

The significance of the *peciren bebadungan* cultural symbol value expression in façade design of public buildings in Bali

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ARTICLE INFO	ABSTRACT
<p><i>Article history:</i> Received Nov. 22, 2022 Received in revised form Feb. 06, 2023 Accepted March. 03, 2023 Available online April 01, 2023</p> <p><i>Keywords:</i> Cultural symbol value Peciren bebadungan Significance Style design</p> <p>*Corresponding author: Made Mariada Rijasa Department of Architecture, Faculty of Science and Technology, Ngurah Rai University, Indonesia Email: mariada.rijasa@unr.ac.id</p>	<p><i>There is a need to preserve areas with distinct identities by utilizing several local architectural potentials to develop their appearances. One example of this is in the Denpasar and Badung regions of Bali, where the use of peciren bebadungan ornaments is currently being applied to shape their respective identities. The peciren bebadungan is an expression of brick tectonics with strong, hard, and simple characteristics. However, it has been observed that the designs of some public building facades in Bali were produced without due consideration for the meaning and philosophy of these ornaments. Therefore, this research was conducted to examine and analyze the importance of the cultural value symbol expression associated with the peciren bebadungan in Bali using a qualitative exploration method. The findings showed the implementation of the style on several public buildings in Bali, specifically in Denpasar City and Badung Regency, in combination with contemporary designs. Some others also apply the style but with incomplete implementation and modification through a simpler and more minimalistic concept. This was observed to have eliminated the inherent meaning and cultural symbol value. Therefore, it is recommended that the government, architects, as well as the entire community, need to play a very important role in preserving the peciren bebadungan cultural value symbol expression.</i></p>

Introduction

Culture has a system and meaning that is usually expressed through symbols and passed down from one generation to another (Salura and Lake 2014; Yatmo and Atmodiwirjo 2021). It serves as a bridge for social interaction and communication in every era, in line with the advancement of scientific knowledge. The cultural symbols are determined greatly by the cultural capital possessed by humans and can be continuously preserved and developed in tandem with the

development of both technology and scientific knowledge (Sukada and Salura 2020).

One cultural value that can be expressed through a symbol is the shape of the *peciren bebadungan* style. This style is currently being redeveloped in the Denpasar and Badung areas. In addition, a building's facade can also serve as a cultural symbol, conveying the function and meaning of the building and reflecting the historical development of architecture over several generation. According to Wijaya (2015), the facade can display the exterior and interior functions of a building, based on the

environmental and cultural context, and reflect the current trend of architectural style.

This phenomenon was reinforced by the introduction of regulations on the use of the *peciren bebadungan* style in Denpasar City, specifically by Mayor Regulation No. 25 of 2010 on Building Architectural Requirements in the City of Denpasar. The regulation was issued to maintain the quality of the city and reflect its architectural identity, and it applies not only to social and government buildings but also to other public facilities located along major roads.

Facade design associated with the *peciren bebadungan* style is a traditional brick-laying technique with historical value normally used to preserve the order and historic values as well as the cultural heritage of the city in order to distinguish it from other traditional Balinese architectural styles (Saraswati et al. 2017). The style was described in mythology as a simple, brave, and firm character of the former King of Badung. This is the reason its expression emphasizes the clarity of the brick-laying structure. Moreover, there is a composition of lines arranged in a certain simple and firm pattern with a unique style as well as an interplay of the brick-laying pattern.

The *peciren bebadungan* style has a form and locking technique which forms a unified element during the placement process. This shows its attribute as an architectural style with a strong, rigid, and uncomplicated character. It can be observed that this identity is really reflected in the Denpasar City area. Moreover, the advances in technology and knowledge have allowed architects to transform the *peciren bebadungan*. This has enabled the provision of alternative expressions in building facade constructed in the city in line with modernization.

It is important to research the significance of this concept because the values of a building can be reflected in its appearance. This means the design of a building using traditional concepts requires considering the emerging expression to avoid losing traditional values.

