

AN ARCHITECTURAL ACCULTURATION OF BALINESE, DUTCH, AND CHINESE IN PURI AGUNG KARANGASEM

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ABSTRACT

Bali is one of the many provinces of Indonesia with the most preserved cultural heritage. One form of these heritages is the architectural heritage. The traditional architecture of the Balinese people is still widely used and sometimes repurposed by their own people, mostly the *Puris*. A *Puri* is a building that was once used to be the residence of the royal families during their prime. The architecture of these *Puris* has distinct characteristics on its location, function, and typology of the building. A unique example of these *Puris* is the *Puri Agung Karangasem*, which has three cultures infused to its architecture. Apart from the obvious Balinese characteristics, there are also Dutch and Chinese influence which can be proven by the *Gedong Maskerdam*, *Bale Kambang*, making it a treasured heritage not only for the Balinese people, but also for Indonesian people in general. This research is meant to explain and to give more insight into the architecture of *Puri Agung Karangasem*, which in result would present as a piece of knowledge to encourage the community to be more appreciative towards maintaining the traditional architecture of the Balinese people as a piece of important heritage. The method used for this research is the qualitative descriptive method. Focusing on the visual analysis of the architectural elements that are influenced by the different cultures, supported with previous related research and article.

Keywords: Puri Agung Karangasem; culture; heritage; architecture.

INTRODUCTION

Acculturation, according to the Social Science Research Council by Robert Redfield, Ralph Linton, and Melville J. Herskovits, is a phenomenon that arises when groups of people belonging to different cultures make direct and continuous contact, resulting in combinations and changes in the cultural style of one or both groups. (Redfield et al., 1936, 149).

According to acculturation experts, acculturation generally describe as a level where the individual adopts certain value, belief, culture, and practices that exist in a new culture (Diaz & Greiner, in Nugroho and Suryaningtyas, 2010). Berry (2005) says that the acculturation is the process that concurrently from culture changes and psychological that in progress as contact result between two or more cultural groups or members. According to the group level, acculturation involve a changes in social structure and institution. Meanwhile in the individual level, acculturation involve behaviour changes.

Architecture acculturation itself describe as a form from a merging process of value, belief, culture, and practices which exists in the culture that implemented in architectural form that contain the culture which is the contract result between the group and the members. The concept understand a various

phenomenon that generated by individual groups that have a various culture which will translated through the series of building.

Like most regions in Indonesia, Bali is a region that is very rich in culture. These cultures come in various forms such as norms, values, customs, and traditions that can be seen in the local people's daily lives, effectively preserving these cultures and in turn keeping the Balinese people's awareness towards preserving their other heritages high. Madiun (2010), states that that the traditional Balinese architecture started to periodically change during the 8th to 15th century along with the changes from the pre-Hinduism period, the Balinese empire period, the Majapahit period, colonial period, all the way to the independence and ultimately the tourism period. These shifts of era directly influenced the change of architecture through the shift of cultures. Despite that, the authentic traditional Balinese architecture can still be seen on some buildings like Pura (Holy building of the Hindu People of Bali), the traditional Balinese homes, even historical buildings like Prambanan Temple and Puri.

Puri is the residence of a governing leader (Goris, 2012). The term 'Puri' as a residence of a king started to emerge after the 17th century. It is derived from the word 'pur', which has the meaning of a

fortress, or a place surrounded with high walls. The word 'Puri' itself was used because the holy place of the Hindu people of Bali is called 'Pura' (Tugur, 1975). Munandar, 2005, also states that Puri is a resting place for a king, or a person that the people of a kingdom look up to. One of the preserved Puris still serving its function as a residence is the Puri Agung Karangasem, located at Jl. Sultan Agung, Karangasem, Bali, Indonesia. This particular Puri sits in the center of Amlapura city and neighbors two other Puris, Puri Gde and Puri Kertasura.

