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Abstract. Balinese traditional architecture has grown for hundreds of years. The encounter with Christianity has also taken place long before, but has only made significant changes since the beginning of the 20th century. This paper discusses the process started from the development of Christian village of Blimbingsari and Ambyarsari in West Bali, to a spread-growing period of a new culture and new architecture later known as Balinese Christian Architecture. The purpose of this study is to describe the development of this distinctive activity driven and fascinating architecture, at the span of time where the most important events occurred in the process of inculturation of Hindu-Balinese architecture and western Christianity. This ongoing study is done by a limited field study method on Christian villages in Bali, where the researcher stay, interact and experience the everyday life within the community. The result shows the long life struggle of Balinese Christian Architecture to this modern era. In the end, the experience can be developed to build knowledge regarding inculturation, in creating a new kind of architecture and culture.

1. Introduction
Christian architecture has generally been known since Roman times [1]. Roman Ideology; one emperor, one ideal, one state was replaced by the motto of One God, One Religion, One Church. Christians took over the Romans basilicas and turn the long halls with colonnades of pillars into the congregational worship area. The rounded end where the roman judge had sat became the apse in which the altar was placed. It was then called the basilica church.

In further development, Christianity began to have a high position politically in the government and the church developed also in accordance with the internal development of Rome. In the later periods of the romanesque and gothic era, Roman styles remained one of the benchmarks in the design of the church. Along with globalization, Christian architecture evolved throughout the world.

The Western Christian architecture then reached the east and gradually changed into a more localized architecture through the process of inculturation; the transaction between the particularities of local cultures and the universal message [2]. One example is the growing Christian architecture on the island of Bali.

Balinese architecture widely known today is mostly developed by the immigrants of Majapahit, the great Hindu kingdom of the past. Bali, since the early days of its development around the year 100 AD has an older architecture style called The Bali Aga Architecture. This style is urged by the dominance of Majapahit culture so that its location is limited in certain areas in the interior. The architecture developed from Majapahit became more dominant when the Dutch colonizers began to re-teach Balinese culture and Hinduism after the Puputan War in the early 20th century, then used the architectural style developed in the small kingdom of Gianyar as an official style. It was then referred
to as The Gianyar Style [3]. This derivative architecture of Majapahit is then later expanded in rather smaller variants. The Balinese Christian architecture is a part of it, firstly mentioned by Gantini [4]. Although not widely discussed by researchers yet, Martana [5] describes the characteristic of Balinese Christian architecture as a quite locally architecture, instead of using only western values within the design. The building uses local materials such as brick and sandstone. The landscape implements a zone pattern based on mandala concept as in Balinese religious buildings. The main orientation is to the north as a symbol of the direction of the gods, while the roof is made in several layers with the highest part forming a skylight symbolizing the presence of the god Brahma through the tinge of light.

Christianity plays an important role in the development of Balinese culture. In fact, the development of Bali is inseparable from the development of Christianity that has been going on for centuries. Prior to the era of Dutch colonies, the first encounter between Christianity and local culture occurred when Cornelius Houtman—a dutch sailor and explorer- anchored his ships at the port of Bali on January 20, 1597, after several months earlier landing in Banten. The arrival of Houtman in Bali was greeted with joy by the King of Bali in a very amusing welcoming ceremony. In Houtman's fleet, there are some Christians, though not explicitly said they are priests or part of church mission. At least two of the crew members decided to stay on the island and becoming the first part of western influence in Balinese culture [6]. Thus, this study aims to describe the development of this distinctively driven activity and fascinating architecture, at the span of time in which the most important events occurred in the process of inculturation of Hindu-Balinese and Western Christian architecture.

2. Methods
The study was originally for the author’s doctoral thesis, conducted by a limited field study, where he visited several Christian villages in Bali and lived within for a stage of time, to experience everyday life as well as special events periodically documented. After completion of the doctoral studies, further research has been done to explore more.

3. Results and Discussion
3.1. The Village Church -Blimbingsari
The first formal church was only founded around 1939, when CMA missionary Tsang To Hang preached the gospel on the island of Bali [7]. It was rather a prohibited activity, because evangelism was banned by the Dutch East Indies government. Pastor Tsang's disciples rejected the old Hindu belief and opposed it demonstratively to cause some little chaos in society. In 1934, Tsang then deported out of the island, leaving the followers without guidance.

The Resident of Bali sensed the danger of division in society. In mid-1939 he collected Tsang's Christian families to be driven to Alas Nyanglung, a sacred forest west of Bali never visited by anyone. The Resident's intent to remove the potential for conflict was addressed by 40 fathers from 40 Christian families, as a symbol of the journey as in the Book of Exodus, when the Israelites for 40 years wandered from Egypt into the desert before finally settling in Palestine. They went off, walking for days through forests, roads and beaches before reaching the site. It took weeks in the forest before they finally managed to open the land into a village.

