

Interiority in Sade Village Indigenous Corridor

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Abstract

This study aims to find and define interiority as an initiative to preserve culture and traditions in Sade Village, Lombok Island, a tourist area in Indonesia. This study adopted qualitative research with the case study method, recording several data sources through field observation, literature studies, archives, and in-depth interviews with community leaders. This study identifies the typology of areas that create psychological, form-based, atmospheric, and programmatic interiority (Teston, 2020) in various configurations. This study found the types of interiorities in Sade Village that contribute to the corridor's uniqueness, visitors' feeling of insideness, and the area's maintenance. Five categories of interiority, namely psychological, form-based, atmospheric, programmatic, and narrative interiority were found in the corridor of Sade Village. The finding on narrative interiority refers to the philosophy of social life of the local community, producing interiority by the meaningful ancient tradition and local beliefs. This study would contribute to increasing awareness of the inherent cultural values of Sade Village to strengthen the image of the area and its tourism potential.

Keywords: indigenous village, corridor interiority, atmosphere, tourism site, commercial display, narrative interiority

Interiority and Indigenous Commercial Corridor in Tourism Site

In line with the increased tourist activities in Indonesia, the development of tourist villages has become one of the government's focuses for introducing and preserving the uniqueness of places for future generations and tourists. Management of tourism locations can open opportunities for organic and planned growth by paying attention to economic and industrial growth (Lew, 2017). The development of indigenous tourism sites will likely occur in an emic organic 'folkloric' process and is not only limited to the development of the tourism industry. In addition, this step can improve the welfare of the local community and culture (Lew, 2017; Mansilla & Milano, 2019; McGaw & Pieris, 2014; Sofield et al., 2017). The uniqueness of specific cultural places in indigenous villages must be preserved. Promoting and contributing cultural values to future generations is vital for cultural, ecological, and economic sustainability (Grinspoon, 2002). It is necessary to take approaches from place stakeholders that can influence tourism place-making, which focuses on increasing the uniqueness of the place (Hultman & Hall, 2012).

The uniqueness of the attraction of a tourist village is through the inherent factors of the area, physical environment, cultural infrastructure, institutions and human resources, living arrangements and accessibility (Arida & Pujani, 2017; Mansilla & Milano, 2019; Sofield et al., 2017). Sade Village in Lombok, Indonesia, is one of the attractive tourist villages with the potential for local wisdom from physical and social factors (Rahadiyanti et al., 2019).

Sade Village, located in the Pujut sub-district, Central Lombok, is the oldest traditional village of the Sasak tribe and has been included in the eleven Tourism Strategic Areas established by the Ministry of Tourism and Creative Economy. To date, Sade Village still maintains an indigenous area, the original condition of the vernacular architecture and a complex area with a mixture of different areas with different functions. Uniquely located in the corridor between dwellings, there are commercial displays in the area for handicrafts/art and craft weaving. The corridor is relatively narrow, and the height of the surrounding residential area gives a feeling of insideness to visitors who attend. The community provides opportunities for visitors to physically feel interiority, enter the corridor and residential areas, socially feel the closeness of interaction, and experience the cultural atmosphere of everyday life.

This article will discuss the uniqueness of the interiority of the Sade Village commercial corridor, including the attraction and the stage of everyday life. The strong cultural characteristic of this village is

that the area maintains forms of indigenous village architecture in a modernised area. The tourists could have a feeling of closeness and be covered/human-scaled, feeling of difference of vernacular difference, especially due to the human-scale measures. This tourist experience is inseparable from the character of the area and its function. This condition and associated culture demonstrate conditions of territorial interiority, where visitors find a different culture from the surroundings.

The objective is to have a narrative that describes the insiderness in the corridor area of Sade village and subsequently create awareness and attractiveness of local cultural values. This research will fill the gap in the research area regarding interiority. Studies have addressed interiority philosophically (Costa, 2022), its implementation in urban spaces (Asadollahi Asl Zarkhah et al., 2020; Shah, 2022; Sun, 2022; Teston, 2020), both in modern urban settings (Linnet, 2011; Poot et al., 2015; Shah, 2022; Vidali, 2020) and indigenous areas (Harani et al., 2022; Wu, 2022). However, interiority studies concerning the sense of tourism place, have not been widely found. Tourism management has not been studied much related to placemaking (Dupre, 2019), while interiority is part of a placemaking effort (Johnstone & Guaralda, 2016), which will be addressed in this study.

This study offers a perspective on the interiority condition in Sade Village corridor as a stage to showcase to the visitors the uniqueness of the place and to show everyday life and specific features of an indigenous village. This study investigates the types of interiorities formed in the Sade commercial corridor area, expanding the existing discourse on public interiority. This study explores the possibility of the existing typology to expand into tourism and indigenous spheres.

Interiority: A Theoretical Review

Interior areas are usually confined by physical boundaries. However, the discussion of interiority expands such boundaries, focusing on psychological conditions rather than walls, human experiences over the object and the structural system. The emergence of insiderness sense towards an environment is not limited to boundaries but also as a perceptual field (Relph, 1976), which could be defined as stimulation of senses (Merleau-Ponty, 2012; Pallasmaa, 2005; Tuan, 1977), as well as a cultural association (Ardoin, 2006). Interestingly, the feeling of interiority could be found not only within an interior area of architecture but also in the exterior. Interiority is an inward feeling of private space within the structures and public spheres (Teston, 2020). The definition of interiority can be classified into psychological, form-based, atmospheric, and programmatic interiority (Teston, 2020).

