ABSTRACT

Minister of Tourism Regulation Number 10 of 2016, tourist attraction is everything that has a uniqueness, beauty, and value in the form of diversity of natural wealth, culture and man-made products that are the target and destination of tourist visits. The purpose of this study was to map the tourist destination of the BatuAdat village. The study was conducted in AdatBatuan Village, Sukawati District, Gianyar Regency, Bali Province. Sampling was done by purposive sampling technique, with a total sample of 30 people. Data were analyzed using Geographic Information System (GIS), then describe from the data, namely photographs of documents and cases that were then drawn conclusions. BatuAdatDesa tour package; village temples and puseh with classical dance performances: genggong, gambuh, shadow puppets, barong rangda, legong. Nextaround the village starts from the village temple / puseh headed west by using a bicycle or shuttle to visit thelocation pandekerin Banjar Jeleka, continue to the south to visit the process of making barong rangda handicrafts, masks and shadow puppets located in Banjar Puaya, then to Banjar Pekandelan sees the Batuan style painting that has been visited during the making of bades and sacred buildings in Banjar Peninjoan.

Keywords: village, tourism, culture, art, study

I. INTRODUCTION

Tourism can be interpreted as an activity carried out by tourists to travel to a tourist destination outside of daily life and the environment his stay to make a stopover that is temporary from the residence, which is driven by several needs without intending to make a living, but is based to get pleasure, accompanied to enjoy a variety of entertainment that can relieve fatigue and produce travel experiences traveling and service(Suprihardjo, 2014).
According to Regulation of the Minister of Tourism No. 10 of 2016, Tourism is a variety of tourism activities supported by various facilities and services provided by the community, entrepreneurs, government and local governments.

In addition, there is also a definition of a tourism village that can be approached through 4 categories: Spatial Dimensions, Industrial / Business Dimensions, Academic Dimensions, Socio-Cultural Dimensions (Satriawan, 2017). Although there are variations in the boundaries, there are a number of basic components that are generally agreed to within the tourism boundaries, namely the presence of an element of travel, the existence of an element of temporary residence in a place where it does not live and its main purpose is not to make a living in the destination (Haryanto, 2014).

The components of tourism will be interrelated in supporting the development of an area. Tourism component is divided on two factors, namely the component supply (supply) and components of tourism demand (demand) from tourism. Tourism preparations include everything offered to tourists including tourism, accommodation, transportation, infrastructure, supporting facilities. While tourism demand is everything related to tourism demand, namely visitors and the community (Suprihardjo, 2014).

Based on the dominant tourist attraction according to the Minister of Tourism Regulation No. 10 of 2016, tourist attraction is anything that has a uniqueness, beauty, and value in the form of diversity of natural wealth, culture and man-made products that are the target and destination of tourist visits. There are several tourism objects which become its dominions: 1) Natural tourism area: A tourism area that utilizes the potential of natural beauty and its ecosystem both in natural conditions and in combination with man-made elements. 2) Cultural tourism area: A tourist area by utilizing the cultural attractions that exist somewhere. Cultural tourism is a type of tourism with culture in the form of ideas, activities and artifacts as a potential attraction.

In 2009, the World Trade Organization stated that cultural tourism is a fast-growing industry since the 90s exceeding the development of other tourism industries. One of the causes of increasingly attractive cultural tourism is the longing for deeper values such as religion, art, and literature, especially by foreign tourists who are busy with the hustle and bustle of modern life. Modernization of a city causes a phenomenon of cultural backflow that returns to the search for cultural values and local wisdom, so that it is predicted that the era of culture-based creative economy will dominate the future, (Rahmawati, 2017). 3) Agro tourism area: A tourism area that utilizes the attractiveness of agriculture, animal husbandry, and plantation as the main element of attracting tourists.

Cultural tourism is one of the tourism sectors that has been developed by the local government lately. According to (Nafila, 2013), cultural tourism is one type of tourism that makes culture a major attraction. Where in this cultural tourism tourists will be guided to recognize and understand the culture and wisdom of the local community. Besides that, visitors will be spoiled with scenery, historical places as well as museums, value representations and living systems of the local community, arts (both performing arts and other arts), as well as typical culinary delights from the native community or the local community concerned.

Mappi (Asriady, 2016), more clearly stated that some aspects included in the object of cultural tourism include, such as: the birth ceremony, traditional dances, traditional music, marriage, traditional clothing (traditional clothing), various kinds of ceremonies, historic buildings, cultural heritage, some traditional relics, traditional fabrics (such as woven fabrics), cast of cultural festivals and traditional performances, local textile products, historical and cultural museum, and other local customs.