The initial survey conducted showed that the *peciren bebadungan* is completely implemented in some public building facade design in Bali but combined with modern designs to maintain cultural symbolic values. It was also observed to have been implemented incompletely in some other buildings by architects, thereby, indirectly eliminating the meaning and symbolic values. Moreover, few architects fully understand the

technical formation and deeper meaning of the *peciren bebadungan*. The concept cannot be expressed using only red brick color but also through the unique and simple formation involving forward and backward arrangement of the bricks. This is the reason it is very interesting to research the *peciren bebadungan* in public building facade design to educate the public on the importance of its complete implementation in order to maintain its meaning and cultural symbolic values as the identity of Denpasar City.

Public building facade were selected for this research because they are mainly used by the public and are the initial target for the implementation of complete cultural symbolic values. They are also expected to serve as the indirect guide or example for other types of buildings.

The novelty of this research is the difference from previous ones by Noorwatha and Tiaga (2014). First, Noorwatha and Tiaga (2014) research "*Peciren Bebadungan: Studi Identitas Arsitektur Langgam Denpasar*" with a focus on the implementation of the *peciren bebadungan* in house, *puri*, and *pura* buildings in the East Denpasar Sub-district. The results showed that the concept is reflected in the use of brick materials, clear-structured style, building proportions with strong and firm characters, as well as different forming elements such as creativity, acceptability, and conformity. Second, Wasista and Noorwatha (2021) research "*Identifikasi Pepalihan Bebadungan pada Gedong Ratu Dalem di Pura Dalem Toh Jaya*" with a focus on the existence of *Gedong Ratu Dalem* in *Pura Dalem Toh Jaya*. The findings showed that there are 10 types of *pepalihan* including *dandan palih* and *cakep gula palih* implemented through the linear line and brick pairing plays. The difference between this present research and the two previous results is that the focus is on the *peciren bebadungan* cultural symbol value expression in the design of public building facade in Bali, particularly Denpasar City and Badung Regency.

The main problem investigated is the complete integration of the *peciren bebadungan* style into some public building facade in Denpasar City and Badung Regency. This means the aim was to examine and analyze the importance of expressing the cultural symbol value associated with the tradition in some forms of architectural works in Bali, particularly Denpasar City and Badung Regency.

Method

This research was conducted using a qualitative exploration method to determine the significance of expressing cultural symbol values in public building facade in Bali (Sudradjat 2020). The process involved a comprehensive description to examine the forms and patterns of the peciren bebadungan. The method was used to collect data related to the manifestation of the peciren bebadungan as cultural values and symbols possessed by the people of Bali. It was also adopted for this research to produce knowledge obtained through understanding and discovery.

The author played a significant role in collecting and interpreting the data. It is also important to note that the data normally used in this method can be generally collected using direct observation, interviews, and document research. Meanwhile, the validity and credibility or reliability of the data were determined through triangulation and inductive methods in order to emphasize the meaning instead of generalizing the research results (Iskandar 2009).

Initial research was conducted on the development of the peciren bebadungan style implemented in public buildings in Bali to determine the cultural capital of the architect/undagi in mastering the knowledge associated with the style. The results were expected to be used as a reference to ensure its appropriate implementation in order to preserve cultural symbol values. The research used a comparative approach to compare the actual cultural symbol values with those implemented through the style in current public buildings.

The data were collected through interviews, documentation, and observations from several primary and secondary sources. Moreover, the data obtained from the field and documentation were processed, analyzed, and presented systematically and structured through the conclusions. Informants used to obtain primary data were selected using a purposive sampling technique based on the criterion that they were knowledgeable about traditional Balinese architecture. The authors also participated as research instruments. Furthermore, the objects of research were selected through purposive sampling to include public buildings that have implemented the peciren bebadungan style in Denpasar City and Badung Regency (Sugiyono

2019). Miles and Huberman's data analysis model which consists of data reduction, data presentation, and the conclusion was also applied (Miles and Huberman 1992).

