

The Role Of Local Culture In Forming The Identity Of Spatial A Study Of Balinese Culture In Spatial Planning In The City Of Denpasar

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ABSTRACT

The results of this study indicate that there is a change in the function and arrangement of the catus patha in spatial planning caused by multicultural community factors, the function of space that is not accommodated in the Balinese cultural concept, the existence of two forms of traditional village and village/kelurahan government, as well as changes in the use of the basic dimensions of the *sikut /gegulak* becomes a metric. The form of change occurs at the level of form, concept and philosophy with changes in function, form, material and technology; fusion of Balinese cultural symbols in a modern layout. The implication is that there is a diversity of shapes, materials, colors that do not refer to Balinese culture; changes in hierarchy and function, structure and spatial patterns based on Balinese culture; land compression and land conversion; the blurring of urban identity, overlapping areas and boundaries of traditional villages with villages/kels, and people disobeying the use of Balinese cultural attributes and symbols.

Keywords: Balinese cultural symbols, spatial identity

I. Introduction.

A city, wherever it is located is a center of activity, be it trade, industry, services, government and is also a cultural mix of residents who come, looking for a better life and life. Likewise, what happened in the city of Denpasar, as the capital of the province of Bali which is a tourist destination, has caused a lot of urbanization to flow to the city of Denpasar. On the other hand, the city of Denpasar grew and developed starting from traditional villages formed by local culture over a very long period of time.

Traditional villages, on the one hand, have characteristics that show the character of the community, which is integrated and in harmony with their environment in a balanced way. All forms and arrangements of traditional villages, are symbols of the culture and character of the people, and have meaning behind their manifestation.

On the other hand, the laws and regulations governing the process and mechanism of spatial planning, with their classification, management and control.

So far, it has not been seen to give real space to the aspects of local culture in the content of these laws and regulations, as a result, slowly and surely, the role of the community with their local culture is receding and even marginalized.

Without realizing it, the occurrence of social conflicts, the emergence of slum and wild environments, waste and waste management problems, water and air pollution, crime, etc., could have started from this local cultural conflict with the spatial layout regulated in the applicable laws and regulations. .

Therefore, it would be interesting to conduct an initial research to find out the extent to which local culture is still visible in the urban environment, and to find out whether it is still possible for local culture to act as an adhesive for the multicultural culture of urban communities.

Research objectives, (1) to know the condition of Balinese culture in society in Denpasar city; (2) knowing the opportunities of Balinese culture in shaping the identity of the city and the glue of its people.

To build a research grid and basis, several theories are used as a tool to track and focus the material as material for formulating goals. This research was conducted qualitatively through analytical descriptive method, in addition to paying attention to visual phenomena that can still be interpreted.

Theories developed to support the research include the meaning of space, which according to several experts include:

The theory of space is heavily influenced by Plato's thinking which sees space as a form of geometric ratio, and this thought is influenced by the discovery of Pythagoras two centuries earlier, where these thoughts are essentially that space is used as an effort to understand the elusive universe, with the help of geometric space, limited. (Cornelis Van de Ven, 1991:15).

Plato in his book *Timaeus* and *Critias*, as described by Cornelis van de Ven, gives a view with a western way of thinking, that space is the whole existence which is a finite whole, which can be divided mathematically into proportional parts. This view is based on Plato's understanding of the wadaqi (real) world, that all material objects are solid:

First, it must be understood that fire, earth, water and air are wadaq (real) and that all wadaq are solid. He identified the wadaqi world, including the cosmos, as an ordered solid.

Second, the elements that we can call space, namely air and the cosmos, are both accompanied by a geometric solid structure. Plato also admired the relationship between the macrocosm and the microcosm, between the divine universe and the man-made world.

Furthermore, Plato said that the world is composed as a unity of these four elements. For the Creator made it from fire, water, air, and earth all without the slightest bit remaining, a complete unity of parts.

The visible world in Plato's thought of Creation acknowledges the party that has already existed: the Soul of the Universe. God created the soul before creating its body. Whereas the heavenly body is visible, while the soul is invisible and filled with wisdom and harmony.

According to Isaac Newton (late 17th century) space consists of absolute space and relative space. Absolute space cannot be detected through the senses, space becomes measurable in relative spaces only. Absolute space is homogeneous and infinite, while relative space is a coordinate system or measure of absolute space.

Gerrit Rietveld's statement is close to Newton's concept, if for practical purposes, we separate, limit and bring a part of infinite space on a human scale, it means that we have brought that part of space into life as a reality. In this way, a part of space has been absorbed into our human system.

According to Hegel, the inner space that becomes visible because it is enclosed in concrete boundaries is identified as the necessary 'content (place of the spirit)'.

