



INTEGRATION OF BALINESE, CHINESE AND EUROPEAN ORNAMENTS IN THE ARCHITECTURE OF PURI AGUNG KARANGASEM-BALI

I Nyoman Laba¹, Ida Ayu Gede Artayani², I Ketut Muka³, I Made Mertanadi⁴,
I Wayan Sudana⁵, Ni Made Rai Sunarini⁶

^{1,2,3,4,6} Craft Study Program, Faculty of Art and Design, Indonesia Institute of the Arts Denpasar

⁵Fine Arts Education Study Program, Faculty of Engineering, Gorontalo State University

Email: ¹nyomanlaba@isi-dps.ac.id, ²artayani@isi-dps.ac.id, ³ketutmuka@isi-dps.ac.id,

⁴mertanadi@isi-dps.ac.id, ⁵iwayan@ung.ac.id, ⁶raisunarini@isi-dps.ac.id

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Abstract:

Purpose: This study aims to explain the form of integration of Balinese, Chinese and European ornaments in the architecture of Puri Agung Karangasem.

Research methods: A qualitative descriptive method was implemented to explain the integration of ornaments in the architecture of Puri Agung Karangasem. Data collection techniques are observation, interviews, and documentation, while the data sources are ornaments on the architecture of the palace heritage, cultural experts, and community leaders. The *Penglingsir Puri* (Palace's Elders) and *Abdi Dalem Puri* (Palace's Courtiers) are key informants.

Findings: The results showed that the forms of ornaments found at Puri Agung Karangasem could be divided into three, namely ornaments in traditional Balinese, Chinese, and European styles, resulting in a combination of the typical ornament forms of Puri Agung Karangasem. The three styles of ornament were integrated with each other, then developed by Balinese artists to create *patra cina*, *patra olanda*, *karang sae*, *karang bentulu*, and the visualization of a crowned lion as it is known today. Other integrations can be seen in the technique of making ornaments using casting techniques.

Implications: The rulers of Puri Agung Karangasem in ancient times had cultural relations with people from China and Europe, reflected in the visualization of the integration of carved ornaments into the palace's architecture.

Keywords: Integration Ornament, architecture, Puri Agung Karangasem

INTRODUCTION

Integration is something that can happen due to a long process, so people say that integration does not just happen. The Big Indonesian Dictionary [14] states that integration is assimilation to become a complete and unified whole, which can be sorted out in a more specific sense. The process of integration occurs through two things: assimilation and acculturation. Through assimilation, if two or more cultures meet, they influence each other so that a new culture emerges and leaves the original characteristics of each culture, while acculturation is when a social group with a certain culture is faced with a new foreign culture so that the foreign culture that appears can be accepted and even absorbed until it is processed in its own culture without abandoning the cultural characteristics of the recipient [9]. Starting from this understanding of integration, the authors were inspired to discuss the integration of Balinese, Chinese and European ornaments



found in the architecture of the heritage of Puri Agung Karangasem. Judging from its history, the construction of Puri Agung Karangasem began when it was ruled by two wise figures or rulers who were highly respected by the people of Karangasem and Bali in general. The ruler was the great king of Karangasem who had the title Anak Agung Gde Karangasem (I Gusti Gde Jelantik) as *Stedehouder* I who ruled from 1896 - 1908, and his successor had the title Anak Agung Anglurah Ktut Karangasem (I Gusti Bagus Jelantik) as *Stedehouder* II who ruled from 1908 - 1941 AD. The term *Stedehouder* refers to the King because when the construction of the palace was carried out at a time when the Karangasem kingdom was under Dutch colonial influence [1], [2].

An initial survey conducted in May 2022 on the existence of architecture left by Puri Agung Karangasem (Puri Agung Karangasem, Taman Ujung Sukasada, and Taman Tirtagangga) obtained information that there is still architecture left by the kings of Karangasem who once ruled the kingdom. The picture of the acculturation of eastern and western cultures is very strongly seen in the architecture and the application of the ornaments that decorate it. Some of the buildings have decorative styles and patterns that show the influence of Chinese and European cultures, which seems to be dominated by Western influences, especially in ornaments. In general, the ornaments that adorn the Puri Agung Karangasem building can be seen in the existence of the Kuwadi door in the building, which is in the King's palace complex. Ornaments are also widely carved on poles, doors, windows, and ceilings of houses in Chinese and European styles. Until now, the *Puri* is still persistent in maintaining and caring for the ancient architectural style. The artifacts are still well preserved because they are well cared for by the royal family.

