

Balinese traditional landscape in heritage places: its roles and challenges for tourism development

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Abstract—This Balinese traditional landscape has an important role for tourism development in Denpasar City, as one most growing city in Bali Province. Denpasar City faces land use change from agriculture to other functions such as settlement, commercial and business area during the last five years. Traditionally, Balinese traditional landscape consists of several elements that has functions to enhance the beauty of environment, health as well as improve economic of the city. There are *natah*, *telajakan*, *lebu*, cemetery, *melasti* precinct, temple boundary, *alun-alun* green open space and cemetery. Denpasar City has many heritages including tangible and intangible that have been inherited since long time ago. Along with increasing development of technology and globalization that affect people to live in modern way that has resulted less concern in implementation of traditional values in landscape of built environment and heritage places. The research aims to seek how far Balinese people implements traditional landscape and its challenges in heritage places for tourism development purposes. Case study is conducted through observation in some heritage places that are still exist in Denpasar City as a cultural city. The observation investigates how far the traditional values of Balinese landscape have been adopts in heritage places. The research recommend that awareness of community to conserve traditional norms and values of traditional landscape to create identity of the city especially in the heritage places for tourism development in Denpasar City.

Keywords—*Balinese traditional landscape heritage, roles and challenges, tourism development*)

I. INTRODUCTION

Bali Island is known as international destination for cultural tourism, vernacular landscapes, beaches, as well as its architecture. Bali has total area of 5,636.66 km² or 0.29% of total Indonesian archipelago with population number of 4,2 million in 2016 [1]. The Statistic of Bali Province (2017) states that in June 2018 tourist arrivals to Bali reached 544,550 visits, up to 3.03% (each month). The highest visit is in Ubud had reached 11% of total tourist arrivals and 7% in Denpasar City while the rest of tourists' arrival spread to other regencies in Bali. Denpasar City as a cultural city has several cultural heritages inventoried by the government. This serves as potential sources of destination for tourism. The cultural heritages of Denpasar City as one type of Balinese traditional landscape is categorized as archaeological/heritance landscape type. The cultural heritages are also applying the landscape elements such as *natah*, *telajakan*, *lebu*, cemetery, *melasti* area, temple boundary, *alun-alun* and cemetery. The research found that the cultural heritages in Denpasar City is potential of being a cultural city but also faces a challenge of its development.

The research aims to seek how far the Balinese people implements traditional landscape and its challenges in heritage places for tourism development purposes. The research is also to investigate traditional value of Balinese traditional landscape that have been adopted in heritage places. The research recommends the needs to encourage the awareness the community in conserving traditional norms and values that important to create identity of architecture especially in the heritage places to encourage tourism development in Denpasar City.

II. METHOD

A. Collecting Data

The research employs social-constructivism methods that a bottom up approach is broader research objective by directly observing the objects. This study also uses qualitative methods [2] with the nature of descriptive research [3] which is applied to explore and understand the condition of Balinese traditional landscape in heritage places. The approach used is case-study [4] to understand and explore the conditions of heritage places. The quality of research instruments and the quality of data are very important to consider, which are related to the validity of the data and will affect the quality of the data itself [5, 6]. For this method primary data collection is used directly through observation of traditional landscape in heritage places in Denpasar City. Literature review was conducted regarding Denpasar history, Balinese traditional landscape type and elements. Institutional data also helps in presentation of Bali and Denpasar City physical and no-physical statistic especially regarding tourism development data.

B. Data Analysis

The data of observations on heritage places that have been collected are analyzed by means of qualitative data to reveal the conditions and changes that occur in heritage places in Denpasar City. The method of qualitative analysis obtain the latest information and developments about the existence of traditional landscape and its value in heritage places and challenges in the framework of maintaining or conserving the values of traditional Balinese architecture. This analysis is recommended a strategy and the importance of increasing public awareness of the maintenance of traditional values maintained the identity of local architecture to develop the tourism purposes.

III. RESULT AND DISCUSSION

This chapter describes the result of the study and discussion of Balinese traditional landscape in heritage

places in Denpasar City. The study discusses Denpasar City in the form of statistics including tourism development, the history of Denpasar City related to the heritage places, and the Balinese traditional landscape elements. The roles of traditional landscape in heritage places discusses the extant of the landscape supporting the city for tourism development. The challenge of traditional values of the landscape was debated in implementation of the heritage places for tourism purposes and conservation of cultural heritage.

