

# Change of Function and Space of Puri in Bali: A Social History

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*Abstract-Puri* is one of the traditional Balinese architecture, which is a palace. The form is a complex of buildings that function as the center of government and the residence of the king and his family. Like other palaces, *puri* in Bali has unique and distinctive features, making it interesting to study. As time passes, Balinese traditional architecture undergoes development and change, *puri-puri* in Bali are also not free from that, in line with the development of Balinese socioculture. Changes in the *puri* in Bali basically caused by two main factors, namely external factors, as well as internal factors. The research is aimed to identify factors causing changes in the *puri*, both in terms of function and spatial. The study will be conducted with a *social-historical approach*, an approach in the field of architecture that has not been done. The proposition begins with a description of the socio-cultural background of the community and proceeds with a study of the physical changes that occur. The results of the study are expected to be used to anticipate and control more worrying changes in the future.

**Keyword :** *Puri, Traditional Balinese Architecture, Change, Function and Spatial, Historical-Social*

## I. INTRODUCTION

*Puri* is one of the architectural form of traditional Balinese house, in the form of a complex of buildings that function as a residence of the king and his family, as well as the center of government. As a residence, each castle represents an architectural quality that uniquely correlates with certain functions, forms and times. Its embodiment implies the splendor of scale and aesthetic and decorative elements. The castle is derived from Sanskrit which is absorbed into Ancient Javanese language which means fortress, fortified palace, royal capital, royal palace, or king's quarters, or walled settlement (1) (Zoetmulder, PJ and S.O. Robson, 1995: 3).

By Balinese society, *puri* is defined as the residence of the group that holds the government, or the noble house (*ksatrya*) who is respected in an area (2) (Gelebet, 1986: 36). In certain contexts Balinese people assume there is a connection of the symbolic functions held by *puri*, namely that *puri* is a place where the king is considered incarnate god / manifestation of God's sacred rays in Hindu concept - manifest in man. Thus *puri* is a sacred building in the concept of religion. As

a palace, the castle is a complete architectural masterpiece, because in it there are concepts concerning spatial and building arrangement which include: building of worship place (*parhayangan*), residential building (*pawongan*) and building of common function (*palemahan*) present in one harmonious order (3) (Salain, 1993: 2-3). *Puri* is generally located in the northeast (*kaja kangin*), the corner of '*Pempatan Agung*' (crossroad) which is the center of community activity. *Puri* was built with '*Sanga Mandala*' arrangement pattern, which is the division of area based on nine plot of yard (4) (Gelebet, 1986: 37).

Unraveling about the castles in Bali can not be separated from the study of the concepts of classical countries (kingdom) that ever existed in Southeast Asia and Indonesia. The concept of classical state in Indonesia is generally influenced by two centers of civilization that is India and China. More specifically about cosmic-magical influences, numbers, symbols, sacred objects, leaders, geography, positions and so forth (5) (Budihardjo, 1995; II-8).

In the classical-traditional society it is understood that the concept of power is related to the belief system, because the values that serve to defend the society are rooted in the system. The king as a leader and at the same time a ruler of authority over the dualistic power, that is worldly and spiritual. Leaders are seen to have a special quality in which others can also have that specialty by serving and closely bonding to their leaders (faith and loyalty). The form of social-political relationships in the royal state is more like a pyramid or cone that has a peak and center determined by the ruler / king. The king and his family are in a central part surrounded by a neighborhood of community settlements (villages). The royal palace is regarded as a civilized and steady space, as a result of meditation of spiritual power (6) (Rai Mirsa, et al. 1986; Ardana, 1988 in Ardika, 2012: 132-134).

The existence of *puri* as a settlement environment, the formation of the process of cultural development as a functional place based on the pattern of human activities and the influence of environmental tone, both physical and non-physical / social culture of the community, directly or indirectly. *Puri* as a 'home' and king's residence, in the context of traditional

Balinese architecture is similar to the discussion of architecture itself, because the house is a very important and central object. Traditional societies have more time and attention to create identity for people, places, objects and put it in line with certain rules. The traditional Balinese house can be seen from the concept of the house as a spiritual, home as part of nature, cloister house and home as art (7) (Suartika, 2006: 24-70).

