ON TOURISM DEVELOPMENT IN BALI
Case Study: Puri Anyar Kerambitan and Puri Saren Agung Ubud

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ABSTRACT

Traditional architecture of Bali that we know until now is vernacular architecture that has been grown and developed in the midst of the society. Various studies have been done to maintain the culture of Bali including architecture as tourist’s attraction activities. Some of which have been conducted since the Colonial period as “Baliseering”, in the New Order administration as “Tourism-Culture”, and in the 21st century as “Ajeg Bali” with one objective is to preserve the existence of Balinese culture. At present, tourism industry has become the mainstay commodity to increase the welfare of its people (including Puri family). These conditions resulted in the adaptation of architectural features, such as: building function, spatial arrangement, and shape of the building. These adaptations are coupled with the efforts to maintain the existence of needs-based architecture. Puri is a castle that was once played the role as the center of government in the era of the kingdom in Bali. Puri was commonly found in the urban and rural areas, which has the spirit and urgent role in society up to the present moment. Some tourist activities in the castle among others are: royal wedding, royal dinner, art performance and exhibition, guest house. This is a qualitative case study focusing on Puri as an architectural object in the past-with an attempt to maintain its existence in the present and in the future. The maintenance of traditional/local architecture of Bali is particularly related to social and cultural development of Balinese people. Furthermore, this study is expected to provide the path for the development of social, cultural, and traditional architecture studies in Indonesia.

Keywords: adaptation architecture, castle and tourism in Bali

ABSTRAK :


Kata kunci: adaptasi arsitektur, puri dan pariwisata Bali

1. INTRODUCTION
Bali is known overseas for its beautiful natural conditions, culture and customs are closely related to the Hindu religion, so Bali becomes Priority Destination Region in Indonesia which are visited and ogled by local investors, both national and international, when compared with other regions in Indonesia. Since the colonial era (Netherlands) around the 1900s after the war "Puputan", Bali is treated like a piece of white paper to project their fantasies and fears about the fading and disappearance "of Balinese culture and tradition". Ideology "Baliseering" is a product of the colonial regime to make Bali as a fortress and museum life. Colonial regime tried to do the creation of Balinese culture by way manipulate and consume them at once. Netherlands seeks offers Balinese tradition in political, economic and cultural through its colonial capitalist system. Increasingly Bali-Bali-right is getting ready for consumption (Picard, 2006; Cotteau, 2002).

Practices later inherited colonial regime and its existence is accepted as something normal in the cultural inheritance, even preserved and reproduced continuously through new ways by the people of Bali. Practice this power takes place in a variety of cultural political arena, simultaneously continued for about 30 years (1970-2000) in the era of the New Order government through the concept of cultural tourism. In order to maintain continuity of Bali tourism activities and for the creation of preservation of cultural heritage and traditions of Bali from outside cultural influences (global), then at the beginning of the 21st century, emerged a cultural movement as an attempt inheritance, freezing and preservation of Balinese culture known as Ajeg Bali. Through movement Ajeg Bali, Bali culture conservation efforts carried out in almost every facet of people's lives, ranging from education, empowerment of indigenous communities, traditions, arts, socio-economic, and most importantly youth movement is a complex relationship with the media, politics and power.

Puri serves as the palace of the kings in Bali found since the 14th century until the early 20th century, is a very rich architectural heritage with a variety of style and architecture. Generally Castle is located on the upstream side (main concepts: Kaja - Kangin) in the center of the village / area with the cross road pattern (pempatan agung / catus patha), formed by the two main streets intersect, ie east-west and north-south direction. Weather Puri is composed of three parts, namely: side jaba (palemahan), middle jaba (pawongan) and jeroan (parahyangan), form design architecture is formed on the basis of the philosophy and concept of traditional Balinese architecture (ATB), including: trihita Karana, pempatan agung, nawasanga, natah, and triangga.

As a center of government, the king's residence and cultural center of Bali, the existence of the castle, from the past until now still has the essence of a very important / urgent. The buildings of the castle designed for the purpose and that purpose, so its presence in an environment (village) would make it a "landmark" as well as an environmental center / department. If no palace / castle in the Balinese community, is like an animal without a head. Although since the independence of Indonesia in 1945, the kingdoms of Bali no longer have a legal aspect, decreasing the amount of assets for reform, but until now people still come to the castle to get advice, guidance and assistance from family castle associated with religious rituals and culture. There are two important parts in the function and role of the castle: (1) tangible; namely the center and strength of the community in dealing with the problems of life the customs, traditions, material. (2) intangible; a closeness between the royal family with the priests, spiritual direction and Hindu rituals and other general information in the form of science that guides people's lives. Puri is a representation of spiritual and cultural roots of the people of Bali, just in Puri alone can be found the implementation of religious rituals, spirituality, and a variety of Balinese culture form that carried out properly. It is not surprising that buildings (architecture) Puri is also a reflection of the various functional needs and culture of the Balinese ritual (Kerthyasa in Mann, 2012).

