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The Unique of Architectural Style and Tourist Attractions: The Development of Cultural Tourism in Karangasem

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Abstract

Provisions on spatial planning regulations and building regulations regarding the regulation of the development of local architectural potentials and characteristics. Traditional Balinese architecture is one of the many contributions of Indonesian architecture to the building sector. Bali has a diversity of forms and varieties of traditional architecture. Likewise, East Bali can display Balinese architecture and further enrich traditional architecture in Indonesia. An architectural work consists of various aspects such as mass composition, shape, proportion, scale, ornamentation, and other elements. Ornaments, better known as decoration, are one of the components of architectural work and are commonly used in traditional Balinese architecture. East Bali, part of the Karangasem kingdom (now Karangasem Regency) during the Central Bali era, has preserved several unique architectural masterpieces. The uniqueness of this ancient building in Karangasem is an essential component in developing world tourism and cultural tourism. By conducting field studies and identifying the uniqueness of historical buildings in Karangasem, this paper attempts to identify the unique characteristics of Karangasem architecture. In the future, this uniqueness will become one of the components of tourism attraction. Therefore, it is essential to learn more about the potential and quality of buildings, especially those related to their decoration, so that they can be used as a guide for creating new buildings in the East Bali region, especially Karangasem, as well as as a component of tourism development.

Keywords: Local Culture, Tourism, Maintaining, Ornament, Architectural Style

1. Introduction

1.1 Introduce the Problem

Building architectural requirements include consideration of the balance between local socio-cultural values in the application of various architectural and engineering developments, as well as requirements for building appearance, balanced spatial layout, harmony and harmony between the building and its environment, and functionality. The provisions regarding building structures above reveal the application of local architectural

characteristics to buildings. In response to the provisions above, regions are expected to explore the potential characteristics and uniqueness of their regional architecture to show a region's identity.

Balinese architecture has a different character from other traditional architecture in Indonesia. Furthermore, it can be seen that the development and character of Balinese architecture, including its decoration, in each region has its characteristics (I. D. G. A. D. Putra & Wirawibawa, 2020, 2023; Wirawibawa et al., 2021), including Karangasem. With the increasing development of information and technology, the transfer of technology and information between regions is becoming more accessible, including in the field of architecture, where architectural styles in one area can easily be found in other areas. This condition can happen in an area whose architectural characteristics have yet to be adequately explored, making it easier for styles from other areas to be considered representative of local architecture, even though the area has its own style. If this continues, the architectural style of an area will likely be buried.

Karangasem, as one of the former great kingdoms in Bali, also has buildings that are noble and can represent typical Karangasem architectural works because they were built during the heyday of the Karangasem Kingdom, namely around the 18th century or before and have never been restored. There has yet to be a touch of restoration on some of these old buildings, making it possible to explore their characteristics to be used as a reference for typical Karangasem architectural works. These buildings are generally temples or castles, still scattered in several parts of the Karangasem area.

Seeing the spirit implied in the existing legislation, the diversity of traditional architecture in Bali, and the existence of the Karangasem architectural style, it is necessary to explore the distinctive character of Karangasem traditional architecture, especially its decoration, so that it can be used as a reference in the development of architectural works in the Karangasem area, which can further be maintaining architectural diversity in Bali and Indonesia. Furthermore, exploring this identity will enrich the diversity of architecture in Bali and serve as a tourist attraction in Karangasem by utilizing the typical Karangasem style in tourism facilities or typical Karangasem buildings as tourist attractions.

