

Tri Angga's Concept Study on the Crea Office Facade in Nusa Dua, Bali

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Abstract

In fact, there have been regulations governing the appearance of buildings in Bali. One of them is the regulation regarding the appearance of Balinese buildings, which must embody the standards of traditional Balinese architecture. The main idea is to use the *Tri Angga* concept. This means dividing the area, called a mandala. The mandala is divided based on the human body. The human body is seen as having three parts. The research method used is the descriptive method, which involves compiling and analyzing data. This is described in the study through the results of observations. The qualitative method, which involves compiling and analyzing data and sources, is also used. In compiling and analyzing, data related to this study is sorted. Overall, the purpose of this study is to analyze traditional Balinese architecture in buildings as a supporter of regulations in the designed location area and to analyze the aesthetic elements of traditional Balinese architecture in office buildings.

Keywords: *Architecture; Traditional Balinese Architecture; Tri Angga*

Introduction

The concept of *Tri Hita Karana*, embraced by the Balinese people, refers to the three causes of harmonious well-being, consisting of *Parhyangan* (harmony with God), *Pawongan* (harmony among people), and *Palemahan* (harmony with nature). This principle has been practiced for generations by the Balinese community. Moreover, *Tri Hita Karana* serves as a fundamental basis for structuring physical spatial layouts, and *Tri Angga* serves as a basis for non-physical arrangements (Putra, I. D. G. A. D., Lozanovska, M., & Fuller, R. J., (2017).

The **building facade**, as the face or outward appearance of a structure, plays a crucial role in shaping the image and identity of a building, particularly in the context of office buildings. The design concept of facades has undergone an evolution over time, from traditional to modern styles. Within the cultural context of Indonesia, especially Bali, philosophical concepts underlie the aesthetics of architecture, one of which is the *Tri Angga* concept. According to Susanta (2017), *Tri Angga* refers to the division of space (mandala) based on the human body, divided into three parts: hulu (utama, head), madya (middle, body), and teben (lower, feet).

Furthermore, Suyoga (2017) explains that the concept of spatial organization in Balinese traditional architecture, namely *Tri Angga*, emphasizes three bodily divisions in the microcosm: utama (upper part, head),

madya (middle part, body), and nista (lower part, feet). In the macrocosm, this *Tri Angga* concept transforms into **Tri Mandala**, which refers to three spatial zones: (1) *utama mandala*, (2) *madya mandala*, and (3) *nista mandala*. The *utama mandala* represents the most sacred zone (temples, worship areas), the *madya mandala* functions as the zone for residential buildings, and the *nista mandala* serves as open areas for animals or waste disposal (ISI Denpasar. (2024).

According to Werdantara, A. Prajnowrdhi & K.Muktiwibowo (2019) the prevalence of minimalist architectural styles in Denpasar is significant. This could displace Balinese architecture, which has been passed down through generations in Balinese society. While according to Suardana (2015) changes can be observed in the appearance and form of the buildings, which have become larger and more monumental. Along with the issue of the market's identity, there are also challenges faced by Balinese traditional architecture, whose preservation is increasingly diminishing due to modernization, the decline of traditional architectural knowledge, the perception that traditional principles are no longer ideal, as well as social and economic problems.

The development of contemporary architectural forms that contrast with their surrounding environment has become increasingly difficult to avoid. The emergence of minimalist architectural styles should, in fact, be restrained through Bali Provincial Regulation No. 5 of 2005 (Pranajaya, 2021). This regulation has made Bali inseparable from its traditional architecture, deeply rooted in its belief system and natural surroundings, shaping a cultural identity that holds a unique and enduring appeal (Provincial Regulation of Bali No. 5 of 2005). The implementation of this regulation is mandatory to ensure that Bali does not lose its cultural identity amid technological advances and cultural developments.

In recent years, there has been a growing interest in integrating traditional architectural values into modern design. This can be observed in the widespread use of traditional elements and ornaments in new buildings. However, the explicit and profound application of **Tri Angga** in office building façades remains relatively rare. When applied, this concept has significant potential to produce façades that are not only aesthetically pleasing but also imbued with deep philosophical meaning.

