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Contextualization the Meaning of *Peciren Bebadungan* in Kori Agung of Desa and Puseh Temple Kesiman Village, Denpasar

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Abstract

The application of local architectural principles can show respect for ancestral legacy, and local architecture contains a variety of features (Widi & Prayogi, 2020). There are several native architectural types and styles in Indonesia. Bali is one area with a wide range of regional architectural styles. The varied architectural creations from the classical era, which include temples (places of worship), palaces (royal homes), and other structures, demonstrate Bali's rich architectural diversity. Depending on the area in which the architectural work is located, Bali has a wide variety of architectural design kinds and styles. The diverse types and styles of architectural design in Bali are manifested based on the region where the architectural work exists. These styles are referred to by the representative name of the place, *bebadungan* for those located around the Badung and Denpasar areas. Kesiman Village is one place that has been impacted by the *bebadungan* style. Kesiman Village was an independent area ruled by Puri Kesiman, a unified province under the Badung Kingdom, during the classical Balinese era. As a result, many historic structures from the classical era exhibit the influence of the Bebadungan style. *Peciren bebadungan* is a characteristic that distinguishes the *Bebadungan* style (Wasista & Noorwatha, 2018). The contextualisation of *peciren bebadungan* in the Kori Agung edifice at the Pura Desa and Puseh of the Kesiman Traditional Village will be covered in this article.

Keywords: Contextualization, Meaning, *Peciren Bebadungan*, *Kori Agung*, Kesiman Village

1. Introduction

1.1 Background

Exploring local architectural characteristics as an application of socio-cultural values is a way to honor ancestral heritage and take strategic steps to create contextual, meaningful, and sustainable architecture (Nursanty, Cauba Jr, & Waskito, 2024) . The design approach known as "exploring local architectural characteristics as an

application of socio-cultural values" prioritizes aesthetics and function. This approach emphasizes local wisdom derived from traditions, customs, and the value systems of the local community. Balinese architecture is one of the local wisdoms that has been deeply rooted in Balinese culture (Paramita, 2025). Balinese architecture has distinct characteristics in each region. These characteristics arise from differences in regional potential and the social conditions of the communities residing in those areas (Satria & Diasana Putra, 2020).

The development of information and interregional relations led to the spread of architectural styles and styles from other regions (Majerska-Paľubicka, 2020). The development of information and interregional relations, whether through trade, colonialism, migration, or modern communication technology, has led to the spread of architectural styles from one region to another (Fuller, 2007). This significantly influenced the form, function, and expression of local architecture. The spread of architectural styles in Bali occurred due to trade and kinship relations between regions driven by rulers during the classical Balinese period. Therefore, several architectural objects originating from that period have similarities to each other, brought by *Undagi*, *Tukang*, *Sangging*, who were the actors of development during that period.

One of the local styles that has developed in Bali, particularly in the southern region, is the *Bebadungan* style. The term "*bebadungan*" itself refers to a construction style typical of the Badung region (Mahastuti & Laskara, 2018). This style is part of the traditional Balinese architectural genre, influenced by the customs, social structure, and religious beliefs of its inhabitants. *Bebadungan* style has easily recognizable characteristics, namely walls and building structures often made of exposed red brick or *padas* stone (soft limestone), but the most common type used in residential areas around Denpasar is red brick (Prijetomo, 2010). Efforts to explore the characteristics of local architecture are through the translation of local architectural values in the *peciren Bebadungan*.

Kesiman Village is one of the places influenced by the *Bebadungan* style. During the classical Balinese period, Kesiman Village was an autonomous region within the Badung Kingdom, led by the Puri Kesiman (Pratama, Prakoso, Rahadian, Basuwendro, & Wardhana). During that period, various buildings, such as temples and palaces, were influenced by the *Bebadungan* style. One of the buildings that still exists today is the Pura Desa and Puseh Desa Kesiman. This temple is located in the Kesiman Petilan Village area, specifically in the Banjar Batanbuah area, East Denpasar District. This temple was chosen as the object of research because of its originality and uniqueness as part of the Kori Agung. Therefore, this study will attempt to trace the *Bebadungan* style in the Kori Agung building, as well as the form and model of the *Bebadungan* style translation.

Based on the explanation in the background section which has been explained in the previous section, the problems in this research include:

- 1) What are the characteristics, values, and distinctive features of the *peciren bebadungan* at the Kori Agung Pura Desa and Puseh Kesiman?
- 2) What is the form and contextual model of the *peciren bebadungan* at the Kori Agung Pura Desa and Puseh Kesiman?

1.2 Importance of the Problem

Kesiman Village is one place where the *Bebadungan* style has been influenced. Kesiman Village was a self-governing territory in traditional Bali, part of the Badung Kingdom and ruled by the Puri Kesiman. During that time, the *Bebadungan* style impacted various structures, including temples (*pura*) and palaces (*puri*). Pura Desa and Puseh Kesiman are two structures that still stand today. These temples are in Kesiman Petilan village, Banjar Batanbuah, East Denpasar District. These temples have been selected for study due to their unique characteristics and great architecture.

