

# THE EXECUTION OF BALI ARCHITECTURE IN PUBLIC BUILDINGS AS A CULTURAL TOURISM POTENTIAL OF THE CITY OF DENPASAR IN THE ERA OF GLOBALIZATION

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## ABSTRACT

Basically architecture of Bali is a building that always strives to be in harmony with its environment, while still following the guidelines of local religious tradition. Balinese architecture seems to blend with nature as a macrocosm residence contained in the concept of Tri Hita Karana where there are three elements of the link between nature and humans to form the perfection of life that is soul, body and energy. Architecture in Bali is growing rapidly in the era of globalization so that influences from outside Bali bring changes to the shape of Balinese architecture. The research was conducted to find out the existence of Bali architecture as cultural tourism potency of Denpasar which is window and Capital of Bali Province which have vision to realize Denpasar with cultural insight on some public buildings located in Denpasar City. The method used in this research is qualitative method, qualitative research departs from data mining in the form of respondent's views in the form of a detailed story or interview, then the respondents together with the researcher gave the interpretation so as to create the concept as a finding. Simply qualitative develops, creates, finds concepts as findings, on the other hand, qualitative research proceeds inductively, ie the process begins from efforts to obtain detailed data, then categorized, abstracted and sought themes, concepts or theories as findings. purposive sampling technique. Data collection is done by observation, interview and documentation. The existence of Bali architecture in public buildings, seen from the theory of style and ornament theory and decoration of decorative architecture, there are many changes in the forms of carving more innovative and creative, without leaving the old tradition. Forms of ornament carving in public buildings, ornament in the form of patterns alone without carved further. Changes to ornamen often occur in public buildings, where the ornaments used are only limited to give the impression (artificial) by using ornament mold fabrication

**Keywords:** *Existesi; Public buildings; Architecture of Bali*

## A. INTRODUCTION

Problems arise when something that is still strong persist with the nature of provan (traditional) met with forms of profit (modern). As if eliminating regionalism and displaying internationalism (Priyotomo, 2008). Although the influence of culture outside of Bali as a form of cultural acculturation, but in the end the summary of Balinese architecture has its own style. The problem arises when something of a persistent nature survives with the nature of (traditional) provan met with forms of profit (modern), where the people of Bali are still very confident with cosmology meet with forms that follow form follows function. The theories of functionalism in architecture continue to develop, in line with the development of modern culture and industry, which put more emphasis on function and technology (Sumalyo, 1997). In the 19th century when the

influence of Western architecture began to be active in the homeland, the archipelago also began to regard works of art (including architecture) in response to the liberation of the challenges launched by nature. Though the original concept that Indonesia has is the adjustment and alignment with nature (Mangunwjaya, 2012) So that sometimes leads to cultural gap.

Tourism today is not just a movement from one country to another but the movement of the mass community that follows it, and its impact on traditional society. The reality is one of many negative impacts. This negative impact is due to a lack of attention given to the requirements required for sustainable tourism (Mowforth & Munt, 1998). The development of cultural tourism without destruction can only be achieved if, if various parties such as government, private sector and community work together to achieve the goal.

In the era of globalization, especially the globalization of information where the distance between countries becomes increasingly narrowed in the sense that the flow of information between countries in the world more quickly and openly, it can impact on the culture from outside. The nation's cultural roots dug centuries from the nation itself that has the noble values of the nation's culture needs to be preserved, especially local cultures that are non-material (intangible).

It is interesting to know the existence of Bali architecture in public buildings, especially in Denpasar City which is the capital of Bali Province, as well as the gateway and window of Bali Province which is famous for cultural tourism as well as its natural beauty.

