Ethics and Responsibilities
Preserving Traditional Balinese Architectural Values in the Global Era

I Gede Mugi RAHARJA
Interior Design Department, Faculty of Visual Art and Design,
Indonesia Institute of the Arts Denpasar
e-mail: mugi5763@yahoo.co.id

Abstract: Bali island has become a world tourist destination since the colonial period. Bali even almost made to be a "living museum" through *Baliseering* program by the Dutch Colonial Government in the 1930s, with the pretext of protecting Balinese culture. The proscenium stage was introduced for the Balinese architectural performance venue. At the Colonial Tourism Exhibition in Paris in 1931, the Dutch Colonial Government introduced a unique Balinese architecture. The Balinese ethnographic museum was also built by combining the architectural concepts of *Pura* and *Puri* in Bali. After Indonesia's independence in 1945, tourism activities are continued by the Balinese Regional Government. To protect the values of traditional architecture in the midst of the tourism development in the global era, the Balinese Regional Government made special regulations related to ethics and the preservation of traditional Balinese architecture. This article discusses the ethics and responsibilities of architects or interior designers in preserving local geniuses of traditional Balinese architecture in the global era. Primarily, the study focuses on the aesthetic qualities of local genius and creativity, combined with construction technology, to capture local characters and avoid cultural homogenization.
Keywords: *Baliseering*, Paris, Regulation, Global, Homogenization.

INTRODUCTION

Previously the Bali island was somewhat closed to outsiders. Bali island then becomes increasingly open to the Europeans, especially the Dutch, after the kingdom of Klungkung is defeated on 28 April 1908. Since then, the entire island of Bali has been controlled by the Dutch Colonial Government.

Because the Bali island did not have agricultural products in the form of spices and mining materials to be sold to Europe, the Dutch Colonial Government saw Bali had the potential to become a tourist destination for Europeans. The natural beauty of the Bali island and the authenticity

of its culture are considered attractive as a tourist attraction for Europeans. On 1927, Dutch shipping companies began to bring European tourists to Bali for the first time, through the port of Buleleng in northern Bali region, to the Denpasar City in South Bali area. These European tourists stayed at the Bali Hotel; a hotel that had previously been built to accommodate tourists from Europe.

The Dutch Colonial Government then created a *Baliseering* program in the 1930s. The purpose of *Baliseering* is to make Bali a "living museum" and protect Balinese culture as a continuation of the Hindu Majapahit culture. This is because the Majapahit Hindu culture has begun to become extinct due to the influence of Islamization in Java in the 15th century. In addition, Balinese culture is also protected from the influence of Western Christian missionary. However, behind the *Baliseering* program there was actually an economic motivation, which gave benefits to the Dutch Colonial Government (Suryawan in http://antropologiudayana.blogspot.co.id). *Baliseering* is also a political policy to create a good image of Dutch Colonial Government, from conquest through war to cultural diplomacy tactics (Sendra in the Journal of Balinese Studies Volume 06, number 02 of 2016). Therefore, there are many who do not agree with the *Baliseering* program, especially from among scientists, anthropologists, and artists in the Netherlands.

The impact of Bali being exposed after being made a tourism destination by the Dutch Colonial Government, provided opportunities for foreign nations, especially from Europe to come to Bali. It is undeniable that when they return to Europe, they will bring Balinese cultural objects as souvenirs for their private collection. This situation is feared could lead to a lot of Balinese cultural heritage to be carried to Europe. This is what causes scientists, anthropologists, and even artists in the Netherlands to try to prevent, so that Balinese culture can be sustainable.