This research will specifically examine the characteristics of the *peciren bebadungan* in the Kori Agung of the Pura Desa and Puseh Kesiman. The research process will be conducted by comparing several Kori Agung objects located around the Kesiman Village. This research process will be carried out by depicting and recording the physical structure in the form of two-dimensional drawings. Through re-drawing, the model and translation of the *pepalihan* and *peciren bebadungan* in the study object can be seen.

1.3 State of The Art

Previous research has discussed the *peciren bebadungan* as a study of the identity of the Denpasar style. Other research attempts to analyze the significance of the characteristics of the *bebadungan* style in symbols and cultural expressions in buildings in Bali. Research conducted by Pranajaya, Rijasa, and Dewi (2023) states that the implementation of *peciren bebadungan* on building facades in Badung and Denpasar has been implemented in several public buildings. However, in its application, some buildings simplify and simplify the form and decorative motifs of *peciren bebadungan* to adapt to the building's appearance. Therefore, in its implementation, the application of *peciren bebadungan* in public buildings is based on the expression of cultural symbols and deeper meanings. Therefore, in its application, symbols that express certain intentions should not be misused in public buildings.

Another study conducted by Noorwatha and Tiaga focused on exploring the types and forms of *peciren bebadungan* decorations on *Pemesuan* in Kesiman Village. Some findings from the research conducted include the characteristics of *peciren bebadungan*, which prioritizes structural clarity while also serving as a decorative element (Wasista & Noorwatha, 2018). In its installation, the *pepalihan* model emphasizes patterns and repetitions that produce a certain rhythm resulting from the continuity of the red brick masonry. In addition, various ornaments and applications of Chinese plate materials were found in several buildings that adorn the walls of the building's walls. The attachment of Chinese plates to buildings indicates prestige, considering that at that time these plates were luxury items owned only by certain groups. Based on the research process conducted by Noorwatha and Tiaga, it can be concluded that there are several elements that form *peciren bebadungan*, namely creativity, acceptability, and conformity.

Two previous studies have attempted to identify and analyze the significance of *peciren bebadungan* in each of the objects studied. This research will focus on interpreting and exploring the symbolic value of *peciren bebadungan* in Pura Desa and Puseh Kesiman. The interpretation and symbolic value must be fully and comprehensively conveyed to the architectural object, namely through its re-depiction in digital media. The innovation offered in this research is the concept and contextualization of the meaning and symbolic value embodied in *Kori Agung*, which has become an interesting phenomenon.

2. Method

This article focuses on efforts to translate the socio-cultural values contained in the *peciren bebadungan* as an ornamental architectural element in the *Kori Agung* at the Pura Desa and Puseh of the Kesiman Traditional Village. The exploration of the symbolic meaning and cultural value of the *peciren* was conducted through descriptive qualitative methods, which included direct observation, visual documentation, and in-depth interviews (Arifin, 2014).

In the research design, a qualitative approach was chosen because the primary focus lies in a deep understanding of the symbols, meanings, and cultural background of architectural ornaments. This approach is crucial for capturing local cultural values that cannot be measured quantitatively but must be interpreted based on the narratives of indigenous communities, cultural figures, and visual documentation.

The observation method was conducted by directly observing the form, position, and composition of the *peciren bebadungan* on the *Kori Agung*. This observation was supported by visual documentation in the form of photographs, sketches, and descriptive notes. The observation locations focused on the Pura Desa and Puseh of Kesiman Village because they strongly represent the *Bebadungan* style.

In-depth interviews were conducted to explore local perceptions and knowledge from key informants, such as temple caretakers, village leaders, and traditional leaders. Interviewees were selected purposively based on their experience and authority on traditional architectural values. The interviews aimed to explore the meaning of the *peciren's* form, its spiritual and symbolic functions, and its relationship to the community's social structure.

2.1 Data Collection

Data collection on the shape and characteristics of the *peciren Bebadungan* was conducted through direct observation of the Kori Agung objects located in the Pura Desa and Puseh of the Kesiman Village. This visual data collection process was carried out using physical documentation techniques using high-resolution digital cameras and drones to accurately capture details of the shape, composition, and position of the *peciren*. In addition, measurements of the dimensions and proportions of the *peciren* were also carried out using manual measuring tools such as tape measures and field sketches. These images were used as the basis for recreating two-dimensional illustrations, as part of the process of revisualizing the architectural ornaments as a whole.

In addition to visual and physical data, data was collected through in-depth interviews with local individuals such as stakeholders, traditional leaders, and cultural people who understand the *peciren Bebadungan* ideology and symbolic value. The interviews were structured but open-ended, allowing participants to explain the significance, function, and cultural context of each *Peciren* observed. This process was captured with a voice recorder for further study. We collected secondary material from traditional village archives, palm-leaf manuscripts, reference books, and Balinese cultural texts to better comprehend local values and the historical background of the *Bebadungan* style.