According to the Student Journal UB. (2018) the importance of *Tri Angga* lies in its role in maintaining harmony between the macrocosm (*bhuana agung*) and the microcosm (*bhuana alit*). Physically, *Tri Angga* is expressed in the form of the roof (head), walls (body), and foundation (feet). Each building is also required to adopt roof forms such as *pelana* (gable) or *limasan* (hipped) with extended overhangs to help protect against rainwater.

Current facade design trends tend to emphasize functional, simple, and minimalist architecture. On the other hand, there is also a growing movement towards more sustainable or organic designs. Within this context, the **Tri Angga** concept emerges as an alternative solution, offering facade designs that are not only visually appealing but also culturally relevant, reflecting the richness of Balinese traditional values. Day by day, more buildings in Bali are being constructed with modern and eye-catching architectural styles. However, Bali is a region that requires the application of **Balinese traditional architecture** to maintain architectural harmony. Balinese architecture itself is considered a significant human creation, as the term "traditional" is rooted in tradition, which refers to practices and activities that embody local values passed down from generation to generation (Suharjanto, 2011).

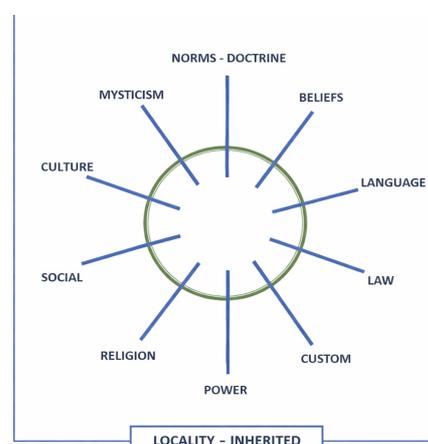


Figure 1. Tradition Diagram
Source: Suharjanto, 2011

According to Prayoga & Anisa (2019), Traditional Architecture is a focus on expressing the characteristics of a building based on local rules and culture. Meanwhile, Harpioza (2016) defines Traditional Architecture as an integral part of community life that carries noble values and meanings which cannot be separated from long-standing customs passed down through generations.

According to Widyamataram / Pendapa (2023) The Balinese people are known for their deeply rooted traditions, which shape their belief that elements of nature exist within both *Bhuana Agung* (the universe) and *Bhuana Alit* (the human soul). Therefore, Balinese architecture is strongly influenced by culture, tradition, and religion, encompassing all aspects of life. The history of Balinese traditional architecture (BTA) carries several meanings, including:

- a. BTA represents the microcosm, while nature itself is the macrocosm
- b. BTA serves as a shelter for individuals or communities to live in harmony with nature.
- c. BTA translates nature into architectural analogies.

In Balinese society, there is always a desire to live in harmony with both nature and humanity. One manifestation of this aspiration is the harmonious organization of spatial layouts within buildings.

Methodology

The research location, Bali, was selected due to its strategic position within an office district. This study employs a descriptive qualitative method. Data were collected through observation of buildings in Bali to examine the implementation of the *Tri Angga* concept on building facades. The collected data were then summarized and analyzed using qualitative descriptive analysis. The following diagram illustrates the research process:

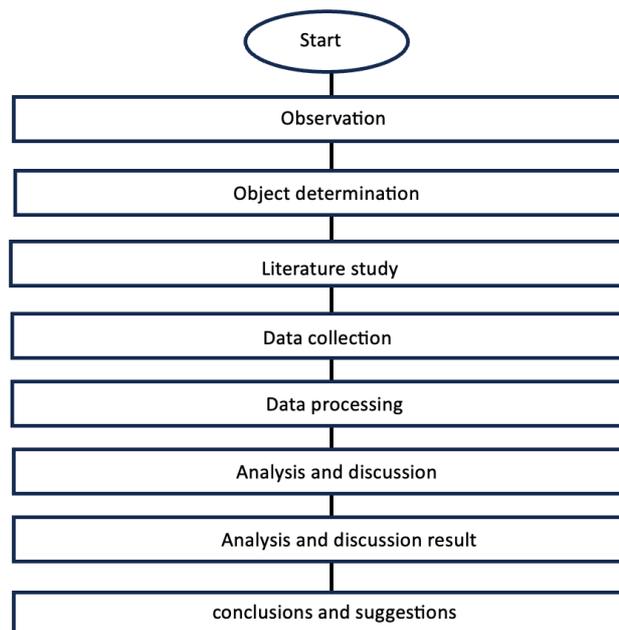


Figure 2. Research Chart

Source: Author

Several stages of analysis applied in this study include:

- a. Documentation through photographs and relevant literature related to the object of study.
- b. Conducting analysis of *Tri Angga* based on the division of head, body, and feet in the examined buildings.
- c. Analyzing Balinese traditional architecture (BTA) in façade design through the following aspects:
 - Proportion
Refers to the measurement of relationships between humans and buildings, considering size, length, and distance. Its function is to understand the position of an object within its surrounding context.

- Ornament
In BTA, ornaments are decorative elements typically applied to buildings, serving to enhance the aesthetics of the façade.
- Material
Material is one of the key components in designing Balinese Traditional Architecture, as it creates a warm and environmentally friendly impression, while also providing a natural ambiance that is essential in Balinese architecture
- Building Orientation
Orientation in this research is used to identify concepts related to Balinese tradition, which emphasize alignment with the natural potentials of the site.
- Zoning
Refers to the spatial arrangement in façade design that follows the philosophy of Balinese tradition.

Results and Discussion

1. Study of Balinese Traditional Architecture

Balinese architecture is grounded in local customs, religious norms, and the natural environment. Pasetyo & Astuti (2017) further explain that anatomically, Balinese traditional architecture consists of three main components: roof, walls, and floor. The roof functions as the covering of the building, the walls serve as the infill in the middle—typically massive walls with doors and windows—and the floor forms the basic component of the structure, such as foundations and columns. The materials used are generally dominated by natural elements, such as wood, which is applied both structurally (for the building framework) and non-structurally (such as for doors and windows).

Crea Office, Nusa Dua, Bali, is an office building located in the *Nusa Dua* area, consisting of three building masses and four floors with a total area of 21,000 square meters. The building adopts Balinese architectural design infused with modern touches, creating a highly appealing composition. Although designed with a contemporary approach, it still preserves the principles of Balinese architecture, focusing on balance, harmony with nature, and distinctive aesthetic beauty.



Figure 3. Crea Office Facade

Source: archikon

2. Study of *Tri Angga*

The concept of *Tri Angga* in Balinese traditional architecture refers to a cosmological system and the way the Balinese people perceive the universe. *Tri Angga* is closely related to the concept of Balinese traditional architecture, which reflects cosmology as interpreted by the Balinese worldview and is applied to the structural form of buildings to create balanced harmony between humans and nature (Mudra, 2025).

- **Proportion**

According to regional regulations, the height of office buildings should not exceed 15 meters. Traditional Balinese rules also state that building height must not surpass the height of a coconut tree. This statement is indeed accurate. In Bali, Indonesia, there are regulations that restrict building height to preserve the island's unique landscape and cultural heritage. Specifically, buildings are limited to a maximum of 15 meters (49 feet) or the height of the tallest coconut tree in the area, whichever is lower. These regulations aim to protect the island's natural beauty and prevent developments that could disrupt the local ecosystem.