II. LITERATURE REVIEW

According to Ratnaningtyas and Widyasmoro (2016), a tourism village is a rural area that has several special characteristics to become a tourist destination or a tourist village is a form of integration between attractions, accommodation and supporting facilities presented in a structure of community life that integrates with procedures and prevailing traditions. According to Hermawan (2016: 107) tourism village as an area in the form of a rural environment that has a tourist attraction based on local wisdom such as customs, culture, and natural wealth that has the uniqueness and authenticity of a typical rural atmosphere.

So it can be concluded that the tourist village is a management of rural areas that emphasizes the customs, culture and natural resources that are owned to be an activity that can be done by visitors
with a characteristic rural atmosphere. Batuan Village, one of the villages in Ginyar Regency with its art and culture is very potential to be developed as a tourist attraction, so the objective of this research is to map the tourism area of Batuan Village.

III. RESEARCH METHODS
This type of research is descriptive research. The study was conducted in Adat Batuan Village, Sukawati District, Gianyar Regency, Bali Province. Sampling was done by using purposive sampling technique, with a total sample of 30 people, consisting of 1 village village head, 1 traditional village bendesa, 9 kelianadat, 9 territorial kaur, 1 rural credit institution, 1 health service unit and security, 8 community leaders and artists

Type, Source and Analyst of Qualitative Data are data in the form of statements in the form of information and information about the general description of the research object. Qualitative data were obtained through interviews, document analysis, observations and images obtained through photographs or video recordings. While quantitative data, in the form of numbers or numbers about concrete data from information obtained through questionnaires and documents from sources. Quantitative data needed to conduct a study and determine the decision of this study is the number of questionnaire recapitulation from the local community. Data were analyzed using Geographic Information System (GIS), further describing the cases then conclusions

IV. RESULTS AND DISCUSSION
Tourism Area Tourism Village Pura Desa and Puseh
Pura Desa / PusehDesa Adat Batuan is the oldest temple in Bali which was built in 944, 1022 AD, as a cultural heritage which is currently very crowded with foreign tourists (Batuan Village, 2017). Some arrangements have been made by the community and traditional officers to support the facilities needed by tourists, including the expansion of parking lots, clean and comfortable toilets, the provision of cloths and shawls for tourists who want to enter the temple area, guiding officers and pecalang who are always on standby to monitor the activities of tourists. Currently, tourists are only donated as a reward for services provided.

Archaeological Museum of Batuan Archaeological
Museum preserves statues found in Pura Desa Batuan starting from the seventh century AD until the XIX century BC (Desa Batuan, 2017). The arrangement has been done by making special buildings to collect all statues ancientso that they can be viewed and enjoyed by tourists. The development needs to be labeled / mark each statue both the name and year of manufacture, local guides provide information about the history of the temple and the legacy of the statue as an education for visitors.

Rejang Sutri’s Sacred Dance Rejang Sutri’s
dance is a hereditary tradition that has been practiced long ago by the Batuan indigenous people. Rejang dance Sutri danced by children to the elderly, usually ranging danced towards sasihpenanggalan calendar bali is sasih fifth (November) by finding day /Rerahinankliwon, kajengKeliwon,full or tilem according pewisik received by stakeholders DesaBatuan, by presenting some means of ceremony and ceremony . The Rejang Sutri dance will be danced for approximately four calendar months which ends in March the following year to coincide with the NgembakGeni Day which is the day after Nyepi Day which is a Saka New Year celebration of the Hindu Religion. The people of Desa Adat Batuan consider the Rejang Sutri Dance to be a sacred dance , of course, contained a deep philosophical meaning towards the existence of the dance.

According to history, only verbal information is obtained, because there are no records, literature, books that mention the Rejang Sutri dance, but handed down to the younger generation. The statement originated from the defeat of Ratu Gde Mecaling (mastering black magic) over I Dewa Pabi resulting in the creation of the Rejang Sutri dance. The incident occurred roughly in the 17th century (1658 AD), when the kingdom of Sukawati was held by Ida Sri Aji Maha Sirikan which was titled I Dewa Agung Anom and other names Sri Wijaya Tanu. Batuan people believe in the presence of Ratu Gde Mecaling from Nusa Penida who at any time will disturb the peace of the people of Batuan Village. This legend / myth is believed to be
hereditary and has taken root in the hearts of the people of Batuan. belief in a very powerful I GdeMecaling figure, living in Tegallinggah Banjar JungutBatuan against I Dewa Pabi, this defeat resulted in I GdeMecaling being driven out of Batuan and eventually living in JungutBatu Nusa PenidaKlungkung Regency. The defeat angered him and wanted to take revenge on the descendants of I of the Pig God, the rock community and anyone who dared to come to NuaPenida would be harmed. To divert the anger of GdeMecaling and his followers, the Rejang Sutri dance was finally created. Accompanied by this Rejang Sutri dance there is also a tradition of shaking. It is in the form of ritual cockfights. The difference with the tajen is that the chickens are fighting young and their legs are not installed with a knife (spurs), the bet used at that time was in the form of UangKepeng. However, the development has led to the tajen itself in its daily life (DesaBatuan, 2017).

