

THE CITY IMAGE OF SEMARAPURA (Between the Balinese Architectural Heritage and Five Exterior Elements of Modern Public Function)

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ABSTRACT

The city Image of Semarapura is characterized by a specific configuration of symbols, which taken as a whole permits an insight into the utility of the city. Such symbolic configurations can be taken as the outcome of the creative expression of the urban community and as such they reflect the features and the problems of this community and its components : the traumas of the past, the difficulties of the present and the expectations and hopes for the future. However, they are more than just a mirror image because urban symbolism is an essential dimension of the urban community by which its functioning is to some extents determined.

This article is a report of an investigation of Semarapura city symbols in the island of Bali. The symbolic configuration of this Balinese previous provincial capital is in large measure expressed in traditional ideas about the spatial divisions of the city and its constituent parts, in statues, and in the image of the city as this is projected by authors of travel guides to Semarapura - the historian heritage. The spatial division statues and the image of the city, then, will form the subjects of the next three sections. To these is linked a conclusion about the key issues which form the foundation for the symbolism.

I. PREFACE

1.1 Background of the Study

An city image could be considered as a place, according to Norberg-Schulz (2000), a space can turn to space if it has a special & valuable characteristic to its environment and community which come from its culture. In the similar word, the place is set up by space if it's a specific task and difinete atmosphere. Then in architectural terminology, Rg. Transik (2003) concluded specifically that a space would be exist if it's bordered by a void and a space turned to a place if it had a meaningful matter for the environment and society. The atmosphere can be in : (i) a tangeble thing (material, appearence, texture and colour) and (ii) an abstract one which means the association between culture and region of surrounding community.

Meanwhile Aldo van Eyck (2005) had developed his concept of the abstract on space terminoogy. He emphasized that a space in the human image will be more

tangible if it can be experienced as a "place" and the context within the "time" is more tangible if it's seen as an occasion of a serial vision.

Semarapura city town as the capital Klungkung regency is place that's characterized by some specific symbols as its city utility related to "pastime" and an heroic occasion happened when *puputan war* was occured. The existance some historical buildings in Semarapura kingdom (i.e *Pemedal Agung, Kertagosa and Bale Kambang*) reflected the past trauma of whole Klungkung's community when the Ducth attacked them on the very heroic war called *Puputan Klungkung* (*puputan* means that that war was until completely dead). But as a respect honour of the greart occasion, a Semarapura monument was built as the land mark of the city and also describing the people's hope & expectation for future. Once Semarapura was the central kingdom of all small kingdoms around Bali because Semarapura kingdom was the representative of Majapahit. The

phenomenon has some implications for some matters of life up to now.

1.2 The Research Problem

Some questions related with the city image of Semarapura can be concluded as below :

1. what is the essence city image of Semarapura in the context within its history and the majority religion of its citizen ?
2. what is the spatial structure city of Semarapura concerned to the heirarchy and orientation in Balinese vernacular architecture ?
3. what is the pattern of Semarapura city and its basic traditional architectural concepts?
4. what elements can express the city of Semarapura regarding its material classification and function ?

II. DISCUSSION.

2.1. The City Descriptive

Semarapura is a capital of Klungkung regency situated at 28 Kilometers, north-east of Denpasar city (the capital of Bali provinve). It geographically lays between the As the matter of fact, Klungkung is the smallest regency of Bali province, it has an area of 315 Km² and population of 190.600 (Biro Pusat Statistik Bali, 2010) scattered at 4 (four) subdistricts, such as Banjarangkan (west), Dawan (east) Klungkung (centre) and Nusa Penida (offshore island). Its altitude is at 10-500 meters above sea level and the land morphology of steep angle of 0% to 5% at the height of 0-40 meters and some hilly parts of 5% to 30 % at the height of 40 to 1200 meters. Longitude 115°20' 116°24' and 8°17'-9° latitude

Klungkung regency is the smallest area in Balinese provincy including Nusa Penida island. The most important thing is Klungkung was the greateast kingdom all around Bali. Some rationalable reasons can be seen as a evidence, such as (i) all clans

histories are filed and kept at Puri Semarabawa, (ii) the standard dialect and grammer of Balinese language refer to Semarapura itself, (iii) the descendant of Semarapura kingdom consider as the prime, center and elder of all kingdoms around Bali province.



Figure 1
The Position of Semarapura at
Klungkung Regency.

Resource : Bappeda : 2008

2.2 The Terminology of Semarapura

According to Sidemen (2000), the name of Semarapura has a closed relationship to Suecapura. It's regarding to the previous Balinese central kingdom situated at Gelgel village. The kingdom was named Suecapura as a representative of the great Kingdom Majapahit.

The Klungkung kingdom was considered to be the highest and most important of the nine kingdoms of Bali from the late 17th century to 1908. It was the heir of the old Gelgel kingdom, which had dominated the island since long but had broken up in the late 17th century. When the period of King Hayam Wuruk, His primeminister (Gusti Ngurah Agung Maruti) rebelled against the King and His two princes escaped to difference place. Dalem Dimade, the younger prince was hidden by *Arya Bang Sidemen* until he grow up. When he was young he wanted to arrogate his right. By supporting some troops from difference regions, he succeeded to be a King.