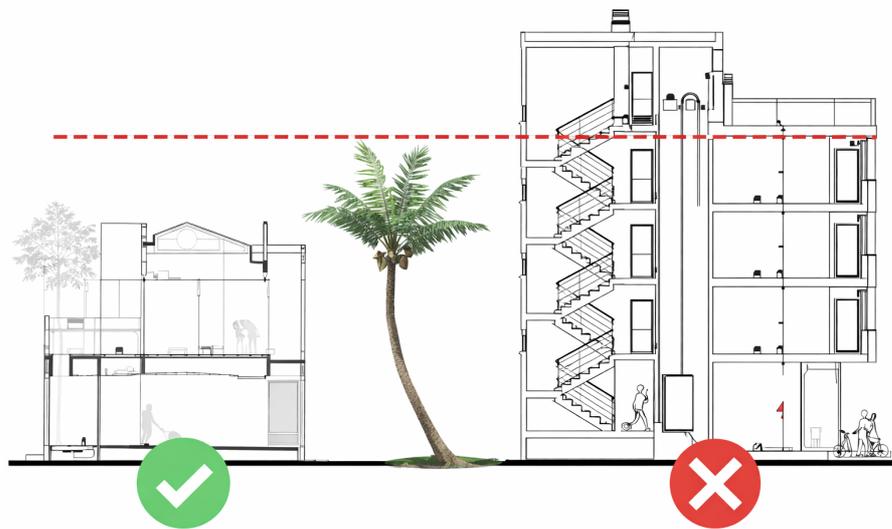


Figure 4. Proportion of building

Source: Google picture

This restriction is part of Bali's effort to balance economic development with environmental and cultural preservation. By limiting building heights, the island seeks to maintain its unique character and protect its natural resources, including coconut trees, which are an integral part of Bali's landscape and culture.

In office buildings, *Tri Angga* is divided into three vertical zones: the roof as *Utama* (the head), the body of the building as *Madya* (the torso), and the foundation as *Nista* (the feet). *Tri Angga* functions as a concept to establish the hierarchy of space, linking the proportions of office users with the office building itself to create balance. Through the application of this concept, harmony and equilibrium are achieved between the users and the building.

- **Ornament**

In its composition, ornamentation contains the beauty of textures from various types of materials applied. Typically, on the middle part of the walls, decorations such as carvings, paintings, and reliefs can be found.

At the Crea Office Building, several traditional ornaments are incorporated, such as *Murdha* positioned along the edges of the rooftop and *Ikut Celedu* placed at the ends of the ridge. The use of *Murdha* and *Ikut Celedu* in traditional architecture is significant because they serve not only as decorative elements but also carry symbolic meanings related to spirituality, protection, and cultural identity. Their presence enhances the architectural character of the building while preserving and expressing the continuity of traditional heritage within a contemporary design context.



Figure 5. Crea Office Ornament
Source: archikon

- **Material**

The concept of **Tri Angga** is applied in the design of the Crea Office Building by organizing the building into three hierarchical parts: the lower, middle, and upper sections. In relation to the materials used, this concept is reflected through the differentiation of material character across these three zones. To emphasize the division of head–body–feet, several approaches are implemented as follows:

- a. The building is elevated above street level, reinforcing the base/foot of the structure.



Figure 6. Crea Office Lower part
Source: archikon

- b. The front facade walls use natural materials that highlight natural textures and colors, such as river stone, paras stone, polished brick, limestone, and other natural materials, which serve as one of the building's distinctive features. These materials create a warm and environmentally friendly impression while providing a natural ambiance that is essential in Balinese architecture (UKRI Arcade, 2024).