Psychological interiority is a condition that shapes our perception of a crowd, which could provide intimacy. Intimacy will form an invisible threshold of interiority pulled out around people. The comfort of being in an appropriate environment will develop a sense of privacy. Being in an area that brings a feeling of familiarity is a stimulant for the development of interiority. This condition has been widely investigated as a part of sensing a place (Canter, 1977; Erkiliç et al., 2021; Montgomery, 1998; Punter, 1991; Relph, 1976; Schulz, 1980; Wardhani & Kusumowidagdo, 2018; Weinberger et al., 2021).

Form-based interiority derives from the enclosure. With the shaping of a solid built environment, the interiority impression is shaped from a void surface, perceived as where humans can feel the interiority. The developed physical aspect has also been extensively discussed as an important element in shaping an area. Form-based is often called physical setting (Punter, 1991; Relph, 1976) or physical attributes (Canter, 1977; Erkiliç et al., 2021), whose forms include intensity, scale, permeability, landmarks, space system (Montgomery, 1998), and topology (Schulz, 1980).

The third type is atmospheric interiority. Atmosphere and energies can be used to delineate the interior threshold to create public interiority. The atmosphere could be stimulated by the senses. As living creatures, humans will respond to atmospheric conditions in the form of texture, sound, visual and scent quality. Warm environment quality could enhance perceptions of an area from sensory experiences (Erkiliç et al., 2021). Moreover, the ambience is formed by natural lighting, colour, and decoration (Wardhani & Kusumowidagdo, 2018).

Programmatic interiority could be found in programmed and particularly equipped areas. Within programmatic interiority, there are activities typically performed in the interior environment. The typologies program will especially support form-based interiority and could be called a part of the physical attribute or setting. Physical attribute or setting is the main part which affects the users' response (Coburn et al., 2020; Weinberger et al., 2021), especially the feeling of interiority.

Sade Village Corridor as Indigenous Commercial Display

Sade is located in one of the hamlets or *dusun* (villages) in Rembitan, Pujut Sub-District, Central Lombok Regency. Steeped in tradition, Sade has a dimension of 550 m² and comprises 217 households. Sade Village is occupied by the Sasak ethnic group, descendants of immigrants from Java Island. Sasak ethnic group started to occupy

the village area in 1070 BC. Up to today, there are five families from the lineage of the Sasak ethnic group who first occupied Sade village.

Architectural shapes followed the climate in the Sade area, Lombok, with a high rainfall of around 1500-2000mm/year, four wet months and eight dry months. The humid tropical climate has a temperature of 25–30 degrees Celsius and humidity of around 80%. The sloping roof shape is a form of adaptation to high rainfall. Distance between the houses provides good air circulation and decreases humidity. Using light bamboo walls provides airflow through its pores and can decrease humidity. Houses that tend to be close together usually shade the corridors, which end up providing the feeling of insideness in an area.

The name *Sade* originated from the ancient Javanese language called *husade* or *nursade*, which means medicine. The word *sade* means medicine for the soul, which includes happiness, humility, the feeling of contentment, order, and loving others. The Sade villagers reflect this meaning through several traditions, namely social life, culture, and religion, passed on from generation to generation and preserved today. The Sade villagers are Moslems. Local wisdom is preserved through ceremonies such as weddings, funerals, and religious rituals. The tradition and narration are manifested in the Sade Village structure through some governing rules, such as setting the environment centred towards the direction of the first village head. The orientation of buildings is based on their location in the coastal areas, with ceilings directed towards North-South. Places of worship, such as mosques, are located in the village's centre, with a meeting area surrounded by a housing complex and other supporting areas.

The Sade Village is led by a village head, a village elder. There is no palace for the king, as there is no gap in social status. This uniqueness can be seen from the absence of various housing types for village elders and ordinary citizens, unlike in many other traditional communities in Indonesia that adhere to a hierarchy due to a royal system (Stasch, 2017; Suprapti et al., 2019). The Sade village is also governed by several prohibitions, including the prohibition of cutting down trees in sacred places, building houses facing the North, and climbing up trees during rituals. The Sade villagers consistently practice their sociocultural traditions uplifting the communal spirit. The villagers' close relationship is reflected in the buildings for housing or non-residential purposes around the neighbourhood, which are close to each other. The arrangement creates enclosed feelings of corridors between housing planes and shadings of trees and roofs. The corridors become the uniqueness of the neighbourhood.

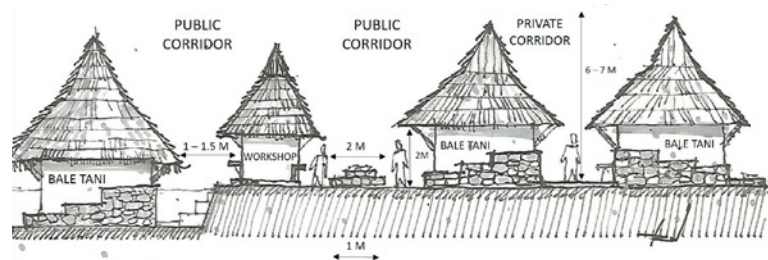
One of the specific traditions is wedding rituals in Sade Village, where people practice endogamous marriage or couples who are blood relatives (*Merarik Kacen Diri*). This ritual aims to strengthen family ties and economise wedding expenses. The endogamous marriages are rare now because many residents of Sade have married people outside of Sade. One of the eight wedding rituals (*Merarik*) of Sade villagers includes the 'kidnapping' of the bride-to-be by the man who will soon marry her. The ritual process is done in an area known as the love tree (*pohon cinta*).