After receiving an input range of cultural preservation, Colonial Government Assistant Resident for the South Bali region, W.F.J. Kroon, sparked the idea to establish ethnography museum, in order to protect the Bali's cultural artifacts from extinction. This idea was welcomed by scientists, anthropologists and artists. The Bali Ethnographic Museum was opened on December 8, 1932, under the name Bali Museum. The design of the museum building was designed by Kurt Grundler, a German architect who happened to be visiting Bali, assisted by 2 experts on

traditional Balinese buildings, I Gusti Ketut Rai and I Gusti Ketut Gede Kandel from Denpasar. Although Kurt Grundler has an understanding of modern architecture, it was finally agreed that the museum's interior layout, architectural form and architectural layout pattern combine the architectural concepts of *Pura* (holy place) and *Puri* (King's palace) in Bali (Bali News Reporter in http://www.beritabali.com/read/2015/04/13).

To promote Balinese culture to Europe in particular, the Dutch Colonial Government brought the Balinese Art's Team to the Exposition Coloniale Internationale De Paris activity in 1931. This activity was the first promotional activity for Balinese tourism and arts to the international community. The design of the Dutch Pavilion at this international exhibition is magnificently designed to attract attention. The design of the Dutch Pavilion combines traditional and modern styles, designed by Tjokorde Gde Raka Sukawati from Puri Ubud, Bali. The main entrance is in the middle, designed in the form of a *Puri* gate in Bali (*Kori Agung*) and at both ends of the pavilion roof designed to resemble the roof of the sacred building *"meru"* in Bali and combined with the roof of the *Rumah Gadang* in West Sumatra. In this activity, for the first time, the form of sacred buildings in Bali was profaned for the purpose of tourism promotion (Bandem in Sendra, 2016: 113-114).

In Bali, the Dutch Colonial Government also built government buildings or official residences, which were called *Loji*. *Loji* is a large building or fort. However, there is also a small *loji* built on Dutch Colonial Government era in Indonesia, including Bali. Inspired by the *loji* building, during the colonial period Balinese upper class people also made buildings called *Bale Loji* among their traditional buildings. *Bale Loji* is functioned for younger children in the family or for guests staying.

After Indonesia's independence in 1945, tourism activities that had been developed since the colonial period were continued by the Balinese Regional Government. In 1963 the Bali Beach Hotel was built on Sanur Beach using war reparations fund from the Japanese Government. The building has International style building design. In the 1970s the Bali Hyatt Hotel was established in Sanur, as an international chain hotel designed by Kerry Hill (Australia). Likewise, the Oberoi Hotel in Kerobokan, north of the Kuta area, is an international hotel chain, designed by Peter Muller (Australia). These two new hotels are designed according to local Balinese architectural values. Peter Muller was the first foreign architect to develop

a new function of a Balinese architectural concept, as a hotel. The development of Balinese architecture for hotel functions is actually the impact of the International-style construction of Bali Beach Hotel in Sanur. The innkeepers and foreign artists who stay in Sanur do not like the design style of the hotel, because it is considered not in accordance with Balinese culture. Finally, there were businessmen inn and foreign artists who have stayed in Sanur, want a hotel that reflects Balinese architecture (Putra, 2015).

In relation to some international chain hotels that are going to be built in Nusa Dua, Balinese Regional Government anticipates with its regulations concerning the building's architecture in 1970s. This is intended so that the values of Balinese architecture are applied to government, private, and commercial buildings, such as hotels. However, sacred building forms are not allowed to be applied to profane buildings, such as when the International Tourism Exhibition was held in the colonial era. This attitude is an ethic, so that there is no blasphemy of sacred buildings and responsibility to preserve the values of traditional Balinese architecture.

Therefore, foreign architects who design hotels in Bali must follow the rules that have been made by the Bali Regional Government, in order to apply the values of traditional Balinese architecture to their designs. The values of traditional Balinese architecture are protected by the Balinese Regional Government through Regional Regulation Number 4, 1974 concerning Buildings. This regulation is reinforced by Regional Regulation Number 5, 2005 concerning Architectural Requirements for Buildings. Through its authority, the Balinese Regional Government has the right to enact regulations regarding traditional Balinese architecture, to be adhered to with the ideology of preserving traditional Balinese architectural values.