Instead of being bad sense, in 1686, Dewa Agung Jambe I, a prince descending from the old King of Gelgel (Suecapura), moved to Klungkung (also known as Semarapura) and built a new palace or *Puri*. Although he did not have the prerogatives of his Gelgel forbears, the new palace maintained a degree of prestige and precedence on the politically fragmented island. The palace was built in square form, being roughly 150 meters on each side with the main gate or *Pemedal Agung* to the north. It was divided in several blocks with various ritual and practical functions. The complex displayed a deep symbolism according to a fixed structural pattern. The unique position of *Pemedal Agung* is architecturally quite different with the other main gate of all *Puri* surround Bali.

Instead of being bad sense, He moved his kingdom from Gelgel village to Klungkung regency and changed its name into Suecapura.

The historical background up to now cause the image of Klungkung called Semarapura as its capital.

2.2 The Historical Great War of Klungkung.

1. The Dutch Interference Period.

The Klungkung Palace is a historical building complex situated in Semarapura the capital of the Klungkung Regency (kabupaten) on Bali, Indonesia. The palace (*puri*) was erected at the end of the 17th century, but largely destroyed during the Dutch colonial conquest in 1908. Today the basic remains of the palace are the court of justice, the *Kertha Gosa* Pavilion, and the main gate (Figure 2) that bears the date Saka 1622 (AD 1700). Within the old palace compound is also a floating pavilion, *Bale Kambang*, which was added in the 1940s. The descendants of the rajas that once ruled Klungkung today live in *Puri Agung*, a residence to the west of the old palace, which was built after 1929.

The main gate was faced to the north. It's a specific phenomenon, because most main gate of the *Puri* (castle) around Bali were generally faced to the West or Southward. Klungkung communitie call the main gate as *Pemedal Agung*.

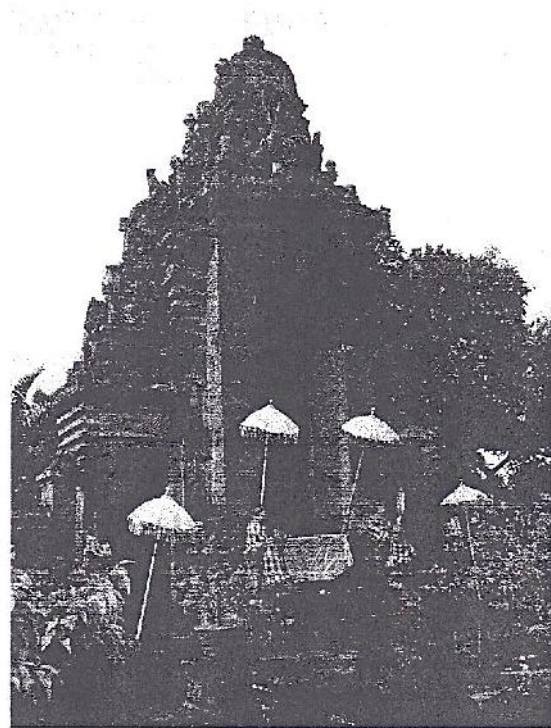


Figure 2
Pemedal Agung/Semarapura's Royal Gate
Resource : Field Observation (2010)

The physical trace shows that the Gate faces to Northward, it's uncommon basic pattern for Gate of *Puri*. It's caused by the logical reason related to the great Kingdom of Majapahit

Why the others gate of *Puri* face to the opposite direction meanwhile it comes from the similar descendant kingdom of Majapahit?

According to *Lontar Smarandana* (translated by Soba, 1999), Semarapura kingdom copied the layout and shape of *Suecapura* (the previous kingdom at Gelgel of *Smarapura* before moving to Klungkung regency). And *Suecapura* also copied the sama items from Majapahit kingdom. So it

means that the direction and pattern should be same.

Kertha gosa was the supreme court for gaining the community's justice. Some one who fells guilty would be shaking if he/ she stepped the up stair to the top floor.

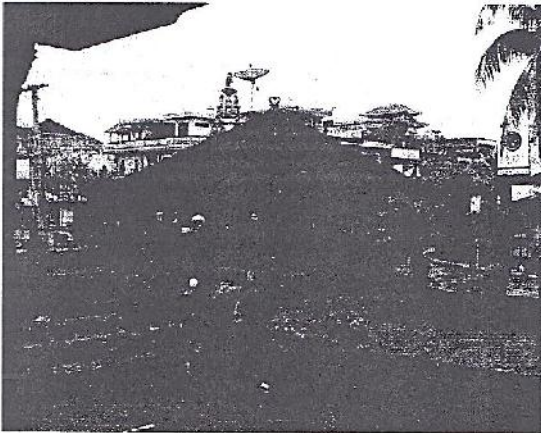


Figure 3
Kertagosa's viewed from Bale Kambang
Resource : Field Observation(2010)

The city was known at that time for its arts, painting, dance and music. At the end of the 18th century, the Kertha Gosa Pavilion, the hall of justice, was erected in the north-eastern corner of the palace compound. It typified the Klungkung style of architecture and painting. *Kertha Gosa* was considered the supreme court of Bali, and cases on the island which could not be resolved were transferred to this site. Three *Brahmana* priests presided over the court and were known for their harsh and inhumane sentences. The convicts (as well as visitors today) were able to view the ceiling which depicted different punishments while they were awaiting sentencing. The paintings of *Puri Kertha Gosa* are one of the outstanding examples of Kamasan (or Wayang) style.

