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A Study of Balinese Philosophy in the Golden Tulip Jineng Resort Building, Bali

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ABSTRACT

Golden Tulip Jineng Resort which located on Jalan Sunset Road, Bali is one of the state assets whose has optimized its utilization by two large BUMN in Indonesia, the initial condition was an empty land that was formerly used for the installation of guide lights for I Gusti Ngurah Rai International Airport, then the two BUMN initiated a cooperation until a four-star hotel was built and operated. Its location on the main corridor of Bali, especially Kabupaten Badung, it was expected to represent traditional Balinese architectures, with Balinese signifiers that have long been traditional and known. This study attempts to describe whether the Golden Tulip Jineng Resort building has adopted Balinese architecture applied to the 4-story building and at the current decade. Observations through satellite photo sensing technology, data from the architectural consultant team that designed this building, and literature review on the Balinese architecture theories. In the conclusion section, it was found that Balinese architectural concepts have been adopted to be applied to this residential hotel building.

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1. INTRODUCTION

1.1. Background

In 2012, two large state-owned enterprises in Indonesia entered into a collaboration, namely PT. Angkasa Pura I and PT. Wijaya Karya, both represented by their respective subsidiaries, and PT. Angkasa Pura Properti and PT. Wika Realty, Tbk. The collaboration involved the utilization of a 1.2 hectare land asset owned by the government on Jl. Sunset Road, Bali. PT. Angkasa Pura Properti acted as the representative of the land owner and PT. Wika Realty acted as an experienced developer who would process the land utilization to be profitable within a certain period of time. (Kompas, 2013). The land asset being developed is an unused vacant plot of land previously used for aircraft guidance lights to Ngurah Rai Airport. The land covers approximately one hectare. With the advancement of technology, these rows of lights are no longer used. The project then held its topping-off on November 1, 2014 (Kompas, 2014), and the Grand Opening inauguration was held on March 23 2016 and chose Golden Tulip, part of the Louvre Hotel Group from France which will be the hotel's daily operator later. (Antara_Bali, n.d.)(Berita-Bisnis, n.d.)

Its position in the main corridor of Kuta District, Badung Regency is expected to have a Balinese cultural identity because it is located around the first 3 kilometers when new arrivals enter Bali, and these arrivals are dominated by using air transportation methods, a comparison of the number of arrivals using land transportation and using sea transportation when entering Bali can be seen in the table 1.

Table 1. Comparison of tourist transportation methods to Bali in 2009-2012

Komparasi Perbandingan Wisatawan Mancanegara ke Bali Menurut Pintu Masuk (Orang & Persen)								
	Tahun 2009		Tahun 2010		Tahun 2011		Tahun 2012	
Bandara Ngurah Rai	2,379,824	99.78%	2,545,514	98.81%	2,788,706	98.66%	2,902,125	98.40%
Pelabuhan Laut	5,298	0.22%	30,628	1.19%	38,003	1.34%	47,207	1.60%

(source: author, based on data from the Bali Provincial Statistics Agency)

1.2. Problem Identification

The rapidly growing Balinese tourism industry brings demands for fulfilling the rapid needs of property as well, which grows in many types and sizes, for example large star-rated hotels or small-scale rental accommodations, if there is no good control mechanism this can result in architectural development with uncontrolled cultural appearance and use, the entry of foreign Balinese culture can become a new reference and needs to be anticipated, so that the culture that has become traditional and known by the community, especially the Balinese cultural community by the international world can remain a potential (Maharani & Tjandradipura, 2020)(Pranajaya et al., 2020).

1.3. Problem Formulation

This research will examine what traditional elements can be learned from buildings that have been in operation for about a decade. Whether the original design was merely cosmetic or derived from Balinese cultural practices that are sustainable and sustainable.

1.4. Benefits and Objectives of Research

Theoretically, this study attempts to describe aspects that can be considered related to the Golden Tulip Jineng resort building and Balinese architectural identity, so that it can be used as a reference for other researchers in the same or other locations. Technically, these descriptive elements can be used by building designers, including building owners with similar functions in Bali.