Several research papers related to the existence of the heritage architecture of Puri Agung Karangasem are as follows: the results of Mugi Raharja's research [7] in the form of an e-book titled "Sign Language Expressions in the Architecture and Interior of Taman Ujung Karangasem Buildings," his writing focuses on sign language in the architectural style of buildings and the acculturation of Balinese, Chinese and European cultures, produce forms of ornaments/decoration typical of Taman Ujung Sukasada-Karangasem architecture. Another research was conducted by Anak Agung Rai Kalam and his friends [4] titled "Ornamental Variations at Puri Karangasem" the focus of his writing is on the form and structure of the ornaments influenced by Chinese culture, which resulted in the development of the unique ornamental motifs of the Puri Agung Karangasem style. Sumantika's writing [11] in the Bali Post media, titled "Cultural Interaction Reflected in Ornaments," looks at the results of the interaction of Balinese and Chinese cultures, which Balinese artists later developed so that the traditional Balinese ornament motifs, namely *Patra Cina* as it is known today. Sulistyawati's writings [12], "Integration of Chinese Architecture into the Architecture of Puri Agung Karangasem," focuses on the role of the King at that time, who was able to integrate three different cultures, namely Balinese culture, Chinese culture and European culture, especially Chinese culture, into one unity to form a monument of integration in the form of the Puri Agung Karangasem building.

Almost all of the writings above have something in common. They both review the architecture of Puri Agung Karangasem and the acculturation of the

influencing culture, but the focus of their studies is different, and the focus of their studies does not mention the integration of Balinese, Chinese and European ornaments in the architecture of Puri Agung Karangasem. The integration referred to in this paper is the form and meaning of ornaments resulting from the integration of Balinese, Chinese and European ornaments to form a distinctive ornament as found in the architecture of Puri Agung Karangasem. Thus, this paper's state of the art becomes clear because writing on integrating Balinese, Chinese and European ornaments into the architecture of Puri Agung Karangasem is a novelty. After all, other researchers have never discussed it.

RESEARCH METHODS

The method used in this research is descriptive qualitative. The qualitative descriptive method is a research method based on the philosophy of postpositivism, which is commonly used to examine the condition of natural objects. The researchers act as a key instrument and explain a situation objectively or based on visible facts [10]. This method is used because descriptively, it can convey the quality of the analysis in accordance with the conditions to be observed in the field more specifically, transparently and in-depth. The descriptive method is used as a research procedure in solving a problem by investigating images or objects in the form of artifacts, places, or institutions without using hypotheses or special treatment for research objects. The data collection was carried out using observation, interviews, and documentation method. The data collected was then analyzed using semiotic theory as an answer to the research objectives, namely to find out the form of integration of ornaments and interpret cultural signs or the visual meaning of ornaments attached to the architecture of the Puri Agung Karangasem heritage into one work that is quite monumental to date, namely, Puri Agung Karangasem.

FINDINGS

In the past, kingdoms (*Puri*) were centers of various social and cultural life types. The social aspect of the *Puri* can be seen from its various functions, including security protection, life welfare, deliberations, organizing arts and entertainment, and as a place to serve. Meanwhile, the cultural aspect of the *Puri* can be seen from its various functions, including a place for the development of various types of arts, a place for studying history, a place for researching the results of past cultures, and a place for recreation. Aside from being a residence for the king and his family, the existence of the *Puri* in daily life is generally a place for developing arts and other cultural elements. Many of the new architectures that emerged originated from developments carried out by the kingdom's rulers. The existence of the *Puri* at that time became the central point of the development of traditional Balinese architecture. Hence, it strongly influenced the development of Balinese architectural art.

a) The architecture of Puri Agung Karangasem

Ancient architecture with innovative content from acculturation cannot be separated from the role of the power of Puri (King) Puri Agung Karangasem. He was very open and not bound by traditional fanaticism, breaking the standard of tradition in the development of traditional Balinese architecture. Thanks to his great ideas, the first innovative architectural works were born, and several elements of this innovation were then able to contribute to the existence of

traditional Balinese architecture as a whole. These contributions are a) the introduction of the use of modern structures into traditional Balinese architecture; b) the introduction of foreign ornaments which are considered new (Chinese and European ornaments) to decorate the *Puri* building.