Up to now, Kamasan painting style was known as one of famous painting style at Bali beside Ubud style. And Kamasan village (Southward of Klungkung regency) was known as a tourism village.

Meanwhile the other famous one at the same complex is *Bale Kambang*. The building is situated at the surrounding lotus pond called *Taman Gili*. Uniqueness of Bale Kambang and Kerta Gosa are on it ceiling surface decorated by traditional painting of Kamasan style a village at Klungkung).

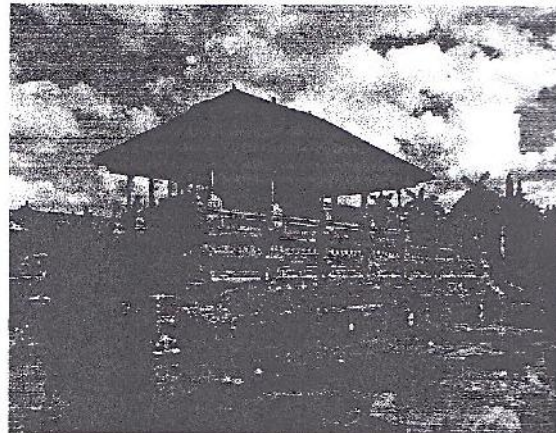


Figure 4
Bale Kambang's viewed from Kertagosa
Resource : Field Observation (2010).

The style is very popular among the people of Bali. At first the decorative painting that adorn the ceiling of building was made of cloth and *prada* (golden paint). Since 1930 these ceiling painting was replaced and created over plasterboard then restored in accordance with the original picture and still intact today As the cultural heritage of Kingdom Semara- pura. *Both Kertagosa* and *Bale kambang* enabled to try the case and place where religious ceremony are especially yadnya of cutting teeth (mepandes) like sons and daughters of the King.

Meanwhile Socyburry (1999) stated that the function of the two building is closely to the function of education through puppet painting presented at the ceiling of the building. Therefore these painting are a series of story which take a principal life theme, such as *swargaloka parwa* & *Bima swarga parwa* who guide punishing karma phala (result of the merit on human act committed during his or her life) as well as reincarnation into the world through the si

Therefore, it is not wrong to say that psychologically, the themes of painting which adorn the ceiling of Bale Kambang & Kertagosa building contain the value of mental and spiritual education. The painting is divided into six rows of bunk.

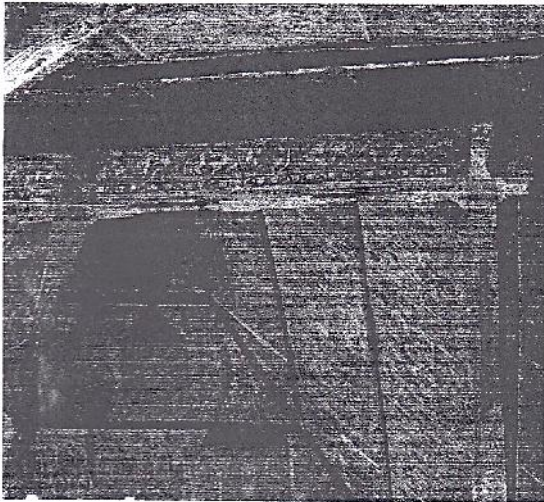


Figure 4

Mental & Spiritual Education on Ceiling

Resource : Field Observation (2010)

The bottom row illustrates the themes derived from stories of *Ni Dyah Tantri* (a thousand day stories, second row from the bottom illustrates the story of *Bhimaswarga swargarakanaparwa* (the journey of Bima to heaven), the next row of themed story of Bhagawan Kasyapa, Fourth row of the theme that is characteristic of *Palalindon* or meaning and significant of earthquake are mythology. Continued story taken from *Bimaswarga* ineffable theme that is located on the fifth row that's nearly at the ceiling cone building. In the last row or the six is occupied by a picture of *Nirwana* or heaven life. In addition to the roof of the Kertagosa building, wayang painting also adorn the ceiling of the building of the West of *Bale Kambang*. On the ceiling are painting the puppets that's taken from the *Ramayana Epos* and *Sutasoma kakawin* story. Taking the theme that's derived from this kakawin hinted that the function of the building is a place to hold religious ceremony of *Mapandes* of filling tooth for the King's family.

Kertagosa was also functioned as a court hall that during the Dutch colonial bureaucracy in Klungkung (1908-1942) and since the appointment of a chief district officer indigenous kingdom in Klungkung (Ida I Dewa Agung) in 1929. In fact the former court equipment of rattan chair and tables using carved wood and painted *prada* still exist. The objects that are evidence of the legacy of the traditional indigenous institution such as the court ever accepted in Klungkung in the colonial period (1908-1942) and also for the period of Japanese occupied (1943-1945). In 1930 restoration of painting ever done for the puppet contained in Kertagosa and Bale Kambang by the artists of Kamasan paintings. Restoration of the last paintings was done in 1960.