2. RESEARCH METHOD

The method used in this research is descriptive qualitative, analyzing data obtained through photographs of the built architecture and design drawings obtained from the architect of the Golden Tulip Jineng building. The research will be conducted in several stages:

- The first phase will collect the latest data on this area from 2023 to 2024, including visual data from literature, field videos using Google Earth, and the latest Google Maps.
- The second phase will collect theoretical data and the latest journals on Balinese architectural studies, limited to the period 2019 to 2024.
- The third phase will collect architectural data used in the planning and implementation stages leading up to the hotel's grand launch.
- The third phase will analyze the data, focusing on Balinese philosophy within the hotel building, which is now approximately a decade old.

3. DISCUSSION

3.1. Overview of the location of the observation object

The location is on Jl. Sunset Road, on the southern side of Bali Island, approximately 3 km from Ngurah Rai Airport, in the administrative area of Kuta District, Badung Regency, Bali Province.



Figure 1. Image showing the location's proximity to I Gusti Ngurah Rai Airport. Source: Google Earth screen capture, satellite image 20/6/2024, accessed on December 14, 2024.

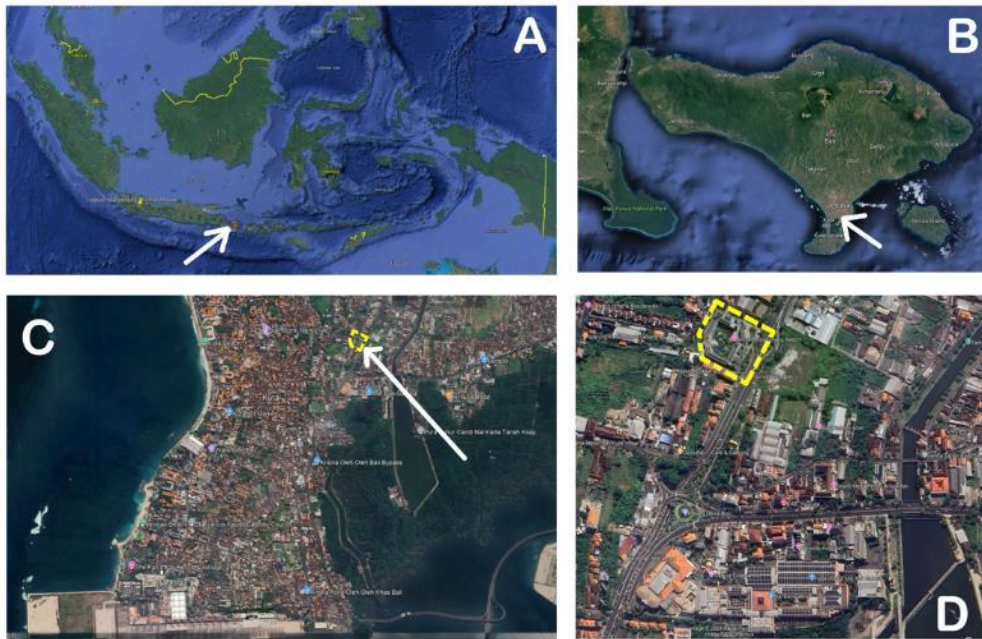


Figure 2 Four images showing the position of the observation object. Figure A shows the position of the island of Bali on a map of the entire Indonesian archipelago. Figure B shows the location of the object on the island of Bali, indicated by a white arrow. Figure C shows the location relative to Ngurah Rai Airport and the sea toll road to Benoa Harbor. Figure D shows the location (marked with a yellow dotted line) of the Simpang Siur intersection, the intersection between Sunset Road and the By-Pass to Sanur. Source: capture from Google Earth, satellite shot 20/6/2023, accessed on 14 December 2024.

