

## **EDITORIAL**

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*University of Bahrain, Bahrain*

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# EDITORIAL

This volume of the ISVS e-journal comes into being at a critical juncture of the ISVS movement. This year, ISVS seminar will take place online for the first time, as a result of the Covid-19 pandemic, and we are unlikely to meet personally for a long time to come. ISVS e-journal has also begun to shift its focus from being strictly confined to the vernacular settlements, to generally deal with all settlements including the vernacular. Indeed, it has come to the realization, that all settlements in fact consist of traits of vernacular, and that the ways in which the developments are taking place in the world have made a fusion between the vernacular and non-vernacular inevitable.

In this context, the first paper by Siti Rukayah, Wahyul Amien Syafei, Muhammad Abdullah and Annica Etenia, **take us yet again to the vernacular in Indonesia in the paper titled**, “the diversity of multi-ethnic Dutch area corridors leading to the city square of Semarang, Indonesia”. **Here, they trace the ways in which the Dutch** occupied Semarang, transforms its urban corridors, leading to the city center, inhabited by multi-ethnic communities of Arabs, the Chinese as well as the Indonesians in the construction of commercial regions along these corridors. The paper demonstrates that the pattern is always the same, and that this system could be recognized as a potential pattern to be instigated and promoted in urban developments in Semarang.

In contrast, Richa Jagatramka, Ashwani Kumar and Satish Pipralia look at the transformations of the vernacular architecture of India, to identify the problems and prospects of inevitable change. By adopting a systematic documentary review, with data collection on transformations in different climatic zones, they identify the different types of transformations that exist in the Indian rural landscape. The paper offers a meaningful categorization of the reasons for the transformations and argue that regulations are needed to manage orderly transformations.

Ina Helena Agustina on the other hand examine the most critical issue facing the vernacular settlements today: the provision of health and well-being to the residents of vernacular settlements during the pandemic. She examines the vulnerability of the Magersari heritage settlement in Keraton, Kasepuhan in Indonesia, for pandemics and especially the case of Covid-19.

Fermanto Lianto, Naniek Widayati Priyomarsono, Lewin Nuramin and Beatrice Wiratno offer a new **perspective of the vernacular settlements in Bali, Indonesia, where a unique ‘genius-loci’ had enabled the** transformation of that island to an enchanted tourist destination. In this paper, they discuss how to ensure that *genius-loci*, based on spatial experiences in tourist developments. Taking the cases of three resorts in Ubud, the paper demonstrates that the *genius-loci* of resorts arise from the natural resources, the landscape, and the respective architectural designs of the resorts of Ubud.

Finally, Jeeva Wijesundara, U.G.D Weerasinghe and L.S.R. Perera tell us that **Inhabitants’** satisfaction is an essential indication of neighbourhood sustainability. By examining an urban neighbourhood in Colombo, they provide significant insights into the ways in which people perceive and evaluate if a neighbourhood indeed is responding to its fundamental responsibility of being sustainable: environmentally, socially and from an economic point of view.

Altogether, this issue of the ISVS e-journal provides us with yet another set of interesting perspectives on vernacular: in terms of spatial experiences, urban growth as well as sustainability.

As to be expected, the ISVS-10 taking place in India in February 2021 will focus on the need for **the “re-domestication of the world after the pandemic”, by means of revisiting the origins and manifestations of the** vernacular settlements. Needless to say, a number of papers on this theme will come to be published in the coming issues.

Dr. Ranjith Dayaratne  
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# Ensuring *Genius Loci* based on Spatial Experiences of Three Resorts in Ubud, Bali, Indonesia.

Fermanto Lianto\*,

Naniek Widayati Priyomarsono,

Lewin Nuramin, & Beatrice Wiratno

Department of Architecture, Universitas Tarumanagara, Jakarta, Indonesia

\*Corresponding Author: fermantol@ft.untar.ac.id

## Abstract

*Ubud is a mysterious area of Bali, known for its spirituality. Not only local investors, but global capital investors also compete to invest in Ubud in the form of resort accommodation. This interesting phenomenon is the background of this research. The characteristics of the Ubud area, with its mountains and forests, gives rise to a sense of place that underlies the popular resort developments in Ubud. The genius loci of Ubud is often captured and articulated by the developers to create an enchanting atmosphere inside resort developments: rooms or villas.*

*This paper employs descriptive analysis as a research method based on Schulz's theory of place and Zumthor's theory of spatial experience to examine this phenomenon. Four Seasons Sayan, Hanging Garden, and Alila Ubud that can be considered to represent the genius loci of the resorts in Ubud and the characteristics of Ubud were examined. The paper concludes that the genius loci of resorts arise from the natural resources, the landscape, and the respective architectural designs of the resorts of Ubud.*

**Keywords:** Bali, *Genius Loci*, Multi-sensory, Resort, Spatial Experience

## Introduction

Culture of Bali is at stake when uncontrolled mass tourism consumes Balinese culture. The government has intervened by taking a stand introducing the philosophy of *Tri Hita Karana* as a guideline for developments and innovations in Bali. *Tri Hita Karana* (THK), the three principles of traditional philosophy widely used island-wide to promote harmony and balanced relationships in life between God (*Parahyangan*), human beings (*Pawongan*), and Nature (*Palemahan*) (Dwijendra, 2003; Achmad & Antariksa, 2018). *Tri Hita Karana* as spiritual and the cultural system to develop ideas for building cultural awareness (Sunarto, 2020).

