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Vernacular Architecture: Typology, Heritage, and Cultural Tourism

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Abstract. Vernacular architecture as a part of cultural heritage and could be one of cultural tourism has own social environment characteristics that indirectly affects the shape of building typology, including Wana Village. Wana is a traditional village, which is asset belonging to the Melinting tribe, one of the oldest tribes in Lampung and a part of the cultural tourism destinations in East Lampung. There are several factors that influence the typology of buildings in Wana Village including the varied transformation of multi- ethnic communities - Palembang, Lampung and Banten; politics, economy and culture. However, in recent years vernacular architecture in Wana has been forgotten by local community. Because the number of vernacular buildings left in this village is reduced, we intend to study the building typology, as an effort to re- interpret the cultural heritage, which can later be earmarked as a cultural tourism destination. With present paper we aim to collect typology data, asset values and the development of vernacular architecture in Wana through digital photography and making techniques and schematic maps.

1. Introduction

Wana Village is one of a traditional village located less than 63 km from the city of Bandar Lampung, 78 km from Radin Intan II Airport, and 72 km from the port of Bakauheni - Melinting District, East Lampung. Because of its location which is the gateway to Sumatra making this village visited by many people both from other areas such as Sumatra and Java. In the 1980s, the government as a destination for transmigration also established this village. Moreover, Wana is a traditional village, which consists of 17 hamlets, is asset belonging to the Melinting tribe, one of the oldest tribes in Lampung and a part of the cultural tourism destinations in East Lampung, where visitors can see directly the Melinting dance performance or feel the traditional eating of Lampung (nyeruwit).

Most of the Wana villagers are from the Melinting clan, who are Lampung's native, still maintain their home that has been decades. The original inhabitants of this village, who have the Melinting clan, generally reside in hamlets 1, 2, 3 and 8, while hamlets residents who were formerly transmigrated from the island of Java generally inhabit 4, 5, 6, 7, 9, 10, 11, 12, 13 and 14. Village like wana is high complex living organism and are subjects to continue transformation produced by the requirement that vary from multi- ethnic of community. All these factors influence the building typology, where the shape of the roof, building form, position of stairs and the number of building columns follow community's culture and craftsman expertise. The rich cultural diversity of Wana communities contributes to creating hybridity that are very typical of the architectural typology and morphology of their villages [9].



Based on research conducted by Kemas, as well as hybridity and diversity theories, it is known that Hybridity (mixing two elements to produce a third element) is generally understood as a biological term, so these debates clearly demonstrate the incongruity of incorporating social homogeneity into heterogeneous architectural symbols and forms. Therefore, architectural hybridity becomes synonymous with aesthetic syncretism [2][9]. All of vernacular architecture including architectural hybridity are built to meet an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. Vernacular architecture is often expressed as either Intangible or Tangible [1][4][5][10]. Vernacular architecture, in both its tangible and intangible expressions, summarizes people's identities, shapes communities' ones, and contributes to the creation of social capital. The existence of identity and the meaning of place can be obtained through clarity [10][11].

However, in recent years and decade's vernacular architecture in Wana has been forgotten by local community. Because the number of vernacular buildings left in this village is reduced, we intend to study the building typology, as an effort to re-interpret the cultural heritage, which can later be earmarked as a cultural tourism destination. Therefore this paper will discuss how the condition of the remaining vernacular buildings in Wana Village is related to typology, factors that influence the typology itself, such as ornamentation and cultural values of the Melinting community.

2. Motivating and State of The Art

In order to understand motivation behind vernacular architectural: typology, heritage, and cultural tourism, it is most important to understand the current relationship between typology, heritage and cultural its self. Vernacular architecture that grows with indigenous peoples is a great identity that should be protected. One vernacular building that grows in one place with a certain custom will have different values than the vernacular building that grows elsewhere. However, the current trend of globalization and development has driven indigenous peoples to grow together. In addition, the development of building materials and construction techniques enables humans to build on their capabilities as modern humans, no longer replicating their natural environment, or understanding the buildings they inhabit. This is the case in the Traditional Village of Wana, where brick-and- roofed houses replace the vernacular buildings of cultural significance of Melinting, carelessly removing the social and cultural essentials.

