

## **Exploring the Philosophy and Forms of Traditional Balinese Architecture at Badung Market**

I Kadek Pranajaya  
Interior Design Study Program,  
Institute Design and Business Bali  
E-mail: pranajaya@idbbali.ac.id

I Nyoman Artayasa  
Interior Design Study Program,  
Indonesia Institute of The Arts Denpasar  
E-mail: artayasa@isi-dps.ac.id

### **ABSTRACT**

After the fire disaster, Badung market was rebuilt by applying the values of Bali nese local wisdom. It was designed through an integrated synergy of regional arrangement within the Badung market, Kumbasari market, and the arrangement of the Tukad Badung to support the concept of a heritage city tour in Denpasar City. The philosophical concept used is *tapak dara* and *Padu Raksa*. The concept of values and architectural forms uses the *Triangga*, the *Trimandala*, the *Sanga Mandala*, and the *Tri Hita Karana* concept. The forms of the entrance uses the *Bintang aring* concept. It is combined with the *kayon* form as a symbol of balance, horizontal and vertical for human life. The concept of Balinese traditional architectural decoration uses *bebadungan* decorations. This research was with a qualitative exploratory method. Researchers also found modernization towards more advanced changes with rational, effective, efficient, and economic principles. This is evidenced in the use ornaments made of Glass Reinforced Concrete, elevator facilities, and escalators. In addition, Badung market was designed to be more modern and universal with a children's play room, lactation room, emergency stairs, disabled toilets, and other facilities.

Keywords: philosophy; form of traditional Balinese architecture; Badung market

### **ABSTRAK**

#### **Menjelajahi Filosofi dan Bentuk Arsitektur Tradisional Bali di Pasar Badung.**

Pasca bencana kebakaran, pasar Badung dibangun dengan menerapkan nilai kearifan lokal Bali. Didesain melalui sinergitas penataan kawasan secara terpadu antara pasar Badung, pasar Kumbasari, dan penataan *tukad* Badung untuk menunjang konsep *heritage city tour* Kota Denpasar. Konsep filosofi yang digunakan adalah *tapak dara* sebagai simbol keseimbangan dan *padu raksa* sebagai makna stabilitas perputaran ekonomi masyarakat untuk peningkatan *kesejahteraan*. Konsep tata nilai dan bentuk bangunan menggunakan konsep *triangga*, konsep *trimandala*, konsep *sanga mandala*, dan konsep *tri hita karana*. Bentuk *pintu masuk* pada bangunan utama menggunakan konsep *bintang aring* dengan *bebatelan* di kiri dan kanan. *Bintang aring* difilosofikan sebagai pintu yang bercahaya bagai bintang sehingga terlihat monumental, berestetika, dan menambah kesan oriental. *Bintang aring* dikombinasikan dengan bentuk *kayon* sebagai lambang keseimbangan, horisontal dan vertikal bagi kehidupan manusia. Konsep ragam hias arsitektur tradisional Bali menggunakan ragam hias *bebadungan*. Ragam hias ini didesain untuk menciptakan identitas jati diri kota Denpasar. Peneliti juga menemukan kehidupan modernisasi dengan prinsip rasional, efektif, efisien, dan ekonomis. Hal ini dibuktikan pada penggunaan ornamen dari bahan *Glass Reinforced Concrete* (GRC), fasilitas *lift*, dan *escalator*. Selain itu pasar Badung didesain lebih modern dan universal dengan adanya ruang bermain anak, ruang laktasi, tangga darurat, toilet difable, dan fasilitas lainnya.

Kata kunci: filosofi; bentuk arsitektur tradisional Bali; pasar Badung

## Introduction

President Jokowi highly praised Badung's market architecture as the best market architecture of all markets he had ever seen. Badung Market is a traditional and a heritage market. As a cultural heritage market, it is a group of simple shopping facilities that provide stalls, shops, kiosks located in certain areas. Quoting what was stated by (Marlina, 2007) traditional markets own shopping facilities that are open or located in buildings, usually located near residential areas to meet the daily needs of the surrounding community. Meanwhile, according to the Regulation of the Minister of Trade No. 53 of 2008 concerning Guidelines for Structuring and Fostering Traditional Markets, Shopping Centers and Modern Stores, traditional markets are built and managed by local governments, state-owned enterprises, and regional-owned enterprises, including cooperation with the private sector and business premises in the form of shops, kiosks, stalls, tents owned/managed by small, medium-sized traders, non-governmental organizations or cooperatives, by small businesses, small capital with the process of buying and selling merchandise by bargaining.