A. Denpasar City in Numbers

Historically, Denpasar City was built and reflected in the changes of leadership. Denpasar City is believed to be related to the existence of banyan trees to the north of the market located in the south of the palace of Puri Satria. Under the banyan tree is a royal garden built by the king I Gusti Ngurah Gde Pemecutan. The park is called Denpasar Park or park in the north of the market, meanwhile '*den*' means north and '*pasar*' means market. In this area, the king built the Denpasar castle after the death of his father in the Badung Kingdom in 1788. The previous capital of Badung Kingdom was at Puri Satria and then moved to Puri Denpasar. This new castle applies the pattern of *catuspatha* or *pempatan agung* or cross-road pattern as the influence of city planning during the influence of the Majapahit Kingdom [7].

The city of Denpasar is located between 08 35'31 " - 08 44'49" South Latitude and 115 10'23 " - 115 16'27" East Longitude [8]. It borders of the region in the North by Mengwi and Badung Sub-districts; in the East bordering Sukawati Sub-district and Gianyar Regency; in the south bordered by Kuta sub-district and Badung Regency; and in the West by North Kuta Sub-district and Badung Regency. Administratively, Denpasar City has four sub-districts with 43 villages. The four sub-districts are Denpasar Timur (22.31 km²), Denpasar Selatan (49.99 km²), Denpasar Barat (24.06 km²), and Denpasar Utara (31.42 km²). The topography of Denpasar City includes reclamation of 380 ha in Serangan Beach. Thus the City of Denpasar has a total area of 127.78 km² or 12.777 ha. The city of Denpasar is located in a plain area of 0-75 m above sea level. Denpasar City has three rivers as a source of water; Ayung River, Badung River, and Mati River and there are several tributaries including Tukad Tebe, Tukad Abianbase, Tukad Loloan, Tukad Ngejung, Tukad Punggawa, Tukad Rangda, and Tukad Pekasih. The city of Denpasar has two seasons, the rainy season and the dry season, and each lasts about six months. The average rainy season is 236.7 mm per year with temperatures between 23.4°C and 35.5°C and the average humidity is 78.8% [8]. Denpasar City population amounted to 897,300 people in 2017 with density of 7,022 people/km². The growth rate is 1.90%. 47.11% of the people of Denpasar City worked in the trade and business sectors, 20.9% in the service and social sectors, 10.43% in the industrial sector and the rest spread in the transportation sector, communication, agriculture, finance and utilities [9]. The land use of Denpasar City is mostly for non-agricultural, and followed by paddy field and dry land farming from 2012 to 2016. The function of non-agricultural increased from 9.205 ha in 2012 to 9.824 ha in 2016, while paddy field decreased from 2.519 in 2012 to 2.444 in 2016. Unfortunately the dry land farming dropped double from 1.054 ha in 2012 to 510 ha in 2016 (Table 1). From this changes, it can be concluded that Denpasar City is a faster growing city.

TABLE I. LAND USE OF DENPASAR CITY

LAND USE (Ha)					
Function / Year	2012	2013	2014	2015	2016
Paddy field	2.519	2.506	2.509	2.479	2.444
Dry Land Farming	1.054	516	505	510	510
Non-agricultural	9.205	9.756	9.764	9.789	9.824
Total	12.778	12.778	12.778	12.778	12.778

Source: Statistic of Denpasar City, 2017

B. Bali History in Development of the city

Denpasar City is inseparable from the history of Bali where there are five historical periods, namely pre-history, Ancient Bali, Majapahit Kingdom, the arrival of foreigners, and the era of Independence [10, 11].

The pre-historical period is when people's lives are based on natural conditions such as living in caves and using water resources. This period introduces agricultural techniques, "*subak*" irrigation systems and rice production [12]. Other evidence is shown stone axes and adzes in Sembiran village, and bronze drums in Pejeng. In Ancient Bali Period (9th century) the existence of Hindu influences from Java created communal living systems of the community in traditional villages, the existence of Kahyangan Tiga temple, *bale banjar*, and the cross-road pattern of the *pempatan agung*. The third period is the influence of the Majapahit Kingdom in Bali - which began in 1343 and was preceded by the coming of Patih Gajah Mada to Bali. During this era, the social caste system (Tri Wangsa consisting of Brahmana, Ksatria, and Wisya) was introduced by Dang Hyang Nirartha in 1480, where Brahmins played an important role at this time (Pringle, 2004). The existence of Balinese calligraphy on palm leaves containing the therapy, philosophy and architectural norms (Hasta Kosala - Kosali). Geertz (1975) concludes that Bali in 1478, along with the fall of the Majapahit Empire, brought major changes in Balinese culture and community [13]. Many pastors, community leaders came to Bali and created changes in the fields of religion, literature, culture and politics.

