



Marginalization of Bali Traditional Architecture Principles



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Abstract

The traditional Balinese architecture principles have been marginalized and are not following Bali Province Regulation No. 5 of 2005 concerning Building Architecture Requirements. In this study using qualitative analysis with a critical approach or critical/emancipatory knowledge with critical discourse analysis. By using the theory of structure, the theory of power relations of knowledge and the theory of deconstruction, the marginalization of traditional Balinese architecture principles in hotel buildings in Kuta Badung Regency is caused by factors of modernization, rational choice, technology, actor morality, identity, and weak enforcement of the rule of law. The process of marginalization of traditional Balinese architecture principles in hotel buildings in Kuta Badung regency through capital, knowledge-power relations, agency structural action, and political power. The implications of the marginalization of traditional Balinese architecture principles in hotel buildings in Kuta Badung Regency have implications for the development of tourism, professional ethics, city image, economy, and culture of the community as well as for the preservation of traditional Balinese architecture.

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1 Introduction

As part of the realm of human life, architecture is a cultural product. Studying architecture cannot be separated from studying human culture from time to time, with everything that affects the formation of architecture as a cultural artifact. Architecture in a cultural perspective is not just a product, but also an idea, process, or norm. Architecture is a dynamic that always goes hand in hand with cultural dynamics. Therefore, architecture is a cultural text, a mirror of culture, and vice versa leads to civilization (Salain, 2013). According to Bali Province Regulation No. 5/2005 concerning Building Architecture Requirements, each building must adopt the noble values of Balinese culture and meet the principles of traditional Balinese architecture. Requirements regarding requirements relating to the shape and character of the building's appearance, the spatial layout, and its balance/harmony with the environment and noble values and local cultural identity based on the *tri hita karana* philosophy.

Suardana (2011) said that Balinese traditional Architecture must be developed, as long as it does not deviate from the main principles of traditional Balinese architecture and must be able to adjust to the demands of positive technological progress. Giddens (2014) said technology is described, as a machine with great power and often difficult to control, which even under certain conditions it can eat and destroy itself (runway world). Modernity which is full of uncertainty will bring high-risk consequences with a world that continues to spin with a large increase in acceleration, coverage, and the magnitude of changes of the systems that preceded it because modernity is a culture that is at risk. One challenging aspect of modern society is that cultural identity has been filled with more artistic expression than before. Furthermore (Subrata, 2014) said that globalization affects the occurrence of socio-cultural changes in the society so that people like it or not, like it or not will be affected because of globalization. Moreover, Bali as a tourism area, the touch of global culture is inevitable.

In recent decades traditional Balinese architecture has seen a change, especially in the Bali tourism area. The development of tourism, especially in Kuta increased sharply so that triggering the growth of tourism accommodation infrastructure facilities one of which is a hotel. Development and development are very much needed, but on the other hand, there are also concerns about the degradation and disharmony of traditional values as ancestral heritage. The shifting principles of traditional Balinese architecture at hotels in Kuta, Badung Regency, are seen in the shape and style of buildings that are very varied following modern and minimalist styles. The form of the shift is architecture without regard to the surrounding environment, regulations, and has diluted the values of existing traditions, such as deviations of building functions, and not contextual

It is suspected that there is involvement or role of actors in the process of marginalizing traditional Balinese architecture principles. Power is intertwined and becomes part of the power mechanism carried out by intellectual actors who are always trying to maximize their desires to achieve goals and mutually beneficial agreements with actions that violate existing norms. By using the theory of structure, the theory of power relations of knowledge and the theory of deconstruction to dismantle the power game carried out by intellectual actors who have a relationship of power of knowledge through a play of capital and power that is done concretely, produced, and legitimized through the stratification of action. This research is also to look at the dialectical relationship and the influence of mutual influence between agents and structures in social practices that want change in space and time. Also, to look for the ideology of truth behind the actions of the traditional Balinese architecture principles in the hotel building in Kuta, Badung Regency and to find meanings and facts that are sidelined, ignored or hidden in the power play performed by intellectual actors who have the power relations of knowledge that are mutually beneficial to each other through the play of capital in social practice in society.

