



# Revitalizing the cultural identity of Bali through spatial planning in Denpasar

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## Abstract

*Bali, the capital city of Denpasar, is supposed to reflect strong Balinese cultural identities. But in reality, that cultural identities has declined along with the historical changes and process of development. Balinese Cultural Identity in Spatial Planning relates to physical arrangement (spatial), community arrangement, and spiritual arrangement. Seven (7) Catus Patha in the Denpasar City Spatial Plan that represents the structure and pattern of space, as a means to show the decline of Balinese cultural identity in Spatial Planning from physical expression, concepts that provide meaning and the underlying philosophy. This study examines the decline of Balinese cultural identities in spatial planning, by focusing on how to revitalize them and their implications for modern society. Designed as qualitative research, this study collected data through observation, interview, and documentation studies. Data collected analyzed by semiotic approach to supported by the study multicultural societies and structural functional. The results of this study indicate a decline in Balinese cultural identity in spatial planning which has been caused by multicultural community factors, spatial functions that do not exist in the Balinese cultural concept, two forms of traditional village governance and village/kelurahan, as well as changes in the use of the basic dimensions of sikut/gegulak becomes a metric. This study proposes a strategy of revitalization by reestablishing the values of Balinese cultural identity, cultural literacy, classification and zoning of new functions, synchronizing the authority of traditional villages and villages, and converting basic dimensions into development guidelines. This study offers two findings, that is (1) practical findings relate to the fact that Balinese culture in spatial planning has been applied in the preparation of spatial plans for the city of Denpasar but has not yet been properly implemented; (2) theoretical findings show that Balinese cultural identity in spatial planning is universal, can absorb elements of external cultures while it can maintain its unique cultural identities.*

*Keywords: revitalization, Balinese cultural identity, spatial planning of Denpasar City*

## Introduction

Initially, Denpasar was a traditional village that later developed into a modern city with a multicultural society. Empirical experience shows that urban planning applied in many countries, including Indonesia, relies on western planning theories or models. As the opinion of Danisworo where the unpreparedness of the city and its people in facing the development of a city built based on western theory, causes the development of the city to no longer reflect local culture as its identity.[1] Furthermore, denpasar is facing increasing urbanization and migration.

This study examines the decline in Balinese cultural identity in spatial planning, how to revitalize it; and its implications for modern society. The study contributes to our understanding of phenomena of changes and continuities in cultural identities specifically in the Bali capital city of Denpasar, a city that is supposed to be able to reflect a strong Balinese cultural identity. As a center of growth of tourism and because of Denpasar to label itself as 'Denpasar as a City of Culture' (*Denpasar sebagai Kota Budaya*), it is sensible for Denpasar city to strongly maintain its cultural identities, especially in tangible and intangible matters.

## Literature Review

The study of Balinese cultural

identity from a spatial perspective is still very limited. There have been several studies that deal with Denpasar, spatial planning, and cultural identities.

Juswadi Salija examines aspects of the concept of traditional Balinese architecture and its possibilities for future development, this study explains the philosophy, concepts, and rules written in *asta kosala-kosali*, as well as the role of *undagi* as a translator. This research will reinforce each other with Balinese culture as a symbol of harmonization between humans as residents and space.[2]

Rumawan, et al. research about cultural values in Spatial Planning in Denpasar focus on the collection, documentation, and inventory of the physical manifestation of the local culture, especially architecture (*parahyangan, pawongan* and *palemahan*) in Denpasar. This study produces data and information about the philosophy, concepts, and symbols of Balinese culture in spatial planning in the city of Denpasar within the scope of traditional villages, zoning (*mandala*), village center (*catus patha*), layout, building layout, and decoration.[3]

Swardani in inheritance values of local wisdom to protect society from the negative effects of globalization Bali explained that the importance of the inheritance of the values of local wisdom for the people of Bali than to deal with the negative impact of the social changes that globalization brings.

This research helps to reveal the factors influencing western culture through multicultural society that change the way urban society views Balinese culture.[4]

Putra to explore evidently concept of the *catuspatha*, the transform of the concept and changes of the *catuspatha* as kingdom center from the kingdom era till the republic era and its impact. This study reveals a change in ideas where the view of an empty *catuspatha* center turns into an aesthetic element of the city which in addition acts as traffic signs as well as orientation.[5]

This study uses geographic and structural-functional theory assisted by ethnography, semiotics, and acculturation theories applied them enclitically.