Following the massive fire that broke out on February 29th, 2016, destroying the essential facilities and infrastructure of the Badung Market building and burning nearly all of the stalls and kiosks used by approximately 1,668 traders. As a result of the great fire, the Badung market had to rebuild with a new concept and master plan following the Denpasar City Vision, namely *Denpasar kreatif berwawasan budaya* with cultural insight in balance towards harmony and the mission of the Fifth City of Denpasar, namely accelerating growth and strengthening community economic resilience through a populist economy system. Therefore, it is necessary to realize development, one of which is the Badung market which can accommodate the values of local wisdom of Balinese people with the surrounding environment.

The value of local wisdom in the construction is to apply the concepts of traditional Balinese architecture, such as philosophy, values, orientation, building layout, decoration, and architectural

forms of buildings. These values indeed need to be applied in the concept of the Badung market resulted in more universal and follows the times.

The construction of the Badung market began in October 2016, and a masterplan competition by the Denpasar City Spatial Planning and Housing Office attended by around (fifty) 50 participants directed to promote the synergy between the Badung market, Kumbasari market, the *Tukad* Badung, and the surrounding environment in an integrated area so that it becomes an icon of Denpasar City and becomes a city tourist destination. The Badung market master plan competition aims to explore ideas and innovations in expressing the ideas of all participants in which the best design will be chosen as the winner. Badung Market is a traditional market in Bali, especially in Denpasar, a place that is visited by many domestic and foreign tourists. Badung Market is a regional market located in downtown Denpasar on Gajah Mada street with city/regional services. The Badung market has various local wisdom such as *saling silih*, *metawahan*, and *nganggeh* built from the concepts of *Catur Purusa Artha* and *Tri Kaya Parisudha*. Traditional market activities that are trading activities lead to artha as wealth in terms of goods and money (capital). However, *artha* is not the end goal it is a means to achieve *dharma* (Ardika et al., 2013; Himawan et al., 2016).

Denpasar City decided to include 2 (two) traditional markets in the heritage city tour package, namely the Badung market and the Kumbasari market. Badung market is designed differently from other traditional markets, which is more modern and universal but still has the concept of local wisdom, proved by the existence of elevator and escalator facilities to make it easier for traders and visitors to move in the market. The convenience building concept utilization is also applied, such as the availability of children's playrooms, lactation rooms, emergency stairs, *difable* toilets, and other facilities by market building standards based on SNI.

Modern management is also applied in the Badung market with a QR Code transaction system for non-cash transactions. Badung market is also equipped with scratches on several murals

at several corners of the building. The influence of modernization can also be seen in the application of traditional Balinese architectural ornaments by replacing the brick material using Glass Reinforced Concrete (GRC).

This research explored the concept of synergy between the Badung market, the *Tukad* Badung, and the Kumbasari market. Reveals the philosophy concept, values, architectural forms, circulation concepts, entrance forms, the concept of decorative Balinese traditional architecture (ATB) in the Badung market.

## Methodology

This research was with a qualitative exploratory method. Qualitative research aims to see all phenomena that occur in research subjects as a whole, such as behavior, and perceptions by describing them in the form of words, symbols, and language in particular conditions that occur naturally and using scientific methods (Moleong, 2012).

The qualitative research method aims to obtain data deeply, meaningful, naturalistically and to describe and analyze phenomena, events, social activities, attitudes, beliefs, perceptions, thoughts of people individually and in groups. This research is to observe the concept of master plan design and Badung market design.

Data collection techniques were conducted by interviewing, documenting, and observing the design concept of the Badung market master plan. Data collection was carried out by going directly to the Badung market and interviewing the architect who won the Badung market competition. Direct observations were done by researchers to observe objectively, record, make the work documentation of the Badung market.

The selected person or the winner of the Badung market master plan competition was interviewed by researchers. Literature data collection from various sources. The field data and documentation were analyzed by presenting sequentially to the conclusion. This study analyzed the master plan concept and design of the Badung market architecture competition. Methods of data

analysis with data reduction, presentation, and the conclusion (Miles et al., 1992). The technique of presenting the data was narrative and descriptive by pictures, photos, and maps.

