

Architectural Elements as A Component of Cultural Tourism

(Case Study: Cultural Heritage of Maospahit Gerenceng Temple)

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Abstract

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Denpasar is a city in Bali that possesses a robust cultural heritage. One of the temples in Denpasar is the Maospahit Gerenceng Temple. The Maospahit Gerenceng Temple has been in existence for several centuries. The Denpasar municipal government has officially recognized the temple as a cultural tourist destination. The study aims to identify architectural components within temple structures that possess potential as cultural tourist destinations, thereby contributing to the long-term viability of tourism in Bali. This descriptive qualitative analysis was conducted in the Maospahit Gerenceng Temple in Denpasar, Bali. The data collection process involved employing participant observation to examine the traditional architecture of the Maospahit Temple, conducting in-depth interviews with the informant, Jero Mangku, and conducting a comprehensive review of relevant literature and documents. The study results indicate that the Maospahit Temple has distinctive architectural characteristics, particularly in its utilization of the Panca Mandala concept. This structure's architectural design emerges from the acculturation process between Balinese and East Javanese architectural styles, with the primary objective of enhancing the temple's role as a cultural tourist destination. Therefore, these distinctive architectural components serve as the primary focal point of the cultural tourism attraction of Maospahit Gerenceng Temple.

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1. Introduction

Tourism constitutes a significant source of revenue for the Indonesian government. Tourism refers to the act of individuals traveling to destinations beyond their usual place of residence to seek enjoyment and fulfill their curiosity by acquiring novel knowledge and experiences (Suwanto, 2019). According to Pitana & Gayatri (2005), the tourist sector comprises five key components: destination attractions, destination amenities, destination accessibility, images, and costs.

Oka (1996) Defines tourist attractions as categorized into seven distinct classifications based on the types of tourist objects. Various sorts of tourism can be identified, including cultural tourism, medical tourism, commercial tourism, sports tourism, religious tourism, political tourism, and social tourism. Cultural-based tourism refers to a form of tourism that centers around cultural elements (Ardika, 2007), utilizing them as primary attractions for tourists to explore and experience. Visitors to these tourist destinations can immerse themselves in diverse cultures, gaining valuable insights and knowledge. Cultural tourism can be strategically utilized to preserve and sustain cultural assets, serving as an appealing tourist attraction. Indonesia harbors a diverse array of cultures, a few of which have been officially recognized and inscribed as UNESCO World Heritage Sites. Indonesia boasts many locations across its regions, each offering distinct tourism opportunities that afford travelers various distinctive experiences. For Bali, it has potential in the form of diverse archaeological and historical relics and urban settlement, both tangible and intangible elements (Sardiana et al., 2020). Runa et al., (2020) even emphasized that history, diversity, and local values imbued with universal (local genius) are ample reasons to call Denpasar one of Indonesian Heritage Cities.

Numerous historical edifices in Indonesia have been meticulously preserved. Moreover, Indonesia's substantial religious population presents prospects for cultural tourism advancement. Bali, renowned as the "Island of a Thousand Temples," boasts numerous cultural tourism destinations Ardika et al. (2013). The temple has become a prominent tourist attraction in Bali, encompassing spiritual and cultural dimensions. A temple can be classified as a type of tangible cultural heritage. The temples (or *Pura* in Balinese terminology) serve as a site of worship for Hindus while also serving as a secondary destination for tourists (Widiarta, 2016). The temples in Bali possess a cultural, historical, and aesthetic significance that attracts travelers, leading to their inclusion in the list of recommended tourist destinations in Bali (Liestiandre, 2017). The Maospahit Gerenceng Temple in Bali is renowned for its significant historical significance. The Maospahit Gerenceng Temple is situated in Banjar Gerenceng, Denpasar City, specifically on Jalan Dr. Sutomo. The temple may be traced back to the 13th to 15th century, and it holds significant historical value as it is associated with the temple heritage of the Majapahit Kingdom. One notable characteristic that sets this temple apart from most Bali temples is its incorporation of East Javanese and Chinese architectural elements, which have been assimilated with Balinese architecture. Furthermore, it is worth noting that this particular temple adopts the Panca Mandala concept instead of the more commonly employed Tri Mandala concept seen in Balinese temples. This study aims to analyze the architectural features present at the Maospahit Gerenceng Temple to ascertain their significance as a component of cultural tourism.