The period of arrival of foreigners began with the fall of the Majapahit Kingdom in 1515. This period also resulted in influences on both the cultural and social systems of Bali, the use of "*Uang Kepeng*" (Chinese coins), Chinese dishes, and the use of ornaments. Influence in architecture determines the layout of buildings, functions, ornaments, building materials and constructions. The arrival of Dutch sailors on Bali in 1597 led by Captain Cornelis de Houtman and followed by the formation of the Dutch East India Company (VOC) in 1602. During this period, there were several revolts and wars such as the Kingdom of Klungkung, Badung Kingdom, Kingdom of Karangasem, and Kingdom of Tabanan. The arrival of foreigners has an influence on changes in the style of buildings with Western styles such as office buildings, schools, palaces (lodges). The Dutch saw this change had an impact on the destruction of traditional Balinese architecture, then the Dutch passed a law called Balisering to maintain the sustainability of traditional Balinese architecture [13]. The structure of the Dutch government gave influence to the structure of the traditional government with the highest authority being the king

assisted by a *controleur*. The structure of traditional government also introduces *patih* (vice regent / minister for king), village head (*perbekel*) and the lowest is *kelian* head (*kelian*).

During World War II, the Dutch were defeated by Japan, and then Indonesia became independent in 1945, although the Dutch tried to reign again, indicated in the battle of 1946 in Marga-Tabanan which ended the Dutch colonialism. The independence period introduces an official governance system with top-down planning and bottom-up planning. Bali is designated as a tourist destination through the Bali Tourism Master Plan created by SCETO (French consultant) in 1966-1972. There are around 21 regions plotted as tourism areas such as Nusa Dua, Kuta, Sanur (Denpasar), and Ubud. In 1930 the arrival of anthropologists Margaret Mead and Gregory Bateson, artists Miguel Covarrubias and Walter Spies, and musicologist Colin McPhee helped the emergence of tourism in Bali. Since then Bali has become increasingly famous for its tourism destinations in the eyes of the world [10, 12].

C. Denpasar City from Past to Present

Pre-Colonial Period

In the Pre-Colonial era, there are some evidences such as inscriptions and the holy places, the Badung Kingdom (1350), the Blanjong Sanur inscription (913), Maospahit Temple in Banjar Gerenceng and Tonja Village which built in the 14th Century. In the artifacts is mentioned life at that time was well-organized and it's characterized by agricultural system called *subak* and coastal arrangements for trade activities in the Kuta and Sanur areas. This also is shown the interaction between the local community and foreign traders so that the growth of various ethnic communities also shapes the structure of villages in Bali. During the Patih Gajah Mada expedition in 1343, he was known as the commander of Arya Kenceng, the founder of the Badung Kingdom and the Tabanan Kingdom, who attacked the former kingdom and settled in Buah Village, Tabanan Regency, and gave birth descendants in Puri Alang Badung, Pamecutan Castle and Puri Gelogor in Denpasar and continues to establish cooperation with the central kingdom in the Sweca Linggarsapura Gelgel Kingdom in Java Island. During the government of the Great Kyai Di Made, the Kingdom of Badung collaborated with the VOC in the trade and built an office in the port of Kuta in 17th century [7].

The kinship between Raja Badung, in Puri Alang Badung and I Dewa Agung Anom in Puri Sukawati, went very well and this related to the inheritance of authority from King I Gusti Ngurah Pukulbe Ketewel. One of their sons, I Gusti Pukulbe Aeng, was the reincarnation of I Dewa Agung Anom in Puri Sukawati, and he became the heir to the throne of Puri Alang Badung. I Gusti Pukulbe Aeng then moved his throne and built a palace in Puri Satria in 1750. During the power of I Gusti Gde Rai at Pamecutan Castle, Raja Gusti Pukulbe Aeng in Puri Satria controlled the Badung Kingdom. The two kings form a solid partnership that allows stability, and the formation of the greatness and integrity of the Badung Kingdom.