Ubud, pronounced as 'oo-bood', located at the Gianyar precinct of Bali, is also one of the core areas for tourism in Indonesia. The local features of Ubud range from the rich tangible and intangible culture, and from Balinese traditional dance, clothes, village, and music to amazing topography (Ernawati, Sudarmini, & Sukmawati, 2017). Considered as a spiritual tourist destination, Ubud is well blended in between the geographical place and metaphysical space determined by the network with values attached to significant places (Campelo, Aitken, Thyne, & Gnoth, 2014). The combination of tangibles and intangibles as *taksu* adopted from the Balinese Hindu culture means charisma (Kartajaya, 2014). The *taksu* that has a significant role in the *genius loci* in Ubud is influenced by *Tri Hita Karana*.

The accommodation sector is a major component of tourism that implements the THK philosophy due to the value of the investment and labor involved (Peters & Wardhana, 2013). Accommodation intends to promote tourists' awareness about the culture of Bali by introducing and representing the essence of *taksu*. A great deal of investment has come to Ubud from the local,

multi-national, and international accommodation chains due to the magnetic attraction of Ubud. The key research will take place focus on these resorts. Resort is one of the types of accommodations that provide access to a memorable spatial experience by the users.

Facilities and amenities are provided throughout the resorts to support the needs of the tourists, and therefore, the resorts are considered one-stop service, integrated into one management (Darsiharjo & Nurazizah, 2014). The resorts offer pleasure and recreation through mental relaxation and unique experiences (Olankami & Ayeni, 2019). Resorts also serve as a bridge connecting the tangible: the building itself, and the intangible: the spiritual representation of the surroundings, which produces the *genius loci*.

Hence, the resorts in Ubud should acquire notable character while enabling the manifestation of the spirit of the surroundings (Trisno, Claudia, & Lianto, 2020). They should reflect in the designs, the values of the landscape around the vicinity. Invariably, the buildings should form strong identities physically reflecting the culture (Siregar, Natalivan, & Ekomadyo, 2018). However, resorts also have a possibility of adding a positive trait about sustainability and preserving culture. Therefore, the architecture of the resort has to be optimized to create a harmonious integration with culture and the surrounding landscape (De Klerk, 2015).

The intention of this paper is to presents several resorts as case studies to derive conclusions of the similarities that represent the unique characteristics of Ubud and the *genius loci* so generated through the spaces created. The paper examines three resorts: The Hanging Garden, The Four Seasons Sayan, and the Alila Ubud. The resort's rooms where tourists spend most of their time will be analysed thoroughly in terms of character, identity, and orientation. These are the elements of *genius loci* (Norberg-Schulz, 1979). Schulz's theory will be combined with Zumthor to define the *genius loci* of resorts in Ubud based on multi-sensory spatial experiences inside the rooms.

Previous research on *genius loci* conducted in Bali with the research concept and conclusion as shown in the table below (Table 1):

**Table 1:** Previous Research on *Genius Loci* in Bali

Ye ar	Title	Author/s	Source	Methodolog y	Concept & Conclusions
2015	Place Attachment, Place Identity, and Tourism in Jimbaran and Kuta, Bali	Luh Micke Anggraini	University of Western Sydney (Anggraini, 2015)	Research method using an ethnographic approach with observation, interviews, and document analyses.	<p>The local community of either Kuta or Jimbaran places an important role in order to determine the place identity of the area.</p> <p>The local community will sustain the usage of local values such as <i>Tri Hita Karana</i>, which is applied in multiple entities in Bali.</p> <p>Emotional relationship within the locals with their place is considered as a core element of cultural heritage and identity (place-people-culture).</p>

Year	Title	Author/s	Source	Methodology	Concept & Conclusions
2017	The exploration of Form, Pattern, Character on Settlement and Traditional Houses of Bali Aga Village, Case Study: Pedawa Village, Banjar District, Buleleng Regency, Bali.	Tri Anggraini Prajnawrdhi	Journal of Civil Engineering, Architecture and Built Environment, Vol. 1 No. 1 (Prajnawrdhi, 2017)	Case study with interview, survey, and observation.	The house is influenced by local customs, beliefs, and the environment. The material used from the local environment, such as wood, bamboo, and clay. A combination of modern material (glass, tile, ceramic) used due to the cold weather (adapt to the surroundings).
2018	The Transformation of Contemporary Architecture: A Reinterpretation and Understanding of Local Geniuses	Budi Pradono	International Proceedings – Local Geniuses Generate Future Design (Pradono, 2018)	Comparative study of three building objects through the concept, site, and material (roof, walls, floor, ceiling, structure, and contractors).	The <i>genius loci</i> of the architecture created by using local material and local people to build. The strength of the place is a fundamental element to create new and contemporary architecture.  The approach of local genius is towards the context (site), environment (nature and local culture), material use, and specifications.
2018	An investigation of spatial arrangement, form, and structural system of traditional houses in Pedawa indigenous village- Bali	Tri Anggraini Prajnawrdhi	MATEC Web of Conferences Volume 159 (Prajnawrdhi, 2018)	Research with interview and observation.	The arrangement is based on the local tradition and the transformation based on the demographic of the village.  The form and structure using a traditional technique that protects the people from the local climate as a form of local identity ( <i>genius loci</i> ).