The architectural object translation process involves careful measurements of the *Kori Agung* elements at the Pura Desa and Puseh Kesiman. For objects with a higher level of complexity, a comparative study method is employed, measuring key elements that serve as scale references, such as door openings, the building's height, and width. This data is then used to create proportional enlargements without altering the original form or detail.

The next stage is the re-creation of the architectural object based on the building's front view as the primary reference. This rendering is based on previously obtained field measurements. The final result of this process displays the building's form, proportions, and visual character, and allows for comparisons between objects. This approach allows for a nearly accurate estimation of the object's size and dimensions compared to its actual condition. Some of the objects used as references are described in the following section.

2.2 Data Analysis

The main focus is on interpreting the meaning of the *peciren bebadungan* as a local architectural ornamental element that represents the socio-cultural values of the Balinese people, particularly in South Bali. Therefore, the data analysis techniques will utilize visual analysis and qualitative narrative analysis.

The first method involves visual analysis of the *peciren's* form through documentation of field observations and photographs/sketches. This visual data was then reprocessed using AutoCAD software to accurately and proportionally depict the *peciren's* form. This process enabled researchers to understand the structure, repetition patterns, and details of the ornaments spatially, as well as to explore the influence of the *peciren's* position within the *Kori Agung* structure.

Qualitative narrative analysis was conducted on transcripts of in-depth interviews to capture local narratives that strengthen the visual interpretation. The analysis process was carried out by grouping data based on sacred function, the philosophy of the form, and the historical development of the *Bebadungan* style.

3. Results

3.1 General Description of Kesiman Village

Kesiman Village is located approximately three kilometers northeast of downtown Denpasar, Bali. Administratively, this area is part of the East Denpasar District and is crossed by the inner-city ring road that connects various major areas of eastern Denpasar. This traditional village encompasses three administrative villages: Kelurahan Kesiman, Desa Kesiman Petilan, and Desa Kesiman Kertalangu. Its boundaries are: to the north, it borders the Traditional Villages of Tembau, Bekul, Oongan, and Tonja; to the east, it borders the Traditional Villages of Tegehe and Batubulan; to the south, it borders the Traditional Villages of Sanur and Tanjung Bungkak; and to the west, it borders the Traditional Village of Sumerta.

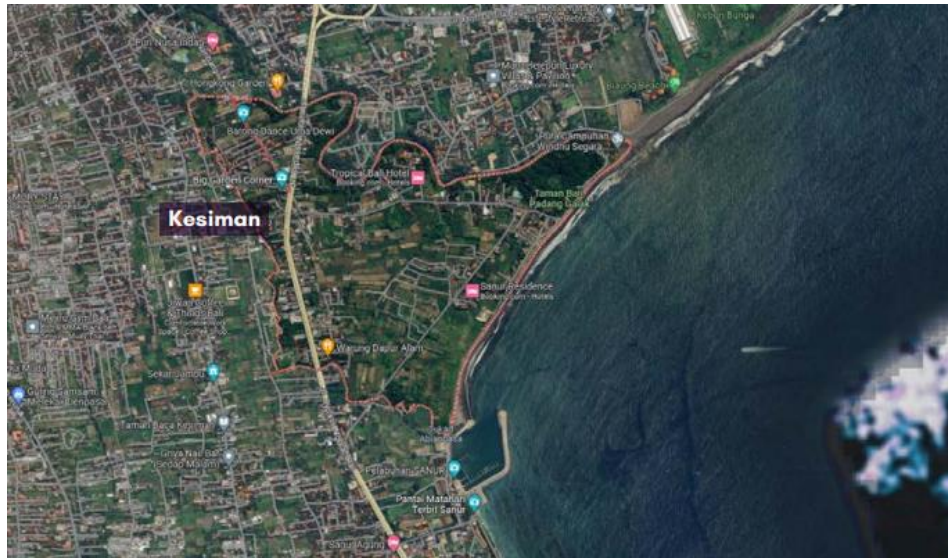


Figure 1: Boundary Area of Kesiman Village

Source: Denpasar City Tourism Office, 2024

Historically, Kesiman has a long history that reflects the social, political, and cultural dynamics of Balinese society. During the ancient Balinese period under the Warmadewa Dynasty, Kesiman was already recognized as a significant region. During the Majapahit era, Kesiman became a center of local government, thriving throughout the subsequent Balinese kingdoms. In the 17th century, Puri Kedaton was established, serving as the center of power and spatial orientation for the Kesiman community (Santhyasa, 2010).

In the 18th century, with the construction of Puri Gede Kesiman, the center of power shifted to the west of Puri Kedaton without altering the village's pre-existing spatial structure. Puri Gede Kesiman then developed into a center of social, political, and economic activity (Semadi, 2023). The spatial structure around the grand intersection (*catus patha*) demonstrates the order of traditional Balinese spatial planning, where the palace, market, *wantilan*, and other public spaces are harmoniously arranged according to a sacred-profane orientation (Wijaya, 2013).

