



Research Article

PHILOSOPHY AND CONCEPT OF PURI, A KING PALACE IN BALI

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ABSTRACT

Puri or castle is the king palace in Bali, the residence of the king and his family. As with other buildings, the Balinese castle is a work of architecture in the form of material culture that can be studied through aspects of symbolic meaning/philosophical concepts, in addition to aspects of social structure and function. From several writings that have been done, the study of the philosophy and concepts of *puri* in Bali based on religious thought, social, social and political. From the religious point of the castle is a sacred building. From a social point of view, the castle is the residence of the ruling king over the whole kingdom. Being from a political point of view, the castle is the center of the royal government. But there is also the meaning of some typical building structures in the complex of the castle. This writing intends to examine the symbolic meaning of the castle as a whole, through the structures of the building, for that purpose this paper is prepared. In the achievement of its purpose, this paper begins by presenting the specific variations of building structure owned by the *puri* in Bali. Second, this paper discusses the scope of physical existence, with the focus of meaning/philosophy and the concept behind the presence of physical form of architecture. This section details the tangible or intangible elements of the castle. The third part poses the policy framework of the existence of the castle, as a work of Balinese architecture. This final section builds on the learning process of best practices at the global level by not neglecting the internal and conditional value structures

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INTRODUCTION

The kingdom of past Indonesia is a proof of cultural heritage. Its formation process is heavily influenced by Chinese and Indian concepts, especially regarding cosmic-magical phenomena, symbols, sacred objects, leaders and so on. The central government and the king's residence/palace are at the center of the region, because the central area is considered to have the best spiritual value. At the center of this, it becomes daily activities of society every day is done. On the other side built public facilities in the form of markets as economic centers, the field as a means of recreation and entertainment, as well as public buildings as a gathering place and the ongoing community deliberation. Community settlements are placed around the central area, followed by open areas as agricultural/plantation areas.

Puri in Bali as a form of royal palace building, is a cultural heritage of the Indonesian nation, especially the culture of Bali. As with other buildings, palaces and empires in ancient Indonesia are proof of cultural heritage.

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Puri in Bali is an architectural masterpiece that is included in the form of material culture so it is easily observed (Koentjaraningrat, 1974: 110).

The castle is derived from Sanskrit which is absorbed into Old Javanese language which means: 'fortress, fortified palace, royal capital, royal palace, or king's quarters, or walled settlements' (Zoetmulder, 1982 in Munandar A, 2005: 3). Although in ancient Javanese there was almost no clear distinction between the castle and the temple. The castle is a sacred building that has a difference with the temple is a sacred building to perform worship for the gods at the time of religious ceremonies. But in the next period the temple has its own sense as a shrine for Balinese Hindus, while the castle means the palace.

The review of the castle can be traced from the study of the country, with the conclusion that the castle (majestic) is actually almost the same as the temple. If the temple is a place of divine worship in the abstract form, the castle is a place where the king is the embodiment of a god symbolized in the human self. So the castle as the king's residence is regarded as a building worthy of respect or even sacred according to the position of the king (Clifford Geertz, 1980: 109).

As a palace, the castle is a fairly complete architectural masterpiece, because in it there are concepts on the arrangement of the area, environment and buildings which

include: building '*parhyangan*' (place of worship), building '*pawongan*' (shelter) and building '*palemahan*' (common function) present in a harmonious order (Rumawan, 1993: 2-3). By Balinese society, the castle is defined as the residence of knights or groups holding the government, or a respected noble house in an area (Gelebet, 1986: 36). In certain contexts Balinese consider the linkage of symbolic functions held by the castle, namely that the castle is a place where the king considers the manifestation of the divine power of God in the Hindu concept - manifest in man. Thus the castle is a sacred building in the concept of religion. The castle generally occupies zoning *kaja-kangin* (northeast) from the center of the area on the crossing of two main roads '*catus patha*'/'*pempatan agung*' (grand plaza) of the region. The castle was constructed in a *Sanga Mandala* layout/pattern of '*Sanga Mandala*' sort of 'wedegrid' (nine chess board) ninth (Bappeda, 1982 & Gelebet, 1986: 36).