Year	Title	Author/s	Source	Methodology	Concept & Conclusions
2019	An Analysis of Sense of Place in Ubud Market Bali: A Study about Physical and Social Factors of Cultural Shopping Area in the Island of Deities	Astrid Kusumowidagdo, Thomas S. Kaihatu, Dyah Kusuma Wardhani, Melania Rahadiyanti, Ida Ayu Indira Swari	Ciputra University (Kusumowidagdo, Kaihatu, Wardhani, Rahadiyanti, & Swari, 2019)	Observation and research.	Two factors that determine the sense of place: physical factors (architecture, landscape, and material used) and the people which create an activity. Other than that, the Balinese ornaments usage throughout the market as vocal point, characteristic of the people (including the memory), historical and cultural value (Banyan tree and the market)

The previous research (Table 1) using a qualitative method and focused on tangible culture in various areas studies about *genius loci* in Bali. Whereas this research employs a descriptive analysis method with intends to provide a new perspective on the view of the resort as a whole while determining the *genius loci* of Ubud through the resorts.

### Case Study

Three case studies are examined. These resorts are the Four Seasons Sayan (Fig. 1, 2, 7, 10), the Hanging Garden (Fig. 3, 4, 8, 11), and the Alila Ubud (Fig. 5, 6, 9, 12). The *genius loci* of Ubud is determined from the spaces and atmosphere created through the spatial arrangements inside the resort's rooms (Table 2 & Fig. 10, 11, 12). Architecture can only be called successful when it fulfils the purpose of providing spaces for users in a context-conscious manner. The locality shown with geographical parameters plays a significant role along with the relationship with materials, textures, cultures, and the ability to support the essence of the landscape.



**Fig. 1:** Four Seasons Sayan

Source: <https://couplescoordinates.com/featured1/four-seasons-bali/>, accessed on 08<sup>th</sup> December 2019





**Fig. 2:** Location Map & Terrain Map of Four Seasons Sayan

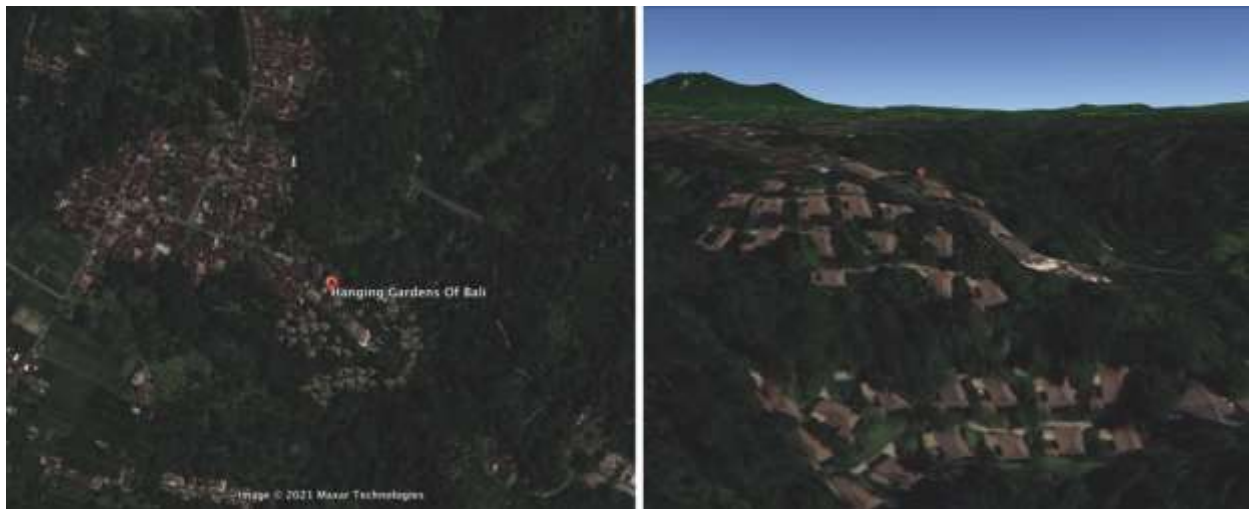
Source: Google Earth Pro, accessed 23<sup>rd</sup> January 2021

Four Seasons Sayan is located at Sayan, Ubud, surrounded by gardens and forest with hill settings. Adjacent with the Ayung River and ancient temples, the property features one of the most dramatic hotel entrances through a suspended bridge floating above the treetops and the river which is part of *subak*: the UNESCO listed Balinese sustainable irrigation system. The reflective lotus pond welcomes all the guests in an elliptical-shaped building. Designed by the London-based architect, John Heah, Four Seasons is one of the top-rated resorts located in Ubud, with a total area of 17 acres. Built-in 1998, and renovated in 2012, it comprises 60 executive villas.



