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The Catuspatha pattern in Balinese palace: architectural conservation and challenges

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Abstract

Balinese architecture was established prior to European colonization and significantly enhances traditional Balinese values that are woven into the predominant Hindu religion. Palaces are integral to the architectural heritage of Bali and were dated back to the Majapahit Empire. Balinese palaces were constructed for non-ritualistic activities in this historical cultural landscape. Palaces were often located on road corners called catuspatha\textsuperscript{1} and they possess sacred values embodied in the concept of pempatan agung. Although Bali Province is today governed as one governance unit, these palaces still reflect their own multiple regal associations which are still respected by Balinese society. The representations and architecture of these palaces and the communicative symbols of a heyday era of Bali are raising questions as to how they can be accommodated within the overarching tourism development and globalization of culture that Bali is experiencing. Therefore, this paper reviews pre-colonial Balinese palaces, their architecture, the catuspatha concept, and considers the traditional values of these ancient monuments as to conservation of palaces and their associated cultural heritage. An extensive literature review, surveys and observational inventories were undertaken at several palaces to obtain results that raise new questions about how these complexes can withstand globalization challenges whilst respecting traditional Balinese culture and society.

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Keywords: Balinese palaces; architectural conservation; the catuspatha concept; pempatan agung pattern; globalization challenges

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1. Introduction

The regal kingdom history of Bali is related to Javanese history, particularly East Java Province of which Bali Island is geographically located next to. The geographical location of both kingdoms was heightening proximity of these kingdom’s relationships. The kingdom’s relationships can be traced back through the Bali history defining into five periods; they are pre-history period, Bali Kuno history period, Majapahit Kingdom’s influences period, foreigner arrival period, and independence period. The pre-history Balinese’s life was directly influenced by the use of natural resources. The Bali Kuno period involved the Hindu’s influence and transference from Java including its communal features about societal living which established traditional villages (desa adat), Kahyangan Tiga temples (three great temples), Bale Banjar (community halls) etc. This period served as the embryo of the third period of the glory of the Majapahit Kingdom reign in Bali, the most important period in Balinese history that gave significant influence to the palace architecture patterns in Bali called the catuspatha pattern. The catuspatha pattern in Balinese palace design asserted the palaces as symbols and venues of authority during the Kingdom era resulting in significant values and physical meaning of their existence and the period(s) of their use and development.

The Majapahit influence was commenced in 1343 AD, preceded by the invention of the Gajah Mada vice regent to Bali. During this era, the Majapahit introduced the social system of caste, which was introduced by Dang Hyang Nirath priest in 1480; this caste system is called Tri Wangsa (three levels of societies i.e. Brahma, Ksatrya, and Wisya). The king system was headed by Ksatrya or the Arya caste. The religious ceremony was headed by Brahma caste, and the third caste was Wasya who was responsible for agriculture, trade, and development. Geertz (1975) has pointed out that the caste system can be distinguished into two types i.e. gentry and commoners. The gentry or nobility is addressed to Tri Wangsa or three castes. These Tri Wangsa are called anak jero or “insider”, because they reside inside the walls of the palaces. Conversely, commoners are addressed as anak jaba (sudra) or can be called “outsider” of the court. “ Outsider” mostly includes maids in the palaces. During this Majapahit influence period, Balinese calligraphy on lontar/palm leaves was also introduced. The calligraphy written in a narrative style, or philosophy, as an architecture expression is called Hasta Kosala-Kosali. It style expresses the traditional architectural norms and rules as to plan and build the ornamentation and the building’s ceremonial functions.

The fourth period of foreigner arrival in Bali introduced cultural influences upon both the palace architecture and the Balinese culture and social systems including the use of ‘uang kepeng’ (Chinese coin), the use of Chinese ornamentation, and the use of different building materials and constructions methodologies. The independence period introduced a different governance system including the prioritization of Bali as a tourism destination through a tourism Master Plan prepared by Sceto (France consultant) in 1966-1972. Sceto proposed 21 tourism areas including Nusa Dua, Kuta, Sanur, together with Ubud and its palaces being a significant historical inheritance or archeological landscape. Since then some palaces have been opened as tourism destination.

Therefore, the catuspatha pattern is integral in demonstrating the Kingdom era heritage as evidence of the Kingdom governance and social systems in the past and how these systems and patterns have been conserved despite some functions of palace pattern changing due to rapid globalization development impacts and the overall demise of the Kingdom governance system.

