

## CATEGORIZING THE BALI AGA ARCHITECTURE IN BALI PROVINCIAL REGULATION NO. 5 OF 2005

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### ABSTRACT

*The architecture of the archipelago is built from the wisdom and intelligence of the people of Indonesia, its existence can demonstrate the traditional identity of Indonesian buildings. Bali Provincial Regulation no.5 of 2005 was made to regulate the architecture of buildings in Bali. Among the Balinese Architecture that existed in the periodization of Balinese history, architecture from Bali Madya and Bali Kuno (ancient Bali) period dominates the guidelines in this regulation. This becomes an interesting question to be rediscussed, even though the architecture of these two periods dominate the regulation, but in fact, the architecture of the Bali Kuno period (known as the Bali Aga architecture) only discussed about settlement patterns in the appendix to this regulation? If so, can Bali Aga Architecture be categorized as Traditional Balinese Architecture? Based on observations of several Bali Aga villages, finally it was realized that it was difficult to make a guideline that could generalize the Bali Aga Architecture due to the existence of very varied forms between one Bali Aga village to another. Based on these facts, the Bali Aga Architecture is more precisely categorized as an architecture that has a local character. With the tendency of not continuing the process of the building knowledge to the next generation which is becoming obsolete, it makes the Bali Aga Architecture will eventually become an architectural heritage.*

Keywords: Bali Provincial Regulation No.5 of 2005, Bali Aga Architecture, Traditional Balinese Architecture, Local Architecture, Heritage Architecture

### INTRODUCTION

Balinese architecture is one of the architectures in Indonesia which can still be easily traced its character traits, compared to architecture from other regions in Indonesia. When people enter the gates of Bali, they will find buildings along the street that can make them aware that they are in Bali. The buildings that will be found after passing Ngurah Rai Internasional Airport, Gilimanuk Harbor, Benoa dan Padangbai, are rows of buildings with typical Balinese architecture, as seen from the proportion of buildings that never exceeded the height of a coconut tree, distinctive ornaments, and materials that are often used such as brick and sandstone. Not only the building, but this specificity is also seen in the gate and fence.

This is inseparable from role and existence of regulation No. 5 issued by the Provincial Government of Bali in 2005. One consideration of the issuance of this regulation is that buildings in Bali must have an architectural and cultural values simultaneously. The point of the regulation is that the building must not only guarantee the safety of the user and the environment, but also must have the image of the Balinese cultural identity. Bali Provincial Regulation No. 5 of 2005 is not the first regulation made to regulate architecture in Bali. In 1974 there were even three Bali Provincial regulations, namely No. 2, 3 and 4, each regulates Spatial Planning for Development, Special Environments and Buildings. However, in 2012 these regulations were revoked by other Bali Provincial Regulation No. 8,

because the three regulations are considered to be incompatible with the authority possessed by the provincial government of Bali.

Bali Provincial Regulation No. 5 of 2005 is not the first time discussed. There are several other writers who have discussed it from another perspective, as was done by Widiati, et. al in 2018 in the Journal of Kertha Wicaksana which discusses about law enforcement in applying the principles of Traditional Balinese Architecture to the forms of gates and fences in Banjar Sampalan, Nusa Penida. But there are also other writers who still trying to discuss further the contents of this regulation from an architectural point of view. As stated by Gantini in 2009 in the National Seminar on Local Wisdom in The Planning and Design of Built Environment, by categorizing Balinese Architecture into three major groups in the Bali Provincial Regulation No. 5 of 2005 and compared with the phenomena discovered in the field, which turned out into seven categories (see Table 1).

Table 1. The categorization of Balinese architecture conducted by Gantini (2009), by comparing the contents of Bali Provincial Regulation No. 5 of 2005 with architectural phenomena in Bali

Bali Provincial Regulation no.5 of 2005 Architectural Phenomena	Traditional Balinese Architecture	Non Traditional Balinese Architecture	Heritage Architecture
1. Traditional 'Bali Apanaga' Architecture	√		
2. 'Stil-Balinese' Architecture		√	
3. 'Balinese-Style' Architecture		√	
4. 'Balinese Modern/ Contemporer' Architecture		√	
5. 'Balinese-Islamic Society' Architecture		√	
6. 'Balinese-Christian Society' Architecture		√	
7&8. Traditional 'Bali Aga/Bali Kuna' Architecture	√		√
9. 'Balinese Colonial' Architecture			√

Source: modified from [https://www.researchgate.net/publication/292138755\\_Warna\\_-\\_Warni\\_Arsitektur\\_Bali](https://www.researchgate.net/publication/292138755_Warna_-_Warni_Arsitektur_Bali), downloaded on May 5, 2020 at 09.45 pm