**Fig. 3:** Hanging Garden

Source: <https://villas.byunique.com/en/holiday-villas-to-rent/asia/indonesia/bali/ubud/4367-hidden-palace-at-hanging-gardens-of-bali>, accessed on 08<sup>th</sup> December 2019



**Fig. 4:** Location map & terrain map of the Hanging Garden

Source: Google Earth Pro, accessed 23<sup>rd</sup> January 2021

The Hanging Gardens, designed by the Bali-based Architect, Popo Danes, is located in Banjar Susut, Desa Buahon, Payangan, Gianyar. It was completed in 2005, with a total of 35 villas across the 40 degrees inclined valley. It has been constructed in contemporary Balinese style combined with the breathtaking views of the Ayung River and the jungles surrounding it. The stunning split level swimming pool is dubbed as one of the most photographed pools around the world. Using the local materials such as Candi Stone, the swimming pools also give the feeling of swimming above treetops and the valley.



**Fig. 5:** Alila Ubud

Source: <https://whatsnewindonesia.com/bali/experience-the-happiness-of-anticipation-with-alila-ubud/>, accessed on 08<sup>th</sup> December 2019





**Fig. 6:** Location map & terrain map of Alila Ubud  
Source: Google Earth Pro, accessed 23<sup>rd</sup> January 2021

Alila Ubud, designed by the Singapore-Australia based architect, Kerry Hill, this resort integrates traditional Balinese design in a contemporary resort. It is located in Desa Melinggih Kelod, Payangan, Gianyar, Bali, and on the hill facing Ayung River and the lush greeneries. The resort comprises 56 rooms with secluded courtyards, terraces, and a private garden optimizing the charm of Ubud.



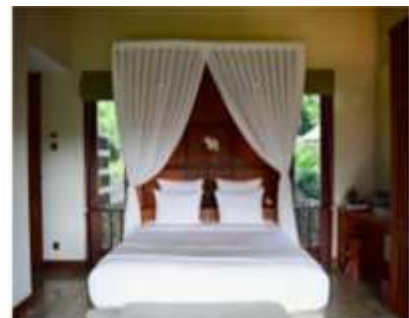
**Fig. 7:** Room at Four Seasons Sayan  
Source:

<https://theluxurytravelexpert.com/2018/10/03/review-four-seasons-sayan-ubud-bali/>, accessed on 08<sup>th</sup> December 2019



**Fig. 8:** Room at Hanging Garden  
Source:

<https://hanginggardensofbali.com/villa/panoramic>, accessed on 08<sup>th</sup> December 2019



**Fig. 9:** Room at Alila Ubud  
Source:

<https://www.alilahotels.com/ubud/superior>, accessed on 08<sup>th</sup> December 2019



**Table 2:** Comparison of Finishes used for the Resorts  
Source: Author

Description	Four Seasons Sayan	Hanging Garden	Alila Ubud
Floor	Timber & carpet	Timber	Stone
Wall	Brick wall Timber framed window with glass and timber door	Brick wall Timber framed window with glass and timber door	Brick wall Natural stone cladding Timber framed window and timber door
Ceiling	False ceiling	Roof structure made of timber	Roof structure made of timber
Furniture and Ornament	Timber, carving, and accessories The usage of <i>kelambu</i> at the bed	Timber, carving, and accessories The usage of <i>kelambu</i> at the bed	Timber, carving, and accessories The usage of <i>kelambu</i> at the bed



**Fig. 10:** Plan and Elevation-one of the rooms at Four Seasons Sayan

Source: [https://www.fourseasons.com/sayan/accommodations/villas/sayan\\_villa/](https://www.fourseasons.com/sayan/accommodations/villas/sayan_villa/), accessed on 08<sup>th</sup> December 2019



**Fig. 11:** Plan and Elevation-one of the rooms at Hanging Garden

Source: <https://villas.byunique.com/en/holiday-villas-to-rent/asia/indonesia/bali/ubud/4367-hidden-palace-at-hanging-gardens-of-bali>, accessed on 08<sup>th</sup> December 2019



**Fig. 12:** Plan and Elevation-one of the rooms at Alila Ubud

Source: <https://www.alilahotels.com/ubud/superior>, accessed on 08<sup>th</sup> December 2019.

### Literature review and the theoretical basis

The discourse on *genius loci* as a ‘spirit of place’ has been used to understand the relationship between Man and the environment. Based on Roman mythology, *genius loci* is associated with the spirit of place and symbolized as a snake and in the environmental context it is known as an ‘environmental energy’. In term of architecture, Norberg-Schulz explained *genius loci* as a fundamental use in placemaking, which indicate the structure of place as a starting point in order to distinguish man and natural phenomenon in a tangible sense or between landscape and settlements. In all cultures, the place and settlement reflect a deep mythological meaning and are related to a religious association; therefore, architecture, landscape, and settlements play the important role in creating the sense of place, spirit of place, and *genius loci* are revealed. The theory of *genius loci*

in this paper trying to emphasize that the culture of settlements and the phenomena of providing accommodation for tourism purposes can work concurrently for sustainability in culture.

The place is defined as a space with a distinctive character, which is provided for people. The value of the place was being examined through the cultural elements that reflect the sense and the character of the place, this theory of a sense of place will give a contribution to the landscape realm (Tuan, 1980). An interesting part of a place, that people can be directed and stabilized by the place, including identifying and memorialize and make them realize who they are and where they are through descriptive analysis: such as location, landscape, and personal involvement (Relph, 1976). Personal involvement can be varied depending on the individual itself; one of the things is an emotional bond, which is considered the fundamental things that need to be comprehended when establishing a relationship with a place (Holloway & Hubbard, 2001). A place will be known by a name, as people will learn that it has to have a profound place association.