Puri Agung Karangasem was built by King I Gusti Gede Jelantik after King I Gusti Anglurah Ktut Karang, the King of Karangasem I, built the Puri Amlaraja. After he passed away, the crown continued to get passed down to his descendants and starting from the reign of King Tri Tunggal I (I Gusti Anglurah Wayan Karangasem, I Gusti Anglurah Nyoman Karangasem, I Gusti Anglurah Ketut Karangasem), the location of the central government moved to Puri Gde or Puri Ageng. When the reign of King Tri Tunggal III (I Gusti Gde Putu, I Gusti Made Oka, I Gusti Gde Jelantik) came around, Viceroy I Gusti Gde Oka passed away in 1890, followed by King I Gusti Gde Putu three years after in 1893. Their death put the kingdom in the hands of Viceroy I Gusti Gde Jelantik, who then became the King of Karangasem. During his reign, the location for the central government moved to Puri Kanginan, which then turn into Puri Agung Karangasem. Here, King I Gusti Gde Jelantik lead his kingdom as the King of Karangasem.

During the reign of King I Gusti Gde Jelantik on the 19th century, the king made an alliance with the Dutch Kingdom. This alliance influenced the creation of Bale 'Maskerdam', which came from the Balinese pronunciation of the Dutch city Amsterdam, and Gedong 'Londen', from the Balinese pronunciation of the British city London. Other than that, there was a recorded amount of 19 Chinese residents, one of which was Cik A Tuang, an expert in architecture. Sumantika (2007), on Bali Post, states that the king assigned Cik A Tuang to carve the doors of Puri Agung Karangasem, which in result manifested the Chinese influence on the architecture in form of carved ornaments.

The influence of three architectural style of Balinese, Dutch, and Chinese, made Puri Agung Karangasem one of the most unique Puris in Bali. An architectural heritage with rich cultural value that is an asset worth preserving. It is hoped that this research could be a reference for future study and documentation relating to the Puri Agung Karangasem and other heritage architecture alike.

METHODOLOGY

The method used for this research is the descriptive method with qualitative approach. Focusing on the architectural elements of Puri Agung Karangasem, particularly towards the influence of Balinese, Dutch and Chinese. According to Nazir (2014), the descriptive method is a method of research towards an object, condition, or thought system which would be either described or visualized systematically, accurately, and factually according to the facts of the observed phenomenon. Whereas according to Mohamed, Abdul Majid, & Ahmad (2010), the qualitative method is a research method that focuses on objects/humans and the connection to the relating elements to better understand the behavior, phenomenon, and incident.

In the data collecting method, Gill et al, (2008), states that qualitative research has several different ways of data collecting. These ways include observation, visual analysis, reference study, and interviews towards an individual or a group of people. For this particular research, the data were gained on field and through literature study. On field observation was done directly on Puri Agung Karangasem and an interview was conducted towards a related individual who holds the right over the observed object. The literature data used for this research correlates to the main focus of this study, some of which relates to the history of the structure, the division of the structure, and the elements ornatng the structure. These data can be categorized into two types of data. Primary data for the data the researchers collected directly, and secondary data for the data gathered by the researchers from other sources to support the primary data.

RESULTS AND DISCUSSION

As previously stated, Puri Agung Karangasem is known to be influenced by three cultures, which are the Balinese culture itself, as well as Chinese and Dutch influences. These influences on the architecture happened because of the acculturation happening during in which the structure was built.

The Dutch style exists in the Puri Agung Karangasem because in the 19th century AD, when the Puri was built, the Karangasem Kingdom was associated with the Dutch Kingdom, while the Chinese style was applied to the building because of the King's closeness to the Chinese traders at that time. In addition, the King of Karangasem used architects from the Dutch and China. This occurrence gave Puri Agung Karangasem a distinct cultural value

unique to not many Puris in Bali. With that said, this discussion will be divided into four sections;

1. Area divisions of the Puri Agung Karangasem structure
2. Analysis of the architectural elements on Maskerdam and Gili structures
3. The architectural integration of Puri Agung Karangasem
4. Interpreting the Architectural Acculturation process and elements

Area Division of Puri Agung Karangasem

Puri Agung Karangasem was divided into three main areas with several *palebahan* (land with a structure built above it) within it. The Puri complex consists of the first and outmost area located on the west side of the complex, the elongated second area located in the middle, and the third and last area being the main area of the puri (Munandar, 2005).