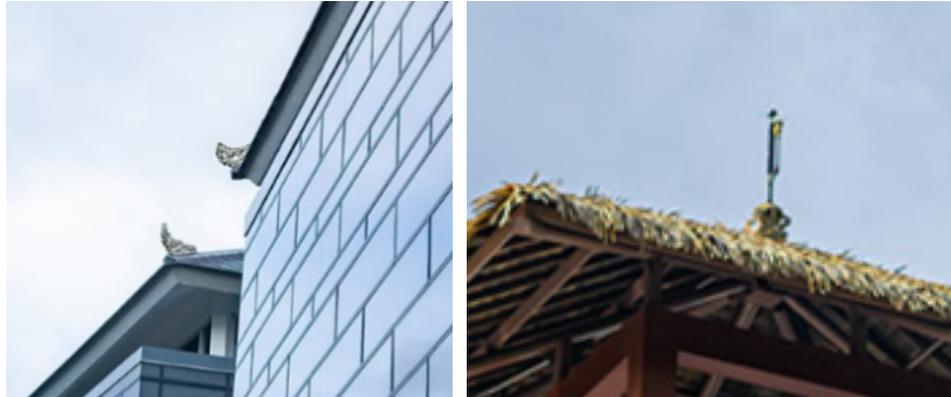


Figure 7. Crea Office Middle part

Source: archikon

- c. The building's roof adopts a traditional Balinese steep form, resembling a *limasan* roof. This design conveys elegance while creating an open space that integrates with nature. The roof not only functions as a protective cover but also carries spiritual symbolism, representing the connection between earth and sky. The roofing material used in the *limasan* form is palm fiber.



Figure 8. Crea Office upper part

Source: archikon

- **Orientation**

The **Crea Office in Nusa Dua, Bali**, is one of the buildings that architecturally represents harmony between modern concepts and traditional Balinese values. The building orientation is designed based on cosmological principles and the traditional Balinese spatial system.

Located in the southern part of Bali, Nusa Dua is known as a well-organized tourism and business hub, home to many luxury hotels and resorts, as well as infrastructure that supports various business and tourism activities. More specifically, **Crea Nusa Dua** is situated within the ITDC (Indonesia Tourism Development Corporation) area, a meticulously planned and modern development zone. The ITDC is located near the BTDC (Bali Tourism Development Corporation) complex, where numerous large corporations, international institutions, and five-star hotels operate.