2. Literature Review

Spatial Hierarchy of Balinese Temple

In his study, Maharlika (2010) claimed that conventional Balinese architecture can be regarded as a spatial arrangement of Balinese community life that has evolved from generation to generation with all the principles acquired from ancient times. Traditional Balinese architecture is divided into Sanga Mandala, Tri Mandala or Tri Angga, and Lontar Kosala Kosali.

In the Balinese temple, the area follows the spatial hierarchy concept of the Sanga Mandala (Maharlika, 2010). Sanga Mandala is a notion that combines the concept of the

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earth's axis and the ceremonial axis, also known as the sun's axis. The high area/mountain (principal) is named Kaja, and the land (*Madya*) and sea (*Nista*) are called Kelod. Orientation based on the earth's axis separates it into three zones: high area/mountain (primary), land (*Madya*), and sea (*Nista*). While the ritual/sun axis is divided into three zones, Kangin refers to the direction of sunrise in the East (central), *Madya* refers to the transition from East to West, and Kauh refers to the law of sunset in the West (*Nista*). The concept of Sanga Mandala divides the temple areas into nine spatial imageries. The highest hierarchy in the Balinese Temple is *Utama* ning *Utama* or the North-West area.

Suyoga (2017) writes that the Tri Angga idea of spatial design in traditional Balinese architecture includes three bodies in the microcosm that highlight physical values, including (1) main (top, head), (2) middle (middle section or body), and (3) contempt (bottom of the foot). Tri Angga becomes Tri Mandala in the macrocosm, which refers to three areas: (1) the major Mandala (*Utama* Mandala), (2) the middle mandala (*Madya* Mandala), and (3) the profane Mandala (*Nista* Mandala).

The meaning of Tri Mandala:

- a. *Nista* Mandala, or *Jaba Sisi*, is the outermost area that is considered the most impure. In this area are placed buildings - buildings that are less sacred or buildings that are not limited to visitors.
- b. *Madya* Mandala or *Jaba Tengah* is a buffer area or transition between sacred and unholy areas valued as semi-sacred. Buildings that are considered quite sacred are placed in this area.
- c. *Utama* Mandala or *Jeroan* area is the temple's deepest part, which is the core zone of the temple complex and is of the most sacred value. Buildings and statues of gods with a high level of sacredness are placed in this area.

The ideal dimensions of the building are governed in *Lontar Asta Kosala Kosali*, whereas the rules regulating the perfect dimensions of the building are regulated in *Lontar Asta Kosala Kosali*. The name *lontar* comes from these regulations written on palm leaves in ancient Bali.

The meaning of the buildings in a temple:

- a. *Candi Bentar* is the gate that connects the *Nista* Mandala area of the temple to the outside world. *Candi Bentar* is less revered than *Kori Agung* because it is thought to be the personification of Mount Maha Meru's base. In most cases, the temple's circulation area is constructed large. The goal is for Hindus to be able to enter freely.
- b. *Kori Agung* is where the middle area (*Madya* Mandala) meets the main (*Utama* Mandala). The room/door entrance is purposefully small, with barely enough capacity for one person.
- c. *Padmasana* is a worship place of prayer for the Creator in every temple complex.