This Gantini's writing is interesting to be rediscussed, because it raises to the next two questions. First, if it observed the general provisions in Chapter 1 of Bali Provincial Regulation No. 5 of 2005, it mentioned there are four categories of architectural definitions, namely Traditional Balinese Architecture, Non Traditional Balinese Architecture, Local Architecture and Heritage Architecture. Each of these categories (except Local Architecture), is further clarified in the next section of this regulation. Explanation of Traditional Balinese Architecture is elaborated in Chapter 2, part two; Non Traditional Balinese Architecture is described in Chapter 2, part three; and Heritage Architecture described in Chapter 3. Then which can be categorized as Local Architecture when compared with architectural phenomena and why not much explained much further in this regulation? Second, the only architecture that is categorized at once in two groups by Gantini, is Bali Aga Architecture which is categorized as Traditional Balinese Architecture as well as Heritage Architecture. Why and is it valid? Starting from this article written by Gantini, a re-observation was made focusing on the villages of Bali Aga.

### CATEGORY OF BALI PROVINCIAL REGULATION NO. 5 OF 2005

In the Bali Provincial Regulation No. 5 of 2005, it is mentioned and explained several definitions regarding the categories of Balinese Architecture as follows:

- **Traditional Balinese Architecture**, is a spatial layout and the structure of building is based on written and unwritten values and norms, which are passed down from generation to generation. What is meant by tradition is a habit that is passed down from generation to generation which is considered good and right by the community. Then explained in the next section in this regulation that the

function of traditional Balinese buildings is divided into religious buildings, residential buildings and social buildings.

- **Non Traditional Balinese Architecture**, is an architecture that does not apply the norms of Traditional Balinese Architecture in its entirety, but displays the Traditional Balinese Architecture style. What is meant by the Traditional Balinese Architecture style in the regulation is a style of architectural appearance that can provide an image or feel of architecture based on Balinese culture, which is imbued by Hinduism through the application of various form principles that contain the identity and values of Traditional Balinese Architecture. Non Traditional Balinese Architectural Buildings must be able to show the style of Traditional Balinese Architecture by establishing the principles of Traditional Balinese Architecture that are aligned, balanced and integrated with the local environment.

- **Local Architecture**, which is an architecture that has been rooted and established in the culture of the community in a unit of traditional environment, both from small to large traditions environment while it still in the Province of Bali.

- **Heritage architecture**, is an architecture from the past in Bali, whether in a state of being maintained or still being used according to its function, not maintained or not used according to its function, movable or immovable, in the form of a unit of group or parts, which are considered to have important values for science, history, culture, and other significant values. Heritage architecture, whether it is under ownership and or control by individuals, government and non-government, must be protected and preserved. Every renovation and or development of heritage architecture must comply with the principles of preservation, both in terms of design, materials, and workmanship. Utilization of heritage architecture must be in accordance with its function.

#### ABOUT BALI AGA ARCHITECTURE CHARACTERISTICS

In 2014 to 2018, the authors conducted research on the dwelling concept from the historical point of view in 26 Bali Aga villages spread across Bangli district (Sukawana, Belandingan, Belantih, Belanga, Binyan, Batukaang, Mengani, Catur, Manikliyu, Lembahan, Langgahan, Bunutin, Ulian, Awan, Serai, Belancan, Mangguh, Bayung Gede, Pengotan and Penglipuran), Karangasem (Tenganan Pengringsingan) and Buleleng (Julah, Sidatapa, Cempaga, Tigawasa and Pedawa). In these twenty-six Bali Aga villages, in terms of settlement architecture there are things that can consistently be found in each of the Bali Aga villages. For example, it can consistently be found that the Bali Aga people have the belief that the mountain as the highest place (*luan*) is considered to have primary value. This belief considers the top of mountain as a purified ancestral spirit world. Opposite the *luan*, is the area that has lowest height (*teben*) which is considered to be a despicable value.