The results of this study would certainly enrich the treasury of researchers as well as readers in understanding the concept of Badung market design. This research is expected to be a reference for the community or parties who want to design a market following with local Balinese wisdom and the concept of traditional Balinese architecture.

## Data Analysis and Interpretation

The concept of spatial planning for the Badung market city deserves to be developed as a market under the Denpasar City Regulation No. 27 of 2011 concerning the Denpasar City Spatial Plan in 2011-2031 that states that the Badung market is part of the city's boundaries and is included in the area as a city-scale trade and service facility designation with stabilization of functions.

Badung market with a strengthening of cultural *Daya Tarik Wisata (DTW)* or tourist attraction. Improvement and consolidation of Denpasar city tour, through the development of tourism products and tourist attractions. Some principles need to be followed in planning the Badung market area with the principles of sustainable development and arrangement with sustainable tourism development. Optimal integration with regional development plans, strategies, and previous regional structuring plans. The concept of the master plan also has the aim of increasing the linkage between regional functions, improving the quality of the road environment and movement systems, improving pedestrians, road furniture, increasing green open spaces, landscaping, and improving area utility management (drainage, sanitation, and solid waste).

The restructuring of the Kumbasari market after the fire has been carried out well by the Denpasar City government through central funds and the Denpasar City Regional Revenue and Expenditure Budget (APBD). The inauguration was conducted by President Jokowi on Friday, March 23rd, 2019. Meanwhile, the *Tukad* Badung

revitalization arrangement was inaugurated by the Mayor of Denpasar, I.B. Rai Dharmawijaya Mantra on January 31st, 2018, which made the Tukad Badung as a tourist attraction integrated three places; the Badung market, Tukad Badung, and Kumbasari market. The arrangement of the Tukad Badung to revitalize as part of the grand concept of the master plan for the Badung market area and the Kumbasari market to impact the economy of the people of Denpasar City and its surroundings. The big mission after this arrangement will be to design a heritage city tour package that explores the Tukad Badung. It can be seen from the statement of Ni Nyoman Sulastini (37 years) the members of the architect team who won the Badung market competition as follows:

...the concept of the master plan that was offered first was the realignment of the Badung market, Kumbasari market, and Tukad Badung as part of the heritage city tour, namely Puputan Badung field I Gusti Ngurah Made Agung, Jagatnatha temple, Bali museum, Puri Jero Kuta Denpasar, Maospahit temple, Badung market, Kumbasari market, Inna Bali hotel and Jaya Sabha. The concepts offered when participating in the Badung market master plan competition are: 1) Tourists park their vehicles at the Puputan Badung field; 2) Tourists enjoy the Jagatnatha Temple area and the Bali Museum; 3) Tourists choose whether to take a dokar or gig carriage horse, ride a bicycle to Jero Kuta castle, Maospahit temple or choose directly to the Badung and Kumbasari markets; 4) Tourists can choose a package to explore the Tukad Badung to the Badung market and take a boat starting from the Wangaya market to the Badung market or walk through the Tukad Badung while enjoying the dioramas and paintings; 5) Tourists shop at the Badung market and buy souvenirs at the Kumbasari market; 6) Take a gig carriage horse back again to go to the Ina Bali Veteran hotel and Jaya Saba; and 7) Arrive back at Puputan field (interview, 25 February 2021).

Based on the results of the interviews with the informants above, a framework of thought can be built that the master plan is designed to maintain and develop the unique character of the region's identity. The concept applied to the arrangement of this area is the concept of an integrated area (zone integrated development) for the Badung market, the Kumbasari market, and the arrangement of the Tukad Badung to support the heritage city tour concept of Denpasar City so as to clarify the orientation of regional development and increase regional access for better economic and tourism development.

### Philosophy Concept

The philosophical concept used in the design of the Badung market is *tapak dara* as a symbol of vertical and horizontal balance. Vertically as a symbol to worship God and downward as a form of compassion for all living things. While the horizontal cross means, a form of reciprocal devotion to fellow human beings. *Tapak Dara* is the basis for the formation of symbols in Hinduism in the form of *Svastika*. This symbol symbolizes good luck or salvation (svasti, luck). *Svastika* is used as a symbol of the sun or Vishnu. *Svastika* also describes the wheel of the world, a world that is constantly (eternal) changing, surrounding an unchanging and immovable center, namely God Almighty (Titib, 2013). *Tapak Dara* becomes a symbol of *svastika* which is the basis of the strength and welfare of the *Bhuna Agung* (macrocosm) and *Bhuana Alit* (microcosm). Be a reflection of *Sanghyang Rwa Bineda*. Furthermore, the results of the interview with Ni Nyoman Sulastini said that the *tapak Dara* was applied to the voids of the building to get natural lighting as lighting for the entire room from the basement floor, 1 (one) floor to 4 (fourth) floor.