This paper aims at examining the remaining vernacular buildings in Wana Village and provides an overview of typology, heritage and cultural tourism, as a way of recapturing the humanist vernacular architecture. This research uses descriptive qualitative method regarding vernacular Melinting architecture, where only basic observations are made to see the shape of the building typology, without a detailed typology stud; data collected in the form of primary and secondary data with data collection techniques of observation, interviews, and literature study and data analysis. Observations were made by directly observing vernacular Melinting buildings in Wana Village. Observations include building typology, ornamentation and material. Interviews were conducted with the Village Head, Ratu Melinting, the adat balancers, cultural actors as well as guides in the village of Wana and residents of the venous building itself. In- depth questions include procedures for making vernacular Melinting buildings, values and symbolic meanings of the various decorations, as well as the function of space and meaning of buildings for the Melinting clan. Examining problems in research from various other sources of literature carries out literature study.

3. Result and Discussion

3.1 Settlement Pattern in Wanavillage

According to the history conveyed by residents, Desa Wana has the original name of Desa Bumi Agung, which in 1818 changed its name to Desa Wana. The village was originally developed from a 15th hamlet - the naming of a hamlet based on administration, which later moved to Hamlet 1, because it was believed that the displacement of the village could improve the welfare of the community. In addition, according to the Pugung inscription records, the process of building houses in this village must follow an agreement that was previously agreed between the rolling communities with the Banten kingdom, where the people who could build a pangung house were people who had 1000 pepper trees.

The settlement pattern of Wana Village is linear, where the area that follows the road is a residential area, which is then followed by a family tomb, and a source of water, as well as garden land located behind the settlement plot. This is because almost all houses in Wana Village are oriented towards the road. Also, because of position of Wana Village is quite far from the river, so that the spring or reservoir area behind the settlement is used as a shifting field. This pattern is quite different from the old settlement pattern in Lampung, where hypothetically the old settlement pattern tends to be circular.

3.2 Building Typology in Wana Village

Traditional settlements are often divided into spatial environments, characterized by strong social networks as social and economic support, including Lampung community. For the case of Wana village which has hybrid settlement morphology, almost all vernacular houses in the village are road-oriented, which is a modern luxury residential pattern. Settlement patterns like this hypothetically often shape social change, where each community does not care for each other. However, this hypothesis is not proven for the Wana village community. Each village community still maintains the patterns of settlement formation as stipulated in the Lampung customary rule, "the book of kuntara raja niti".

Because of the history of the inheritance of the Melinting clans that are related to the Bantene, multi-ethnic and craftsman who have built houses came from southern Sumatra since the 1800s, making vernacular architectural typologies in this village is different from other old settlements in Lampung. When viewed from the typology and its characteristics, the architecture of traditional houses in Wana Village can be divided into 3 main characteristics, namely:

3.2.1 *Vernacular typology of Lampung Architecture*, houses with vernacular typology of Lampung have the characteristics of stairs that are connected to the terrace first, one or two stairs on the left and right. Besides this type of house has a door in the middle of the house with windows on the left and right. However, in some houses there is more than one entrance. Based on the explanation of the Melinting clan, the house of this type is a house of important people in adat, which is often used as a gathering place for indigenous people. Lampung vernacular house category, arranged according to the family hierarchy or class of indigenous people Melinting in the past, consisting of:

- **Luxury House**

One of the luxury houses observed was the house of Mr. H. Hayrudins who is a descendant of the Buay Dagang tribe. This house is one of the largest stilt houses in Wana that uses merbau or kenango wood with a height of more than 4 meters. This house has three entrances, one living room, three bedrooms, a family room, a kitchen and three stoves, while the lower part of the house is used as a storage room for musical instruments for traditional ceremonies. In the past houses generally used wood as a railing, but this house used iron and that was wrapped around it with a mixture of copper and brass as railing ornaments. Another