2 Materials and Methods

This study uses qualitative analysis with a critical approach or critical emancipatory knowledge paradigm. Research with a critical approach is used because researchers want to change reality in a participatory and emancipatory way, participation that frees the public by raising critical awareness. The critical approach has the view that social reality is the result of the construction of (ideological) interests that are never neutral and objective. social science and culture are better understood as a catalytic process to free (emancipatory) human beings from all injustices and help people understand the global and rational roots of oppression that they experience (Habermas, 1990; Yudiantini & Jones, 2015; Samadhi, 2004; Samadhi, 2001). Also, research with a critical cultural approach was carried out because researchers wanted to deepen religious and cultural sciences, especially in the field of Balinese architectural

culture. This approach is very helpful in exploring the factors that cause the marginalization of traditional Balinese architecture principles in hotel buildings in Kuta Badung regency, examines the process of marginalization of traditional Balinese architecture principles and analyzes their implications for the development of Balinese architecture by using sociological theory to describe socio-cultural phenomena in the community. The focus of research taken in the Kuta area with observations on the application of traditional Balinese architecture principles in hotel buildings in Kuta, Badung Regency.

Qualitative data obtained through observation, in-depth interviews, documentation, and later will be presented in a descriptive qualitative form so that it can describe, summarize various conditions, various situations, or various social reality phenomena that exist in society (Bungin, 2010). Quantitative data is data in the form of numbers. Data collection in this study is qualitative so it is done directly through several techniques, namely observation in the field, in-depth interviews, focus group discussion (FGD), and document studies. Data analysis conducted in this research is a critical discourse analysis. There are three views about language in discourse analysis: (1) the first view is represented by empirical positivism; (2) constructivism; (3) critical views (Bungin, 2010)

3 Results and Discussions

3.1 Factors that cause marginalization of traditional Balinese architecture principles

Factors causing the marginalization of traditional Balinese architectural principles in hotel buildings in Kuta, Badung Regency are *First*, the modernization factor, hotel construction in Kuta, Badung Regency has undergone simplified modern and minimalist forms, resulting in a variety of social, aesthetic values, and the ethics of architecture in Bali is lost, it has even destroyed the identity and identity of traditional Balinese architecture. Modernization resulted in traditional Balinese architecture principles in hotel buildings in Kuta, Badung regency being marginalized. This is in line with what was conveyed by (Nanang Martono, 2018; Sentosa, 2001; Hull & Reveli, 1989), that modernization can be seen from the phenomenon of a traditional culture experiencing marginalization. Tradition values will be considered obsolete and deserve to be ignored and even abandoned and changes can occur if the agent can know the structure that can be entered and changed through significance, dominance, and legitimacy. Giddens (1984) also said that modernity is the process of changing traditional society towards a modern society characterized by the emergence of structural differentiation. In the Mahabharata story, Basudewa Krisna and Bisma's debate about tradition also resembles this condition. The contents of the debate are as follows.

... Krishna said that he was not an opponent of tradition, but when the tradition was used as a means of exploitation and caused suffering and prevented happiness, the tradition had to be buried so that new traditions would emerge in this world. Bhishma then asked who determined which tradition had rotten? Krishna replies that time will determine that. Everyone must obey at the time that runs. Old traditions will be destroyed, old dynasties will become extinct so that truth will emerge along with new traditions. Old and outdated traditions will be abandoned by the community (Serial Mahabarata Episode 134, accessed March 20, 2020).