The location of the observation object is around the intersection called Simpang Siur, the intersection between Sunset Road (stretching south-north) and the Kuta-Sanur bypass (stretching west-east) which in the middle is marked by a landmark in the form of a large statue of Bima, made by artist I Wayan Winten, which has been built since 1996. (Kabupaten_Kuta, 2022)



Figure 3. Photo of the Dewa Ruci statue at the intersection of Jl. Sunset Road with Jl. ByPass Ngurah Rai (source: <https://kuta.badungkab.go.id/>, currently the roundabout park area has undergone arrangements related to the presence of a through road underneath to minimize traffic jams which was completed in 2014. Photo source: (Kabupaten_Kuta, 2022)



Figure 4. Aerial photo showing the proximity of the observation object to the Simpang Siur intersection with the Dewa Ruci statue in the middle (source: Google Earth, satellite image June 20, 2024, accessed November 14, 2024)

The land area of the object is approximately 12,000 m², and the built area of the hotel building is approximately 15,000 m², the building is constructed in 4 layers of buildings without a basement. The north side of the site is Tegeh Sari Street and the east side of the site is Sunset Road, the west side is residential houses and the south side is a commercial building in the form of a shophouse (ruko).



Figure 5. Aerial photo showing Golden Tulip Jineng Resort in 2023 (source: Google Earth, satellite image June 20, 2023 accessed November 2024)

3.2. Study of Traditional Balinese Architecture Theory

Balinese architecture uses many basic conceptual guidelines, the related concepts are at least Tri Angga, Tri Hita Karana and Asta Kosala-Kosali (Nuryanto, 2019).

Balinese people who live traditionally always consider themselves to be an entity that is inseparable from their location. The existence of mountains, seas, sun, moon, star

composition, wind direction, river flow are traditionally studied as a cosmological system used in everyday life in society. The building construction system is guided by hierarchical guidelines, for example, stone and clay are used in the lowest area (canista section), bamboo, wood and bamboo chamber materials are used in the middle/body area, coconut fronds, bamboo fronds and coconut leaves are used for the top/highest (main) area. These things are placed hierarchically, cannot be reversed. Technically, this is also the knowledge of earthquake-resistant construction that has become traditional. (Putra & Elviana, 2024)

3.2.1. Tri Hita Karana

The literal meaning of Tri Hita Karana is three things that are the source of happiness. This concept represents the harmonious relationship between humans and their God, the harmony of humans with other humans, and the harmony of humans with their environment. In architecture, Tri Hita Karana is a composition of elements consisting of parayangan (place of worship), pelemahan (house), pawongan (kitchen or service). The goal of Tri Hita Karana is to achieve happiness through a process of harmony and togetherness from the human level (bhuwana alit) to the universal level (bhuwana agung). (Nuryanto, 2019)(Suhari et al., 2019)

Table 2. Elements of harmony in Tri Hita Karana which are arranged hierarchically according to Budihardjo (2013) (Suhari et al., 2019) (table translated and redrawn by the author)

Elemen	Atma	Prana	Angga
Semesta (Bhuwana Agung)	<i>Paramaatman</i> (Tuhan)	Kekuatan mengontrol alam	<i>Esensi Panca Mahabhuta</i>
Desa	Kahyangan Tiga (Desa, Puseh dan Candi Dalam)	<i>Pawongan</i> (Desa penduduk)	<i>Palemahan</i> (Ruang Desa)
Banjar	Parahyangan	Pawongan	Ruang Banjar
Suatu rumah	Pamerajan/ Sanggah	Keluarga	Pekarangan Rumah
Manusia (Bhuwana Alit)	<i>Jiwa (atman)</i>	<i>Sabda Bayu Idep</i>	Badan manusia

3.2.2. Asta Kosala Kosali

Asta Kosala literally refers to a collection of palm-leaf manuscripts (now books) on measurements for building towers or tall structures, while Asta Kosali refers to the palm-leaf manuscripts used to construct houses or sacred structures. These measurements are based on the human body, not the meters or inches used in modern architecture.

Asta Kosala Kosali is a concept of the relationship between the human world (microcosm/bhuwana alit) and the universe (macrocosm/bhuwana agung).(Gunawan, 2017)(Pandawana & Sedhana, 2021)(Nuryanto, 2019).