Based on the literature search conducted, Puri Agung Karangasem was built around the 1900s to 1920s, during the reign of I Gusti Gde Jelantik in Karangasem (King Anak Agung Gde Karangasem); in terms of architecture, Puri Agung Karangasem in several buildings has the style and decorative patterns that show the influence of Chinese culture and European culture. The King of Karangasem at that time commissioned a Chinese architect/artist named Cik A Pour to carve the doors in the king's palace complex, then continued by I Gusti Bagus Jelantik as a king who had the title Anak Agung Anglurah Ktut Karangasem, by bringing in architects from the Netherlands. And the Chinese in Karangasem, but the ideas and control remained with the king as the architect. At the same time, the workers are taken from the artisans and *Sangging* (Balinese craftsmen) in Bali (Karangasem). This king was very interested in the problem of architectural innovation and was the first figure to adopt modern structures into Balinese architecture [1].



Figure 1 & 2. Kori Agung and Gedong Maskerdam Puri Agung Karangasem
[Source: Author's Personal Document, 2022]

Puri Agung Karangasem consists of several *palebahan* parts, but the division of the *palebahan* is simpler than the *puri agung* (grand palaces) where other previous kings lived. In terms of the arrangement of the courtyard of Puri Agung Amlapura, it does not follow the division of *Sanga Mandala* (cosmological orientation). *Sanga Mandala* is a spatial concept that is more physical in nature, namely dividing the residential area of traditional Balinese communities into nine parts [16], but instead forms a courtyard in three parts as found in sacred Hindu buildings (temple). The palace complex is divided into the following: the first courtyard is on the outermost position (west side); the second courtyard is a narrow gap extending between the first and third courtyards; and the third courtyard is the main courtyard of the palace. On the third courtyard stands the *Gedong Maskdam* as the king's residence [5].

Munandar further explained that the first courtyard (Jaba) is divided into three *palebahan*: Bancingah, Kawula Roban, and Keramen. Bancingah is often called Ancak Saji and is the front yard of a palace, where guests prepare to enter the inner areas of the palace. On the wall around the west side is the kori agung (gate) of Puri Agung Karangasem. The shape of the roof of the kori agung is three stories, and on each level, there are relung (inside and outside) filled with the

statue of Ganesha. Bancingah is equipped with a pair bale kembar that stands flanking the entrance of kori agung. Next to Bancingah, which is separated by a high parapet, is the Kawula Roban. In palebahan there are residences of palace servants (abdi dalem) who help with various jobs in the palace. The south side of Kawula Roban is a palebahan Keramen, which is not connected by a door. Because of that, if people were to enter the Keramen, they had to leave the palace complex first, then enter again through the angkul-angkul on the west side of the Keramen. Meanwhile Keramen courtyard is connected by a door located on the Keramen on the east side.

The second courtyard (Jaba Tengah) is a narrow courtyard that extends north to south. On the north side of the courtyard is the second kori agung that connects the second and first courtyards. While the southern part of the second courtyard is the front courtyard for the Gili (Bale Kambang), which is in the middle of the pond. The bridge to reach the Gili is on the west side, which connects it to the second courtyard. Gili is a building without walls, which is only a low wooden fence, and from time to time, it is used as a meeting place for the entire family of the puri's inhabitants. According to Abdi Dalem Puri, it is said that in the past, Gili often used or functioned as a place for art performances and a dining room when a party was held to welcome Dutch guests who came to the palace, but now it is more used to receive guests and also develop art for young people who are interested in Balinese culture, especially Karangasem. On the southernmost boundary of the second courtyard is the Gedong Tua, whose front is open facing the Gili and is used to watch art performances held on the Gilis; it is also used for various ceremonial activities.