Based on historical data, the development of traditional Balinese architecture can be classified in periodization as follows: the period of Ancient Bali (*Bali Aga*); the period of arrival and influence of Majapahit Kingdom; period of foreign arrival to Bali; and the period of independence (8) (Ngurah, 1983: 9-29). The existence of the *puri-puri* in Bali began since the coming influence of the great kingdoms in Java between  $\pm 900$  BC up to  $\pm$  year 1350 BC. The influence of Majapahit Kingdom from East Java is very big to the development of religion, art, literature, architecture, and others. Especially the role of Hinduism as the majority religion of the Balinese people, became the way of life and implemented in the joints of everyday life until now. Embodied in 3 basic framework namely; *tattwa*, ethics (*etika*), and ceremony (*upakara*) (9) (Budihardjo, 1995; i).

The development of the royal states and the existence of the castles in Bali in the historical record can be described since Bali successfully mastered the Majapahit kingdom, through an attack led by Mahapatih Gajahmada, around the year 1343 AD. Initially established the kingdom / kingdom centered in the area Gelgel (Klungkung regency, Bali) with the first king named 'Sri Krishna Kepakisan', as king 'vasal' / under the power of the kingdom of Majapahit (10) (Munandar, 2005, 2-3).

While the development of roles and position of kings in Bali can be decomposed in accordance with the periodization of the history of the government system that begins from the royal period, the Dutch colonial government and the reign of the Unitary State of the Republic of Indonesia (Negara kesatuan Republik Indonesia-NKRI). In the period before 1906 the royal family (nobility) became the central point (center) of the surrounding community. The royal family has the right to request labor and military assistance to the people and they also have juridical power. During the Dutch colonial period, the bond of individual service between the royalty and the people as subordinate was abolished and replaced by regional government relations. With the formation of the NKRI, the role and position of the king is increasingly weakened by the opening of opportunities for political government positions for talented and educated people although not from the nobility (11) (Ngurah 1981: 9-32).

Since the opening of Bali in 1930 by the Dutch East Indies colonial government, it has aroused the interest of tourists and cultural researchers to travel and/or study (12) (Ktut Agung 1991: 67). The

development of tourism in Bali then brought consequences of changes in order on various aspects of social, economic, cultural, including spatial and so forth. This change can also be observed in the presence of the castle (*puri*) in Bali.

Thus, over time the traditional Balinese architecture has undergone development and change, the castles (*puri-puri*) in Bali are also not separated from it, in line with the development of Balinese socioculture. The change of the *puri* in Bali is basically caused by 2 (two) main factors, namely external; such as tourism, technological developments, etc., as well as internally; such as changes in family structure, changes in government systems and power, social development, culture and economic system (13) (Budihardjo, 1995; I-2).

From the simple description can be concluded that the role and position of kings in Bali decreased (weakened). With conditions unfavorable to the royal family as it is today, efforts are made as an alternative to maintaining the authority and continuity of their descendants. As a family of *puri* in Bali began to open opportunities to the development of tourism by utilizing some of the buildings of the *puri* for new functions, as a means of tourist accommodation (a kind of homestay). Based on the findings of the study can be identified various forms of changes that occur in the *puri* in Bali with a tendency to transform into a means of accommodation and or tourism observation objects. This relates to the regeneration of financial income for the purpose of maintaining and sustaining the existence of the *puri*. Efforts that need to be appreciated and considered feasible to continue as one of the development of tourist attraction with *puri* as a cultural object. The process of change occurring in most of the present-day castle, indicates the existence of the efforts undertaken for maintenance by improving the quality of the building, through the repair (reconstruction and renovation) buildings that are old (old age).

From the observation of the *puri-puri* determined as the case study; 1).Puri Agung Pemecutan-Badung / Denpasar; 2). Puri Ubud-Gianyar and; 3).Puri Kendran-Tegalalang, Gianyar, visible changes in function and layout. Changes occur mostly in the yard / area (*palebahan*); *Ancaksaji*, *Semanggen*, *Saren / Rangki*. Changes in function and layout due to the use of buildings on the area/*palebahan Saren/ Rangki* with the function of tourist accommodation can be found in Puri Ubud, and Puri Agung Pemecutan-Denpasar. Puri Kendran indeed open opportunities for tourism development, but limited only as the object of observation (sight seeing) only.

Thus, the objective of this paper is as a conservation effort through control over the development of future changes, in order to anticipate the destruction, so that the physical traces of Balinese cultural archeology are not 'extinct'.