In addition to the philosophy of *tapak Dara*, the concept of *paduraksa* is also used. The meeting

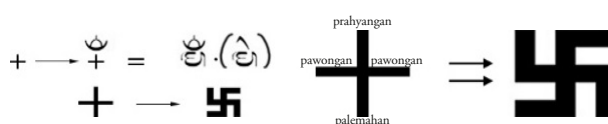


Figure 1. The concept of *Tapak Dara* and Swastika. (Source: <http://cakepane.blogspot.com/2014/12/makna-simbol-tapak-dara.html>)

angles between the *panyengker* walls are called *paduraksa*. Philosophically-ethically, the mercury has its name based on the point of its placement, such as *Sri raksa* (located in the northeast corner) which means prosperity, *aji raksa* (in the southeast) means knowledge, *Rudra raksa* (southwest corner) means strength, and *Kala Raksa* is located in the northwest, meaning time management. This philosophy is applied in the form of a Badung market plan because it is following the function of the market itself, namely national economic stability towards increasing people's welfare, economic cycles that never break.

Some complementary elements of space are also taken from several philosophies, such as the application of stair railing using the philosophy of *Uang Kepeng* or *Pis Bolong* or also called *Jinah Bolong* is the name given to coins that were once legal tender (currency) in the course of payment transactions in Bali. *Pis bolong* means money with holes. The shape of the money that became the reconstruction is all round with a hole in the middle in the form of a square or an equilateral hexagon. *Uang kepeng* is a type of historical heritage, especially in Bali (Muderawan et al., 2019). This concept is used because it is under the function of the market as an exchange of money. At that time, trade relations between Majapahit and Chinese merchants were going very well. In the Majapahit era, because there was no currency, kepeng was used as a medium of exchange in the buying and selling relationship.

### The Concept of Values and Building Forms

Concepts in design are very important, concepts affect elements of a work, such as research by (Setiasih, 2018). The concepts of traditional Balinese architecture applied in the design of the Badung market are the Triangga concept, the Trimandala concept, the *Sanga Mandala* concept, and the Tri Hita Karana concept.

The concept of *Tri Mandala* is divided into three regions or zoning, namely: *Utama Mandala*, *Madya mandala*, and *Nista mandala*. *Parhyangan* (utamaning mandala) places the temple of *Melanting* on the side, *Pawongan* (*Madya mandala*)

is placed in the market seller zone, and *Palemahan* as a market environment (unloading goods). The *Melanting* temple is placed in the main zone, while the *Penunggunng Karang* is placed in the humiliating main zone.

The concept of the Badung market master plan puts forward the concept of *Tri Hita Karana* by maintaining the harmony of God, humans, and the environment. Harmony by rearranging the Tukad Badung to be cleaner so that it becomes an integrated concept between the Badung market, Tukad Badung, and Kumbasari market as heritage city tour tourism objects. The concept of *Tri Hita Karana* puts forward the beautiful harmonization between humans and nature to achieve balance (Pitana, 2010). Integration of the *Puseh* and *Desa* Temple area with the Market, with the presence of a plaza at the front of the market (opposite the *Desa* and *Puseh* temples), as a *jaba Sisi*) outermost area of the temple, which can be utilized for religious (socio-cultural) activities.

The concept of *Tri Angga* (head, body, and feet) is applied to the figure of the building while still referring to the Bali Provincial Regulation No. 5, 2005 concerning Architectural Requirements for Buildings by applying a height of no more than 15 meters. The *Tri Angga* concept is used to achieve balance (Pitana, 2010). Balance is proportionally likened to a human being, there are heads, bodies, and legs. The concept of the tri angga head as the roof, the body as a wall/column, and the legs as the boundary/base of the building. The view is shown in harmony with the buildings around the site.

