

Conservation of Balinese Cultural Traditions in The Layout of The Tejaprana Resort in Ubud, Bali

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ABSTRACT

Penelitian ini bertujuan untuk mengungkap keberadaan tradisi budaya Bali dalam tata letak resort Tejaprana di Ubud Bali dan pelestariannya. Sistem fisik-sosial-makna budaya Bali terungkap melalui kesadaran indera-tujuan-esensi dalam tata letak tapak, restoran, vila. Makna apresiasi keseimbangan-harmoni lingkungan alam melalui adaptasi tata letak ruang-massa situs yang berjajar orientasi selatan-utara turun ke arah timur sesuai dengan bentuk situs. Makna tiga lapis alam (atas-tengah-bawah) filosofi Tri Loka dipertahankan dalam arsitektur restoran (atap sky-light – ruang atas – ruang bawah), disesuaikan dengan lingkungan setempat. Makna seimbang-harmonis lingkungan alam (filosofi Manik Ring Cucupu) dilestarikan melalui keterbukaan arsitektur restoran terhadap alam setempat.

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This paper aims to reveal the existence of Balinese cultural traditions in the layout of Tejaprana Resort in Ubud, Bali, and its preservation. The design of the site, restaurant, and villas reveals the physical-social-meaning system of Balinese cultural tradition through awareness of sense, purpose, and essence. The site's mass-space layout, which lines up in a south-north orientation and slopes eastward following the site's shape, achieves the meaning of appreciating the balance and harmony of nature. The restaurant architecture, with its hollow roof, upper room, and lower room, adapts to the local environment, preserving the meaning of the three layers of nature (top, middle, and bottom) of the Tri Loka philosophy. The restaurant's architecture's openness to local nature preserves the meaning of appreciating the balance of the natural environment (Manik Ring Cucupu Philosophy).

1. Introduction

One of the tourist destinations in Bali that is famous among domestic and foreign tourists is Ubud, which boasts beautiful nature in the form of rice fields, river cliffs and a forest (Anggi et al., 2020). The most popular activity of foreign tourists visiting places with beautiful natural scenery, cultural events, and traditional markets (Nurjaya, 2013). However, Ubud, which was originally a wetland rice village, has now developed into a dense tourist area (Halim, 2016). The new tourist facilities that have emerged have a 'universal' face like the big cities of the world. This unavoidable globalization of

architecture in Bali (Ubud) has led to the loss of specific characteristics that are the identity of Balinese architecture (Hidayatun et al., 2014). The problem with globalized architecture is that its motivation is purely pragmatic-economic with a functional-rational framework (Sugiharto, 2017).

In the era of 'ratio'-based globalization, the dogmatic/mystical is less understandable and unacceptable. Likewise, the increase in population, the narrowing of available land, and the modernization of society are the 'modifying factors' of the spatial and architectural form of Balinese Traditional Architecture. Eventually, the traditional spatial and architectural patterns are abandoned by the inhabitants in favor of non-traditional or contemporary architecture and spatial patterns. The presence of Tejaprana Tegalalang resort, a blend of Balinese traditional and modern architecture that is adaptive to the natural environment of the riverside forest and Balinese culture, is interesting to discuss. This paper aims to reveal the forms of Balinese culture in the layout of Tejaprana Tegalalang resort and its preservation. The results are expected to be a source of inspiration for the preservation of local culture in contemporary architecture in Bali, or perhaps for other regions in Indonesia with similar procedures.

2. Materials and Methods

The object of this qualitative research is the layout of Tejaprana resort in Tegalalang Ubud, Bali, including the site layout, entrance, restaurant, and villas. The formal object is Balinese cultural tradition in architecture and its preservation. The descriptive method is used with the approach of Balinese culture, architectural phenomenology, and architectural preservation. Balinese culture can be classified based on its form into meaning system, social system, and physical system (Koentjaraningrat, 2015). This means that the soul of architecture has an important position and becomes the philosophical basis for architectural form/image (Siwalatri et al., 2015).