The third courtyard is the core of the palace. In this courtyard are several important buildings, including the Gedong Maskerdam as the king's residence. This Gedong was initially built with the aim of receiving foreigners, especially Dutch officials. Its original name was Gedong Amsterdam, then because Balinese speakers spoke it, it changed the sound to Maskerdam, and it was in this building where the king lived [1], [12]. Right in front of Gedong Amsterdam is the Bale Pemandesan. The building is used for tooth-filling ceremonies, coming-of-age ceremonies, and marriage blessings and it can even function as a Sumanggan (temporary burial place). On the west side, there is Bale Pawedan, a building with a high shelf as a place to read holy books (*mabasan*).

Behind Gedong Maskerdam is the wide Gedong Londen, which also includes another building called Gedong Betawi. On the east side of the Maskerdam are the Gedong Yogya and Ekalanga. All the buildings around Maskerdam are inhabited by the royal family (the king's wives and their children). On the east side of the Gili, one row with Gedong Yogya and Ekalanga is also Jero which other close families of the king inhabit. In the southeastern corner (kelod kangin) of the palace complex is the Pamerajan Puri Agung Amlapura which is not too broad (Interview, Friday, 13 May 2022, 10.00 Central Indonesian Time).

b) The Existence of Puri Agung Karangasem Ornaments

Overall, Puri Agung Karangasem still applies ancient ornaments, the ornaments that exist today are ornaments that existed when the kingdom was built even though it has undergone restoration in several parts, but their shape is still

maintained as the original. Almost all of the buildings of Puri Agung Karangasem still retain their ancient ornaments, such as; *Kori Agung*, *Gedong Maskerdam*, *Gili (Bale Kambang)*, *Bale Pawedan*, and *Bale Pemandesan* and all the buildings in the *Puri*. Many ornaments are carved on building pillars, parapets, fences, doors, windows, and ceilings of houses with traditional Balinese, Chinese and European ornament motifs. The *Kori Agung* in Puri slightly differs from the *Kori Agung* in Bali. *Kori Agung* in Bali is generally dominated by the application of *pepatran* and *kekarangan* which seem luxurious and lively. However, the *Kori Agung* at Puri Agung Karangasem appears in a different shape, towering, minimally ornamented, and has a simple impression, but looks majestic (see figure 1). The ornamental motifs have not been affected by foreign influences because they retain traditional Balinese motifs such as *patra punggel*, *karang guak*, *karang gajah*, and relief figures in the Mahabarata and Ramayana puppets. New foreign influences can be seen in the workmanship technique because they have applied the concrete molding technique to embody all the ornaments. Likewise, on the plinths of buildings (joints) on the *Gilis (Bale Kambang)*, *Bale Pawedan* and *Bale Pemandesan* still retain traditional Balinese motifs in the form of ornaments of *karang bentulu*, *karang guak*, and *patra punggel*, but the embodiment technique has already used concrete molding techniques.

Chinese-style ornaments can be clearly found on the *kuwadi* door of the *Gedong Maskerdam* with the following specific characteristics: a) The shape is in the form of relief with the *krawangan* carving technique; b) The objects that are sculpted are in the form of animal, plant, human and cloud motifs; c) The compositional arrangement of planes and lines is completely symmetrical; d) The fields are full of ornamental motifs; e) The shape of the ornate characters that are carved reflects the state of China, reflected in several features in the name of the *Patra Cina* at Puri Agung Karangasem, the shape shows the influence of native Chinese cultural elements, found in the wall hangings and the doors of the *Gedong Maskerdam* (the way the Balinese said the name of the Dutch city of Amsterdam at that time). *Patra Cina* is a stylized form of hibiscus, in which in processing, the stems, leaves, and flowers are made with firm lines to reflect a constructive pattern. *Karang Sae* at Puri Agung Karangasem also shows the influence of native Chinese cultural elements, which can be distinguished from the form of *Karang Sae* commonly seen in other areas of Bali. *Karang sae*, which is a *stilirian* bat head, is believed to have supernatural powers to guard the house at night because bats are always awake and their activities are at night [4].