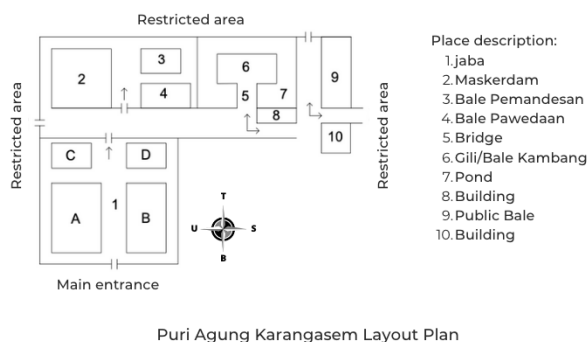


Fig. 1. The Layout of The Puri Agung Karangasem Complex

There are three *palebahan* in the first area of the complex or *Jaba*, which are *Balancingah*, *Kawula Roban*, and *Keramen*. *Bancingah*, or also known as *Ancak Saji*, is located on the very front of the Puri. *Bancingah* functions as a place for visitors to prepare themselves before advancing to the next area of the Puri. There is a *kori agung* (Gate) on the west side of the area unique to Puri Amlapura. There are also two *Bale Kembar* in between the first *kori agung* walkway. The *Palebahan Kawula Roban* is located across *Bancingah*, though it is separated by high standing wall as a divider. *Kawula Roban* functions as the residence of *Abdi Dalem* or the people who works for the Puri. Other than that, separated by high walls and located on the south side of *Kawula Roban* is *Palebahan Keramen*. However, there is no entryway on the wall between them. Therefore, people who wants to enter the *Palebahan Keramen* need to exit the area to walk around the complex to access the *angkul-angkul* entrance on the west side of *Keramen*.

Peculiarly, although the area is not connected to the first area of the Puri, it is directly connected to the second area of the Puri with an access on the east side of the dividing wall of *Keramen's* (Munandar, 2005).

The second area, or *Jaba Tengah*, is a narrow-elongated area stretching from the north to south. The *kori agung* of the Puri can be found on the north side of the area to connect the first area to the second area. The front yard of the *Gili* building (*Bale Kambang*) is located on the south side of the area. *Gili* is surrounded by a pool, therefore, people who wants to access it need to cross a bridge on the west side connecting to the courtyard. The *Gili* is not surrounded by walls, instead, low rise fence surrounds the structure. This building functions as a place for shows and performances, as well as a banquet hall to welcome the Dutch during the 19th century. Now, the *Gili* functions as a meeting hall for the residents of the Puri. Besides that, there is also *Gedong Tua*, a building that faces the *Gili* and serves as a place for audiences to watch the shows and performances there, as well as a place to hold various religious rituals.

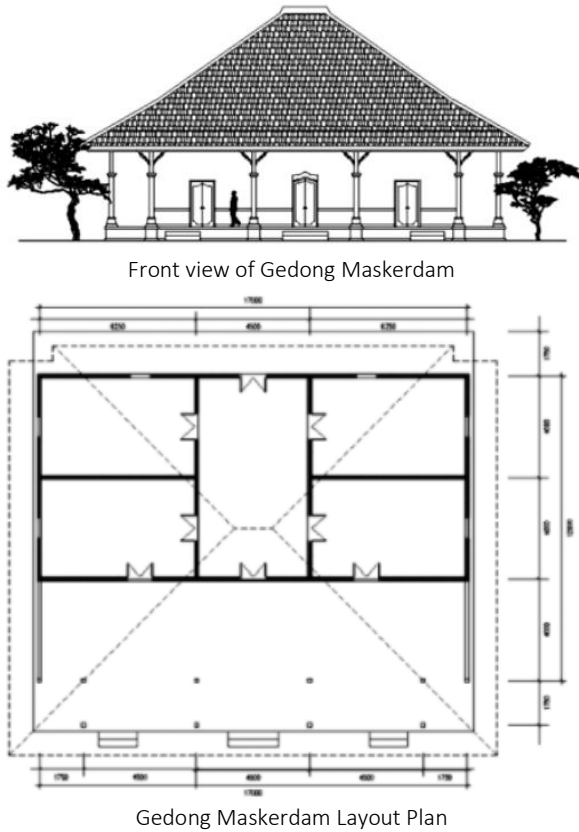
Agung (1985), explains that the third area is the main area of the Puri. In this area, there are several important buildings including (a) *Gedong Maskerdam* (previously known as *Gedong Amsterdam*), the resident of the king; (b) *Bale Pemandesan*, a structure used to hold *mepandes* (teeth filing ceremony), coming of age ceremony, wedding blessing ceremony, and even a temporary place for corpses (*sumanggan*); (c) *Bale Pawedaan*, a structure functioning as a place to read scriptures (*mabasan*); (d) *Gedong Londen*, the resident of the king's wives and children which has several other buildings within it like *Gedong Betawi*, *Gedong Yogya*, and a courtyard.