The architecture of Tejaprana resort is classified as Non-Traditional Bali, which is imbued with Balinese Traditional Architecture. The Balinese Cultural Meaning System in Balinese Traditional Architecture (Wiryanan et al., 2015) as the soul of the resort, includes: (1) Meaning of honouring Balance - harmony with the natural environment, and maintaining its harmony (*Manik Ring Cucupu* philosophy); (2) The meaning of 'dualism' in life (main-nista, public-private) that becomes one and inseparable from each other (Rwa Bhineda philosophy); (3) The meaning of 'three layers of nature', namely the 'upper realm' layer for God, the 'middle realm' layer for humans, and the 'lower realm' layer for demons (*Tri Loka* philosophy); (4) The meaning of Harmony of Life, past-present through re-interpretation/improvisation (*Desa Kala Patra* philosophy); (5) The meaning of the cause of peace-happiness, through balanced-harmonious relationships between humans-nature, between humans-God, and between humans-humans (*Tri Hita Karana* philosophy) (Peters & Wardana, 2013); (6) The meaning of balance of place, through the eight cardinal directions and one at the centre in the arrangement of spatial functions (*Dewata Nawa Sanga* philosophy).

The Balinese cultural social system at Tejaprana Tegallalang resort for this study is in the form of Balinese traditional/spiritual rituals by resort personnel and representatives of the surrounding community, greeting patterns/dressing of resort personnel according to Balinese culture, and Balinese art/cultural activities within the resort (resort birthdays, Balinese Hindu holidays). The physical system of Balinese culture in Tejaprana resort for this study includes the 'spatial layout' of the resort site, entrance, restaurant, and villas. The architecture of the resort is imbued with Balinese traditional architecture (a container of Balinese cultural tradition activities) (Susanta, 2017). The typology is in the form of shrine architecture, residential architecture, and public facility architecture (Figure 1), which is a form of application of the *Tri Hita Karana* philosophy in architecture.

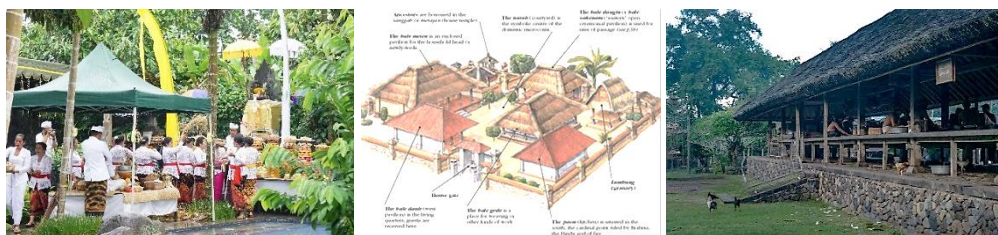


Figure 1. Resort places of worship, Balinese Traditional Houses, Balinese Traditional Public Buildings. Left: Merajan of Tejaprana resort (with yellow-white umbrella). Centre: Balinese traditional house (gate and aling-aling, bale-bale, natah, sanggah merajan). Right: Bale Banjar of Tenganan village

The characteristics of Balinese Traditional Architecture (Wiryanan et al., 2015), the spatial soul of this resort, are: cosmological orientation; natural balance; spatial hierarchy; barrier wall (aling-aling); and material precision. Cosmological orientation is based on three axes, namely: (1) the vertical axis as a top-down orientation, i.e., upper realm for God; middle realm for humans; lower realm for demons; (2) the natural axis is the primary orientation towards the mountain (in the centre of Bali) and the profane towards the sea; (3) the ritual axis is the main orientation towards the east (sunrise) and the profane towards the west (sunset).

The balance of nature is based on the above cosmological principles: vertical balance of up-down direction; horizontal balance of mountain-sea direction; and east-west direction. This balance is dynamic according to the conditions of the place, not rigid with the same proportion (Susanta & Wiryanan, 2016). The hierarchy of space is based on the three axes above, namely the vertical axis, the natural axis, and the ritual axis; the centre of each axis is intermediate. The entrance gate to the house/castle/temple is equipped with a barrier wall (aling-aling) that deflects the direction of entry before the main destination. Open empty space (Natah) at the centre of the site, as the balance point and centre of orientation of the surrounding functions. Building materials follow the natural system, i.e., the higher the lighter, the lower the heavier.