Einstein reduced the concepts of space in physics into three main categories:

1. The concept of space as a place which refers to a small part of the earth's surface, which can be identified by a name, or as an arrangement of material objects in general. Space as place implies that the concept of empty space has no meaning. This concept of space is entirely dependent on its material objects.
2. The concept of space as a container of all material objects, as for example by a box containing empty space with a certain volume. We can replace this box with another box, but the space in it remains. This concept of space exists independently of material objects. In short, this concept refers to Newton's idea of absolute space. Here space is a reality which appears to the material world.
3. The concept of space as a four-dimensional terrain. According to Einstein, space is actually a field (not an 'empty space'), which depends on the four parameters concerning the three dimensions of space and one dimension of time.

Cornelis van de Ven in his book *Space in Architecture* (1987) concludes one of them, is that all possible aspects of spatial perception can be reduced to four (1) planimetric spaces or two-dimensional spaces; (2) one-point perspective space or three-dimensional space; (3) 'irrational' space-time or four-dimensional space; (4) imaginary space as produced by a moving film. Our perception of space is a synthesis of these four phenomena one way or another.

According to Meyer, first of all the city appears as a place to live and the people who inhabit the place. From a human perspective, the city can be seen as a system of values, feelings, memories, and relationships, all of which form a system or organization. And thus the city is actually a creation of civilization (Nas in Suryochondro, 1979:28), where the development of the city is closely related to

the development of civilization, culture, and human capabilities, including the development of science and technology (Sujarto, 1989: 1), where cultural forms society accumulates into the physical form of the city and the forms of life that occur in it (Rapoport in Agnew et.al, 1984:71). Therefore, urban planning is built from basic human nature, namely behavior, from this human behavior lowers activities that are socio-economic, and socio-cultural, together with physical factors will form an environment (Robert, 1974: 401). The urban environment that is formed will influence each other with human behavior, where human behavior in viewing the environment will create a visual impression, which then gives a picture of the perception of space, and this perception will again affect human behavior (Lynch, 1960:9).

The city as an organizational element becomes very efficient when seen as something that is ritualistic, and therefore has high 'power' (Rapoport in Onggodiputro, 1985: 28). Based on this, it is reflected that the city is a built environment that describes the physical expression of the regulatory system. The system of regulation itself is a result of the common nature of the human mind, a need to provide order and meaning, where the form of the arrangement is culturally specific. Order is essentially more than just space, but is a concept where (1) religion and ritual are central, humans and space are in harmony to form unity and the arrangement is based on ritual matters; (2) is a process that characterizes its era, which is philosophically a system that is in balance and has dimensions of the past, present, and future.

All forms of culture have a system of environmental regulation, which accumulates symbolically through environmental arrangements, and all environments have meaning and communicate their relationships schematically, priority scales, tendencies, and culture (Rapoport in Onggodiputro, 1985:43). In cities that have a traditional background, these two orders together bind the lives of their people, the ritual and cosmological order is to strengthen, reinforce and strengthen the social order as customs (customs). Therefore, the development of the city according to Sujarto (1989: 4) is very closely related to the development of civilization, culture, and human capabilities, including the development of science and technology, where the cultural form of society accumulates into the physical form of the city and the form of life in it (Rapoport in Agnew). et.al, 1984:71).

Explaining space in a Balinese cultural perspective through a semiotic approach, basically examines the relationship between humans and cultural symbols and the meaning behind them. as expressed by Saussure, as quoted by Pradopo (1995: 54) and Zoest's (1993) view that a sign is the unity of two fields that cannot be separated, like a sheet of paper. That is, a sign (in the form of words or pictures) has two aspects that are captured by our senses, the first aspect is the signified field called the signified (concept or meaning) located at the level of content (the level of content or ideas), the second aspect is a marker that called the

signifier is located at the level of expression and has a form or is a physical part. Meanwhile, Barthes as quoted by Iriantara and Ibrahim (2005:118-119) put forward his theory of connotative meaning. He argues that connotation is used to explain one of the three ways of working signs in the second order of signs. Connotation describes the interaction that takes place when the sign meets the user's feelings or emotions and cultural values.

All cultural meanings are created using symbols. Symbol, referring to the opinion of Spradley (1997:121) is any object or event that points to something. All symbols involve three elements: first, the symbol itself. Second, one or more references. third, the relationship between symbols and references. Meanwhile, symbols themselves include whatever we can feel or experience. There are three meanings of the symbol, the first is the symbol itself which gives an understanding of the form, the second is the symbol that describes the meaning of the first symbol, the third is the symbol that explains the message contained in the second symbol. Thus there are three layers of symbols, first the outermost one that can be seen and its meaning known (form/form), the second layer of symbols which explains the first symbol with its meaning (concept), and the third symbol which underlies the second symbol with its meaning (philosophy). Thus there are three levels of symbols, the first is the form which is the symbol and is explained by the symbol itself (for example, the form of a building whose function is to explain the symbol itself), the second level is the symbol that explains the meaning of the first symbol, and the third is the symbol that underlies the symbol. the meaning of the second symbol.

Balinese culture that has developed to date is basically based on the religious philosophy of the cosmos. In the religious philosophy of the cosmos, humans and nature are seen as a harmonious whole, where:

First, harmony is defined as a relationship in balance (God-Human-Nature) and the existence of the 3 elements that make up life (almighty-energy-physical).