Cultural Tourism

a. Tourism Concept

Tourism is a comprehensive phrase that encompasses the integration of multiple preexisting notions. This form of tourism involves the provision of infrastructure

and amenities by various partners to support all tourist activities. Conversely, the element of tourist appeal holds paramount importance in tourism development. According to Hadiwijoyo (2012), a tourist attraction refers to a collection of interconnected structures and amenities that are the primary motivation for people to travel to a specific region or site. The three tourist attractions are natural or environmental tourism objects (often called ecotourism), socio-cultural, and unique interest tourism objects.

b. Cultural Tourism Concept

Silberberg in Damanik (2013) cultural tourism refers to individuals from external areas visiting a particular destination due to their interest in the cultural artifacts, historical legacy, arts, sciences, and lifestyles associated with specific groups, communities, regions, or institutions. According to UNWTO (2018) Cultural tourism can be defined as a form of tourist activity when the primary intention of the visitor is to acquire knowledge, explore, encounter, and engage with both tangible and intangible cultural attractions and goods at a specific place for tourism purposes. The attractions and products in question are associated with a unique combination of material, intellectual, spiritual, and emotional attributes representing a particular society. These attributes encompass various aspects such as arts and architecture, historical and cultural heritage, culinary traditions, literature, music, creative industries, and the dynamic nature of living cultures, including their lifestyles, value systems, beliefs, and traditions. The allure of cultural tourism is inherently intertwined with the appeal of cultural tourism. Cultural tourism is a form of tourist attraction that arises from the creative imagination, preferences, and proactive nature of individuals as cultural beings, as stated in Article 14, Paragraph (1), Letter B of the National Tourism Development Master Plan (RIPPARNAS). Cultural tourism attractions can be categorized into two distinct types: tangible and intangible cultural tourist attractions.

c. Special Interest Tourist Attractions

Purnomo (2009) defines special interest tourism as a form of travel wherein individuals visit a destination due to a specific interest or motive related to a particular object within a tourist attraction. In her research, Rahayu (2015) examined the physical potential of Tambakromo Village and proposed a strategy for developing Paesandi Cave as a unique tourist site of interest. The findings indicate that Paesan Cave possesses the potential to be positioned as a distinctive tourism destination that caters to particular interests. This potential stems from the cave's rich cultural diversity, picturesque natural landscapes, and the hospitable and inclusive nature of the local community, which actively engages in various tourism-related activities. Special interest tourism is considered one of the strategies employed to attain sustainable tourism, with a focus on the local community's environmental, social, and economic sustainability.

Based on the aforementioned definition, it can be inferred that cultural tourism is a form wherein visitors' primary purpose is to acquire knowledge, explore, and engage with tangible and intangible tourist attractions within the visited countries. Temples in Bali serve as religious sanctuaries for the Hindu community and as significant cultural

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tourism attractions. The spatial arrangement of temples in Bali, in terms of conceptual organization and physical placement, is a significant aspect that attracts cultural tourism enthusiasts. This study determines the architectural aspects of Maospahit Temple as a cultural tourism component, focusing on its spatial hierarchy.

3. Research Methodology

The research was undertaken in December 2022 at the Maospahit Gerenceng Temple in Denpasar. The focus of the investigation centered on the traditional architectural aspects of the temple. The study site selection was based on its location in a prominent tourism area known for its rich cultural heritage and unique traditional architectural style. The present study utilized qualitative data to investigate the architectural characteristics of the research area. The data was primarily sourced from interviews conducted with informants, which provided a descriptive, historical, and general account of the architectural features. Simultaneously, the utilization of data sources involves the incorporation of two distinct types of data sources, precisely primary data sources and secondary data sources (Moleong, 2017; Mukhtar, 2013).

The data-gathering process encompasses four distinct methodologies: observation, interviews, literature study, and documentation. The present study employed descriptive qualitative data analysis methodologies, encompassing the processes of data immersion, data organization, pattern identification, significance determination, and data-driven communication. According to Moleong (2017), the individual interviewed for this study was Pemangku, a priest from the Maospahit Gerenceng Temple in Bali. Pemangku possesses extensive knowledge of the historical background of the temple, as well as the purpose and significance of its various architectural structures. The researcher employed three distinct data collection methods during the interview to gather comprehensive information. 1) Examining the conventional architectural principles governing the construction of the temple edifice to ascertain its structural arrangement and form. 2) A comprehensive interview was conducted with the informant, Jero Mangku, who possesses extensive knowledge of the historical background of the temple as well as the purpose and symbolic significance associated with each architectural component. 3) Conduct a comprehensive examination of various sources such as documents, photographs, videos, and literature pertaining to this particular research. Subsequently, qualitative descriptive data analysis procedures are employed to decrease and examine the obtained data.