Castle building is basically a collection of spaces that occur due to architectural works. However, a building can be expressed as a castle because it has specialities in its spaces. The typical room of the castle has a philosophical concept that is often associated with the religious aspects of Hinduism in Bali that are deeply rooted in the life of the people. In the perspective of Balinese society, architectural works are considered to have the same components as human beings that have a soul and physical. Philosophy and concept is often analogous to the soul of its architecture and its form is its physical expression.

Efforts to trace the philosophy and concept of the castle, although still can be reviewed based on research on various written sources and interpretations of the source. In that quest, it is possible to produce an improper or even wrong interpretation, but the effort is always based on written sources relating to the castle. From research by Agus Aris found at least two things that become obstacles in the search for the concept of philosophy of the castle as a whole, among others caused by; 1). Puri-Puri in Bali today is not functioning as a center of government and no longer supported by people living in the royal system. Thus, the prevailing general view is that the physical buildings of the castles are only a historical heritage of the past; 2). Balinese society today is not aware of the philosophy and concepts that may be attached to a complex of the castle. Thus it is difficult to conduct interviews with appropriate sources, even though he is still a descendant of the king and remain in the puri (Munandar 2005).

LITERATURE REVIEW

Specific Variation Presentation of Castle (Puri) in Bali

The castle was not only the king's place, but the residence of the king and his family. Physically the castle is a collection of buildings surrounded by walls. The enclosed land is sealed again with a barrier wall equipped with a door gap, as a connecting road between the space that is blocked by the wall. As one of the *bemukim* architecture in Bali, the castle complex also follows the rules of residential or village development adopted by the Balinese. The pattern is based on the grand plaza/*pempatan agung* or also called *nyatur desa/nyatur muka*. The point is that there are two major crossing roads from east-west and north-south cutting each other to cross the intersection, so that it is named after the grand plaza. As the king's quarters, of course the castle was built in the *Kaja-Kangin* area from the grand plaza/*pempatan agung*.

Referring to the information of several sources, there is a special concept to be followed by the planner or builder (*undagi*), the rule is called *Sanga Mandala*. A land intended for the construction of the castle, should berdenah rectangular or square. The land is then divided into nine plot of land (*karang*) that is bounded around the wall. Each reef is connected to each other by a door gap (*pemedal*) or a door equipped with gate (*kori/angkul-angkul*) (Putra Agung, 1985.). In the spatial architecture of the castle, each coral is often called *palebahan* which has its own function. In the division *Sanga Mandala* known nine *palebahan* (Gelebet, 1986), namely (see Figure 1 and 2):

1. *Ancak Saji* is the front page (first page), its function as an area to prepare themselves if the visitors will enter the castle. *Ancak Saji* is usually located in the southwest corner of a castle;
2. *Sumanggenis* the *palebahan* of place to carry out the death (*pitra yadnya*) for the royal family of the castle. In the *palebahan* there is a building called *Bale Sumanggen*. Generally located in the southern area of a castle;
3. *Rangki* is the *palebahan* and also the name of the building to check the guest, conduct the trial, and the examination;
4. *Pewaregan* is the area where the king's kitchen (*king paon*), a place to store food that is ready to be cooked. In the castle is generally located in the southeast corner;
5. *Lumbung (Granary)* is the *palebahan* and the name of the building to store rice and rice, usually located in the northwest area of the castle complex;
6. *Saren Kaja* is the *palebahan* where the buildings were built for the king's wife, usually located in the northern area of the castle;
7. *Saren Kangin* or also called the *Great Saren* is the core area of the castle, because it is in the *palebahan* that the king resides daily;
8. *Paseban* is *palebahan* as the seat of the royal officials awaiting the exit of the king, can also be a place of great court trials;
9. *Pamerajan Agung* is *palebahan* where the establishment of sacred buildings to glorify the ancestors of the royal family, Because the property of the castle, generally great *pemerajan*, almost equal pura separate. Usually the majestic *pemerajan* on a complex of the castle is located in the northeast region (*kangin kangin*).