## B. LITERATURE STUDY

### BALI ARCHITECTURE

In accordance with the provisions contained in Local Regulation No. 5 of 2005 on Building Architecture on the General Provisions of Architecture in Bali there are four, namely:

1. Local Architecture is an architecture that has been established in the culture of society in a traditional environment unit of a small tradition in the province of Bali.
2. Architectural Inheritance is, the architecture of the past relic in Bali Province, whether in a state of maintained / utilized according to function or not maintained / not used according to function, move or not move, in the form of unity or group or its parts or the rest, which is considered to have important values for science, history, culture, and other significant values, as set out in the laws and regulations.
3. Traditional Balinese Architecture is a spatial and layout whose development is based on both written and unwritten values and norms passed down from generation to generation.
4. Non-Traditional Architecture Bali is an architecture that does not specify the norms of Balinese Traditional Architecture in its entirety but displays the Balinese Traditional Architecture style.

The characteristics of architecture buildings in Bali (Lamudi) include:

1. Harmony with nature

One of the strong elements of architecture in Bali is the concept of architecture that harmonizes with the natural environment. This harmony architecture is characteristic and inherent as the basic character of Balinese architecture. With the concept of Tri Hita Karana, Balinese architecture usually consists of three elements of harmonious connection that is, soul, body and energy. These three elements will create a harmonious relationship between the natural environment, inter-human and human with God.

2. The existence of carving on stone or statue  
 Since the arrival of the Majapahit kingdom around the 15th century, Architecture of Bali has generally gained influence from Hinduism. Along with the development era, in addition to the presence of a small temple in front of the house, the statue also became one of the architectural style that is identical with Bali.
3. Neat space structure  
 Balinese architectural style is made with the concept of Tri Angga which is the concept of balance.

Tri Angga is a division of zones or areas in the planning of traditional Architecture of Bali. which shows three levels namely,

- a. Main or head.  
 This section is positioned at the highest that is realized in the form of a roof. In traditional architecture, this section uses the roof of fibers and reeds. However, as the development of the roof began to use modern materials such as tile.
- b. *Madya* or body. The central part of this building is manifested in the form of building walls, windows and doors.
- c. *Nista* or foot is a section located at the bottom of a building. This section is realized with the foundation of the house or under the house used as a buffer. Typically, this section is made of brick or mountain rocks.
4. Structure of Traditional House of Bali  
 Traditional Balinese-oriented houses not only consist of a single unit of structure, but rather lead to a collection of buildings where each building is occupied by one head of the family.

The traditional Balinese architecture is a manifestation of the effort to create space for the implementation of activities related to social, cultural and economic life, both material and

spiritual. Thus the Balinese-Traditional Architecture covers not only the physical but also the non-physical aspects; not only on the basis of definite and rational considerations, but also based on feelings, aesthetics, and even based on spiritual considerations, in accordance with values, norms, beliefs, customs and Hinduism in Bali (Bali, 1984) Norms are rules of action that are specific, while their formulation is usually very detailed, clear, firm and unambiguous (Koentjaraningrat, 1986: 195). If it is linked with the Kosali Asia (lontar on the building), then the meaning of the norm means the concept that organizes human actions in building housing and settlements derived from Kosali Kosor, or basic guidance in designing traditional Balinese houses. Norma Asta Kosah' much sourced from the teachings of Hinduism, so it has a strong influence in the environment of the people of Bali. Violation of norms contained in Asta Kosali also means a violation of the norms of Hinduism (Sulistiyawati, 2007)

In general, traditional Balinese architecture or buildings are always filled with ornaments, in the form of carvings, equipment and color giving. The ornamental variety contains a certain meaning as the expression of beauty, symbols and communications (Julian Davison, 2003)

As a cultured human tend to new values, then tend to also make changes in development. Similarly, traditional Balinese architecture. The transition of life forms will result in changes in activities accompanied by changes in forms of traditional Balinese architecture. The changes toward improvement are development. The determinants of the development are:

- a. Community life
- b. Technology
- c. Tourism
- d. Government

Consequently, if you think back on the mindset: Atita, Wartamana, Nagata (past, present and future), referred to as "Tri Samaya", it is very well used as a guide.