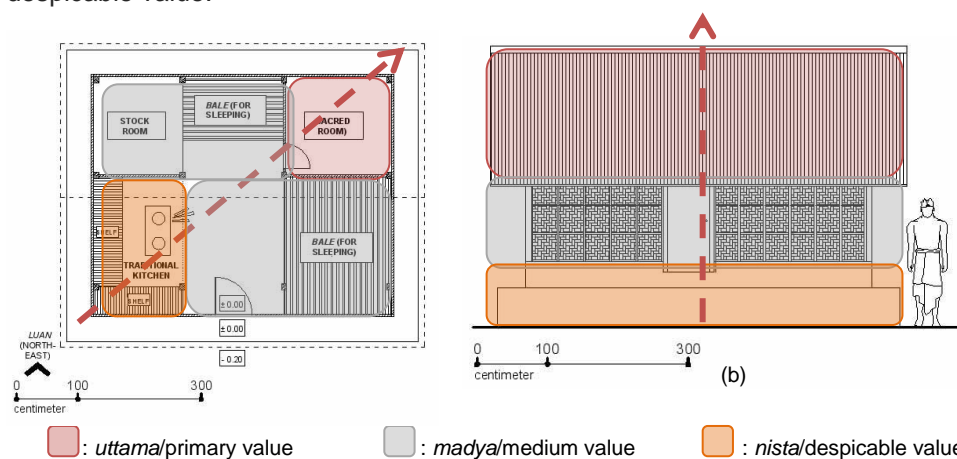


Figure 1. The application of the *luan-teben* concept in the illustration horizontally (a) and vertically (b)  
Source: modified from doctoral Dissertation Spatial Concept of Bali Aga (A Dwelling Culture), 2018

The concept of *luan-teben* can be seen in the settlement arrangement, residential yards and spaces in residential buildings (both horizontal arrangement on the floor plan, and vertically). That things which are considered sacred and related to God, will always be in the place that goes to the *luan* (horizontally) and highest place (vertically).

But there are also some things that distinguish between one Bali Aga village and another and this is influenced by local beliefs. For example the position of *merajan* (sacred place of the yard) in a residential yard. In most of the Bali Aga villages, *merajan* is always placed in the highest area (*luan*) as in Figure 2a. However, in some Bali Aga villages, the community considers that the most important position of *merajan* is far from *pamesuan* (the entrance to the residential area), so that the existence of *luan* is no longer a primary consideration for determining *merajan* position. As in Bayung Gede village, the community believes that they must increasingly hide the sacred area (*merajan*) so that it becomes increasingly invisible from the evil influences that can enter *pamesuan* (gate) (Figure 2b). The same thing (hiding *merajan*) can also be found in Sidatapa village, where even today the community has *merajan* in their residential buildings (not to be a separate mass from a residential building in one residential area). Different from Bayung Gede and Sidatapa, another from Tenganan Pegringsingan village. The community in this village thinks that this sacred place must be able to protect its inhabitants, so that it is always placed near the *pamesuan* (Figure 2c).

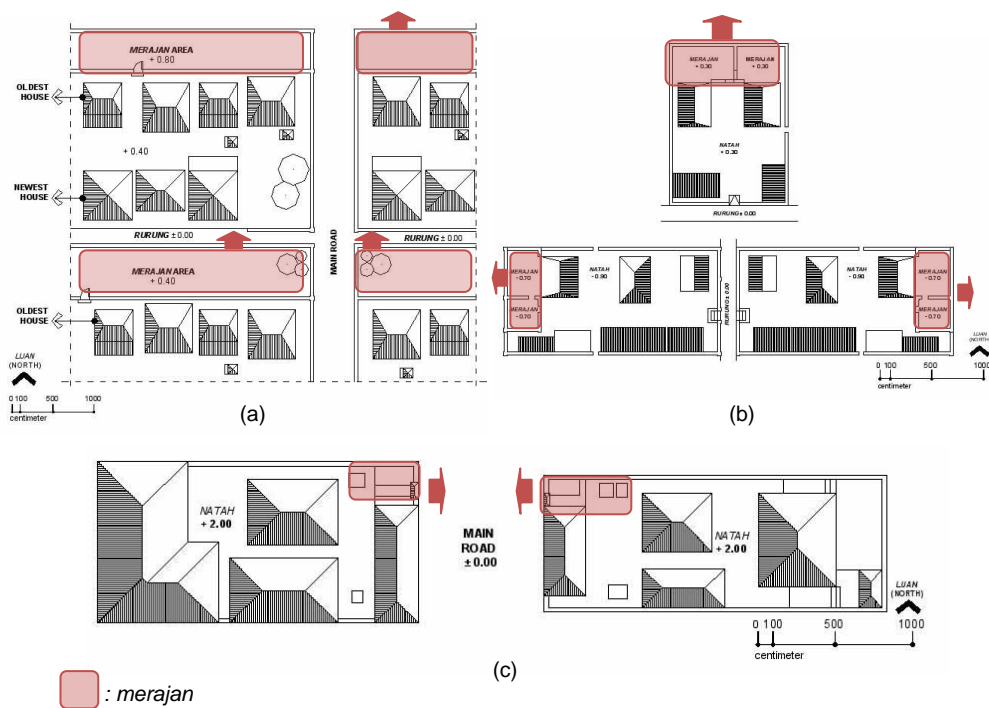


Figure 2. Depiction *merajan* in residential yard that can be found in most of the Bali Aga villages, which always goes towards *luan* (a), but at some Bali Aga villages *merajan* should always stay away from *pamesuan* (b) or always near *pamesuan* (c)  
Source: modified from doctoral Dissertation Spatial Concept of Bali Aga (A Dwelling Culture), 2018