These stages are further explained as follows:

1. Data reduction

This section involves selecting and focusing on relevant data to solve existing problems through an arrangement to form discussions. This data reduction stage was used to analyze all the data obtained to classify the important ones needed to formulate conclusions according to the purpose of the research.

2. Data presentation

The results obtained from the data reduction stage were presented in words and figure with explanations in order to combine the information retrieved, summarize the prevailing conditions, and describe the results.

3. Conclusion

This section is the final process but involves a preliminary conclusion at the beginning and a final conclusion after the data have been thoroughly analyzed.

Result and discussion

This section describes the implementation of the peciren bebadungan as an architectural identity in Denpasar City as well as the application of the style and importance of its embedded cultural value expression in facade design of public buildings in Bali, especially Denpasar Denpasar City and Badung Regency.

1. The implementation of the *peciren bebadungan* as an architectural identity in Denpasar City architectural identity refers to the interdependent relationship between humans and their physical or abiotic environment. This is indicated by the fact that humans influence their space or place and vice versa. Meanwhile, the establishment of an emotional relationship between humans and spaces through the concept of a sense of place requires a connection between the entities. This connection can be achieved when a place evokes a sense of belonging which creates a close relationship between humans and their environment.

Façade is an expression of cultural symbols through the application of innovative

experimentation to shape the outer skin of a building. It also has the ability to express the identity of a city as well as the character of the architects. The façade is expected to express harmony, balance, and integration between a building and its environment in order to create a local identity for the area. This was emphasized by Foley (1997) that "a symbol is a sign in which the relationship between its form and meaning is strictly conventional, neither due to physical similarity or contextual constraints". The statement implies that a symbol is something with value or meaning based on the social and cultural norms of a community in relation to other conditions.

Lynch (1960) highlighted three components influencing the image of a city and these include (1) identity, (2) structure, and (3) meaning. Identity was further explained as the unique characteristics distinguishing a city or an object from others (Pradono 2019; Widodo 2019; Subroto 2019). The structure refers to the arrangement of interactions between different objects in a region or city understandable or recognizable by the observer. Meanwhile, meaning represents the understanding of an observer concerning the purpose or the significance of the two previous elements based on several dimensions including the functional, historical, symbolic, cultural, political, and emotional dimensions.

Lynch (1960) also stated that the identity of a city is not usually similar to those of others but rather unique or distinctive. The *peciren bebadungan* style was projected as the identity of Denpasar City and this means it needs to be understood, imagined, and recognized as a way to differentiate the city from the others.

The efforts to create an identity should be researched and arranged based on related elements such as the culture and customs of the surrounding community. It is important to note that this culture is sometimes a collection of crystallized superimposition history. Moreover, there is a need to determine the unique characteristics of a city's architectural to allow the people to understand the identity based on its advantages or potential. This simply shows that the character of the city is the spirit and its physical and non-physical manifestations can be used to assess or represent the identity of such a city.

The *peciren bebadungan* character was observed to have an image or expression formed

due to the usage of different materials such as the brick pairs by *undagi* in Bali which led to unique and distinctive architectural shapes and characteristics (Siwalatri 2016). The technique involves processing the brick pairs through a back-and-forth pattern using brick tectonics to form a variation or combination of lines and fields with different sizes. This usually leads to alternations and creates a unique, strong, rigid, and simple appearance. It is important to note that this process requires the architects or *undagi* to produce a unique, complete, and attractive building expression as shown in the following figure 1.