In addition to social traditions, the Sade Village preserve cultural products of arts and crafts, one of which is weaving art. The weaving skills of the girls in the old days determined if they were ready to be married. The woven fabric is used for daily usage, customs purposes such as funeral ceremonies, gifts to the mourning family, and businesses. Woven fabric produced in Sade Village carries symbolic meaning depending on who should wear them and when to wear them.

Commercial Corridors in Between Houses and Other Architectural Types

Sade corridors adjust to the height of the original site due to the land's contours. The corridors separate the arrangement of each building with different heights. The corridors are alleys in between buildings in Sade Village. There are five building types found in this area, each is unique and creates a distinct atmosphere: *bale tani* (residential), *bale jajar* (residential), *berugak* (gathering place), *lumbung* (place to store rice), *kandang* (cages or places to raise livestock) and *surau* (praying place). Figure 1 below shows the hierarchy of the formed corridor, while Figure 2 and Figure 3 illustrate the topography of Sade Village in more detail.

Figure 1
Corridor hierarchy at
Sade Village (Image by
T. N. P. Utomo)



These corridors are also used for traditional ceremonies and rituals of the Sasak people. The distance between buildings is quite close; this area is used as residential and 'stage' display areas and daily activities. The corridors are open to tourists (outsiders) who visit the area, and

they can enjoy the production process of souvenirs and handicrafts, as seen in Figure 4.



Figure 2
North-south section
of Sade Village
topography (Image
by T. N. P. Utomo)

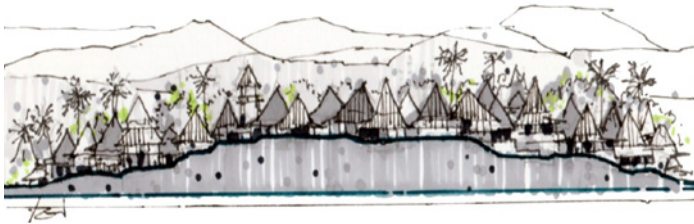


Figure 3
East-west section
of Sade Village
topography (Image
by T. N. P. Utomo)



Figure 4
Sade Village Corridors
as commercial areas
for selling woven
fabrics and other art
products (left); the
floor levelling due to
natural land contour
(right) (Photographs
by authors)

Tourists first visited Sade Village in 1975, and then it became known as a tourist area in 1989. Since 1991, woven works have become a commercial object that visitors could buy. Gradually, in 1996 many of the residents of Sade Village began to produce and sell it as a typical product of Sade Village. Since then, the women in Sade Village no longer weaved for daily usage or ritual purposes but for business.

Sade Village area is characterised by specific land contour, traditional architecture and interior dominated by natural material, and the display of simple merchandise and product attributes. In addition, the residents, dominated by the Sasak tribe with their cultural traditions, their everyday life especially weaving activities, and the calm rural atmosphere in the village area, have shaped the interiority of the village.

Sade Village residents are well aware on the contribution of tourists to their survival; apart from selling weaving and other handicrafts, they have managed community-based tourism. They manage local guides, required attractions and events related to tourism. They have arranged places that can cater to the tourists' interests and considered the balance between their privacy and tourists' territory. They are very open to accepting tourists into their everyday lives.

In researching Sade Village commercial corridor, descriptive research was conducted using a single case study method (Asadollahi Asl Zarkhah et al., 2020; Sneed et al., 2021; Yin, 2011) due to the unique location and environmental features of the studied areas. The data were taken from field observation, deep interviews, literature studies and archives. The results of the interviews were analysed to complement the findings of the field observation to explore the interiority from the perspectives of the visitors, village management, and village community. Excerpts from the interview, translated from the original language, are cited in the discussion of findings. Using these three different sources is an attempt to validate the collected data. The single-case approach is considered appropriate to describe the uniqueness of the indigenous corridor as the research object. This approach has been employed in previous interior architecture research with a single and unique focus (Asadollahi Asl Zarkhah et al., 2020; Fullerton, 2011; Phuong & Groves, 2010). The focus of analysis is the typology of areas that create atmospheric, form-based, programmatic, and psychological interiority in various configurations.

The Interiority Typologies in Sade Village Corridor

The following interiority types and configurations are found in the Sade Village corridor area, comprising of psychological, form-based, atmospheric, and programmatic interiority (Teston, 2020) as well as narrative interiority.

Psychological interiority

Crowding creates a feeling of closeness and attracts people (Grossbart et al., 1990). There is a tendency for people to crowd inside shopping corridors. Crowds or a group of people provide psychological interiority (Teston, 2020). The existence of a crowd can invite other people or other visitors to join the crowd, especially in retail areas (Errajaa et al., 2022; Thomas & Saenger, 2020). In Sade Village, psychological interiority is found in the form of indigenous people group in everyday life, crowding of visitors, visitor-trader interactions, and trader attractions.

Indigenous people are found in clusters of trading activities, taking care of each other in daily activities. A group of women weaving while chatting and hunting for lice in each other's hair and other activities were done together depicts a friendliness and close visual atmosphere. Meanwhile, weaving activities make a good spectacle that tourists could also try. Interiority impression is also formed by the crowding visitors gathering, chatting, and taking pictures. Once entering the corridors, they usually start to interact with the sellers. Traders-visitors' interactions could also form psychological interiority, especially when visitors and traders talk to each other to explore which products they like, bargain, purchase and take pictures. Closeness happens when witnessing daily life stages, observing indigenous people's activities, exploring woven products, and even interactions could contribute to a friendly atmosphere.