## II. METHOD

In the early stages of research, literature research (desk study) is done through the collection of reading materials that can support the enrichment of the researcher's knowledge about the proposed theme, including references to the historical of Balinese society, social culture, and architectural on a macro basis, as well as specializing on traditional Balinese architecture. Material derived from various sources of literature as well as from the results of related research, which has been done before.

The next stage is the collection of a number of physical field review data (field study), through surveyed techniques visualized in the form of sketches, documentation of spatial/building photographs, and noting any changes that occur as far as social history is concerned. Non-physical data obtained through interviews with experts and figures who are considered competent (have authority), especially from the heir/*pengelingsir*-family *puri*. This data is expected to explain the socio-cultural development, attitude of life, economic system / income source of the *puri's* family, all of which are considered as factors influencing the physical changes of the castle.

In detail, the steps are as follows:

1. Determination of Research Variables: which are classified into; a) independent variables/variables, including socio-religious values (customs), social status, spatial rules relating to the position of the castle, according to the scope of the study; b) dependent variable/variables include location, space/building function. layout, shape, construction, materials and ornaments.
2. Determination of Population and Sample Research: The study population includes several *puri-puri* in Bali that are considered representative. While the sample is determined by 'purposive sampling', namely the selection of samples with consideration of the location of the existence of the *puri* and the study of social history. about the change of the *puri-puri* in Bali. For this purpose selected case studies, which are differentiated by location, are: a) *puri* in urban areas; b) *puri* in transition area; c) *puri* in the countryside.
3. Each selected *puri* sample will be described according to non-physical aspects including: the history and management of the castle. While the discussion of physical aspects will include: function, shape, layout, materials & construction and ornaments. The changes that occur in the *puri* are explained through a matrix that refers to the main parts of the *puri agung*. The categorization of the changes that occur are distinguished according to the scale as follows: a). major changes; b). medium change and; c). small changes.
4. It was decided three locations, namely; central/central area of the city in Puri Agung Pemecutan-Denpasar; the transitional area of Puri Agung Ubud-Gianyar; and the rural/sub-district of

Puri Agung Kendran-Kecamatan Tegallalang-Gianyar.

5. Data Collection Techniques; primers with surveying and observation/field observation techniques, through secondary collection of theme-related reading materials, interviews. The existence of a relation between the researcher with the members of the *puri* family allows the collection of data obtained with effective and appropriate goals.
6. Processing and Data Analysis; which begins with tabulation of data that is, present data in more informative and systematic according to research purpose. The analysis of *puri* change is done by comparing the ideal model (references from the traditional Balinese architecture concept) or the past, to the present condition.

## III. RESULTS

Humans, cultures, and the environment are the three factors that are related to each other. Culture is a pattern of human behavior called 'collective ideas and customs'. (14) (Geertz, 1992; 21) The form of culture can be a systemic, 'systemic and physical system' (15) (Koentjaraningrat, 1982; 186-187).

The physical form and structure of the environment in the form of settlements (residential) in small scale (village) or in large scale (city) can be viewed as a unified system consisting of spatial system, physical system, and analytic system (16) (Habracken, 1978; 37). The study of changes and development of settlement environment settings will include both physical and non-physical elements related to time dimensions, both for the past, present and future (17) (Rapoport 1983, 261-262).

The past kingdoms in Indonesia are proof of cultural heritage. The process of its formation has influenced many concepts in Chinese and Indian culture, especially on cosmic-magical issues, numbers (symbols), sacred objects, leaders, geographers, positions and others (18) (Gesick, 1989 ; xi-xiv)

At that time there was a growing belief that living beings were ruled by a series of unity, from animalistic to sacred (19) (Budihardjo, 1995; II-13). Its application can be seen in the conception of endless space. The palace and the capital are central in the form of a microcosm which is also a reflection of a larger form of macrocosm. Outside the center there are several other areas that surround the center with a lower status of the center. Finally far to the periphery which is furthest from the center is an area full of evil forces. Only those who have the ability and close to the gods alone can defeat those forces (20) (Gesick, 1989; xix)

The central government and high place of the king (*puri*-castle / palace) are at the center of the region. The central area is considered to have a sacred value (spiritual). At the center of this every activity of society every day is done. The palace (*puri*) is not only the center of government, but also the center of the development of all forms of culture or art. Besides that

on the other part developed a public facility in the form of a market as the center of the field economy as a means of recreation and entertainment and bale banjar or bale wantilan building as a place of community consultation. Community settlements are placed around the central area followed by open areas functioning as agricultural and plantation areas (21) (Geertz, 1992; 162).