Bappeda (2011) states that during the Puputan Badung period (1906), Badung Raja, I Gusti Alit Ngurah (King of Denpasar VI) died in 1902 and was replaced by his younger

brother, I Gusti Ngurah Made Agung (Raja Denpasar VII). The new king of Denpasar was recognized as a good leader, his behaviour based on the true values of Hinduism, as shown in Puputan Badung against Dutch aggression, in which he defended the sovereignty of the Badung Region until his death. The battle began with miss information in 1904 where the Sri Kumala barge, owned by the Chinese captain, Kwee Tek Tjiang, was stranded on the Sanur beach. Sanur people try to help to save barges and their contents, however the Balinese rules determine that barge owners must pay the Sanur people who provide assistance. Thus Tjiang Kwee Tek complained to the Dutch at Singaraja on the grounds that the barge was confiscated by the Sanur people. The Dutch Governor, Van Hentz, used this incident to directly intervene in the Badung Kingdom to blockade the port and trade of the northern Badung Kingdom, in Singaraja. The Netherlands was also assisted by kingdom of Gianyar and Karangasem to block the east side of Bali. This battle began on 12 September 1906 where the Dutch sent a military expedition to the Badung Strait. Sanur Port was then occupied by the Dutch. Because the fort is only 5 km from Puri Denpasar, fights ensued between the Badung troops and the Dutch military in the Sanur area until the Dutch occupied Kesiman Palace, Denpasar Palace and Pamecutan Palace. During the battle, the kings of Denpasar and Pamecutan instruct their staff to burn the palaces and destroyed everything in the palaces to prevent the Dutch from controlling these places and their attributes. The King and the Badung people did the Balinese tradition *mesatya*; in that battle means they wage war with sincerity and holiness to defend their earth.

Modern Period (Colonial-Republic)

Since Puputan Battle in 1906, the Badung Kingdom controlled by the Dutch. The Dutch was began the development in all fields including construction, settlements, museums, schools, offices, markets, ports and other infrastructures such as highways, bridges and others. During this time Denpasar grew with several traditional villages and multicultural villages such as the existence of the Kampung Jawa settlement. The *catuspatha* pattern / *pempatan agung*, the zero kilometre city of Denpasar was as the centre of government. The arrival of artists, anthropologies to Bali also gave colour to the development of Denpasar City which indirectly participated in promoting Balinese culture, such as Charlie Chaplin, Margaret Mead, Le Mayeur who lived in Bali since 1932. Since independence, Denpasar became part of the Lesser Sundas on December 24, 1946 under NIT (Negara Indonesia Timur) and also became part of the Badung Regency. Based on the considerations between Bali Province and Badung Regency, an agreement was made to improve the status of Denpasar Administrative City into Denpasar City based on Regulation No. 1/1992, January 15, 1992, which allowed the formation of Denpasar City, and was inaugurated by the Minister of Home Affairs on February 27, 1992.

Post Modern Period

In this era, Denpasar City has been developed from an agricultural base to a tourism base and this has affected the performance of the city including the introduction of post-modern architecture although this change has not been as fast as other cities in Indonesia. Tourism is a significant influence on Denpasar's growth. It starts with the construction of the Bali Beach Hotel (now known as The Grand Bali Beach)

which was established before the regulations on the height of the building were put into effect. The development of international airports has also been influenced by other developments in Denpasar and its surroundings. As a consequence, the Balinese government issued a regulation to preserve traditional Balinese architecture through Balinese regulations (Perda No. 5/2005) including building architecture was categorized into three types, namely Heritage Architecture, Traditional Balinese Architecture, and non-traditional Balinese architecture.

D. Balinese Traditional Landscape Type and Its Elements

The Balinese landscape can be divided into five types: Regional Landscape; Villages Landscape; City Landscape; Highway Landscape; and Archaeological/Inheritance Landscape [14, 15].

The regional landscape is comprised areas including forests, mountain areas, and rivers, fringes of lakes and the fringe of seas. The Balinese maintenance aims to preserve the balance of natural ecosystems dynamically. It wishes to maintain the sustainability of the wildlife, aesthetic values as well as its uniqueness. The regional landscape possesses three characteristics; beaches, lowlands and mountains. These divisions are linked to the values of Balinese philosophies, there are *utama*/sacred, *madya*/middle, and *nista*/profane. The mountain has prior or sacred values; it implies a venue as a source of life, where the people can get pure water, food from forest, etc. Most of lowland areas in Bali settled by community. It represents the middle value, where the people will interact to each other in their daily life. The beaches are a venue for disposal of wastes and the hydrological cycle of life is expressed as the profane value.