Similarities and differences can also be seen from the arrangement of space in the building of his residence. The number of zones in the room, depending on the number of *tampul* or *saka* (pillars). There are residential buildings in several Bali Aga villages that still use twelve *tampul* (see Figure 3 a-b), thus forming six zones of inner space (one sacred space, three bedrooms, one kitchen and circulation). But some use six *tampuls* (see Figure 3 c-d), thus forming two zones in the room

(one kitchen and one *bale* as bed). The closer to the Bali Madya period (in terms of history that belongs to the Bali Aga village), the number of *tampul* used is less and less. This is due to the fact that Bali Aga villages whose history has approached the Bali Madya period, have started to have other building masses to carry out their activities such as the emergence of *bale saka enem* that are used to perform traditional or religious ceremonies (in the early Ancient Bali period, all the activities of its inhabitants are carried out in a single mass of residential buildings). In determining the position of each zone, most are still determined by the direction of the *luan* as the direction of primary value. Such as the kitchen area which is always in the direction of *teben*. And the sacred space is always in the direction of the *luan*. But there are exceptions like those in Pedawa Village. In this village, the spatial planning within one of the residential buildings and the adjacent buildings, will be opposite each other. This is done so that the furnace in the kitchen area of a residential building can function as a heater in the sleeping zone of the neighboring building (see Figure 3-e).

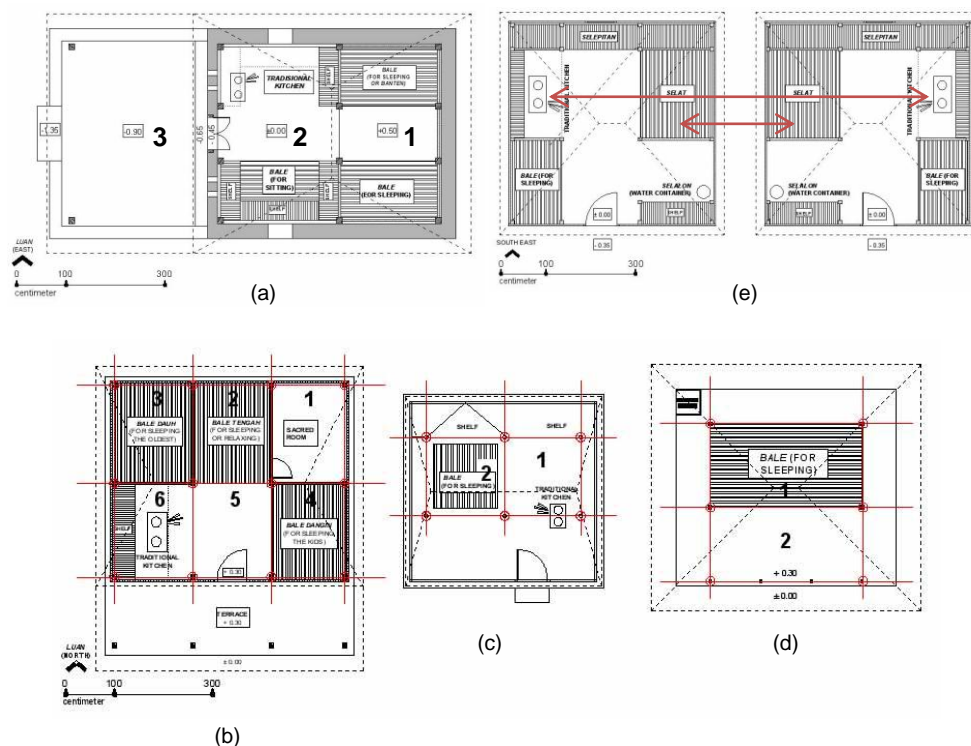


Figure 3. A residential building with 12 *tampul* as in *Bale Gede Saka Roras Tumpang Tilu* in Sidatapa village (a) and *bale* in Belandangan village (b), as well as *bale* with 6 *tampul* in Bayung Gede village (c) and Tenganan Pegringsingan (d), as well as the arrangement of opposite spaces in Pedawa village (e)  
Source: modified from doctoral Dissertation Spatial Concept of Bali Aga (A Dwelling Culture), 2018