Figure 3. Chinese style carving on *kuwadi* at *Gedong Maskerdam* Puri Agung Karangasem
[Source: Author's Personal Document, 2022]

Other ornaments that can be seen in the *Gedong Maskerdam* are found on building pillars that show European (Dutch) influence. In general, European

ornament motifs emphasize realist forms with completely symmetrical compositions, such as the shapes of stems, leaves, and flowers. This is probably due to the use of concrete molding techniques in its embodiment, but generally, its characteristics can still be recognized. Other ornaments that show European influence are ornaments under the roof (*ringring*), and ornaments on the fence on the left and right sides of the *Gedong Maskerdam*.



Figure 4. European ornament with concrete print technique
[Source: Author's Personal Document, 2022]

The integration of Balinese, Chinese and European ornaments can also be found in other buildings in Puri Agung Karangasem, as wall decorations and *Puri's* building fences. These ornaments can be recognized by their shape in the form of a crowned lion motif, stylized flowers and leaves, and the shape of a *karang sae*. The beauty of all the ornaments at Puri Agung Karangasem can be found in each of the aesthetic elements that make it up, as stated by Djelantik [2] that all objects or art must contain 3 basic aspects, namely form or appearance, weight or content, substance), and appearance or presentation. The beauty of the crowned lion ornament motif (figure. 5) can be seen in the shape of the lion, which displays the movements of the *Siwa Nataraja* dance, holding its *gada* weapon, decorated with a crown, head facing forward, filled with European-style ornaments. Likewise, in the form *karang sae* which is flanked by two crowned lion motifs and contains a combination of traditional Balinese ornament motifs (the shape of *keketusan batun timun*) and European-style decorative motifs. The filling of the ornaments looks unfinished because there are parts of the left and right ornaments that are cut off (Fig. 6). There is a possibility that this ornament will have a continuation, but it cannot be resolved without a definite explanation (Interview, Friday, 13 May 2022, 10.00 Central Indonesian Time).



Figure 5 & 6. Crowned Lion Motif and Crowned Karang Sae Motif
[Source: Author's Personal Document, 2022]

The forms of the ornaments show that there has been an integration of ornaments both in the form of the motifs and in the manufacturing technique, which has adopted the concrete molding technique. The concrete molding technique is applied to create traditional Balinese and European ornamental motifs, such as the plinth (joint) carvings on the *Gili* (Bale Kambang) with motifs of *karang sae*, *karang guwak*, *patra punggel*, and *patra olanda*. This casting technique is also found in carving motifs on *kori agung* with wayang, *karang guak*, and *karang gajah*, and the *singa ambara raja* (flying lion) motif (figure. 10). The concrete technology that the King of Karangasem has adapted to traditional Balinese architecture and its ornaments has produced creative ideas. The advantage of using the concrete molding technique is that it can reproduce ornaments with repeated patterns in large quantities quickly. At a glance, this concrete molding technique displays a carved motif that seems low, with a convex motif, but in shape, it is still very clear.

The integration of these ornaments also shows that Balinese people, especially the King of Karangasem and his people, were very selective and adaptive to cultural differences, and those who follow them and embrace them in the form of integration which gives birth to various innovations both in the form of buildings and in the form of ornaments. The same thing was conveyed by Suardina [14] that the achievements of brilliant minds by *undagi* or past artists in art were always communal, as was the case with the process of forming an ornamental variety, resulting from a collection of artists' thoughts. The formation of various ornaments through a long process involves various thoughts of the artists of the time until the ornaments reach the perfection of their forms.