Entering the corridors, escorted by the tourist guide, we feel that we are entering into their lives. We saw many daily activities done by the locals they gave us chances to try to weave with them. We became quite close. (B, 27, female, tourist)

Tourists love to take group pictures in the area of love tree (*pohon cinta*) which has become the icon. Sometimes some would wear a uniform from the travel agency. They were waiting in line to take pictures. (K, 30, male, tour guide)

I'm used to receiving tourists. It is so nice to see how they are so interested in my way of living. My life is not exclusive, every day, tourists come, visit me, and watch my daily activities. This is also part of my life, the tourists are happy doing some activities with me such as weaving, and helping doing the house work. It brings closeness and intimacy. I even demonstrate floor coating with bull's waste and they pay close attention to it. When I perform this activity, tourists would suddenly gather to watch. (R, 38, female, weaver)

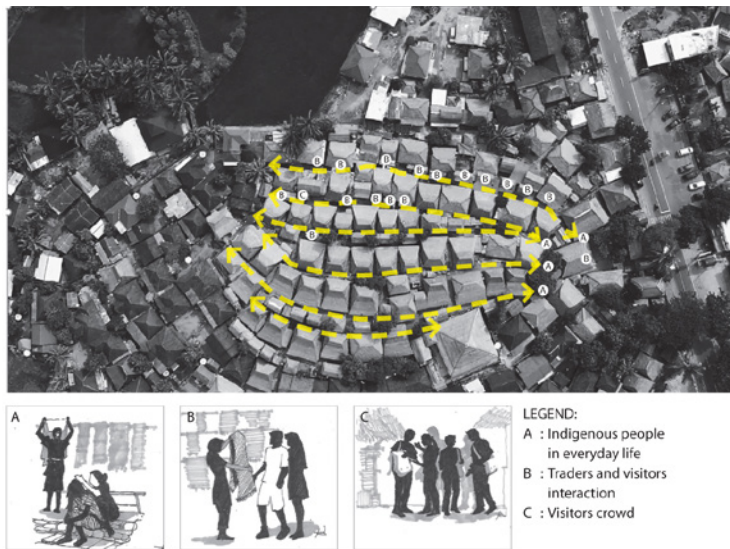
Sade Village has been open to tourists since the 1980s. With its existence as a tourist village, domestic activities are carried out in real-time, where tourists are accepted to visit, join or observe these activities at any time of the day. These various activities are not a heterotopic experience because Sade villagers have lived in this village for generations. Psychological interiority could be seen in Figure 5 illustrating the daily lives of Sade people.

Psychological interiority lead to the creation of organic placemaking (Lew, 2017). It stimulates a human response to group activities of tourists or the everyday life of the Sade community. Those activities give social meaning to a place (Canter, 1977; Erkiliç et al., 2021; Montgomery, 1998; Punter, 1991; Relph, 1976; Schulz, 1980; Wardhani & Kusumowidagdo, 2018). Psychological interiority, in this case, refers to a unique way of understanding the feeling of closeness in which the surrounding people in the environment can influence psychological functioning and wellness (Weinberger et al., 2021), as mapped in Figure 6.

Figure 5
Indigenous people
in everyday life
(Photographs
by authors)



Figure 6
Psychological
interiority map in
Sade Village (Aerial
photograph by
authors; Images by
T. N. P. Utomo)



Form-based interiority

Interiority could emerge from the formation of the built environment (Voordouw, 2018). Form-based interiority is derived from the enclosure and spatial condition (Teston, 2020). This kind of interiority is found in the Sade Village corridor in the form of an aisle between the corridor wall, product display at homes, roof shading, floor levelling, and rice

barn shade (under the barn). The aisle between the corridor wall is a unique area in Sade Village. The corridor width is around 1–2 meters, with the corridor wall in the form of walls, and the ceiling is about 5–7 meters. With that proportion, the corridor area is enveloped by the existence of the Sasak houses on the left and right. The enveloped feeling could develop corridor interiority.

In between the corridors, the aisles have different levels. The hilly contour of the land causes the environment setting of the village to have various heights. The indigenous people, with their local wisdom, preserve the topography.

The formation in the village is preserved. With the government support, we could maintain the originality of the buildings and corridors. The uneven land is due to the original heights of the land (KS, 58, male, village chief)

The uniqueness of this place is the uneven land and because houses are close to each other, the corridors are cold and comfortably enveloped. (AS, 33, male, local tour guide)

Here, the houses already have display rooms from a long time ago, those were once weaving rooms, but with the growth of tourist's visits, they are also functioned as display rooms. It was attractive for the tourists, so it became hereditary. This also becomes our source of income as a tourist village. (KS, 28, male, District Head of Tourism)

Being in the corridor area, tourists could have a look at the merchandise. The houses display the product in various display arrangements, such as a specific display area, a display using a table in front of the house, a kiosk outside, or an extension area. While walking along the corridor or sometimes under the roof ledge, which provide shading, tourists could be immersed in the feeling of insideness in Sade Village.