Second, harmony is defined as the existence of two different elements but attached to one unit (*rwa bhineda*), the effort of which is harmony through the so-called *Tat Twam Asi* (Pudja, 1978:32). Balinese cultural symbols, are a unified symbol that has a continuous meaning between forms, with concepts that explain the underlying meaning and philosophy.

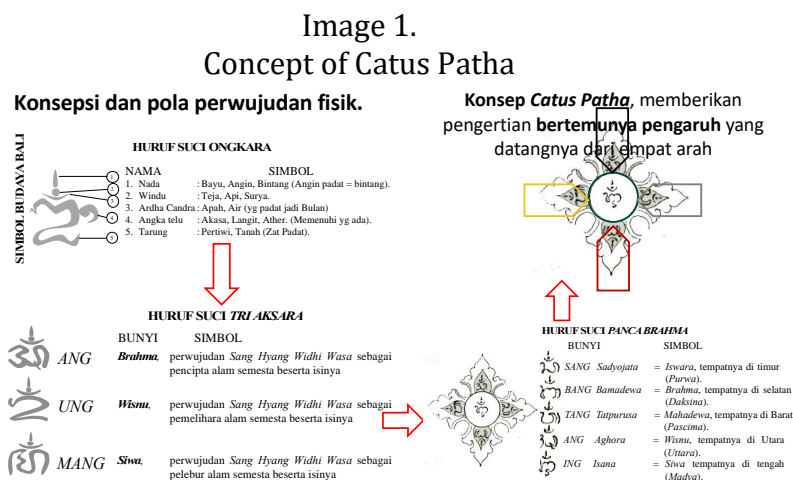
The concept of Balinese culture in spatial planning is characterized by the concept of *catus patha*, where this concept is a crystallization of a philosophy that describes the control of the regularity of the natural balance process that affects all life in it, then gives birth to the spatial structure and pattern of space in the form of *nawa sanga* in another view, also known as the concept of *dewata nawa sanga*, which is symbolized in the form of a *ider-ider* and *sanga mandala* in the form of spatial division based on function values. The conceptual framework is embodied

in the territorial environment (village), yards, buildings, down to the smallest elements.

The concept of *catus patha*, provides an understanding of the convergence of influences that come from four directions. Conceptually, *catus patha* gives meaning as the center of the energy of the cosmos that gives life and livelihood to all creatures in it.

Catus patha is also a space for harmonizing the relationship between the energy sources of the cosmos (almighty), humans and nature, as well as acting as a point of orientation and this concept explains the religious philosophy of the cosmos.

As a harmonizing room, it is indicated by a yadnya ceremony in which there is a rotating procession (twisting) which describes the process (movement/activity) of alignment which is called *ngider bhuana*, when it rotates to the right as a symbol of creation/life it is called *purwa daksina*, and rotates to the left called *purwa savya/prasavya*, as a symbol of fusion. It can be diagrammatically described as follows.



Source: Author.

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:

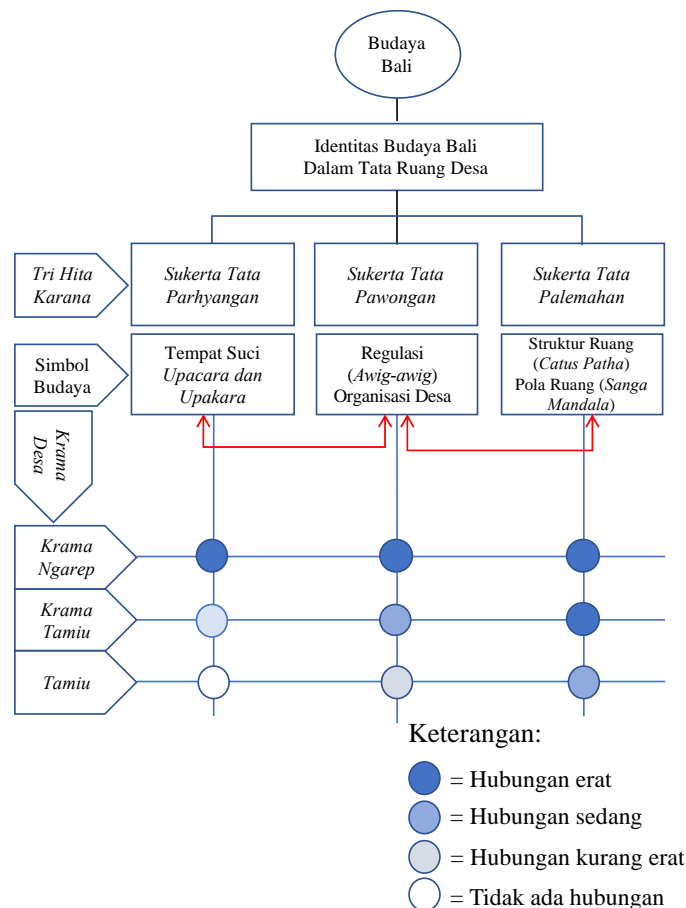
1. setting the social environment in harmony with the environment (pawongan);
2. arrangement of space as a place of life that is in harmony with the socio-cultural environment (palemahan), and
3. the harmony of the two environments is manifested in the form of symbols to achieve spiritual harmony (Moksartam Jagadhita ya ca iti Dharma)/harmony with God (parhyangan).