## **Method**

This research was developed through a cultural and spatial paradigm using a qualitative descriptive method through the semiotic approach of Roland Barthes (1974). Supported by the approach developed by John W Berry (1939) to study multicultural societies; and structural functional developed by Talcott Parsons (1902). Like the cultural and spatial paradigm, this research is positioned in a constructive thinking system.

Data collection techniques prioritize the use of observation and interview techniques, in addition to document and literature studies. Where

observations were focused on seven *catus patha* points to find out the changes that occurred, then in-depth interviews were carried out in two groups, first to the experts to develop a framework that was used to formulate the problem, second to the traditional leaders who were deemed to understand to strengthen the field findings based on observation. Document studies are used to complement the supporting data for both quantitative and qualitative research in the city of Denpasar, while literature studies are used to develop theories that serve to strengthen research results.

The results of the analysis are presented using a combination of informal and formal ways. The informal way is the presentation of the results of analysis by descriptive-analytic, while the formal way is the presentation of the analysis results in the form of images, charts, diagrams, sketches, and photographs. This formal method is used to support the narrative quality of the analysis results.

## **An overview of Denpasar City**

The history of the city of Denpasar in the period before the Badung kingdom (1500-1800) was initially controlled by village-level rulers; then raised a king with the center of the kingdom on the banks of the Ayung River. At the time of the Badung kingdom since 1800, it has been divided into three regions namely Pemecutan,

Satrya, and Kesiman, at this time the spatial structure and spatial pattern of the village are still intact and stand. [6] The colonial period began with the stranded Sri Komala boat on the Sanur beach in 1904 and the war between the Dutch and the Badung kingdom in 1906 which destroyed Puri Denpasar. Agung noting:

The name Denpasar then developed as the name of the center of colonial administration where the former Puri Denpasar was used as a place of government and was directly inhabited by Assistant Resident Swartz who was in charge of the Afdeeling Zuid area of Bali.[6]

In the era of independence, in 1958 Denpasar became the capital of the local government of Badung Regency, then in 1960, Denpasar was also designated as the capital city of the province of Bali. Then in 1978, Denpasar officially became the administrative city of Denpasar, in 1992, the city of Denpasar became a Municipality, and subsequently became the city of Denpasar.

The area of Denpasar city is 12,778 ha or 2.27 percent of the total area of Bali Province, land use in 2017 is 2,919 ha of undeveloped land, 9,859 ha of built-up land.[7] Consists of four sub-districts with the following number of villages/*kelurahan*: (a) South Denpasar District consists of 4 villages, 6 sub-districts, 11 traditional villages, with a total of 105 *banjars* and 92 traditional

*banjars*; (b) East Denpasar District consists of 7 villages, 4 sub-districts, 12 traditional villages, with 87 *banjars* and 91 traditional *banjars*; (c) West Denpasar District consists of 8 villages, 3 sub-districts, 2 traditional villages, with 112 *banjars* and 118 traditional *banjars*; (d) North Denpasar District consists of 8 villages, 3 sub-districts, 10 traditional villages, with 102 *banjars* and 59 traditional *banjars*.

The population of Denpasar city in 2019 was 947,100 people with a population growth rate between 2019-2020 of 1.64%.[8] The population of Denpasar city according to religion in 2020, with details of Hindus as many as 680,350 people, Muslims 217,353 people, Catholics 17,394 people, Protestants 32,387 people, Buddhists 15,204 people and Confucians 212 people.[9] The flow of mobility into the city of Denpasar, especially recent migrants, shows an increase every year. These recent migrants are from outside Bali and also from regencies/cities in Bali. Based on 2000 data, there were 51,022 net recent migrants in Denpasar city from outside Bali and 31,513 people from districts/cities in Bali, so that overall, the total net recent migrants in Denpasar city in 2000 was 82,535 people. In 2010, the preliminary results of the 2010 population census showed that the population growth of Denpasar City was 4% during the period 2000-2010, 75% of this growth was from migrants.[10]

In the Denpasar City Spatial Plan, it is explained that the social system of the Denpasar city community is influenced by traditional villages, which are equipped with regulations called *awig-awig* and implementing regulations called *perarem*. Because in the city of Denpasar there are 35 *pekraman*/traditional villages, the social system of the Denpasar city community basically follows the rules of the 35 *pekraman*/traditional villages.

The Denpasar City Service Center System Analysis is determined by several factors as a reference for determining the Denpasar City Spatial Structure Plan: is a review of the cultural spatial structure, a review of the structure of activity centers, a review of the regional structure, and a review of the transportation network structure. Hence regional development based on the concept of *pengider-ider* combined with the characteristic parts of the city is divided into five areas of development, namely: East Denpasar Development Region; South Denpasar Development Area, West Denpasar Development Area, North Denpasar Development Area, and Central Denpasar Development Area.