The administrative development of the Kesiman region has also undergone significant changes in the modern era. Around 1970, the Kesiman District encompassed 11 villages, including Kesiman, Tonja, Penatih, Sumerta, Sanur, Renon, Sesetan, Panjer, Serangan, Ubung, and Peguyangan. Then, in 1978, a regional expansion was carried out, resulting in three sub-districts in Denpasar City: West Denpasar, East Denpasar, and South Denpasar (Agung, Parimarta, Budharta, & Rama, 1986). Following this expansion, on December 1, 1979, Kesiman was designated as Kesiman Village, which then gave birth to two new villages, Kesiman Petilan and Kesiman Kertalangu, all of which are traditionally under the auspices of the Kesiman Village in East Denpasar District.

The Kesiman region boasts a rich wealth of historical sites, making it a key area for the study of Balinese architecture and cultural history. In addition to Puri Gede Kesiman, one of three surviving palaces from the Puputan Badung War of 1906, the area also boasts several historic temples, including Pura Agung Petilan Kesiman, Pura Petapan Dalem Kesiman, Pura Gegelang Kesiman, and Pura Dalem Kahyangan Kesiman, all of which maintain their architectural authenticity.

3.2 Description of Desa and Puseh Temple Kesiman Village

One of the important temples that became the focus of the study is the Village and Puseh Temple of the Kesiman Village located at Jalan Sulatri No. 23, Kesiman Petilan, East Denpasar. This temple complex was originally the *Paibon* Temple which later functioned as the Village and Puseh Temple in line with the existence of the Traditional Village since the 1900s. At that time, the King of Kesiman invited the Priest, Ida Pedanda Made Sidemen from Sanur, to request him to designate one of the three temples around the Kesiman area to be designated as the Desa and Puseh Temple of Kesiman.

In this context, in the Kesiman Village, there are several Pura Dalem that were formerly built by each ruling palace government. Previously, the Pura Dalem was a temple of worship for the *Dalem* (king) family. However, after the establishment of the *Kahyangan Tiga* system, the Dalem Mutering Jagat Temple was designated as the *Dalem Kahyangan Tiga* Temple for the Kesiman Village. As a result of this transformation, the place of worship structures in the Desa and Puseh Temples have their own uniqueness compared to other Desa and Puseh temples in other places, as they still retain several place of family worship as a legacy from their original function as ancestral temples.

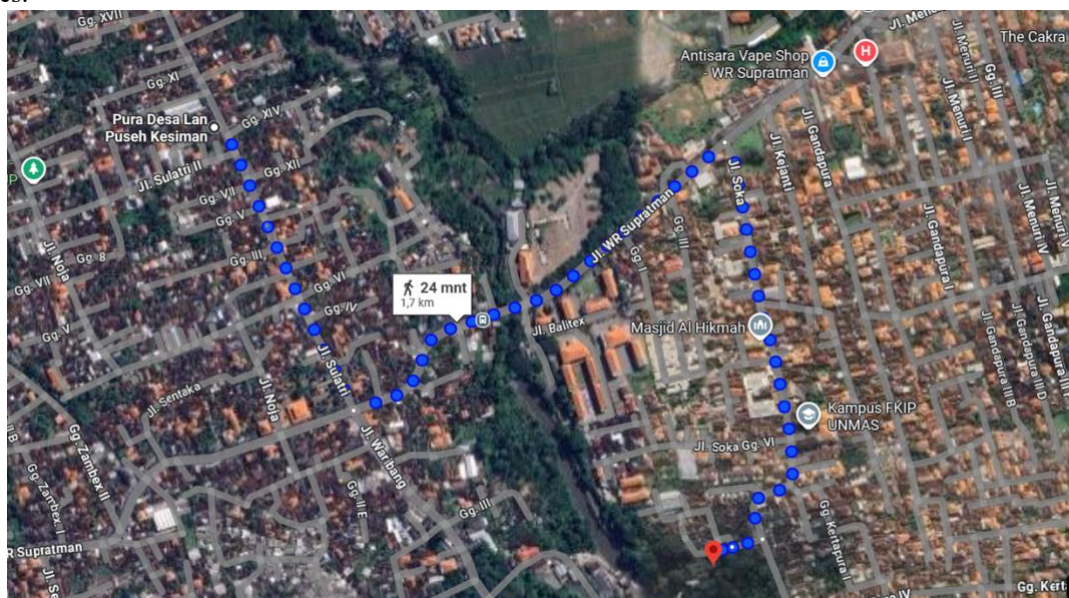


Figure 2: Location of the Desa, Puseh, and Dalem Temples in Kesiman Village

Source: Google Location, 2025

Pura Desa and Puseh Kesiman complex from an architectural perspective, it is surrounded by a *tembok penyengker* which functions as a sacred boundary between the *sekala* and *niskala* spaces. Inside it are the main place of worship such as *Padma*, *Gedong Ratu Desa*, *Gedong Ratu Puseh*, *Gedong Manca Desa*, *Bale Pepelik*, *Bale Gede*, *Saka Roras*, *Bale Piyasan*, as well as several supporting buildings such as *Bale Kulkul* and *Bale Gong*. The restoration of several parts of the temple, including the *pelinggih* (the building for worship) and *penyengker* (boundary wall of the area), has been carried out in several stages and inaugurated through *melaspas*, that's the a sacred process to align the physical and spiritual aspects of a building and *piodalan* ceremonies there is sacred and periodic celebrations as a form of devotion to the temple by Balinese Hindus, as well as maintaining spiritual balance between humans, nature and God.