In architectural phenomenology, architecture is seen as a real-life space. There are three layers of existence in the spatial architecture of Tejaprana resort, namely: (1) physical existence in the form of 'spatial layout' and 'related social system' on the resort site, entrance, restaurant, and villas; the data was obtained through field observations; (2) awareness of the 'purpose' of the physical existence (about the 'what/why'), obtained through field observations and interviews with the architect-restaurant owner; (3) awareness of the 'essence', i.e., the meaning/soul of Balinese culture of the physical existence, obtained through in-depth observation and contemplation.

Architectural preservation is the process of understanding, protecting, caring for and preserving architecture, so that its meanings survive (Suryono, 2016). Architecture is composed of interrelated elements, which for this study is the form-function-meaning element. The meaning element is the meaning of Balinese culture in the architecture of the object, which is preserved through the preservation of its 'form' and 'function' elements. The preservation of cultural heritage is significant for a society to preserve its unique identity amidst global architectural uniformity (Orbasli, 2008). Past traditions can be reinterpreted into a system of modern architectural ideas (Suryono, 2020).

3. Results and Discussion

The results and discussion of the preservation of Balinese cultural traditions in the layout of Tejaprana Tegalalang Ubud resort include the layout of the site, entrance, restaurant, and villas. The discussion includes the physical existence (spatial layout, related social system), awareness of the 'purpose/intent', and awareness of the 'essence' (meaning-philosophy of Balinese culture) of the physical existence.

The resort's site shape extends in a south-north direction and descends towards the river forest on the east side (Figure 1). The entrance (notation 1) and lobby (2) on the west side and villa units (4) are arranged according to the site shape, lined up in a south-north direction, descending gradually towards the forest river on the east side, all orientated towards the forest river and morning sunlight (Figure 2). Restaurant (8) open to the garden, forest river, swimming pool (10)—Pamerajan on the North Bank.

There are 3 places of worship, namely a place of worship to God (*Padmasana*) in the north area, a place of worship for the land spirit in the west/front, and a place of worship for the spirit in the river near the spa. The social system that occurs within the resort site includes: Ritual prayers to God in the temple, prayers to the spirits of the land in the West area, and prayers to the spirits in the river in the East area near the river by representatives of resort personnel, each of which is accompanied by offerings. All resort personnel wear Balinese traditional clothing in resort activities in all parts of the resort every day, greeting guests and fellow personnel in Balinese customs. In addition, Balinese religious ceremonies are also conducted in the courtyard near the temple on certain days, involving representatives of the surrounding community.

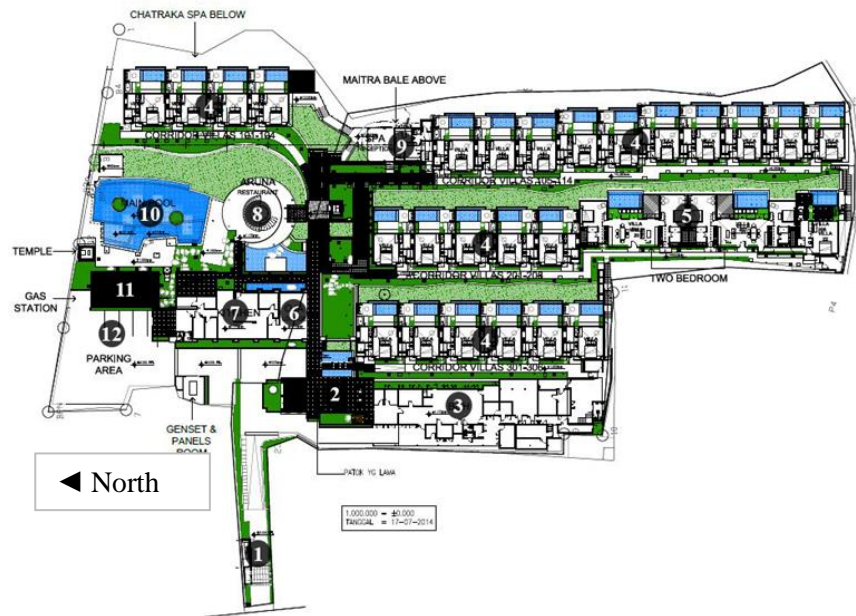


Figure 2. Tejaprana Tegalalang Resort Spatial Layout
Resort site spatial layout: entrance (1), lobby (2), offices, and services (3) in the west area; villas (4) and suite villas (5) in the middle and eastern areas; lounges (6) and restaurants (8) in the middle area; temples (*merajan*) in the north area.