2. Method

This research was carried out in one stage within one research year. In this research, Karangasem architecture's cultural and historical characteristics were explored simultaneously with the physical aspects. Excavation of physical aspects takes the form of exploring the architectural identity of Karangasem, including studying proportions, mass, ornaments, and building materials. Physical aspect searches were carried out on architectural objects considered icons of Karangasem architecture and architectural objects designed by *undagi* and local Karangasem architects. Meanwhile, exploring nonphysical aspects in the form of historical, social, and cultural aspects, community activities, and local policies and knowledge that shape Karangasem's architectural identity. After the building ornaments were measured thoroughly and several buildings and ornaments were obtained that could represent the entire building and ornaments in each object, a more in-depth interview was conducted regarding the meaning and function of the building from a socio-cultural and religious perspective so that the character of the building obtained was not only physical but also nonphysical

3. Results

3.1. Decorative Forms and Variety in Architecture

Shapes consist of two-dimensional shapes and three-dimensional shapes. Two-dimensional shapes are created in a flat plane with line boundaries (Varoudis & Psarra, 2014), while three-dimensional shapes are limited by a flat plane, the wall plane and the roof plane surrounding it, which is called space. Meanwhile, the form is a term that has several meanings. Form can be related to the external appearance that can be recognized, such as a chair or the body of someone who sits on it (Ching, 2023). However, form can also be related to both internal structure and external lines and principles that provide overall unity. Shape is also described as shape, size, color, texture, position, orientation and visual inertia. Form as an architectural characteristic consists of various variables, namely

proportion, rhythm, dimensions, ornament and color (Isfan Noverizal & Mulyandari, 2022). Meanwhile, the variables of form are function, symbol, material and structure (Ismail & Zhaharin, 2017).

The decorations in Indonesia and Southeast Asia can be used as real models where various cultures can meet without losing their original culture. This is due to the character of the Indonesian nation which is always receptive, flexible and selective towards cultural influences from outside (Lenny Sunaryo, 2005). Meanwhile, the decorative variety that developed in Bali came from maender forms or whose motifs were closer to the decorative patterns of geometric (geometric) motifs (Gelebet, 1998). Apart from the patterns above, the decoration that developed in Bali also took the form of swastikas which became known in the Bronze Age. Apart from the motifs above, there are various types of decoration that have developed in Bali, such as the *punggel* pattern, where this decorative pattern has developed very prolifically until now and is widely used or carved to decorate buildings (Satria & Putra, 2020). There are many more various decorative models and motifs in Bali. From the explanation above, basically the decoration in Bali is expressed in the form of stylization, just like the decoration that develops in Indonesia in general, as follows: a. From the natural forms of the world of flora that stylize various forms of plants, leaves, flowers, stems or trees called *patra* (I. D. A. D. Putra, 2019). From the natural forms of the world of fauna in the form of stylization of various animal forms such as elephants, birds and so on which are depicted in such a way that they have a certain shape, which is generally called *kekarangan*. From various forms of fantasy from human forms, gods, engineering, monkeys, and others (Sudara, 1983). So it can be explained that the decoration in Bali is a stylization or distortion, both of flora, fauna and other forms that are fantastic and have positive external influences. From the description above, various groups of decorations in Bali can be described, namely: decorations with maender or geometric motifs, decorations with plant motifs (*pepatran*), decorations with coral motifs, decorations with animal motifs, decorations with natural object motifs and variety decorated with fantasy motifs of humans, gods and giants.

3.2. Architectural Heritage in Karangasem

The architectural development of a region cannot be separated from the dynamics that occur, including governmental (political), economic, social, natural and cultural events. This development ultimately provides value and characteristics to the richness of forms and variety of building designs that occur in accordance with the period of construction. One example in the Karangasem area that has become an iconic architectural object is the Besakih Temple. The construction of Besakih Temple cannot be separated from the arrival of the Maha Rsi from India, namely Rsi Markandya, around the 12th century AD (Wiwin et al., 2020). At that time, the characteristics of spiritual community life were very strong, so that the architectural objects that were built during that time were mostly in the form of hermitages and centers of Hindu Buddhist religious education.

Civilization and architectural development in Karangasem cannot be separated from the existence of Mount Agung. As one of the highest active volcanic mountains in Bali, Mount Agung not only has an impact on fertility for the people around Karangasem Regency but also has a negative impact when volcanic eruptions or volcanic earthquakes occur. This condition makes the Karangasem area one of the areas in Bali that is experiencing very rapid development of architectural periodization. This is because the occurrence of a disaster causes a rehabilitation and rebuilding process to be carried out, the rebuilding process will involve various experts who bring a variety of knowledge that gives color to the development of architecture.