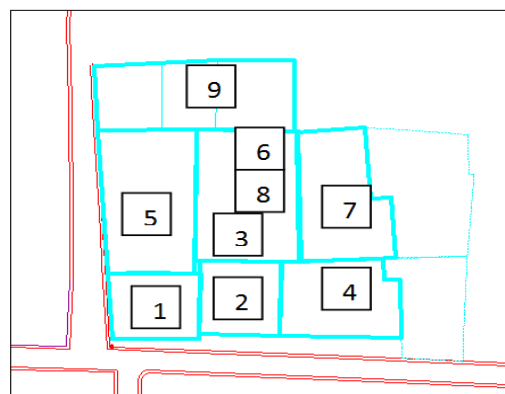


Figure 1 Lay Out of Palebahan Puri



Figure 2 Lay Out of Puri Ubud

In the implementation of the division of *Sanga Mandala* is then adjusted to the circumstances of the environment and land for the castle, Each castle has its own creations and differences according to the ability of the *undagi* and the view of the king who will reside in the castle. Some variations such as below (Figure 3 and 4):

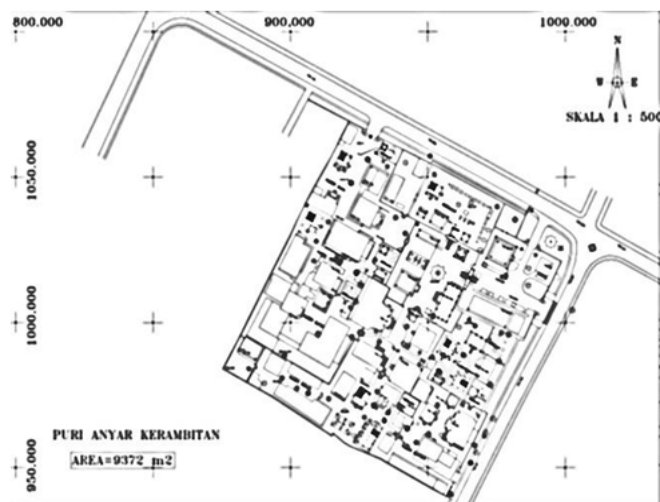


Figure 3 Lay Out of Puri Anyar Kerambitan

Source: Puri Documentation, 2017.



Figure 4 Lay Out of Puri Gede Kerambitan

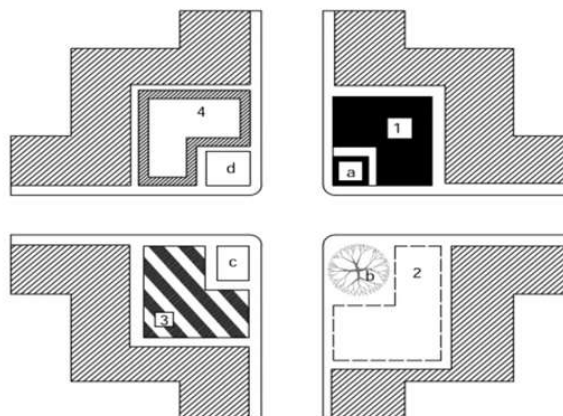
Source: Puri Documentation, 2017.