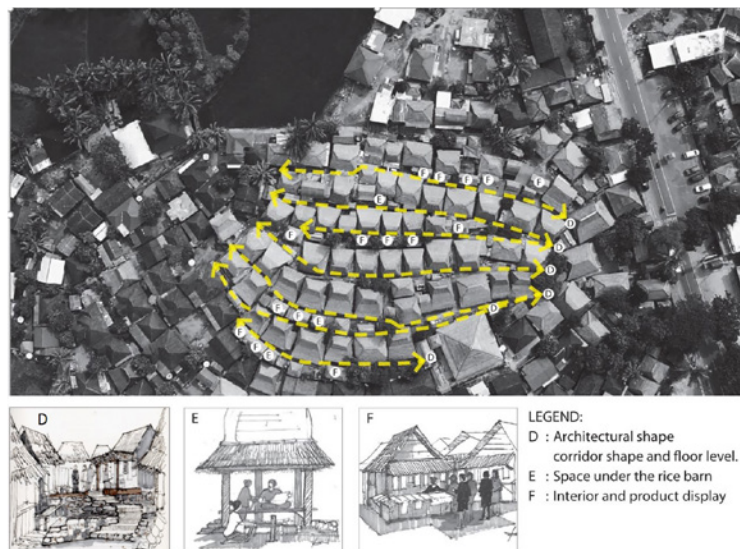
In addition to housing, there is also a rice barn where people usually gather under its shade. The barn has elevated construction. The columnar structure made of bamboo supports the barn and the roof. Under the granary, there is also enough space for activities with a raised floor. This area is used for weaving demonstrations and chitchat among women while doing their daily activities. The area under the rice barn is usually used for people interaction due to the form and shade, as illustrated in Figure 7.

The illustration in Figure 7 shows the physical attributes of Sade Village that could generate form-based interiority. These findings aligned with previous findings that physical attributes could stimulate the sense of place (Canter, 1977; Coburn et al., 2020; Erkılıç et al., 2021; Montgomery, 1998; Najafi & Shariff, 2011; Punter, 1991; Schulz, 1980). This concept supports the idea that the formation of the built environment can create spaces and the accompanying interiority (Teston, 2020). In this case, they are the unique topography, natural environment and indigenous architecture of Sade Village. Form-based interiority in Sade Village is illustrated in Figure 8. In addition to storing rice, the lower shady area of the barn could be used to relax, while corridors which are close to each other and a shady roof ledge could be found on the right side.

Figure 7
Shape of the barn for
relaxation area (left)
and shape of shady
roof ledge (right)
(Photographs
by authors)



Figure 8
Form-based
interiority map of
Sade Village, showing
the form of built
environment that
shape the feelings
of enclosure (Aerial
photograph by
authors; images by
T. N. P. Utomo)



Atmospheric interiority

A place could stimulate the senses to generate interiority through a specific atmosphere. Atmosphere and energies can delineate the interior threshold and create public interiority (Teston, 2020). The

unique atmosphere of Sade Village develops interiority and feeling of insiderness. Indigenous and cultural sites with specific atmospheres can create attachment and contestation (Hurnath & Sambadoo, 2016). Atmospheric interiority can be found in the Sade Village corridor in the textures of building materials, lighting and shadows, trees and plants. Visually and tactilely, specific textures are found in the traditional house materials. The most widely used materials are bamboo woven walls, straw roofs, floors from hard clay and stone, bamboo blinds, and bamboo fences.

Entering Sade, the atmosphere has instantly changed. The changes could be found in the gate. Modern from the outside, many cars and other vehicles and the hustle and bustle. The inside area feels different. Returning back to the old times villages, the people, buildings and natural materials, then the sound of people cooking and chatting in their language. (H, 33, male, tourist)

We maintain these traditional values, that attract tourists. We keep all of the materials genuine, but some materials are already modern. We also receive government aid to maintain the quality of the buildings and surroundings. So, everything is preserved according to their origin so that the tourists may experience something unique in their life. Palm fiber, bamboo, woods, and soil are properly utilised. We are proud of our unique local value. (KS, 58, male, village chief)

The locals in the Sade Village are not only doing woven textiles using natural materials but also have distinct textures being displayed outdoors and sold, making it a tourist attraction. The bright colours and rich patterns of these textiles make them even more attractive when displayed in a line. In addition to cloth, there are other souvenirs with attractive colours and shapes. Handicraft is one of the regional vocal points that become an attraction in ethnic tourism (Ara et al., 2022).

The atmosphere of Sade is very distinct with long lines of woven fabric in between racks outside people's home. The colours and the fabrics are so attractive with varieties of sizes. Once remembering Sade Village, one will recall the woven textiles standing in lines. (M, 25, female, tourist)

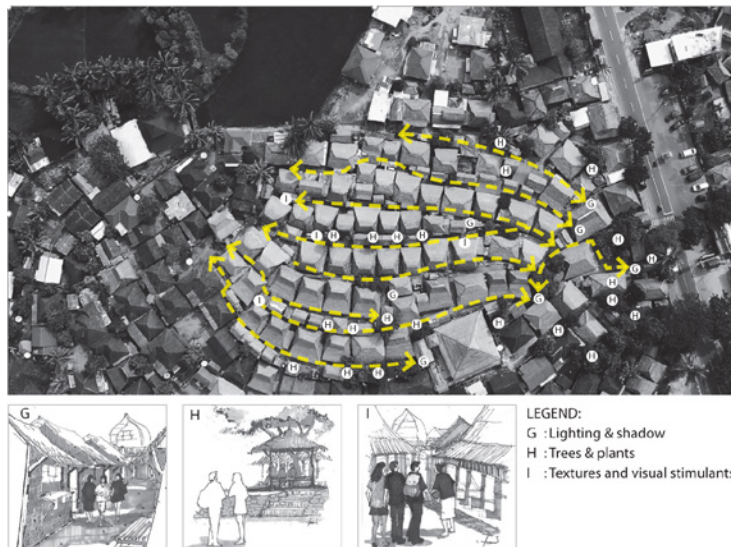
One of the distinct features of Sade Village is the aisles in between houses near to each other. So, the houses cool people down. (K, 54, male, tourist)

Apart from experiencing the textures, passing through the corridors near each other brings a friendly impression. At the same time, sunlight penetrates naturally into the corridors with shadows on the ceilings and roof edges that cool everything down. The shadows comprise the shaded area from the building's shape configuration and shaded spaces in merchandising area. In the shaded corridors, various trees and plants—shading trees, potted plants and bushes in the landscape area—create room for visitors.