One example of architectural development which is considered to be a blessing for the perpetrator is the widespread use of black stone/Selem stone. Selem stone is a material that comes from the lava of the eruption of Mount Agung, because the quality and quantity of the material is quite large, this material is widely used in buildings and architectural works today. If sorted, the development of architectural periods in Karangasem Regency can be divided into several periods. Based on several archaeological objects and findings in the Karangasem Regency area, the architectural divisions are divided into: a) Ancient Balinese period, b) Middle Balinese period, c) Colonial period, d) post-1963 Mount Agung eruption period, e) Modern period.

Throughout history, various myths have explained the existence of Pura Besakih, but from written sources such as *Usana Bali* in oral mythology (Hooykaas, 1959). According to this source, Sri Kesari Warmadewa, founder of

the Warmadewa dynasty that ruled Bali for centuries (Suada & Gelgel, 2018), is considered the first founder of the Besakih Temple complex. The existence of historical figures Mpu Kuturan and Mpu Bharadah is also often linked to the history of Besakih (Fox, 2011). Mpu Kuturan had a cult with Peninjoan Temple and was the architect for the construction of Besakih Temple (Figure 1). It is said that this place is the place where Mpu Kuturan became the highest starting point in planning the development of the Besakih Temple area.



Figure 1. The Main Gate of Penataran Agung Temple, Besakih Temple

Source: Terence Spencer/The LIFE Images Collection/Getty I, 1970

The existence of the Karangasem Kingdom under the Aryan Batan Jeruk dynasty was founded by I Gusti Pangeran Oka and inaugurated on June 22 1611. Simultaneously with the abiseka of Ida Anglurah I Gusti Nyoman Karangasem. Based on this, it can also be seen that the city of Karangasem was founded at the same time, marked by the locus of the new Karangasem empire at Puri Kelodan Karangasem (Dasih & Ratna, 2021). Abiseka in the Balinese leadership tradition is the procession of officially inaugurating a person (based on genealogy) to become king (Artistiari, 2017) and stay in a palace called *puri* (Figure 2).



Figure 2. The Main gate of Puri Agung Karangasem

Source: Bali Tourism, 2022

The Kingdom of Karangasem experienced regional expansion from the kingdom of Bali to Lombok. In Bali, the Karangasem Kingdom attacked Buleleng and Jembrana. In Lombok, the Karangasem Kingdom existed until the end of the 1915 century (Farram, 1997). After the end of Puputan Jagaraga in Buleleng in 1849, the power of the Karangasem and Buleleng and Jembrana kingdoms slowly began to be replaced by Dutch colonial rule (Pringle, 2004). The dynamics of the government system in Bali, especially in Karangasem, also occurred after Japan entered Bali in 1942. However, it seems to follow the definition of "indirect government," as was done by the Dutch East Indies government in the past (Nordholt, 1994). The king of Karangasem, tried to present the Karangasem identity by constructing many buildings including Taman Ujung Sukasada (Figure 3) helped by the dutch and china architect and also tradisional architect called *undagi* (Kohdrata, 2012).



Figure 3. Colonial Architectural Design at the Taman Ujung Karangasem Tourist Attraction

Source: www.nusabali.com, 2017

During the Dutch colonial period, the Kingdom of Karangasem became a subordinate territory, Kuta Negara Karangasem itself tried to expand according to its infrastructure needs. Even though the king of Karangasem (stadehouder) I Gusti Gde Jelantik (and also his successor I Gusti Bagus Jelantik) during the reign of the Dutch East Indies knew about the development of European cities through Dutch stories, he basically still adhered to the concept of traditional Balinese architecture. So there was acculturation between Balinese architectural designs and colonial-style architecture.

The existence of Karangasem architecture in the past which can still be enjoyed and used today is a very unique architectural cultural heritage (Aritama & Putra, 2021; I. D. G. A. D. Putra et al., 2020) and is the main tourist attraction of Karangasem district. All of these cultural attractions are the basic capital for developing cultural and tourism activities in Karangasem which can continue to be developed from time to time.