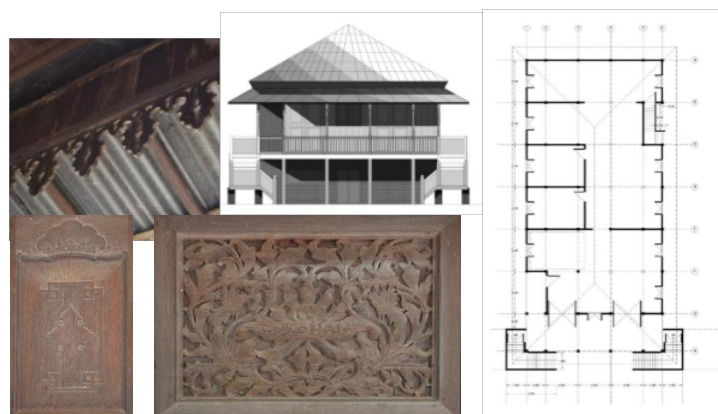
uniqueness of this house is the shape of the roof that is different from other houses. However, there is no clear information about the origin of such a roof shape and the meaning of ornamentation on the eaves because there is no decline in information from the previous community to its successors.



Figure 1. Luxury house of Buay Dagang
Source: field observation

In addition to the Buay Dagang House, we also took another sample, the Buay Ratu house. Buay Ratu is a class of indigenous Melinting people, where their relationship is still related to Ratu Melinting. This luxury house has two large entrances and one small entrance, one living room, one family room, two bedrooms, one additional bedroom (homestay) and a kitchen. The uniqueness of Buai Ratu's luxury home lies in the carvings that adorn the building, such as carved walls, doors, windows, even roof trusses that have carved motifs of flora and fauna located above the entrance of the house. However, there is no clear information on why the motif was used. Based on Ratu Melinting's information, the swan is a symbol of Keratuan Melinting. This was ratified after the discovery of an old letter with a swan stamp.

Figure 2. Luxury house of Buay Ratu



Source: field observation

- **Simple House**

Simple house is a house owned by farmers or planters. The hallmark of this type of house is that the entrance is located in the middle of the house with left and right windows, having an entrance staircase connected to the terrace first. The house that we observed was Mr Amir's house which was built in 1959. The stairs and columns were converted to concrete because the wood was rotten, and difficult to climb. This house has one door and consists of a living room, family room, one bedroom, kitchen and two stoves.

Figure 3. Simple house of farmers or planters



Source: field observation

- **Poor People's House**

Based on the inscription records, only the community owned 1000 pepper trees or it could be interpreted that only the landlord, the merchant class, or the queen crocodile could own a house on stilts. Therefore, the working class built its house without cutting down trees, but used bamboo as a wall and earthen floor. However, at present houses with this category are not completely woven bamboos. One of the houses we sampled is Mr Tabrani's house. The house is roofed with tile, partly walled with bamboo and some bricks without plaster, half floored and half smooth floor. This house is not a stilt house, has one entrance at the front, one living room concurrently a family room, one bedroom, and kitchen and does not have a stove.

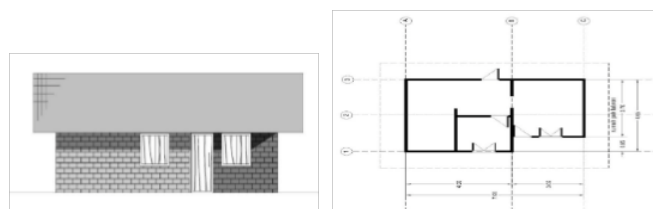


Figure 4. Poor People's House

Source: field observation

3.2.2 *Vernacular typology of South Sumatera Architecture*, the house with vernacular typology of South Sumatra is a type of house typology brought by a craftsman who came from Menggala. This typology can be found in buildings built above 1920. This house has the characteristics of the location of the entrance, which is on the side of the house, and the use of glass as a door and window. The house that was sampled was a house owned by Mr. M. Noah in hamlet 2. The room consists of a living room, a family room, two rooms and a kitchen. Unlike other stilt houses in Wana Village, Mr. M. Nuh's stilt house is in the form of an L, because the land is not long enough to be able to make the stilt house extend backwards. Another uniqueness of this house is the terrace which is part of the inner room.

