



Fig. 11. Entrance gate (*Candi Bentar & Kori*) in Balinese traditional building (Personal Documentation, 2005).



Fig. 12. Open pavilion is known as *Bale* and Granary, known as *Jineng/Kelumpu* (<https://www.senibudayaku.com/2018/01/rumah-adat-bali.html>).

4.4 Interior furnishing

In addition to new building materials that have altered the appearance of architecture in Bali, culture-shock has also taken place in the use of elements that complement the modern interiors, especially those concerning people's living habits or daily activities. The development of modern interior furnishings in line with the increasing purchasing power of the Balinese people has encouraged them to build with the latest interior furnishings available in the market.

Many interesting examples have occurred in essential home facilities, such as bathrooms and kitchens. While the trend and purchasing power allows people to adopt modern (dry) bathrooms, the habit of using wet bathrooms still cannot be escaped. As a result, there are often deviations from the use of these facilities. Many still treat dry

bathrooms as wet bathrooms, and bathtubs, which are the icon of dry bathrooms, have even been used to soak laundry.

This is also the case in kitchen facilities. People tend to come up with modern kitchens (clean kitchens) that are more suitable for Western-style food processing. In reality, they cannot leave the habit of processing and enjoying local foods that their taste has been accustomed to. Due to this phenomenon, it has become a norm in a house to have two kinds of kitchens, which are now referred to as a clean kitchen (Western) and a dirty kitchen (Bali).

4.5 Regional regulation on architecture

As an effort to preserve traditional Balinese architecture, the Local Government of Bali, through its regional regulations (Perda No. 2, 3, 4, Th. 1974), requires every building in Bali to appear reflecting traditional Balinese architecture. This is a positive idea that truly needs to be supported as long as this idea is followed up by making detailed provisions in the form of design manuals that make it easy for the public to carry out the government's wishes.

However, due to the lack of detailed explanation and understanding, the regulation was then interpreted as being limited to the obligation to provide Balinese "cosmetic" or surface makeup in every architectural embodiment. This situation has made an impact on the identity of the function or designation of each building. The newcomers who are not yet familiar with the existence of facilities in Bali, finally find it difficult to distinguish private buildings, offices, or other public facilities because they all wear similar attributes. This uniform appearance of architecture that is generally accepted in Bali has resulted in a blurring of regional identity in Balinese architecture, which for centuries has been well-preserved and has lived coloring the local Balinese architecture.

5 Conclusion

The entry of modern culture into Bali has made the cosmic-oriented world of traditional Balinese architecture change its direction to the orientations carried by modern culture. However, despite the various problems mentioned above that colored the journey of architectural development in Bali, it must also be recognized that from the winding journey, Bali has unwittingly developed its own attraction in combining traditional architecture with the needs of modern living facilities. Many hotels in Bali are considered to have high uniqueness, because of the success in presenting authentic Balinese architecture, which is able to tell about a specific product that only exists in Bali. The Balinese people have made themselves as parts or perpetrators of this process of change, which still adheres to traditional religious rules that are universal. In connection with the development of Balinese architecture at this time, the Balinese people still show a tendency to obey traditional rules (Asta Kosala Kosali) as a foundation for traditional buildings such as *parahyangan*, *pawongan* (housing) and buildings for death ceremonies of death (*pepaga*, *bade*, etc.). As for non-traditional buildings, traditional rules are not absolutely obeyed and even tend to be ruled out, replaced by modern rules.

In its latest condition, the Balinese style in architecture, which has become known as Bali style, has become a world consumption because it is considered a trendy style. Many foreigners would obtain a deep impression after their visit to Bali, and desire brings back something, whether as an interior element or massive structure and for their personal or commercial interests, which could architecturally be considered "Balinese" in their country. Market demand for this kind of commodity can already be well-fulfilled by its suppliers in Bali because technological assistance has been used to facilitate knock down systems, and

the available cargo facilities make it easy to make shipments. Hence Balinese architecture has created both a business opportunity that must be welcomed and an effective means of promotion for Bali. However, this needs to be anticipated wisely because Balinese architectural styles that have been constructed based on tropical climate conditions are not always appropriate for use in every part of the world. If the "finished building" traders (exporters) only think of a short-term business without examining their appropriateness in the ordering country, it is not impossible that Balinese architecture would get a bad image because of its limited durability in an inappropriate climate.

From an architectural and interior design point of view, Balinese people should be proud of their unique "Balinese style," which is not only beautiful to look at but also has a magical element. The development of architecture and interior design has been accelerating lately because it is driven by tourism, which requires the presence of a Balinese identity as a selling power and is driven by the availability of various types of material from Western (Modern) cultural works. Bali is a heaven for architects and interior designers because they can easily realize their creativity, assisted by skilled and thorough craftsmen, and also because of the availability of various types of materials.

In addition to these realities, Bali certainly needs a guideline from the local government regarding design specifications that combine elements of aesthetics, comfort, technology, and spirituality. This guideline is even more urgent because Bali is now in a transition period from the traditional society to modern society, with an increasingly dense population and the ability to buy modern architectural and interior products.

Hence, the task of architects and interior designers as current planners is to have the will to formulate a clear design implementation guideline. This would fulfil the nation's goal in establishing internationally-standard public facilities that are characterized by the "Bali style" (Balinese form and meaning) as a distinct pride and identity in the globalized world.

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