Difficulties in applying form, material, labor, cost, and completion time are said to be the main barriers why traditional Balinese architecture principles are avoided. traditional Balinese architecture is considered complicated and old-fashioned because it cannot show excellence in architectural competition or hospitality business. The actors have followed the pattern of modern life by putting forward all things that are easy and fast by erecting buildings that are simple in accordance and functional. The concept of modernism and the influence of the world of capitalism which demands an efficient and effective manner resulted in traditional Balinese architecture principles in hotel buildings in Kuta, Badung Regency being marginalized. The development of modern architecture in Bali today is based solely on aesthetic rationality, the efficiency of functions, formalism, and international style with commercialism and consumerism to produce an arrogant, contextual, and explorative architectural work that ignores environmental sustainability. This is also in line with what Fauzi (2017) have thought that people who have undergone modernization tend to have some rational, individualistic, effective, efficient, and (economic) materialist principles. Giddens also said that one of the distinctive forms of separation in the modern era is the expansion of the capitalist market and modernization will marginalize traditional culture, the original culture is fading. In the

marginalization of traditional Balinese architecture principles in hotel buildings in Kuta, Badung Regency, money is a symbol of trust that binds individuals in certain interests which is then able to strengthen the commitment between individuals to change the structure traditional Balinese architecture) and the system in structuring processes that are repeated and legitimized so that the architectural system modern and minimalist is not in question anymore. This is following what was conveyed by Priyono (2017) that established local cultural values that will be eroded along with the repetitive structuring process in people's lives. Critical power will weaken and be replaced by structures that are institutionalized due to the practical awareness of the people starting to strengthen.

Second, rational choice factors, rational choices made by agents to design hotel buildings in Kuta, Badung Regency through actions based on rational concepts of usefulness and value. Every rational choice taken by an agent is not merely faced with the fulfillment of personal interests but can address current architectural development issues and apply several rules issued by the government such as regulations related to disaster mitigation, electrical mechanical placement, environmental issues, and global warming. In the rational choice of modern architecture, looking for new ideas that are not material that is seen as placing this new architecture as a more valuable aesthetic, effective, and efficient art in development and inexpensive in maintenance. This is in line with the theory of rational choice that ignores what is the choice or what is the source of actor choice, what is important is the fact that actions are carried out to achieve goals that are following the level of actor choice (Ritzer, 2007)

Third, the technology factor, with technology the architect can work more creatively in creating diverse, interesting, unique, and artistic works to create innovations in new architectural works. Advances in building technology have now opened up knowledge for experimentalists in the world of architecture to make more advanced, creative, and innovative ideas such as building skins displaying more prominent forms and appearing dominant but not in context architecture in Bali. There was a mutually beneficial affair between the agent and the structure. They have a dialectical relationship and influence each other in the sales and distribution of building materials technology. Agents and structures have a dialectical relationship and influence each other in the practice of the building materials industry who want changes in space and time. These actions are part of what Giddens called the "model of action stratification". Giddens also said that society in the era of global capitalism is currently in a situation of very dangerous risk (high-consequence risk) because it lives in the uncertainty of facing its creation, namely sophisticated technology. Irresponsible use of this ideology will greatly affect the life and culture of the community (Giddens, 2014). The presence of technology, not only helps and facilitates humans in meeting their needs, but technology also erodes social values in society. The existence of technology intended to help make it easier for humans now appears to be a boomerang that can eat and endanger itself, in Giddens's term referred to as the juggernaut of modernity. Likewise, the presence of traditional Balinese architecture in the face of developments in information technology today can be matched with modernity juggernauts in the field of architecture. This is in line with what was conveyed by David M Kaplan (2009), the key role of the rise of capitalism is technology, which makes the production system easy and fast.

Fourth, the factor of weak actor morality, architects who become agents of development do not heed the existing code of ethics. This is caused by economic pressures supported by a system that is not currently conducive to idealization. Also, it is difficult for architects to get a project, plus a low standard fee, so architects are often regulated by owners of capital to carry out architect practices outside of professional ethics. Architects are often subject to the owner to survive economic conditions. Economics is a very powerful motivator and a major consideration in decision making. These conflicts create a dilemma between decision making based on ethical values that apply and economic pressure for the survival of its business bureau. The morality of collusion culture committed by the actors around him causes the actors to be carried away to carry out disgraceful actions that violate the professional code of ethics. Likewise, the government itself as a formal institution has a code of ethics in the state, such as being accountable in carrying out the tasks of carrying out the government that is clean and authoritative, responsive, open, honest, and accurate, as well as timely in carrying out every government policy and program, but is not appropriate with a Hindu leadership who upholds the conception of *trivarga*; namely *dharma*, *arta*, and *kama* (Triguna, 2017).