This article was compiled based approach to research studies of culture that is multidisciplinary (Humanities and Social Sciences), and follow the methodological approach based on a qualitative understanding. This research has been carried out in Bali since 2012 and was carried out again in depth in 2019. This cultural study is 'receptive' in nature, in the sense that any changes in the subject of the study can be added following transferability and changes if there are new data inputs by other researchers involved. Hypotheses and variables are not specified explicitly, but this is not considered a failure, but rather an added value to the original subject (Ratna, 2010: 508). Several principles, rules and methods in

Cultural Studies cannot be separated from structuralism. However, Piliang revealed that in Cultural Studies, what matters is not the study of the structure, but the changes that see the importance of a subversive force, instability, dual code, and eclecticism that widen the interpretation through the free play of divergent and convergent mode. In particular, this research focuses on design in the fields of architecture and interior design, as well as some computer-aided design.

CHALLENGES TO LOCAL DESIGN IN BALI

As indicated earlier, globalization is largely due to advances in information and communication technology. The widespread use of this technology in all areas of human action has led to changes in human attitudes and tendencies. The Indonesian people is no exception, especially the Balinese people, most of whom still preserve their traditional culture.

Bali has experienced a tug of war between local culture and the challenges and influences of globalization. On the one hand, globalization is seen as a threat to the existence of local Balinese culture and its sustainability, including works of art, and design. On the other hand, globalization is seen as an opportunity for the development of Balinese fine art and culture. Therefore, various efforts have been made to actualize Balinese culture in a global context and avoid the influence of cultural homogenization.

According to Atmadja (2010: 10), Balinese people often see Western culture as more modern, advanced and rational, almost an example of progress. In order to keep up with Western trends, incorporation and use of technology is paramount in Bali.

With the presence of the latest information technology, communication, and computer design in Indonesia, the creative industry is growing. For example, the Denpasar City Government in Bali declared Denpasar as a Culture-Based Creative City in 2017. This cultural industry involves several sub-sectors such as entrepreneurship, music, videography, architects, cinematography, design, and business units. The measures taken by the government, evaluate Denpasar city open to foreign tourists, job seekers, and young entrepreneurs. Following this effort, the private sector is developing new businesses, such as virtual-based co-working space rentals. This is intended to accommodate creative industry activities, both startups, freelance entrepreneurs, as well as the general public, as well

as expatriates who can interact, collaborate, and hold exhibitions, all virtually. Since 2017, Denpasar has included 8 rental virtual co-working spaces (Yunita, 2017: 3).

Similar efforts have been made in the field of education. For example, in Bali, all Master of Arts or design students have access to computer graphics technology. In design studies higher education and Master of Arts in Bali, most of the students have used computer graphics technology. Many students are interested in making animations of Indonesian cultural history, or making animated games with traditional Balinese characters. In the 2000s, collaborations between Japanese animation companies and Balinese studios had taken place.

As already mentioned, globalization in Bali seeks to integrate the local character with technology. In Indonesia, this local creativity is called 'local genius' and seeks to accommodate elements of culture and technology originating from abroad and integrate them into indigenous culture (Ayatrohaedi, 1986: 31). In terms of interior design and architecture, steps have been taken to regulate the construction of building. The Provincial Government of Bali has issued Regional Regulation Number 4 of 1974 concerning Buildings and Regional Regulation Number 5 of 2005 concerning Architectural Requirements of Buildings. Based on this regulation, there have been attempts to design the buildings in the style of traditional Balinese architecture using computer 3D design VR. One example is the new building in the central government of Badung (Figure 1). The distinctive local Balinese design character is still dominant in the building.