Contemporary architecture is widely defined as today's or today's building style. The architectural form or expression does not necessarily have a similar or recognizable feature, but it really does vary and has a number of different effects. Defined as an ever-expanding and flexible flow of time. Contemporary Balinese architecture, when viewed in terms of its language contains three main words. The word Architecture means science, technology and the building art that answers space

problems with time and human life. The word Bali implies the identity of the Bali region with its various characteristics. While the word contemporary means the present, the present or the present. So Balinese Contemporary Architecture means a concept of a combination of contemporary architecture that still takes the values of traditional Balinese architecture both in terms of concept / rule and from expression / form. The contemporary Balinese architecture is a Balinese architectural development concept that adapts to the development of contemporary architecture. Contemporary Balinese Contemporary Architecture Balinese Contemporary Architecture has a spirit to bring Balinese Asitektur to be developed in the modern era.

Here are some of the features that signify Balinese Contemporary Architecture as follows:

- a. Architecture that follows the progress of science and technology of the present without leaving a Balinese identity.
- b. The use of rules, methods or materials of the present as long as still acceptable in Balinese architecture.
- c. The form or typology develops, not limited to the typology of the former Balinese buildings, but the development is in keeping with Balinese architectural rules.
- d. Balinese architecture can be seen from the concept / rule or from the expression / shape of architecture such as the use of materials, shapes, ornaments and others.
- e. The form / work can show the nuances of Bali.

## **PUBLIC BUILDINGS**

Public buildings are buildings intended not for the benefit of private homes. There are various types of classification of public buildings seen from the activities undertaken within the building facilities. The public building which is a building of cultural facilities of Entertainment and commercial, among others: museums, libraries, theaters, shopping centers and offices.

The concepts and expressions in the Building Layout that will be discussed as the main elements of architectural design include: 1) figure and shape; 2) scale and proportion; 3) ornaments and decorations; 4) structure and materials

## BALI TOURISM

Tourism architecture and layout are two important factors in the satisfaction of tourists with both travel and tourist destinations (Kierchhoff, 1997)

Bali Province Regional Regulation no. 3 Year 1991 article 1 states that cultural tourism is a type of tourism which in its development using Balinese culture that is imbued with Hinduism as the dominant basic potential. And in the development of Balinese cultural tourism there is the ideal of a mutual relationship between tourism and Balinese culture so that both can be improved, harmonious, harmonious and balanced.

According to (Yoeti, 2006) tourist attraction is divided into four parts:

1. The natural tourist attraction, which includes natural scenery, sea, beach and other natural scenery.
2. Tourist attraction in the form of buildings, which include historic and modern architecture, monuments, archaeological heritage, golf courses, shops and other shopping places.
3. Cultural attractions, which include history, folklore, religion, art, theater, entertainment, and museums.
4. The attractiveness of social tourism, which includes the way of life of local people, language, community social activities, facilities and community services.

## BALI TRADITIONAL ARCHITECTURE IN MODERNIZED TOUCH

Traditional in Balinese Traditional Architecture, it is intended as a defensive tendency to maintain agreed forms together by accepting new values without aborting the old values that have been traditionally (Gelebet 1982)

Ir. Robi Sularto in "Traditional Balinese Architecture and Problems" suggests that factors that encourage the development trend of Balinese Traditional Architecture toward depreciation are among others:

1. The notion of Traditional Architecture is not transformed to the wider community and even shows the depreciation of knowledge.
2. On the needs and expectations of the community in terms of life shows the development of new values that have not been digested in the old value system.
3. The issue of pressure on essential needs and situations encountered is not ideal for the implementation of Traditional Architecture principles.

4. Economically, some Balinese traditional architectural principles are considered impractical and realistic. Similarly technically its implementation is considered very complicated. In addition, technological and economic developments provide other trends (both as a system and as a subject).
5. Influence from the outside to forms and lifestyles (especially Java) encourages renewals that develop outside the traditional pattern. On the one hand is a social standing, on the other hand because of the aseptic nature of society.
6. The relics of Traditional Architecture are not long enough for environmental conservation because the building materials of elements that are not very durable, in addition to dynamic properties, never complete the building completely and able to completely remodel at any time.
7. Good relics or monuments are individual or collective property, limited government involvement.
8. Changes in the rules of traditional norms to government regulations with different sanction values (spiritual to material).