Analysis of the architectural elements on Maskerdam and Gili structures

As discussed before, there are several structures inside the Puri Agung Karangasem complex. The two structures that we are going to focus on are *Gedong Maskerdam* and *Bale Kambang* (*Gili*). These are the structures with apparent Balinese, Dutch, and Chinese influence.

At first look, the visual of *Gedong Maskerdam* is similar to the buildings during the colonial era in Indonesia. Inside the structure, there are 4 bedrooms connected to a corridor running on the middle of the building (Figure 2 & 3). The Dutch influence in this structure can be seen on how the structure is a single floor layout that gives off monumental impression, the symmetrical layout, the wide courtyard, the shield-like roof shape, the wide windows resembling

a fighter butterfly with the double shutters, the positioning of the voyers on each side of the corridor, and also the high stone pillars supporting the structure (Akihary, 1990). Other than the pillars that are made of white sandstones, other elements in the building are mostly made of wood. Whether it's doors, windows, furniture, and ceiling.



Front view of Gedong Maskerdam

Gedong Maskerdam Layout Plan

Fig. 2. The front view (left) and the layout (right) of *Gedong Maskerdam* (Source: Mahastuti, 2018)



Fig. 3. *Gedong Maskerdam* (left) and an example of a colonial style building (right) (Source: Kompas.com)

The Chinese influence in the structure can be seen on the main entrance and the *canggih wang* (the ornated sloped structure supporting the ceiling on the pillars) of the building. According to Kalam (1988), the Chinese ornaments on the structure of *Bale Maskerdam* has the distinct characteristic of;

- 1) The reliefs that were created using the *krawangan* carving technique.

- 2) The carved objects with the shapes of plants, men, animals, and clouds.
- 3) The use of symmetrical composition in shapes and lines.
- 4) The fully ornated relief surface.
- 5) The motif of the ornaments that portrays Chinese stories.

One of the ornaments that can be found is *patra cina*, used to decorate the doors and walls of *Gedong Maskerdam* (Figure 4). *Patra Cina* is a shape created based of the shape of a hibiscus flower. The basic shape of the flower's stem, leaves, and petals are constructed with decisive lines (Kalam, 1988). *Patra Cina* is a creation of Cik A Tuang in contribution to the Balinese characteristic ornaments. The Hibiscus flower was already a symbol in the Balinese culture even before *Patra Cina*, it is a holy symbol called *Kalpika/Kartika* used by the *Sulinggih* (Maharlika, 2018). Therefore, making *Patra Cina* an accepted ornament in Bali.



Fig. 4. Doors with Chinese ornaments in *Gedong Maskerdam*.

Another unique ornament that can be found in *Gedong Maskerdam* is the *Karang Sae* on the *canggih wang* (Figure 5). This ornament was created based on the shape of a bat's head with firm lines. This ornament is believed to have a mystical power to protect the house during nighttime and to gain safety (Kalam, 1988). This is because the bat is a nocturnal animal.



Fig. 5. *Karang Sae* ornament on the pillar of *Gedong Maskerdam*

As for the Balinese influence on the architecture, it can easily be found just from the color used on *Gedong Maskerdam* (Figure 6). The color green, red, and white are widely used throughout the structure. Maharlika (2018), states that these colors symbolize the teaching of Hindunese *Tri Murti*. Green and Black represents Vishnu, red represents Brahma, whereas white represents Shiva. However, the color gold in this case is an influence from the Chinese culture. The color gold, or *prada*, has the meaning of glory, prosperity, and excellence. Other than that, the color gold is also the color with a big role in economy and trades, as well as a color that represents sovereignty of the Chinese empire (Pribadi, 2010).

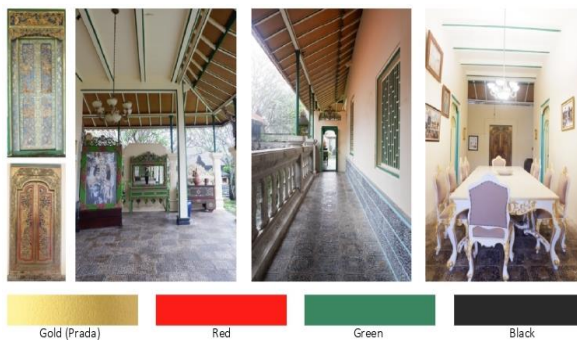


Fig. 6. The colors used on *Gedong Maskerdam*

The Balinese influence can also be found on the roof of *Gedong Maskerdam* (Figure 7). On each end of the roof (also called *murdha*) is a *util* (*ikut celedu and murda*) and on top of the roof is a *mahkota* or a crown. These two elements are both distinct characteristics of Balinese architecture.