RESULTS AND DISCUSSION

Philosophy and Concept of Layout of the Castle (Puri)

In the royal period in Bali, the castle is the residence of a king/ruler of the kingdom and at the same time as a facility of governance. Therefore, the castle for the position of a king is more than a place to live. This has implications for the provision of space that has high complexity both seen from the complexity of the court (*palebahan/mandala*) as well as the complexity of space existing in various types of buildings. The castle as the seat of power center must be at the center of the kingdom. In the Hindu concept, the kingdom (the universe) is built as a miniature universe, while the king is the incarnation or the representative of the God. The center of the kingdom is the capital of the kingdom and as the center of the capital is *catuspatha* which is also as the magical center of the kingdom (Heine Geldern, 1982: 6-7).

Catuspatha is a sacred four intersections which is played as the center of the territory whose sections lead to the four directions of the winds of east, south, west and north. *Catuspatha* is the embodiment of the conception of the *catur loka pala* (four-way winds/*pengider-ider*) and its encounter is a blank space (*windu*) as the zero point of the region called *raksa bhuana*. From the center of *catuspatha* determined the location of a castle holders of power (Ekapratamaning Brahmana Sakti Bujangga in Son, 1998: 31-32), see Figure 5.



REMARKS:

- | | |
|---|---|
| a. Courtyard of Castle (<i>Bencingah</i>) | 1. Puri (Castle) and Pura (Temple) |
| b. Bayan tree | 2. Courtyard (<i>Lapangan</i>) |
| c. Temple of <i>Melanting</i> /Market | 3. Village Market (<i>Pasar Desa</i>) |
| d. Courtyard of <i>Bale Banjar</i> | 4. Village Hall (<i>Bale Banjar</i> or <i>Wantilan</i>) |

Figure 5 Lay Out and Concept of *Catus Patha*

In every corner of *catuspatha* in the spatial center of government the empire generally has elements: (1) the castle as the center of government doubles as the home of the head of the region (king); (2) *peken*/market as the center of buying and selling; (3) *Kalangan*/Space with *wantilan* building and its equipments, as arena of cock/entertainment center; and (4) *Taman*/park as a green open space for recreation. *Catuspatha* as the spatial pattern of the central government within a royal state does not all have all of the four urban centers as mentioned above. This relates to the status of power of the ruler who lived in the castle in a *catuspatha*. There is *catuspatha* as the center of government of a country and there is *catuspatha* which is the central government of the subordinate region of the country (Putra, 1998: 86-88).

There is a strong correlation between the size of the castle, the number of courtyards, and the facilities in the outer courtyard of the castle with the level of power or the level of grandeur of the castle. The highest power holders' castle in a territory of the royal state in Bali has a court of more than nine space/*mandala*, underlying power with an average number of nine courts and the undersigned ruler having a court (*saren*) below nine. The main castle in a royal area has 3 public facilities in the outer courtyard (*bencingah*) of the castle ie market, open space (park), and wantilan. The core courtyard of the holder of the ultimate mastery amounted to at least 4 core planks (*mijil ping pat*) ie *rangki* (carving), cladding, *semanggen/bale* twins), and ancestor food. That is, when the king out of the court/great *saren* residence of the king, passing *rangki/saren ukikran, petandakan, semanggen, and ancak saji*. *Ancak saji* is the outer court of a castle with a filigree wall and gates open on both sides, and is closest to the center of *catuspatha*. In the court of the *ancak saji* is a bale bengong or bale canopy (high-rise) located in the outer corner and closest to the center of *catuspatha*. In the most important zone of the castle is the extraction of the castle and there are *merajan alit* (small temple) in almost every court (*saren*) occupied by a single royal family (Putra 1998: 86-87), see Figure 6.



Figure 6 The process of the exit of the king in a ping ping mijil castle

Philosophy and Concept of Spatial Building of Castle (Puri)

Once observed and adapted to the layout of *palebahan-palebahan* on a castle, it seems that the division of *Sanga Mandala* in the castle complex based on the *Nawa Sanga* concept can be compared or attempted to associate with other more 'mythological and religious' Hinduism concepts. For in certain contexts, there is a connection of the symbolic functions held by the castle

Some benchmarks in the arrangement of space or buildings, including (Munandar, 2005):

Referring to the Absolute Direction

This type is an arrangement that is oriented to the direction of the wind, the location of the mountain and the sea. Such an arrangement seems to have been universally recognized in different parts of the world. The famous megalithic building in England, 'Stonehenge' was founded in the direction of the rising and the sunset, in order to worship the sun.