## LOCAL REGULATION

Humans as cultured social beings, both individuals and groups in life have dynamic traits always want a change towards the better. Tradition as a result of human culture, whether in the form of ideas, behavior or in the form of physical (artifact) is always evolving and changing and requires improvements through the development process. On the other hand Balinese Traditional Architecture does not yet have 'explicit theories of architecture', but it has had 'very instant guidance', compiled in its day.

Development of the development is very necessary, but on the other hand there are fears of degradation and disharmony of traditional values as an ancestral heritage. In the field of architecture there is a development of physical form that is very 'contrast' with the architecture and the local environment, it is feared there will be degradation of Balinese cultural and natural values. Anticipating these concerns the Provincial Government of Bali then issued the Regional Regulation (Perda) Number: 2 / PD / DPRD / 1974, on: Spatial for Development; Number: 3 / PD / DPRD / 1974, regarding: Special Environment; and Number: 4 / PD / DPRD / 1974, on Build-building. Later also

issued Perda no. 5 Year2005 on Building Architecture Requirements.

### C. METHODOLOGY

The research was conducted to find out the existence of Balinese architecture as cultural tourism potency of Denpasar city in globalization era. The method used in this research is qualitative method, with research location that is in some public buildings in Denpasar City such as theater, museum, and offices. Furthermore, the theory of style, Ornament and Decorative theory to describe the existence of values of Balinese Traditional Architecture and Contemporary Bali Architecture.

Respondents in this study are people who are competent in the field of bali architecture, the owner of several public buildings in the city of Denpasar, among others:

- a. Museum,



**Figures 1** : Bali Museum, 2017  
 (source : Author documentation)

The idea of establishing a Balinese museum was first coined by W.F.J. Kroon (1909-1913). Form of architectural combination between Pura (place of prayer) and Puri (royal palace). In the parahyangan section, the layout does not change significantly, the treatment is done by using the same material or building materials as the first building.

In the pawongan or places where the occupants do their activities, also did not change either in terms of shape, materials, structure, ornament and the development of decoration, color, and little functional development.

In the palemahan section, generally follow the availability of land. Pakem Tri mandala and Tri angga and the concept of Tri Hita Karana are still preserved.

- b. Bajra sandi,



**figures 2** : Bajra Sandi, 2017  
 (source : Author documentation)

Bajra Sandi is a monument of struggle and at the same time functions as a museum, only the information given is less and difficult to be transformed. Between spirit oriented and profit oriented on monument bajra password executed with balance, where spirit or hindu values on bali architecture that exists on the exterior and interior well applied so as to attract the citizens of hindu bali or local and foreign tourists to know and know the struggle of the people Balinese ancient and Balinese architecture well. In the parahyangan part, pawongan or places where the occupants do their activities, not much changed either in terms of shape, materials, structure, ornament and development of decoration, color, and allotment and development function. In the palemahan section, generally follow the availability of land. Pakem Tri mandala and Tri angga and the concept of Tri Hita Karana are still preserved.

- c. Plaza Renon



**Figures 3** :Plaza Renon, 2017  
 (source : Author documentation)

Plaza Renon, is one of the public buildings located in the city of Denpasar, with the theme of modern minimalist concept, with the arrangement of the room to follow the development of the era, with mnggunakan materials that attempt to display cirri has bali architecture, although only artificial is the impression of the color of the material print used, considering the consideration of time efficiency of workmanship and maintenance. It can be said only 30% Plaza Renon applying Balinese architecture features.

d. Bumasi Hotel



figures4 : Bumasi Hotel, 2017  
 (source : Author documentation)