4. Architectural Heritage and Cultural Tourism

Cultural tourism and historical protection are inextricably linked. Thus, a region's culture consists of material, spiritual, intellectual, and emotional components. The culture values regional performance and promotes self-awareness and motivation. However, human civilization develops in a manner comparable to biological systems. Tourism is often aimed at earning cash while fostering an understanding of a particular place and its culture. As a result, tourism is commonly acknowledged to have a considerable impact on a location's identity (Wang & Chen, 2015). It is usually said that a country's architectural and cultural legacy is a valuable resource for fostering

cohesion, vibrancy, and a sense of community. Preserving built history is critical because it allows communities to highlight their shared and distinguishing characteristics while retaining connections to their past. The significance level attributed to each legacy determines the effort invested in its preservation. As a result, it is critical to preserve and honour artefacts (Fredheim & Khalaf, 2016).

Enhancing property values is a fundamental reason for the importance of architectural heritage. While these designations may be based on personal beliefs, they limit the community's ability to participate in restoration activities. The preservation of architectural history is usually regarded as environmentally beneficial due to the low material requirements associated with repairing older structures (Senior et al., 2021). Cultural heritage includes architectural structures and historic urban areas (Tweed & Sutherland, 2007). Furthermore, architecture plays an essential function in enticing visitors. Preserving historical structures has gained traction in nations such as Thailand. The legislation governing ancient monuments, antiquities, art, and national treasures. There is a growing sense of civic obligation to preserve the historical and architectural gems of one's community. The root cause of this problem is a need for more understanding, attention, and skill in architectural history, which poses a severe threat to its preservation. As a result, it is evident in many cases that particular countries are losing their cultural legacy.

There is a significant relationship between cultural heritage and tourism. In modern times, there is a huge interest in historical events and objects from ancient civilizations. Cultural tourism's attractiveness is a crucial advantage. Today's tourists are increasingly drawn to destinations with rich mythology, ancient battlegrounds, archaeological sites, historical ruins, architectural icons, and fascinating natural vistas steeped with stories. The number of tourists visiting historic sites like Karangasem in Bali has increased dramatically during the last few decades.

Cultural tourism plays a vital role in today's globalized tourism industry. Cultural tourism entails learning about and admiring the local customs, surroundings, and unique traits that set a region apart. Because of its extensive historical past, it is regarded as a significant and generally known kind of tourism (Larsen et al., 2007). Tourism can raise various social concerns, including behavioural changes, cultural monetization, and economic inequality (Higgins-Desbiolles et al., 2019).

Travellers see culture as a method to affirm their identity and way of life. Furthermore, it is the result of creative and intellectual endeavour. Participation in and appreciation for the visual and performing arts and attending festivals are essential components of cultural tourism (Sepe & Di Trapani, 2010). Cultural heritage tourism entails visiting historical sites like the Puri Agung Karangase district, where the king lived, or exploring landscapes like Taman Ujung and Tirta Gangga. Eco-tourism is intended to provide tourists with an immersive natural experience and a solid connection to the destination's historical value. Experience the regal ambience of Puri Agung Karangasem or see the breathtaking views from the park on the outskirts of Karangasem, which the royal family once frequented. Travellers interested in Karangasem culture can participate in local cultural events such as temple visits and Karangasem cuisine.

5. Conclusion

This consciously managed tourist environment is linked to a broader discourse regarding the preservation and presentation of local culture including ancient buildings. However, in the late 1930s, the intersection between scientific research and the tourist environment had quite different political implications. The same views that underlie anthropological research on culture were mobilized to justify imperial politics. Therefore, it is vital that the experience of "natives" in the tourism system is seen in relation to the racially motivated political discourse that has been incorporated into modern scientific practice – a discourse that views Balinese culture as an inevitable product of society. Viewed in this context, the presentation of indigenous culture in Balinese tourist architecture is more than just a precursor to the contemporary tourist environment. By directly re-presenting traditional forms of local buildings for the benefit of tourists, this is a confirmation of the politics of exclusion and the discovery of the identity of local architecture as a tourist attraction.

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