Fifth, identity factors, architects, and capital owners want to highlight personal identity compared to social identity because they want a more personal type of self-image to show their identity as individuals who are different from other individuals in realizing their work. The architect wants his architectural work to have a personal identity that wants to be different as a form of creativity, while the capital owner wants to display the brand image as the company's identity. Social identity also functions to show the existence of one's position based on level and position, as (Jenk, 1980) said that architectural products are not able to act as a spatial solution, as they should, but only as an

expression of individual identity. Architecture often appears as a creator of spatial conflicts. Architects and owners of capital tend to do what (Suda, 2009) presents as image politics with an emphasis on imaging, appearance, or facialism to look modern and prestigious. (Pranajaya, 2013) also said that creativity in architecture is often manifested in the identity of individuals by processing strange physical shapes and attracting attention. The more bizarre and attract the attention of the resulting form, the more creative the architect is considered by himself and his environment

Sixth, the weak factor of law enforcement. Law enforcement and the imposition of legal sanctions for violations of Bali Province Law No. 5/2005 in Badung Regency is not going well and has not been implemented to the maximum. The absence of norms in the legal substance that causes difficulties in imposing sanctions that are not listed either administrative, civil, or criminal sanctions so that it also implies opportunities for actors to play their role in making the relationship of power of knowledge for mutually beneficial purposes. This is in line conveyed by Michael Foucault in (Piliang, 2010) that the law/rule as a discourse, meaning that every legal discourse can not be released from the operation of certain powers (power), knowledge (knowledge), and social relations between the two, which produces what is called the truth (truth) and justice (justice). Friedman (2009) says that effective and successful law enforcement depends on three elements, including the structure of law, the substance of the law, and legal culture. The existing legal structure has not been consistent in the enforcement and it has not been able to raise public awareness with its various instruments to comply with applicable regulations. Weak legal substance, unprofessional legal structure, and legal culture that have not been running well resulted in the marginalization of traditional Balinese architecture principles in hotel buildings in Kuta, Badung Regency.

Seventh, Modern societies that tend to be effective and efficient take action by taking advantage of the limited land they have because the value of land increases over time. Likewise, the construction of hotels in the Kuta area, Badung Regency, with expensive land/land in Kuta makes the owner carry out hotel construction as effectively and optimally as possible by making buildings in a vertical direction. Maximizing such narrow land has an impact on the marginalization of ATB principles. The societies that have experienced modernization tend to have rational, individualistic, effective, efficient, and (economical) materialist principles. The concept of modernism and the influence of capitalism causes people to think more efficiently and effectively and prioritizes individual interests so that they can change the existing structure

3.2 The process of marginalizing the principles of traditional Balinese architecture

Architecture can also be used as an identity to indicate domination of power because architecture is a product of discourse and cultural reality. Thus, he cannot be separated from the influence of power relations in each period. Each periodization of the development of traditional Balinese architecture, starting from Bali Aga architecture, Balinese architecture in the Majapahit era, Balinese-colonial architecture, and architecture after Indonesian independence cannot be separated from the power relations of knowledge played by powerful actors. The process of marginalization of traditional Balinese architecture principles in hotel buildings in Kuta Badung Regency is *First*, through capital/capital, social practices in the hotel construction process in Kuta, Badung Regency is very thick with the game of power relations by actors with the strength of their respective capital. Actors perform these actions very neatly and repeatedly. Architects play cultural capital, while symbolic capital is played by the government so that they can construct reality and lead people to follow what they have played in power relations in the systems and structures of the building permit process until the realization of the hotel building. Meanwhile, social capital itself is played by capital owners, the government, and the community through a network of connections, solidarity, and emotionalism to create mutually beneficial cooperation to achieve common goals. Negotiations between actors in the practice and production of knowledge make the logic of architectural systems disappear. This is following what was conveyed by Bourdieu (2016) that symbolic power in society can continue if the agents/communities involved in it can change, develop, and continuously renew the domination that is carried out. The government conducts power relations without using violence and dominance but is done through very rapid and professional knowledge. This is following what was conveyed by Piliang (2003) that if public space is monopolized by cultural groups, there will be the potential for what is called Bourdieu (2016) as symbolic violence. Piliang (2010) also emphasized that the violation would raise fears of shifting, degradation, and disharmony of traditional values as ancestral heritage.

