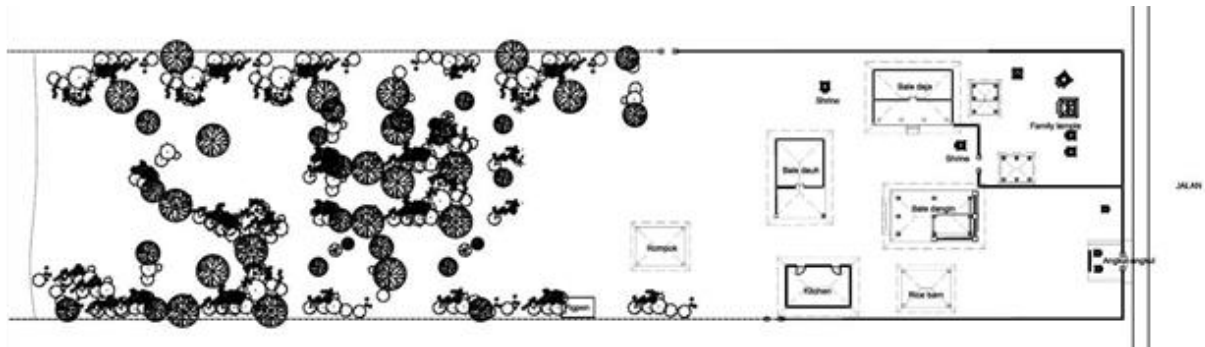


Figure 2: Traditional house layout case 1

In the existing condition, the *teba/teben* was a small forest. In this space, many vegetation was planted for food the materials. Various kinds of vegetation were found in the *teba/teben*, including coconut, moringa, mango, and various vegetation for ceremonial purposes. In the existing condition, almost half of the site was *teba*.



Figure 3: The granary of the house

The development of tourism in the village has encouraged the owners to build an accommodation facility for tourists in their house. This accommodation was located next to the kitchen. The building has two rooms equipped with bathroom and terrace facilities. This homestay model was constructed next to the kitchen, so that tourist can witness the occupants' activities in the compound space. The homestay was designed to adapt to the conditions of the surrounding conditions. This setting was to prevent the homestay from becoming isolated from the courtyard of the house. Therefore, the homestay's basic concept was to get closer to the conditions and life of the community in the house.

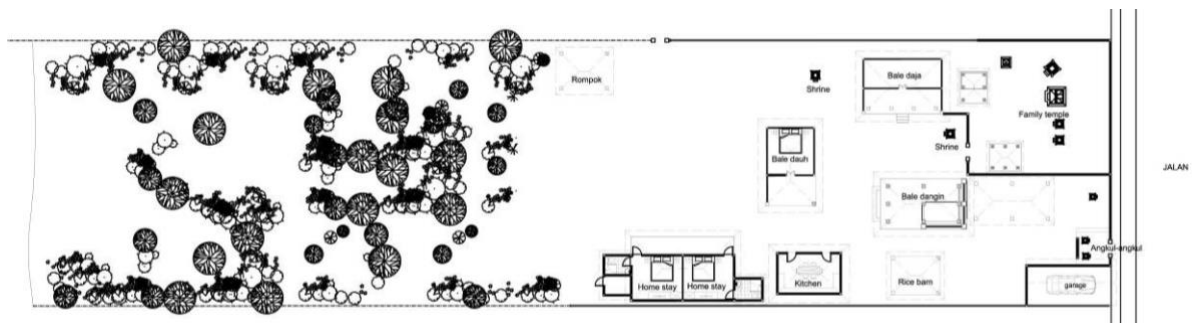


Figure 4: The transformation of the setting

The increase of the tourist numbers has encouraged the owner to build more buildings for tourist facility. The *teba* was converted to a place for the new three homestay buildings. In order to apply the traditional style in the buildings, the owner used traditional style in the new buildings. The homestay appearance was expected to show

the condition of the local architectural image. The characteristic of Balinese architecture was expected to be able to animate the appearance of the homestay building. Striving for the choice of materials and building finishing colors was not conspicuous so that it can blend with the surrounding conditions. The appearance of the building still used traditional Balinese architectural principles, namely the *tri angga* concept. The head element was shown by the pyramid roof, the body element was presented from the pillars and building walls, and the legs were demonstrated from the based part of the buildings (Figure 5).