Balinese culture in spatial planning is translated in the context of villages, banjars, yards, and buildings in the form of:

1. The philosophy of the cosmos as a source of reference to create harmony in harmony
2. The philosophy of the cosmos is then revealed to be the concept of catus patha which gives an understanding of the center of natural/life processes and the three layers of the cosmos.
3. The process of nature/life is symbolized by the process of sunrise and sunset, the layers of the cosmos are symbolized by mountains, land, and sea.
4. The order of community life with spatial planning gives birth to a harmonious integration symbolized in the form of parhyangan, pawongan and palemahan (Ardana, 1982; Pudja, 1978; Meganada, 1991).

Diagrammatically it can be described as follows:

Figure 2.
The concept of Balinese culture in village settings



Source: Author.

The city of Denpasar has a long history, starting from traditional villages that experienced an interesting development process, starting from a group of autonomous villages, then developing into several royal centers, experiencing a shift during the Dutch and Japanese occupations, to the present day. .

The name Denpasar was used as the center of government because the former Puri Denpasar was then used as a place for the Dutch government, as described in the research of Putra Agung (1986) the Dutch who participated in the battle mentioned the name of the place around the castle which became the scene of the battle, including the Pemecutan area with the name "Denpasar". The name Denpasar then developed as the name of the center of the colonial government, which coincidentally, the former Puri Denpasar was used as a temporary government place and was immediately inhabited by Assistant Resident Swartz in charge of the Afdeeling Zuid area of Bali (Putra Agung, 1986:33).

The development of Denpasar City has not escaped the tourism trajectory, according to Darma Putra (2017) in 1915 the Dutch government opened Bali as a tourist destination, which was marked by the operation of the Dutch sailing ship Koninklijke Paketvaart-Maatschappij (KPM) and building an office in Denpasar City, and in 1928 to build Bali Hotels. The Bali Museum building, which was built by the Dutch in 1910, was inaugurated and opened to the public in 1932, using Balinese architecture.

Denpasar City administratively consists of 4 sub-districts with the following villages/kelurahan: (1) South Denpasar District consists of 4 service villages, 6 sub-districts, 11 traditional villages, with a total of 105 official banjars and 92 customary banjars; (2) East Denpasar District consists of 7 official villages, 4 sub-districts, 12 traditional villages, with 87 official banjars and 91 customary banjars; (3) West Denpasar District consists of 8 official villages, 3 urban villages, 2 traditional villages, with 112 official banjars and 118 customary banjars; (4) North Denpasar District consists of 8 official villages, 3 sub-districts, 10 traditional villages, with 102 official banjars and 59 customary banjars.

The description above shows that the administrative area of the official village and kelurahan is not the same as the administrative area of the traditional village, it can be seen from the number of service villages and kelurahan that are different from the number of traditional villages, meaning that there is an overlapping administrative area between the official village and the kelurahan with the traditional village, as well as the official banjar with traditional banjar.

The population of Denpasar City in 2019 was 947,100 people consisting of 483,700 male residents or 51.07% and 463,400 female residents or 48.93% (Denpasar in Figures, 2020:31).

The population growth rate between 2010-2019 was 19.43%, while between 2019-2020 it was 1.64%, with a sex ratio in 2019 of 1.02 (where the number of males was greater than with the number of women). The population density of Denpasar City in 2020 is 7,534 people/km², with details of the male population of 491,400 people and the female population of 471,400 people, the ratio is 102 and the average population growth rate reaches 1.58%.

The population of Denpasar City by 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. The availability of worship facilities consists of 441 temples, 29 mosques, 148 prayer rooms, 4 Catholic churches, 179 Protestant churches and 16 temple buildings (Denpasar in Figures 2021:85).

Based on the data above, the model of cultural adaptation of the immigrant population in Denpasar City can be divided into Hindu and non-Hindu immigrants. Migrants who are Hindus tend to be easier to adapt to the cultural patterns of the local population that take place in Pakraman village. In fact, the Hindu immigrant community concentrated in Banjar Dinas has a tendency to build their identity as residents of Denpasar City. On the other hand, non-Hindu residents tend to find it more difficult to adapt to the cultural patterns of the local population. Therefore, the adaptation carried out tends to be administrative and physical with the motivation to get protection and comfort in carrying out economic activities.