Setting based on Relative position

This type of arrangement has characteristics that are based on the existence of space or buildings, or areas that become the midpoint. Based on the midpoint it then arranged other spaces, to move away from the midpoint (Rapoport, 1989). This midpoint region is often regarded as the axis of the universe. To the right or left of the building there is a transitional space and an edge area. Structuring the building using this relative position, its midpoint is not always right in the middle of the other. It may be that the 'midpoint' area shifts from the center position of a field. Nevertheless still regarded as the midpoint (world axis).

Actually, in addition to referring to the absolute direction and relative position, there are still two other kinds of arrangement

based on the hierarchical position and the structural position. Both ways are basically the further development of the arrangement that refers to the absolute direction and relative position. With reference to the theory of spatial planning theory that the symbolic meaning of the arrangement of the castles in Bali is tried to explain. In addition to the theory of spatial arrangement of efforts to give meaning will be supported information from a number of written sources that are related directly or indirectly to the existence of the castles in Bali in his time.

Some research studies mention that, the castle is 'Ista (na) God', which is different from 'Ista (na) Dewata'-*sthananya* the gods (*pura*) (Munandar, 2005). As Geertz concludes, that 'puri (majung)' is actually almost the same as the temple. If the 'temple' is a place of abstract worship in the abstract form (*Ista Dewata*), the castle is the place of the king's supplication which is the 'god incarnation' *Ista (Ista Dewa)* 'which manifests itself in man, thus the puri is the sacred building in the concept of religion. Geertz is based on the fact that the king in the royal system in Bali is a respected and glorified all his people, so he should not appear haphazardly in public (Geertz, 1980).

Similarly, the castle as the residence of the king, regarded as a building worthy of respect or even purified in accordance with the position of the king. Because, the castle is a building where the gods meet with the people, between the ruler and other nobles, and in certain areas of the castle there is also the location of meeting between man and the spirits (Geertz, 1980). In that connection, in Hinduism there is a belief in the gods with its manifestations, and the location of other gods adapted to the eight directions of the wind, called *Asta Dikpalaka* (Munandar, 2005). *Asta Dikpalaka* is the eight-way god of the wind, which in Hindu myth is said to encircle Mount Mahameru. The central area of the layout of the gods of *Asta Dikpalaka* is Mount Mahameru which is the center of the universe. On the lower slopes of humans and animals; while the gods live on the peak The concept of the eight gods is very possible also applied to the area arrangement of *palebahan* castle with *Sanga Mandala* pattern which literally means nine zones (Liebert, 1976), see Figure 7 and Figure 8.

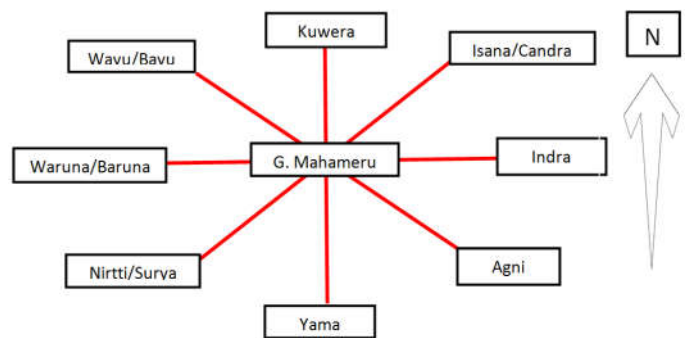


Figure 7 Location of the Gods Asta Dikpalaka

Sources :Danielou, 1964:131, van Lohuizen-De Leeuw, 1955:359, Liebert, 1976:26 and 28, in (Munandar, 2005:170)