The descendants of the first king, Dewa Agung Jambe (1686-1722), ruled under varying fortunes for more than two centuries. They were always known by the title Dewa Agung. Dewa Agung Gede alias Surawirya (1722-1736) allied with the influential king of Mengwi and performed an expedition to Java together with him.^[5] After his death in 1736, internal fighting broke out between his two sons Dewa Agung Gede (Jr.) and Dewa Agung Made. The former called in help from the Karangasem kingdom, but was defeated. The victor Dewa Agung Made was succeeded by a mentally ill son, Dewa Agung Sakti (before 1769-end of 18th century). His wife fled to Karangasem where her son Dewa Agung Putra I was brought up. In about the end of the 18th century his Karangasem helpers established him on the throne of Klungkung. Dewa Agung Putra I appears to have been a strong leader but fell in a minor war in Bangli in 1809. He left a son, Dewa Agung Putra II (1814-1850) and a daughter and co-regent, Dewa Agung Istri Kanya

Together with the other Balinese rajas, Dewa Agung Putra II signed a contract with the Dutch colonial authorities in 1843, but the varying interpretations of the contract soon caused friction. This was

the background to the three Dutch military expeditions in 1846, 1848 and 1849. The last of these expeditions invaded Klungkung territory. The enterprising queen Dewa Agung Istri Kanya fought the Dutch to a standstill, and this was followed by a general reconciliation between the Balinese rajas and the Dutch authorities. In the following decades the kingdom was led by a grandson of Dewa Agung Sakti, Dewa Agung Putra III (1851-1903). He was an activist leader who intervened in the affairs of the other south Balinese kingdoms, which were still only nominally attached to the Dutch East Indies. In 1885 he imprisoned the Raja of Gianyar, and in 1891 he was heavily responsible for the destruction of the Mengwi kingdom. After 1900 Dutch presence made itself increasingly felt in south Bali. In this situation Dewa Agung Putra III died and was succeeded by his son Dewa Agung Jambé II (1903-1908). He took a defiant attitude against the encroaching colonialist.

An incident, namely the alleged plundering of the stranded ship Sri Kumala in 1904, led to a renewed Dutch military foray in 1906. The colonial troops captured Badung after a suicidal attack on the invaders, a so-called puputan ("finishing"). Two years later, in a similar manner, an incident in nearby Gelgel triggered a punitive colonial expedition to Klungkung (see Dutch intervention in Bali 1908). The local Balinese elite chose to make a last stand against the Dutch. Dewa Agung Jambé II, the members of his dynasty and their retainers sallied forth from the palace and engaged in a puputan. The fight, which took place on 28 April 1908, proceeded until the death of the last of the combatants, which included women and children.

After the puputan, the surviving members of the royal family were exiled, and the palace was largely razed to the ground. In 1929 the family was allowed to return, and settled in the newly built Puri Agung. Today, the history of Klungkung, and the *puputan*, are commemorated in a

museum close to the remains of the palace named *Monumen Puputan Klungkung* to the north of the palace a monument has been erected to the memory of the puputan incident.

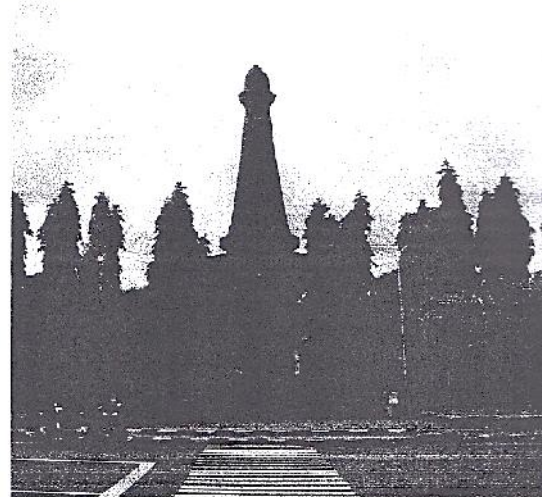


Figure 5
Monumen Puputan Klungkung
 (Klungkung Great Finishing War Monumen)
 Resource : Field Resource, 2010

2. The Japanese Interference.

Japanese entered and conquered Klungkung regency at 1942. They had ruled for 3 years after the Dutch surrendered.

An interview with Sidemen (actors historical of Japanese period, 2010) said when Japanese governed the Indonesia their soldiers were very cruel indeed, in the Klungkung district, it's ever "Kawasima", a named of army chief. Each people who met and passed in front of his house, he/she had to give respect, if caught not doing it then he/she or they would be tortured. More revealingly, the youths were trained in the army based as *Daeho* (their soldiers) centered at Daidang (central defense and Japanese army headquarters) at East district of Bali. It was equipped by a silk mill and center castor oil plant for fuel, it's established in the village Gunaksa in order to be easily monitor the attacks from southern ocean.