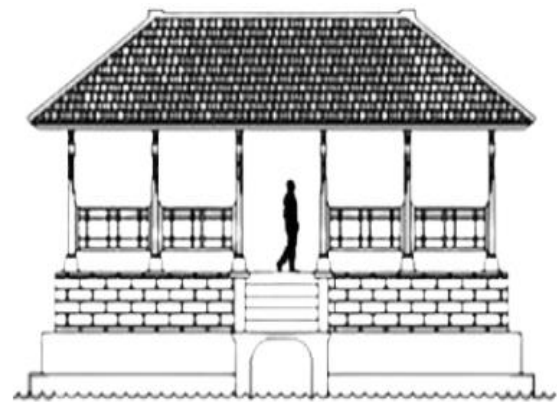


Fig. 7. *Mahkota* and *Util* ornament on the roof of *Gedong Maskerdam*

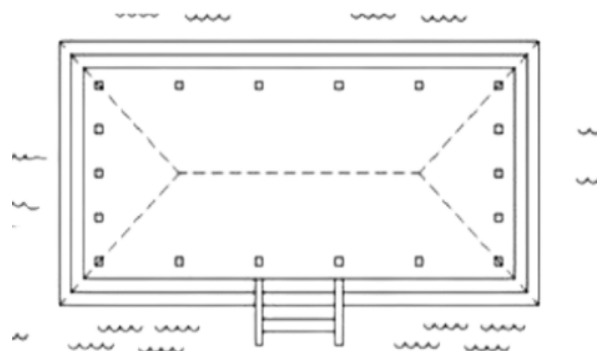
Therefore, from the description above, *Gedong Maskerdam* was made with modern structure with Dutch architecture, but uses Balinese and Chinese ornaments to complement it. This structure is a real example of three different cultures and style of architectures fused into one inside the Puri Agung Karangasem.

Meanwhile, as previously discussed, *Bale Kambang* (*Gili*) or also known as *Bale Telaga* (Figure 8) is a structure located in the middle of a pool that

can only be accessed with a bridge. Only a few Puris has this kind of buildings, one of them is Puri Agung Karangasem, making it unique.



Front view of Bale Kambang



Bale Kambang Layout Plan

Fig. 8. The front view (left) and the layout (right) of *Bale Kambang / Gili* (Source: Mahastuti, 2018)

For this particular structure, the cultural influence of Dutch is not as prominent as Balinese and Chinese. Sulistyawati (2011), states that *Bale Kambang (Gili)* uses Chinese building structure and ornaments. The shape of the structure itself was inspired by Chinese pavilions (Figure 9). As also previously mentioned, this structure does not have any wall, instead it has fences around the structure, as well as 18 *tiang saka*, or pillars made of wood which has distinct Balinese pillar base. The skeleton structure of the ceiling was left exposed to show the neat symmetrical wooden beams (Figure 10). The pattern of the floor in this structure is made to start on the center with flower patterned tiling, and then surrounded with black stone tiling, which then surrounded by cement plaster. Whereas for the bridge, the structural technique is made using that of Dutch architecture using concrete, a more modern material compared to the other materials. Which then topped off with white dominated ceramic flooring on top of it (Dwiantari & Prainawrdhi, 2017).

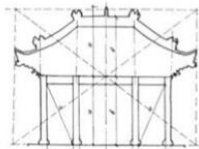


Fig. 9. *Bale Kambang* (left), Yu Yuan Garden (middle), metro-rhythmic pavilion construction (right) (Source: Author, tity.com, dan Chang Peng)

