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# Architectural Heritage as Cultural Tourism Attractions in Buleleng Bali, Indonesia

I Dewa Gede Agung Diasana Putra<sup>1</sup>, Ida Bagus Gde Wirawibawa<sup>2</sup>

<sup>1,2</sup> Department of Architecture, Faculty of Engineering, Udayana University, Bali, Indonesia

Correspondence: I Dewa Gede Agung Diasana Putra, Department of Architecture, Faculty of Engineering, Udayana University, Bali, 80362, Indonesia. E-mail: diasanaputra@unud.ac.id

## Abstract

Architectural productions have become important historical records because they reveal the sociocultural, economic, and political conditions that existed when they were built. Its elaboration can be viewed as a relationship between architectural production, culture and cultural tourism, including Buleleng's long history of political contestation and cultural change, through its symbolic function, built forms, and connections to social changes in daily life. This region of northern Bali was important in Bali during the reign of the kingdom of Buleleng. Buleleng, a region known for its palaces known as puri or temples, has a wide range of architectural styles. In order to investigate these characteristics, this paper investigates architectural works in Buleleng and analyzes their historical architectural production. The historical context and development must be examined to investigate the diversity and character of architectural styles under the Buleleng region's political authority and sociocultural developments. This diversity is one of the potential future cultural tourism attractions.

**Keywords:** Heritage, Architectural Style, Cultural Tourism, Identity

## 1. Introduction

Architecture has become an essential record of civilization's history because it reveals a region's identity's sociocultural, economic, and political conditions. As a result, architectural production has become an essential record of civilization's history. Greater competitiveness and regional growth policies have contributed to a growing acceptance of regional innovation systems for forming regional identities (Cooke, 2001; Cooke et al., 2003; Wolfe, 2003). When a region's identity is lost, it loses its uniqueness and value. In this context, the term collective identity, which is used to describe group membership (Rao et al., 2003; Weber et al., 2008), can be defined as a set of characteristics that are thought to be inherent to the group as a whole (Wry et al., 2011). When attempting to forge a unified sense of identity, those confronted with a particularly intricate web of cultural allegiances face a significant and challenging obstacle (Erikson, 1968).

Architecture involves stable and technical relationships between humans and things and things that influence one

another in such a way that architecture is easily influenced by these interactions (Adiyanto, 2021). In this case, there is a link between power and architectural visualization, which leads to the positioning of architecture as a topic of discussion in terms of power technology (Simone, 2012). Architecture can now be used as a messenger to building users on a larger scale, namely the nation brand, which employs symbols to emphasize a nation's uniqueness as seen by foreign audiences. Architecture can also convey a message to its users (Yari & Mansouri, 2017).

The ability of humans to generate symbols that connect, move, and communicate among their practices influences this collective identity. This identity also describes the authority-authorization procedure (Monnet, 2011). An authority will always seek to establish its identity in order to reveal its authority's limits and strengths. The establishment of political authority is frequently accompanied by construction of magnificent structures, such as palaces and monuments, followed by lavish celebrations and elaborate rites (Al-Kawakibi, 2011). Architectural monuments have evolved into significant historical archives of civilization in this case. This is because monuments, when subject to political authority, can identify current sociocultural, economic, and political status (Kraft, 2013). Shape, scale, style, detail, and ornament are architectural elements that can be used to infer an authority's power (Ismail, 2014; Ismail & Alice, 2008). In this case, a political institution representing "moral correctness or institutional superiority" has influenced the development of new customs to assert its authority (Shils, 1981 p.136). One example is the production of traditional gate architecture known as *kori agung*, found in many palaces known as *puri* in Bali.

Using them as tourist products is one way to preserve historic structures that modern facilities increasingly surround. Using historic buildings as tourist attractions presents several significant challenges, not only because it must have an economic impact on the local community but also because it necessitates the implementation of conservation measures, including tourism in the case of Bali. Nonetheless, some aspects are beginning to fade due to the repair and development process. The Buleleng region's local architecture was one of its most prominent distinguishing features. The Buleleng neighbourhood's existing architectural features should be preserved as a viable option for future growth. Modernization endangers the region's long-term viability.