The word 'tejaprana' means 'sunlight energy', and Tejaprana resorts are meant to energise life and make villa/spa/yoga/restaurant guests realise, through architectural attractions, that they are living in nature. Through the above resort layout, the nature of the forest-river (including the sound of water/birds/local insects) and the morning sunlight can be felt. The authenticity of the environment (topography descending towards the river, local trees, local insects/birds) is maintained, so that the stability of the environment is well maintained.

The position of Merajan in the main area of the north end of the site is optimal because the ideal/*Utama-Utama* position (North-East) is lower (riverside area), in order to achieve the position of the upper realm (for God). The position of the villas in the central area is *madya* (private and quiet area) in the hierarchy of space based on the East-West ritual axis, and the position of the entrance and lobby in the west area is *profane* (public-*ramai* area) (Figure 2). The restaurant is open to the surroundings so that users can experience the surrounding nature (garden, forest river, swimming pool, *merajan* in the north).

The spatial essence of the resort site is: (1) The mass-space layout of the site is lined up along the South-North direction oriented towards the East, descending gradually towards the river-forest on the East side and the preservation of local trees means harmony-harmony of local nature (*Manik Ring Cucupu* philosophy); (2) The position of the entrance, lobby, and lounge on the West side (*nista*), the villa units in the middle/middle area, and the Merajan in the North (*main*) means a balanced-harmonious relationship between man-human, man-nature, and man-God, the cause of happiness-

peace of the *Tri Hita Karana* philosophy; (3) The position of the *merajan* in the North area, not in the East-North area because of its lower position, means harmony of life related to the low condition of the site on the East side (*Kala Patra Village* philosophy).



Figure 3. Entrance to the Tejaprana Resort site

Left: Entrance in the form of a tunnel of bamboo trees and flower plants. Middle: The entrance of the paving block, on the edge of which the pedestrian is lined with lights on the floor. Right: Barriers to the walls of buildings and vines, as well as a place of offerings at the end of the entrance as a guide to the lobby entrance on the right side.

The Balinese cultural traditions that are preserved on the Tejaprana resort site are: (1) the meaning of appreciation of the balance-harmony of the natural environment through the adaptation of the mass-space layout of the site lined in a south-north orientation, descending towards the east according to the shape of the site and the preservation of local trees; (2) the meaning of a balanced-harmonious relationship between man-human, man-nature, and man-God (*Tri Hita Karana* philosophy) is preserved by positioning public functions, villa functions, and worship functions according to cosmological hierarchy and adapted according to the shape-position of the resort site.

The entrance to the resort is shaped by the hallway rows of bamboo trees, flower plants, and stone walls on the left-right sides. The base of the entrance is formed by the paving block, and on the edge, there is a pedestrian path with floor lights (Figure 3). The social system, in the form of prayers for the spirits of the land, is held at the place of offerings at the end of the main entrance to the site in the West area every morning and evening. The worshipper is a representative of the resort personnel, and wears Balinese traditional clothing.

The end of the driveway consists of a barrier wall, flower plants and an offering on its front/façade, which directs resort guests to turn right towards the lobby. At the lobby entrance, the resort staff greets guests with smiles and wears traditional Balinese dress. The path of the vegetated alley aims to welcome guests with a fresh shade to feel nature through its elements (bamboo trees, stones, flowers) before experiencing the nature of the resort. The paving block slows down the speed of passing vehicles, as well as serving as a means to absorb rainwater into the ground (for water reserves and erosion prevention). These two elements are in accordance with the value of local harmony-suitability with nature (based on the *Manik Ring Cucupu* philosophy). The place of offerings (a place of worship for the spirits of the land) is a form of spiritual harmony for the peace of the local nature.