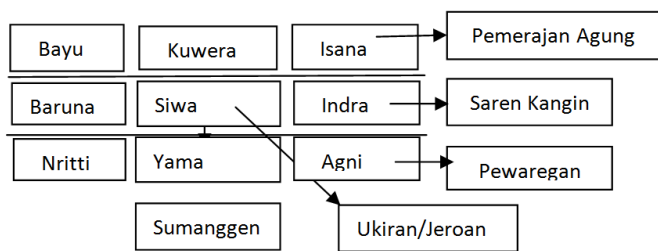


Figure 8 The location of Asta Dikpalaka in the castle (South Bali Region) with Sanga Mandala pattern

Sources : Agus Aris Munandar, 2005:170

Palebahan Paon-Pewaregan Raja/Paon Roban (kitchen) located in the south-eastern corner (*Kelod-Kangin*) castle, its position corresponds to the area that was kept by the God *Agni* (fire). *Palebahan Sumanggen* is generally located in the southern part of the castle, this *palebahan* is dedicated to the death ceremony and temporary dwelling place before it is increased as sacred. The body is buried in a building called *Bale Sumanggen*. The Southern Region within *Asta Dikpalaka* is dominated by *Yama* as the God of Death. It is almost the entire castle lays down the Great *Pemerajan* in the northeast corner (*Kaja-Kangin*), this is certainly meant to associate it with the position of *Isana God (Shiva Mahadewa)* guarding the Northeast. The supreme gods who are excited and present at every ceremony (*odalan, piodalan, petoyan*) are *Shiva Mahadewa* or with various titles, which are placed in Meru building which is the personification of Mount Mahameru. Meru is a building with roof shape with odd number (Gorris 1969: 85, Soekmono, 1974: 305-6). According to Hindu cosmology, the central point that the *Dikpalaka* guarded was the Mahameru mountain at the top believed to be the heaven of the gods and the midpoint of the universe. In the complex of the castle, the midpoint is often built *palebahan Wukiran/Carving, or Jeroan/Jero Agung*. From these two explanations, it is associated that in addition to the *Pemerajang Agung* (Grand Temple), the *palebahan* of *Wukiran/Jeroan* is considered the midpoint of the entire complex of the castle and is a sacred *palebahan*, see Figure 7. As has been described, about the relative position of the arrangement, it can be explained that the space/building is determined to be the midpoint. Then based on the position of the living room, arranged space/other buildings away from the midpoint (Rapoport, 1989: 30). In subsequent developments there may be additional space or buildings on one, two, or three sides of the midpoint. As a result the development is out of the midpoint and the building is not symmetrical. The implicit meaning is that there is an alignment between the macrocosm (the universe) with the castle as a microcosm (ballance cosmology).

Furthermore, in the Balinese Hindu religion, the concept of *Tri Hita Karana* (the three elements/causes of Goodness) is associated with the factors of the position of human/community inhabitants (*pawongan*), the land/nature of the environment (*palemahan*), and the place/sacred building/worship (*parhyangan*). Based on the concept and then implemented into the architectural work through the concept of *Tri Angga*, both from the time of land selection for the building, planning and design of the floor plan, to the division of vertical building structures, in the order of three parts/region of *nista* (low, base); *madya* (middle, neutral, body); and *utama* (high, holy, head) (Windhu, 1977: 6; Budihardjo 1991: 33). If this concept applies to the arrangement of castle palaces

divided into nine regions, then the division of the implementation of this concept will be detailed again, see Figure 9.