This article investigates the concept of cultural heritage tourism as it relates to the use of historical architectural works, specifically temples and royal palaces. In this scenario, it is necessary to identify in detail the conditions and architectural styles typical of local architecture, in this case, Buleleng, so that they can be used as references in the preservation of existing ancient architectural works and future architectural development.

## 2. Cultural Tourism in Bali

Tourist motivation varies on Bali tourism trips due to the availability of various alternative tourist activities. Nature tourism (nature, scenic landscape, and wildlife), culinary and wellness tourism, cultural tourism (arts, culture, and heritage), recreation and pleasure (recreation and leisure), and adventure tourism (adventures) are the five categories that the Indonesian Ministry of Tourism has classified possible tourism activities into (R. Purnawan et al., 2021).

The trend in tourist motivation to travel emphasizes direct learning and interaction rather than simply looking, studying, or witnessing something linked with the local culture. In addition to age, this visitor motivation trend places a greater emphasis on experience. It is thought that experience delivers more significant experiences, guaranteeing that the voyage is remembered (Pine & Gilmore, 2011; N. L. R. Purnawan & Sardiana, 2017). As a result, the amount of information offered in online travel evaluations about nature and adventure tourism alternatives will influence brand awareness among young tourists to Bali. The need for mental and emotional renewal, the desire to live a more authentic life, the desire to try new things, the love of the great outdoors, and the desire to travel the world are all motivations for embarking on an adventure (UNWTO, 2009).

Cultural tourism is the oldest type of travel and now accounts for most of the tourism business. It has the potential for rapid growth as well. This growth is demonstrated by the growing number of cultural and creative industries that promote and enhance a location's competitiveness and attractiveness (Mousavi et al., 2016; Richards, 1996). Cultural tourism accounts for roughly 40% of international tourism (Richards & Munsters, 2010). The term culture

tourism refers to using cultural potential in tourism. Previously, only sites and monuments were considered culturally significant; now, daily life is included in the purview of cultural tourism. Cultural tourism qualities are thus represented by tourist activities that involve not just the consumption of previous cultural items, such as visiting historical sites or museums, but also the consumption of the way of life of the town or region being visited. This activity is because cultural tourism varies from traditional tourism, which essentially involves consuming historical, cultural products. Tourists who participate in any of these cultural activities will have the opportunity to get unique insights and encounters that are different from those they encounter daily. Since this is one of the primary purposes of cultural tourism, tourists interested in cultural tourism are motivated to learn about goods and behaviours from cultures other than their own. Furthermore, cultural tourism places a greater emphasis on education (the learning aspect). Tourism includes admiring the ambience of a location, tasting local delicacies, and participating in other cultural activities, in addition to visiting museums or attending classical performances.

Further analysis demonstrates that the natural beauty and preservation of Bali's topography, which influences tourists' decisions to visit the island, are inextricably linked to the Hindu beliefs maintained by the Balinese (Putra et al., 2020). The Balinese believe that human life and the natural world are inextricably intertwined because all forms of life begin in the natural environment, are equated with mother nature, and must be preserved. This belief is also the practice of Hindu religious teachings, precisely the *tri hita karana* philosophy, which encourages each individual to have a harmonious relationship with the Creator, other humans, and the natural world. The United Nations Educational, Scientific, and Cultural Organization (UNESCO) has recognized that these ideas of harmony are generally applicable, as indicated by *Subak's* nomination as a world cultural heritage site that balances the realms of the spirit, the human world, and the natural world (N. L. R. Purnawan & Sardiana, 2017). Bali has been compared to paradise and described as a living museum due to its plethora of cultural artifacts, customs, and picturesque surroundings (Hobart, 2019).