The arrangement is carried out to attract the interest of the younger generation in preserving this cultural tradition by giving bonus books and stationery to children after they finish dancing, for the rock community must be obliged to dance especially women and be subject to sanctions / traditional fines. Development in attracting tourists because this dance is seasonal so it must be made a schedule and plan a tour package.

Dance Gambuh

Dance Gambuh is a dance drama which is considered the highest quality because it is rich in dance movement that is considered as the source of all kinds of classical dance of Bali. Gambuh is estimated to appear in the XV century with the play originating in the story Panji, in the form of a total theater because there is a tangle of elements of sound art, drama and dance, fine arts and literary arts (DesaBatuan, 2017). Gambuh in Batuan Village was staged in 993 AD according to artist I Made Djimat, based on a book he had read entitled UsanaJawa and the history of Bali. Gambuh developments experienced ups and downs, in 1971 the banjarpekandelan formed the Maya Sari Foundation and is still running and being saved until now. In 1993, with the sponsorship of Danish artist Kristina (late), he founded the Gambuh Foundation, DesaPekramanBatuan (DesaBatuan, 2017).

Recording can be done to preserve the sustainability of the Gambuh Village Batuan Dance by activating training activities for the younger generation, synchronizing with the DesaAdat and DesaDesa programs related to training funding, as marketing is made in collaboration with third parties / tourism actors by creating packages tourism related to the Gambuh dance performance, so that in the future Gambuh dance will be maintained and there will be an increase in income for the local community. Utilization of wantilan temple as a staging area will also involve dance and percussion artists from AdatBatuan Village.

Wayang Wong

Wayang Wong in DesaBatuan is sacred and only staged during the Pujawali Ceremony at the Temple.

Art Genggong

Art Genggong is one instrument that is very unique kind of raw material (pupug) and playing techniques to produce a beautiful sound. The manufacturing process starts from the selection of materials, making going, the process of dragging, adjusting the sound, adding decoration / decoration. The game technique is very unique and quite difficult because it requires special expertise in treating the throat cavity in order to change the tone of the sound genggong (Sadguna I, Sutirta, 2015).

The development of ArtGenggong in Batuan Village has changed from a single instrument to group music. According to I Made Djimat, aArtistGenggong, it was said that genggong was played by farmers when they were raising cows to fill their free time. According to I WayanBudiarsa, the performance Genggong began to be staged in Batuan Village around the 1930s. Initially this art was performed in the Village Village in Batuan to entertain residents who came to pray. At present the existence of SekheGenggong has been sluggish because of the lack of active promotion and cooperation with tourism managers.
Structuring the sustainability of the Art Genggong carried out in Desa Adat Batuan by activating the activities of the studios to educate the younger generation so that the existence of the Art Genggong in the rock is still sustainable, synchronizing with the village and customary programs related to cultural preservation in order to obtain training funds, collaboration with third parties/actors tours to make art staging tour packages Genggong on rocks.

Pande Keris
Banjar Jeleka is located in the west of Pura Desa Batuan within ± 450 meters, about one minute drive. The existence of sorohpandekeris makes Banjar Jeleka has its own characteristics in social life, also supported by the existence of Pura Pande which is Pura Dadia as a unifying family feeling. The Kris is a stabbing weapon that is asymmetrical, double-edged and originated in Javanese culture. Keris spreads to the islands of Bali, Lombok, Kalimantan, and even to Brunei Darussalam, Malaysia and the island of Mindanao in the Philippines. From just a stabbing weapon the Kris developed into a symbol of social status and a symbol of virility/power for its owner. The Kris must meet the basic criteria consisting of two main parts, namely the part of the keris (including the pesi) and the part of marijuana symbolizes the phallus, while the marijuana part symbolizes the form of yoni. (Al-Mudra M, 2004).