A village comprises dwellings allied to agricultural areas (rice field, orchard, dry field, etc.). The village communities have relationships with the environment for both emotional and cultural sensibilities. The expression of this relationship is based upon the philosophy of Hindu religion. The landscapes quality of agricultural area have a visual sense. Terracing rice field is not only ecologically beneficial, but is also a special art of creation. *Desa adat* is one example of the implementation of Hindu philosophy. The environmental design of *Desa adat* is based upon the *Tri Hita Karana* philosophy in which the relationship between human and universe cannot be separated. Physically, this environmental design is based on spatial values (*utama*/sacred, *madya*/middle, *nista*/profane), that are derived from the *Tri Hita Karana* philosophy. The *utama*/sacred zone exists in facilities of spiritual activities or temples. This demonstrates an expression of the relationship between humans to the God. Usually, this zone is placed in the northern corner of a village. The *madya*/middle zone functions as the central activities of the communities. In this zone, there are public facilities such as Bale Agung or *wantilan*, *bencingah/alun-alun/Bale Kulkul*, *Puri*/palace, *pempatan agung*/crossing road, and the office of the village leader. The *nista*/profane zone is positioned in the southern of the village, as an area equipped with public facilities such as markets, shopping centers, public bathing, wells, terminals, hospitals, grave yards, sport yards, and schools.

The city as a centre has many activities and hosts a high population. The city is an expression of the culture of community from the past time and an aspiration for future development. The city is an organic system derived from its

subsystems and has a relationship with each other, supporting and organizing to provide benefits to villagers. As a subsystem, the city landscape can be divided into two aspects; visual and physical. Visually, the city landscape can be seen from the combination of special components of structural and natural components such as 'city-scape', 'town-scape', 'streetscape', etc. Physically, the city landscape is an open space for pedestrians or for playing children, and contains natural elements (hills, natural stones, trees, water and other components).

The highway is the artery of the city enabling connections between other cities. The highway's role can not be separated to the community life either economically or socially. The highway landscape is composed of roads for both traffic safety and to enhance the comfort of traffic users. The 'landscapes' as traffic safety means to reduce the glare which is caused by lights in the night or gives clarity to the road conditions, such as turning right or left, slopes, ravines, hills that are critical points to safety and security. As a comfort factor, landscape means to reduce exhaustion from boredom during driving, and gives special visual interest to the "surrounding vision" and to safety. Other aims of the



Figure 1. The building colonial style in Denpasar City

highway landscape to reduce noise levels in the environment and to reduce erosion processes that often occur on road verges. The highway landscape can also be used for rest areas especially for roads that connect between two places.

Archaeological/Inheritance landscape concerns to human creation in the past and reflect historical values. Historical inheritance in Bali has characteristics of ritual (temples for example) and non-ritual (places for kingdom's rest), or possesses a combination of both characteristics. The concept and pattern of the temple is regulated by the stipulation of religion norms. Thus its position as well its building function has certain distances and creates specific space circulation. There are several ritual inheritance places in Bali including the Besakih Temple, the Taman Ayun Temple, the Water Palace Ujung Karangasem, and several palaces.

The landscape of Bali spreads from mountain areas down to the hills, and then to the lakes, and includes rice terraces of paddy in most villages, a traditional housing pattern, extending downstream to the shores. The Balinese traditional landscape' elements can be divided into several types including *natah*, *telajakan*, *lebu*, temple boundary, *melasti* precinct, *alun-alun* and cemetery or *setra*.