Second, the actors have engaged in the relation of the power of knowledge through dialectical relations and mutual influence between agents and structures that are mutually beneficial. The marginalization of traditional Balinese architecture principles in hotel buildings in Kuta Badung Regency occurs through the process of interrelation between architectural knowledge and the power relations operating behind it. Power and knowledge as

an intimate relationship in every aspect of the design process. The architect finally has the power and logic of the capitalist to perpetuate a product of works that are outside the context of architecture in Bali. This indicates that power not only oppresses but also creates (Foucault, 1980). Simon (2004) states that culture is built with awareness so that intellectuals are formed that produce knowledge, values, and norms that are formed from awareness and various processes of various events in a society, which occur without forced, here mastery is done not by force, but through the forms of the consent of the people controlled. Forms of community agreement on dominant community values are carried out by mastering thought bases, critical abilities, and affective abilities of the community. Foucault said that many people were unaware of their role in the power map. If people are aware of this, then people will accept and appreciate the plurality of roles that exist in power relations. From this unconscious will be born various actions and systems that are oppressive and uniform (Konrad Kebung, 2017)

Third, through structural agency action, the game process in the building permit practice in Badung Regency is due to the actor's compounding of actions between personal motivation and the structural demands that have been interpreted or frequently performed habits. Both have a dual relationship. Both are equal, influence each other, and have the same significance value in the realization of action. These actors are the licensor (government) along with the underlying structure, architects, service bureaus, communities, and entrepreneurs. Actors have the knowledge, ability, and power to understand their actions and the actors are very skilled at working following their respective professionalism so that social practices occur with a series of relationships between certain individuals that exist and are concrete.

Fourth, through political power, bureaucratic capitalists in the government body in Badung Regency resulted in the flourishing of various kinds of abuses in the licensing and development process. The government and its authorities implement various policies that will provide capital benefits for themselves and those within their environment. Government policies that favored capital owners resulted in the marginalization of traditional Balinese architecture principles in hotel buildings in Kuta, Badung Regency. The government and its authorities implement various policies that will provide capital benefits for themselves and those within their environment. This is following what was conveyed by Haniah Hanafie & Ana Sabhana Azmy (2018), these interests, goals, and desires can be realized well if there is access to channel them. There is a dominant power in producing a built environment and correlating with each other: economy and politics, both regulating the flow of capital: the economy moves, the politics determine its direction. The same thing was also conveyed by (March & Low, 2004), these interests were driven by political power in the use of government and bureaucratic power in the implementation of development procedures. Political power is the ability to form, control, and influence the political behavior of others and to lead and guide their behavior in the direction desired by the people, groups, or institutions that hold political power. This was also conveyed by (Meijer, 2013) that the government in Badung Regency as the policymaker and implementing party in the development process, in the process had been influenced by various stakeholders in the environment that could increase or decrease the quality of transparency

3.3 Implications of marginalizing principles of traditional Balinese architecture

The implications of the marginalization of traditional Balinese architecture principles in hotel buildings in Kuta Badung Regency are *First*, to the development of tourism. Tourism and architecture are two things that can not be separated in their development. Tourists tend to choose ethnic and natural locations with a different atmosphere from other cities. Tourism and architecture are two things that can not be separated in their development. The tourism sector is not possible to develop without architectural works that have the value of utility, strength, beauty, and aesthetics. If the marginalization of traditional Balinese architecture principles in hotel buildings in Kuta Badung Regency occurs, the implication is that the tourist destination becomes psychologically meaningless and there is no comfort with the culture, because an architectural work that has a historical value from the local culture will be able to make everyone who sees has an interest in knowing more about the building so that tourists will feel how important the role of architecture is in being together with the attractions they visit. This means that architecture is an important part of the soul of a tourist place. The work of architecture as a symbolic power in a tourist attraction is an extraordinary force that can affect the human soul to be able to feel that he is a part that cannot be released from the object. Protrusion of physical form that is not in harmony with the surrounding environment can cause a tarnished image of cultural tourism which has become the vision and mission of the province of Bali.