Craft Barong, Rangda, Mask, Wayangkulit
The existence of Banjar Puaya may not be a lot of general public who know the location, but the results of local product creativity in the form of barong, rangda, masks, Balinese dance property, as well as shadow puppets have almost spread throughout Bali and have even reached Bali foreign countries. The profession as a craftsman has been cultivated by the Banjar Puaya people of the previous three generations as told by I Wayan Dawig, an craftsman of old Barong and Rangda.

The origin of Barong
According to the “Barong Swari” ejection, stated by I Wayan Dawig, a barong handicraft elder through an interview on Wednesday, August 14, 2019 on Wednesday, August 14, 2019 (Buda Umanis Medangsia) is (Buda Umanis Medangsia) as follows: as follows: that is Bharti Uma Bharti Uma feels pain when breastfeeding her baby son, namely feels pain when breastfeeding her baby son, namely Ganesha When her son is breastfeeding, his mother is always rejected, because he feels extreme pain, until Bharti Uma’s nipples bleed. Because his mother always refused, Bharti Gana cried loudly. Bharti Shiva Mahadeva heard the cry immediately approached Bharti Uma while asking: “Goddess Bhatari, why does Adinda not breastfeed your son?, whereas breastfeeding is a noble duty and obligation for a mother!” Hearing the question of His Majesty Shiva Mahadeva, Bharti Uma immediately answered out loud: “anyway I do not want to breastfeed again, my milk was torn, felt sore and excruciating pain!” Hearing the answers were very disappointing it, then dropped the Mahadeva Shiva Bharta condemnation of the goddess Uma, so Uma raksasi transformed into a fierce and violent, ugly and scary, and then thrown into marcapada the world as a watchman Setra (grave). In the world of Bhtari Uma stays in setra by bringing the black magic of pengiwan, desti or ajigig, this is then spread to humans who want to study it, as a counter to the white science or religious knowledge. One time Dewi Durga doing yoga meditation (angranasika) facing north he created gering Lumintu (plague), when yoga facing west, he creates geringhamancuh, facingkeselatanmenciptakang the gering rug globe (destroyed world), and when facing east disseminated geringutah pay (throw up diarrhea).

The creation of various forms of illness from yoga Bharti Durga, then living things in the world are threatened with extinction. So that the Tri Murti God descended to marcapadaor the world to save the universe from destruction. Bharta Brahma descended into “Mask Bang”, Bharta Vishnu was transformed into a “telemask” and Bhata Shiva was transformed into “Barong Ket”. Every time a barong dances to neutralize or dispel Bhutakala and the plague, so that humans avoid danger.

Craft of Wayang Kulit
Wayang kulit, existence has been known around the IX century AD, is contained in the inscription Bebetindating who seto Caka 818 (898 AD), a relic of the reign of King Ugrasena in Bali. The term parwayang is believed to be related to wayang or wayang performances (Wikipedia, 2019).

The process of making shadow puppets: The process of making puppets begins with making orthodontics/wayang sketches according to the plays or figures in the puppets to be made. In general, the materials used are from cow leather that has been cleaned because the texture of cow leather is stronger...
and thicker. The carving stage is done in accordance with the sketch by means of cutting a cowhide with a sculpture. The final stage of the process of making a puppet by giving the color of the puppet carving in accordance with the objects contained in the puppet carving. For example the difference in the color of his clothes, jewelry, and the body color of the puppet. The installation of the katik (puppet handle) is needed to make it easier to hold and play the puppet while performing.

Wayangkulit performances. Time of wayangkulit performances in Bali, it can be distinguished between puppets weak and wayang peteng. Weak means day because generally puppet shows weak are performed during the day and are related to spiritual matters or religious ceremonies. While puppet peteng (night) has a broader theme, it can be either entertainment or spiritual. Based on the theme of the story, it can be divided into nine types, namely wayang parwa, wayang Ramayana, wayanggambuh, wayang candiates, wayak cupak, wayaksasak, wayangarja, wayangtantri, and wayadbabad.

**Batuan Style Painting**

Banjar Pekandelan Desa Adat Batuan, is the home of dance artists and painting artists. Some well-known artist figures even to foreign countries come from this area such as Made Djimat, Made Bendi, Ketut Kakul (late) and now have inherited his expertise to his descendants. In general, traditional Balinese paintings in the Batuan style raise folklore themes (tantri, rajapala, nomadarang), wayang stories (Mahabharata and Ramayana), daily life of the Balinese people, traditional / religious ceremonies. According to Made Sujendra (head of the Baturulangun painter association), the most common values that can be seen in Batuan paintings are dharma (truth, goodness) against adharma (evil) which is then won by dharma, dharma figures are usually displayed by the gods, Pandavas, Rama while the figure of adharma was taken from the giant, Buthakala, Khurawa and Ravana. Visual images of animals and plants are supporting decorations in the context of the painting. While in the story of the Tantri (fable), it is precisely the animals that play an important role, there are those who are good and also evil.