4. Result and Discussion

The Maospahit Gerenceng Temple in Denpasar is one of the Majapahit kingdom's heritage buildings from the 13th century. This temple is around 2.616 square meters and originally had a Tri Mandala, but the Majapahit kingdom later extended it in Saka in 1475 to become a Panca Mandala. Maospahit Temple was inventoried in 2016 by the Bali Cultural Heritage Conservation Center, chaired by Andi Syarifudin. Since 1992, the local government protected it as one of the urban heritages of Denpasar. The layout of Pura Maospahit Gerenceng can be seen in Figure 1.



Figure 1. Layout of Maospahit Gerenceng Temple
(Source: Dinas Kebudayaan Kota Denpasar, 2017)

Implementation Panca Mandala Concept

Maospahit Temple is the only temple in Bali that uses the Panca Mandala concept. Because the Maospahit Temple embraced the Majapahit kingdom's defense organization, the Panca Mandala idea was implemented. The placement of the palace in the royal concept is in the center and receives protection from the four cardinal directions, ensuring the palace's safety (Budihardjo, 2013). The temple is situated in the center, just like this one, ensuring its safety.

1. The First Mandala stands in the foreground, with Candi Kusuma, a gate facing Jalan Sutomo. Like other kori agung gates, the Kusuma temple's entryway is narrow. The Mandala at the Maospahit Temple's entrance is classified as a Nista Mandala, the temple's outermost portion, and regarded as filthy or non-sacred.
2. The Second Mandala is located to the south, and Candi Rengat is located to the west. Nista Mandala is categorized as the second Mandala.
3. The Third Mandala, Jaba Sisi, is located on the west side of the temple and may be approached by the Rebah Temple on the south lane. A kitchen serves to prepare offerings to the temple in the third Mandala.
4. The fourth Mandala, the middle Jaba or Madya Mandala, is reached via a Candi Bentar gate on the east side of the third mandala courtyard. Candi Bentar has a Panca Korsika statue aims to clean individuals or people who will enter this temple. Bale Pesucian, Bale Tajuk, and Bale Sumanggen are revered buildings in this Mandala. When there is a ritual at the Maospahit Temple, this Mandala is a staging area for sacred arts.
5. The Main Mandala (Utamaning Mandala) is placed in the center and is entered via the middle jaba through the kori agung, with architecture dominated by red brick and ancient Middle Ages reliefs. There are various buildings in the significant portion of this Mandala, including the two main buildings, the Raras Maospahit temple, which serves as the palace of Ratu Ayu Mas Maospahit, and the Ida Bhatara Lingsir Sakti, which are temples at the Raras Majapahit Temple, and others.

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Architectural Elements of Pura Maospahit

1. Candi Kusuma

Candi Kusuma is the First Mandala (Nista Mandala) entrance; see Figure 2 and Figure 3. This temple separates the highway and the temple. This temple stands around 3 meters tall, with an entrance in the center for guests to enter and exit. However, this approach is rarely used because visitors are instructed to enter through the door of the second Mandala, Candi Rabah. As one of the Majapahit Kingdom's remnants, this temple features an architectural concept reminiscent of old East Java. There is an adornment at the top of the gate, and niches or alcoves on each temple wall are decorated with the terrifying one-eyed huge head (monocle cyclops). The head of a monster, known as the Kala head or Banaspati in East Java, means "lord of the jungle" (Firmansyah et al., 2017). The placement of Kala's head above the temple's recesses is intended to terrify evil spirits from entering the temple complex.



Figure 2. Candi Kusuma
(Source: Field Observation, 2022)



Figure 3. Relief of Candi Kusuma
(Source: Field Observation, 2022)

This temple is composed of red brick, popular during the Hindu kingdom's reign in Indonesia. Clay combined with eggs is used as the adhesive. This stone was utilized as the foundation for the temple at Pura Maospahit, showing that it is incredibly sturdy and may be used as a building material for hundreds of years.