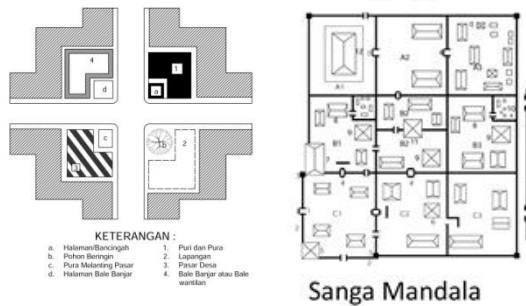


Fig. 1. Agriculture and plantation area

The cosmological view also assumes that mountains or plateau is the place where Balinese forces perceive the mountains as the highlands are the orientation of *Kaja*(north) with the main (*utama*) value hierarchy, whereas the sea is the lowest place is the orientation of the *Kelod*(south) with the hierarchy of *ofnista* value. The embodiment of this conception can be found for example in the village pattern with '*Tri Hita Karana*. and settlement pattern with '*Nawa Sanga*' concept (22) (Budihardjo, 1985, 16-18).

Based on the historical facts, the status of the existence of puri in Bali can be distinguished in two large groups, namely puri is domiciled in the capital (center) of the kingdom which is currently the district / center of cities in Bali. And castles in the smaller regional centers (*'purimanca'*) are now the rural / sub-district centers.

In each of these kingdoms, the development of the number of castles is determined by the number of family members as the royal heirs. originally built Puri Agung (*'grand puri'*) as the forerunner of the construction of new castles/*puri* ('other castle') others, with name/name following the layout of the position of the early *puri*/ center, such as '*Puri Kaleran*' (northern castle Puri Agung), '*Puri Kawan*' (west side), '*Puri Kanginan*' (east side) and so forth.

The layout of puri is not always in the northeast (*kajakangin*) or at the crossroads which is the center of the community's activities, especially to the castles built later, after Puri Gede/Puri Agung. This has something to do with the cosmological view which assumes that there is actually only one center on earth with the highest status and position among some other smaller centers and is scattered around its core. The position of a king is considered to be the position closest to the gods/symbols of the gods on earth.

Spatial distribution pattern can be divided into three major parts, namely; *Palebahan Ancak Saji*, *Saren / Rangki*, and *Pemerajan Agung*. In some *puri*

with larger land area, there is a relatively large division of the court area compared to other *puri*.

The shape and function of buildings in each court (*palebahan*) of puri has always experienced a development/change. This is indicated by the existence of typology of building form in some castle, for example; *Bale Bengong* and *Gedong Loji* buildings in Puri Agung Gianyar; shape of *Kori Agung* in Puri Agung Ubud; also *Kori Agung* and *Bale Maskerdam*, as well as *Bale Kambang* in Puri Agung Karangasem, is a blend of typology of Balinese architecture and modern architecture (Dutch/Colonial) or its combination with Chinese architecture.

The change in the status and position of the royal family in his community, and the form of government led to several families of the *puri*, seeking other alternatives to maintain the existence of the authority of puri. Some of the *puri* began to take advantage of the surrounding buildings as a means of tourist accommodation such as Puri Agung Ubud-Gianyar, Puri Agung Pemecutan-Denpasar.

#### IV. DISCUSSION

In this section will discuss various aspects of the change of puri in Bali. For this purpose selected case studies, which are differentiated by location, are:

1. *Puri* in the area / city center; Puri Agung Pemecutan - Denpasar
2. *Puri* in the transition area; Puri Agung Ubud - Gianyar
3. *Puri* in rural areas; Puri Kendran, Kecamatan Tegalalang - Gianyar

For each type of location selected samples of equal magnitude. History shows that the great *puri-puri* in Bali originally arose in the district cities. The growth and development of the castle in the next period is not developed in the highland areas (mountains) and lowland areas which are the area *ke'manca'an* part of the center of the kingdom.

1. Puri Agung Pemecutan --Denpasar

Puri Pemecutan is one of the *puri* located in downtown Denpasar. besides some other *puri* like: Puri Kesiman, Puri Jro Kuta and Puri Satria. This *puri* was built after the main *puri* named Puri Denpasar. This main *puri* had disappeared due to the war between the Kingdom of Denpasar with the Dutch East Indies government in 1906 (event 'bellows' - an '*puputan*' - all out war). Location of the *puri* is located right in the middle of the city of Denpasar which has now changed its function to the House of Office / Position of Governor of Bali Province. Some other functions include: city square, Bank Office, Military Headquarter, Jagatnatha Temple, and Bali Museum.