Figure 1. Examples of different the *peciren bebadungan* designs in sacred buildings

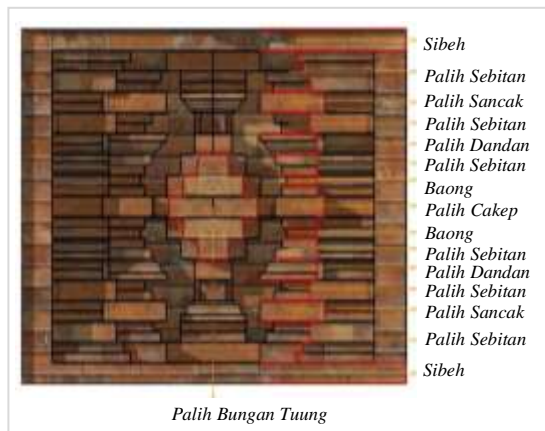


Figure 2. The variation of shapes in the brick pairs and the naming of each part



Figure 3. The design of the *peciren bebadungan* at the entrance and the naming of each part
Source: (Puri Agung Denpasar, n.d.)

Each aspect of the brick pairs has a name indicating the character of the *peciren bebadungan* such as *sibeh*, *palih sebitan*, *palih sancak*, *palih dandan*, *baong*, and *palih cakep gula* as shown in figure 2 and 3 (Wasista and Noorwatha 2021). This means the style has a unique character which makes it one of the strongest and rich architectural identities in Bali.

2. The implementation of the *Peciren Bebadungan* in facade design of public buildings in Bali, especially Denpasar City and the *Peciren Bebadungan* was previously associated with Denpasar City (formerly

Badung) by the architects/undagi in Bali to represent a symbol of a unique culture. It was historically widely found in the architectural of *Puri* and *Pura* such as *Puri Kesiman*, *Puri Gerenceng*, and *Puri Denpasar* as shown in figure 4.



Figure 4. The *peciren bebadungan* style is applied to the holy building in Denpasar



Figure 5. The *peciren bebadungan* style implemented in several public buildings in Denpasar City

The *peciren bebadungan* style has been developed in the public buildings in Denpasar City to serve as a place for social and economic activities such as *bale banjar*, markets, and offices in the city as well as Badung Regency as indicated in figure 5. It was first implemented in *Bale Banjar Gerenceng* by architect Yokasara using previous motifs as shown in figure 6.



Figure 6. The peciren bebadungan style implemented in several Bale Banjar Gerenceng buildings in Denpasar City

The issuance of the Mayor Regulation 25/2010 requires almost all public buildings to use the *peciren bebadungan* style. However, it was expressed in more straightforward shapes by architects. Several architects also widely imitated its expression in the Bale Banjar Gerenceng in

offices and other commercial buildings as shown in figure 7.

The regulation mandated the application of at least 20% of ornament/pepalihan materials in the area of the building wall. It also requires focusing on the shapes and characteristics of traditional Balinese architectural with a specific emphasis on the *peciren bebadungan* character in accordance with architectural standards and the surrounding environment.



Figure 7. The Peciren bebadungan style implemented in several commercial and office buildings with a simpler shape

The Peciren bebadungan can be understood, imagined, and recognized as the identity of Denpasar City and Badung Regency due to the difference in its character and elements compared to the other cities. It has become a source of attraction and impresses the visitors in the area. The implementation of the style as a cultural capital was observed to have been achieved through the overall intellectual qualifications of architects/*undagi* obtained through formal or non-formal education such as their expertise in religious and cultural values (Pranajaya and Dwijendra 2021).

It was further noted that cultural capital reflects the rational measurement of knowledge, art, and culture, preferences and tastes, skills, as

well as technical knowledge (Bourdieu 2016). This means the education and skills possessed by the community can be used as the strength of cultural capital to participate in the realization of sustainability and constancy (Pranajaya and Dwijendra 2021). It is also important to note that identity is normally produced from strong signs and symbols based on the cultural capital of each individual. It was discovered that the bricks usually used in Denpasar City area in the past were smooth, light texture with graduated color and obtained from the Jematang area (downtown). Some people also used Tulikup bricks with a brighter red color and good quality clay at the time.

3. The importance of expressing the *peciren bebadungan* cultural symbol value in facade design of public buildings in Bali, especially Denpasar City and Badung Regency.