2. Research Methods

An extensive literature review was conducted to comprehend the history of palaces in Bali. This review substantially reinforces a conclusion that the majesty of the Kingdom era and its secondary were influenced by the preceding Javanese Kingdom. These influences imposed and interwove Balinese cultural principles and practices imbued by Hindu Religion, which continue to be incorporated into Balinese traditions and architecture. The research also involves observational recordings and documentation in several palaces in Bali to observe, at a detailed level, their changing patterns and their relationship to their spiritual and physical landscape. Interviews with several nobles at the palaces also corroborated this knowledge as to how the palace heritage can be conserved, and the key tangible and intangible issues that these palaces are facing in the contemporary context.
3. Results and Discussion

3.1. Palaces in the Balinese Landscape Typology

The existence of royal palaces across the regencies is a key characteristic of the Balinese and part of its uniqueness in depicting its social culture and its architectural legacy. The Balinese landscape symbolically embraces three spaces sequentially from the mountains, down to the lowland area and ends into the sea. A recent study dissects these three spaces into five types. This study attempts to explain how the Balinese landscape has been formed and the functional and cultural uses of the landscapes which are related to the human and cultural activities. The five types of Balinese landscape include: regional landscapes, village landscapes, city landscapes, highway landscapes and ‘historical inheritance or archaeological landscapes’.

Regional landscapes possess three characteristics - beaches, lowlands and mountains - which mostly are linked to the values of Balinese philosophy i.e. *Tri Mandala* (three zones). Mountains are as *utama-mandala* /sacred zone, lowland areas are the *madya-mandala* /middle zone, and beaches are the *nista-mandala* /profane zone. The village landscape comprises dwellings allied mostly to agriculture areas including the Balinese *subak* (traditional irrigation) system. City landscapes involve a combination of special components of structural and natural characteristics. In their physical aspect, the city landscapes involve open space for various functions including as pedestrians, children playing space, green open space. However, the landscape also consists of natural elements in it. The highway landscapes are the artery lines of the city enabling connections between other cities and serve as conduits to reduce noise levels and erosion processes and for rest areas especially for roads that connect between two places.

The ‘historical inheritance or archaeological landscape’ talks about things concerning human creation in the past. The object of historical inheritance is limited to physical inheritance and includes space systems. A spatial system means and includes space patterns which reflect historical values. ‘Historical inheritance’ in Bali includes characteristics of ritual (temples for example) and non-ritual (places for kingdom’s rest), or can possess a combination of both characteristics. The concept and pattern of the temple are regulated by stipulation of Balinese Hindu religious norms including its position and orientation, its building function including distances and measurements, and the creation of specific space circulations regimes. The most important spatial value of the temple in the *Tri Mandala* is the *utama-mandala* /sacred zone. There are several different ritual ‘historical inheritance’ places in Bali including the Besakih Temple, the Taman Ayun Temple, the Water Palace Ujung Karangasem, and several palaces.

![Fig. 1. (a) The traditional gate in the Kesiman Palace, 2013; (b) The Majesty of Ubud Palace, Gianyar Regency, 2009; (c) the Besakih Temple, 2013; (d) the Water Palace Ujung Karangasem, 2013.](image-url)

3.2. The Architectural Conservation of Palaces

3.2.1 Scholar’s Interpretation of Palaces in Bali

Palace in Balinese is known as a *puri* which is derived from the word *puri* from Sanskrit (-pur, -puri) which means a city, or city with castle, or city with tower. Palace in Javanese can be called by *keraton*. Valeri (1982) in reviewing Geertz (1980), has concluded that *negara* meaning ‘town’ is used to indicate the “palace,” “capital,” “state,” and “realm”. Whereas *desa* is the opposite of *negara*, and means “region,” “countryside,” “village,”...
“dependency” or “governed area”. Valeri has also concluded that Geertz promoted an idea that the Balinese state included both an “exemplary center” and a “theatre state”. The theatre state is reflected in public involvement and the exemplary centre is expressed to a king being the “main actor” in the theatre or his court. Valeri concludes that Geertz used the term of model “of “and “for” to express that the king is an impeccable in the human being, is close to the divine, and that the king also possesses a good attitude. Both “divine” and “attitude” are the two points of king’s accomplishment in the theatre state.