Natah is an indoor open space in a yard with a central orientation that is formed by compound buildings or shrines. *Telajakan* is an outdoor open space pattern that is located

between traditional fences (*penyengker*) and drainage lines (*jelinjingan*). Usually it is planted traditionally for spiritual and economic functions. *Lebuh* is an outdoor open space that is located in front of Balinese main entrance. The traditional temple boundary is an open space surrounding temples to keep the holiness of temples. The *Melasti* precinct is a sacred area along the coast which is used for *melasti* ceremony (deities' sanctity ceremony) which is held a day before celebrating the Balinese New Year called *Nyepi*. Other ceremony, Tawur Kesanga occurs in the *alun-alun* (plaza) or the *pempatan agung* (traditional cross-road pattern) that is the open space in the main cross roads of a village that is used for socio-religious activities. The cemetery or *setra* is the village's burial area and a place for the cremation ceremony (*ngaben*) that takes place in the impure zone of the villages. The Balinese traditional open space can be divided into several types, there are namely *karang tuang*, *karang embang* and *karang bengang* [16]. Traditionally, the open space of *karang tuang* is placed in each corner of the cross-road, while *karang embang* are places in the *banjar adat* or hamlet, and *karang bengang* is a wide open space in the city's green belt.

E. The Heritage of Denpasar City

UNESCO (1972) has classified cultural heritage is two, tangible (physical) and intangible (non-physical / virtual). Likewise, the Denpasar City government mapped out the richness of cultural heritage scattered in Denpasar City based on the history of the city from the prehistory to the current period. This cultural heritage can be categorized into cultural heritage from the Megalithic, classical, and New Bali periods [7]. From the Megalithic period, the cultural heritage of Denpasar City includes megalithic statues in the form of humans, monumental and carvings that shows sex or genitals; natural stone, mortar stone; stone tables or dolmen; stone trough; *punden* terraced buildings look like pyramids; face mask / mask with simple engraving; stone throne; and *menhirs* (tall erect stones as a medium to respect ancestors). The cultural heritage of Denpasar City in the classical era consists of building elements (stacks of stones), temples, inscriptions, statues, and other inheritances such as *lingga* and *jaladwara*. The cultural heritage of the New Bali period consists of castles, museums, hotels, universities, traditional settlements including Tri Kahyangan Tiga temples, traditional housing patterns, community meeting places (*bale banjar*), traditional markets, Balinese cemeteries (*setra*), and non-community settlements - local houses such as stilts, attics, shop houses, mosques, and ancient tombs [7].

Along with the development of Denpasar City, there are three superior cultures given by UNESCO to Denpasar City as a World Cultural Heritage[17], including heritage kris which was established by UNESCO in 2005, *subak* traditional irrigation system established by UNESCO in 2012, and art Balinese dance was established in 2015. Various activities and active participation have been carried out by the government and the people of Denpasar City to maintain and foster public awareness of the richness of the cultural heritage they possess. There are at least five things described by Geriya (2016), namely: 1. Revitalization of cultural heritage as the capital of Denpasar City development in the future; 2. The development of various festival activities based on cultural heritage such as Denpasar Festival, Sanur Village Festival, Pesona Pulau Serangan Festival; 3. Strengthening heritage traditions such as Pangerebongan

ritual in Kesiman Village and *Med - Medan* tradition in Banjar Kaja, Sesetan Village; 4. The growth of conservationist cadres, creative communities until the establishment of the Denpasar City Heritage Council; 5. The development of various studies, publishing and documentation of Denpasar City heritage; 6. The development of a creative economy based on superior cultural heritage to improve the economic level of society, technology, education and culture. The conservation of Denpasar City is not only based on objects that are physically (tangible) but also has preserved cultural objects that are 'virtual' (intangible) as a counterweight, amplifier and harmony with physical objects [17].

Looking back at the history of Denpasar City that established by Bappeda (2011) into three periods, namely pre-colonial, modern era, and post-modern, Geriya (2016) sees the historical development of Denpasar over two centuries (1788-2016) reflecting the transformation continuity in changes. Sustainability in this change was further elaborated by Geriya (2016) into three main representations and five stages of development. The three main representations consist of multicultural foundation (traditional / folk culture to modern), legal foundation (establishment of Denpasar City February 27, 1788), and identity base (Denpasar City as a cultural-oriented city). Five stages of development in order to maintain and maintain the culture and identity of Denpasar City as a cultural city, consisting of the development of basic data (a study of



Figure 2. *Med-medan/Omed-omedan* as one of intangible cultural heritage in Denpasar City



Figure 3. One of Denpasar landmark of the *Caturmukha* statue as one of cultural heritage

mapping the wealth and diversity of natural, cultural and cultural heritage); development of the heritage city networks; strengthening synergy (synergy of cultural-oriented cities, creative cities and Denpasar as a smart city); strengthening of existence (world award for the three main heirlooms kris, *subak* and dance art); and sustainable escort (the goal of 2015-2025 Sustainable Development Goal).