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The Japanese government will not let any vacant land, they told the owner to plant *jatropha*. So at that period, all land and the streets fully filled out with green *jatropha* plantation

Japanese cunning to Indonesia was to finance its war against America (Nato) by taking crops, rice plant and domesticated animal. People had to be told to make the protection of underground houses (bunkers) and paint the house in black and it's not allowed to turn the lights on at night. To convince the people, the Japanese made some caves in the walls of rock for their protection when they were outside. These caves are still found in the fringe are of Klungkung (Bangjarangkan sub district) as viewed below :

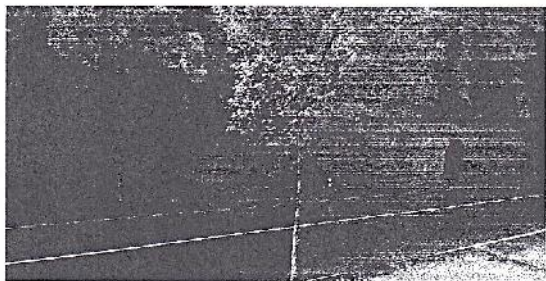


Figure 6
Some Japanese Caves at Fringe Areanc
 (a "camouflage" of protection on air brunt)
 Resource : Field Observation, 2010)

If there was an air brunt. Japanese army camouflage with the sirens screaming and they called out "Kusuweho" (there was an air attack), then the people in hiding, while Japanese soldiers were pretending to be at war against "American and NATO aircraft", but actually the combat with their aircraft itself. When the "air war" was occurring, Japanese soldiers stole and took

away crops and domesticated animal for war purpose and their soldiers logistic. Furthermore, Japanese actually had two sides during their invading in Klungkung regency. First, the bad side were : (i) the elimination of family members who had more sons than one, it meant that the family had just left a male child only. The male family members who beginning to mature would sent into Romusa (workers) to another island, after the middle of the sea, they were be plunged at the sea. While the girls lured or persuaded to schooled in Japan. But the fact they prepared to be a *Geisha* (waiters and entertainers in the Japanese ships crush including sex exile). Second, the Japanese also had a good side such as: (i) discipline item and dislike of casual/lazy at work, (ii) effective & efficient in analyzing the work, (iii) very respecting to their Emperor and (iv) a high sense of nationalism, (v) very fair of law enforcement, (vi) they claimed the Indonesian nation as their young brother.

3. Indonesai Independence Period.

Japanese arrival in Indonesia seemly realized Indonesian to gain our independence Japanese who promising the independence for Indonesian sometime had lost against American at second world war. the American bombing of Hiroshima and Nagasaki was the best moment for our nation founder to prepare our independence and the climax was the 17th, Augus 1945. Indonesian had the freedom.

The freedom bring *Klungkung* as one of regency in Bali Province and its capitol is *Semarapura* as same as with the name of previous kingdom. The freedom has a good chance for Klungkung regency government developing its region, such as setting up the city images those are found in some definite places

2.3 The City Image

When we viewed more closely, in a regional scale, the city of Klungkung is supported by some facilities and infrastructure & population movement patterns,

It seems moving toward the commercial area along the road that is on Diponegoro street, and the surrounding area which is a shopping center.

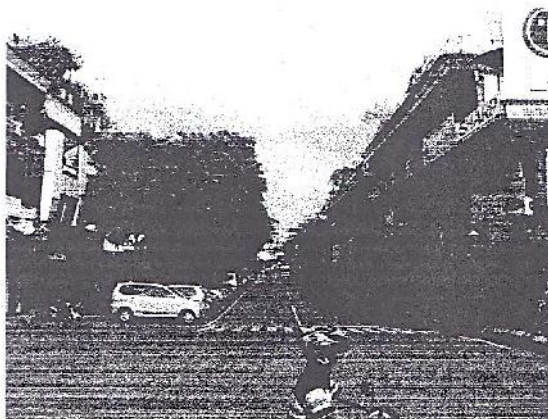


Figure 7
Commercial Facilities at Diponegoro St.
 Resource : Field Observation (2010)

In addition to intra-region movement, patterns of population movements also leads to the outer regions with medium and low scale of the movement that dominated the movement to the other attractions such as Kamasan and even outside their own district Klungkung. The city image that many inherited legacy of Dutch colonial buildings was said to have the city planning which was a first draft of the colonial government.

When observed more closely, we can see the path, the edge, the region/district node, and the landmarks. All are owned by the city of *Semarapura*. It Exposures above the five elements (according to Kevin Lynch) as giver image of the word. The path is the most important element in the image of the city. This element is very clear and strong. It begins from the street of Framboyan to Diponegoro. Path is the circulation routes and typically used by people to perform the movement in general, ie, roads, alleys main transit roads, channels and so forth. It's seen from the structure of the road network in the town of *Semarapura* include arterial road network, secondary collector roads, local primary and secondary roads.

The path is clearly found at Diponegoro street (Westward of Kertagosa). The street for transportation is combined with the pavement for pedestrian on both sides.

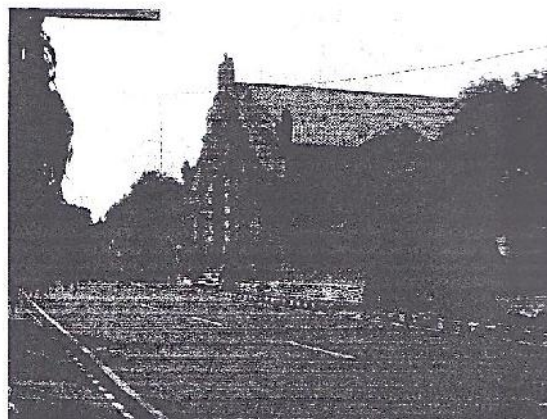


Figure 8
The arterial Road Network and Pedestrian as the Path
 Resource : Field Observation (2010)

While the edge is a port of customs or offshore as the boundary (coast) between the mainland town of *Semarapura* and oceans. Edge here as one of the giver identity of a city that is one element of the image as Poster said. The limit function is absolutely clear that divides for once unites between land and ocean. This shows the uniqueness of the design of *Semarapura* town, relics of the town in the Dutch times past. The edge can be found along the beach from Leping village until Kusamba.