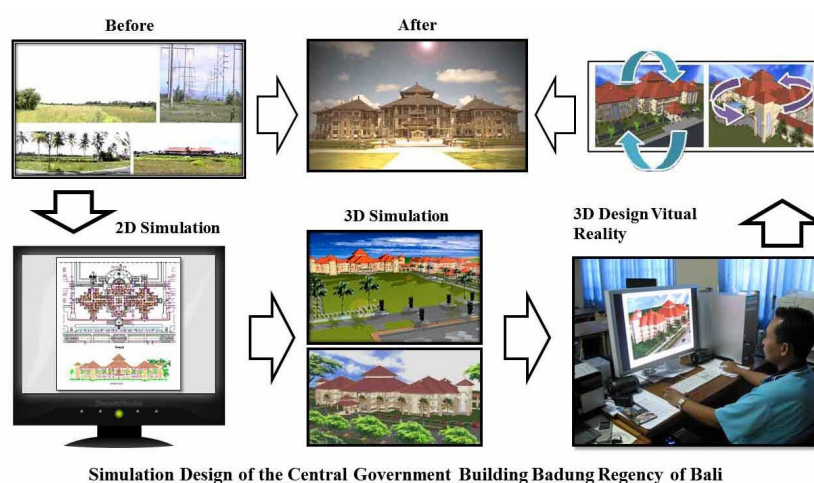Simulation Design of the Central Government Building Badung Regency of Bali

Figure 1. Design Simulation. Bali Badung Regency Central Government Building (Source: Raharja, 2013)

The coordinator of the design consultant, I Wayan Gomudha, explained that the Badung Regency Central Government Building, which was designed with a hybrid concept, is a marriage between traditional Balinese architecture and contemporary architecture. The presence of certain elements as an identity are expressed in traditional Balinese architectural ornaments and decorations (Figure 2).
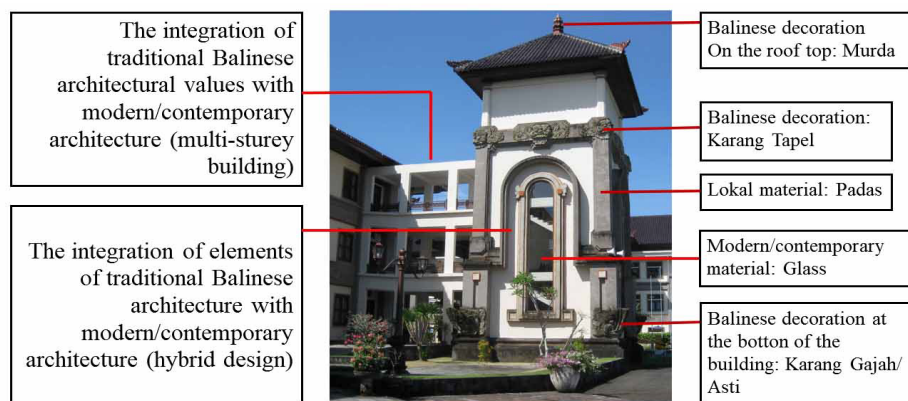

Figure 2. Example of a Hybrid Design in one part of the Badung Regency Central Government Building, Bali (Source: Raharja, 2013)

To realize the concept of hybrid design, Gomudha uses Hjemslev's semiotic model related to content-form and expression-form (interview with Gomudha, 12nd July 2012). 3D VR computer design technology was first used by Gomudha in 2003 when he helped the Bali Provincial Government design the Bali Bombing Memorial in Kuta (Figure 3). His success in designing the Bali Bombing Memorial with 3D VR computer technology continued when he designed the Badung Regency Central Government Building in 2006 (interview with Gomudha, 12 July 2012).

Figure 3. Simulation of the 3D VR. Design of the Bali Bombing Monument and After Its Realization (Source: Gomudha).

Design simulation has provided new possibilities in Balinese design. However, computer design technology is only a tool to facilitate complex design work. The aesthetic feasibility of the design work is still rooted in the thoughts of Gomudha, the architect coordinator who designed it. Gomudha designs are drawn by hand. The only designs drawn by hand is when Gomudha create design concepts and ideas. The benefits of making designs using a 3D VR design computer, according to Gomudha, can make it easier to archive designs (file management) and the editing process can be done quickly. This strongly supports the completion of work in the global era that demands fast and accurate completion (interview with Gomudha, 14 March 2012).