### **The Decline of Balinese Cultural Identity in Spatial Planning in Denpasar City**

#### **A. Balinese Cultural Identity in Spatial Planning**

Balinese culture that has developed

to date is based on the religious philosophy of the cosmos from Hindu theology. In the religious context of the cosmos, humans and nature are seen as a harmonious unit that comes from the same elements, namely what is called *panca mahabhuta*. [11]

Understanding harmony is defined as:

First, harmony is interpreted as a relationship in the balance between humans and their fellow living creatures, with the natural environment (space) and with the creator, this philosophy became known as *tri hita karana*. Besides the relationship in a harmonious balance, it is also understood that 3 elements make up life, namely the energy source (almighty) that moves; strength/energy, and physical, which is inherent in all components from the smallest to the largest. [11]

Second, harmony is defined as the existence of two different but attached elements into a single unit called *rwa bhineda*, in the form of *bhuana agung* (big nature)-*bhuana alit* (small nature), the effort of harmony is through what is called *tat twam asi*. [12] Humans are viewed as micro-cosmos in which there is a soul/*atma/purusa* and mind/body/*prakerti* and nature as macro-cosmos, in which there is a soul/*paraatma/purusa* and physical nature/universe/*prakerti*, all of which contain elements of the same, which called *panca maha bhuta*. [11] Therefore, understanding spatial

planning in Balinese culture is not only about space but as a whole with the life in it and what creates it all.

The whole philosophy is communicated through signs, as stated by Saussure, based on the assumption that if human actions and behavior carry meaning or as long as they function as signs behind them there must be systems, differences, and conventions that allow meaning, where there is a sign there is a system.[13]

Based on the philosophy and basis of the concept of space in Balinese culture, the embodiment of the ideology of spatial planning is directed at regulating the social environment in harmony with its environment (*pawongan*); the arrangement of space as a vessel of life in harmony with the social and cultural environment (*palemahan*); and the harmony of the two environments is manifested in the form of symbols to achieve spiritual harmony (*moksartam jagadhita ya ca iti dharma*)/harmony of relationship with God (*parhyangan*).

Thus, Balinese cultural identity in spatial planning makes the philosophy of the cosmos a source of reference for realizing harmony in harmony between humans and God, humans and other living creatures, and humans and their natural environment. The philosophy of the cosmos is then revealed to be a concept that provides an understanding of the existence of harmonious relationships in natural/life processes

(*utpati*, *sthiti*, and *pralina*) and the existence of three layers of the cosmos which are translated into the concept of tri *mandala/angga* (*swah/utama mandala/angga*; *bwah/madya mandala/angga*; and *bhur/nista mandala/angga*), where natural/life processes are symbolized by the rising and setting of the sun, while the layers of the cosmos are symbolized by mountains/head, land/body, and sea/feet. The unity of these symbols gives delivered to the order of people's lives and spatial planning that accommodates their activities, where the order of community life with spatial planning gives birth to a harmonious integration symbolized in the form of *parhyangan*, *pawongan* and *palemahan*; which connects humans as individuals and social beings with God; between fellow living things and with their environment.[10],[11],[12]

Morphologically and geographically, Balinese cultural identity in spatial planning is shown through the typology of traditional villages, which are grouped into: morphologically, consisting of ancient Balinese villages or *Bali Mula*; the village at the time of the Samuantiga decision was called *Bali Apanaga*; then the village at the time of the arrival of the Dutch and Japanese until the independence period was called the Bali Anyar. Geographically, the villages are distinguished by the location of hills, highlands, lowlands, and beaches. The city of Denpasar, based on morphology

and geography, is the development of the *Bali Apanaga* typology in the lowlands, in which there are royal centers, which later became the *Bali Anyar*.

Based on the case test of seven *catus patha* referred to in the Denpasar city spatial plan, it is indicated that Balinese cultural identity in spatial planning has decreased, for this reason it is necessary to deepen the causes and forms of decline, how to revitalize it and what are the implications for modern society. So that it can act as a melting pot of multicultural society.