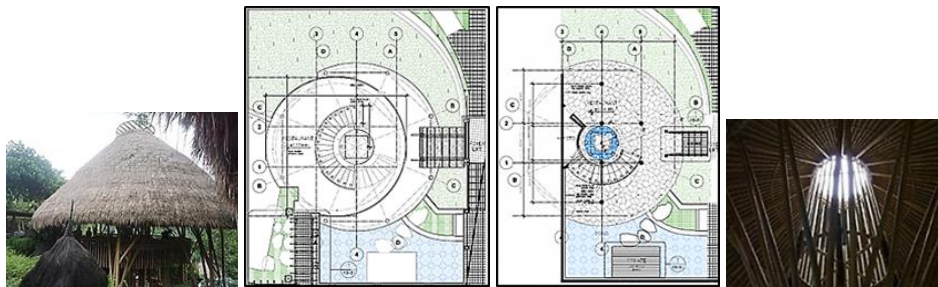


Figure 4. Aruna Restaurant; Left: A figure of a round-open building cone roof. Middle: Round floor up-down of restaurant layout. Right: Skylight roof

The boundary wall and flower plants in front of it are an adaptation of the concept of *aling-aling*/barrier of Balinese cultural traditions for today's resorts, meaning the harmony of past and present life (*Desa Kala Patra* philosophy). The old barrier wall (*aling-aling*) only deflects the direction of incoming people, but this barrier wall and flower plants deflect—welcoming guests with the beauty of flower plants. The ritual of praying to the spirits of the land here is a preservation of Balinese cultural traditions. The layout of the two-storey restaurant layout is round and opens to the surrounding nature garden (Figure 4). The center of the room is a round hole on the top floor, a round water pool on the lower floor, and a round skylight on the roof, in a vertical straight position. The upstairs dining room and the one downstairs are naturally bright and quite cool. Dining/meeting/relaxing activities while enjoying the surrounding nature (pond-garden-forest, water, and bird sounds), watching and listening to Balinese traditional arts and ceremonies in the pool grounds in the north of the restaurant, or observing ritual worship/offerings at the temple at the far north end. Restaurant personnel serve guests in traditional Balinese dress and greet them in English or Bahasa Indonesia.

The open layout is intended so that restaurant users can enjoy the surrounding nature and feel in nature, as well as natural airflow from the edge of the building to the ventilation in the sky-light roof. The skylight is topped with a cone roof for natural lighting into the restaurant space, as well as a symbol of relation to the sky (divine realm of gods/deities). The utilization of natural beauty around and to the sky through the layout of the restaurant is a manifestation of the value of harmony-suitability of the restaurant architecture going hand in hand with the local nature. The shape of the roof circle is symmetrical to its center (skylight), a symbol of the stable upper world (divine realm). The circular shape of the upper floor, which is not symmetrical with its center (floor hole), symbolizes the instability of the human world, while the circular shape of the lower floor, which is symmetrical with its center (water pool), symbolizes the demonic world that consistently interferes with human life.

The essence of restaurant layout is that the three levels of space are the upper area/roof perforated into the sky (symbol for God/deities), the middle area (upper floor) for humans, and the lower floor (devil's area), carrying the meaning of Cosmic Balance *Tri Loka philosophy*. The openness of the upper and lower floors of the restaurant to the surrounding nature and to the sky means appreciation of balance—harmony with the

natural environment (*Manik Ring Cucupu* philosophy). The openness of this public space also means Harmony of Life of the past (village bale banjar)-the present (restaurant) through re-interpretation (*Desa Kala Patra* philosophy).

Balinese cultural traditions that are preserved: (1) the cultural meaning of the three layers of nature (top-middle-bottom) of the Tri Loka philosophy in restaurant architecture (hollow roof, upper room, lower room), preserved by adaptation to the resort environment; (2) appreciation of the balance of the natural environment (*Manik Ring Cucupu* philosophy) through the openness of the restaurant architecture to the local nature, preserved by adaptation to the building site in the public area of the resort; (3) harmony of past and present life through the openness of the public building, formerly a bale banjar, now a resort restaurant. The activity of serving restaurant guests is a new culture that does not exist in the Balinese cultural tradition. The clothing worn by restaurant personnel is an adaptation of Balinese traditional clothing to the present. The meaning of Harmony of Life, through the adaptation of Balinese traditional clothing past and present (*Desa Kala Patra* philosophy).