The dynamics of migration in Denpasar City led to the formation of a multi-ethnic, multi-cultural, and multi-religious community in Denpasar City. That is, multiculturalism in Denpasar City is a sociocultural reality that must be managed to create social harmony. The multicultural approach that needs to be taken is the revitalization and recontextualization of the values of Balinese local wisdom about multiculturalism, inter-religious harmony, and harmonization of social relations based on the *Tri Hita Karana* concept. The multicultural policy is carried out formally through the enforcement of rules related to population within the unitary State of the Republic of Indonesia and locally enforces the Bali population rules in a consistent and integrated manner, accompanied by the application of clearer and stricter sanctions.

II. Discussion

Balinese people in expressing their culture are communicated in the form of meaningful symbols, these symbols explain the relationship between community interactions, space as a place of activity, and social behavior. As stated by Wardani (2010: XIX-1), symbols are part of reality that functions as communication and is the basis of shared understanding that is understood. Its high value lies in the substance along with the ideas presented. Symbols are always related to (a) symbol ideas, (b) symbol functions and (c) symbol systems. The symbol does not only have a horizontal-immanent dimension, but also a transcendent dimension that contains a horizontal-vertical relationship, namely a symbol with a metaphysical dimension. Geertz (in Sobur, 2006: 178) says that culture is a pattern of meanings embodied in symbols passed down through history. Culture is a system of inherited concepts and expressed in symbolic forms through which

humans communicate, perpetuate, and develop knowledge about culture and attitudes towards life.

Contextually, the factors that influence the occurrence of cultural change 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) alignment dimension.

The data was obtained through an in-depth study of available official documents. The data is then reduced in a structured manner and focused on 7 (seven) catus patha locations, namely Puri Benculuk, Puri Satrya, Puri Tegeh Kori, Puri Nambangan, Puri Alang Badung, Puri Pemecutan, and Puri Denpasar, as the center point of the spatial structure formation process. and spatial patterns. The next stage is the observation process to deepen the object of research. This activity is carried out by observing and recording through photographs, then formulating the changes that occur. In addition, interviews were also conducted with cultural and spatial leaders who are believed to understand the research context and are also positioned as a place for verification and confirmation of research data which are then concluded.

Based on the number of traditional villages in Denpasar City, which are 35 villages, there should be 35 catus patha. Some of these villages have also been the center of the kingdom, so there will be more than 35 catus pathas. Based on the study of the RTRW of Denpasar City in 2011, 7 (seven) locations were used as samples, which in turn had been the center of government in Denpasar City and had catus patha characteristics in them. From these 7 (seven) locations, an assessment was carried out that represented the changing form of cultural symbols in spatial planning in Denpasar City, in terms of philosophy, concept, and the embodiment of the concept.

Based on the search on 7 (seven) locations of catus patha and the implementation of Balinese cultural philosophy in the spatial planning of Denpasar City above, it can be seen that the changes in Balinese cultural symbols in spatial planning, among others;

First, the philosophy of Balinese culture in spatial planning is only recognized by people who are bound to the Traditional Village/Pakraman. This is indicated by the ceremony being held at a certain time periodically carried out by the community component who is bound to the traditional village/pakraman. For other members of the community who are Hindu, the form of recognition is shown by holding a ceremony that is adapted to the culture of the area of origin. However, in Hindu communities who are tied to traditional villages and others, the younger generation no longer understands Balinese cultural philosophy in spatial planning, because there is no room for deepening in formal and non-formal educational institutions.

Second, the concept of space based on Balinese culture, which was discovered through the process of observation, deepening of interviews, and literature studies, seems to still be part of the planning process. However, in the practice of spatial planning, its application is almost invisible. This happens because it is caused by several factors, namely (a) the percentage of people who understand the cultural context is smaller than the total population in Denpasar City; (b) there is a change in the functions of the components that make up the *catus patha*. It turns out that there are new functions that were not originally part of the Balinese cultural concept in spatial planning; (c) the existence of two forms of government system at the village level, namely traditional village and village/*kelurahan* which causes the role of traditional village/*pakraman* to have little effect on the application of Balinese cultural concepts in spatial planning; (d) fundamental changes to the standard dimensions of space measurement. Currently the measurement of dimensions uses metric measures, thus causing the standard dimensions of Balinese culture in spatial planning to be no longer used. This standard of demination of Balinese culture is only used in certain cases, which then causes distortions in the application of the traditional concept of space.

Third, in the Balinese cultural concept, macro spatial planning is described in the concept of village planning. In meso spatial planning, it is described in the concept of banjar arrangement, while in micro spatial planning it is described in the concept of yard arrangement. There is no concept of Balinese culture found in the concept of spatial planning for certain cities, regions and areas. With the implementation of the concept of spatial planning from the national, regional, district/city, regional and regional levels in a structured manner, the concept of Balinese culture in spatial planning is not positioned as forming a local identity, but is only directed to pay attention to local culture.