Figure 9
Shading from the roof edge and children's play (left); natural texture and shading from the trees (right)
(Photographs by authors)



Figure 10
Atmospheric interiority map of Sade Village (Aerial photograph by authors; images by T. N. P. Utomo)



In addition, some sounds come from daily household chores and activities, as well as from the weaving and sewing processes. Sasak dialects are often heard from the interactions between tourists and local villagers. Moreover, the noise of children playing traditional games also lights up the atmosphere of tourists' exploration. The scent could also bring an insideness feeling to the visitors (Imamović et al., 2022). In addition to the sounds from the cooking activities, visitors could also smell the dishes being prepared by the women. The scent of spices being stir-fried has drawn the visitors closer to

the villagers' daily lives. Another aroma comes from bamboo and soil, which defines the uniqueness of the place (Gao et al., 2022; Pallasmaa, 2005; Tuan, 1977). The multi-sensory experiences experienced by users in the Sade Village corridor contribute to the emergence of atmospheric interiority.

Figures 9 and 10 illustrate how atmospheric interiority could be experienced from natural materials' texture and fabric products, natural light penetration and shadow from the ceiling, relaxation activities of the villagers and the children, and the shading plants.

Programmatic interiority

Programmatic interiority emerge from the activities typically performed in the interior environment (Teston, 2020). An indigenous village like Sade has good potential to empower the areas through cultural representation (Nejad et al., 2020). The commercial corridors areas are bounded by residents' houses; in this way, the programmatic interiority is formed from the functions and activities in the commercial area adjacent to the corridor and merged into the commercial corridors due to unclear boundaries or porous thresholds (Teston, 2020). Such interiority is reflected in the arrangement of rooms in the houses and their programming to facilitate visitors to explore the atmosphere. While entering Sade's residence, visitors will bow down according to the size of the house's door, which is relatively low, as a symbol of respect to the homeowner. After that, visitors will enter the product display area. This area was originally a space with a mud floor for receiving guests and for storing family belongings. After passing the display room, tourists will enter the kitchen and bedroom, located next to each other. Interior furniture is very compact and easy to organise. Figure 11 shows the position of the space for interior display as a part of *bale tani's* space configuration.

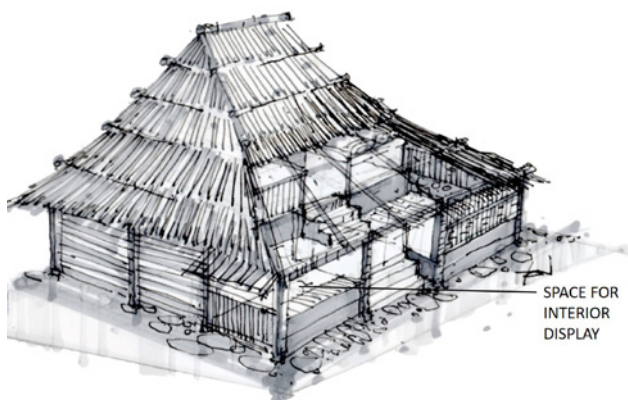


Figure 11
Space for interior
display in *bale tani*
(Image by
T. N. P. Utomo)

As some activities have become attractive, some facilities are programmed to give the sense of insideness within the commercial corridor area, with some spaces having the new purpose. Programmatic interiority is found in the arrangement of rooms to facilitate activities. This kind of interiority is also found in the form of bamboo and wooden benches, portable furniture, souvenirs and handicrafts displays. Bamboo and wooden bench are usually used by the local villagers for relaxing. The gathering of a group of villagers shows the daily life routines which attract tourists. Furthermore, portable furniture, including plastic chairs, woven bamboo mats, chicken cages, weaving tools, and spinning tools, are often found in the display area. Plastic chairs are used for sitting and unwinding, while woven bamboo mats are used for working and relaxing. Weaving and spinning tools are facilities for the woven fabric craftspeople. In addition to tools, the sales room usually displays souvenirs such as handicrafts and woven textiles. The woven textiles are displayed on the table or hung on the walls or building elements. The visual unity makes the handicraft objects and displays interesting and becomes the focal point in this area (Ara et al., 2022). Furniture, display, and other tools are consistently used in programmed rooms, as seen in Figure 12. For particular spaces, furniture and other portable features could form a sense of interiority.

Functional display areas are plenty and fabrics could be displayed there, done neatly and are found many in the village (M, 45, female, tourist)

We build some parts of our houses as displays to attract tourists. We certainly add some portable furniture, made of bamboos or sometimes plastic. Plastic furniture is easy to get, but the colours are too vibrant. We also make some wooden furniture by ourselves. (K, 40, female, weaver)

Some of the occupancies' front parts are already adjusted as display rooms, but some add additional display furniture to expand the living rooms and the furniture is portable. In the evening, they can put it away. Very practical. (P, 46, female, weaver)

These findings support the idea that furniture and some interior devices could contribute to creating programmatic interiority (Teston 2020), as illustrated in Figure 13. It shows that the portable furniture for product display and weaving is most dominantly found in several areas of the commercial corridor which are tourist routes, and less found in other corridors which are more private and not intended for tourists to visit.