Thus, the Pura Desa and Puseh Desa Adat Kesiman are not only centers of religious activities, but also serve as symbols of historical continuity, cultural identity, and the transformation of religious architecture amidst changes in spatial planning and government systems from the kingdom era to the modern era. This temple also represents the relationship between ancestral heritage (*kawitan*) and the collective religious system of the Balinese indigenous people, which continues to adapt to the dynamics of the times without losing its sacred meaning.

3.3 Measurement and Drawing Results on the Kori Agung Pura Desa and Puseh

Kori Agung of the Pura Desa and Puseh of the Kesiman serves as the main entrance to the main temple area. This *Kori Agung* is designed to be quite large to create a majestic and monumental impression. Furthermore, the different dimensions also serve as a marker that distinguishes this building from other buildings in the surrounding area, considering that there are several temples and public buildings in the area. The *Kori Agung* at the Pura Desa and Puseh of the Kesiman Village has three main doors leading to the temple area. Initially, there was only one main door, the *Kori Agung*, but later expanded with the addition of *Kori Pengapit* beside it.

Based on documentation and measurements, the total width of the *Kori Agung* building reaches 12.3 meters, while the height to the *murda* reaches 23.2 meters, showing a majestic and towering proportion. *Kori Agung* Pura Desa and Puseh Kesiman uses a combination of brick and *paras* stone throughout, with brick as the main material that forms the building structure. *Paras* stone is used selectively in several important ornaments such as the *Karang Boma* and *Patra Punggel* ornaments at the end of *Karang Tapel*, which adds to the artistic and aesthetic value of the building.

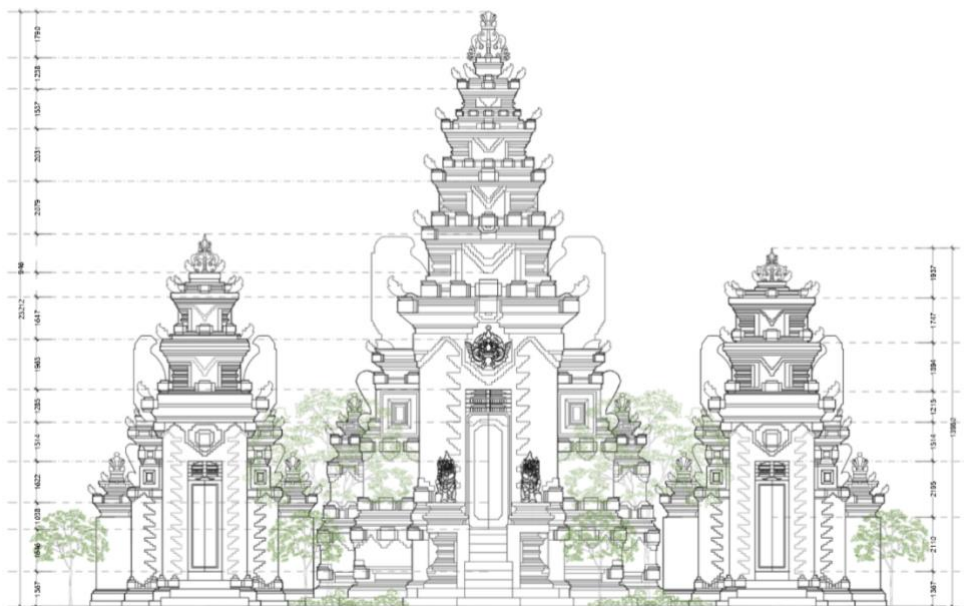


Figure 3: Image of the Kori Agung Pura Desa and Puseh Kesiman

Source: Field Measurement, 2025

The *Kori Agung* Pura Desa and Puseh Kesiman are designed based on the *Tri Angga* architectural concept that divides the building structure into three main parts: the foot, the body, and the head, each with its own function and characteristics (Gelebet, 1998). The foot consists of a sturdy building base, starting from the *bataran* to the stairs that connect to the entrance, providing a strong foundation as well as visual accentuation as the foundation of the structure. The body is the main focus with the *pengawak* section as the main door that invites entry to the Pura mandala area. On the right and left sides of the door are two *lelengen* that complete the visual balance, as well as *caping* or *penempil* that function as additional ornaments and protection on both sides.