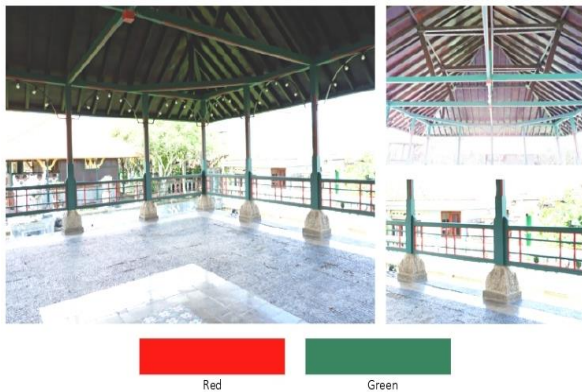


Fig. 10. Exposed ceiling of *Bale Kambang* (left) the fence used around *Bale Kambang*

Other than the building's structure, the use of colors on *Bale Kambang* is also a Chinese influence, with the dominating colors of red and green. Moedjono (2012), explains that in Chinese culture, colors symbolically represent the five elements of Yin & Yang. In this case, the color green is the symbol of the element of wood (*Mu*) that represents prosperity, growth, and eternity. Whereas the color red is a symbol of the element of fire (*Huo*) that represents happiness, hope, luck, and joy.

As for the Balinese architecture itself, the characteristics can be seen on *Bale Kambang* in the form of *util* and *wuwungan mahkota* on the roof just like that of *Gedong Maskerdam* (Figure 11). Furthermore, carvings of *karang goak* and *patra sari* can also be

found on the base of the pillars, or *tiang saka* that's made of white sandstone (Figure 12). *Karang goak* or *karang manuk* is a carving that portrays the head of a raven without its jaw, a shape of re-imagined bird. As for *patra sari*, it is a carving inspired by the anther of a flower, which is the center of a flower, though the positioning is usually adjusted by the artist (Waisnawa & Yupardhi, 2014).



Fig. 11. The use of roof *mahkota* and *util* on the roof of *Bale Kambang* as a characteristic of Balinese architecture.



Fig. 12. *Karang Goak* and *Patra Sari* on the base of the pillars on *Bale Kambang*

The architectural integration of Puri Agung Karangasem

The construction of Puri Agung Karangasem was used as a vessel to integrate the culture of Dutch, Chinese, and Balinese in a form of architecture. The Dutch elements are mostly used on the structure of the building, whereas the Chinese elements can mostly be found on the ornaments and the colors used on the building. The Balinese elements, on the other hand, can be seen used both on the ornaments and the building elements. With the existence of this cultural integration, there are a few significations that can be learned:

1. The architecture as a vessel for cultural integration
2. The created space as a vessel for the people with different cultures to integrate
3. The formation of trust and respect towards those of different cultures

With this, Puri Agung Karangasem can be seen as a monument that symbolizes the good relationship between the Dutch government and the reigning Karangasem kingdom, as well as the good relationship with the Chinese people of Bali and the people of Karangasem. The governing kingdom of Karangasem was successful on developing both the kingdom and the Puri as well as rise the economy of the Karangasem people by taking advantage of the relationship and situation. According to Dwipayana in Sulisyawati, with this integration happening, it peacefully influences the interest and knowledge, as well as the trading profession of the Karangasem people.

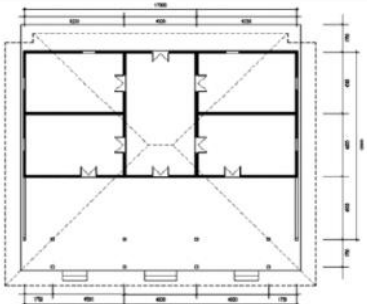

Interpreting the Architectural Acculturation process and elements


In the end, the architectural acculturation that occurred affected several parts of Puri Agung Karangasem which can be seen from the architectural elements, building forms and others which are described in detail in the following Table 1.






CONCLUSION

Puri Agung Karangasem is a puri that is unique compared to other puris of Bali. This particular puri has several buildings/structures within the puri complex, some of which are *Gedong Maskerdam* and *Bale Kambang (Gili)*, two of the most important buildings in the complex. The layout of the buildings, the shape of the buildings, the motifs, and the carvings on this puri is not limited to the characteristic Balinese culture, but also a product of acculturation between Balinese, Dutch, and Chinese. The cause of this acculturation on the buildings of the puri is the situation of which there were collaboration between the Karangasem and Dutch governments. The acculturation of Dutch culture in the Karangasem palace began when King I Gusti Gde Jelantik believed that Western civilization would bring prosperity to the kingdom of Karangasem, so he applied Western civilization to this Karangasem kingdom. This was due to his close relationship with the Dutch, which made him learn various things about the situation in Europe from the Dutch who spoke with him.