Fourth, this research ultimately finds that the embodiment of space formed in Denpasar City is no longer based on Balinese cultural symbols. In spatial planning, *catus patha* as the basis for the formation of spatial structures and spatial patterns has not been identified or recognized. Its existence can no longer be distinguished between the junction and its function as *catus patha*. In the process of identifying 7 (seven) *catus patha* locations referred to by the Denpasar City Spatial Planning (RTRW), it shows that philosophically, some of the *tawur* ceremonies are no longer carried out. Currently, the *tawur agung* procession for the entire city of Denpasar is centered on the chess advance location.

The existence of *catus patha* is seen as the energy center of the cosmos, the point of orientation, the center point, and also as a harmonizing space, which then forms the value system for the main, middle, and ignoble spaces. In this context, the existence of *catus patha* should not be separated from the existence of traditional villages/*pakraman*. At the research locus in Denpasar City, there were many situations where the division of the customary village/*pakraman* area with

the village/kelurahan administration area did not occur explicitly and synchronously. This causes several traditional villages/*pakraman* to be included in the administrative areas of different villages/kelurahan and vice versa. As a result, the position of the catus patha becomes unclear due to the differences in the structure of the division of customary and administrative areas.

Contextually, the factors that influence the occurrence of changes in cultural symbols 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 of alignment.

The people of Denpasar City, like urban communities in general, show the characteristics of an urban society that is multi-ethnic, multi-cultural and multi-religious. With increasing growth, then this leads to space overcrowding.

On the other hand, the symbols of Balinese culture in the spatial structure in Denpasar City are basically supported by the people who are part of the traditional village as a whole, namely *krama ngarep*. Balinese cultural symbols in the spatial structure itself are formed from the derivatives of philosophy, concepts and the embodiment of space which is shown through the elements that make up the catus patha. This spatial structure is supported by the *krama ngarep* of the traditional village as the embodiment of the elements of the traditional village consisting of the *sukerta tata parhyangan*, *sukerta tata pawongan*, and *sukerta tata palemahan*. However, taking into account the data on the mobility of the population of Denpasar City, especially recent migrants, it shows an increase in the immigrant population every year. This causes the percentage of traditional village communities (*krama ngarep/mipil*), the proportion to be getting smaller.

The function of space in the context of Balinese culture is a certain function which is derived from the philosophy, concept and embodiment of Balinese culture in spatial planning. Balinese cultural symbols in spatial planning that affect the spatial structure are shown through the functions of the catus patha elements, namely the function of the government service center (*Puri*), social service center (*karang tuang/open space*), economic service center (*peken/market*), and cultural center. (*bencingah/wantilan*). The macro spatial structure in Balinese culture is one village unit, then the smaller part is the banjar unit, and the smallest is the yard space structure. Currently, it is found that there has been a very basic change in the understanding of the spatial structure according to Balinese culture with the spatial structure based on applicable rules, namely according to western theory.

If we look at the elements of governance, the formation of a spatial structure in Balinese culture is also an embodiment of the successful element of *pawongan* governance in a traditional village. Thus, the people who become members of the traditional village play a role according to their function, guided and responsible for the existence of the spatial structure in accordance with its philosophy, concept and embodiment. With current regulations, governance is

dominated by the government, both central, provincial and district/city governments. The role of the traditional village community (*krama ngarep*) is getting smaller and even almost non-existent. Changes in the status of the area/*wewidangan* as a unitary settlement of the population which is the authority of the traditional village, turns into the authority of the government. This causes the spatial structure of the village not to be part of the spatial structure of the city, so that there is an overlap between the traditional village area and the village/kelurahan administration area. Likewise, the status of land rights and ownership in the territory (*wewidangan*) of traditional villages, especially the status of village land (*karang desa*) and village land used by the community (*ayahan*), which have changed functions into individual/institutional rights, so that their management becomes uncontrollable. This change in governance affects the decline in Balinese cultural symbols in the spatial structure, both at the level of the role of philosophy, concept and its embodiment on a macro scale, both in the village scale spatial structure to the yard and building.

The dimensions of harmony (norms, standards, procedures and criteria) in Balinese culture influence the formation of the cultural space structure. Departing from the norm in the form of philosophy and the concept of cultural space, then it is reduced to the basis/standard of size (dimensions). This is a manifestation of the harmonious form of human relations with space through the size of the limbs. The multiples of these basic dimensions will become the size of the space according to the function and value system, even though the source of the basic dimensions is the same, for example the size of the sole of the foot as the basis. However, because everyone's feet are not the same size, the multiples that make up the size will be different in the same space function, thus providing a dynamic and diverse color.

In Balinese culture, the empty space in the middle of the village (*catus patha*) is formed as a result of the type of function of its constituent elements. This row of building forms then forms an elongated empty space and becomes a joint activity space called *marga(e)* or *rurung* and later called road. As a result of the determination of the entire order of dimensions into metrics, there is a uniformity of the basic dimensions whose philosophy is effective and efficient. The concept is closeness and density of interaction, embodied in engineering technology (engineering), mode of transportation (equipment), and time (easy, fast, safe and cheap). This change affects the decline of Balinese cultural symbols in the spatial structure. Balinese cultural philosophy is still recognized and understood by some people. However, it cannot be implemented, so that the embodiment of Balinese culture in the formation of the spatial structure is only a concept contained in the planning document.