Referring to Peursen's opinion (1976: 181-183), the use of computer design to create the 3D VR design work to integrate the values of traditional Balinese architecture with modern design principles, is an attempt to integrate technology aesthetically. 3D VR computer design technology is acceptable in Bali because of the awareness of the lack of design technology, which can help improve the quality of design work. However, in higher education in architecture in Bali, the ability to draw manually is still emphasized in basic education (interview with Ngakan Suweca, Professor of Architecture at Udayana University, Denpasar, 5 May 2012). The same applies to interior design higher education, the use of computers to make designs is allowed after students have obtained basic design education (interview with Padmanaba, interior design lecturer at the Faculty of Visual Arts and Design, Indonesia Institute of the Arts Denpasar, 5 May 2012).

Another thing that is emphasized in architecture and interior design higher education in Bali, is to provide basic knowledge about the local excellences of traditional Balinese architecture. Incorporating basic knowledge of traditional Balinese architecture in the curriculum, is an effort to institutionalize the values of local wisdom and the responsibility of the world of higher education for the preservation and development of traditional Balinese architecture in a global context. This effort was made, because there are universal values in the philosophy of traditional Balinese architecture that can contribute to world architecture. The philosophy of traditional Balinese architecture is to maintain a balance between the macrocosm *(Bhuwana Agung)* and architecture as the microcosm *(Bhuwana Alit)*. Therefore, harmony needs to be maintained in architecture, to

maintain the harmony of the human relationship with God, the relationship between humans and the relationship with the natural environment. This also causes traditional Balinese architectural materials to use natural materials from the natural surroundings, so they are not harmful to nature.

However, the types of traditional Balinese architectural buildings become diverse, because there have been developments since the beginning of civilization in Bali (the *Bali Mula* era), *Bali Kuno* (ancient Bali era), *Bali Madya* (middle Bali era), the colonial era, to modern Bali. The type of building adapts to the natural topography of Bali (mountains, plains, beaches). The uniqueness of the residential buildings in Penglipuran Bangli Village, for example, is very different from the residential buildings in Tenganan Village, even though they are both mountain village types.

Penglipuran Village, which is located in the mountains of central Bali, has a linear pattern of village settlements. The main road as the core is in the middle of the village following the mountainous topography, so the pattern is terraced like a plaza. Its orientation is towards the north (Gunung Batur), and the sacred place of *Pura Desa* is the upstream of its settlement, while people's houses are on either side of the main village road. The entrance and fence of each resident's house are made of natural materials plastered with clay (*pol-polan* soil). Residents' houses are made of bamboo, because the forest area of the village is full of bamboo. The walls are bamboo that's interwoven called *bedeg* and the roof is a bamboo arrangement called (shingles). The distinctive design (indigenous) of the Penglipuran Village settlement has now become a tourist attraction (Figure 4).

Meanwhile, Tenganan Village, located in the mountains of eastern Bali, has three main roads in the middle of its settlement. The distinctiveness of the building design in the settlement is more dominantly seen in the village communal building, which is built on the westernmost main road *(awangan)*. The shape of the building is elongated, so it is called *Bale Lantang*. The uniqueness that often escapes attention in this building is the presence of a water channel under the *Bale Lantang* building (Figure 5). This is a local genius of architecture, because the people of Tenganan Village in managing the built nature are very concerned about ethics in building, in addition to maintaining the naturalness of their village forest.

Figure 4. The doorway and
houses fence along the Main Road
of Penglipuran Village's
(Documentation: Raharja)

Figure 5. The water channel
under the *Bale Lantang* building
in Tenganan Village's
(Documentation: Raharja)

In the middle Bali era, after the influence of the Majapahit Kingdom from Java, the plains of Bali were chosen as the center of settlement. The settlements are oriented towards the village intersection, which is called *Catuspatha* or *Pempatan Agung*. The housing settlement's position, including the royal castle with grid pattern, located around the *Pempatan Agung*. In particular, people's houses consist of several units of buildings built in four corners in one yard *(natah)* and surrounded by a fence *(pengengker)*. Proportions, and spatial dimensions of the building, has been determined by the traditional rules *(Astha Kosala, astha Kosali* and *Astha bhumi)*. Traditional metrics when building, Balinese people use the anatomy of the body of the owner of the building as a guide. It's building construction is greatly considering the condition of the volcanic nature of Bali. While the decoration of the building, is the result of creativity with motifs of flora, fauna, gods and the world of *wayang*.