### ***Factors Causing the Decline of Balinese Cultural Identity in Spatial Planning***

Wardani. stated that the symbol is part of a reality that serves as a cornerstone of communication and mutual understanding.[14] Geertz in Sobur. also said that culture is a pattern of meanings embodied in symbols passed down through history.[15]

Contextually, the factors that influence the change in Balinese cultural identity are determined by (a) the people who use cultural symbols

in their interactions; (b) the function of space which is a meaningful symbol; (c) agreement in controlling order, in the form of governance and (d) dimensions that build harmony between space, function and users.

The results of the study state that the factors causing the decline of Balinese cultural identity in spatial planning are (a) the people who maintain (*nindihin*) only krama ngarep whose percentage is getting smaller compared to the total population; (b) the existence of spatial functions that are not accommodated in the philosophy, concept and expression of space, in Balinese culture (c) the existence of two forms of government at the village level (traditional village and village/*kelurahan*); (d) there is a change in the use of basic dimensions, from the use of body parts (*sikut* and *gegulak*) to metrics, this affects the harmony between space, function and users.

### ***Forms of decline in Balinese Cultural Identity in Spatial Planning***

The decline in Balinese cultural identity in spatial planning can be described starting from the philosophy, concepts, and embodiments of concepts that affect the spatial structure and spatial patterns in Denpasar. The decline in Balinese cultural identity in spatial planning is caused by a multicultural society that occurs in changes in mindset, decreased understanding of meaning, disobedience to the use of Balinese cultural attributes and

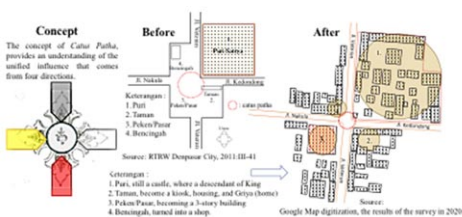


Fig.1 Example of Changes in *catus patha* at Puri Satrya (author's analysis)

symbols, the existence of new spatial functions and is not accommodated in the Balinese cultural order in spatial planning, the occurrence of changes in spatial functions that cause obscurity of spatial structures and spatial patterns based on Balinese culture, the existence of two forms of governance at the village/*kelurahan* level with their effects on authority, area/regional boundaries, population, land status, and traditional regulations, and norms, standards, guidelines, and criteria for space which are the embodiment of Balinese culture in the form of meaningful symbols turn into metric forms which cause these symbols to be increasingly excluded.

The form of the decline in Balinese cultural identity in the spatial structure occurs in changes in the function of the elements forming the *catus patha*, there are buildings of urban aesthetic elements in empty space which is interpreted as the energy center of the cosmos, the existence of new functions is not well accommodated in the concept and philosophy of Balinese culture, there are differences in the meaning of the spatial structure based on Balinese culture with an urban spatial structure based on western culture, there is no regulation stating the location of *catus patha* in Denpasar City, and the contextual understanding of Balinese cultural concepts and philosophies in spatial planning related to spatial structure.

The forms of decline in Balinese

cultural identity in spatial patterns include:

1. the pattern of space in the building, occurred in the composition of space called the *bale* into a function room in a building, including new functions that are not contained in the concept and philosophy of the Balinese culture, such as the garage, living room, family room, warehouse, etc.
2. the pattern of space in the yard occurs in the arrangement and layout under the function value system, including the occurrence of merging of spatial functions in the form of *bale* into one building; changes from many building patterns (compound) to single building patterns (monolith), and spatial patterns are no longer following Balinese cultural concepts and philosophies.
3. the spatial pattern in the area of traditional villages, occurred compression function space in the yard, change the function of space in the yard into plural functions, compression chambers in the area of traditional villages with new functions; traditional village spatial pattern connected with other traditional villages into the pattern of urban space, due to the determination of spatial planning overlapping boundaries/*wates* area of traditional villages and the appearance of the area that is not part of the territory of the traditional



village.

4. spatial patterns in the context of urban areas, occur in the placement of new functions at the environmental, village, sub-district, city, and regional scales, the occurrence of land-use changes from undeveloped land to built land; and change in the functions of the catus patha-forming elements into new functions as city-forming elements.

## **Revitalizing Balinese Cultural Identity in Spatial Planning**

### ***Revitalizing Balinese Cultural Identity in Spatial Planning***

The influencing factors and strategies for revitalizing Balinese Cultural Identity, that is:

From the community side of Denpasar, the problem is in terms of the type of population, consisting of residents who are tied to traditional villages (*krama ngarep/mipil*), immigrants, those who own land and live in the city of Denpasar, those who own land and do not live in the city of Denpasar, and those who do not own land but live in the city of Denpasar (*krama tamiu*), as well as shuttle residents for certain reasons, consisting of those who own land in Denpasar city and live temporarily, who do not own land and live temporarily in the city of Denpasar (*tamiu*). In terms of culture, consisting of residents from Denpasar who are Hindu and not Hindu, immigrants from other cities in Bali are

Hindu and not Hindu, immigrants from outside Bali are Hindu and not Hindu.