Spirit of place means that every building, river, or landscape features have its spirit that gave identity to the place by the presence that becoming an inherent quality. Spirit of a place expresses an unique ambiance and character of place (Relph, 1976). Even though the spirit of place and sense of place are somehow connected, the main difference of both is the spirit of place exists outside an individual but experienced through memory and the sense of place primarily is inside the people but evoked by the landscape they encounter (Casey, 1993). The sense of place will involve a series of a background of contemporary everyday life with the experience of a place that combined with past experiences, while the spirit of place, nowadays, becoming a combination of uniqueness and the relationship of spatial context in the form of geographical (Wuisang, 2014).

A set of concrete things including their material substance, forms, texture, and color, which define the environmental character that separate it will denote the atmosphere of a place (Norberg-Schulz, 1979). Understanding *genius loci* requires not only the perception of objects (tangible) but needs to be interpreted beyond the physical conditions (intangible). This means that the *genius loci* defined as a state in between the tangible and the intangible with a multi-dimensional character should be explored based on social coherence: architectural, historical, cultural, and geographical (Vecco, 2020).

In terms of architecture, the identification of *genius loci* is a fundamental pre-requisite of a design process. The perceptions and conceptions of *genius loci* are sky, earth, mortals and divinities (Heidegger, 2013). It is only then that space planning can create a physical space with characteristics of appropriation, experience, use, and perceptual space component that defines its essence. Some of the elements that contribute to *genius loci* are as follows: climate, solar orientation, user characteristics, culture and history of the place, experience and traditions, topography, elements of Nature, spaces of arrival, visual relationships, usage of local materials, and the legal and programmatic constraints making the design exclusive to the site or the area (Campos, 2017). Identification and understanding of *genius loci* have to be about human perception as it is rooted in the physical and emotional experience; therefore a place must be experienced to perceive it.

Ubud has many distinctive local features in terms of landscape, such as topography, vegetation, climate, and its built environment. In addition to that, Ubud is also a popular destination for spiritual tourism (Bell, 2019). The geographical place and metaphysical space determined by meanings and values are attached to the place (Campelo, Aitken, Thyne, & Gnoth, 2014). Accommodation in Ubud mostly emphasizes the surrounding landscape to enhance the experience in the resort (Lianto, Priyomarsono, Nuramin, & Wiratno, 2020).

Based on the Balinese spatial concept, *Tri Angga*, the spatial form of Bali is divided into three parts: *Utama*, *Madya*, and *Nista* (Iswara, 2013). The division of Bali Island starts from the central part (Fig. 13), which contains mountains, including the location of Ubud called *Utama*, then descends to *Madya* (cliffs/highlands) and *Nista* (beach/lowlands). The *Tri Angga* concept is implemented in Bali starting from large-scale territorial developments towards small-scale Balinese housing. *Tri Angga*, which is widely used as a reference for the division of space, aims to maintain harmony and balance between Nature and people.





**Fig. 13:** Division of Bali Island based on *Tri Angga* Concept

Source: <https://maphill.com/indonesia/bali/detailed-maps/terrain-map/>, accessed on 08.122019

Based on *Tri Angga*, *Utama* is considered a place that is sacred or holy which is the center of the microcosm that has a new element, water, or trees that can relate to Ubud's description as precedent conditions. The choice of the Ubud area in this research is based not only on the holiness or a spiritual point of view but because of the diversity of natural landscapes (rivers, terraced rice fields, forests, valleys, and mountains). The elements such as rocks, water, and trees formed naturally enhance the charm of the area. The name "Ubud" comes from the Balinese word *ubad* which means medicine concerning medical herbs that grow wild around the rocks, water, and the trees (Bell, 2019). Therefore, Ubud is also known as a restorative power, where tourists come to seek spiritual succor and serenity as the area subconsciously encourage. This is related to the cosmic order regarding place; in this case, it is a natural place that has to have priorities before any work related to the surroundings as the character of physical place has a particular meaning to different cultures (Norberg-Schulz, 1979). Based on the *Tri Angga* concept, the building environment in Bali is different from other environments including the climate feature that has a profound effect on the *genius loci* of a place. This is a sign of *genius loci* in Bali. Because the traditional spatial orientation of Bali is in the middle of the island of Bali from East to West, it is located at the top of Mount Agung; according to this orientation concept, Mount Agung is the center of the spiritual axis of Balinese life activities (Trisno, 2012).

The idea of "place" has been understood as a location, signifying a "shelter" developed into a "home" in Geography and other disciplines since 1970s. The term *genius loci* has been also related to "place" meaning the "soul of place" which has become a significant concept in understanding architecture (Qazimi, 2014). Visualizing the perception of *genius loci* requires the recognition of quality of a place and the spaces. There are complex assessments, which include the dimension of time as the duration of experience that fuses perception, memory, and imagination. The definition of place can be divided into:

- (1) Natural landscapes and architectural buildings (man-made places), which have their own space and character that harmonize with each other. The characters that arise are the products of visualization and symbolization that are reflected in daily events (intangible), while space in the form of objects are composed of substantial (tangible) aspects.
- (2) Outside and inside, the concept of a place has a dimension beyond which is a formation of an enclosure that provides boundaries in between the outside and the inside.
- (3) Boundaries, either natural landscapes or architectural buildings that have clear boundaries. The boundaries of the landscape are related to the cosmic form of the land, horizon, and sky. Meanwhile, the boundaries of architectural buildings are floors, walls, and roofs.