### 3. Heritage Building as Tourism Attraction

The term heritage buildings can have a variety of connotations. Its application to the preservation of historic sites and landmarks is a relatively new phenomenon, but it has a long history. The term heritage tourism refers to cultural and natural tourism aspects (Hall & McArthur, 1993; Herbert, 1989). Heritage refers to both tangible and intangible cultural expressions. Monuments, historical or architectural relics, and museum-displayed artifacts are examples of tangible heritage. Philosophy, traditions, and art in all of its forms; commemoration of historic figures and significant historical events; distinctive ways of life; and educational expressions such as literature and folklore are all tangible examples of intangible heritage (Hamengkubowono X, 1993; Herbert, 1989; Zeppel & Hall, 1992). Natural heritage includes gardens, landscapes, national parks, wilderness, mountains, rivers, and islands, as well as their flora and fauna (Herbert, 1989; Zeppel & Hall, 1992). Humans, for example, decide which areas should be designated as national parks and draw their culturally determined borders. Historic structures and other manufactured landmarks comprise our built heritage. These sites are typically safeguarded by legislation such as the Ancient Monuments Act, the Archaeological Areas Act, the National Heritage Act, and the Monument Ordonantie (Herbert, 1989; Prentice, 1993).

Buildings and structures are frequently designated as historic by law due to their exceptional historical value or aesthetic appeal (Herbert, 1989). New laws that increase public awareness to strengthen legal safeguards and stimulate revitalization efforts make preserving, restoring, and exhibiting historic sites easier. Architectural history is frequently treated as a subset of cultural history. These three aspects are outlined in the United Nations World Heritage Convention on the Protection of the World Cultural and Natural Heritage (Hewison, 1989; Ross, 1991). The first is a structure with global historical, artistic, or scientific significance, such as buildings, sculptures, paintings, inscriptions, caves, or houses. The second type is architectural ensembles, which are groups of unrelated or related buildings that have exceptional universal value from the perspectives of history, art, and science due to their architecture, uniformity, or landscape setting. The third category focuses on sites, works of man or nature and man combined, and areas, including archaeological sites, that have exceptional universal value from historical, aesthetic, ethnological, or anthropological perspectives.

Unlike scientific and cultural heritage, built heritage can also be considered historical and artistic. Forts and modern cities are included in the first category, and plants, birds, animals, rocks, and natural habitats are included

in the second category. Folk and fine arts, customs, and languages are included in the third category. Material artifacts are the foundation of built heritage, whether the primary technique used is architectural or archaeological. Materials are classified into three types: fixed, semi-fixed, and mobile (Rapoport, 1982). Cities, towns, and ruins that change slowly or gradually but remain well-organized and structured are examples of fixed elements. Furniture and plants are semi-fixed elements that are easily moved. Characteristics of the inhabitants are elements that are not permanently affixed to a location. Individual material components' significance can only be deduced by understanding the big picture. The surroundings of the occupants include their beliefs, how they use their space, and their activities. Visitors may provide interpretations based on prior experiences, even if the context is unknown. This complex and fascinating topic can better understand by examining the various possible interpretations of built heritage and their interrelationships through the lens of the presented heritage dimensions. Because of the synergistic effect that beautiful structures in pleasant environments have on one another, built heritage is more closely associated with culture than with nature. Built heritage is made up of permanent, manufactured elements that have meaning and value based on their contexts and the norms of the society that created them. This built heritage has been an essential component of tourist activities.

Tourism is a well-established component of today's method of engaging with and benefiting from the past (Harvey, 2018; Waterton & Watson, 2015). The allure of history has piqued the interest of curious travelers and inspired them to seek out its sites for themselves since records have been kept. History-based tourism was well-established by the nineteenth century. However, it grew rapidly in the second half of the twentieth century, becoming one of the most popular and widespread types of special interest tourism worldwide. Furthermore, heritage tourism is a major economic activity in almost every country. Tourism is the most visible way history and the past are appropriated and commercialized for economic gain in modern societies.

Tourism marketers would be wise to pay close attention to the concept of market segmentation, which is especially important when it comes to promoting niche tourism. The heritage tourism industry is a competitive and diverse one. However, several distinct demographic subgroups emerge, including the well-informed, working class, social set, young, and older people (Prentice, 1993). According to him, historic site segmentation studies have overemphasized visitors' social characteristics while ignoring other critical factors (Nuryanti, 1996; Prentice, 1993). Effective advertising focuses on people more likely to buy the advertised product.

