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# Design Concept of Candi Tebing at Pura Dalem in Singapadu Village, Gianyar Bali, Indonesia by Approaches of Archaeotourism, Culture, and Ecology

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## Abstract

Central Singapadu Village is a traditional Balinese village that has been designated as a new tourist village in Gianyar Regency, Bali, Indonesia. This village has many potential objects that can be developed into tourist attractions. One of the architectural objects to be developed is the Pura Dalem Adat Negeri complex. In the area of this temple complex there are historical remains in the form of sacred ancient statues. In the north and northeast of the temple site bordering the banks of the Oos River there are also archaeological remains in the form of holy springs; paths and buildings of the Pettirtan gate; As well as ancient cliff temples which are currently in a poorly maintained state. This article is a summary of the results of a study on the concept of arranging archaeological objects in the temple complex which will be made as a historical tourist attraction in Central Singapadu Tourism Village. The study was carried out by taking into account the historical and security aspects of the site, culture, architectural value, rituals, activity patterns, sacredness of objects, preservation efforts, and the principles of developing archaeotourism at the site by considering suggestions from village leaders.

**Keywords:** Design Concept, Approaches of Archaeotourism, Culture, Ecology

## 1. Introduction

Central Singapadu Village is a village in Sukawati District, Gianyar Regency, Bali Province, Indonesia which has been proclaimed by the 3Regional Government of Gianyar Regency to become a new tourist village in Gianyar Regency. This village has long been known to have a variety of potential architectural and cultural objects that can be arranged and developed into new tourist attractions set in natural and cultural attractions in

this area. Among the many potential objects, one of them is a historical building complex that has several kinds of archaeological remains in it, namely the Pura Dalem building complex of the Nelari Traditional Village. This temple is located in the northeast zone of Central Singapadu Village, which is precisely on the banks of the Oos River. In the north and northeast of the temple building complex there are historical heritage buildings in the form of cliff temple carvings, road paths and *petirtan* gate caves, and a holy water source site. Until now, accurate data has not been obtained about the period of making the cliff temple building with all the supporting spatial elements. However, based on the form and *style* of architectural sculptures, archaeological remains and cliff temple buildings are estimated to be built at the same time as the establishment of the cliff temple complex in Pura Pangukur, Gianyar, Bali, which is estimated around the 12th century (Rosman, 2016).

At this time these buildings of historical value are still in a condition that has not been well maintained. Many parts of these objects are overgrown with various wild plants and reeds, even buried in the ground, so that the path of the road and *petirtan cave* in the temple site leading to the banks of the Oos River until now is practically not passable by pedestrians. Some types of structural materials used for this building are also classified as fragile, so they are vulnerable to wear and damage by climate, the threat of inundation and overflow of river water in the rainy season, the growth of wild plants around objects, earthquakes, and other human activities in the future. Conditions like this really cause these three forms of historical remains to become like neglected objects that require further rescue efforts by many parties.

In line with efforts to organize Central Singapadu Village as a new tourist village, a study was also carried out related to efforts to save and arrange the archeological remains from the threat of damage. This activity is also an effort to revive the sacred property of historical value so that it can become a potential spiritual tourist attraction. This historical ritual tourist attraction is ultimately expected to also be able to support the tourism village program run in this village area.

Based on the background description presented in the previous section, a spatial study was carried out which aimed to find a design concept and building layout that was feasible in arranging archaeological remains in the Pura Dalem complex of the Negari Traditional Village. The concept is then expected to be used as a guideline in efforts to save the historical property from the threat of damage as well as to evacuate it back into a sacred building for prayer activities and spiritual tourism in Central Singapadu Tourism Village.

## **2. Research Method**

This research has been carried out by applying data collection methods and discussions which in outline can be described as follows.

### *2.1. Data Collection*

In the data collection stage, the research team used field observation methods, interview methods and discussions with resource persons, as well as literature methods.

The research team conducted field observations aimed at obtaining a complete direct picture of all matters related to various physical conditions, potentials, and opportunities for threats of problems that can occur to the objects of the cliff temple contained in the Pura Dalem complex of the Negari Traditional Village. The results of field observations are then recorded in the form of field notes and photographs of the existing condition of the object.

The interviews conducted in this research activity aim to obtain an overview of descriptive information about all matters relating to: (a) an overview of the idea of structuring, developing, and managing objects from the local government, religious leaders, and local community leaders; (b) history and all specific matters relating to objects; and (c) all problems and opportunities for damage that may occur to objects, whether derived from natural, climatic, socio-cultural, or village tourism development plans. This interview and discussion activity

was carried out with the aim of obtaining a common vision and idea in formulating the concept of structuring and developing the Pura Dalem complex.

Literature studies are carried out with the aim of collecting all kinds of data and information related to study materials contained in literature, books, and other written records. The data can be in the form of information on temple history, local socio-cultural aspects, rituals, potential number of tourist visits, information data about building characteristics and artifacts of study materials.

## 2.2. Analysis

In the discussion stage, an integrated concept was prepared about the arrangement and management of the Pura Dalem complex of the Negari Traditional Village through the results of a study of existing field conditions, problem descriptions, development predictions, and theoretical guidelines. The concept is also based on the aspirations and ideas of dialogue partners and informants in the study area. The resulting structuring concept also considers all real needs and the time span of design operationalization in the future.