The concept of the entrance on the outside of the site aims to attract visitors to find and see. The circulation concept provides a clear direction for each community member by paying attention to safety, convenience, and smooth circulation to prevent cross circulation. There are two entrances to the site, consisting of the main entrance and a side entrance which are adjusted to access circulation and community activities. To avoid the traffic jams



Figure 2. The concept of Pis Bolong in railing. (Source: author, 2021)

on Gajah Mada street, the main entrance is divided into 2 (two), from Gajah Mada street and Sulawesi street directly to the drop-off and underground parking. The circulation patterns of pedestrians and vehicles are separated with the purpose that the community can feel safe and comfortable doing activities on the site.

Towards the Kumbasari market, it has its main entrance from the north side to the basement parking. For the loading dock, use circulation from

Kumbasari Market and Gunung Kawi street. The basement parking circulation is designed to avoid congestion by combining the existing underground parking/basement and the new basement parking. To provide convenience and comfort for visitors and the managers also creating a more modern Badung market by implementing a vertical transportation system used in this market is to use stairs, elevators, and escalators to make the Badung market look more modern.

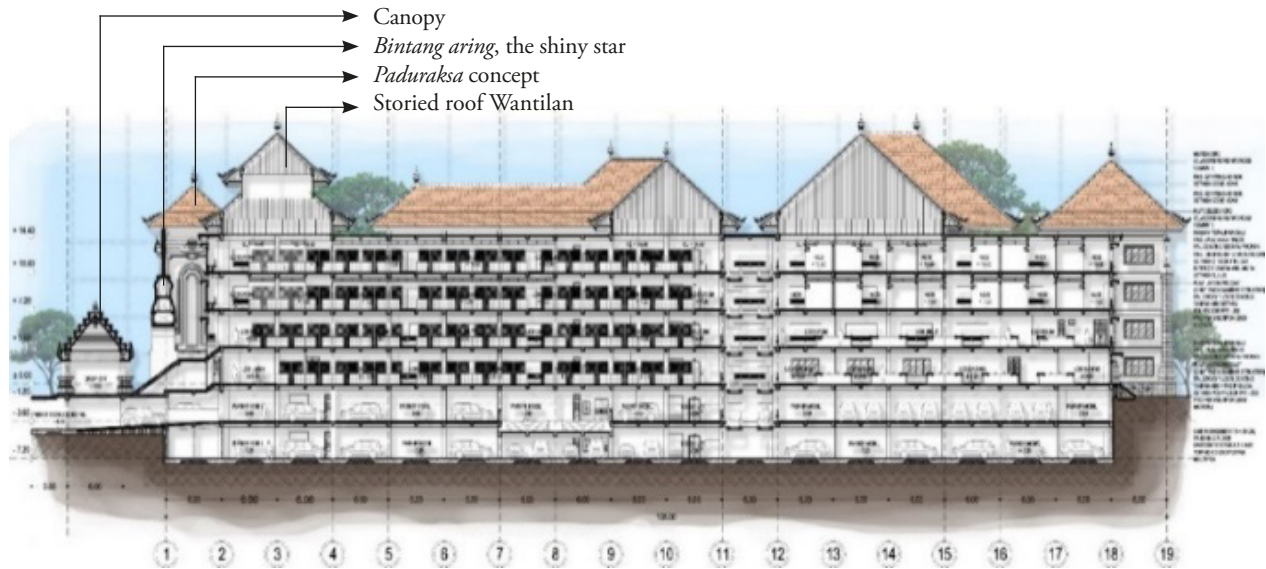


Figure 3. Building parts of Badung Market. (Source: Badung market architect, 2021)