Nonetheless, history is essential to every community and is usually considered public property. As a result, concerns are frequently expressed when the preservation of cultural landmarks appears to conflict with private enterprises' provision of tourist experiences. Frequently, issues of veracity arise in cultural production and reproduction (Corner & Harvey, 1991). To some extent, heritage tourism can be considered a subset of niche tourism. However, it is critical to understand the scope of the heritage about potential markets; only a tiny proportion of heritage sites are international attractions. The attraction's size will significantly impact factors such as length of stay and ability to influence tourism product selection.

#### **4. Buleleng Architectural Style: Development of Tourist Attractions in Buleleng**

Cultural Heritage Objects of various types can be found in Buleleng's heritage buildings, particularly ancient temples that contributed to the kingdom's development. Generally, these ancient temples have a courtyard with multiple shrines, such as the Padmasana, which is usually adorned with a Vishnu and eagle statue. This courtyard also includes a statue of Dewi Durga. This puppet character depicts a binary opposition (*rwa bhineda*) between the symbols of the goodness of Rama, Sugriwa, Punakawan (Merdah and Tualen), and the symbols of evil (Sangut) found within the Meduwe Karang Buleleng Temple.

The base called *bebaturan* of the main shrine called *pelinggih* in this temple is adorned with exciting reliefs (Figure 1), including: (1) relief with kamasutra, located on the front and back (north side); (2) Relief depicting a mother with two children, namely the northeast corner (called relief KB or the motto of two children is enough); and (3) Relief depicting a king, located in the front, specifically in the northwest and southwest corners of *bebaturan*. The king of Buleleng is I Gusti Ngurah Panji Sakti or Ki Barak Panji Sakti depicted, as are four reliefs of cycling figures dressed in Balinese attire. Because of its uniqueness, the fourth relief carved on the north side of the main temple building draws attention.



Figure 1a: Relief in Meduwe Karang Temple

The statues' physical characteristics and carvings are considered typical of Buleleng compared to other areas of Bali. Sculpture and carving art demonstrate determination and celebration. Furthermore, the depiction of characters and their facial expressions is not limited by current standards. This Buleleng style's creativity and expressive power reflect local aesthetic wisdom. Because it is not typical of temple architecture, the shape of figures such as a foreign character wearing traditional clothing riding a bicycle with stylized tires and the sculpture of the figure a mother with two children is enough carved at the Maduwe Karang Temple is innovative and creative.

This temple has been designated a culturally significant site. In general, the temple is in good condition; however, the relief appears to be covered with moss due to the relatively unstable climate in Buleleng. Some reliefs and statues have also begun to deteriorate. In several ways, the Meduwe Karang Temple in Kubutambahan is distinct from other temples in general. This temple is well-known for its intricate statues and flower decorations, typical of North Bali. This temple complex is surrounded by a wall adorned with unique ornaments. A relief of a person riding a bicycle on the north wall of the based called *bebaturan* of a shrine is somewhat unusual or different from the usual decorations. This relief was carved by the traditional architect called *undagi* around 1935 during the restoration. On the relief, he is dressed in traditional Balinese garb. On the other hand, the two bicycle wheels are shaped like flower decorations. The artist's artistic nature drove him to ride his bike around the Island of the Gods. The objects seen are later immortalized in the form of paintings. Many large and small statues are arranged in three rows in the courtyard outside the temple. The statues depict Ramayana characters, and the story revolves around the conflict between Kumbakarna and the monkey warriors led by Sugriwa.

Pura Dalem Jagaraga has similar one-of-a-kind reliefs. A relief depicts a foreign tourist with a beard driving a car while being apprehended by a thug wielding a revolver. Decorative variety is an embellishment repeated in an artwork to create a pattern. The combination of humans, animals (*fauna*), and vegetation (*flora*) is known as ornamental variety. The Dalem Segara Madhu Jagaraga Temple's decorations, which include carvings, ornaments, and reliefs, are very distinctive (Figure 2 and 3).