Tabel 1. The findings of architectural acculturation and hybridization elements at Puri Agung Karangasem

No	Elements	Architectoral Style	Characteristics	Architectoral acculturation at Puri Agung Karangasem
Gedong Maskerdam				
1	Floor plan	Bali traditional architecture	The form of the floor plan is based on the Tri Mandala concept, and the buildings are separated by function.	 <p>The floor plan of the Gedong Maskerdam in Puri Agung Karangasem retains the tri mandala concept and also combines it with a symmetrical floor plan.</p>
		18-19 century Indische empire architecture	Symmetrical floor plan	
2	Main construction	Bali traditional architecture	The main construction of the building uses wood and brown building colors from natural materials	 <p>Puri Agung Karangasem main construction uses bricks on the walls and on the columns using a combination of concrete and wood. The color of the building is dominated by white and cream also other colors (green, red, gold) on the decorative elements from Chinese culture.</p>
		18-19 century Indische empire architecture	The main construction is in the form of red bricks on the columns and walls. The color is dominated by white or cream color	

3	Roof shape	Bali traditional architecture	Pyramid-shaped roof using reeds or bamboo as the material	 <p>Pyramid-shaped roof with roofing material in the form of tile made from clay.</p>
		18-19 century Indische empire architecture	Shield-shaped roof with roofing material in the form of tile made from clay.	
4	Roof decoration elements	Bali traditional architecture	The roof of the original Balinese building has no decoration at the ends or tops.	 <p>There are decorations on the roof top and ends but with the adoption of a form from Balinese culture called murda or ikut celedu.</p>
		18-19 century Indische empire architecture	In Dutch architecture there is a Nok Acroterie or roof top decoration. This decoration can be made of reeds or concrete.	
5	Window elements	Bali traditional architecture	The use of wood material by applying the shape of the lattice on the shutters.	 <p>Windows made of wood with blinds or lattices with the aim of minimizing light entering the room. Applying a casement window system and using cream colors to match the walls with green accents.</p>
		18-19 century Indische empire architecture	The use of wood material on the frames (this century has not used glass material on its window). Applying a casement system to the windows (use of two shutters).	
6	Door Element	Bali traditional architecture	Doors in traditional Balinese houses generally use Balinese carvings on the frames with plain wood doors.	 <p>The door in this building is an acculturation of Balinese culture with Chinese, seen from the carvings on the door with the title Chinese patra. This Chinese patra consists of stiliran hibiscus plants, animals such as birds, dragons and people such as monks.</p>
		Chinese architecture	Traditional Chinese doors do not use many ornaments on the frames, but the doors are carved.	
7	Tiang Saka structure	Bali traditional architecture	Generally, it consists of 3 part from top to bottom, namely canggah wang, saka, and sendi.	 <p>The combination of the three cultures formed resulted in a unique column formation. The base of this column is taken from the Dutch era while the top is carved with karang sae and Balinese patra ornaments (The combination of Balinese and Chinese culture).</p>
		Chinese architecture	Karang sae ornament or a bat's head carving on its central (on the canggah wang).	
		18-19 century Indische empire architecture	Columns in colonial architecture are generally rectangular in shape made of cast concrete with a white finish.	