This simple society knows only one way to build settlements, just as their ancestors have done to build Hindu villages in southern Bali, as shown in Figure 1. The village is formed by two main roads as the axis [8], which is based on the movement of the sun, thus forming the structure of the traditional southern Bali village with the pattern of the Prapatan Agung [9] and interpreted as a new village with the basic form of the Christian cross. The new settlement is named Blimbingsari, in accordance with the discovery of many starfruit (Belimbing) trees on site.
Figure 1. Granquist [8] describing the original layout of traditional Balinese village.

The church is built in the center of the village, where the temple Pura Puseh and Pura Desa are usually located within the village structure. Adjacent to the church is the village hall, the Balai Desa as well as the school. The semi-permanent building survived until the second generation of the Blimbingsari community, 40 years later. Blimbingsari became the first Christian village in Bali and the built pattern then inspired other Christian villages.

Following earthquake damage in the early 1980s, the new church building was built based on the concept of Wayan Mastra –local theologian- referring to the traditional Temple of Pura Desa [10]. Mastra collaborated with Made Kertiyyasa, an employee of the Department of Public Works, a Hindu, who mastered western construction techniques as well as traditional architectural styles.

More than 70 years after its establishment Blimbingsari is still quite remote. Being a place of 120 km north of the capital city of Bali, from the side of the highway connecting Denpasar and Gilimanuk port it is still a 6 km small pathway has to be through alongside the forests of West Bali National Park. The Pniel Church of Blimbingsari stands around the Prapatan Agung, with a 180 m² building on 1,200 m² of land. Until a few years ago, the Church was led by Priest Suyaga Ayub, the son of Priest Made Ayub, a great figure of the village past. Sukabagya served as the village chief, the tenth village chief since Blimbingsari emerged.

Inspired by the design of Pura Desa, the congregation was ushered into the semi-public court through a gate of candi bentar. Inside, there are internal garden with water element. The land contour brings the congregation into the main worship area through a kori agung gate, where there is an open church building with no walls. The building has 14 continuous columns up to the ridge, supporting a 3-tiered roof resembling a Meru at the Pura Desa. The highest part of the roof is translucent skylight. Balinese-style ornaments adorn the entire area of the church, symbolizing respective meaningful to the surrounding community.

Bale kulkul is located at the corner of the yard, functioning as a calling element in the days of worship, as is the same element in Bale Banjar in the traditional village of Bali Hindu. Pastor Ayub then added Bale Gong as a place to play music to accompany worship, making the local impression of the church more pronounced. Gong is sometimes also played by Hindu friends and relatives –even in a prayer-, showing the village religious harmony. All of the elemens are shown in Figure 2.
Figure 2. Layout of the church of Blimbingsari, the same pattern with the Hindus Pura Desa.

It turns out that Blimbingsari became a success, a fine examples of how Christian village can survived a surrounding of Hindu environment through inculturation. The village is growing rapidly and its population has increased significantly. Soon enough the people of Blimbingsari realize that there are only two possibilities for them, moving to the city or out looking for new areas to establish another Christian village.

Figure 3 shows the development of the new area is done in exactly the same way as in the area of origin with the only known concept. Other congregations, other villages were established following Blimbingsari. Thus it can be understood how other congregations emerged in some parts of Bali sharing theoretical and physical constructions more or less like. One of them is as seen in Ambyarsari, south of Blimbingsari, the first village to be developed with a similarly layout system, built by Blimbingsari immigrants.

Figure 3. Layout of the church of Ambyarsari, the same pattern with the Blimbingsari.
Following Ambyarsari, other Christian villages emerging also, to the far south. Buduk and Untal-untal near Denpasar are the names can be mentioned. The villages also have a church installed at the center, just like the temple *Pura Desa* of their Hindu ancestors at the traditional Hindu village, along with the *bale desa* or *bale banjar*, -a meeting place- and *peken* –traditional market for goods trading.

### 3.2. The City Church

What happen to them who migrated to the city? Many of the Balinese Christian moved to the city for several reasons. Sometimes those who used to live in Hindu village experienced problems with the relatives, regarding their decision to convert to Christianity. Some have lost their inheritance rights while others cannot be buried in the village cemetery when they die. Some elses are not allowed to obtain water in village wells. These people and many more -of course many also moved to seek a more viable livelihood- migrated to Denpasar, the capital city and built a church to facilitate their Christianity rituals-still in Balinese style. The first and most influential is the Church *Kristus Kasih*, or the Church of the love of Christ.