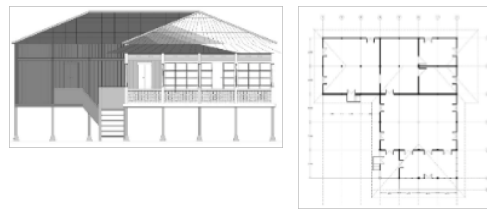


Figure 5. Vernacular typology of South Sumatera Architecture
Source: field observation

3.2.3 *Vernacular typology of Banten Architecture*, seen from the history of Keratuan Melinting, vernacular houses with Banten vernacular typology are mostly found in hamlet 8, a hamlet that is also dubbed Sinar Banten. The characteristic of Banten vernacular typology is the entrance that is not located in the middle of the house but rather to the left or right according to the entrance steps. One of the houses in hamlet 8 that we observed was the house of Mr. Suhaemi. This house consists of one living room, one bedroom and kitchen. Unlike other stilt houses with the same typology, the height of this building less than 1 meter. This is because of the original Banten house Sulah Nyada is not a stilt house.



Figure 6. Vernacular typology of Banten Architecture
Source: field observation

4. The link between Vernacular Architecture and Tourism in Wana Village

Tourism enables everyone to discover the natural and cultural resources of a region and therefore contributes to the economical growth of an area [3]. Cultural tourism is a recreational activity that not only creates a feeling of relaxation, calm, comfort and safety, but can also be used as a media for enriching knowledge. Cultural tourism currently focuses on revealing a “real” experience that is defined as authentic, original, and local [6]. “Vernacular” as a part of cultural tourism is used to describe characteristics that are native to a particular region. Vernacular architecture is demonstration of identify and to developed sustainability through time and modified it self through trial and error to fulfill society’s need in harmony with ambient environment. Vernacular architecture provides social and cultural “representation” experiences in which people actively participate. Vernacular Architecture existences can be approved as “resilient “that is influenced by dynamic factors such as “macro climate”, “environmental materials” and “living cultures”[4][5][10].

Vernacular architecture of Wana Village can still be said to be "alive". The architecture of the house is in accordance with customary rules that apply and are adopted by most indigenou people of the region, and are also considered a hereditary tradition. However, technological developments have a considerable influence on the function and instruction of traditional houses in Wana Village. Changes in function can be seen in the section of the submarine space (dibah nuwo / slow), which originally functioned as a pit to avoid the inhabitants of wild animals, and avoid disasters such as floods and earthquakes, changing functions into a place to store a variety of agricultural equipment and household needs, such as firewood, cattle sheds, garages or stalls. In addition, changes were also seen in the construction of buildings that were originally using wood construction on the main pillar, turned into concrete construction. This is due to the difficulty of the supply of

suitable wood materials and the high cost of maintenance. These changes, can indirectly affect the potential of Wana Village as a cultural village tourism destination. The loss of originality from the typology, function, material and construction of the building, not only removes the value of the building as a cultural heritage, but also can eliminate the interest of visitors to feel the memory and story of the house. Therefore it is necessary to preserve and conserve vernacular architecture as a cultural heritage building, where the government, academics, the community and the community as the owner and user of the building support this activity.

5. Conclusion

Based on the research conducted, it can be assumed that tourism concept of vernacular architecture is a great potentiality strategies for Community in Wana Village. It is observed that the bases of typology, heritage and tourism concept are main goals in preservation direction. The purpose of this study was to discuss how the condition of the remaining vernacular buildings in Wana Village is related to typology, factors that influence the typology itself, such as ornamentation and cultural values of the Melinting community. The study present is tourism planning to be able to provide benefit for both of past and future development in Wana Village.

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