**artist Bade**

Banjar Peninjoan not inferior in terms of the potential of art and culture, one of which is the art of making Bade or adventures in the activities of ceremony. cremation In the ejection of Babad Dalem Katiagan, it is said that King Waturenggong once asked Hyang Nirartha, which is more noble between swadharma brahmana as a priest and Ksatria as king. From this question it is known that both have swadharmanoblebut only the path is different. Raja Dalem Waturenggong then chose a knight (King) who had many people to carry his body one day after he died. For that he request made adventures shaped heifer and bade as athe bier. Based on these explanations, it is known that the bade or repetition as a ceremonial instrument cremation (burning of dead bodies) was only known after the Dalem Waturenggong government which ruled in Gelgel, Kungkung, (Pastika, 2008).

**Undagi Pelingghih Suci Building and Traditional Balinese Buildings**

Currently the function and shape of traditional buildings have experienced a shift in the layout and value of this tradition due to limited land, high prices of building materials and economic development in Bali (Parwata, 2011). Limited land does not limit people’s desire to make a traditional Balinese house even though it only uses the smallest size (nista). The development of technology is very supportive of the manufacturing process even more diverse forms and motifs of wood carvings produced. The shape and size will adjust to the area of the yard you have.
Figure 1
Destinations of Tourism Areas in Batuan Village

Mapping Adat Tourism Destination Destinations The overall tourism potential that is spread in each Banjar in Batuan Adat Village is mapped based on location and type of destination owned as shown in Figure 2. (a) at first of tourists going down in the area parking village temples / puseh, welcomed by the ticket window clerk offering tour packages around the village, tickets to watch classical dance performances (Genggong, Gambuh, Wayang Kulit, Barong Rangda, legong) according to schedule, as well as local tour guides preparing cloths and accompanying tourists to see the village temple / puseh. (b) The tour package around the village starts from the village temple / puseh heading to the west by using a bicycle or shuttle that has been prepared, the trip takes five minutes (460 meters) to drive, visiting the location of the takes pandekkerisin Banjar Jeleka. Tourists can see various types of kris and the process of making it. Local guides will explain the philosophy of the kris for the Balinese and explain the process of making it. (C) The next trip to the south visiting the process of making Barong Rangda, Topeng and wayang kulit puppets located in Banjar Puaya. The ride takes about ten minutes (1000 meters). During the trip tourists will enjoy the rural atmosphere with their rice fields, as well as stalls that sell goods produced by the local community productivity. (D) From Banjar Puaya to Banjar Pekandelan, it takes about twelve minutes drive (1500 meters), tourists can see the process of a rock style painting artists pour their inspiration on a canvas, tourists will be invited to learn how to paint basic techniques. There is also the Tri Pusaka Sakti dance studio, which teaches village children to learn to dance, and even from outside the village and abroad. (E) The last location visited was the making of bades and sacred buildings in Banjar Peninjoan about five minutes (700 meters) from Banjar Pekandelan. Tourists will see the process of assembling the bade and the animals, as well as making wood carvings that are used in sacred buildings and traditional Balinese houses. The next trip tourists return to the temple area of the village / village Puseh Adat Batuan or who intend to have lunch there restaurant and Balinese restaurant along the path back to the parking area.
CONCLUSIONS AND SUGGESTIONS

Conclusions

Based on the results and discussion of the study, it can be concluded among other things:

1. Destinations for the AdatBatuan Village tourist destinations, consisting of tours; village and puseh temples, ancient museums, sacred rejangsutri dance, gambuh dance, wayamgwong, genggong arts, keris handicrafts, barong, rangda, leather wayamg, rock style paintings and bade artists. Batu

2. AdatBatuan tour package; village temples and puseh with classical dance performances: Genggong, Gambuh, WayangKulit, Barong Rangda, legong. Nextaround the village starts from the village temple / puseh headed west by using a bicycle or shuttle to visit the location pandekerisin Banjar Jeleka, then head south to visit the process of making Barong Rangda, Topeng and wayangkulit puppets located in Banjar Puaya. The last visit was the making of a bade and sacred building in Banjar Pekandelan.

Suggestions

for the Government of the Regency of Gianyar were advised to conduct a feasibility study, compile a Tourism Village masterplan and propose the BatuAdat Village as a Culture-Based Tourism Village in Gianyar Regency so that funding assistance to develop and maintain tourism could channeled

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