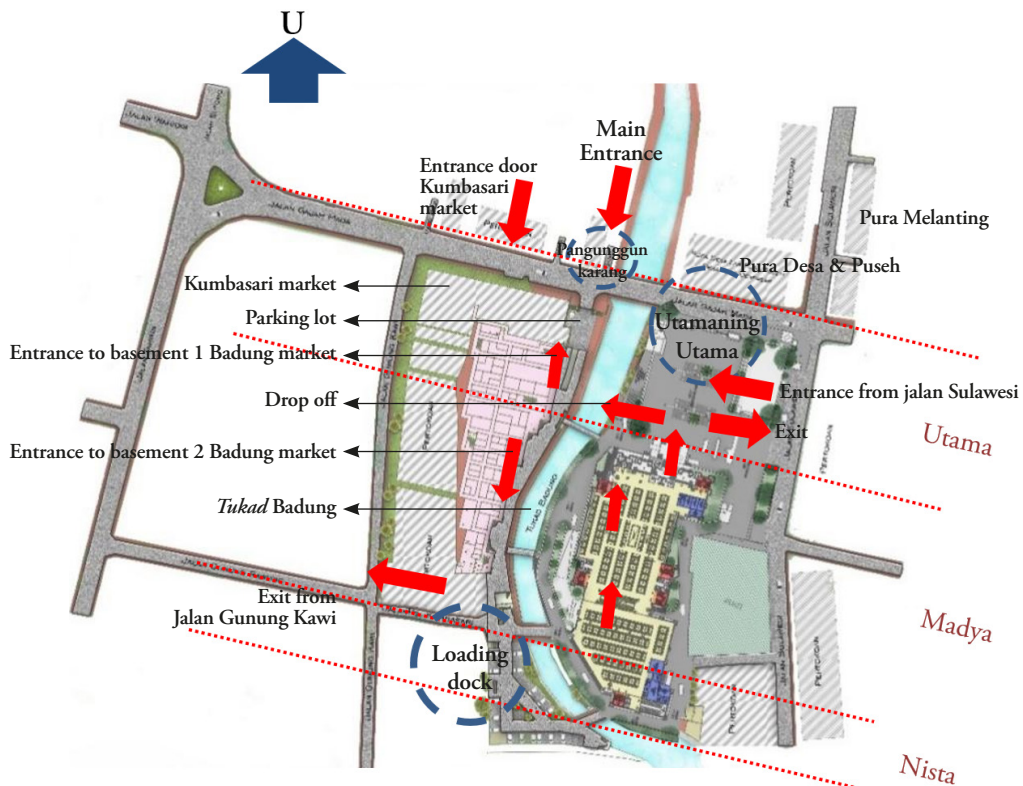


Figure 4. Building parts of Badung Market. (Source: Badung market architect, 2021)



Figure 5. Second floor map of Badung market. (Source: Badung market architect, 2021)

Basements 1 and 2 are used for parking lots with a capacity of 42 minibusses and 23 boxcars. While the second basement can accommodate 82 cars. Then on the ground floor, there are 48 stalls, the 1st floor is 483 stalls and the 2nd floor accommodates 254 stalls and 145 kiosks. Meanwhile, for the top floor, namely the 3rd floor, there are 254 kiosk units and 145 kiosk units. Thus, the total number of booths is 1,450 units and the kiosks are 290 units.

### The Concept of The Entrance Form

The shape of the entrance in the main building uses the shape of *bintang aring* with *bebadungan* ornaments which are designed more creatively with *bebatelan* on the left and right. *Bintang aring* is philosophized as a door that glows like a star, looks monumental, has aesthetics and has its own charm, the entrance/*kori* bintang aring to add an oriental impression to the building. Based on the statement of I Wayan Agus Novi Dharmawan (38 years), the head of the architect team who won the Badung market competition as follows:

...*bintang aring* in the form of *gelung kori* is inspired by several compositions

of forms in Bali, we see *gelung kori* as an object that looks monumental, combining the composition of the *kekayonan* form and the arrangement of *pepalihan tri angga* (head, body, feet) so that the design of the *gelung kori* is in the form of *kekayonan* so that it strengthens Denpasar city identity. The Denpasar city logo is placed in the middle of the *kekayonan* circle (interview, 15 February 2021)

Based on the results of the interviews with the informants above, a framework of thought can be built that the concept of the main entrance form in Badung market architecture provides a concept so that the Badung market can be shiny, magnificent, and monumental. This concept was designed to provide a prosperous life for the community through the economic cycle that occurs in the market. *Bintang aring* combined with *kayon* form. Based on the Balinese puppetry point of view, the word *kayon* also connotes *gunungan* which symbolizes all life in the universe. It is called because the shape look like a mountain that contains the myth of *sangkan paraning dumadi* which means the origin of life. *Kayon* is also a symbol of balance, namely horizontal and vertical balance (Sucitra,

2019). The horizontal concept is the concept that underlies humans in balancing their inner world with the social world that includes coexistence with fellow humans and nature as a result that is sold in the market. While the vertical concept is the concept of humans realizing their desire to unite themselves with the creator. *Kekayonan* in macrocosm describes the mixing process of objects to become one and the creation of nature and its contents. These objects are called *Panca Maha Bhuta*, five substances of nature namely: *Banu* (air-ray-demon), *bani* (Brahma-fire), *banyu* (water), *Bayu* (wind), and *Bantala* (earth-soil).