The king was well-known as the “God King” which was a concept that a king held a position similar to a God or a deity. This concept evolved during the introduction of Hinduism into Java. A king is also believed to serve as the representative of deities who have returned to the realm. As example for this is the Airlangga King who was believed to be the reincarnations of the Wisnu Deity as expressed through the monument that depicts the Airlangga King as Wisnu Deity, who drove the Garuda Bird. Heine-Geldern (1956) states that the Brahman (Hinduism) and the Buddhist systems have a similar feature, which is the relation between state and universe symbolized by Mount Meru. This relational expression places the king’s position as being similar to a deity, and being sovereign of the realm with the central focus of the king’s reign being located in the mountain which is symbolized by meru. The king thus developed his authority and palace as an imitation of the universe through the meru/mountain’s symbols. The king himself possessed roles as a deity who was sovereign over a small universe called a kingdom or a palace.

3.2.2 The Catuspatha Concept of the Palace

Putra (2005) has concluded that the location of puri takes place in the corner of the catuspatha in a cross-road pattern, or the pempatan agung. He wrote that the catuspatha is not only has a cross-road or the pempatan agung, but also has sacred value and distinctive significance. He also defines that the layout of puri in the catuspatha pattern is determined by writings in the papyrus of Lontar Eka Pretamang Brahmana Sakti Bujangga. This papyrus mentions that to develop a state administration or palace one needs a blend of senses because this is believed to represent the unification of two realms i.e. macrocosm and microcosm (bhuana agung and bhuana alit). Therefore, the pempatan agung or catuspatha is a symbol of the sphere center as also concluded by Hauser-Schäublin, (1993) writing that puri is located in the sphere centre. Further, Budihardjo (1995) has also concluded that cross-road pattern or pempatan agung is also called nyatur desa (four neighborhoods) or catur muka (four faces) (Fig. 2.a). The location of a puri or a palace as a centre of authority is specified according to the cardinal direction of catuspatha pattern, and it is not based upon the sea-mountain axis (kaja-kelod/north-south) which is the Balinese sacred-profane axis. Also in the papyrus, there is the Lontar Batur Kelawasan that mentions the layout of puri in the catuspatha pattern and positions puri with values and meanings both good and bad. Based on these papyruses, Putra (2005) has concluded that puri (Fig. 2.b) placed in the northeast quadrant possesses the primary value meaning that it is a good place for puri. Puri in the southeast quadrant is bad and is related to negative effects to the destruction of the palace (gni rurub). Puri in the southwest quadrant is good resulting in the king being respected by the people (kweh bakti) and wealthy of the people. Puri in the northwest quadrant can be good meaning that the king is public-spirited (dana) but it can be bad because it is believed to be a place of fire (gni astra). It is also stressed that there can be two positions of puri layout that have good values, i.e. in the northeast quadrant and in the southwest quadrant.
The architecture of palaces can be described through this layout pattern, called palebahan. Palebahan is defined as being the area that is fenced surrounding the palace and consists of several buildings inside, this enclosure with certain functions. In the nine divisions of Balinese traditional zones called Sanga Mandala, the layout of puri ideally consists of nine palebahan. The nine palebahan of a puri can be summarized as following:

1. The front part of a palace is called bencingah or aneak saji and it consists of a public space to serve the community and it includes an open verandah pavilion, called bale bengong for the king to monitor the society’s economy. The bencingah is usually placed in the southwest corner of the puri. In the front of bencingah, a traditional market is placed. In the area of bencingah, there is also a big banyan (Ficus spp.) tree that has often been growing for several hundred years that symbolizes societal patronage.

2. The sumanggen is palebahan that functions as a place to carry out the death ceremony for the royal family as castle occupants. In this palebahan, there is a traditional building called bale sumanggen which is placed in a southerly direction of puri.

3. The rangki area and its building have the same name, rangki. It functions as a place to receive the king’s guests, as a meeting area, and also as an investigation place.

4. Pewaregan, or traditional kitchen for the king, functions as a place to store the food and to prepare it for cooking. It is located in the southeast corner of puri.

5. Lumbung or the granary is a place to store rice, and is located in the northwest of puri.

6. Saren kaja is the place of buildings for the king’s wife and is located in the north (kaja) area of puri.

7. Saren kangin or saren agung is the core area of puri and is a place of the king for daily living.

8. Paseban is a seating place for the royal officials to wait upon the king and also as a place of the great royal court.

9. Pamerajan Agung is the place of the king’s family temple where shrines are placed to praise and honor royal ancestors. Pamerajan agung is located in the northeast (kaja-kangin) of the puri and has significant value (utama mandala).