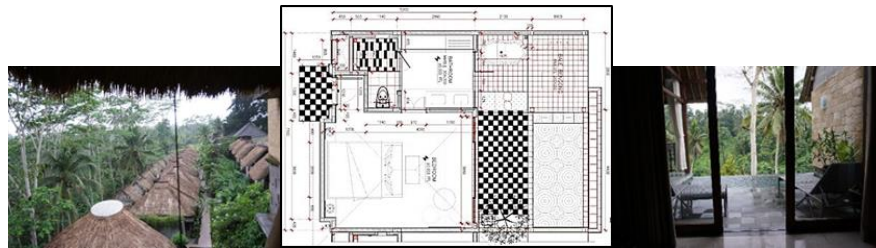


Figure 5. Villa Layout of the Tejaprana Resort

Left: Forest—the bottom villa layout (east side) and the arrangement of the villa behind it (above). Middle: Villa layout (entrance, sleeping area, bathroom, terrace, front porch).

Right: The pool and veranda overlook the forest.

The villas are lined up in three rows from south to north facing and descending gradually towards the east (river-forest). The layout of each villa: terrace, hall, bedroom, toilet-bathroom, pantry, outside bathroom, terrace, veranda, garden, and swimming pool (Figure 5). The view from the bedroom is of the pool, veranda, forest, and morning sunshine. The villa attendants welcome serve guests in traditional Balinese clothes and speak English or Bahasa Indonesia.

The layout of the villa is intended for resort guests to obtain physical and spiritual freshness after experiencing the nature of the resort and activities in the resort, as well as forming harmonious human-natural relationships with the resort. The barrier wall behind the entrance is intended as a diversion so that the sleeping space is not directly visible from the villa's entrance terrace. The hospitality of the resort staff is a form of preservation of the social behaviour of Balinese cultural traditions within the resort. The layout of the villa is intended to allow guests to feel physically and mentally refreshed after experiencing the nature of the pond, forest, and morning sun. The hall boundary wall

deflects the direction of entry to the bedroom so that the room is not directly visible from the terrace.

The villa layout means appreciation of balance and harmony of the natural environment (*Manik Ring Cucupu* philosophy) through the visual-audial openness of the villa to the east side to experience the forest-river nature and morning sunlight. In addition, it also means the harmony of past-present life, namely the Bali Aga mountain village houses are patterned with three building periods (Agusintadewi, 2016) now resort villas are patterned with a single building (*Desa Kala Patra* philosophy). Balinese cultural traditions that are preserved are (1) appreciation of balance—the harmony of the natural environment through the visual-audial openness of the villa on the east side and its adaptation to the close arrangement of villas related to the limited land; (2) the meaning of harmony of past-present life through the villa layout (single building pattern), the result of re-interpretation of the house layout of mountainous Bali Aga villages (three building patterns).

4. Conclusion

Preservation of Balinese cultural traditions on the site layout of the resort: The meaning of appreciation of the balance-harmony of the natural environment through the adaptation of the mass-space layout of the site lined south-north orientation-descending towards the east according to the shape of the site. The meaning of a balanced-harmonious relationship between man, nature, and God (*Tri Hita Karana* philosophy) is preserved by positioning public functions, villa functions, and worship functions according to the cosmological hierarchy and adapted to the shape-position of the resort site. Balinese spiritual or customary rituals become a special attraction for international guests.

Balinese cultural traditions are preserved in the restaurant. The meaning of the three layers of nature (top, middle, and bottom) of the *Tri Loka* philosophy is preserved in the restaurant architecture (hollow roof, upper room, and lower room), adapted to the local environment. The meaning of appreciating the balance of the natural environment (*Manik Ring Cucupu* philosophy) is preserved through the openness of the restaurant architecture to the local nature. Harmony of past and present life through the openness of public buildings, formerly a bale banjar—now a resort restaurant. Balinese Cultural Tradition preserved on the villa: The meaning of appreciation of the balance and harmony of the natural environment through the visual-audial openness of the villa on the East side. Meaning of Harmony of past-present life through the villa's spatial layout (single building pattern).

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