In general, Bumasi Hotel building in the form of typical Balinese buildings with thick Balinese architecture, among others, the harmonious impression on the natural environment. Some buildings give the impression of color (artificial) from the printed material. The Bumasi hotel building has a trihitakara concept. Which consists of pahryangan (padmasana) which is used to express the bakthi to ida the hyang widhi wasa in practicing the teaching of trihitakarana harmonious relationship with god. There are also green parks which is the practice of trihitakarana namely palemahan (good relationship with nature around). Then about pawongan (good relationship to others) can occur at Hotel Bumasi

The theory of style, Ornament and Decorative theory to describe the existence of the values of Balinese Traditional Architecture and Contemporary Bali Architecture where the target or achievement in this research are; the existence of forms, materials, structures, ornaments and the development of decoration, color, layout, designation and functional development and philosophical shifts in some public buildings in the city of Denpasar.

#### D. RESULTS AND DISCUSSION

From the exploration and discussion of the object of study can be obtained the results in order to know the existence or existence of traditional Balinese architecture based on the theory of style and ornament and decoration theory as decoration of ornamental architecture in traditional building of Bali that is in public building is as follows:

- From the results of identification, exploration and discussion can be seen that the expression of architecture is strongly influenced by the development of attitudes and views of the support community, which is deposited into a concept of life and livelihood.

- The attitude and outlook of traditional Balinese society towards nature and environment is based on a Hindu religious belief that is described in custom and traditionally trained. It is believed that humans and the universe were created by God Almighty of the same elements ie the element of tri-hita karana. Traditional Balinese society will tend to preserve cultural values. The presence of traditional Balinese architecture is a blend of religious values, customs and traditions (culture), essentially implying and aligning the harmony of the relationship between buana alit and buana agung. Architecture as a part of the built environment that embodies life and human livelihood is also created by the great buana with the method of Illustrative analogy
- Traditional Balinese architecture develops static, very slowly because it is a repetition by the existence of binding norms / norms that encompass all the meaning of life of the society. Very different from contemporary or revolutionary highly progressive contemporary architecture, so it has now become a fashion that sold enough.
- Modern architecture that appears in its novelty, has the power and strives to fulfill the tendency of human nature that always want to change, free and novelty. Modern architecture thrives in a climate of freedom supported by science and technology as a generally boring (logic, analytical) result of fabrication, and does not include the whole meaning of life. The support of science and technology and the economy / fund has been able to realize the works of innovative high tech architecture (hltech), but is partial
- Spatial and Orientation  
 The use of modern spatial architecture can not be avoided as a demand for the development of activity and the modernity of Balinese society in particular. Spatial in contemporary architecture as the expression of organization of space arranged on the basis of pattern of activity /space relation, and circulation pattern derived from function, so that is functional and rational. In traditional architecture Balinese spatial arranged on the basis of

the function given the values (upstream-sacred / sacral-profane) derived from religious and customary values.

Pola ruang *Tri Mandal* dalam arsitektur tradisional Bali adalah pembagian tiga zona horizontal atas dasar orientasi satu kiblat *kaja* atau *kangin* sebagai *hulu*. Prosesi pencapaian adalah dari zona luar (*jaba-pisan*), melalui zona tengah (*jaba-tengah*) menuju zona dalam (*jeroan*). In general, each zone is assigned a value (nista, madya, utama), in the contemporary architecture of the public zone through the semi-public zone to the private zone. At the expression of the expression if the values are to be integrated can be developed in the arrangement of monolithic buildings in the form of a service zone / parking area, middle *jaba* as a semi-public zone of public service, and *innards* as the main facility zone which is private.

Sanga Mandala pattern with *Natah* as central. This pattern emerged as a result of the orientation of *kibla kola-klod* and *kangin-kauh* which given the values of each *nista*, *madya* and *main*. Mass clusters are arranged around *Natah* in accordance with their functions and values, while in contemporary architecture known as cluster patterns but not recognizing the existence of values.