Geertz (1975) has described the spatial pattern of a Balinese gentry’s residence of the Klungkung palace during the reign of Dewa Agung Gede King in 1905. The palace pattern was composed of a cluster of rectangular courtyards. The palace was not only for residential purposes but also for political activities as a centre of governance. The palace layout can be broken into five types of areas. There are sacred area, civic area, the royal chamber area, the king’s residential area, and the impure area. In the past, the pempatan agung pattern or catuspatha was applied throughout the kingdom, being adopted by the Majapahit Kingdom in Java in the 14th century. However during the colonial era, as well as during the independence era, there was no establishment of the palace as a new authority. As the centre of governance during the kingdom period, palaces are located in the corner of the catuspatha pattern.

Putra (2005) has clearly documented this catuspatha located in nine palaces of Bali Province. There are four palaces placed in the northeast quadrant (Denpasar, Gianyar, Negara, and Karangasem). Four other palaces are located in the southwest quadrant (Tabanan, Semarapura, Singaraja and Mengwi) and one palace is located in the northwest quadrant (Puri Agung Bangli). Today, these catuspatha have been embellished with aesthetic elements including landmarks or focal points such as statues. Putra’s research investigates the transformation of the
catuspatha at nine places and determines that palace orientation was paramount in their spatial design and location. His study shows that palaces are located in the northeast, the southwest, and the northwest quadrants of the catuspatha pattern. He also concludes that during the colonial period, the catuspatha pattern as cultural heritage was added with additional elements including statues and monuments, but some palaces did not experience these embellishments. These additional elements on the cross-road of the catuspatha reinforce the aesthetic functions of the palace and its role as a landmark. Putra’s study emphasizes that the catuspatha pattern contains a puri, a traditional market, a traditional building of wantilan (a large open building with square shape and has two overlapping roofs) and green open space. In the independence era, most of the regency offices were re-built in this civic centre respecting the catuspatha pattern. Thus the government in the independence period applied an identical pattern as during the kingdom era; however the facilities and functions of the kingdom period were not mimicked entirely. As evidence of this, Putra (2005) has described that the catuspatha of the Jembrana Office Regent has a green open space but does not have the traditional public facilities of a recreation area and a market. Putra concludes that this catuspatha pattern contains emptiness. However in the post-independence era, it additionally functions by announcing the aesthetics of the city due to placement of statues as monuments or as landmarks in the centre of cross-road and as a place for traffic signs.

3.2.3 Type of the Palace (Puri) and Palace in the Village Pattern

Architecturally, puri is basically a pre-determined set form of spaces. However a building can serve as a palace due to its particular room functions. Rooms may function in a palace associated with particular religious concepts noting that Hinduism in Bali is deeply rooted in the community life. Bharuna (2006) has stated that puri can be divided into three types. Firstly, Puri Dewa Agung, it serves as the throne of Dewa Agung who was sovereign of the whole of Bali Island and Lombok Island. This type of puri is in Klungkung Regency, namely Puri Semarapura. The second type is Puri Agung or Puri Gede which serves as a residence for the ruler (king) who holds the government in the kingdom. The third type of puri is a residence in the community; however it does not serve as a residence of the governmental holder. This type of building (the third type), also called jero, is the house of a nobleman. The differences of palebahan of a jero and a puri can be seen in Fig. 3 a, b, and c. A jero is a simple residence that comprises family shrines, and a compound of traditional buildings that create an open space in the centre called natah or natar adopting the Tri Mandala zone (utama/sacred area, madya/middle area and nista/impure area). The complete of palebahan (zone) in a puri can be witnessed in Klungkung Palace layout that has nine palebahan comprising the sacred area, public assembly areas, a royal chamber, the king’s house, the king’s (deceased) father’s house, the king’s brother house, the king’s seraglio, a noble house, and an impure area. In contrast, the palace of Puri Agung Kesiman still consists of eight palebahan (Sketch 5). The eight palebahan are: (1) jabasisi/ancak saji is the front yard for preparing before entering the puri; (2) tandekan functions for receiving the guests; (3) semanggen is mandala for the death ceremony (pitrayadnya); (4) saren is for the king’s residence, (5) dunungan serves as a king’s family residence and for his relatives; (6) taman sari is a sacred garden for king rest with his family; (7) pamerajan agung is the king’s family temple; and (8) saren agung is also as a residence for king’s family or king’s brother.
The palace in the village pattern in Bali is depicted by Covarrubias (1974) wherein the village pattern contains family housing, puri and village’s facilities that are located along the mountain to sea axis that is similar to the North - South axis (Fig. 4). The significant portion of the village is integrated with the Kahyangan Tiga temples (three great temples); they are pura desa, pura puseh and pura dalem.