### **The Concept of Decorative Variety/ Architectural Ornaments of Buildings**

The architectural requirements of the building include the requirements for the appearance of the building, interior layout, balance, and harmony as well as considering the balance between local socio-cultural customary/traditional values towards the application of various architectural and engineering developments. Using ornaments and traditional building elements following the functions and values contained therein and considering the architectural concept of the designed building. The concept of decoration in Badung market architecture uses the concept of *Peciren Bebadungan* architecture. Base on the statement of I.B. Alita (54 years old) is a member of the architect team who won the Badung market competition as follows:

...the concept of ornament or decoration is adjusted to the Denpasar Mayor Regulation No. 25 Th. 2010 Regarding the architectural requirements for Denpasar City Buildings, which requires the use of decorative *Peciren Bebadungan* to create the identity of the city of Denpasar (formerly Badung). The brick *bebadungan* motif was exploited by creating a design in brick masonry, to create a distinctive and unique architectural form as a characteristic of Denpasar City architecture. *Bebadungan* expresses a strong, rigid, and uncomplicated character (interview, March 5, 2021)

According to the results of the interviews with the informants above, a framework of thought can be created that the *bebadungan* character is not only related to the use of brick material but has a distinctive form of expression created by the use of brick construction tectonics. The word *bebadungan* etymologically means something related to Badung because the basic word Badung has got prefix *be-* and the suffix *-an*. In architecture, the word *bebadungan* expresses architectural forms that widely developed in the Badung area (now Denpasar) which predominantly uses brick material.

The architectural continuity of the Badung market building is formed from the shape of the building's figure, the decorations, to the roof covering through the application of the *Tri angga* concept to achieve a proportional balance between the head, body, and feet. The shape of the roof uses the concept of a *Wantilan* roof. *Wantilan* has the meaning of a large open storied building, applicable as a place for public meetings, as a place for ceremonies. The word *wantilan* is related to the word *wanti* or *mewanti-wanti* means constantly. In this case, it means repetition. Repetition applies to the roof of the building that is overlapping. The roof concept is carried out so that the market activities would continuously run as a rotation of the community's economic cycle. However, some ornaments no longer use bricks but use glass-reinforced concrete (GRC) as seen in the *Kekayonan* coils and brick ornaments. GRC is a precast product made of concrete mixed with fiberglass fiber.

The roof tip of the Badung market building is installed with *Murdha* ornaments. *Murdha* is the most important ornament in the group of ornaments on the *raab*/roof of traditional Balinese buildings. The term *Murdha* comes from the Sanskrit term "mūrdhā" which means 'head' (Mardiwarsito, 1981). *Murdha* ornaments as a symbol of positive energy containers from God. The positive energies can be in the form of strength, welfare, or prosperity that comes from God (the upper realm/heaven) to mankind on earth (the underworld/world). These positive energies of God are then accommodated in a container and then distributed to mankind on earth .





Figure 6. Facade of the Badung market. (Source: author, 2021)



Figure 7. Front side of the Badung market. (Source: Badung market architect, 2021)



Figure 8. 3D image of the front side of the Badung market. (Source: Badung market architect, 2021)



Figure 9. The entrance with *Bintang Aring* shape in the concept of *Peciren Bebadungan*. (Source: Badung market architect, 2021)

## **The Effect of Modernization on The Architecture of The Badung Market Building**

Modernization is a process of transformation from a direction of change to a more advanced one. The change occurs when people who are renewing themselves try to get the characteristics or characteristics of modern society. The term modernization is also often associated with the term industrialization and technological developments. Modern architecture has a substantial relationship with technological developments in structural systems, construction, and building materials to accommodate new expressions and creativity. At the same time, modernism encourages technology in the industrial sector to be more efficient and effective, including in industrial technology/fabrication of building components, which will also impact their desire to build simple and functional buildings (Pranajaya, 2020).

Comte and Weber (in Fauzi, 2017)) also think that this incident shows that modernized society tends to have some rational, individualistic, effective, efficient, and (economically) materialist principles. Modern architecture entered the sphere of mass production because of its simplicity and economic factors.