Area (district) as an exterior reference of a city can be seen very clearly in the town of *Semarapura*. There is cross road (*Pempatan Agung*) where there're available of : zone of regent office buildings at North West, retail zones at West, the bus station at North East, Castle complex at South-West, market and commercial function at East, open space or *Alun-Alun Klungkung* at West and the important building of *Semarapura* Museum. And finally the ruin of *Semarapura* kingdom, ie. Bale Kambang, Pemedal Agung and Kertagosa. The area has a typical town *Semarapura* in the form, pattern and form of the city.

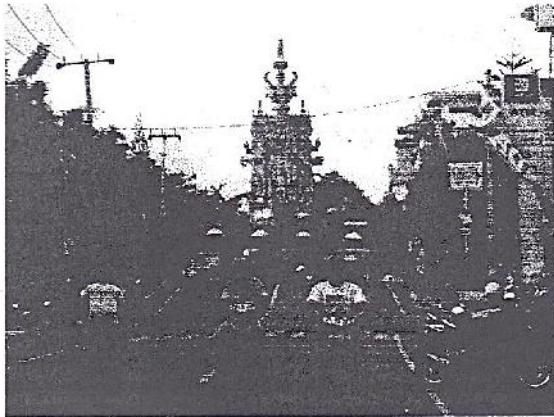


Figure 9
District of Semarapura's Marked by Cross Road/Pempatan Agung
 Resorce : Field Observation (2010)

In *Semarapura*, there are three Nodes. The first node can be seen at the fringe area at South-Westward when entering the border of *Semarapura*. At this part we can find the statue of *Darmawangsa* with his loyal Dog. The statue indicates that some one who has seen it meaning she or he has entered *Semarapura* city.

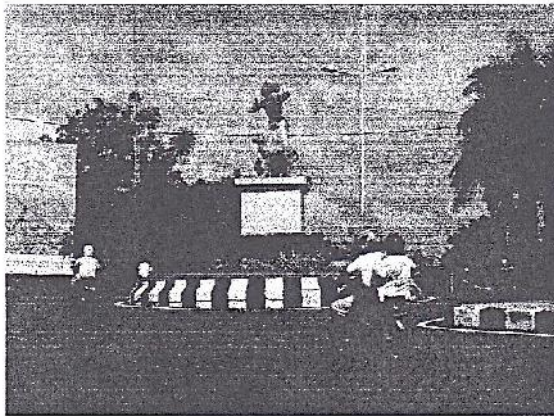


Figure 10
The Fringe Node at South-Westward
 Resource : Field Observation (2010)

The three intersection roads have a special interlink among the roads, from *Denpasar*, to *Semarapura* City and to Bus Station. For the students of High school and citizen, The node is the main road for SMA 1 *Semarapura* passing-by every day and emergency situation to Hospital.

The second node is available at the middle of *Semarapura* City, it has an unique cross road that has five forks.

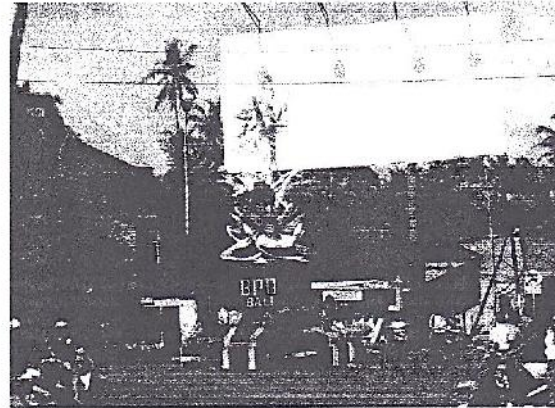


Figure 10
Second Node Has Five Forks of Road
 Resorce : Field Observation (2010)

The first fork is toward to Northward that means that someone has chosen it, she/he wants to Besakih temple. The road is a diversionary ring road of *Semarapura*. It's specially designed to decrease the crowed circulation when there is a rite at the Besakih Temple. The second fork and the third are to Kemoning Village and Sangkan-Buana Village. Meanwile the fourt is a main road to go to outside of *Semarapura* and the last is the main road to enter *Semarapura* City known as Diponegoro street. The node is indicated by the statue of Dewi Saraswati

The last node is *Pempatan Agung* at the center of *Semarapura* City.