In the concept of traditional Balinese building there are three categories of foundations, namely the Ethical Foundation, the Philosophical Foundation and the ritual foundation. In the Ethical Foundation, the arrangement of the building of worship will always be in a higher direction, which in its arrangement follows the rules of Tri Angga which consists of three hierarchical parts (discussed in section 3.2.3, Philosophical foundation, namely the close relationship between Bhuwana Alit and Bhuwana Agung. The ritual foundation is a rule regarding the obligation to perform Hindu religious ceremonies or ceremonies that contain

the meaning of asking for permission, purification, spiritualization and a form of request for protection to God Almighty. (Nuryanto, 2019)

Asta Kosala Kosali It also has a reference to Nawa Sanga (9 cardinal directions) which places building elements in their designated areas and has a hierarchy, for example, a kitchen whose activities often use fire will be placed in the southern area (the area of the god Brahma), the prayer area will be placed in the eastern area of the rising sun (the area of the god Surya), the well which is a source of water will be placed in the northern area according to the location of the mountain in the northern area (the area of the god Vishnu).

3.2.3. Tri Angga

Tri Angga is a concept or value system that divides life in the form of physical things into 3 hierarchies, this applies to large-scale discourse to detailed things in life, it also applies to architectural values. In architecture this applies horizontally and vertically, also known as *tri mandala*.

Literally, the meaning of Tri Angga is a combination of two words, namely the word "Tri" which means three and the word "Angga" which means physical, thus Tri Angga can mean three hierarchies that can be recognized visually from the outside of the object, although the meaning of Tri Angga in traditional Balinese buildings is more conceptual, not just 3 hierarchies in appearance. (Ni Wayan Ardiarani Utami, 2023).

Vertically, Tri Angga has 3 hierarchical guidelines, namely Utama Angga for the roof or head, Madya Angga for the middle or body, and Kanista Angga for the bottom or Nista or what is considered the dirtiest. (Ni Wayan Ardiarani Utami, 2023)(Nuryanto, 2019)(Putra & Elviana, 2024)(Wijjatmaja et al., 2023)(Nugraha & Prabawa, 2021)

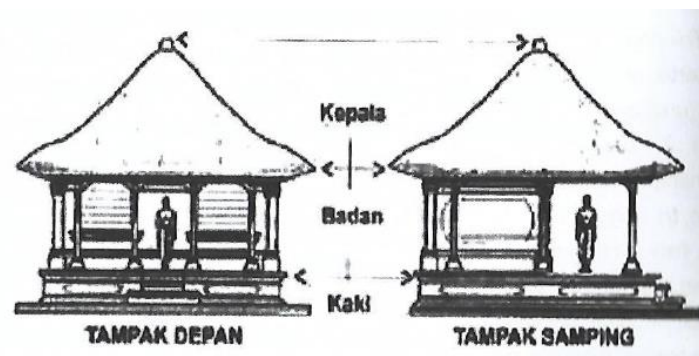


Figure 6. The Tri Angga concept, which consists of feet-body-head, as an implementation of the hierarchical concept of Utama Angga, Madhya Angga, and Kanista/Nista Angga (source: Nuryanto, 2019)

4. Discussion and Analysis of the Implementation of Balinese Architectural Theory in Objects

The articulation of the building arrangement on the site plan attempts to fill the perimeter of the site, thus leaving a large open space in the center of the site, which is used for outdoor activities, such as swimming pools, sports, garden parties, and art performances. The building configuration, according to interviews with the architects who designed it, is related to the concept of *udeng*, the name for a Balinese male headband. The effort to adapt the shape of the *udeng* to the building configuration is also a relationship between semiotic markers, especially iconic markers, so that the interpretation of the building configuration and the shape of the *udeng* is a similar relationship in terms of markers. (*signifier*). (Masinambouw, E. K. M. Hidayat, 2001) (Zoest, 1993)(Broadbent, 1980)