BALINESE DESIGN GLOBALIZATION

Balinese people recognized modern culture, after being influenced by Dutch colonial culture. During the colonial period, there have been attempts to actualize the Balinese indigenous designs in the field of architecture. The effort was initiated by Walter Spies (1895-1942), a German painting and music artist, born in Russia and settled in Bali in the 1920-1930s. Walter Spies has built house in Campuan (Ubud), by interpreting western architectural styles into traditional Balinese building

constructions in the 1920s. The remains of Walter Spies' house can still be seen, in the form of a simple two-story pavilion made of natural materials (Figure 6). Many Westerners followed in his footsteps in Bali in the colonial era (Francione, 2002: 12).

Even more monumental is the entertainment venue at the Bali Hotel, which was built in 1927 by Airlines Shipping Netherlands. In the colonial era this building was called *wantilan*, following the name of a traditional Balinese building that was often used for social activities. Balinese traditional *Wantilan* usually have a square floor plan with a pyramid-shaped roof. However, in the colonial era the design was changed to a rectangular floor plan equipped with a proscenium stage, gable roof shape, and the traditional Balinese construction is preserved (Figure 7). The performance stage at the *wantilan* Bali Hotel is the first modern performance stage in Bali, but still highlights the local genius of traditional Balinese architecture. In 1932, comedian Charlie Chaplin stayed at the Bali Hotel. During this visit to Bali, Chaplin met a Balinese nobleman with a midget body. Chaplin later asked permission to mimic his movements when walking, for his legendary performance (interview with Suteja, dance lecturer in Institute of Arts Indonesia Denpasar, date, May 18th, 2018).

Figure 6. Walter Spies' House
(Source: Hotel Brochure)

Figure 7. Bali Hotel's *Wantilan*
(Documentation: Raharja)

Bali Hotel's *wantilan* design become part of the program *Baliseering*, an effort of Dutch colonial government to protect Bali local genius in the fields of architecture and introduced to the world of global, so travelers interested in visiting Bali. Therefore, the design of Bali Hotel's *wantilan* is

part of the Westerners appreciation for traditional Balinese architecture, even though the design of the Bali Hotel is art deco style. Bali Hotel Denpasar was designed by the AIA Bureau *(Algemeen Ingineurs en Architecten).* The Architect of the AIA Bureau is F. J. l. Ghijsels, Hein avon Essen, dan F. Stlitz (Sumalyo, 1993: 206).

In the colonial era, Balinese architecture also adapted concrete technology from Western culture, because the printed concrete technique did not yet exist in Bali in the colonial era. Concrete technology can be found in Puri Kanginan, Karangasem. The technology was introduced by Van der Heutz to the King of Karangasem when he built the third phase of Puri Kanginan in 1838 (Raharja in Cultura Volume 14, June 2017: page 166). This concrete technology is also used to make Balinese ornaments using printing techniques in *Puri* and *Taman Ujung,* as a creative idea that is indigenous to Bali. The advantage of using ornaments with the printed concrete technique is that it can print ornaments with repeated patterns in large numbers in a short time.