The resort's perceptions associated with outdoor spaces or natural places are confirmed by the etymology of the resort itself. Derived from the French word *re-* and *sortier* which has the definition of return and go out, theoretically, a resort means going out to the natural landscape. The resort is intended not only as accommodation but also as a place related to health, such as a spa or relaxation. The resort as the "place" has both natural landscapes and settlements, not only defining the composition of space but also the relationship of each arrangement to the surrounding context (Norberg-Schulz, 1996). The

whole space and atmosphere must be able to be felt and experienced. On the one hand, the resort also provides experiences to be acquired by the subjects, which will lead to an analysis of the mind's awareness created by an atmosphere subjectively. The direct relationship regarding descriptive analysis thinking orders has a close relationship with experience and understanding of *genius loci* at the respective resort and will eventually cultivate the *genius loci* related to the surroundings as the character of physical place.

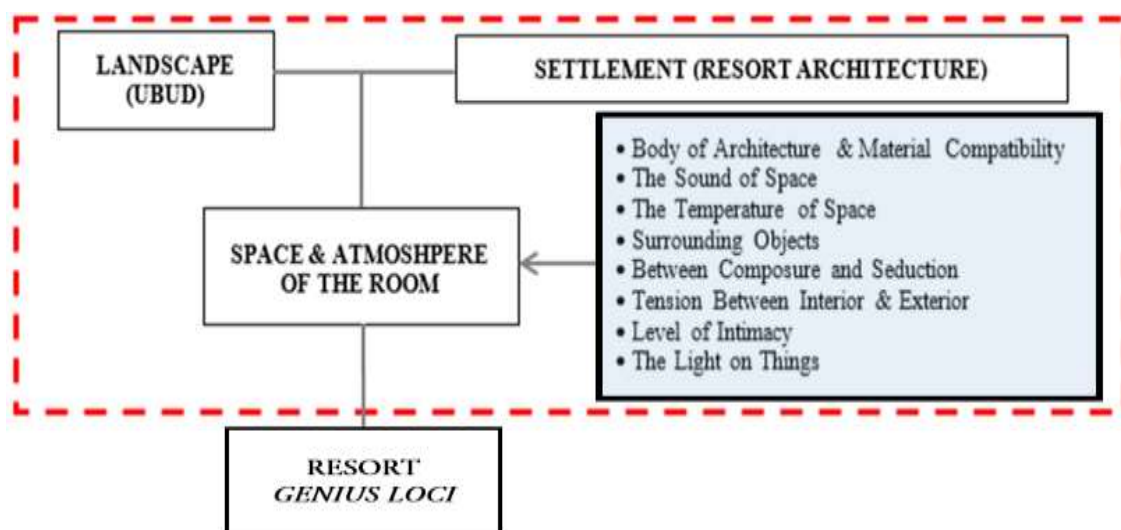
The resort consists of landscape and the settlement (architecture), the research will examine the rooms or the villas as they represent part of the atmosphere of the resort. The room (the architecture/settlement) is investigated before exploration with regards to the atmosphere in terms of some indicators described by Zumthor, such as; a) The body of architecture & material compatibility; b) The sound of space; c) Temperature of space; d) Surrounding objects; e) Between composure and seduction; and f) The tension between interior and exterior (Zumthor, 2006). Those indicators are important qualities of how a user of a room experiences the architectural space and objects by using a multi-sensory experience of spaces both physically and psychologically.

Feeling intimacy and light are related to senses and multi-sensory experience of architecture (Trisno, Claudia, & Lianto, 2020); qualities of space and scale are experienced by our senses: eyes, nose, skin, and ears, including the muscles and the tongue. Therefore, a descriptive analysis approach is employed to describe this experience. First, the combination of geometric spaces in the form of artistic conceptions based on various things are explored: proportions, colors, scale, and texture that enables the users to experience resonating feelings with art-space-image (Pallasmaa, 1996; Hsu, Chang, & Lin, 2015). By looking at the objects thoroughly, the visual representation can be understood in relation to the cultural identity of the place which contributes to the *genius loci*.

Architecture can expose the *genius loci* by tracing its constituent elements, including the material used in its products (Zumthor, 2017). The formation of these elements can only be felt by the experience of space that builds the quality of the architectural object. Ando expresses the same thing, where he says that the existence of an architectural building is a reflection of the elements that make up the building itself, namely the surrounding condition begins with the search for essential logic that has to be experienced with senses (Ando, 1996; Ando & Hunter, 2012). Even though the spatial character might be different from one resort to another, there will be a similar element of continuity in every resort due to the spirit of place of Ubud because the built environment entices the senses by activating the awareness of the environment and the impact of the experience within them which can be felt through the atmosphere of the room or the villa.

## Research Methodology

Based on a theoretical review, it can be sublimated into a research method that is used as a reading tool for a case study (Fig. 14).