The *peciren bebadungan* style has the ability to form a unity on the building facade to reflect the continuous evolution of cultural identity and design with the development of technology and building materials. It also indicates the harmonious character of the city's architectural and soul, thereby, providing the emotional ties needed to create the atmosphere and character of the area.

Modern design requires the utilization of the *peciren bebadungan* as a solution to realizing the identity of the city in Bali, both in modern and non-traditional Balinese architecture, especially in Denpasar City and Badung Regency. Its application is not expected to be limited to imitating, copying, or modifying old shapes but to also understand and know the meaning, philosophy, or essence of the style.

Several *bebadungan* expressions exist on building facade in the Denpasar City area such as the Badung and Kumbasari Market buildings located in downtown Denpasar on Gajah Mada Street. Moreover, architectural products, especially the styles, are required to have the ability to act as a spatial solution instead of operating as an expression of individual identity and egoism which is precisely the origin of spatial conflict. This is often observed in the field with architects and capital owners having the tendency to engage in what Suda (2009) identified as image politics with an emphasis on imagery, appearanceism, or facialism to make the buildings appear modern and prestigious.



Figure 8. Examples of the *peciren bebadungan* styles in several commercial and office buildings that incompletely implemented

The design of the building facade in figure 8 shows that the *peciren bebadungan* style was not implemented optimally due to the owners' demand for practicality and time-saving purpose required in this modern era. This was observed to have led to a change or transformation in the process of implementing traditional Balinese architectural principles as indicated by the reduction in the ornaments, simplification of the building materials, and easy maintenance activities. Moreover, there is a preference for more simple or minimalistic materials and

building forms. This shows that the peciren bebadungan style is not deeply understood.

The advancement of technology, structural systems, construction, and building materials related to modern architectural provides opportunities for new expressions and creativity. Modernism also drives technology in different companies or industries to become more economical, practical, and useful. This can be observed in the efforts being made to ensure a more effective and efficient fabrication of all building elements. Moreover, the habits of people in this modern era generally prioritize being practical and fast, thereby, leading to the desire to construct simple and useful buildings for users.

The phenomenon shows that humans, in this case, the local community, have a crucial role in developing architectural in this present era. This is in line with the findings of a previous research that traditional communities have an important role in supporting the sustainability of different traditional values in building design (Nutrisia Dewi, Pranajaya, and Yuni Utami 2022).

The architectural world has changed significantly due to modernity and globalization, thereby, leading to the marginalization of different traditional values. According to Gidden, modernity is directionless and increasingly radical due to the interrelated influence of globalization and modernization. Several traditional values are considered unusable because of their inappropriateness with the current conditions. It was discovered by Gidden in Martono (2018) that modernity has marginalized local cultures due to their replacement by modern cultures imported from outside the region.

This is the reason architects are required to adapt and integrate traditional and modern elements seamlessly through the exploration of hybrid, globalized, or postmodern architectural designs. It also shows the need to integrate and develop modern and traditional designs to ensure cultural diversity while considering the aesthetic aspects, the requirements for balance, harmony, and integration of the building into the surrounding environment. This is necessary to have a good image and atmosphere.

Globalization and localization can be integrated through the concept of glocalization which focuses on balancing global and local content based on the "think globally, act locally" mantra.



Figure 9. An example of a complete implementation of the peciren bebadungan style at the Badung Police Traffic Unit Office



Figure 10. An example of the peciren bebadungan style transformed into a contemporary building in the Dekkson Showroom

Hegel believed that everything in the world is always changing or flowing including human life, nature, history, and society. This is the reason each period has a unique era of spirit or *zeitgeist*. It is important to note that the stages of dialectics are in constant transformations with individuals and history becoming more advanced or growing.

Dialectics have three elements which include the thesis, antithesis, and synthesis defined as integrating thesis and antithesis. Some buildings in Denpasar city have implemented building designs which involved combining modern and the *peciren bebadungan* styles as presented in figure 9 and 10.