Narrative interiority

In addition to the four interiority types revealed above, we argue that there is another interiority character found in Sade Village that is originated from the sociocultural dimension. A place is usually connected to the sociocultural dimension. The people and culture influence the sociocultural dimension, and the sociocultural condition becomes the background of a place (Ardoin, 2006; Basso, 1996; Hummon, 1992). A place presented itself as conditioning an environment with a particular culture to provide narration to a place.



Figure 12
A weaver with a set of weaving tools (left) and tables prepared for sales (right) (Photographs by authors)

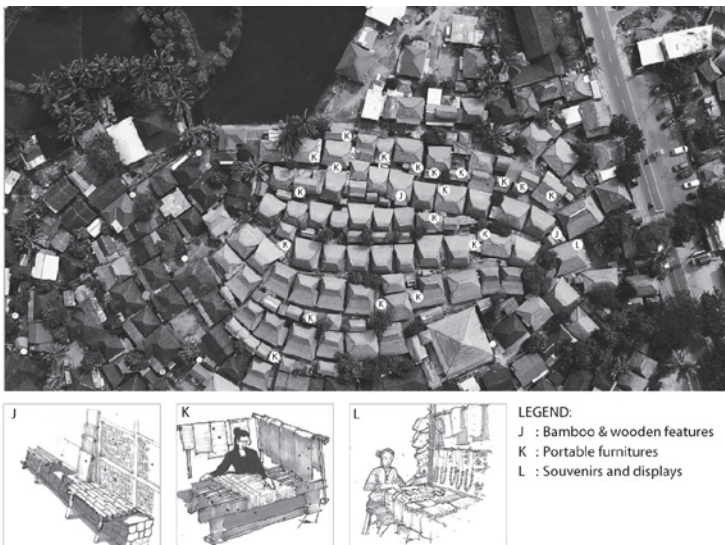


Figure 13
Programmatic interiority map of Sade Village (Aerial photograph by authors; images by T. N. P. Utomo)

Narration related to a local culture could develop a sense of inferiority and closeness (Walter, 2020). A place can give meaning (Lynch, 1960), both personal and shared meanings (Relph, 1976), conception (Canter, 1977), cultural association (Punter, 1991), space and character (Schulz, 1980), and narration, especially in a tourism site (Bakas et al., 2020). These elements, which cannot be felt physically, are embedded in

daily activities and manifested in the interiority. This phenomenon is often found in cases of indigenous tourism villages (Cole, 2003; Jolliffe & Piboonrunroj, 2020; Waterton et al., 2019). Narrative interiority cannot be combined with the psychological type and others, as it carries different meanings with more profound cultural values. We consider this interiority as a distinct category because it enters the realm of local wisdom of the local community. The stories create chances for tourists to connect with the place and to give an association with objects related to the narration (Moscardo, 2020) and allow the visitors to be connected to a shared meaning of local people (Ringo, 2019).

Figure 14
Love tree where the
Merarik procession
takes place (left) and
rice barn as a place
for relaxing (right)
(Photographs
by authors)



The jackfruit tree in the middle of the housing complex revealed that clusters of visitors are taking pictures under this tree. This tree is known as the love tree or *pohon cinta*, symbolizing the narrative of the matchmaking system for young men and women in Sade Village. There is a specific cultural narrative of the 'kidnapping' tradition of having a girl married to a guy without letting the parents know. Under this local tradition, the girl with whom he will elope will wait under the love tree, and the process becomes a preserved ritual. Although the term 'kidnapping' is not really applied, since both parties already know each other, and make a promise to their families, in fact, there are seven steps of 'kidnapping' a girl for marriage, usually performed at night. In the modern era, this tradition is only a symbol. This story represents an example of narrative interiority, which can lead visitors to interpret the area of love tree as a focal point. This story is commonly narrated by the guide to visitors.

With the stories like love tree and eloping are interesting, we will be curious to follow and to know if there is a physical artefact. The stories provide the village with a special background (VH, 41, female, tourist)

We try to maintain the natural and traditional atmosphere and to preserve it. The love tree, for instance, will be replaced if it is ruined so that the atmosphere stays relevant to the story told. (KS, 31, male, tourism activist)

Sade Village is a preferred object in the Lombok area because it is still indigenous. I escorted the guests here. There has been a local travel guide and an arrangement to see local housing. (W, 29, male, travel agent)

For village management, there are programs for Sasak houses in this area. Programmed management and development has existed and has been handled by village head assisted by the villagers. (KS, 31, male, tourism activist)

Apart from the love tree, the rice barns' story has often become a typical story of Sade Village. Barns have bamboo poles with slippery surfaces, making them hard for animals to reach. The barn becomes an attraction for visitors to take pictures and sit underneath because of the narrative about the rituals before and after building this barn. Another well-known narration is Sade's women's maturity icon, i.e., women weaving. Young women usually practice their weaving skills before they get married, and tourists often love to take pictures with the women weavers. With these stories, they are united in a physical and social setting. Ultimately, it creates a deep positive impression that makes visitors feel close and related to the situation.