The development of Bali into a Tourism Destination Region in Indonesia, which reached its peak after 1970, most of the family castle exploit these opportunities by doing modifications, adaptations or changes in physical function and Puri in the hope that the castle had an attraction for tourists. The process of adaptation and physical changes, is a form of logical, tangible conducted through agreements Puri family members. Some of them accept a castle tourist activities tourists staying (guest house / home stay); entertain vacationers like a king (royal wedding, the castle night, dinner party); demonstrates the wide variety of craft and dance (performance art, dance Kecak, Legong dance); an art gallery; museum; arts training, the object of research and so forth. Study adaptation castle architecture in relation to the Bali tourism serve as the focus of the research is expected to benefit efforts to maintain the existence and image of Balinese culture, particularly architecture castle for the present and future.

2. METHODOLOGY

2.1. Methods and Research Approach
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This study was designed using qualitative methods through a case study approach (case study). The term qualitative research often called the naturalistic or scientific research. (Bogdan and Taylor, 1975). The case study (case study) is an exploratory study of a system that is tied or a case from time to time through in-depth data collection and involve a variety of rich resources in a context. The system will be bound by time and place, while a case can be studied from a program, event, activity and an individual (Creswell, 1993).

Further explained that the case study is a study of an object in full, thorough and in-depth by using a wide variety of data sources. From the above it can be concluded that a case study approach is the research done by digging a certain phenomenon (case) in time and activities (programs, events, processes, institutions or social groups) and to gather information in detail and depth using various procedures collecting data for a certain period.

In this study will examine the adaptation of the architecture of three parts, namely the function, space and form that is associated with the basic philosophy and concept of traditional Balinese architecture consists of: trihita Karana, pemputan agung, nawa sanga, natah, and triangga of the various types of building a castle in the context of the development Bali tourism activities.

2.2. Formulation Problems

a. In the section where the adaptation of castle architecture?
b. How does the process of adaptation of castle architecture?
c. What factors are causing the adaptation of castle architecture?

2.3. Object Selection Research

Puri Saren Agung Ubud selected as a case study because it is a legacy of traditional architecture Bali (ATB), Ubud area is a tourist area that is growing very rapidly, its existence is still considered important / urgent, and the family castle has the authority / legitimacy and recognition from the community up to the present moment.

2.4. Research framework

![Figure 1. Research Framework](image)

3. DISCUSSION

3.1. Adaptation functions - a concept tri hita karana
Trihita karana is the concept of the relationship between people - God, the human - human and human - nature in Balinese people. Balance cosmology with the balance of the cosmos into perspective, attitudes and daily behavior. Castle as a cultural center has a function and a potential role in keeping the Tri Hita Karana and support cultural tourism. For that family heir Puri Saren Agung Ubud totaling three brothers (all men) have agreed not to divide the castle physically but manage them with or near-equal with the adaptation for some yard / palebahan and building units as commodities of tourism (Figure 2). Through cultural tourism is expected between cultural activities and economic power can complement and support (symbiotic mutualism). The tourism industry is not only defined in terms of the economic power of attraction, but is expected to create broader implications and include social and cultural advantages.

![Figure 2](image.png)

**Figure 2.** A variety of tourist activities in the Puri Saren Agung Ubud

In receiving the tourists, families Puri assisted by the community, some of them are descended from parents (ancestors) in the past devoted themselves to be employees (parekan) at Puri Saren Agung Ubud. In their daily lives as farmers, craftsmen, painters, dancers and others. Thus the work being done in the Puri Saren Agung Ubud can be regarded as a form of self-sacrifice sincerely without expecting recompense, but a fringe / their favor to the family of the heir to the Puri Saren Agung Ubud.

Travelers can be divided into two, namely tourists who stay or not to stay both local and foreign tourists. In general, travelers from America, Europe and Japan who came to visit the castle conduct see the physical building of the castle or stay. Travelers who do not stay only allowed to enter palebahan ancak saji and semanggen only. They are usually walked the streets and chatted through the path while looking at the object of building / architecture, photographing buildings or directly involved in the ongoing cultural activities (figure 3).