The strategy to restore the form of Balinese cultural identity in spatial planning for the community: is that the government and universities work together to research material for compiling literature on the relationship between philosophy, concepts, and the embodiment of Balinese culture in spatial planning, making literature a lesson material for school-age residents and socializing to the community; include literature in educational curricula from elementary schools to universities as local content, and establish policies for the application of Balinese cultural identity in spatial planning for those who are active in the city of Denpasar.

In terms of spatial functions, the problem is that there are spatial functions that are not contained in Balinese culture; the occurrence of the transfer of space functions that are regulated in Balinese culture; and the occurrence of additional functions/ changes in function from singular to plural, the emergence of new functions in undeveloped areas or agricultural land, into built-up areas, and processions that give meaning to the validity of new functions are not carried out by immigrant communities who are not Hindu.

The strategy to be able to revitalize Balinese cultural identity in spatial planning with the existence

of new functions is carried out by categorizing new functions into spatial values according to Balinese culture; positioning zones of new functions within the scope of the traditional village area, and place the procession that gives meaning to the validity of new functions assigned as a special policy in the form of regulation.

In terms of governance, there are two forms of governance at the traditional village and village/*kelurahan* level, the problems are: the existence of levies made by traditional villages related to spatial planning as outlined in the *perarem* and *awig-awig* of traditional villages; population management authority between the traditional village and the village; the authority of the traditional village which cannot reach the status of land in the territory of the traditional village whose owner is not *krama ngarep*; there is no formal determination of the area and boundaries of traditional villages through map delineation; development of vacant lands and paddy fields, which brings two problems: is the change in land status from agricultural land to built-up land, has not automatically become part of the traditional village area; and the people living in the area have not automatically become *krama tamiu* in the traditional village; the status of land whose ownership has been transferred to residents from outside the traditional village and even outside Bali, the land is not automatically included in

the authority of the traditional village.

The strategy to strengthen Balinese cultural identity in spatial planning is by having two forms of governance at the traditional village and village/*kelurahan* level: carried out by regulating the authority of traditional villages and villages/*kelurahan* in a balanced way; synchronization of the area and boundaries (*wates*) of traditional villages and villages/*kelurahan* in one unit through delineation in the map; regulate the authority of traditional villages in determining land status; the rights and obligations of the landowner, if the land in the traditional village area is owned by residents from outside the local traditional village (*krama tamiu* and *tamiu*); give the authority of the traditional village in determining new areas to become part of the traditional village area (*wewidangan*) with the facilitation of the Traditional Village Council; obliging communities conducting land transactions to report to the traditional village head and village/*kelurahan*; and granting authority to traditional village officers (*prajuru*) to monitor and evaluate land mutations in their traditional village areas.

In terms of norms, standards, guidelines, and criteria, this section does not much attention and care for such a strong influence metric dimension. The problems are: the size using the part of the body (*sikut/gelegak*) is no longer used as a basic measure, instead it has been replaced with an international

standard (metric); the absence of published literature or guidelines on dimensions; there is little research on the conversion of the value of the unit of measure of *sikut* and *gegulak* into metrics, and there has been no attempt to make the conversion value as a guideline for determining the ergonomic dimensions of space according to Balinese culture.

Strategies to strengthen Balinese cultural identity in spatial planning amid technological advances can be done by collecting documents on dimensions with multiple meanings, so that classification, codification, and interpretation of multiples of size and meaning can be carried out; conducting an anthropometric survey of Balinese people, to get the average Balinese limb size which is used as the basis for measuring (*sikut guru*); perform a conversion analysis into metrics to get the equality of measures and translate the multiples and the meanings they contain, and develop guidelines and criteria for conversion size as the basis for the policy on spatial dimensions.

### ***Forms of Revitalizing Balinese cultural identity in Spatial Planning***

The form of the revitalization of Balinese cultural identity in spatial planning is directed at placing the Balinese cultural philosophy as the basis for the realization of harmony in balance which is applied in the embodiment of spatial planning; accommodate new functions;

conversion of basic dimensions and implementation interventions through regulation; and arrange grating as the framework and limits of the direct embodiment of Balinese culture development in spatial planning, to remain guided by the concepts and philosophy of the existing ones.