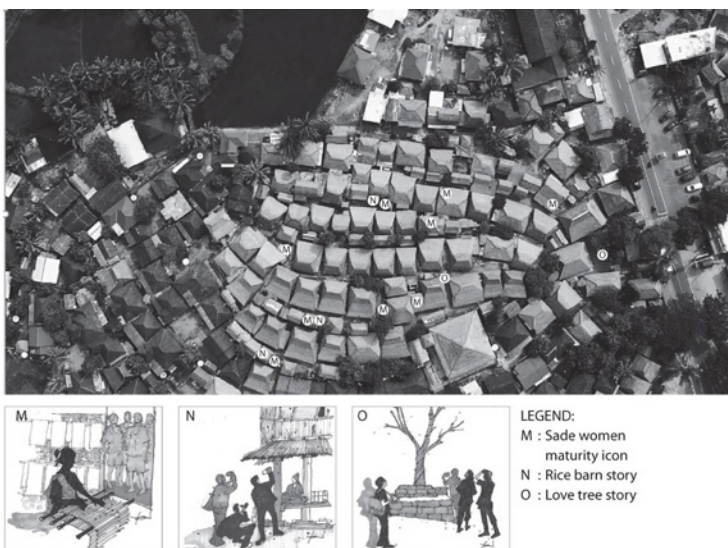


Figure 15
Narrative interiority
map of Sade Village
(Aerial photograph by
authors; images by
T. N. P. Utomo)

Stories about architecture, building function and maintenance are also told coherently by the tour guides. The traditional architecture of the Sasak ethnic group in Sade Village and built of natural materials provide a specific atmosphere. There is a unique maintenance tradition of cleaning the floor using cow manure, which is sometimes is demonstrated by the local villagers. The floor is made of hardened earth and fermented cow manure with clay, with polishing work done once a week to make the soil shiny (Tulistyantoro, 2020). These local stories form the narrative interiority as illustrated in the map in Figure 15.

Of course, the more we know the narration, or stories behind it, like a girl who should learn to weave before being married or stories of cleaning the house with cow manure, the more curious we become. Demonstration like the one we just saw is also interesting. (E1, 46, male, tourist)

Many of the stories told by the guides are not myths but facts. They have been passed on from generation to generation. The stories tourism village as a place (HP, 53, male, tourist)

This interiority is very important to preserve the insideness atmosphere; the local uniqueness is something tourists are looking for amidst urban life both domestically and internationally. The interiority of Sade Village, or the feeling of insideness experienced by the visitors explained above, is derived from the five types of interiority, i.e. psychological, form-based, programmatic, atmospheric, and narrative interiority. The uniqueness of vernacular condition and associated culture in Sade Village experienced by the tourists is a territorially scaled interiority, which is different from other areas around it (Paramita & Schneider, 2018).

Some theoretical and practical implications could be drawn from the above exposition. Theoretically, findings on form-based interiority support previous findings on physical attributes that could stimulate the sense of place (Canter, 1977; Erkılıç et al., 2021; Montgomery, 1998; Najafi & Shariff, 2011; Punter, 1991; Schulz, 1980). The finding also supports the study of Teston (2020). Additional findings on narration which could be linked to the feeling of interiority, are an addition to the existing four types of interiority (Teston, 2020). Local narration with cultural nuance could enrich personal and shared meanings (Canter, 1977; Erkılıç et al., 2021; Montgomery, 1998; Punter, 1991; Relph, 1976). Personal aspects and shared meanings could be found in cultural association, perceived functions, qualitative assessment, symbolism, and other related memory (Erkılıç, 2021). These aspects could be derived from the sociocultural dimension of the place

(Ardoin, 2006). These aspects form the meaning of places as well as place attachment. Therefore, narrative interiority could relate to cultural association, symbolism, memory, imageability, and place legibility, contributing to the formation of interiority of a place.

Conclusion

This study has identified five types of interiorities in the Sade Village corridor, the four types based on Teston's (2020) categories. Narrative interiority is an expansion of the four existing interiority types; it was specifically identified in an indigenous tourism village of Sade Village. The daily life of genuine people is indeed an attraction and becoming the stage of display in addition to woven product displays in the corridors of their village. They live their daily life as a lived reality and do the routine practices in Sade Village. They produce handicrafts, display their products, and do household activities in their daily life to become a stage of display for tourists. Findings on the aspects of interiority could contribute to the development and preservation of the Sade Village area, useful for the stakeholders, Sade villagers, travel agents, tourists, and the government. Therefore, cultural sustainability and the development of Sade Village's potential as a tourism site could be achieved. Both of these outcomes can support each other because well-maintained cultural sustainability will contribute to better tourism development. Subsequently, an increase in tourism development will contribute to the Sade community in maintaining cultural and economic developments in their area.

Practically, the five types of interiorities identified need to be well-maintained. For psychological interiority, local villagers should be aware that their daily activities and interaction become the attraction. Their lives as a stage of display need a setting that fits appropriately. Guidance and assistance for self-development and coaching might be necessary to avoid social impacts that emerge from the shrinking privacy when visitors want to join the villagers to experience the interiority of the village. From an architectural perspective, it is crucial to focus on privacy preservation and architecture (and its form) maintenance while striving for new focal points based on Sade's uniqueness and research for valuing Sade's indigenous architecture.

Form-based, atmospheric-based and programmatic-based are originated from the built environment. At this indigenous tourism site, the stakeholder needs to support both policies related to the economy and regional and cultural growth (Hultman & Hall, 2012), especially in preserving the site and architectural form of Sade Village. As for narrative interiority, attractive storytelling means could be explored through technology to optimise regional promotional

tools and preserve local culture. These are potentials to explore further for broader local narration. This study could contribute to increasing awareness of the values reflected in Sade Village's culture, further strengthening the area's image, and developing local tourism potential. For future studies, we suggest other qualitative exploration, such as phenomenology, and investigation of different cases of cultural villages or other tourism sites.

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