Residents in Bali, including in Denpasar City as regulated in the Bali Provincial Regulation number 4 of 2019 concerning traditional villages, are classified into: (a) residents who are tied to traditional villages (*krama*

ngarep/mipil); (b) immigrant population, which can be grouped into groups of immigrant population who own land and live in the Denpasar City area, who own land and do not live in Denpasar City, who do not own land and live in Denpasar City (*krama tamiu*); (c) residents who commute for certain reasons, who own land in Denpasar City and live temporarily (several days), who do not own land and live temporarily in Denpasar City (*tamiu*).

From a cultural point of view, residents of Denpasar City can be categorized into: (a) residents from Denpasar who are Hindu and not Hindu; (b) immigrant population from other cities in Bali who are Hindu and not Hindu; (c) immigrant population from outside Bali who is Hindu and not Hindu.

Based on origin and religion, Denpasar City residents can already be indicated as multicultural urban residents, unfortunately there is no data that can be classified as above, so no concrete data can be obtained. In such conditions, what happens is a change in understanding, a change in mindset, a change in behavior and a change in attitude towards the philosophy, concept and embodiment of Balinese culture, especially those related to spatial planning. This is due to (a) the absence of literature, guidance specifically explaining the relationship between philosophy, concepts, and the embodiment of Balinese culture in spatial planning; (b) the absence of materials that can be used to explain the relationship between philosophy, concepts, and the embodiment of Balinese culture in spatial planning; (c) the decline in literacy culture for the younger generation; (d) the absence of policies that stipulate literacy that must be understood by all levels of society and specifically applied in the Denpasar City area.

The strategy of restoring the form of Balinese cultural symbols in spatial planning becomes important, with the premise that the philosophy, concepts and embodiment of Balinese culture in spatial planning are intended to (a) be understood by all without exception, as a form of unique characteristics; (b) become a policy of the provincial, district and city governments to maintain the sustainability of Balinese cultural symbols in accordance with the characteristics of each region; (c) become part of the continuous learning process.

The function of space, in the understanding of Balinese culture (a) is an elaboration of the philosophy and concept of culture, connected as a giver of meaning, intent, or explaining cultural symbols in space; (b) it is said to be functional or has a function if it has been 'turned on' (*urip*)/declared to function through a procession giving the meaning of ratifying the function of space (*melaspas, pasupati*). Cultural symbols in spatial planning refer to *catus patha* and *sanga mandala* which give meaning, explaining the harmonious relationship in the philosophy of the cosmos. The function of the empty space in the middle formed by the surrounding components is meaningful as a source of natural energy (*cosmos*), the center (point) orientation (direction), as a harmonizing space, in which there is

an *ngider bhuana* procession which gives meaning to the process of turning towards harmony, the *ngider bhuana* procession includes two things (binary opposition), namely *purwa daksina* and *purwa sawya/prasawya*.

Paramadhyaksa (2017: 1-67) in his writings says that the *purwa daksina* and *prasawya* processions known in the Balinese cultural order are derived from the North Indian Hindu cultural order which has long developed and been adopted (sublimated) in the archipelago. *Purwa daksina* and *purwa sawya/prasawya* also contain meanings about the existence of the attraction of the two poles opposing each other from the cosmic mountain-meru. These two poles in Hindu and Buddhist cosmology are known as *semeru* and *kumeru*. *Purwa daksina* in Balinese Hindu view is interpreted as a circulation pattern for the upward direction, purification, and ascent from the lower realms to the upper realms. Meanwhile, *purwa sawya/prasawya* is interpreted as a circulation pattern for the ritual of returning and descending from the upper realms to the lower realms. Thus *catus patha* is an empty space (sacred) as a central point (cosmic energy) in which there is a procession of harmonization of the balance of the cosmos, its existence is marked by forming elements that function as centers of power (*Puri/Jero*), centers of social activities (open spaces/*karang tuang*). *cast*), the economic center (market/*peken*), and the cultural center (*wantilan/bencingah*). As a result of these functions, spatially, service centers and networks (spatial structure) are formed, as well as the layout of functions based on the value system creates a spatial pattern.

Basically, the new functions that are growing and are not accommodated in the philosophy and concept of Balinese culture can be grouped into economic, social, cultural, and governmental functions (power), as well as functions related to places of worship (non-Hindu).). In the Denpasar City Spatial Plan (RTRW), the new functions are grouped according to the future needs of the city, where the wholesale trade and warehousing area group is located in the northwest zone (*kaja-kauh*) which in the concept of *sanga mandala* is located at the main disgraceful zone/*utamaning nista* (UN), an industrial area that has an impact on the environment is directed to the southwest zone (*kelod-kauh*) which in the concept of *sanga mandala* is located in the unsavory zone/*nistaning nista* (NN). Meanwhile, the other function zones are adjusted based on the function values as stipulated in the *catus patha* and *sanga mandala* concepts, but this determination is not followed up with more detailed arrangements for zoning arrangements.