**Fig. 14:** Method Used in This Research

Source: Authors, 2019

There are three resorts located in Ubud to be the case study of this research, there are Four Seasons Sayan, Hanging Gardens, and Alila Ubud. Based on the diagram above (Fig. 14), the place consists of landscape and the settlement (resort architecture). The landscape will be represented by the respective location of the resorts in Ubud and the settlement will be the resort itself as architecture. The settlement will be represented by the villas/the rooms as a hotel guest will spend most of their time in the resort inside the room.

## Findings and the Discussion

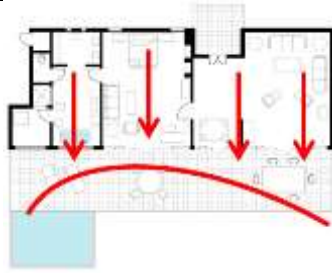
Following the descriptive analysis method in this research with indicators (Table 3); a) The body of architecture & material compatibility: The size and shape of the room. The architecture elements that being used as a “boundary” between the inside and outside. Other material that can increase the intimate feeling of the room; b) The sound of space: Material used to produce to enhance the sound in the room and the influence of external sound towards the room; c) Temperature of space: Material and elements used to provide the temperature literally and psychologically; d) Surrounding objects: The area (mostly landscape) surrounding the rooms; e) Between composure and seduction: The furniture layout and positioning; and f) The tension between interior and exterior: Solid/Void inside the rooms; g) Level of Intimacy: The position of rooms; h) The Light on Things: Lighting inside and towards the rooms.

**Table 3: The Descriptive Analysis**  
Source: Authors, 2019

Indicators	Four Seasons Sayan	Hanging Garden	Alila Ubud
a) The Body of Architecture & Material Compatibility	The room is called Sayan Villa, a total of 480m <sup>2</sup> used to occupy bedroom, private swimming pool, seating area indoor and outdoor and dining room and bathroom.  Most of the windows and doors are wooden frames with glass. Two small windows facing towards the entrance of the villa, while the rest of the sliding doors facing the vista.	The one-bedroom villa, occupy a bedroom & open bathroom with a private swimming pool, Jacuzzi, and seating area.  All the windows and doors are wooden frames with glass. Seating with a big window towards a private swimming pool in front of the bed is provided for an accent.	The one-bedroom villa, occupy a bedroom, bathroom, and seating area  The sliding doors are wooden frames with glass and 2 small windows at the back of the bed.
b) Sound of Space	The sound of birds chirping in the morning, swimming pool water running, and the Ayung River stream.	The sound of birds chirping in the morning and swimming pool water running	The usage of stone as floor finishing material will reflect the sound that being produced inside the rooms.
c) Temperature of Space	Psychologically, timber flooring will cause a warm ambiance.	Timber flooring and timber roof will cause a warm ambiance.	Wooden furniture creates a warm ambiance to equalize the coldness of the stone wall and floor.
d) Surrounding Objects	The villa is surrounded by landscape (jungle and river).	The villa is surrounded by a landscape (jungle).	The villa is surrounded by a landscape.
e) Between Composure and Seduction	The bedroom complete with a bed and seating area, with additional living room indoor and outdoor. The villa occupies an extensive area which has no space problem.	The bed was tucked into the wall divider in between the bedroom and the bathroom for more privacy. There are an outdoor seating area and a gazebo.	A compact villa with an adequate amount of space only for two people staying. The wardrobe and table facing the wall to save space.

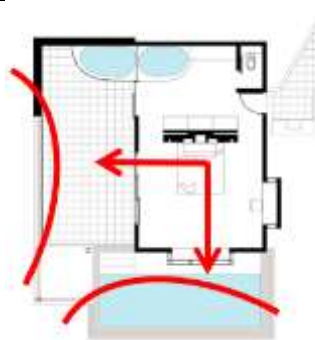


f) The Tensions between the Interior & the Exterior



**Fig. 15:** View Villa at Four Seasons Sayan

The entire room facing the front towards the landscape with a certain wooden framed window with glass. Sliding doors, in front of the bedroom and living room, facing directly towards the sky and the landscape.



**Fig. 16:** View Villa at Hanging Garden

The bed facing directly towards the landscape to enhance the ambiance.



**Fig. 17:** View Villa at Alila Ubud

The villa facing the landscape and can be seen directly from the bed.

Indicators	Four Seasons Sayan	Hanging Garden	Alila Ubud
g)Level of Intimacy	<p>The location of the villa is surrounded by landscape to increase the level of intimacy inside the room.</p> <p>The position of the villa mass is also following the existing contour.</p>	<p>The location of the villa is surrounded by landscape to increase the level of intimacy inside the room.</p> <p>The position of villa mass is following the existing contour.</p>	<p>The location of the villa is surrounded by landscape to increase the level of intimacy inside the room.</p> <p>The position of villa mass is following the existing contour.</p>
h)The Light on Things	A big glass opening helps the sun rays to shine inside the rooms to illuminate things.	A big glass opening helps the sun rays to shine inside the rooms to illuminate things.	A big glass opening helps the sun rays to shine inside the rooms to illuminate things.

## Conclusions

The *genius loci* to resorts cannot be separated into landscape and settlements. The resort's landscape and architecture merge into one with virtual boundaries. The combination of space and character perfectly crafted evoking the *genius loci* of the resort and the area where the resort is located, Ubud. *Genius loci*, as an ancient concept of valuing the surrounding still have many implications in terms of planning and design.