Puri Pemecutan is located at a crossroads within the city of Denpasar. Where the surrounding area of the environment has now developed into a commercial area of shops, offices and private offices. This development also affected Puri

Pemecutan. Most of the *puri* has been converted to hotel, with new buildings different from the original building. The portion of the serving plot has changed into a parking area. ‘Bale Bengong’ building serves as a waiting place for taxi drivers and bus tourists. The part that can still be said intact is on the court/*palebahan* of the *Pamerajan Agung* divided into three parts: *jaba* sides, middle *jaba* and offal *pamerajan*.

The hotel building has a modern shape that is given a touch of Balinese architecture. The basic shape of the building is a long rectangle consisting of 2 floors and 1 floor, with arrangement of rooms arranged in rows. The structure and construction of the building is a reinforced concrete framework completed with red brick material. The inside walls of the rooms are finished with wall paint. On the periphery wall of the *puri* is used a mixture of sand and cement molded molding material in accordance with the modules of size developed in the Kapal district (Sempidi). The original courtyard wall was made of very thick and tall red bricks, giving rise to the impression of the fortress walls.

Table 1. Location and Site Plan of Puri Agung Pemecutan Denpasar


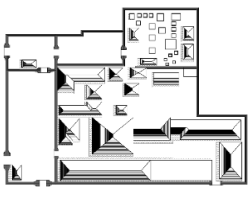

NO	LOCATION	SITE PLAN
1.		 PURI AGUNG PEMECUTAN DENPASAR

Table 2. Changes and Visual Summary of Puri Agung Pemecutan Denpasar

	CHANGES			VISUAL SUMMARY
	A.S.	SR/R K	P.A	
FUNCTION				
FORM				
SPATIAL				
CONSTRUCTION				
MATERIAL & ORNAMENT				

MILD MODERATE SUBSTANSIAL

## 2. Puri Agung Ubud - Gianyar

Puri Ubud was built as follows due to the split in the kingdom of Sukawati which is the 'Darkness' of the Kingdom of Gianyar, between 2 (two) brothers who want to replace the position of his father as a king in Sukawati. The war ended with the first child victory named: Dewa Agung Gede. As an expression of the victory of war, he gave a gift to one of the warlord Cokorde Tangkeban who is still one of his own siblings to master an area that is considered important that is Ubud.

Puri Ubud is located on *kaja kangin*, at the village road intersection. The market is located in front of it, ‘Wantilan’ and ‘Bale Kul-kul’ on its right and some other parts are residential neighborhoods most of which have started to develop into places of business. The development trend is due to the development of tourism. Some kind of developing facilities can be mentioned such as: shop, restaurant, pub, art shop, gallery, guesthouse, home stay and so on.

The spatial pattern of Puri Ubud still meets the pattern of distribution of nine (*Nawa Sanga*), with the *Pamerajan Agung* located on the part of *kaja* as the most sacred area. Overall the basic buildings are rectangular. Until now there has been no changes in the size of the basic form of the building, except the replacement of flooring materials, walls and roof with new building materials products. The change of the material is due to the age of the building, the ease of care, as well as the demands of function to be home stay on the building units contained in the court of *saren*, except *saren agung*. The addition of the bathroom and wc room for the completeness of the lodging facilities is done following the original building.

Changing the function of Puri Ubud from the residence of the royal descendants into lodging facilities can provide a number of beneficial income



for the maintenance of buildings. All the buildings in each of the courtyards/*palebahan* in Puri Ubud is one example of the case of a *puri* that utilizes tourism in order to maintain its existence. The building uses the construction of ‘*poles*’ buffer with wood materials. In certain parts decorated with carvings to add aesthetics. The new flooring materials used are terrazzo tiles. The roof is partly using tile material and partly reeds, the outer wall construction material uses a brick rubbing combined with gray rock, while on the inside is finished with a wall paint. The elements of the outer space are completed by arranging the types of grass plants, shrubs and flower trees with a trail of concrete rebound material.

Table 3. Location and Site Plan of Puri Agung Ubud Gianyar

NO	LOCATION	SITE PLAN
1.		