The strategy to be able to revitalize Balinese cultural symbols in spatial planning as a result of new functions is carried out by (a) categorizing these new functions into spatial values that are formed in accordance with Balinese cultural philosophies and concepts; (b) positioning the new function zones within the scope of the customary village area, so that in terms of spatial value it can be categorized under the concept of *sanga mandala*; (c) the procession that legitimizes the new function is determined as a special (local) policy in the form of

a regulation. For this purpose, it is necessary to have *Bhisama* from Parisadha Hindu Dharma (PHDI), a decree (*perarem*) from the Traditional Village Council (Majelis Desa Adat/MDA) and then ratified in the form of special regulations applicable to each region.

III. Closing

Balinese cultural symbols in spatial planning are a unity of Balinese cultural symbols that have a continuous meaning between the form of space as a symbol, with concepts that explain the meaning and the underlying philosophy.

The philosophy and concept of Balinese culture in spatial planning has been used as the basis for the preparation of the Denpasar City spatial plan.

In practice, the symbols of Balinese culture in spatial planning that have been used as the basis for the arrangement have not been able to be applied in real terms, because they are not visible in the spatial structure and spatial patterns that can be used as the identity of Denpasar City.

Based on the requirements to be said to be *catus patha*, namely (1) the existence of forming elements that function as symbols of power, social, economic, and cultural; (2) the empty space in the center as the point of orientation, the energy center of the cosmos; (3) as a center for balancing harmony which is marked by ceremonies and processions, and (4) as a service center, which is arranged hierarchically.

Based on the analysis of the 7 (seven) *catus patha* recommended in the Denpasar City Spatial Planning (RTRW), physically as a form of cultural symbols no longer exists in accordance with what is meant in Balinese culture, all of them have undergone changes or shifts in the functions of the elements that form . Among them are the placement of sculptures in areas that should be empty in the center of the *catus patha* (Benculuk, Denpasar, Pemecutan), elements of the center of power (*puri*) into settlements (Benculuk, Alang Badung/Suci, Tegeh Kori, Nambangan), elements of the center of social interaction in the form of open space fields. (Benculuk, Satriya, Alang Badung, Pemecutan, Tegeh Kori, Nambangan), economic center (Denpasar, Pemecutan), cultural center (Benculuk, Satriya, Alang Badung, Denpasar, Pemecutan, Tegeh Kori, Nambangan).

Balinese cultural symbols in spatial planning are a unity that binds each other and explains in a sequence the cultural symbols, the meanings contained in them, as well as the underlying philosophy. The relationship between Balinese cultural symbols in spatial planning with Balinese cultural philosophies and concepts is manifested by the diversity of cultural symbols in spatial arrangements, building function and spatial values, as well as a spatial hierarchy that marks the meaning of function. The value system of this function will influence each other with the social order and cultural products of the community

(tangible and intangible), then affect the ceremonial procession and procession of other activities, thus forming a complete interrelationship in harmony.

In fact, the symbol of Balinese culture is fluid and in its journey, Balinese culture is able to sublimate foreign cultures, is able to absorb foreign cultures to become part of Balinese culture by giving signs to their original characteristics, dynamically from time to time. The strength of Balinese culture in sublimation and absorbing foreign culture is due to (a) the power of power (government and politics) in the form of policies and regulations, and is supported by scholars according to their roles as community leaders; (b) Balinese cultural diversity which is influenced by morphological and geographical factors.

Since the past, the symbol of Balinese culture with its absorptive capacity has been tested to become a melting pot of a pluralistic society (multicultural), this is 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. The form of cultural symbols affects the behavior and mindset of the community towards spatial planning. For example, the mixing of the Hindu population with the Muslim population in Kampung Jawa, Pedungan, and Serangan.

Regarding the *catus patha*, which originates from the symbol of the holy letter *ongkara* which breaks down into tri-script holy letters and then decomposes into the five holy letters of the five Brahmas, the five holy letters of the Brahma inspire the formation of *catus patha* which means the convergence of influences from the four directions, as well as being the energy center of the cosmos, as a point of orientation, and as a place for harmonization. *catus patha* is formed by four functions as a symbol of power/governance embodied by *puri/jero*, a social symbol embodied by *karang tuang*/open space, an economic symbol embodied by *peken*/market, and a cultural symbol manifested by *wantilan* or *bencingah*. The harmonization of the macro cosmos with the micro cosmos is carried out through the *purwa daksina* and *purwa sawya* or *praswaya* processes.

In the end, all of these theoretical findings show that it is possible to re-affirm Balinese cultural symbols in spatial planning (re-affirmation), especially in the aspect of *niskala-scale* balance (principle of religion) as the basis for spatial planning (*catus patha* and *sanga mandala*), the adhesive of multicultural society and as the identity of Denpasar City.

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