The form, the function, and the meaning of the characteristic being in place, work harmoniously creating the *genius loci* of all the resorts as case study. *Genius loci* are not only adapted from their physical form but rather the experience of the space created between buildings and the surrounding landscape, combining the local characteristic and trans-local influences to get a specific pattern. It can be concluded that the *genius loci* of the resort in Ubud are as follows:

- (1) Reflects the spirit of the place of Ubud: surrounded by forests, the water sound from Ayung River, looking at the terraced paddy rice field. Maximizing the senses and presenting the local wisdom of Ubud.
- (2) Material usage, such as timber and stone that reflect the locality of Ubud giving a sense of closeness with the area.
- (3) Merging the boundaries between the interior and the exterior by having a wide opening towards the view.

- (4) The *genius loci* of Ubud is not only in the spatial dimension but also related to the time dimension which gives a new experience to the users. As such, the space quality from time to time, morning to evening gives different atmospheres.

*Genius loci* is also related to the senses of the subject (multi-sensory): sight-the sunrays and surroundings can be seen giving a light towards all the resorts rooms, hearing the sound of birds chirping in the morning and the water of Ayung River (for Four Seasons Sayan), smell-the use of certain vegetation providing a relaxation smells, touch-the material with certain texture being used in the room. The room is the integration of tangible and intangible values that are intertwined as the core signifiers of *genius loci*. The development of accommodation in Ubud, especially resorts, hopefully still becoming the core value of creating cultural resilience which will lead to promote sustainable human development and the integrity of the cultural place. Respecting *genius loci* is in line with Balinese traditional philosophy, which provides harmony towards God, people, and nature/environment and will lead Ubud and Bali to be the direction of any other cities to construct a place in the show of modernism without losing the essence of the place.

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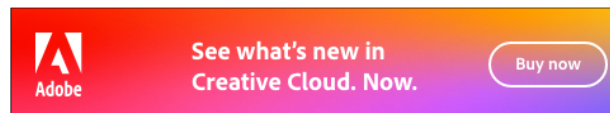
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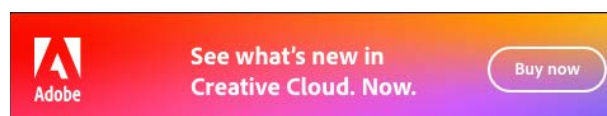
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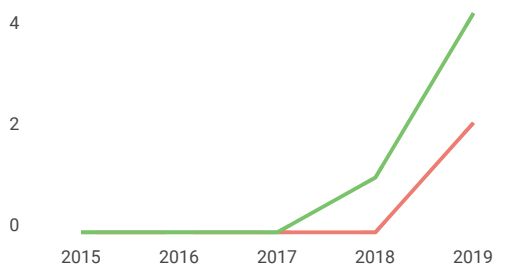
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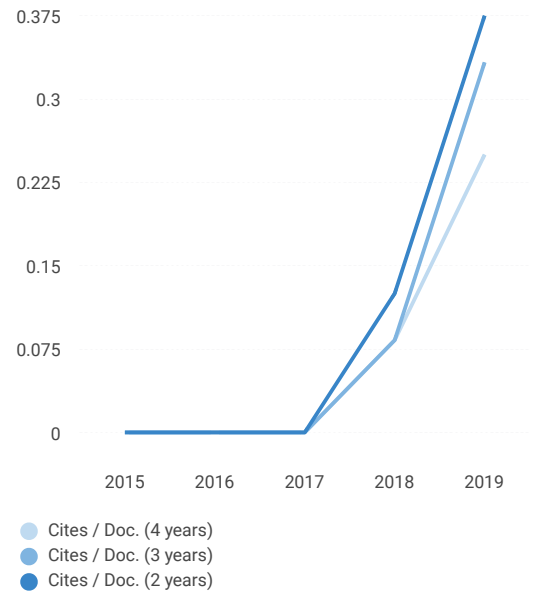
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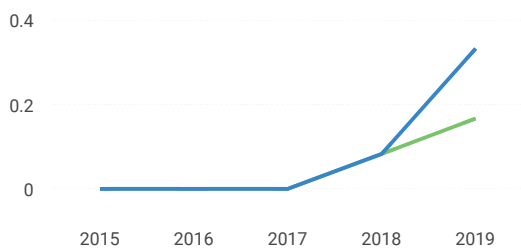


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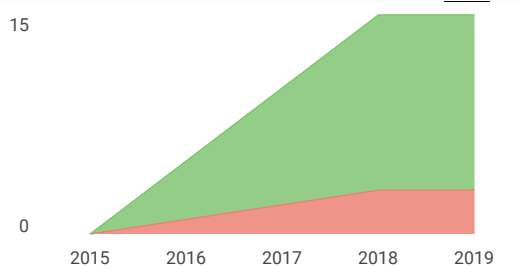


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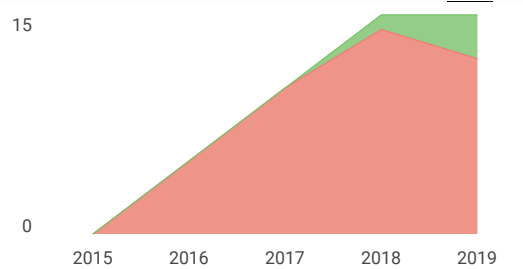
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