This combination of materials not only strengthens the structure but also accentuates the distinctive ornamental details. The *Kori Agung*'s continued existence, intact and sturdy, demonstrates the material's resilience to the changing weather and climate, while also demonstrating the craftsmanship and traditions of the Kesiman traditional architecture, passed down through generations. This structure serves not only as the main gateway but also as a symbol of the cultural strength and aesthetics of traditional Balinese architecture.

The main door stands 5.4 meters tall, reinforcing the building's grandeur and monumental feel. Above the door, a finely carved wooden *ulap-ulap* (a wooden panel) adorned with gold leaf paint reflects traditional Balinese carving

and lends a touch of luxury. Furthermore, the paras stone ornament is installed above the door, enhancing its aesthetic appeal and demonstrating the harmonious blend of wood and stone. This overall design not only maintains its structural function but also emphasizes the strong artistic and symbolic value inherent in the architectural tradition.

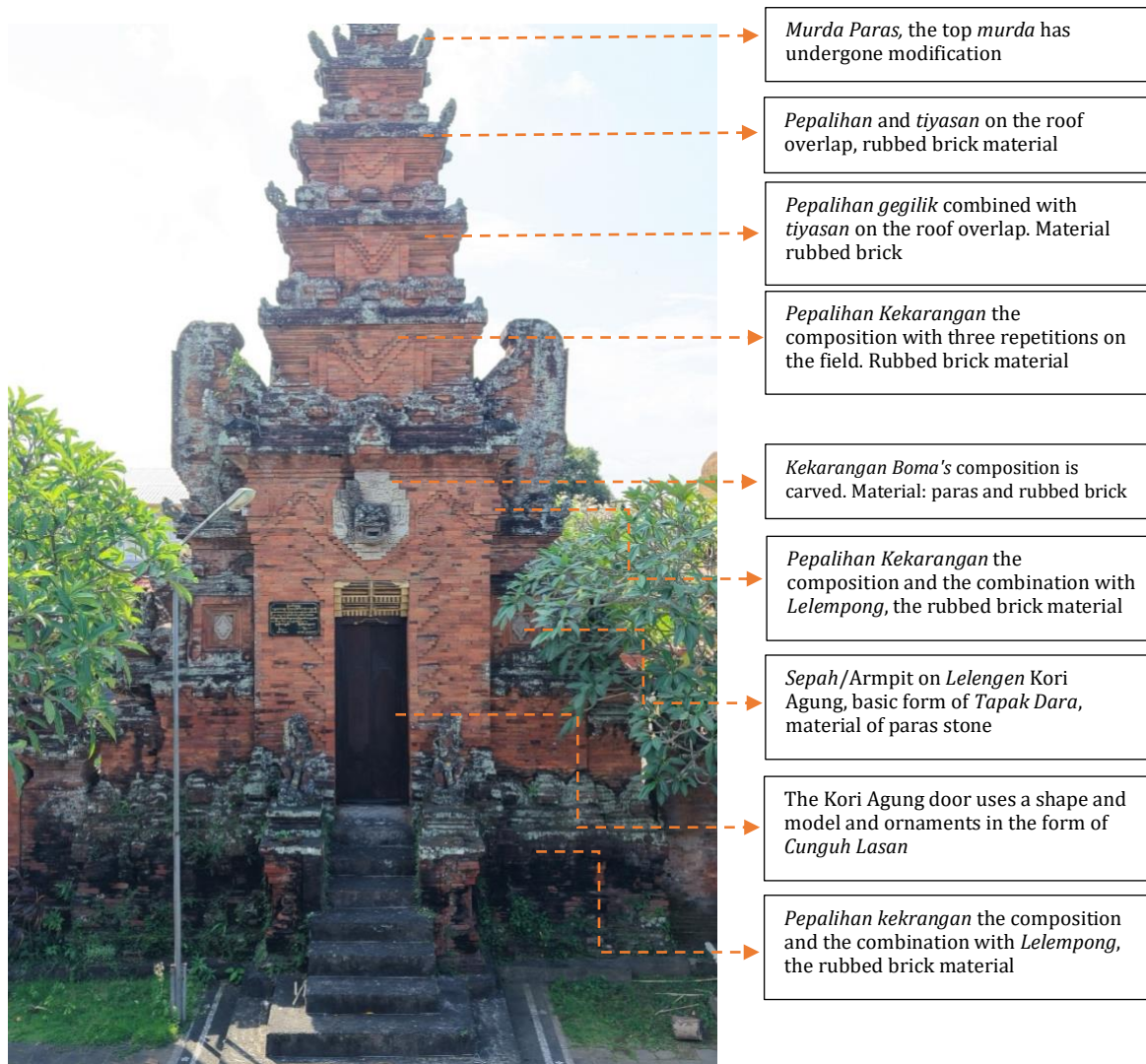


Figure 4: The Original Parts of the Kori Agung Pura Desa and Puseh Kesiman

Source: Field Measurement, 2025

3.4 The Values and Meanings of *Peciren Bebadungan* Pura Desa and Puseh Kesiman

Peciren Bebadungan comes from the root word *pecire* with the addition of the phoneme *-en* after the word, thus being called *Peciren*. *Pecire* in Indonesian is known as a characteristic, sign, character, or distinctiveness. The characteristics and characters referred to are styles, signs, and distinctiveness that are considered to represent a certain character. *Peciren Bebadungan* itself is a style, character, or motif that represents the architecture that developed in the Badung, Denpasar, and surrounding areas. Overall, *peciren bebadungan* is a dividing element or framing path carved into the building structure, especially on the vertical or horizontal sides.