As a tourist attraction, Puri Saren Agung Ubud built on governance-cultural community values (Tri Hita Karana). Spatial macro castle consisting of jaba sisi / palemahan (nista), jaba tengah / pawongan (madya) and jeroan / parahyangan (utama) has its own function, which on the jaba sisi tourists can witness the beauty of the castle. Tourists are not allowed to enter or cross the castle form part of Pamerajan Agung and Pamerajan Alit, which is closed and sacred area. This area was opened during a ceremony held of religious ritual (piodalan), praying the family castle.
3.2. Adaptation macro space - a concept of *pempatan agung*

Puri Saren Agung Ubud is located at major crossroads village of Ubud, in Bali known as the *Pempatan Agung* or *Catus Patha*. *Pempatan agung* is pattern bolt (tapak dara) of the meeting of two roads that lead to each wind (north-south and east-west) which symbolized earth and the *swastika* as a sign of good luck. Of empty space (vacuum) the results of the meeting all four of these roads then determined the location of residence of the holder of power of the state / kingdom or castle. At the center is built the castle to the capital with various amenities (figure 4).

Castle occupies one corner *catus patha* ie *kaja-kangin* direction (the main major) or northeast intersection. In *Asta Kosali* mentioned that, the housing for the main caste (*ksatrya*), should not be in the area *teben* (downstream) of the housing commoners (*Shudra*). This provision is related to the function of the castle as the center of the kingdom / to the capital, the center of power and culture center. Puri should be in the higher regions, in order to protect and monitor the situation of their communities. Philosophically the concept of *tri workshops* / *tri mandala* noted that the orientation of Earth's axis (*kangin-kauh*) and religious axis (*kaja-kelod*) make zoning is considered to have good grades (*utama*), medium (*madya*) and bad (*nista*).

Puri Saren Agung Ubud is located in the *Pempatan Agung* with such a *kaja-kangin* position (northeast - major). Space utilization changes occur in the environment around the castle, especially changes in the function of residential buildings into tourist support facilities. Changes in the structure and function of the building's space needs to be anticipated that the existence of the castle as a landmark of the area can be maintained. In the area *kaja-kauh* (northeastern) castle there is *bale wantilan* besides functioned as a meeting place *banjar* residents, everyday more used for rest or transit travelers either already completed viewed Puri Saren Agung Ubud and enjoy a trip around Ubud. Most traditional market space is now changing for the activity of selling goods art, into Ubud Art Market. The most major change occurs in an area that was once a field (open space) time is now utilized for the Village Head Office as well as the Tourism Information Centre (TIC).
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3.3. Adaptation groups of buildings - a concept of nawa sanga

Building units castle clustered styled in an area called the court yard or palebahan. Natah as an orientation center building on each palebahan. Puri Saren Agung Ubud consists of several palebahan which generally describes their pattern sanga mandala or nawa sanga in accordance with the philosophy and concept of the traditional Balinese architecture.

Nawasanga is sharing concepts and spatial orientation (direction of the wind), which describes the position of the gods (there are nine Gods) on the order of the macrocosm, with Lord Shiva as its center (in the middle), while eight Dewa others described in asta dikpalaka, describes the entire direction of winds that protect humans.

The conception clearly applied to the layout palebahan Puri Saren Agung Ubud, where palebahan saren king kajakangin as a residence located in the eastern region in accordance with the position of the god Indra - King. Palebahan semanggen located on the south side, the position of Lord Yama (God of death), functioned as the area where the royal family before the funeral bodies cremated (pelebon) in bale semanggen. Palebahan Pamerajan Agung is located in the northeast corner (kaja-kangin) is the position of Lord Isana (Shiva Mahadeva), which is the supreme god who always presented in every religious ceremony (Hindu rituals) or piodalan.

The family castle limit the area that may be visited by tourists, namely in the zone most humiliating and intermediate zones (figure 5). Mahadeva Shiva dwells on the roof of the building Meru shaped overlap odd number. At each palebahan building units are oriented towards the center of the palebahan called natah. In each area palebahan equipped with gates, landscaping and circulation areas.