Figure 2: Kori Agung in Dalem Segara Madhu Temple

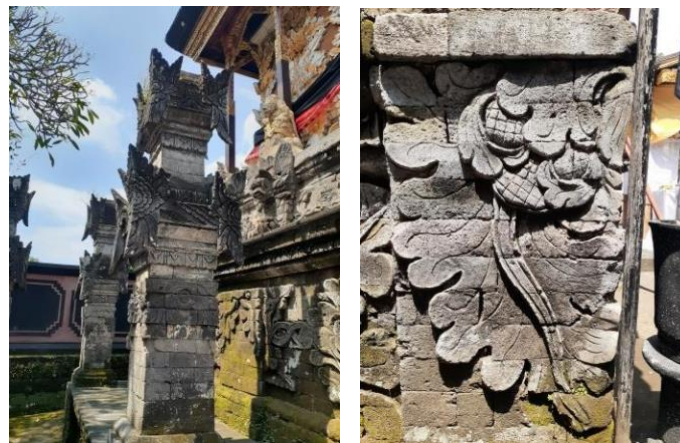


Figure 3: The Carving in Dalem Segara Madhu Temple

*Pepatran* is a decorative or sculptural representation of various vegetation formed symbolically or by approaching plant forms with different expressions for each (Satria & Putra, 2020). Furthermore, the carvings at the Dalem Segara Madhu Temple attest to its uniqueness. Tapered carvings with a flora or vines motif, such as flowers and foliage that reflect or are typical of North Bali Carving.

Buleleng's distinctive architectural features are a significant source of attraction potential for tourism development. The development of a cultural tourism sector is a solid foundation for developing and preserving Buleleng architecture as a cultural heritage. Buleleng architecture's characteristics and uniqueness are valuable assets that can be leveraged for tourism development. As one of the world's most popular tourist destinations. Each region's and district's architectural uniqueness represents an opportunity to introduce new tourist attractions. Excavation and the search for unique forms and architectural characteristics aid in preserving objects and their discovery.

However, it may have other unintended consequences, such as increased tourism, which will eventually increase people's income (Aritama & Putra, 2021). Buleleng's long history and culture are crucial to the area's architectural growth and development. Architecture and design can be used to track the evolution of civilization, science, and architectural technology. This architecture's evolution is also inextricably linked to the role royal rulers played in the past when they brought in building experts from outside the kingdom and advanced the science of architecture. Buleleng has distinct architectural characteristics that stem from the acculturation and inventiveness of architects who were successful in developing it. There are five essential components of tourism development: (a) tourist attractions, (b) attraction facilities, (c) accessibility, (d) destination image, and (e) tourism prices (Middleton et al., 2009). These five elements are critical to the expansion and development of the tourism industry. Buleleng has enormous tourism development potential as a region with deep roots and a long history of civilization. Attractions

are one of the components required for tourism development, and they can only be found in areas with established cultural roots. In addition to the object's sustainability and tourism infrastructure, art performances held regularly at the object can be developed as an attraction factor. Buleleng's distinct architectural style and typology can be attractive in and of themselves. Certain parts of the object feature elements and ornaments unique to Buleleng architecture.

Furthermore, Buleleng's architecture is an educational resource for tourists interested in art and architecture. This cultural tourism potential can be realized by providing architectural tour packages for temples and palaces that invite tourists to visit and learn about them. This tour package may generate revenue in addition to introducing it to the international community. Fee revenue can be used as capital for the preservation and maintenance of objects, allowing future generations to enjoy Buleleng's architecture.

## 5. Conclusion

The research reveals several findings based on the results of data collection and research analysis. Buleleng architecture's evolution is inextricably linked to the role of history and power transition factors, which give the architectural style its colour and characteristics. The characteristics and characteristics of Buleleng architecture are evident in shape, building elements, materials, and ornaments used in each field, where each architectural heritage has its uniqueness, according to the analysis conducted.

The contact between the people's culture and the outside world also significantly impacted the architectural style of Buleleng, whose architects used reliefs of various modern objects of the time. Foreigners ride bicycles, cars, and planes, and the temples in Buleleng are decorated in unusual forms in Bali's temples. Because of the Buleleng people's past nobility and high culture, this uniqueness is one of the most appealing aspects of the Buleleng tourism industry.

Buleleng's architectural objects' existence and preservation are excellent examples of the community's cultural defence efforts. The preservation and uniqueness of these architectural objects can act as a catalyst for the expansion of cultural tourism. In addition to introducing Buleleng architecture to the international community, tourism can provide benefits in the form of fees that can be used to preserve objects. Furthermore, cultural tourism can indirectly affect the local economy by increasing economic activity.

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