PURI AGUNG  
UBUD GIANYAR

Table 4. Changes and Visual Summary of Puri Agung Ubud Gianyar

	CHANGES			VISUAL SUMMARY
	A.S.	SR/R K	P.A	
FUNCTION				
FORM				
SPATIAL				
CONSTRUCTION				
MATERIAL & ORNAMENT				

MILD   MODERATE   SUBSTANSIAL

### 3. Puri Kendran

Puri Kendran was founded by I Dewa Gede Ngurah Ketir, who later became the first king. He is the descendant of kings who reigned in the kingdom of Bangli. The glory period of Kendran Castle occurred at the time I Dewa Raka Tangeb ruled as king in Puri Kendran. Because of his greatness and dignity, he was adopted as a son by the ruler of the Kingdom of Gianyar.

The location of Puri Kendran is on the *kaja kangin* crossroads of Kendran village. In the neighborhood around the castle there is a field,

“Bale Banjar’ Kendran and residential residents. Kendran village is located in a hilly area with a distance of about 10 km to the north of Ubud. Administratively, Kendran is included in the District of Tegallalang, Gianyar regency.

The inner courtyard/*palebahan* is divided into units of the courtyard which form a composition of building masses. With an orientation toward the *tengah* (*natah*). The *saren units* are now dominated by families who are entitled to inherit it. Large families of *puris* gather at a religious ceremony at the *puri* or Kendran village. Thus it can be concluded that Puri Kendran now only used as a means of gathering the family of the *puri* at rituals held regularly and scheduled.

Nevertheless, the efforts of the families to keep their existence remain visible. This is seen in the condition of the building is well maintained, even some buildings look to have been repaired by using new materials such as: ceramics, paint, tile and so forth. The basic shape and size of the building still retains its authenticity, without any significant change. All the buildings are patterned Balinese architecture, with the solution using red brick rub. Structures and building construction using wood materials, including roof construction. In some buildings seen the addition of carvings with Balinese ornaments that can add the aesthetic value of the building.

Table 5. Location and Site Plan of Puri Kendran

NO	LOCATION	SITE PLAN
1.		

PURI KENDRAN

Table 6. Changes and Visual Summary of Puri Kendran

	CHANGES			VISUAL SUMMARY
	A.S.	SR/R K	P.A	
FUNCTION				
FORM				
SPATIAL				
CONSTRUCTION				
MATERIAL & ORNAMENT				

MILD   MODERATE   SUBSTANSIAL

## V. CONCLUSION

The development of settlement patterns, villages and architectural manifestations in Bali occurred after being occupied by Majapahit work in 1343. Sri KresnaKepaisan was chosen as the 'vassal king' who came to power under Majapahit rule. The first royal palace/*puri* is located in Gelgel area, Klungkung regency. In his reign can be said that all life-fair that prevailed in Majapahit as its center moved to Bali. Thus in Bali developed a culture that is a blend of local culture (*Bali Aga*) with a culture that comes from Majapahit.

The situation can survive until the uprising in 1651 led by IGusti Agung Maruti. These rebels succeeded in mastering the Gelgel kingdom. This incident led to the emergence of ten new kingdoms in Bali founded by the descendants of the *arya* (warlords) who helped to Patih Gajah Mada when attacking Bali. The kingdoms are governed autonomously according to local rules of procedure. Thus since the fall of the Gelgel kingdom, there is no central power in Bali.

The embodiment of Balinese architecture (building) with the use of natural elements such as wood, reeds, fiber, land, water, etc. in the final process must also be made a living thing (*bhawamaurip*). The process of building a building in Bali can be quite complicated. Since the beginning of opening the garden yard (*ngeruakkarang*) which continued to construction process and ending with completion (*pemelaspasan*) done ceremonial activities to request blessing and blessing for the safety of the users in the future (after the building functioned).

The conception of Balinese architecture is based on the concept of division based on *Tri Bhuwana* and *Tri Angga*. Both concepts are combined with the concept of the axis of the earth that distinguish the highlands (mountains) which is the direction of *kaja* and in lowland area (sea) which is the direction *kelod*. Briefly, the concept of the axis of the earth produces an orientation between the eastern sunrise (*kangin*) and the 'ultimate' sun and the western sunset has a '*nista*' value. The merger of the whole conception above produces the concept of *Nawa Sanga*, which divides the nest based on nine parts. Each section has a different hierarchy of space ranging from the '*nistaningnista*' to the main value '*utamaningutama*'. The application of conception is not only limited to the manifestation of space on a large scale in the form of village or city, but also to the embodiment of the building and its parts.