The use of ornaments made of glass-reinforced concrete (GRC) in the traditional Balinese architecture of the Badung market is one proof of the impact of modernization that tends to think effectively and efficiently. Base on statement of Agus Sudarmo (47 years old) The Head of the Building Planning Division of the Denpasar City PUPR Office as follows:

...the use of GRC because it considers the entrance load to the resulting structural load. The choice of GRC is because the material is light and strong, so it does not burden the structure and the installation of the GRC is faster and more efficient considering that the completion time of the finishing stage is relatively short (interview, April 1, 2021).

Based on the interviews, we can conclude that modernization has impacted the technological development of structural systems, construction,

and building materials to accommodate new expressions and creativity. Technology in modern times, humans tend to think effectively and efficiently. One of the impacts of modernization is the use of GRC. As the result, GRC is a light and strong material, so it does not burden the structure, is resistant to weather, moisture, and heat, is not flammable it is safe, durable, does not decay, installation is faster it is more efficient than in terms of time, easy to be completed, easy to maintain to save on maintenance costs, cost-effective wages because of easy and fast installation, the process is cleaner so it doesn't make the project site too dirty. This evidence has confirmed the theory of Comte and Weber (in Fauzi, 2017), which states that people who have followed a modern lifestyle will always prioritize things that are easy and fast so that it will also have an impact on the desire to use simple and functional Badung market brick ornaments with GRC material.

When it is viewed from the complementary elements of space, the Badung market is facilitated with elevator and escalator facilities. It proves that the arrangement of the Badung market in a more modern design is not like the usual traditional markets. Badung Market is designed like a mall to make it easier and more efficient for sellers and visitors to move in the market from the ground floor to the upper floor. In addition, evidence of the influence of modernization is the application of a modern management system at the Badung market with a transaction system equipped with a QR Code for non-cash transactions. The concept is convenient and effective in the modern market through the concept of a digital market. Badung market is also equipped with fans and air conditioners to reduce the heat in the room. The Indonesian National Standard (SNI) is also applied in the Badung market room, such as disability-friendly, child-friendly facilities, and postal weighing facilities. Badung market is designed with the concept of smart heritage market Denpasar with free wifi spot facilities for visitors and sellers. However, the philosophy of Badung market as a people's market has not changed. Bargaining transactions remain like traditional market people, but managed in a modern way. It means that the

influence of modernization has penetrated the community in Denpasar City.

## Conclusion

The philosophical concept used is *tapak dara* as a symbol of balance and *Padu Raksa* as a meaning of the stability of the economic cycle of society for increasing welfare. The concept of values and forms uses the *Triangga*, the *Trimandala*, the *Sanga Mandala*, and the *Tri Hita Karana* concept. The forms of the entrance uses the *Bintang aring* concept with *bebatelan* on the left and right. It is combined with the *kayon* form as a symbol of balance, horizontal and vertical for human life. The concept of Balinese traditional architectural decoration uses *bebadungan* decorations. These decorations were designed to create the identity of Denpasar city. The philosophy and forms of traditional Balinese architecture are able to synergize with modern life towards more advanced changes with rational, effective, efficient and economical principles. It is recommended that the principles of Balinese Traditional Architecture continue to guide every building constructed in the Bali region.

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## Informant

Agus Novi Dharmawan, I Wayan (38 years old), the head of the architect team who won the Badung market competition, interviewed on February 15th 2020 at the PT. Arsa Cipta Rancang Terpadu, Denpasar, Bali.

## Regulations

- Peraturan Menteri Perdagangan No. 53 Tahun 2008 tentang Pedoman Penataan dan Pembinaan Pasar Tradisional, Pusat Perbelanjaan dan Toko Modern.
- Perda Kota Denpasar No 27 Tahun 2011 tentang RTRW Kota Denpasar Tahun 2011-2031
- Perda Provinsi Bali No. 5, Tahun 2005 tentang Persyaratan Arsitektur Bangunan Gedung
- Peraturan Wali Kota Denpasar No. 25 Th. 2010 Tentang Persyaratan Arsitektur Bangunan Gedung Kota Denpasar
- Standart Nasional Indonesia (SNI 8152:2015) tentang Pasar rakyat, Jakarta, BSN.