*Tri Loka* pattern, as the division of three vertical zones in traditional Balinese architecture is a universal concept in the scale of the natural order. In a limited space scale the three vertical divisions are manifested as the division of space or the placement of something of undesirable value below, the middle and main medium above, the contemporary architecture is unfamiliar with this concept. On a spatial scale of three or four storey (15 m high) buildings, this pattern is very applicable by taking an analogy that the *bhur loka* for parking, *bhuah loka* for public service is *shuah loka* for the main facility.

#### Building Structure

##### Tata Building

The changing of the building structure is part of the activities of an umbrella on the expression / face. The presence of traditional Balinese architecture

has its own distinct Balinese style, while contemporary architecture comes with a universal universality. The identity of this style is strongly influenced by the formation and formation of the most important elements of style as follows:

#### 1) Building Figure

The figure of Balinese buildings in general according to Balinese orbit is as a tropical building figure, is open (shelter), light impression, has a porch, roof pyramid form. As the figure of Bali is characterized by the figuration of the human physical figure (*angga*) consisting of three (*tri*) structures of the physical structure '*Tri Angga*' (*utamaning angga* / head, *madyaning angga* / body, *nistaning angga* / foot), on the building (roof, pole, batur). Analogy or personification is done as an effort to harmonize the form between the occupants and the architecture as a sibling based on the attitude of *Tattwam ation*.

The figure of contemporary architecture as the implementation of the concept of functionalism / purism embodies a clean building without decorations, simple in the form of composition fields, boxes, beams, and cubes. A prominent aesthetic concept is to try to reduce the excessive use of ornamental and decorative elements and create the aesthetic characteristics of machine technology (exactly, clean, precision of form).

#### 2) Building form

The traditional structure of Balinese architecture is a simple form of basic geometry (primary form) rectangular *punden*. The development of rectangular geometry is done by geometric technique, but still oriented to the creation of traditional forms.

Characteristics of shapes in contemporary architecture are 'pure' (primary form) forms with no ornaments and decorations, Applied the concept of functionalism in the form of buildings without decoration, simple form of field composition. In this case the relationship of form and figure very closely and mutually influence the emergence of the style as an identity.

#### 3) Structure and Materials

The principles of traditional Balinese architecture structure that are honestly exposed can be developed in contemporary architecture especially for wide span and column free buildings, as long as it does not change the shape and shape of traditional Balinese

architecture. Similarly, in the principles of material use honestly exposed can also be developed on contemporary architecture.

Natural materials (Balinese bricks, paras, and other rocks) known in Balinese traditional architecture are only suitable for the exterior finishing of the building, while interior materials can be used in modern materials from contemporary architecture that has an artificial character of industrial products. Utilization of materials results of modern technology is very supportive of improving the quality of traditional Balinese architectural appearance, support the understanding of the characteristics of modern building materials is necessary. With today's technological advances it is possible to create artificial building materials of natural character, so the excavation of traditional materials that have damaged Bali's present-day environment can be prevented further.

The principle of material preparation arranged from the heavy character under the more upwards the more lightweight character. It is also very much in line with the principles of statics in which buildings should be made more and more light.

The use of modern structures and materials does not cause much trouble with traditional Balinese architecture, it supports the embodiment of traditional Balinese architecture in the modern face of Bali. The use of structures that do not support the embodiment of the shape and shape of Bali, is avoided so as not to be alienated by the surrounding environment. The use of modern structures has proven to support the shape and formation of the nuances of traditional Balinese architecture in a larger form to accommodate modern activities. Similarly, the use of artificially characterized material / machine products predominantly on architectural trajectory is less compatible with nature and Balinese culture which has a natural character. The development of structural principles and traditional Balinese architectural materials and exposures supported by technical-technological capabilities can provide added value ie, multiple functions to structural elements and materials. For traditional Balinese architecture and contemporary architecture there is no consequence of losing the values of structure and materials, instead mutually eliminating and complementing the respective deficiencies / weaknesses.