According to the interview with the informant, at first there were only ten families joined the congregation. The church was then built in the late 1960s on Debes street, only 200 meters from the city square as a simple building with woven bamboo walls. The construction of the new building was completed in 1977, having been pioneered several years earlier. The congregation among others was also motivated to use Balinese styles by the local regulation issued in 1974, which regulates all public buildings including churches to be built in Balinese architectural styles. At that time Bali tourism is somehow really moving forward driven by the central government as a non oil and gas resources. Just like the pattern of cooperation in the village, this church involving a collaboration of ideas from the local Christian theologian, the congregation and a Hindu architect, the one who knows about Balinese religious architectural style and also at the same time western techniques to build a wide span building structure.

**Figure 4** shows the interesting about this church; the background of its congregation determined the form and orientation of the church building. Many of them are rejected in Hindu villages and as a protest, they built a unique church building facing the congregation to the south –instead of north as the direction of facing God- during worship, the direction of death for the Balinese.

**Figure 4.** Layout of the church of Kristus Kasih, almost the same pattern except for the direction facing south.
The church is in rectangular form with a conventional interior. The congregation sits facing the pulpit with the seating layout like the churches in general, while the path formed from its doors resembles the Roman cross. The church building is conditioned to accommodate 200 people in regular worship. However, the fact is that the congregation who came to worship has exceeded that number for each ceremony, so the church then decided to build a multipurpose building at the right wing to accommodate. Figure 5 shows that the building is reachable through a gate of *angkul-angkul* like in a traditional local house.

![Kristus Kasih church](image)

**Figure 5.** Kristus Kasih church, with the *angkul-angkul* door on the left, *view from the front candi bentar gate*

Until now this Church has become the largest city church among Balinese Christian congregations. Some of the city churches then grew up around in other parts of Denpasar as well as other major cities in Bali such as Tabanan, Singaraja and Negara. They use similar design patterns and ornaments as in the Church of Kristus Kasih.

### 3.3. The Tourism Driven Church

After the decade of 1990, Kuta and Nusa Dua in nearby Bualu developed into a major tourist area where many international hotels are established. This development encouraged the government to complement the tourism object in Bali by establishing the church as a means of worship. The Puja Mandala worship complex was inaugurated by Minister of Religious Affairs Munawir Zadjali and the governor of Bali Ida Bagus Oka on December 20, 1997, the church was built around the complex on a limestone hill 40 km from Denpasar, alongside the temples, Catholic church and mosque. The church then was named *Bukit Doa* or the hill of prayer, after its location on the top of the hill [11]. It was fully funded by the congregation of the Bali Church.

Unlike the previous churches whose architects were Hindu, the architect of this church was Wayan Sudarma, a young Balinese Christian – the 3rd generation – who grew up among the Balinese church. He obtained a formal architecture education at Universitas Udayana, the most prestigious architectural school in Bali. He was born in the small village of Tibubiu. In further development, Sudarma then participated also in the construction of other non religious church owned buildings such as hotels and other facilities.

In recent years, the Balinese Church has succeeded in educating many of its cadres so that it gradually frees itself from its dependence on Hindu designers in church building. Some young people like Sudarma who are enrolled in scholarship have returned from their education and worked to help church life.

In the case of Bualu Church, Figure 6 shows the architect used an entirely new construction techniques enabled the hill top church to have five basements with varying room functions; a place of
worship, office space and hall, priest house, gallery, guest room, study room not to mention 12 prayer halls.

Conceptually, this church was built similarly to Blimbingsari Church. The plan is developed from a square, modified into a cross shape. The main hall is open without walls but unlike the quiet and calm Blimbingsari, Bukit Doa is located near the windy beach of Nusa Dua while sometimes the wind disturbs the worship (Figure 7).

Figure 6. The Bukit Doa church at Bualu, Nusa Dua. Ground floor plan.

Figure 7. The Bukit Doa church, view from the front courtyard.

The church uses a roof as in Blimbingsari, slightly modified leading to verticalism. Sudarma chose the conventional technique, limiting the column height to the column head as in the corintians column,
while the architect Kertiyasa in the Blimbingsari is more likely to continue the column up to the top of the building, similar to traditional buildings. At the top of the roof, -like in Blimbingsari church—there is a skylight in a smaller dimension, showing the influence of the Balinese Hindu philosophy; the coming of Brahma in the manifestation of light.

The success of the Bukit Doa Church at Bualu in the end led to other churches designed for tourism purposes also designed with similar patterns. In Kuta, Nusadua and other areas the churches are established for worship functions as well as to get married in an exotic Balinese Christian atmosphere.

4. Conclusions

The development of Balinese Christian architecture started from the formation of Christian villages. Gradually the pattern is formed and then applied in the formation of subsequent villages. A smaller pattern occurs in the building formation of the Balinese church, which then extends to the urban environment, including churches built to support tourism.

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