The form of revitalizing Balinese cultural identity in spatial planning is studied from the side:

1. multicultural society, it is necessary to have literature on the relationship of philosophy, concepts, and embodiment of Balinese culture in spatial planning in the form of library books; establish library books as learning materials for school-age residents and as material for socialization to the community; include library books in the Education curriculum from elementary schools to universities as local content; and establish a policy on the application of Balinese cultural identity in spatial planning for residents who are domiciled and whose activities are in the city of Denpasar;
2. the emergence of new functions, it is necessary: the categorization of new functions into spatial values by the philosophy and concept of Balinese culture; positioning the new function zones within the scope of the traditional village area; determination of the validity of the procession that gives meaning to

- the new function as a special policy (local) in the form of regulation.
3. There are 2 forms of governance at the village level: it is necessary to regulate the authority of traditional villages and villages; synchronization of area and boundaries (*wates*) of traditional villages and villages/*kelurahan* in one unit to synchronize territory and authority; traditional authority in determining land status, rights and obligations of landowners, if the land in the traditional village area is owned by residents who are not tied to the local traditional village (*krama tamiu* and *tamiu*); synchronizing the area and *wates* of the traditional village with the village/*kelurahan* whose determination is through delineation in the map; the authority of the traditional village to determine a new area to become part of the traditional village authority, with the recommendation of the Traditional Village Council and the local government to ratify the traditional village decision; provide an obligation for communities conducting land transactions to report to traditional villages and villages/*kelurahan*; as well as giving authority to traditional village officers to monitor and evaluate land mutations;
  4. in terms of norms, standards, guidelines, and criteria, it is necessary: the establishment

of a formulation of Balinese cultural philosophy to become more universal so that it can be accepted by all parties; the concept of Balinese culture in spatial planning that can accommodate new functions, intervention in its implementation through regulation; compiling a grille as a framework and boundaries in directing the development of the embodiment of Balinese culture in spatial planning, and the conversion of the *sikut* and *gegulak* dimensions into metrics, which are set as guidelines for development in Bali.

### **Implications of Revitalizing Balinese Cultural Identity**

#### ***Implications of decreasing Balinese cultural identity***

The implications of decreasing Balinese cultural identity in spatial planning in the city of Denpasar are studied from three sides from the side of Balinese cultural identity in the spatial layout itself as a whole; in terms of the region/territories as a place where the culture is located, grows and develops; and from the perspective of the people living in the city of Denpasar, including local government policies and regulations.

In terms of Balinese cultural identity in the spatial arrangement itself, the implications occur in:

1. The level of elements/components of the space, where in the

embodiment of space, occurs in the diversity of shapes, colors, materials, and product quality, as well as placements that do not fit with the concept and philosophy; and at the level of concept and philosophies, the embodiment of elements no longer refers to the meaning contained in the concepts and philosophies.

2. Building and Yard level in its embodiment there is a change in the application of basic dimensions, shapes, materials, colors in the building, and changes in the plural building (compound) into a single building (monolith); in the yard, there is a change in the layout pattern, value system, addition of building functions, and spatial dimensions; and at the conceptual and philosophical level, sacred/religious functions still refer to their concepts and philosophies, although in terms of size, shape, material, and color, they are already diverse and do not provide a specific place identity;
3. village environment level at the level of spatial embodiment there is a change in spatial structure and spatial pattern; in the spatial structure there is a change in the central element (*catus patha*); changes in the function of the forming elements and the placement of the sculpture elements in the empty space (*catus patha*) causes

the meaning of the function of the *catus patha* to be blurred; the emergence of new functions that are not regulated in Balinese culture affect the spatial pattern, both the spatial pattern in the scale of buildings, yards, the environment (village), as well as urban and regional spatial patterns; at the level of concept and philosophy, it is no longer a reference that gives meaning to every new function, because every function placement is based on western theory; and also the dimensions of space, changes in the use of *sikut* and *gegulak* as a basic measure (*sikut guru*) are no longer used in general and are only used in construction whose functions are sacred.