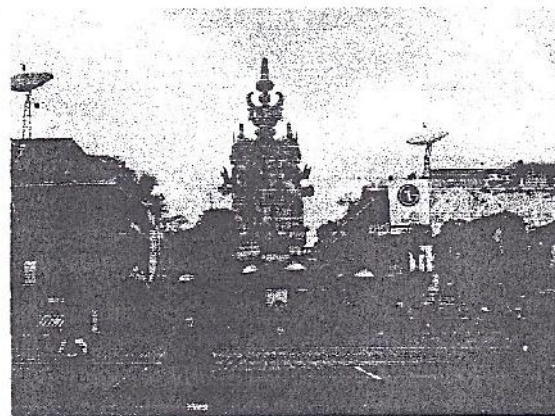


Figure 11
The Main Node of the Semarapura City
 Resource : Field Observation (2010)

The Balinese traditional city pattern is the original one since the *Semarapura* kingdom was built. The pattern is unique in Balinese architecture traditional, Because it's the only one Kingdom pattern around Bali. The specific pattern where the position of the Kingdom is situated at South-west (in general in North-East) and the Supreme Gate faces to the North (in general the gate faces to the West and South).

From this cross road someone can reach : the easiest way to Besakih temple (Northward), to Karangasem regency (Eastward), to go to outside Semarapura City (Westward) and to Gelgel and Kamasan village (Southward). The node is marked by the popular statue of *Kandapat Sari*.

The most important thing of main node is function of the place related to two events, firstly when Galungan and Kuningan day, the citizen put the offering and pray at this place. Second if there is a cremation ceremony, before purifying at Unda river, the group of rites owner have to turn three times at the statue , it means that they pray to soul in other to find the new world. The procession is knows as *Purwa-Daksina*.

While landmarks is an external element and a visual form that someone stands out from the city, like the statues at every cross roads. Landmark includes an important elements for imaging a city because it helps people to orient themselves in the city and help people to identify an area. For Semara pura city has have a special one called *Monumen Pututan Klungkung* situated at the centre city that means the monument to commemorate the great war or *Puputan* against Dutch until the last stand.

2.4 The Semarapura City Pattern.

The city of Semarapura is a Balinese traditional pattern adopted by the previous one at Suecapura of Gelgel kingdom and The Suecapura kingdom copied it from the former one, that is the famous kingdom of

Majapahit. It means that the pattern of *Semarapura* is the original city pattern in Bali as same as the pattern of *Majapahit*. The opinion is supported by Putra (2010) in his dissertation . He said that the original kingdom/*Puri* pattern or *Catus Pata* is Semarapura City. The other city in around Bali are adjusted in accordance with the location and its culture.

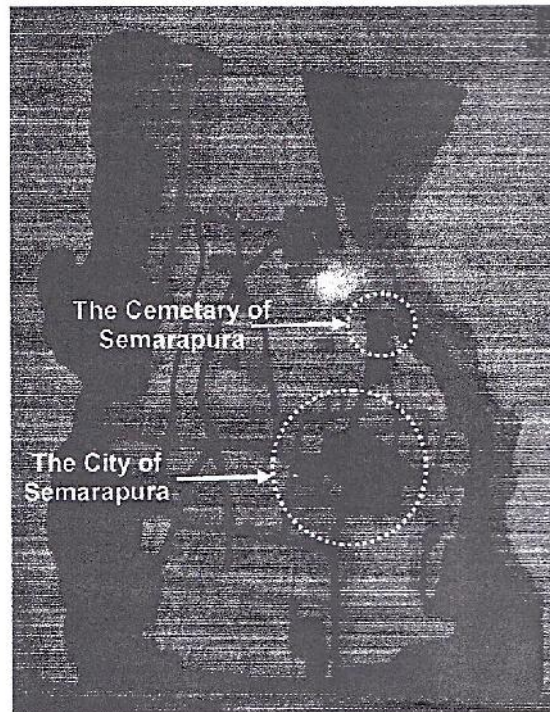


Figure 12
The City Map of Semarapura
Resource : Bappeda Klungkung, 1999

The unique city pattern/*Puri Semarapura* is quite different with the other *Puri* pattern around Bali. At the *Pempatan Agung* pattern or *Catus Pata*, in general pattern of desa adat according to Balinese Architecture traditional, *Puri* as a King's dwelling place is situated at north-east, in the context within *Puri Semarapura*, its position is at south-west of *Pempatan Agung* pattern. Then the communal function building (*Wantilan*) and banyan trees are situated at the North-west. Both pattern are the similar, but the square or *Alun/Alun* for the *Pura Semarapura* is located at *North-East* meanwhile in general

it should be the *Puri* and finally traditional Market at *Semarapura* city is situated at South-east but in general, its position is at South-west.

The specific indicator of *desa adat* owned by *desa adat* Klungkung is the position of cemetery. In general, cemetery is placed at *kelod* or sea direction & *teben* or the fringe area of south. But in the case of *Semarapura*, its cemetery is situated at *kaja* or the Mount Agung direction and *hulu* or the fringe area of north. According to Soba (1999) Formerly, the King burns his family when there is a death condition at this place because the area belongs to the *Semarapura* kingdom. Further on the King allows somebody else burning the dead body at the same place and sometimes buried one. And finally the place turned to a cemetery.

2.4 The City Conservation.

A strategy against the problem of urban mass structure and the structure of urban space needs to be directed at a concrete aspects related to be strengthening the elements of the urban area, and it can also transform the elements in the region and eventually introduce various elements of the city of *Semarapura* to the people who visit or activity in this city.