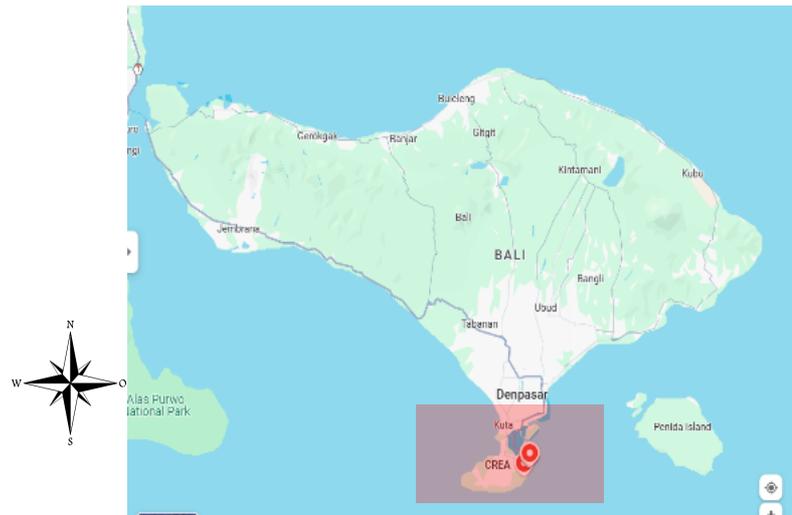


Figure 9. Crea Office Top part
Source: Google maps

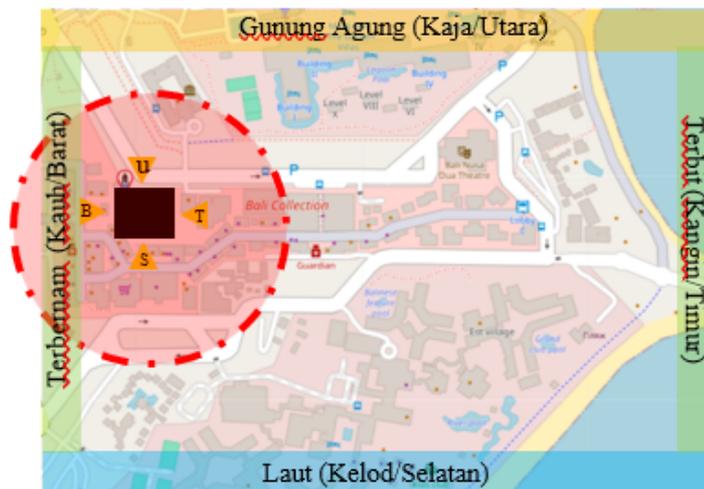


Figure 10. Crea Office Micro Orientation
Source: Google Maps, 2025

Orientation In Bali, orientation is based on **Andabhuwana** or **Bhuwananda**, which means earth (Murdra, 2025). According to this concept, in relation to the entrance and building placement, this concept determines the most appropriate and respectful direction for access and façade orientation. For example, the main entrance is often positioned toward a direction considered more sacred or auspicious, commonly **kaja** (toward the mountain) or **kangin** (toward the sunrise), as these directions symbolize purity, life, and positive energy. Meanwhile, areas oriented toward **kelod** (sea) or **kauh** (sunset), which are relatively less sacred, may be allocated for supporting or service functions.

- **Zoning**

The **Tri Angga** concept divides the human body into three zones: head, body, and feet. In its application to space, **Tri Angga** creates spatial qualities that correspond to the tripartite division of the human body (Suyoga, 2015). **Utama angga** refers to the most essential and sacred aspects of human life, such as places of worship and dwellings. **Madya angga** focuses on elements related to daily activities, such as dining and resting areas. **Nista angga** encompasses the lowest aspects, associated with basic needs, such as latrines and washing areas.



Figure 11. Crea Office Middle part

Source: archikon

In Balinese traditional architecture research, *Tri Angga* serves as a foundation for developing buildings that meet both the needs and cultural values of the community. This framework helps to understand how *Tri Angga* is applied in the design and development of buildings in Bali, as well as how its principles influence spatial planning and building organization in the region.

Consistency in spatial values and architectural design is expressed through the varied placement of buildings. The functional value of each structure is harmonized with the hierarchical order of space, while floor heights are adjusted according to building functions to ensure balance between spatial and architectural values.

According to Poltekpar Makassar (2019), the *Tri Angga* concept in Balinese traditional architecture emphasizes that each physical component of a building carries symbolic and functional values, as follows:

a. Upper Part (Head)

The upper part is represented by the roof, constructed as a planar structural system. Roof forms include *limasan kampiah* and *limasan puncak*, with sloping sides joined at the ridges. Traditionally, roofs were covered with reeds, though clay tiles are now commonly used as replacements. Roof edges are finished with *pemubud*, serving as both coverings and decorative elements.

b. Middle Part (Body)

The middle part consists of the structural framework—columns and beams. Walls are often made of fine brick, porous stone, or other natural stones. The composition highlights the beauty of textures from various materials, often enriched with carvings, paintings, or reliefs on the central wall surfaces.

c. Lower Part (Feet)

The lower part reflects the integration of natural beauty and human presence in architectural form, adorned with various decorative motifs that reinforce its symbolic meaning.

Conclusion

The study of the *Tri Angga* concept on the façade of the Crea Office Building in Nusa Dua, Bali, demonstrates how the values of Balinese traditional architecture can be integrated into modern design. The *Tri Angga* concept, which divides the building structure into the hierarchy of *Utama Angga*, *Madya Angga*, and *Nista Angga*, is applied through facade elements that reflect harmony between function, aesthetics, and spirituality.

- *Utama Angga* is expressed through the roof design inspired by traditional Balinese forms, symbolizing sanctity and harmony with the sky.
- *Madya Angga* is represented by the walls and facade openings made of local materials such as wood and natural stone, linking human activities with architectural beauty.

- *Nista Angga* is expressed in the lower part of the façade, particularly through the foundation, base treatment, and ground-level elements that visually and physically anchor the building to the site. In this context, landscape elements such as paving, planting beds, and ground textures are intentionally designed to reinforce the building's connection to the earth. These elements act as a transitional layer between the structure and the natural ground, strengthening the impression of stability, weight, and rootedness.

The integration of the *Tri Angga* concept not only gives the building a local identity but also embodies the philosophy of *Tri Hita Karana*, the harmony between humans, nature, and God. Thus, the *Crea Office* serves as a successful example of applying Balinese traditional architectural values within a contemporary design context, remaining both relevant and functional in the modern era.

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