In the modern Bali era, traditional Balinese architecture development for building tourist accommodation, was done by architect Peter Muller (Australia) in the 1970s, which design Oberoi Hotel in Kerobokan, Kuta which adopted the concept of the Balinese village. The bed is designed like a hall in a traditional Balinese building (Figure 8). The wall outside the building used rocks of the hills of southern Bali as materials. Meanwhile, the Amandari Hotel which was designed by Muller in 1989 in Kedewatan Village (Ubud), the main building was inspired by the *wantilan,* an open-air building used as a meeting hall for rural communities. The entrance and exit door *(angkul-angkul)* of a traditional Balinese house with *padas* rock material, was adapted to be the entrance of a guest room, in order to have the impression of entering a traditional Balinese house (Figure 9). The swimming pool is built on the cliffs of the Ayung River, equipped with an open hall on the side of the cliff, very integrated with nature and looks similar to Gili garden concept in Bali (Raharja, et. all., 2012: 43-44).

Figure 8. Oberoi Hotel Interior Design
and Bedroom
(Source: Hotel Brochure)

Figure 9. Amandari Hotel
Guest Room Doorway
(Source: Hotel Brochure)

The development of traditional Balinese architecture was also carried out by the architect Kerry Hill's (Australia) in the 1970s, who designed the Bali Hyatt Hotel in Sanur. The type of Balinese building chosen is *wantilan*. Finally, the Balinese *wantilan* design which is designed in large and spacious dimensions becomes the icon of this hotel, which is used for restaurant buildings and public spaces (lobby).

In order to understand the local genius of Bali in the field of architecture, these architects conducted research and visited several heritages of Balinese architecture, so the heritages can be developed in their designs, without destroying the distinctive Balinese tropical architecture that is environmentally. These foreign architect figures, among others, have contributed to introducing the values of traditional Balinese architecture in the global era. Although they introduce it through international tourist accommodation, it contains the value of ethical behavior and the responsibility of an architect towards the local genius of Bali's architecture as one of the world's cultural heritages.

CONCLUSION

Since the colonial period, the Bali island has become a world tourist destination. Although the Dutch Colonial Government had made a *Baliseering* program to make Bali a living museum and protect Balinese culture, many people in the Netherlands did not agree with the *Baliseering* program, which only provided benefits for the Dutch Colonial Government.

Promotion of Balinese arts at the Exposition Coloniale Internationale De Paris in 1931, utilize the characteristics of Balinese architecture to

attract the attention of visitors. The main entrance design of the Dutch Pavilion is designed to follow the style of the Balinese gate and both ends of the pavilion roof designed to resemble the roof of the sacred building *"Meru"* in Bali. This is the first time the form of a sacred building in Bali has been profaned for tourism promotion purposes.

Foreigners who cared and became a pioneer to actualize Balinese Indigenous designs in the field of architecture was Walter Spies, a German painter and music artist who settled in Bali in the 1920-1930s. Walter Spies has implemented a modern architectural style into the construction of traditional Balinese buildings in his residence. Even more monumental is the entertainment venue at the Bali Hotel, which was built in 1927 by Airlines Shipping Netherlands. The company is building a venue by taking the idea of *wantilan* building forms in Bali. Although this building is equipped with a proscenium stage as the first modern stage in Bali, the design of the building still highlights the local genius of traditional Balinese architecture.

After Indonesia's independence, tourism development was continued by the Balinese Regional Government. Several international chain hotels have been established in Bali. The Balinese Regional Government then drafted regulations on building architecture in the 1970s, so that Balinese architectural values were applied to government, private, and commercial buildings. However, sacred building forms are not allowed to be applied to profane buildings, such as when the International Tourism Exhibition was held in the colonial era. This attitude is an ethic, so that there is no harassment of sacred buildings and the responsibility to preserve the values of traditional Balinese architecture.

Indeed, with the presence of the latest information technology, communication, and computer design in Indonesia in the global era, the creative industry is becoming more and more developed in Bali. But in the era of globalization, architects and interior designers in Bali seeks to integrate local character with technology. Based on regulations on architecture building, efforts have been made to design buildings with traditional Balinese architectural styles by utilizing computer-aided design technology, especially 3D VR design computers. One example is the new Badung Regency Central Government building. The distinctive local Balinese design character is still dominant in the building.