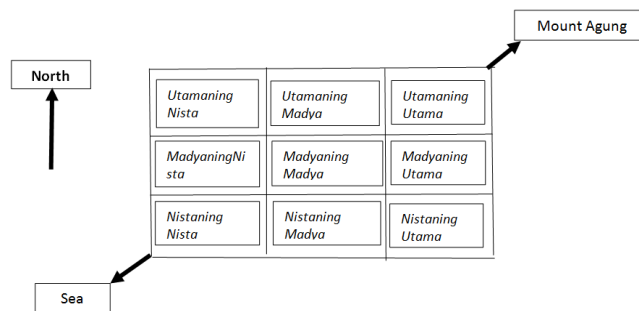


Figure 9 Tri Angga Concept in Division of Sanga Mandala on the arrangement palebahan castle

Such a placement has the consequences for the creation of the Southwest-Northeast axis which is known to date in every housing development in Bali (Budihardjo 1991: 61-2), ie the concept of a less-sacred area (*nistaning nista*) in the Southwest corner and the most sacred area (*utaming utama*) in the northeast corner. Thus, if it is related to the arrangement of the castle *palebahan*, it is understandable why the *Ancak Saji palebahan* is located in the southwest corner, because it is a *palebahan* that serves as a gathering place for ordinary people, when facing the king, or when conducting activities in the castle. *Palebahan* is open to the people. So the nature of the space public (public zone). And so on, to the private (private zone) level will lie the *palatahan Pemerajan Agung* in the region which is considered the most sacred (*utamaning utama*) at the northeast corner, generally extends on the north side to the southwest corner (*utamaning madya - utamaning nista*), is *palebahan Pemerajan Agung*, in the distribution of the concept of *Tri Mandala (Jeroan Pemerajan - Jaba Tengah - Jaba Sisi)*, see Figure 9.

CONCLUSION

Puri-puri in Bali was established and built following certain rules / rules, among others that, the complex of the castle is generally divided into several *palebahan*. While the definition of *palebahan* is the field of yard in the complex environment of the castle which is bounded fence around (*penyengker*) and within the area there are some buildings that have a specific function and purpose to be established. Thus it can be concluded that what constitutes the complex space structure of a castle is essentially its *palebahan-palebahan*, but the character and function identification are given by the buildings in it. The combination of the various *palebahan-palebahan* that eventually form the complex architecture of the castle. The presence of *palebahan* in the castle complex is necessary, because in the castle always held the division of land for various *palebahan*. There is not a single castle whose land within the surrounding wall is not divided into *palebahan-palebahan*.

That each *palebahan* is based on the concept of *Sanga Mandala*, which in essence also refers to the concept of Hindu mythology, about the place of the eight gods who guard/control in the eight directions/winds (*Asta Dikpalaka*). Its association with the concept of *Asta Dikpalaka*, is that in the *palebahan-palebahan*, and the castle as an architectural/building complex, is a reflection of the group of gods, according to their position with the direction of the wind.

Therefore the position of the *palebahan* becomes very important in the complex of the castle.

So it can be revealed that the *palebahan-palebahan* in the Balinese castles can basically be grouped into five kinds of *palebahan* only, namely (1) sacred *palebahans*, (2) general *palebahan*, (3) palace complementary *palabehan*, (4) *palebahan* in the core of the castle, and (5) *palebahan* that of the king's relatives live. In the sacred chambers there is a meeting between man and the gods; in the common room there was a meeting between the ruler and his people; in special rooms where the meeting between the rulers; in the living quarters there was an interaction between the brothers and the royal family, and other relatives; as well as in the unclean spaces is a meeting place between humans and spirits. Furthermore it is also stated that, the castle as a whole is a sacred building, because in that place residing the real king is a divine incarnation and the castle can be regarded as the center of the world.

Thus, the castle building is basically a collection of spaces that occur due to architectural works. However, a building can be expressed as a castle because it has specialities in its spaces. The typical room of the castle has a meaning that is often associated with the religious concept of Hinduism in Bali that is deeply rooted in the life of its people. In the perspective of Balinese society, architectural works are considered to have the same components as humans that have 'soul' and 'physical'. The meaning is often analogous to the 'soul' of the architecture, while the form is the expression 'physics'.

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