Bali tourism is developed without exploiting the system but grows naturally because the natural and cultural appeal of Bali is what has invited the interest of tourists visiting Bali (Sukawati, 2019). Tourism management must

pay attention to the principles of local wisdom and special local sense that reflecting the uniqueness of cultural heritage and the uniqueness of the environment as well as the preservation, protection, and improvement of the quality of resources that are the basis of the development of the tourism area (Yoeti, 2006). Furthermore (Sukawati, 2019) said that globalization became an inevitable sociocultural reality. Globalization marks the transformation of space (space), which is a space without borders (borderless). The loss of distance between nations and between nations places humans in global space, along with the current capitalization and modernization. Globalization as an expansion of economic and political structures that cross national-state boundaries certainly has an extraordinary impact on people's culture. Cultural resources may be the main factor that attracts tourists to travel. This type of tourism provides a wide variety of cultures, ranging from architecture, performing arts, fine arts, festivals, traditional foods, history, and ways of life of people (Pitana, 2009). In the development process is not in a vacuum, but an arena with many interests from the development actors (Ekoadyo, 2009). In the perspective of professional ethics, architects are asked to be able to avoid conflicts of interest (Setiawan, 2018)

Second, on professional ethics. Creativity may not be the right designation for an act of showing off the physical form of an architectural object, especially if the architect's indifference to the impact of his action marginalizes the traditional Balinese architecture principles on hotel buildings in Kuta Badung Regency. The architect did not even realize that the creativity he possessed and manifested in strange forms was a reflection of his idealism and selfishness that wanted to be recognized, known and valued without the slightest care for the rules in Bali even though they had been shaded by a code ethics code of conduct of the artistic professionalism. Lack of attention in raising socio-cultural values and valuing the preservation of cultural traditions by architects, capital owners, the government, and the community directly encourage the development of violations of ethics and professionalism in development in the Badung Regency. Ethics that should be upheld in social practice have been ignored so that the architectural form is not very reflective of the traditional Balinese architecture principles so that it is not in harmony with the surrounding environment. Ethical architects must be able to manage wisely conflicts of interest, especially in their relations with the assignor. To avoid conflicts of interest, an architect should pay attention to his surroundings, and take preventative measures before something unexpected happens

Bourdieu (1986), explained that in a society a social space called "arena" (field) in which the actors structure strategic actions to control resources in various forms of capital (capital). In addition to economic capital, Bourdieu in (Dovey, 2010) identified other forms of capital, namely cultural capital, namely the accumulation of hospitality, trust, and knowledge gained through education and care, social capital sourced in relations social or family networks, friendships, associations, schools, communities, and communities, as well as symbolic capital, which is circulated through cultural production venues and aesthetic discourse to show the symbolic dominance of one group over another group.

Third, the image of the city, the image of local architecture has given a new dimension and color for tourist attractions. Regencies/Cities in Bali Province should be able to provide their identity as a characteristic of entering their territory while still using the traditional Balinese architecture principles. The marginalization of traditional Balinese architecture principles in hotel buildings in Kuta, Badung Regency has implications for the loss of the image of Badung Regency which has the character and characteristics of identity that can distinguish it from other cities as symbolic power. Emotional ties between humans and this place that cause feelings of happiness and create an aura of fun and improve the quality of life of humans who live there. Places that have a long history of a well-preserved past are an attraction for tourists to visit. For Bourdieu (2010), cultural capital has dimensions of objective knowledge of art, culture, preferences, cultural tastes, skills, and technical knowledge of the culture. Cultural capital provides discourse and as a forum to be able to maintain traditional Balinese architecture through the knowledge they have so that traditional Balinese architecture can remain steady and sustainable.