## CATEGORIZING THE BALI AGA ARCHITECTURE

Can be seen in Table 1, Gantini categorizes Balinese Architecture as Balinese Traditional Architecture and Heritage Architecture. In the Bali Provincial Regulation No. 5 of 2005, focused on the meaning of "traditional" word is the existence of both written and unwritten knowledge, which is still passed down from generation to generation. The only written relics from the ancient Balinese period in the 8th to 13th centuries, when Bali Aga Architecture began to be known, were inscriptions from the king of the Warmadewa dynasty which mostly contained territorial boundaries, taxes, rights and obligations of the people at that time (Ardika, 2013). The only content of the inscription that is indirectly related to architecture at that time was the Sembiran C inscription year 1103, which was made during the reign

of Sri Jayapangus (Ardika, 2008). The contents of this inscription indirectly change the direction of *kadya* and *kelod* directions in the North Bali region (Buleleng). Before this inscription was made, the *kadya* in North Bali was always mentioned by the sea and the *kelod* was always stated by the mountain, and then the opposite applies after the existence of this inscription. Knowledge of how to build (one of which is a residential building) in the Bali Aga villages, mostly delivered unwritten or verbally from one generation to the next. Submission in this way is very vulnerable, it is impossible then the knowledge conveyed to the next generation is increasingly incomplete and then disappears, or mixed with knowledge from the next period of Balinese history (Bali Madya period). And indeed it has been proven to occur. So what the Bali Aga community does when they are about to make a new building that resembles the original or original dwelling building (what is meant is the old building that has been lived from generation to generation) is by imitating the original dwelling buildings that are considered still intact (making duplicates). However, the integrity of the original building is also diminishing as a result of the age of the building which is getting older, thus making the Bali Aga community also have difficulty in obtaining examples of original residential buildings that can be used as examples or guidelines. As a result, new trends emerge, Bali Aga people are more interested in using ways of building in the present, either by using the guidance of the *asta kosali* and *asta bumi* (known since the days of Bali Madya from 13<sup>th</sup> century) or at modern ways. This, of course, causes the number of original or its duplicates Bali Aga houses to decrease. Some Bali Aga villages, who were aware of it and had concerns about it, then took the initiative to make a pilot dwelling (in fact, the pilot dwelling actually functioned as a kind of museum). As found in the Penglipuran Village, Sembiran Village and Pedawa Village. From this point of view, Bali Aga Architecture is indeed appropriate if it is categorized as Heritage Architecture, not only because it has Bali historical sites that can still be found today up such as Goa Gajah and Gunung Kawi, sites created during King Udayana in 11<sup>th</sup> century (Laksmi, 2011), but also the existence of original dwelling buildings and the diminishing desire to duplicate them, as well as an effort to make a pilot so as not to be forgotten.



Figure 4 A pilot of Bali Aga dwelling in Penglipuran village (a) and Sembiran (b)

In addition, as stated earlier about the characteristics of the Bali Aga Architecture with its very varied manifestations between one Bali Aga village and another, this naturally makes it difficult to carry out a general guideline on how the physical appearance of the Bali Aga Architecture that can represent Bali Aga villages as a whole. Unlike the Bali Madya Architecture which has a guide *Asta Kosali* and *Asta Bumi* in the process of building it, which can be applied in general anywhere. The rules or beliefs that affect the process of building a residential building in a Bali Aga village, are not necessarily the same as those in other Bali Aga villages (except for a few Bali Aga villages that have historical links, or maybe those that have a nearby location). The beliefs that became the rule were indeed handed down to the next generation unwritten (tradition), but this only applies in the one Bali Aga village community only, not necessarily the same rules for the people in other Bali Aga villages. This makes the embodiment of each Bali Aga village's unique residential building, not necessarily the same between one Bali Aga village and another.

## CONCLUSION

Thus, makes Bali Aga Architecture is characterized as a Heritage Architecture. However, if it is categorized as Traditional Balinese Architecture, it seems that it indeed triggers the emergence of confusion. It can indeed be categorized as a tradition, but it can only be directed to a particular Bali Aga village. Because in understanding Traditional Balinese Architecture, knowledge should be derived and then it can be applied in any area of Bali. For another example if the Traditional Architecture of another region, surely that knowledge is passed down and generally applies in that other area. For the Bali Aga Architecture, knowledge is only passed down and applies to the Bali Aga community (certain) because its knowledge is influenced by local beliefs, so it is difficult to conclude it into a general knowledge that can be applied in any Bali Aga village. Then, it would be more appropriate if Bali Aga Architecture was categorized as Local Architecture.

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