To avoid cultural homogeneity in globalization, creativity is needed in creating works of art and design, without forgetting the local genius of Balinese architecture. In the development of the creative industry in Bali, indeed various efforts have been made to realize Balinese culture in a global context. However, the technology is just a tool to make design work easier. The aesthetic creativity of the design must still emerge from the mind of the architect who designed it.

References

Atmadja, Nengah Bawa. 2010. *Ajeg Bali: Gerakan, Identitas Kultural, dan Glonalisasi.* Yogyakata: LKiS.

Ayatrohaedi (ed.). *Kepribadian Budaya Bangsa (Local Genius).* Jakarta: Pustaka Jaya. 1986.

Francione, Gianni. *Bali Modern: The Art of Tropical Living.* Jakarta: Perry Plus & Java Books Indonesia. 2000.

Hidayat, Medhy Aginta. *Menggugat Modernisme: Mengenali Rentang Pemikiran Postmodernisme Jean Baudrillard.* Yogyakarta: Jalasutra. 2012.

Peursen, C.A. van. *Strategi Kebudayaan.* Yogyakarta: Kanisius. 1976.

Raharja, I Gede Mugi. "Representasi Posrealitas Desain Gedung Pusat Pemerintahan Kabupaten Badung" (Disertasi). Denpasar: Program Studi Kajian Budaya Program Pascasarjana Universitas Udayana. 2013.

_____."*East and West Cross Cultural Semiotics. On Taman Ujung Bali Architecture*". Cultura Volume 14, Issue 1 - June 2017: 159-169. German: Peter Lang Verlag).

Ratna, Nyoman Kutha. *Metodologi Penelitian Kajian Budaya dan Ilmu Sosial Humaniora pada Umumnya.* Yogyakarta: Pustaka Pelajar. 2010.

Sumalyo, Yulianto. *Arsitektur Kolonial Belanda di Indonesia.* Yogyakarta: Gadjah Mada University Press. 1993.

Walker, John A. *Desain, Sejarah, Budaya: Sebuah Pengantar Komprehensif* (xx-xxii). Yogyakarta: Jalasutra. 2010.

Widagdo. *Desain dan Kebudayaan.* Bandung: Penerbit ITB. 2005.

Yunita, Ni Kade Ari. "Konsep Nyama Braya Dengan Penerapan Ruang Terbuka Dan Fasilitas Modular Pada Desain Interior Co-Working Space di The Space Sanur" (Skripsi). Denpasar: Program Studi Desain Interior Fakultas Seni Rupa Dan Desain Institut Seni Indonesia Denpasar. 2017.

Internet reference

Bali News Reporter. "Sejarah Berdirinya Museum Bali" (Online) (http://www.beritabali.com/read/2015/04/13/201504130005/Sejarah-Berdirinya-Museum-Bali.html; accessed on March 13, 2016).

Putra, Gede Maha. "Muller, Bawa dan Hill dalam Transformasi Arsitektur Bali" (Online article, March 3, 2015) (https://iplbi.or.id/muller-bawa-dan-hill-dalam-transformasi-arsitektur-bali/; accessed on 5 September 2020).

Raharja, I Gede Mugi. "Rekontekstualisasi Keunggulan Lokal Taman Peninggalan Kerajaan-Kerajaan di Bali Pada Era Globalisasi". (Online) (http://repo.isi-dps.ac.id/2603/ accessed on July 28, 2019).

Sendra, I Made. "Paradigma Kepariwisataan Bali Tahun 1930-an: Studi Genealogi Kepariwisataan Budaya" in Jurnal Kajian Bali Volume 06, Number 02 of 2016 (Online) (https://ojs.unud.ac.id/index.php/kajianbali/article/view/24896; accessed on May 7, 2019).

Suryawan, I Ngurah. "Bali, Pascakolonial, dan Subaltern" (Online) (http://antropologiudayana.blogspot.co.id/2012/07/bali-pascakolonial-dan-subaltern.html, accessed on January 3, 2013).