The typical Balinese village pattern applies the Tri Hita Karana Concept19 which consists of parahyangan, palemahan, and pawongan. Parahyangan refers to the village’s temples that are orientated towards the Agung Mountain, and it occupies a primary or sacred zone of the kaja-kangin (north-east) direction. Palemahan consists of the village’s settlement in the middle of the village’s area. The traditional village pattern is clearly legible in Fig. 4 that depicts all public facilities being located in the centre of the village. These include several functions consisting of the village temple (pura desa), the palace (puri) in which the puri functions as the village leader, the traditional market (pekay), the large shed for cockfights and as assembly hall (wantilan), and traditional alarm of bell tower (bale kulkul). In the square, a sacred banyan (Ficus ssp.) tree (waringin or beringin tree) is also planted. In the profane area, in the southern direction, there is pawongan that is often referred to as death, as graveyard and has its Dalem Temple. In this area, public baths that are separated by walls for men and women are also placed. The cemetery commonly has a kepah tree (often a calumpang or Sterculia foetida) and it is “a sad and eerie place”15. A puri, as a village leader, is placed in the center of the village pattern, supported by other facilities. A puri is also surrounded by the settlement, the rice fields, and the gardens as a village green belt, and as a source of the village’s livelihood.

3.3. The Palace Conservation and Challenges

The term ‘heritage conservation’ has been discussed in various world heritage conventions, including the international convention concerning the Protection of the World Cultural and Natural Heritage, adopted by the General Conference of UNESCO in Paris, 1972. In this Convention, ‘cultural heritage’ is defined as including monuments, groups of buildings, and sites. Natural heritage can include natural features, geological and physiographical formations, and natural sites. The protection of both cultural and natural heritage is an obligation of each signatory party for obligation the recognition, guardian, conservation, preservation and bequeathing to next the generation20. The convention emphasized how to apply and adopt conservation policy in the implementation of cultural and natural heritage protection mechanisms and tools including intergovernmental committee function, funding, international assistance, educational programs as well as the responsibility of reporting upon cultural and natural heritage activities.

Other conventions including the Burra Charter of Australia ICOMOS (1999) offered guidance for kinds of places of cultural significance including natural, Indigenous and historic places with cultural values. The significance of conservation is for its inheritance by the future generation, so the descendant will know the legacy of the past, present, and future21. The Burra Charter provides conservation principles in cultural significance for the maintenance of the cultural significance of place to avoid its damage and neglect. It requires quality approaches to conserve places including the necessity of conservation knowledge, skills and techniques. Conservation of cultural
significance of a place is considered upon its values. Conservation is also considered through its setting that brings positive significance to the place. The location of cultural significance is also important for conservation. Relocation is only acceptable as a last resort but it should still respect the appropriate function of the place and its cultural significance. The Burra Charter pointed out how the conservation and what process should be applied.

Based on the international conventions concerning heritage conservation, guidance is offered on how to develop conservation practice in Bali. Budihardjo (1995) has emphasized that to conserve and maintain the treasures and cultural heritage in Bali is through its history.

“To enhance the quality of Balinese environment by using the best of the past with the best of which we are now capable. It must be understood that we do not advocate an unconditional preservation of the Balinese culture, architecture and the built environment in the midst of modern civilization because this would be the equivalent of turning Bali into a living museum, putting the entire island into a glass case for the enjoyment of hordes of tourists. Instead, by means of conservation, the new will blend with the old in complete harmony, and the Balinese people shall be permitted to decide for themselves what they want to absorb without losing their essential qualities.”

Budihardjo clearly states that to implement conservation is to increase the characteristics of nature, and that Balinese people should selectively decide appropriate ways from the past to apply in their contemporary life without resulting in a museum environment together with the advance of development and tourism. The important things that should be prioritized are how to live in harmony as embodied in the concept Tri Hita Karana. Such aspiration is articulated by the head of the Planning Board of Denpasar City that “to attain the harmony by not negating the worst but seeking to make it balance”.

In the globalization era, the Balinese palaces are extant in the nine regencies of Bali Province, and there are today around 90 palaces. These are the cultural heritage of the kingdom period. Hauser-Schäublin (1993) has stated that once a palace was fenced by high and thick red brick walls making commoners recognize at a glance the majesty of palace buildings and what the activities inside. Only the nobility’s of the king’s relations, who have prerogative or obligation, can enter the palace. However, today some of these palaces are now the major tourism destinations. Puri Pemecutan in Denpasar City has added a new function into the palace with a hotel. Palaces such as Puri Agung Kerambitan, Puri Anyar Kerambitan, Puri Tabanan are in Tabanan Regency; Puri Ubud in Gianyar Regency and several other palaces are open for tourists visitation, and there are performance of Balinese traditional dances to welcome and serve tourists. This change and challenge are in accordance with the ICOMOS Charter (1976) concerning cultural tourism that aims to encourage the safeguarding and to ascertain the conservation and promotion of monuments and sites. Cultural tourism offers benefits to the community in its socio-cultural and economic interests.