From the regional/territorial side, basically, the embodiment of culture in spatial planning is characterized by utilizing the object/materials that are around it and adapted to its geographical location, therefore it will provide an understanding of local characteristics as cultural symbols, the implications of which occur in:

1. object or materials, where the use of various types of fabricated object/materials makes the embodiment of space no longer reflect the characteristics of the region, and this is supported by the shrinking of natural object/materials found around the city area; and the role of technology provides convenience in

obtaining higher quality materials/ raw materials, more practical and faster workmanship, lower costs, this causes the authenticity (naturalness) of Balinese cultural symbols to decrease;

2. concerning the traditional village area and the village/kelurahan area, where there is no similarity in the area and boundaries between the traditional village and the village/kelurahan, there is a decline in the structure and spatial pattern of the traditional village; and the areas specified in the Denpasar city spatial plan as built-up areas are, in fact, still in the form of rice fields/moor/gardens which are the territory of subak, when they are built and inhabited, the area becomes part of the village/kelurahan administration area but not yet part of the traditional village territory; also the structure and spatial pattern formed from the new area does not refer to Balinese culture.

From the perspective of the people living in the city of Denpasar and local government policies, this occurred in:

1. From the community side, there is a change in mindset, where people who are attached to traditional villages (*krama ngarep/mipil*), are more likely to behave in modern culture in their daily lives. This causes Balinese cultural identity in spatial planning cannot be fully applied, and only the part related

to tradition is still applied even though it is not fully implemented; and people belonging to *krama tamiu*, are immigrants living in the city of Denpasar, originating from Bali and those from outside Bali. Those who come from Bali and are Hindus, are still tied to their original village, but also follow the rules of the local traditional village. Those who come from Bali and outside Bali as migrants who have assets in the traditional village area (eg shops, stalls, etc.) but do not live in the area, are included in the category of *tamiu*, and they do not follow traditional activities and local traditions;

2. local government policies, do not provide much space for Balinese culture to become a regional characteristic or image (cultural symbol), it can be seen in the translation and implementation that it has not been equipped with clear references, and does not provide a strategic role for Balinese culture in spatial planning; so that the people of Denpasar cannot have a bigger role.
3. Regulations issued by local governments provide opportunities to build a modern culture, penetration of power is very important as an effort to place Balinese culture as the glue to regulate people's behavior.

### ***Implications of revitalizing Balinese cultural identity in spatial planning***

The implications of revitalizing Balinese culture in spatial planning in the city of Denpasar, starting with the understanding that:

1. The philosophy of the Balinese culture in spatial give meaning as a destination, but due to the plurality of society lead to a decreased understanding of the philosophy.
2. the concept of Balinese culture in spatial planning is an elaboration of philosophy and is expressed in symbols of the embodiment of space, conceptually it does not change, but in its development, it has been enriched by various absorbed external cultures; especially with the existence of new functions in spatial planning, and the use of metric standards influencing the meaning of harmony in Balinese cultural philosophy.
3. embodiment of space, the problem is: the diversity of foreign cultural products absorbed in Balinese culture is not following the concept and philosophy, because not many people understand and do not apply it anymore, on the other hand, there are more and more immigrants who are not obliged to implement it.

Revitalization is carried out to re-place Balinese cultural identity in spatial planning as part of the development process, deepen the study of Balinese cultural concepts in

spatial planning to accommodate new functions, convert basic dimensions, and intervene in their application through regulations, develop a grid as a framework, limitations in directing the development of the cultural embodiment of Bali in spatial planning, to be applied and followed.

The implications of revitalizing Balinese cultural identity in spatial planning are examined in terms of a unity of Balinese cultural identity in the spatial layout itself, the people of Denpasar city who are in the area of influence of Balinese cultural identity, the territorial area where Balinese cultural identity is applied in spatial planning that gives regional characteristics. and the government which has the authority to plan, regulate, build, control, and provide services to the community.

From the side of a unified Balinese cultural identity in the spatial itself, there is diversity at the level of cultural symbols, as a form of absorption or sublimation of foreign culture into part of Balinese culture, accommodating the diversity of cultural symbols and being absorbed into Balinese cultural concepts and philosophies and Balinese cultural philosophy understood as a philosophy of universal worth to be accepted and applied to the entire community.

From the side of the people of Denpasar, there are (a) people who are bound by local traditional villages, wherein implementing the

implementation of Balinese culture as a development guideline, they can adapt to technological developments, materials, and creativity; public understanding of Balinese cultural values in spatial planning is increasing, the diversity of understanding is due to economic and educational factors; (b) people who are not tied to the traditional village but are affected by the traditional village, for those who come from Bali still follow the provisions of Balinese cultural identity in spatial planning and for those from outside Bali, there are those who follow only part of its embodiment and some who do not follow provisions. Thus, the power of regulations and policies affects the willingness of the public to comply.

In terms of the territorial area, the implementation of Balinese cultural identity in spatial planning, the revitalization further reaffirms the characteristics of Denpasar City by accommodating current developments and being accepted by the community while still providing area/regional characteristics and making revitalization as part of the development process in Denpasar City.