Figure 5: The façade of the building using the *tri angga* concept

The buildings for tourist facilities have also been built in the compound spaces by demolishing the traditional pavilions or adjacent to the existing pavilions. The traditional Balinese house setting consisting of *merajan/sangah*, *bale dauh*, *bale daja*, *bale dangin*, *jineng*, and *paon* (Figure 6), has experienced a massive transformation in the domestic spaces.

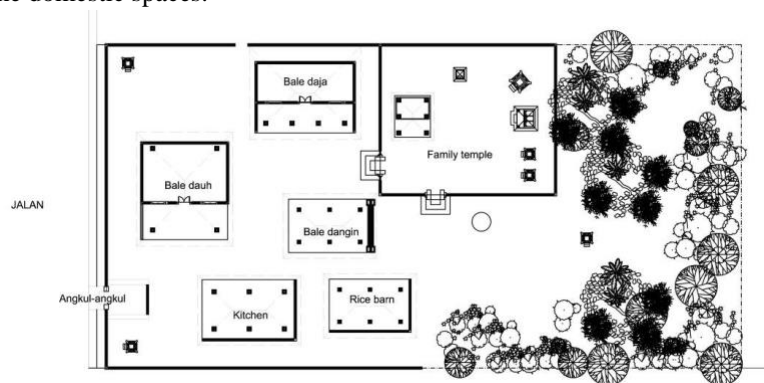


Figure 6: Traditional house layout case 2

In this case, the *bale dangin*, the pavilion for performing ceremonial activities, and the *bale daja*, the building for keeping heirloom and sleeping place for elderly and girl are still maintained. The *natah* as a place for socio-cultural spaces are also still maintained. On the other hand, the *bale dauh* and the kitchen were demolished and then built the new buildings for homestay. The new buildings were just built around the *natah*. In this house, the development of homestay carried out in the domestic space so that the spaces around *natah* are no longer a family-owned domestic space but also a public zone through the presence of the homestay. The homestay takes the private zone from the owner. Besides, a new function is created as a merchant/shop kiosk facing the direct road area by utilizing the road access in front of it.

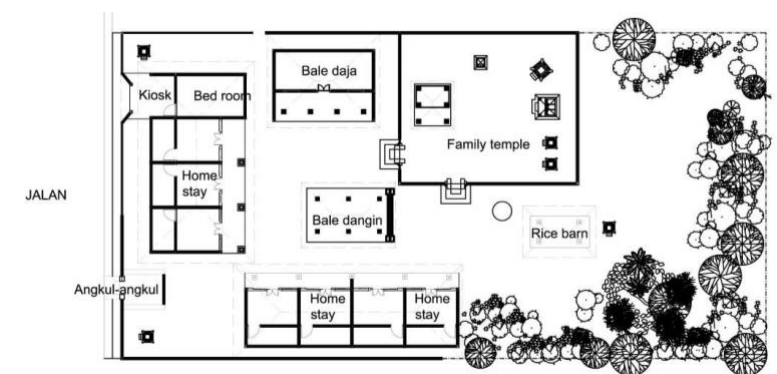


Figure 7: The transformation of the compound spaces

4. Conclusions

The traditional Balinese houses in the three tourist villages have experienced transformation. The transformation was caused by not only the increase of family numbers, but also the demands and interactions of tourists in traditional villages. Ubud Village is recorded as the largest transformation of its traditional houses, while Taro is the lowest since most of the tourist activities in Ubud are in the center of Ubud, while tourist activities in Taro is mostly in the village's outskirts.

Since there was no transformation in the family temple, the design of the family temple is still using the traditional style. However, many new designs have been produced by people to accommodate the new activities in the house, namely tourist activities. Domestic activity spaces have experienced massive transform by demolishing many pavilions. The transformation has also been experienced by the backyard called *teba/teben* in which this open space was used by the people to be a homestay. The people built many pavilions to maintain the style of traditional architecture by applying the concept *tri angga* and using color and material that similar to the natural material.

Acknowledgments

Our gratitude conveyed to the Ministry of Education and Culture of the Republic of Indonesia and Department of Research and Community Service of Udayana University for financial and resource support. The authors would also like to thank the Heads of Kendran, Ubud, and Taro Village who have permitted to research. Thanks also to all fellow lecturers and student teams in the Architecture Study Program, Udayana University, Bali for their support and help during the research.

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