3.4. Adaptation orientation of buildings/palebahan - a concept of natah

Building units Puri Saren Agung Ubud refers to the rules governing residential buildings traditional Balinese architecture. The building is composed on each palebahan area bounded by a wall fence around (penyengker) equipped entrance (to be briefly temple, kori alit, and the kori agung) as a liaison between palebahan. Almost all building units on each palebahan facing (orientation) to natah (figure 6).
Significant architectural changes that are not found on any palebahan, both on the jaba sisi, jaba tengah and jeroan pamerajan agung used by a large family castle for worship / piodalan and tourists are not allowed to enter into this palebahan. From the observation of the building units that function guest house for travelers venue are the most palebahan saren kangin delodan, palebahan saren kauh delodan, and palebahan rangki. On the palebahan ancak saji and semanggen is an area that can be visited by tourists not staying.

Figure 6. Natah as the orientation of the building on each palebahan

Adaptation of outdoor space called natah in the present form of landscaping with gardens equipped with various elements of the plant started to kind of ground cover, flowers, bushes, shrubs, the use of paving blocks for circulation / footpaths and in some palebahan equipped with a pool of water , design and spatial arrangement outside the castle can be regarded as a form of architectural adaptation that can provide power (value added) and aesthetics, improved functionality outer space, and thermal comfort for each unit of space in the building at palebahan (figure 6).

3.5. Adaptation of buildings - a concept of triangga

Building units on each palebahan largely a one-story building, in addition, there are some units of the building with two floors. When viewed vertically almost all buildings have triangga element which consists of base (bhur-loka), the body (bhuah-loka) and the head (swah-loka) in accordance with the rules of the philosophy and concept of traditional Balinese architecture.

Figure 7. Adaptation of the building into a guest house - palebahan saren kangin delodan

Materials and construction largely use natural stone materials, brick, lime stone, to cover the walls of the building are equipped with ornaments and decorative motifs that take the forms of humans, plants, flowers and animals. Construction pole / saka dominates in parts of the building which form part of the roof construction using wood, while the roof covering material use reed leaves, tile or fibers for sacred buildings, especially in the palebahan pamerajan agung.

Renovation of the building certainly has several times made to the building units at Puri Saren Agung Ubud, given the age of the building that are of age (old), the development of construction technology, the discovery of new materials, as well the demands of the tourism activity. Conditions such as these can be seen at the present
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moment palebahan saren kangin delodan. In the process of remodeling the building there was the process of architectural adaptation. From the observation trend was heir to the castle seeks to retain the size, shape, and form the basis of the original building / home, but make changes to the look of the building so that the building becomes more graceful, luxurious and dignified when compared to the original condition. It can be observed from the use of gold in pole construction, doors and windows; the selection of ornaments and decorative motifs of the building with the level of detail carving three-dimensional; the use of tile; as well as a floor covering material with granite (figure 7).

Changes in the space (interior) can be observed through changes spaces in the building unit in each palebahan, especially in nista and madya zones that become tourist area. Thera ara function addition at palebahan ancak saji as a reception area / lobby, where art performances (dance) and dance training for the communities around the castle. Changes in the function room and the building to the guest house can be found in the building units in some of them palebahan saren saren kauh delodan, rangki, and palebahan saren kangin delodan. Utilization type bale loji / gedong for travelers venue functions carried out by adding a lavatory space on the space that borders the parapet / penyengker, generally located on the side or at the rear of the building (figure 8).

![Figure 8. The addition of space due to changes in function](image)

4. CONCLUSION AND RECOMMENDATION

Bali with cultural tourism development since the colonial period until now all efforts to maintain the potential and power of the Balinese culture as an attraction (magnetic) tourism. Tourism activities are not allowed to beat the existence of Balinese culture. Puri Saren Agung Ubud creatively develop his castle into a cultural tourism for the sustainability of the castle as a cultural asset of Bali.

The adaptation process architecture is done by retaining the basic form of the building, the size of the building construction is based on the conception of Balinese architecture consisting of tri hita karana, pempatan grand, sanga mandala, natah and triangga consistently.

Tourism can make a positive contribution to the effort to preserve the buildings at Puri Saren Agung Ubud. Adaptation of architecture occurs in the insult zone of the additional function as a rest area and a staging of art (performance art) for tourists. Most of the building unit in the zone of intermediate / saren, transformed to enable for traveler accommodation (guest house). While other castle area with the units of the building, especially in the
main zone is still maintained its function for ritual and social activities, in particular for the sake of the family castle.

Changes and renovation of buildings (architecture) that families increasingly puri puri show the grandeur and authority as the spirit of maintaining the existence of Balinese culture. Extra spaces in buildings for tourist accommodation units are minimal / bit (dimensions and wide space) when compared to the main building, so this addition does not undermine the existing order.

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