Learning from the past, that politics and power can force and control the entry of foreign culture into Balinese Culture through the edicts/orders of the King, and the community responds by absorbing foreign culture into Balinese culture. So also, the government as the holder of power and politics can play

the same role so that the implications of revitalizing Balinese cultural identity can be used as local policies (discretion) that encourage Balinese culture as the basis for regional identity through regulations that force everyone to implement it.

### ***Balinese cultural identity as a melting pot of multicultural society***

Balinese cultural identity in its development in the past has played a role as a melting pot for the community which influences their behavior and mindset towards space.

The dominant factors influencing the absorption of outside culture in society are (1) power, in this case through the king who gives orders to be obeyed by the community; (2) intellectuals who was played by priests (*pendeta*), *sangging*, *undagi*, or by other names, became role models (references) to determine the various forms and processes of implementation.

Balinese cultural identity in spatial planning as a melting pot of multicultural society in the city of Denpasar is intended to regulate the rights and obligations of the people who are active in the city of Denpasar to maintain culture and space. Community rights and obligations are grouped into (a) registered residents (*mipil*) in traditional villages (*krama ngarep*); (b) immigrant population who owns the land and or lives in the city of Denpasar (*krama tamiu*), and (c) immigrant population who owns or



does not own land and does not live in the city of Denpasar (*tamiu*). Each has different rights and obligations according to the implementation of the *sukerta tata parhyangan*, *sukerta tata pawongan*, and *sukerta tata palemahan*. The role of Balinese cultural identity in spatial planning as a melting pot of multicultural society in the city of Denpasar is carried out by placing it as a universal science, acting as a reference in development, and as a development guideline.

Balinese cultural identity in spatial planning is placed as a science that explains universally as a local masterpiece in a structured formulation to be accepted by all levels of society. The formulation in a structured and sustainable manner starting from the philosophical level which is translated into concepts and expressed as manifestations (symbols) of Balinese culture, becomes the basis for spatial planning.

The formula is played as a reference, then used as a spatial regulation, which binds the people in the city of Denpasar. To be able to be a reference, the formulation of Balinese cultural identity in spatial planning is arranged in the form of (a) Balinese cultural philosophy in spatial planning, as an ideal form of Balinese culture, in the form of values and norms that are abstract, namely the philosophy of harmony in balance (absolute). ; (b) the concept of Balinese culture in

spatial planning, which illustrates the meaning of the embodiment of space which influences each other and the interdependence between components of space; (c) the embodiment of space which is a physical manifestation of Balinese culture in spatial planning as a form of cultural symbols.

Balinese cultural identity in the spatial placed as development guidelines, which explain the culture of Bali in the layout to be used as guidelines for the implementation of development in the form of regulation.

## **Closing**

This research produces 2 forms of findings, namely field findings, and theoretical findings.

Field findings show that (a) the philosophy and concepts of Balinese culture in spatial planning have been used as the basis for the preparation of the Denpasar City Spatial Plan; (b) in practice the Balinese cultural identity in the spatial plan that has been used as the basis for the arrangement cannot be implemented in real terms, because there is no visible spatial structure and spatial pattern that can be used as the identity of the city of Denpasar; (c) based on the seven catus patha sample points referred to in the Denpasar City Spatial Plan, all of which have undergone changes or shifts in the function of their constituent elements; (d) in the study of the Denpasar City Spatial Plan, it was determined that

there was *catus patha agung* as the center point (*puser*) of Denpasar city, then four *catus patha* central government (*pusat pemerintahan*) sub-districts, four *catus patha lawa*, *catus patha Puri*, and *catuspatha pakraman* village, but in the field it is difficult to identify signs as *catus patha* other than *catus patha agung*.

Theoretical findings show that (a) in fact, Balinese culture is not influenced by outside culture, but is capable of sublimation of foreign culture, able to absorb being part of Balinese culture, its strength is caused by government power; (b) since the past that Balinese cultural identity with its absorption capacity has become a melting pot of a pluralistic society as indicated by the existence of villages

in which there are more than one ethnic group and can be integrated as a whole within the scope of the village; (c) Balinese cultural identity in spatial planning is an integral and mutually binding and sequentially explain cultural symbols, the meaning contained in it, as well as the underlying philosophy; (d) the diversity of Balinese cultural embodiments in spatial planning is influenced by morphological, geographical, and community factors, spatial functions, governance, and prevailing norms.[]

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