In analyzing the values and meanings of *Peciren Bebadungan* in an architectural object, an understanding of the meaning of a symbol is necessary. As an entity within Balinese culture, Balinese architecture is inseparable from the meanings conveyed through the symbolization of form and space (Suartika, Zerby, & Cuthbert, 2018). Balinese architecture does not stand as a form solely functional but is rich in symbolic elements that connect humans, nature,

and their creator. In this sense, Balinese architecture acts as a mediator connecting these three elements (Rieger-Jandl, 2013).

As explained by Covarrubias (2018) by every element in Balinese architecture works as a 'visual language' that carries philosophical and religious messages. *Peciren Bebadungan* is part of this visual language, namely an ornamental framing element that has a strategic position in organizing visual hierarchy, emphasizing sacred boundaries, and articulating spatial structures based on the *Tri Angga* and *Tri Mandala* systems. *Peciren Bebadungan* in an architectural semiotic framework can be interpreted as a boundary that clearly separates characteristics and signs. So that these characteristics and signs provide deeper meaning to both users and connoisseurs of the architectural work (Krampen, 1989). Therefore, *Peciren Bebadungan* becomes a visual instrument that organizes how someone 'reads' *Kori Agung* as the main gate that marks the cosmological transition in the Balinese sacred space system. At the symbolic level, the linear and repetitive form of *Peciren Bebadungan* reflects the principle of 'confinement' or 'framing', which in the Balinese symbolization tradition is understood as a mechanism of limitation and hierarchy.

As an entity and structure that serves as a boundary for a spatial hierarchy, *Kori Agung* philosophically has the meaning of a sacred gate, given the function of fencing off negative energy while guiding positive energy so that it remains directed (Satria & Diasana Putra, 2020). The presence of *Kori Agung* in confined spaces with a tiered hierarchy, this provides a boundary between one hierarchy and another (Wirawibawa, Diasana Putra, & Aritama, 2022). In the context of traditional Balinese architecture, this boundary is not only physical, but also has a symbolic dimension that marks the difference in the level of sanctity, access, and quality of energy (*tattwa*) within a sacred area. *Kori Agung* functions as a threshold or transition threshold, which conceptually separates mandalas with a lower level of profaneness from those with a higher level of sanctity. Thus, this gate serves as a marker of the transformation of spatial status as well as the transformation of behavior and consciousness.

Furthermore, the placement of the *Peciren Bebadungan* on the body of the *Kori Agung* building emphasizes the vertical and horizontal stratification of space. Waterson (2012) states that this framing element helps create a 'narrative structure'. A narrative structure provides descriptions and storylines for key ornaments such as *Karang Bhoma*, *patra punggel*, and *karang goak* positioned within a hierarchy of visual narratives. In other words, the *Peciren Bebadungan* works as a visual discourse organizer, ensuring that each part of the building conveys a message according to its level in the cosmology.

Overall, understanding *Peciren Bebadungan* requires a multi-faceted approach, encompassing iconography, cosmology, spatial semiotics, and traditional Balinese aesthetics. Without understanding this symbolic literacy, reading Balinese ornamentation and building structures will always be partial. Therefore, an analysis of *Peciren Bebadungan* is essentially an attempt to reread the traditional Balinese knowledge system embodied in architectural form.

4. Discussion

4.1 Interpretation of the Meaning of *Peciren Bebadungan* at the *Kori Agung* of Pura Desa and Puseh Kesiman

Peciren Bebadungan comes from the root word *pecire* with the addition of the phoneme *-en* after the word, thus being called *Peciren*. *Pecire* in Indonesian is known as a characteristic, sign, character, or distinctiveness. The characteristics and characters referred to are styles, signs, and distinctiveness that are considered to represent a certain character. *Peciren Bebadungan* itself is a style, character, or motif that represents the architecture that developed in the Badung, Denpasar, and surrounding areas. Overall, *peciren bebadungan* is a dividing element or framing path carved into the building structure, especially on the vertical or horizontal sides.

In Balinese philosophy and local knowledge, the concepts of *Desa Mawacara*, *Dresta Desa*, and *Uger-uger* are known (Gelgel, 2017). Likewise, in traditional Balinese architecture, the local aspect and the concept of local knowledge differentiate it from other architecture. Throughout its history, Balinese architecture has left behind a legacy in the form of tangible heirlooms, namely buildings. These legacies include *lontar* (palm leaf) manuscripts

and ancient manuscripts on building methods, construction methods, and building types, found throughout Bali (Hinzler, 1993). Other legacies include oral and spoken stories that accompany these physical structures. For example, stories from elders about the origins of a building, passed down from generation to generation. These three aspects are always present in the history of traditional Balinese architecture.