2. Candi Rebah

The Third Mandala is reached through Candi Rebah, which serves as an entryway. Figure 4 shows the gate that separates the third and second mandalas. This temple is around 3 meters tall, with a central entrance and exit. People enter and exit the Maospahit Temple through the Rebah, built in ancient East Java style. Decorations can be found at the top of the entrance, and niches or recesses on each wall, as illustrated in Figure 5.



Figure 4. Candi Rebah
(Source: Field Observation, 2022)



Figure 5. Relief of Candi Rebah
(Source: Field Observation, 2022)

This temple, just like the Kusuma Temple, is made of red bricks, which were popular during the reign of Indonesian Hindu monarchs. Redbrick was utilized to build the temple foundation at Maospahit Temple, indicating that it is exceedingly durable and may have been used as a building material. As an adhesive, clay, and eggs were mixed.

3. Candi Bentar

Candi Bentar is the name for the gate structure, which is made up of two comparable and harmonious forms with a mirror symmetry that separates the entrance's left and right sides, see Figure 6 and Figure 7. The gate is the entrance between the Third Mandala and the Fourth Mandala of the Maospahit Temple. This temple stands around 4 meters tall and has a 2-meter wide entryway. Like Candi Bentar in general, this temple contains a statue of a guard standing tall to welcome guests. Dwarapala is the name given to this guardian figure in Bali. The Dwarapala statue serves as a guard for the entrance, ensuring that humans and negative energies do not carelessly pass through,

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disrupting the peace and diminishing the sanctity of the temple's central area. It is also interpreted as a warning and education for the public, encouraging them to behave politely and ethically when entering sacred and sacred sites. A statue of Ratu Hyang Bayu, a manifestation of Lord Brahma, and Ratu Hyang Paksi (Garuda), a manifestation of Lord Vishnu, stands in Candi Bentar. Five statues surrounding Candi Bentar: Dewa Sankara, Dewa Indra, Dewa Yama, Dewa Kuvera, and Dewa Baruna, also known as Panca Korsika, where this monument serves as a symbol of cleaning for people entering the Fourth Mandala. Candi Bentar, like other temples, is built in the style of traditional East Javanese architecture, with minimal embellishments and a niche on one side of the temple (Muyasyaroh, 2015). Like in other temples, the material utilized in this temple is red brick with a mixture of clay and egg adhesive.



Figure 6. Front View of Candi Bentar
(Source: Field Observation, 2022)



Figure 7. Back View of Candi Bentar
(Source: Field Observation, 2022)

4. Kori Agung/Candi Kurung

The tallest gate is Kori Agung, which stands around 6 meters. It is the entryway and boundary between the center *jaba* (Madya Mandala) and the main, much like Kori Agung in Bali temples (Utama Mandala). The room/door entrance is purposefully small, with barely enough capacity for one person. It means that only some are free to access the interior (Utama Mandala), but rather one by one. It is done so that individuals who penetrate the inner workings of (Utama Mandala) are indeed one person, with Bayu (his energy), Sabha (his speech), and Idep (his thoughts) all focused on God.

Like in other temples, the material utilized in this temple is red brick with a mixture of clay and egg adhesive. Like the Kusuma Temple, each wall is adorned with the horrifying one-eyed gigantic head (monocle cyclops) on the temple's

pinnacle. The Kala head, also known as Banaspati in East Java and meaning "Lord of the Jungle," is the head of a monster like this. Kala's head above the temple's recesses is intended to frighten evil spirits away from the temple complex. The gate can be seen in Figure 8, and some reliefs in Figure 9 ornament the head.