Gili or Bale Kambang				
1	Bale Structure	Bali traditional architecture	Bale's structure is based on the Tri Mandala and Tri Hita Karana concept. Bales are partially covered by walls; the structure is supported by pillars (tiang saka)	 <p>Bale Kambang structure is closely related to the Tri Hita Karana concept which is then combined with the Chinese pavilion structure by applying the pillars as a support for the overall structure and making the bale exposed from every side.</p>
		Chinese architecture	The structure is inspired by Chinese pavilions, using pillars to support the structure and not being covered by walls (exposing the inside of the bale.)	
2	Tiang saka structure	Bali traditional architecture	The structure is divided into several parts, but generally there are 3 from top to bottom, namely canggah wang, saka, and sendi. Canggah wang contains traditional Balinese carvings (pepatraan) and the sendi do not contain any carvings (plain)	 <p>Tiang saka consists of 3 parts, canggah wang (following the form of Chinese culture, simple without any carving); saka (following the traditional Balinese pillar shape); and has a joint or sendi at the bottom (the joint contains the carvings of Karang Goak and Patra sari). The color of the tiang saka follows the Chinese culture, namely red and green which symbolize the elements of wood and fire.</p>
		Chinese architecture	The structure of the pillars is straight up connected to the roof structure without the support of canggah wang and has no sendi at the bottom (connected to the floor structure).	
3	Roof shape	Bali traditional architecture	Pyramid-shaped roof using reeds or bamboo as the material	 <p>Bale Kambang roof is Pyramid-shaped with roofing material in the form of tile made from clay.</p>
		18-19 century Indische empire architecture	Shield-shaped roof with roofing material in the form of tile made from clay.	
4	Roof decorations element	Bali traditional architecture	The roof of the original Balinese building has no decoration at the ends or tops.	 <p>There are decorations on the roof top and ends but with the adoption of a form from Balinese culture called murda or ikut celedu.</p>
		18-19 century Indische empire architecture	In Dutch architecture there is a Nok Acroterie or roof top decoration. This decoration can be made of reeds or concrete.	
5	Color elements	Bali traditional architecture	Applies natural colors from the materials used, such as brown from wood materials.	 <p>The color of Bale Kambang follows the Chinese culture which dominates the building with green and red colors. In the joints, the white color of the stone material used is maintained following the concept of Balinese architecture.</p>
		Chinese architecture	Apply red and green colors to the building. The color represents the 5 elements of the concept of Yin and Yang.	

The naming of the buildings that was derived from Dutch cities also mirrors the relationship between the two governments. The construction of this puri can be seen as a vessel of acculturation between the culture of Bali, Dutch, and China, in the form of architecture. The Dutch influence can mainly be seen on the building's structure whereas the Chinese influence can mainly be seen on the colors and ornaments such as *Patra Cina* and *Karang Sae*. The acculturation of Chinese culture at the Karangasem palace began with 19 Chinese residents, one of whom was good at architecture. According to Anak Agung Putra (2019), *Patra Cina* is made of Chinese descent in Karangasem by undergoing many transformations at the hands of the undagi. Adoption of Hindu religion by the Chinese is not a difficult thing because most adhere to Taoist, Buddhist, and Confucian culture (Tri Dharma), whose philosophy is not far from the Hindu religion adopted in Bali. Due to the close relationship and almost similar culture, Puri Agung Karangasem uses Chinese culture in its architectural elements. Though with not one but two cultures influencing the architecture, the Balinese characteristics don't just disappear. It can be seen on the roofing ornaments and the shape of the building elements. As well as the setting of these buildings following the *Tri Mandala* pattern that divides it into three. Puri Agung Karangasem can be seen as a monument that symbolizes the good relationship between the Dutch government and the reigning Karangasem kingdom, as well as the good relationship with the Chinese people of Bali and the people of Karangasem. The governing kingdom of Karangasem was successful on developing both the kingdom and the puri as well as rising the economy of the Karangasem people by taking advantage of the relationship and situation.

Puri Agung Karangasem, which is a kingdom in Bali, is included in the typology of residential buildings (Pawongan) because it is used as a residence for nobles. In the teachings of Hinduism, Pawongan is one of the Tri Hita Karana. In the field of architecture, Pawongan buildings are buildings that function to accommodate all human activities. In general, the typology of traditional Balinese buildings is adapted to the main, middle, and simple levels. Typology in the field of architecture is the study of building groupings. From the research conducted by the author, it can be concluded that typology itself is not something that is certain and fixed, but something that is influenced by various other aspects such as culture, beliefs, and the location of each building. The acculturation of Balinese, Chinese, and Dutch cultures as happened at Puri Agung Karangasem has a typology

that, of course, cannot be found in other areas that have beliefs and acculturations from different cultures. Puri Agung Karangasem contributes greatly to influencing the typology, form, and style of architecture in Bali at this time. Puri Agung Karangasem is also one of the proofs of how Balinese architecture remains the main identity of Balinese people despite the many other cultures that enter into people's lives. From this research, it can also be concluded that acculturation will definitely occur in the life of a culture that is exposed to the outside world, one of which is in the field of architecture, and this is not a negative thing as long as it is implemented properly and maintains the existing original culture. The typology of Puri Agung Karangasem, which is the result of acculturation from these three cultures, also adds a new typology that can be applied universally, not only to architecture in Bali, of course, by taking into account the values and essence of Balinese culture itself.

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