#### 4) Ornaments and Decorations as a Variety of Makeup of Architecture

The shape and formation of ornaments and decorations of traditional Balinese architecture in line with the character of contemporary architecture can be reformed as a simpler modern character form. To support the simplification of this form can be selected the method of appearance 'conceptual object' that is the ornament and decoration shown in the form of a chart and abstract tangible in the form of 'pepalihan' or other abstract ornaments for architectural sighting. Visual object method 'that is ornaments and decorations are displayed completely / resolved / real in the form of carvings or other decorations for the completion of interior decoration.

Ornaments and decorations are affixed as necessary as accents, according to the current scale of view with a constraint scale in which the enjoyment time is relatively short. Indeed, the shape and shape of traditional Balinese architecture as a whole is an ornamental and decorative component of an environment as a result of handicraft.

The elements of ornaments and decorations outside Bali is very possible to distilisasi / combined with elements of Balinese ornaments and decoration to produce a new form. Likewise, the use of the wall of wholesalers, which was originally only as a front-line element, can be utilized to present Balinese identity by way of shinning into Balinese style. The use of elements of Candi Bentar, Kori Agung as commonly used in sacred shrines for public facilities that are profane can reduce the values contained. For that need to be stylized or choose the most "nista" form without reducing the characteristics of Bali

- The development of materials / building materials including ornaments that occur today in the city of Denpasar experienced a diversity of raw materials. In the new building is currently more varied building materials, in addition to red bricks and rocks, currently used kerobokan rock that is more rugged than the stone carved stone previously known. Besides it also used material of black sea sand, in Bali known as melila bias, used as ornament pelinggih padmasana, angkul-angkul ornament, penyengker, and so on. The latest development is the use of temple stone or black stone as a

material pelinggih, gate, or penyengker a sacred land.

- The development of the most prominent ornament motifs is visible in the gate building. It is visible from the old building whose motifs are not tightly engraved, rigid impression, now more flexible carving motifs, meetings, complicated luxurious impression. The developed motifs are still the same as before, such as coral asti, coral boma, tapel and sapangan, and papatran such aspatra sari, patra punggeln patra sambung, patra egypt, china patra, gold and others that its application is done by carving technique . Once an engraver was an initiator of motifs, but now most of the engraver is a plagiarist, a copycat and spreader of motifs and styles that already exist. The impact of carving styles in some places the same. There is no uniqueness of carving a carving or uniqueness of a region.
- In public buildings such as museums there is no significant ornament development. The application of ornaments is only as an accent in some places, its form of ornament pattern without carving. Even some buildings appear plain and simple but still can bring the beauty. Buildings such as the beauty can be raised from the shape and character of materials used. Bringing the image of Bali to apply a very thick orthonament carving as in Bali Bali Museum.
- Further developments that have a tendency to attract public attention are primarily seen in commercial buildings such as: Hotels, Tourist Services Facilities, Cottages, State / Territory Buildings and Government Offices and Monuments: Buildings -the building developed a Balinese identity by not fully following the traditional patterns.

## E. CONCLUSION

The results of the analysis and discussion in the previous chapter as well as answering the problem of research is how the existence of bali architecture in traditional buildings in Bali and public buildings in the city of Denpasar, it can be concluded among others as follows:

The existence of bali architecture in public buildings, seen from the theory of style and ornament theory and decoration of decorative architecture that is:

- a. In the historic buildings of museums, monumental buildings and public service buildings that are government buildings of the Regional Development Bank of Bali, viewed in terms of shape is still relevant to the architecture of Bali, with the quality of materials and ornaments are still well preserved and apply the concept of Tri Angga and Tri Hita Karana with both .
- b. In the shopping center building there are many changes in shapes, materials and ornaments and decorative more innovative and creative, which always try to menmpilkan Balinese architecture features. So that the ornaments used only limited to give the impression (artificial) by using ornament mold fabrication. Buildings that are very vulnerable to change to modern minimalist style is a commercial building. While the hotel building in Denpasar, trying to show the typical Balinese building with thick Balinese architecture, in addition to the harmonious impression on the natural environment of some buildings gives the impression of color (artificial) from the printed material.

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