The design of the Badung Police Station and the Dekkson Showroom can be depicted as the *Peciren Bebadungan*. They have the potential to be converted into a modern design in order to establish a relationship between the past and the present. For architects, the *peciren bebadungan* style has become the initial idea to design the interior and exterior of a modern building to combine the past and present eras.

Gramsci in Simon (2000) showed that culture is usually formed through understanding or cognition. This means the intellectual group producing knowledge, values, and norms can be associated with cognition and several stages of events formed voluntarily in society. Moreover, domination can be achieved through pressure or violence which are based on different forms of societal agreement. The agreements related to values are mostly linked to the domination of ideas or concepts sources, critical expertise, and different attitudes of society.

These explanations showed that the *peciren bebadungan* style has not been completely implemented in some public buildings and collaborated with a modern design in some others as indicated in figure 9 and 10. The phenomenon was observed to have a positive contribution to the preservation of symbolic cultural values associated with the style. This is indicated by the collaboration of the modern facade design model with the *peciren bebadungan* style in terms of form and material in public building design. Architects were observed to be currently interested in the preservation and sustainability of traditional values by developing related concept ideas in current developmental efforts.

The contributions of architects were found to be supporting the efforts of the government to implement Regional Regulation 25/2010 in order to preserve Denpasar City's architectural identity. However, some of the architects cannot implement the *peciren bebadungan* style completely and correctly while some others modify the style to a more modern and simpler concept as indicated in figure 8. This is due to several reasons such as the demand from building owners, architects' knowledge concerning the

philosophy and meaning of the *peciren bebadungan* style, and the desire to modify their designs or simply to follow Regional Regulation 25/2010. It is important to note that these actions are indirectly eliminating the meaning and cultural symbol values contained in the *peciren bebadungan* style.

It is recommended that the community including the architects and building owners use the style in its entirety. This is necessary to maintain the meaning and values of cultural symbols as the identity of Denpasar city. Moreover, the style can be combined with contemporary building design without changing its form. It is also important to note that architects need to research and understand the variations in the shapes contained in the style as indicated in figure 2 before the implementation. Furthermore, the maintenance of the style as the Denpasar City identity requires that the government provide socialization concerning the knowledge and information related to the style, both in terms of forms as well as the social-cultural meanings and values. This can be achieved through seminars, webinars, or architectural design competitions on the implementation of the *peciren bebadungan* style based on its philosophy and meanings.

Conclusion

The *peciren bebadungan* is a very important concept in determining the architectural identity of Denpasar and Badung. This is due to the fact that it has a collection of cultural signs distinguishing it from other architectures. The style is also different from other traditional Balinese architectural in other regencies. It is important to note that it is reflected in the shape, size, ornaments, materials, and construction techniques using architectural designs in Denpasar City.

The findings showed that the *peciren bebadungan* style has been completely implemented in several public buildings in Bali, especially in Denpasar City and Badung Regency, and also combined with modern designs in others. However, there are several buildings without this style and some were found to have modified it using a simpler and more minimalist concept. It is pertinent to state that the incomplete or inappropriate implementation of the *peciren*

bebadungan style is indirectly eliminating the meaning and value of its cultural symbols.

Therefore, the implementation of the peciren bebadungan style in facade design of public buildings in Bali requires considering its meaning and philosophy in order to maintain the expression of the cultural symbol values contained. This requires the efforts of the government, architects, and the whole community to avoid the extinction of the inherited traditional values which serve as the identity of Denpasar City.

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Author(s) contribution

I Kadek Pranajaya contributed to the research concepts preparation, methodologies, investigations, data analysis, visualization, articles drafting and revisions.

Made Mariada Rijasa contribute to the research concepts preparation and literature reviews, data analysis, of article drafts preparation and validation.

Ni Made Emmi Nutrisia Dewi contribute to methodology, supervision, and validation.