F. The Balinese Traditional Landscape Roles for Tourism Development

The elements of Balinese traditional landscapes in the Denpasar City such as *natah*, *alun-alun*, *melasti* precinct, *telajakan*, and cemetery or *setra* play a significant roles in tourism development in Denpasar City. *Natah* is resulted from building compound composition in a houses or palace or temple, creates an open space as orientation. Architecturally, it also gives a wide view in the building composition. From this point in *natah* area, the people or tourist can enjoy and advance their sight and search to the buildings composition (Figure 4 and 5). Other landscape is *alun-alun* as an open green space in the centre of Denpasar City for recreation place of the community that can raise the city happiness and health. This area is also for tourism destination because of the history of the Puputan Battle. The Sanur Beach as one of tourism area of the city as a nice place for its white sand and sunrise.



Figure 4. The *natah* in Maospahit Temple as one of cultural heritage, we can see and enjoy the sight to the main entrance and the composition of the shrines



Figure 5. *Natah* in Jro Kuta Palace as the indoor green open space well maintained.

Traditionally beach as a place to held traditional ceremony of *melasti*, a purification of the deity's symbols in the beach a day before traditional Balinese New Year (*nyepi*). The uniqueness of Balinese cultures encourage tourist to come and see the tradition. *Telajakan* an outdoor green open space that places between traditional fence and drainage. The *telajakan* located in the houses, palaces, and public facilities. However, the *telajakan* faces a threat that people do not apply it in the new development or project of houses or other facilities. Luckily, the *telajakan* still apply in some traditional housing and palaces (Figure 6). *Telajakan* gives a wide view for traffic secure and make the city green appearance and fresh air emerge. It needs to encourage

people to conserve their existence of *telajakan* and should apply in a new development. More *telajakan* in the city means more health of the people arise and give impacts to the city image for tourism destination.



Figure 6. *Telajakan* an outdoor green open space in Kesiman Palace gives a wide view for traffic circulation

The Balinese traditional cemetery called *setra* is placed in territory of the traditional village or *desa adat*. Every *desa adat* own *setra*. The existence of *setra* as a green open space which in the *setra* growth trees that provide fresh air for the city (Figure 7). *Setra* in Bali has specific character that have a fixed area without needs to provide land provision for *setra* development. It is because the tradition of communities commemorate the cremation called *ngaben* which make less numbers of tomb in the *setra*.



Figure 7. Trees in the *setra* give good air circulation in the city.

The traditional landscape types in heritage places in Denpasar City provide a green open space that impact to the city's environment that having more wide view and produce fresh air because of its plantation. For the future, it needs to encourage awareness of the people to conserve the traditional landscapes in the city to support Denpasar as a cultural city and as tourism destination of its cultural heritage potency.

G. The Challenge of Heritage Places for Tourism Development

There are some challenges in the maintaining the cultural heritage in Denpasar City that impact to the tourism development. The dense and complexity of urban population bring problems, competition, and marginalization of local people, values and cultural conflicts. The crowded and congested city spaces are decreasing public space, social interaction and cultural creativity. The increase of economic

and industry services brings and encourage the cultural transformation from traditional agriculture to industrialism. The citizens are more open minded to global culture and to embracing new values, new ethics, and new symbols that tend to release economic and technological opportunities. However the transformation also impacts to new threats such as drugs, prostitution, crime as well as terrorism. These increase in local movements needs to be monitored to not incite and support narrow fanatics, and feudalism. The strength of the local culture and global culture impact upon the Balinese self-identity and lead to change, threats and uncertainty.

IV. CONCLUSION

The cultural heritage of Denpasar City has been maintained and well documented in the form of tangible and intangible including the Balinese traditional landscape that attach in it. The wealth of this cultural heritage is inseparable from past history and its development until now. The Denpasar City government increasingly aware that this cultural heritage must be maintained and introduced to future generations and as tourism destination. For this purpose various activities for the recognition and understanding of the richness of cultural heritage have been routinely carried out so that they are expected to constantly increase awareness. The needs to encourage people awareness of the values contain in inheritance of the culture and of the existence of the traditional landscapes should be adopted in the future to improve city image, environment and for tourism purposes.

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