Figure 8. Photo of Kori Agung/Candi Kurung
(Source: Field Observation, 2022)



Figure 9. Relief of Kori Agung
(Source: Field Observation, 2022)

5. Candi Raras Maospahit

The Candi Raras Maospahit is the temple's main structure. In Bali, this structure is known as Padmasana, a site of worship dedicated to God Almighty or Sang Hyang Widhi Wasa. This structure was the catalyst for the creation of the Maospahit Temple. This temple was constructed by Kebo Iwa, a well-known Bali Mahapatra who is also an architect. Following his defeat by the Majapahit Kingdom, Patih Gajah Mada of Majapahit built this temple until it was finished. As a result, the Raras Maospahit Temple is also known as the Raras Maospahit Temple. The plan of this structure is square, having a length of 3.4 m and a width of 3 m. Candi Raras Maospahit, like other temples, is constructed primarily of red brick, with an adhesive consisting of clay and eggs. The palm fiber roof was employed in the construction of this temple. There are reliefs on the sides of the building's walls, including the Karangan relief, an authentic Balinese relief. Figure 10 and Figure 11 show the front elevation of Candi Raras Maospahit and its ornaments.

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Figure 10. Photo of Candi Raras Maospahit
(Source: Field Observation, 2022)



Figure 11. Relief of Candi Raras Maospahit
(Source: Field Observation, 2022)

6. Candi Rengat

Candi Rengat is a connecting gate between the First Mandala and the Second Mandala. Its position is to the West of the First Mandala. However, this gate is seldom used because visitors rarely pass the First Mandala and can go directly to the Second Mandala. This worship is similar to Kusuma Temple's size, shape, and material. The reliefs in this temple also use the same relief as Kusuma Temple, namely the one-eyed Kala head relief (monocle cyclops), as shown in Figure 12.



Figure 12. Front elevation of Candi Rengat
(Source: Field Observation, 2022)

Through field observation, it was found that Maospahit Temple has several features that contribute to its function as a cultural tourism destination, including its historical and cultural qualities and its physical features, which are architectural elements. Maospahit Temple contains 35 architectural features, although the five temples that connect to Panca Mandala and the main temple, Raras Maospahit Temple, are the most visible, see Figure 13. They stand out because, according to Jero Mangku Ketut Gede Sudiasna in 2022, these six aspects get the most attention from visitors who come to inquire about their history and form or simply to be photographed.



Figure 13. Bird view of Pura Maospahit
(Source: redrawn from the field, 2023)

5. Conclusion

The findings and discussion indicate that the architectural characteristics of the Maospahit Temple hold great importance as a primary attraction in cultural tourism. Pura Maospahit Gerenceng is the sole temple in Bali that employs the Panca Mandala architectural concept, which draws inspiration from the defensive principles employed in the Majapahit royal palace. The Bali Cultural Heritage Preservation Center recognized Maospahit Temple as a Cultural Heritage site in 2016 (Suarmana, 2017). This temple represents one of Bali's tangible cultural heritages, encompassing things that possess immobility and are situated within an exposed environment. The rationale behind the Cultural Heritage designation of this structure stems from its historical attributes, as it was established during the Majapahit Empire in the 13th century. The Maospahit Temple is a significant historical and cultural site, making it a prominent cultural tourism attraction in Indonesia. As per the definition provided by the United Nations World Tourism Organization (UNWTO) in 2018, cultural tourism may be seen as a form of tourism wherein visitors' primary purpose is to acquire knowledge, explore, and engage

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with tangible and intangible tourist attractions inside the nations they visit. Cultural tourism attractions encompass several forms, such as art and architecture and cultural and historical heritage. In the context of historic architecture, the Maospahit Temple serves as a notable cultural tourist destination. The Maospahit Temple encompasses several architectural components of significant historical and cultural importance, including Candi Kusuma, Candi Rebah, Candi Bentar, Kori Agung, Candi Raras Maospahit, and Candi Rengat. Moreover, this temple's architectural and decorative elements are distinctive due to its amalgamation of Balinese and East Javanese styles (Firmansyah et al., 2017). In light of its status as a historical artifact and a prominent cultural tourism destination in Denpasar, it is imperative for the government to ensure the long-term sustainability of the temple. It can be achieved by regular restoration and maintenance efforts to preserve the structure's original architectural integrity.

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