Characteristic of a city is existence of regions that can be viewed or understood as a "series of visual". So, a city can not be viewed in a single point. Necessary in this case is an observation process in motion. Cullen used the optics term for the process, which he divided it into two groups: (i) the view that there are (existing view), namely the focus on one area only, (ii) arising outlook (emerging view), focusing on the relationship between one and other areas. Looking ahead, the city of *Semarapura* will have the same prospects as a city of mental and spiritual education, given this city already has a institutional education which is only one in Bali. This has been proven that most graduates are absorbed to the

advancement of education in the outside area (particularly teachers), and its alumni are scattered everywhere. Another thing needs to be a conservation effort is the Dutch colonial architecture in The Museum of *Semarapura*. The presence of colonial architecture in this city as if it's carrying the image of sustainability, which contains historical past. In this case the public should contribute to, understand, maintain and respect the existence of historic architectural heritage, which in addition can still be used functionally, also loaded with meaning and historical value. Efforts and hopes are lifted in order to avoid arbitrary demolition of ancient architecture / colonial, in order to stay heed the preservation of historical architectural value, in international context of agreements that are formulated in the "Burra Charter" (1981), conservation is an umbrella term that became of all preservation activities.

Conservation needs of architectural segment itself can be said to be a whole process of management of a place / object architecture for architectural meaning they contain well-preserved already. It covers all maintenance activities adjusted to local conditions and situations, in which about preservation, restoration or rehabilitation, reconstruction & adaptation / revitalization, "Preservation" is the preservation of a place similar to their original state without any change, including some efforts to prevent destruction. Meanwhile, if only to restore a site to its original state, by eliminating the additions & installed the original components without using a new material called the restoration or rehabilitation term. Regarding reconstruction, the difference with the "restoration" lies in the use of its materials, reconstruction can use the old and new material. Later called the "revitalization" if it's changing an architectural object that can be used for functions that can be better suited (which does not require the usage of a drastic changes) or with only a very small impact.

Conservation of colonial architecture needs to be implemented and taken into

consideration in determining policy. Surely this can not be released to the position of colonial architecture. A side from being a "physical unit" which is a "unit view / visual" which can have a meaning & an important role for an order of the city, a visual aspect can give a "mental image" or a specific image of a distinctively urban environment Semarapura.

Preservation topic of architectural contextualization of Semarapura city needs to be accompanied by an understanding of its historical significance. This can be understood by looking at and reading the historical evidence that owned the town of *Semarapura*. Distinctiveness owned by the city of *Semarapura* can be possible to explore the meaning or recreative thus it's can be supporting the tourist program. For example, by restoring the traditional village of Gelgel and Kamasan, structuring and development in the surrounding area. Similarly tourist area, with the restoration and reserve buildings in the port Kusamba and Gunaksa. Also by doing protection against Temple Taman sari area in the city of Semarapura, with structuring landscape. And the last but not the least, it's still maintaining the existence of *Gertagosa*, *Bale Kambang* and *Pemedal Agung*. If it possible it could be reconstructed of the *Semarapura* Kingdom.

III. CONCLUSSION/RECOMMENDATION

From these discussions, can be summarized as follows.

1. If we take a look closer, the city of Semarapura has the path, the edge, the region/district, the node and the landmarks. It mentioned five city elements (according to Kevin Lynch) as a conduit of urban imagery.
2. Semarapura city has historical value in the presence on its heritage buildings of Semarapura kingdom, such as *Pemedal Agung* (the supreme Gate), *Kertagosa* as the supreme court to gain justice for the community and *Bale Kambang* the floating building in Taman Gili or lotus pond as the assembly hall and sacred function (filling tooth rites for the king's family). The painting roof of *Bale Kambang* and *Kertagosa* can be used as a mental and spiritual education for life.
3. *Semarapura* city pattern is said as the original pattern because it's derived from the former kingdom called *Suecapura* and *Suecapura* was directly copied the same pattern from *Majapahit* kingdom. The city pattern of Semarapura was unique one and quite different with the other city pattern around Bali, because its position at south-wetward and the supreme gate faces to north.
4. the Dutch colonial buildings such as the Museum *Semarapura*, including the construction of new buildings in progress in recent years, the public should be continued to maintain, preserve and conserve it, because it's the only one of the supporting elements of the old-town character in *Semarapura*. Anyway, the goal basically is in order to improve the environmental quality of the architecture that has artistic value, architectonic and historical. Conservation & development can be described as two sides of the same pieces. Both are a unified whole which are equally necessary to realize the architectural and urban environment of character and self identity. Architecture conservation of the town of *Semarapura* is an effort to keep the legacy of history and the visual image of his city, so then later can strengthen the identity and characteristics of the city. Thus, in order to get closer the realization of these conservation efforts, it necessary steps solving a holistic, comprehensive and implementation.
5. Some elements can express the city of Semarapura are : (i) the edge is Kamasan village as cultural village, (ii) the path is the road and pedestrian, (iii) the landmark is historical building of *Monumen Puputan Klungkung* to commemorate the great war of puputan (finish war) or until the last one

standing died, (iv) the district is : a public building for *Semarapura* government, market, the square, the economical buildings, bus station, etc and (v) the three nodes (at the fringe area, the border town and the central one).

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