4.1 Implementation of Balinese cultural markers

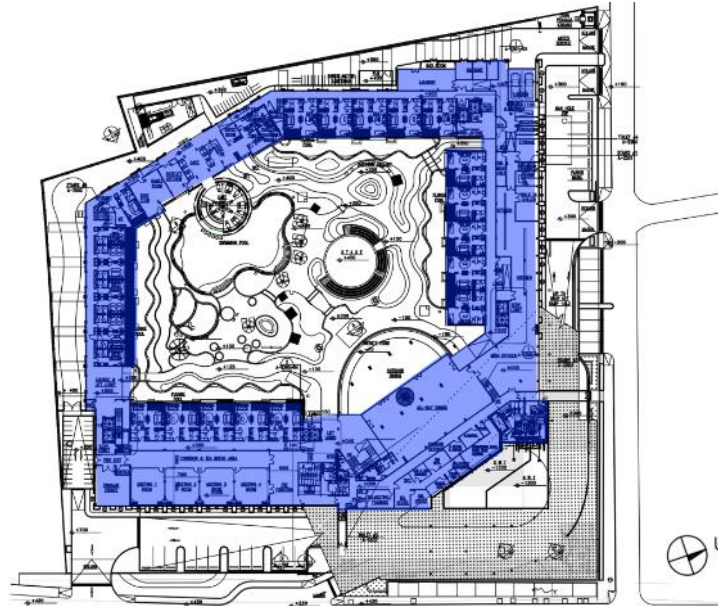


Figure 7. Site Plan for Golen Tulip Jineng Resort in 2014, showing a circular residential space configuration (in blue) and then leaving a large space in the center of the site used as an outdoor activity area, this is similar to the configuration of a udeng when used as a head covering. (source: design architect consultant, PT. Airmas Asri and coloring illustration by the author)



Figure 8. Planning Visualization, the mass configuration can be seen filling the edge area so that the center is empty, this is related to the udeng formation. (source: PT. Airmas Asri Architect)

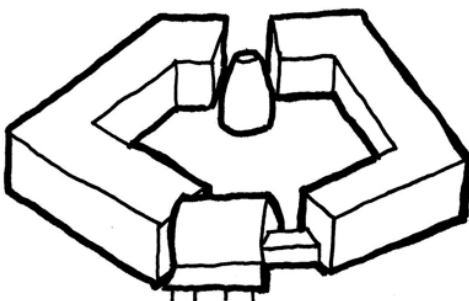


Figure 9 The configuration of the Golden Tulip Jineng building which is circular and follows the shape of the udeng when worn on the head, and has one protruding part which becomes an accent (Author's sketch)



Figure 10 Photo of Udeng, a headband worn by Balinese men (photo source: <https://regional.kompas.com/image/2021/08/11/155500678/filosofi-udeng-bukan-sekadar-ikat-kepala-masyarakat-bali?page=2>)

4.2. Implementation Tri Hita Karana, Asta Kosala-Kosali and Tri Angga

The vertical hierarchy in the Tri Angga guidelines needs to ensure clarity regarding the differences between the three parts, namely the head (Utama Angga), the body (Madya Angga) and the feet. (*Kanista Angga*). (Ni Wayan Ardiarani Utami, 2023)(Nuryanto, 2019)(Nugraha & Prabawa, 2021).



Figure 11: A 2022 photo of the building, showing the application of Tri Angga on the facade and the presence of kul-kul elements, a traditional Balinese building style. (Source: Anthony Adi, photographer)



Figure 12 Application of the 3 Tri Angga hierarchies on the building facade (source: image by the author)



Figure 13 Visualization of the facade of Golden Tulip Jineng in 2014, showing the bale kul-kul, a small, typical Balinese building that in its original size was used to place the kul-kul (gong) as a communication tool in a village or hamlet. The kul-kul building was then adopted as an accent in several corners of the building, while also functioning as part of the vertical

circulation of the elevator, elevator lobby, emergency stairs, and elevator machine room in several parts. (image source: architectural consultant PT. Airmas Asri)