Educationally, the extant palaces are served as a primary source for researchers to investigate and study in depth the architecture, history, social-culture, traditional norms and values regarding the Balinese palaces as cultural heritage. The existence of these palaces provides important evidence of the past kingdom period and its grandeur of authority. The palace patterns adopt Balinese philosophies and values in human activities within as well as in their architecture. The catuspatha pattern and its functions can be idealized in Fig. 5 a and b depicting the palace of Puri Agung Denpasar in Denpasar in the year 1906 that was located in the northeast quadrant of the catuspatha pattern. Puri Denpasar was one of the Balinese palaces destroyed by the Dutch military during the Puputan battle on 20 September 1906 in Denpasar. None of palace’s buildings remain today. The former site of Puri Agung Denpasar now accommodates the governor’s residence (Fig. 5. c and d). In addition, an earthquake in 1917 demolished most of the buildings in Bali, such as housings, temples and palaces, including Puri Gianyar in Gianyar Regency. Puri Gianyar was rebuilt without changes to its layout pattern and it was re-developed more majestically compared to the previous palace.
The *catuspatha* pattern in several palaces in Denpasar City has been well recorded. Functional modifications of the pattern have occurred in several palaces. Most palaces in Denpasar City are still in their location based upon the papyruses articulating that the northeast quadrant is the primary zone and it is believed to have a good impact upon the palace. Four of the palaces in Denpasar City still maintain the position of their palace or *puri* (Fig. 6 a, b, c and d); Puri Satrya, Puri Agung Kesiman, Puri Jro Kuta and Puri Pamecutan. Unfortunately, Puri Denpasar has been transformed into a government official’s offices.

Architecturally, the Balinese palaces still maintain traditional buildings as their cultural heritage although some of the buildings have been modified due to foreign country influences such as Chinese influences through the use of Chinese’s plates to decorate the palace building facades, traditional fences, shrines, and the form of statues with Chinese people characters. The Dutch colonialism also resulted in significant impacts to palace architecture, such as introducing colonialism architectural styles in some buildings while still maintaining the *puri* (Fig. 7. a, b and c).
Although the reign of the king does not exist today, the Balinese society still respect the king’s descendants and their leadership through social-culture relationships and traditions. For example, if there is a decease death in a palace, they will host a cremation (ngaben) ceremony, then commoners who have died although they have been buried for a long time, are allowed to participate together in the cremation ceremony in the palaces. This results in a mass cremation with the palace grounds and a major cremation ceremony. Geertz (1980) has written that the ngaben ceremony in a palace is “the quintessential royal ceremony”; this entails not only dramatic, fabulous, respectable, and highly financed activities, but also a statement of regal “status”. While the colonial period has an influence upon the palace building characteristics, their colonial’s form and superior in dimension is diminished in the traditional palace architecture.

5. Conclusion

Palaces in Bali established since Bali Kuno in the 9th century are mostly influenced by Javanese Hinduism and Buddhist cultures and their values before the Balinese kingdoms were controlled by the Majapahit kingdom. This latter era introduced a magnificent social-structure of living including the introduction of the catuspatha concept of puri which was mostly located in the corner of the cross-roads of pempatan agung’s. Since the independence era of Indonesia in 1945, the reign of kingdoms has been diminished but Balinese society still maintains a strong relationship between the nobility’s descendants and their regal associations. The majority of Balinese society still honours the majesty of the palaces and contributes to the traditional ceremonies, such as the cremation of ngaben ceremony, as a prestigious and majesty symbols and traditions of the Majapahit kingdom. Accordingly, the existence of palaces that embody the evidence of catuspatha pattern, as cultural heritage, should be conserved as a part of the living heritage of Bali and as manifest tangible and intangible evidence of the Majapahit Kingdom era and Balinese history overall for future generations. While part of the architecture of Balinese palaces has been modified by foreigner styles and ornamentation partially detracting from the heyday era of Balinese kingdoms, they still remain a major destination for tourist visitations and for the research as a cultural heritage.

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