As an architectural object, the Kori Agung Pura Desa and Puseh Kesiman represent the *Peciren Bebadungan*. *Peciren Bebadungan* is a *pecire* form featuring a massive, dense, and strong arrangement of planes and ornaments, which in Balinese cultural symbolism represents strength, steadfastness, and protection of sacred spaces. In a symbolic context, *Peciren Bebadungan* depicts the cosmological awareness of the Balinese people, where the solidity of its form and the repetition of its motifs are metaphors for the stability of the universe (*sthiti*) and the role of the *kori* as the guardian of the balance between the profane outer world and the *adhyatmika* inner world. Thus, the application of *Peciren Bebadungan* to the Kori Agung Kesiman not only strengthens local identity, but also emphasizes religious values, the order of sacred space, and the Balinese people's outlook on life regarding harmony, protection, and respect for sacred areas.

The interpretation of the meaning of *Peciren Bebadungan* in Kori Agung reveals that the density of the *peciren* elements, its bold visual rhythm, and the massive character of the *bebadungan* serve as markers of spiritual solidity and the firmness of sacred boundaries. In Balinese architectural aesthetics, *Peciren Bebadungan* serves as a medium that emphasizes the monumentality of the gate, presents an image of authority, and emphasizes the sacred nature of the space guarded by *Kori Agung*. On the other hand, the locality of Kesiman is reflected through the decorative variations of the *bebadungan* which are processed according to the artistic traditions of local craftsmen, resulting in a unique, dense form, yet remains harmonious with local materials and Kesiman's visual identity.

4.2 Contextualization of the Meaning of *Peciren Bebadungan*

The preservation and sustainability of the *Peciren Bebadungan* architectural style will continue to exist if its meaning and symbolism are contextualized within the architectural designs. This contextualization of meaning should not only be confined to traditional buildings, but also be embodied in modern buildings in Badung and Denpasar. Therefore, it is crucial to implement and contextualize *Peciren Bebadungan*, so that it not only produces an aesthetically appealing form but also has value and is contextualized according to the model and character of the building that will color it.

Peciren Bebadungan aesthetically displays a strong visual composition through the use of massive planes, repeated vertical lines, and structured ornamentation. Its distinctive feature lies in its tendency toward solid forms (*bebadungan*), which emphasize the solid and monumental impression of the *Kori Agung*. This aesthetic serves to highlight the image of majesty and authority of the sacred space that is bounded by the *kori*. *Peciren Bebadungan* visualizes the aesthetic principle of steadfastness that characterizes the main level of sacred buildings. The massive density and volume represent protective power, cosmological stability, and spiritual authority. This aesthetic is directly connected to the meaning of the *Kori Agung* as a sacred threshold guardian whose visualization must foster respect and sacred awareness.

The repetitive *pecire* arrangement pattern provides a structural locking effect, namely the mutual binding effect between vertical elements, thereby strengthening the overall integrity of the gate body. In the Kori Agung Pura Desa and Puseh Kesiman, the *Bebadungan* pattern shows how aesthetic and structural aspects are merged into one inseparable whole in traditional Balinese architectural practice where structure is never present without meaning, and meaning is never separated from its construction form. Philosophically, *Peciren Bebadungan* contains symbolic values rooted in the concepts of steadfastness, protection, and cosmic stability. The solid and sturdy character of the *Bebadungan* represents the element of *bhūmi* (earth), a symbol of stability and strength that supports all layers of life. In Kori Agung's position as the gateway to the highest realm of holiness, this *peciren* serves as a symbol of the guardian of the threshold, mediating between the outer world (*sekala*) and the more sacred inner realm (*niskala*).

5. Conclusion

Peciren Bebadungan is a framing element of the typical Badung-Denpasar architecture, functioning as a visual feature, a marker of local identity, and as a structural and symbolic reinforcement of sacred spaces. In meaningful Balinese architecture, *Peciren Bebadungan* serves not only as an ornament but also as a visual language that emphasizes sacred boundaries, spatial hierarchies, and cosmological systems such as the *Tri Angga* and *Tri Mandala*.

Its application to the *Kori Agung* of the Pura Desa and Puseh Kesiman demonstrates that this element serves to convey sturdiness, protection, and spiritual stability through its solid and repetitive form. Aesthetically, it emphasizes the monumentality and authority of the sacred gate; structurally, it strengthens the building's body; and philosophically, it represents the *Kori Agung's* function as a guardian of the threshold between the profane and the more sacred main space.

The meaning of the *Peciren Bebadungan* can only be understood through three sources of knowledge of Balinese architecture physical heritage, palm-leaf manuscripts, and local folklore which together form a framework for traditional interpretation. Therefore, understanding *Peciren Bebadungan* means rereading the symbolic system of Balinese architecture, while ensuring the continuity of local values, aesthetics, and identity in contemporary architectural practice.

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