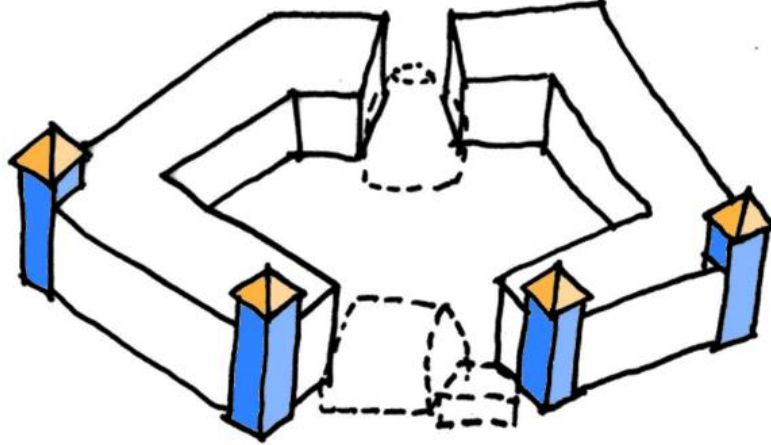


Figure 14 The position of the building elements that represent the kul-kul building, in the image above is colored blue/brown (source: author's sketch)



Figure 15 Figure 16. Location plan showing the location of the parahyangan (place of prayer) as the most noble place in the Tri Hita Karana hierarchy, along with an arrow showing the position of Mount Agung as one of the references for the Tri Hita Karana concept in the region.



Figure 16. A diagram showing the location of the Parahyangan (place of worship) in the form of the Karang Guard Temple as the most noble place in the Tri Hita Karana hierarchy, along with an arrow indicating the position of Mount Agung as one of the regional references to the Tri Hita Karana concept. (source: author's illustration)



Figure 17. Photo of the parahyangan (place of prayer) whose location on the plan is shown in Figure 16, its location is on the north side of the site, near the vehicle exit security post. (source: Google Earth, photo shot September 2023, accessed on December 14, 2024)

4.3. Relevance to Bali Regulations

After issuing several Balinese building regulations since 1974, the last regulation issued and complied with was Bali Regional Regulation number 5 of 2005 which, as explained in table 3, contains several improvements. (Maharani & Tjandradipura, 2020).

Table 3. Categorization of Balinese architecture in Bali Regional Regulation No. 5 of 2005 compared with the architectural phenomena that occurred, the scheme by Gantini (2009) on (Maharani & Tjandradipura, 2020)

Bali Provincial Regulation no.5 of 2005	Traditional Balinese Architecture	Non Traditional Balinese Architecture	Heritage Architecture
Architectural Phenomena			
1. Traditional 'Bali Apanaga' Architecture	√		
2. 'Stil-Balinese' Architecture		√	
3. 'Balinese-Style' Architecture		√	
4. 'Balinese Modern/ Contemporer' Architecture		√	
5. 'Balinese-Islamic Society' Architecture		√	
6. 'Balinese-Christiany Society' Architecture		√	
7&8. Traditional 'Bali Aga/Bali Kuna' Architecture	√		√
9. 'Balinese Colonial' Architecture			√

The roof of the Golden Tulip Jineng Resort building as a whole is dominated by the pyramid type and the Jineng type only in the reception area, this is in accordance with the obligation for all buildings in Bali which also regulates the shape of the roof, based on Bali Regional Regulation No. 5 of 2005 (Peraturan Daerah Bali Nomor 5 Tahun 2005)



Figure 19. Types of roofs permitted for use in Bali Province according to Bali Regional Regulation No. 5 of 2005 (source of quotation: Bali Regional Regulation No. 5 of 2005, in attachment 4)

4. CONCLUSION

The design and realization of the Golden Tulip building has referred to the traditional rules of Balinese architecture, especially in terms of referring to the Tri Angga concept, the Tri Hita Karana concept and the Asta Kosala-kosali concept, which are applied to the building from the design stage to the implementation of its construction. Because this is the application of simple building rules applied to a complex building (4 floors and a floor area of around 15,000 m²), the adoption of traditional Balinese architecture is applied in parts with the hope that the combination of all can be easily recognized as a building with a Balinese architectural concept. This can be assessed from the articulation of the floor plan, the front view of the building and the ornamental elements used..

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