Figure 7, 8, 9, & 10. Balinese ornament with concrete molding technique
[Source: Author's Personal Document, 2022]

c) The Meaning Behind the Ornaments of Puri Agung Karangasem

The existence and splendor of Puri Agung Karangasem can be a sign of the establishment of good relations between the Dutch government and the Karangasem kingdom and has brought very significant progress to the architectural development of Puri Agung Karangasem, as well as a sign of the king's good relationship with the Karangasem Chinese artists. These various cultural signs are adopted selectively, resulting in new ornament innovations but not sacrificing the values and identity of local Balinese culture. Therefore, cross-cultural signs can be seen from the occurrence of dialogue through integrated ornamentation, the result of the development of creative ideas full of cultural expressions and new meanings so that they become rich in meaning. Signs of Balinese culture are visualized through traditional Balinese-style ornaments, and

signs of Chinese culture are visualized through typical Chinese ornaments. Meanwhile, the signs of European cultural elements are visualized through the crowned lion decoration created by the King of Karangasem. The crowned lion ornament implies the meaning that good friendly relations had been established between the Kingdom of Karangasem in Bali and the Kingdom of the Netherlands in Europe during the colonial period. This is indicated by the presence of a symbol of the Kingdom of the Netherlands made into a special decoration to decorate several parts of the Puri Agung Karangasem building. This was reinforced by the explanation of a Courtier of Puri Agung Karangasem, that the crowned lion ornament, the design idea, came from Queen Wilhelmina's crown (Interview, Friday, May 13, 2022, 10.00 Central Indonesian Time).

Therefore, besides containing the meaning of sign dialogue through ornaments, these ornaments also contain the meaning of cultural diplomacy, which produces forms of ornaments created by Balinese artists such as the *patra cina*, *patra olanda*, *patra mesir*, *karang sae*, *karang bentulu* and the crowned lion ornaments. Cultural diplomacy through ornaments can also be found in the shape of the *karang bentulu*, which can have a double meaning. First, *karang bentulu* is denotatively a traditional Balinese decoration in the form of a crown, functioning as a decoration for the top of the *kori agung* and some of the roofs of the Puri building. Second, the *karang bentulu* has a connotative meaning of the crown of the Kingdom of the Netherlands. This is also reinforced by the presence of crowned *karang sae* flanked by two crowned lions. This crown motif is a symbol of the Kingdom of the Netherlands. It can be ascertained that the *karang bentulu* also contains a connotative meaning, that is, the Queen Wilhelmina's crown [4]. *Karang bentulu* and European-style motifs are also found in the architectural remains of Puri Agung Karangasem, such as those in Ujung Sukasada Park and Tirtagangga Park, which have a double meaning that the *karang bentulu* found in Ujung Sukasada Park has a double semiotic meaning. Here, the crown-shaped ornament used to decorate the top of the building has a meaning as a symbol of the Kingdom of the Netherlands, in the form of a crown icon flanked by two lions. This symbol is also used to decorate the bridge's concrete pillars so they are clearly visible [8]. Cultural signs, apart from the shape of the ornament, are also found in the names of buildings in the Puri Agung Karangasem area, which have used the names of cities in Indonesia and Europe, thereby strengthening the cross-cultural meaning contained in the architecture of Puri Agung Karangasem.

CONCLUSION

Based on the description above, it can be concluded that the Balinese people, especially those in Karangasem, have never been allergic to ethnic differences who came to Bali with various cultural influences. On the contrary, the Balinese wisely take advantage of other cultural influences to continue the progress of Balinese cultural civilization, to become richer and more beautiful. The selective and adaptive ability of the Balinese people is very high in absorbing outside cultural influences. The Balinese are able to create new cultural works that can become new Balinese culture, known as local genius, as can be seen in the remains of cultural artifacts as a result of cultural collaboration to produce a new culture that is integrated with Balinese culture. This cultural integration can also be found at Puri Agung Karangasem, especially in terms of the ornaments which result in the integration of Karangasem's unique ornaments resulting from a

combination of traditional Balinese, Chinese, and European ornaments. The forms of these ornaments then inspired and were absorbed by the *undagi*, or *sangging* to create Balinese designs, which after modification of the shapes, resulted in the names of the *Patra Cina*, *Patra Mesir*, *Patra Olanda*, *Karang Sae*, *Karang Bentulu* ornaments and the visualization of a crowned lion commonly known today by the people of Bali. Other integrations can be seen from the manufacturing technique that has used casting techniques, especially for making Balinese and European ornament motifs. The meaning of this integration of ornaments is that the kingdom in Karangasem in ancient times was able to integrate these cultures into a single unit of the distinctive architectural form of Puri Agung Karangasem.

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Interview

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