Fourth, the community's economy, the strength of cultural capital is used by the community in maintaining the principles of traditional Balinese architecture. The traditions and local wisdom of traditional Balinese architecture that are owned are inherently down and down by the people in Bali as a national identity and as a force for cultural capital. The power of cultural capital is very difficult to wear off if the community has symbolic relations and a strong system. If the agents /communities involved in it can develop and renew continuously, the dominance carried out by the owners of capital using modern architecture will be difficult to implement. Developing traditional Balinese architecture building material technology in modern life today will be able to maintain traditional Balinese architecture principles through the development of a creative traditional Balinese architecture building materials industry by utilizing technology so that it is beneficial to the economic welfare of the community. When the traditional Balinese architecture principles in hotel buildings in Kuta in Badung Regency are marginalized, the involvement of local architects and the workforce will be reduced so that it affects the economy of the people in Bali.

Local *undagi* in Bali will increasingly become extinct because the skills they have cannot be applied to apply the traditional Balinese architecture principles. The involvement of local architects and *undagi* in development to be able to add insight through the transfer of knowledge and technology. Fifth, the preservation of the principles of traditional Balinese architecture, preservation of tradition is an effort to protect, develop, and utilize a habit of cultural support groups whose dissemination and inheritance take place for generations. The existence of the architect profession is very close to the development of history and culture. The relationship between the architect's profession and history and culture is evident from the building design patterns that develop along with the level of development of knowledge, science, and human history.

4 Conclusion

Based on the results of data analysis that has been done, then some conclusions can be drawn, among others. *First*, the marginalization of traditional Balinese architectural principles in hotel buildings in Kuta, Badung Regency is caused by several factors including, modernization factors, prioritizing personal identity rather than social identity, weak morality of actors who tend to do *adharma* actions, the influence of technological developments, rational choices committed by actors, and the weak enforcement of the rule of law. Modernization has destroyed traditional Balinese architecture's identity and identity. This is realized through the power of capital and access through the start of actions between the structure and the agent. Aesthetic, creative, effective, and efficient and inexpensive demands for maintenance through the application of technology for building materials are a rational choice. Also, economic factor actors are very strong motivators and are a major consideration in decision making that ignores moral values to highlight brand image/personal identity. The enforcement of the rule of law in Badung Regency is not running well and implemented due to the absence of norms that make it difficult in imposing sanctions so that it becomes an opportunity for actors to play their role in the power relations of knowledge.

Second, the marginalization of traditional Balinese architecture principles in hotel buildings in Kuta, Badung Regency through the process of capital, relations of knowledge power, agency structure, and political power. Social practice in the building permit process is very thick with the game of power relations by actors with the power of their respective capital. Architects play cultural capital, the government plays symbolic capital, while economic and social capital is played by capital owners through mutually beneficial and duality cooperation. They are equal, work professionally, and influence each other and have the same significance value in the realization of real and concrete action in the play of political power in an arena in the licensing process in Badung Regency.

Third, the marginalization of traditional Balinese architecture principles in hotel buildings in Kuta Badung Regency has implications for the development of tourism, city image, community economy, and the preservation of traditional Balinese architecture principles. Tourism and architecture are two things that can not be separated in their development. If traditional Balinese architecture is marginal then the destination becomes insignificant and there is no comfort with the culture of culture in Bali as symbolic power and image of cultural tourism which has become the vision and mission of the Province of Bali can be tarnished. This can happen if the architect is unable to uphold social and cultural values and respect the preservation of cultural traditions as a reflection of ethical practice as an architect. Other implications can occur to the image of the city as the identity of Badung Regency which has the character and characteristics as an identity that can distinguish it from other cities. Concerning the community's economy, the involvement of local architects and *undagi* in Bali is increasingly marginalized so that it has implications for the degradation of cultural values and the preservation of traditional Balinese architectural principles.

Conflict of interest statement

The authors declared that they have no competing interest.

Statement of authorship

The authors have a responsibility for the conception and design of the study. The authors have approved the final article.

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