The layout of the *puri* is not always in the direction of *Kaja-Kangin* or at the intersection of the road (the grand intersection) in a regional center. Spatial distribution pattern (spatial) of the *puri* can basically be divided into three namely: the area/*Palebahan* of *AncakSaji*, *Saren / Rangki*, and *Pamerajan Agung*. In some *puri* with larger land there is more space division which among them serves as *Jero* or *Geria*.

The shape and function of the *puri* building has long since undergone changes and developments. This is due to the influence of Chinese and Dutch culture shown by the existence of some typology of building, especially on the court/*palebahansaren/rangki* unlike the usual typology of building Bali. Both cultures affect only a small part of the overall order of the *puri*. Chinese culture entered Bali through trade contacts and the Netherlands through political contact and colonialism.

The change of status and position of the king since the abolition of the royal government in Indonesia has influenced the king's authority in the midst of his society. The change of status and position began when the Dutch colonial government came to power in Bali. The king's power is under the control of the Dutch Empire. Then in the early days of independence with the establishment of the NKRI, the position of the king is still maintained as the regent of the regency of regencies in Bali. In later times the position of the royal (noble) descendants as regent was gradually replaced by a more competent and capable person by the central government.

With conditions that are unfavorable to the royal family at the present time, then do various efforts as an alternative to maintain the existence of dignity and sustainability. In the *puri* in Bali, the change of function and layout that is used as a means of tourist accommodation are the examples of business that many do. The existence of these new functions, in some of the *puri* has no effect on changes in the dimensions and shape of the building. Changes that occur only limited to improving the quality of the building by replacing old materials with new materials and the addition of bathroom space. In other *puri*, for example Puri Agung Pemecutan Denpasar, in addition to most of the area converted to hotel function, the shape and dimension of the building also has changed from its original shape. Puri Agung Kendran family make improvements while maintaining its original function even in everyday circumstances the *puri* is not inhabited. The castle was visited during a religious ceremony with a prayer at *Pamerajan Agung*.

Changes that occur certainly are not limited to changes that concern only physical aspects but also on the role function of the royal family. If during the reign of kingdom, king, and his family have the highest position that ruled a number of people with his power, now this position shifted into an entrepreneur who offers various assets still owned by the kingdom. The role of the entrepreneur during the reign was only done by those who were descended from '*Weisya Caste*'. The role of the businessman is acknowledged by the noble families (kings) as a necessary compulsion to maintain their existence in view of the position of shifting leader determined based on the political order of the Negara Kesatuan republic Indonesia/NKRI (Unitary State of the Republic of Indonesia).

## VI. RECOMMENDATION

*Puri* in Bali is a form of palace building that developed during the times of the kingdom. *Puri* is a legacy of cultural assets of the nation, especially Balinese culture that is priceless. As a palace, *Puri* is a manifestation of the traditional Balinese architecture which can be said to be complete because there are concepts of regional arrangement, environment and building which include *Parhyangan*, *Pawongan* and *Palemahan* buildings.

Along with the passage of time and era, the castles in Bali also experienced changes and developments both that lead to the process of destruction (extinction), transfer function or changes to the spatial. Changes that occur mostly on the part of the court of *Palebahan Saren/Rangki* which initially serves as a residence of the king and his family. Causes of change and development can be caused from within the environment itself (internal) and from outside (external).

## A. Control Efforts.

Based on the findings of the study can be found identifying changes that occur in the *puri* in Bali with the tendency to change into a tourist accommodation and some are almost destroyed. The efforts that have been done by the manager of *puri* of course need to be supported and feasible to continue, considering the main capital that became the tourist attraction coming to Bali is to see the culture of the people in Bali. Besides, how to cultivate the other castle managers, the community around the *puri* with the help of the government through relevant agencies in an effort to maintain the preservation of *puri* needs to get attention.

## B. Further Research.

The study of the transformation of *puri* in Bali that has been done can be regarded as preliminary research as the stage of data collection that can be developed in further research. The method used can also be used to examine the themes of similar research, especially those related to changes in the settlement environment setting in general and the typology of housing in other traditional Balinese architecture such as *Umah*, *Jero*, and *Geria*.

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