## 3. Literature Review

### 3.1. Tourism

The tourism sector in recent decades in Indonesia, has developed in such a way as to become a very promising sector in improving community welfare and local native income. In general view, tourism is better known as a series of activities related to recreational activities, entertainment, and interesting attractions. Tourism can also be interpreted as visiting tourist attractions that aim to eliminate boredom of routine activities (Urry, 1990). In Law No. 10 of 2009 concerning Tourism, it is explained that tourism is a series of tourism activities supported by various facilities that have been available in an area by the community, entrepreneurs, and local governments. In this context, it can be interpreted that tourism programs in an area will certainly be successful if supported by the existence of various facilities or complete supporting facilities.

In the law it is also defined that tourist attraction is everything that has uniqueness, beauty, and value, both in the form of natural wealth, culture, and all man-made works that are the destination of visits from tourists. In relation to tourist attraction, Cooper, et al. (1998) summarized the four main components that form the tourist attraction, namely:

- a. attractions, such as: natural phenomena, activities set in regional culture, as well as interesting art activities that take place locally;
- b. accessibility, such as: road infrastructure support and transportation facilities;
- c. amenities or facilities, such as: accommodation facilities and souvenir shops; and
- d. Support services, a kind of tourism organization that provides service and safety support for tourists.

In addition to the prospect of profit as a positive aspect of its generation, tourism activities that are not well controlled also have the opportunity to trigger the emergence of many negative impacts on the preservation of nature and the community around the tourism development area. This reality triggered the birth of awareness of many parties to compile a tourism program that still pays attention to the impact caused by nature and local culture. This tourism principle is known as sustainable tourism which aims to maintain the sustainability and preservation of natural, social, and cultural resources that are used as tourist attractions themselves. Sustainable tourism is actually carried out with the main aim of improving community welfare through efforts to minimize the negative impacts of tourism activities that can damage the natural, social, and cultural order that is the tourist attraction itself (Muller, 1994; Dwijendra 2020). In this regard, Muller (1994) also stated about the existence of five main priorities in efforts to realize sustainable tourism, namely: (a) stability of economic growth; (b) the

welfare of local communities; (c) protection of natural resources; (d) preservation of local community culture; and (e) efforts to provide services for optimal satisfaction of tourists.

### 3.2. Cultural Heritage Significance

In carrying out an arrangement and management of cultural heritage objects, it is necessary to pay attention to the important values contained in the cultural heritage. The importance of cultural significance relates to aesthetic, historical, knowledge, social or spiritual significance for the past, present or future generations embodied in the value of the place itself, forming materials, building layout, function, association value, meaning, and related places and objects (Burra Charter, 2013: 1-2).

The important value contained in cultural heritage should be a basis in carrying out conservation. There are six elements that can be used as a reference to see the important values contained (Pearson & Sullivan, 1995), which are as follows.

- a. *Aesthetic*: with regard to the aesthetic value contained in cultural heritage;
- b. *Architectural*: with regard to the architectural value implicit in cultural heritage;
- c. *Historic*: with regard to the historical value possessed by cultural heritage objects;
- d. *Scientific*: concerned with scientific knowledge;
- e. *Social*: with regard to the social values contained in cultural heritage;
- f. *The Nature of Culturally Significant*: deals with the basic value / natural value of a cultural heritage that supports the previous five values.

### 3.3. Conservation

Conservation is an effort to preserve historical buildings or an environmental area by regulating procedures for use and trends in its development based on the demands of present and future needs. The use of the building is carried out in such a way while maintaining the essential meaning contained in it (Budihardjo and Sidharta, 1989). Conservation efforts of historical buildings according to Danisworo (1991) will essentially try to display the meanings contained in the building related to historical aspects, cultural traditions, aesthetics, social order, function, relations to climate character, and building strength.

There are several ways that can be taken in an effort to conserve a cultural heritage area/building as contained in the Burra Charter (1999), namely:

- a. Conservation is in the form of object maintenance activities by trying to maintain the form and content of cultural value.
- b. Preservation is an effort to maintain the use of forming material types, maintain the characteristics of existing land, and try to slow down the weathering of the building material itself.
- c. Restoration is an effort to restore the condition of the building as before by removing additional elements and replacing original elements that previously moved position without the addition of new elements. Restoration is also known as rehabilitation of historical buildings.
- d. Reconstruction is restoring a place to its original state as known by using old materials as well as new materials whose use is distinguished in every stage of the restoration process of this historic building.
- e. Revitalization is an effort to rearrange an old building object so that it can then be functioned according to the demands of contemporary needs.
- f. Demolition is the act of destroying a building that has suffered heavy damage and/or endangerment.

### 3.4. Archaeological Property as a Tourist Attraction

In the world of tourism, there are known tourist activities that make historical remains or archaeological objects as tourist attractions. Such tourist activities are known as archaetourism. The term Archaeology has been known for a long time which is interpreted as a type of cultural tourism with tourist attractions in the form of cultural

heritage objects. In various developed countries, this type of tourism usually also contains various things about the uniqueness of cultural heritage in the form of traditions and lifestyles of certain communities with cultural heritage objects such as cultural heritage sites. This causes tourists to enjoy all the tourist attractions in a blend between *tangible cultural heritage (material)* and *intangible cultural heritage (not material)* in the form of customs, traditions, and local wisdom values (Ardiwijaya, 2018: 44).

#### 4. Results and Discussion

##### 4.1. Research Setting

The cliff temple and various archaeological remains that are used as the object of this research are located in the Pura Dalem complex of the State Traditional Village located in the area of Central Singapadu Village, Sukawati District, Gianyar Regency, Bali Province, Indonesia. The site of this temple is on the edge of the main road of the village, namely Jalan Raya Singapadu which is also the connecting route between Batubulan Village and Ubud Village. On the east bank of the temple complex there is a flow of the Oos River which has a width of about 12 meters. The flow of the Oos River is quite heavy in the rainy season. Sometimes, the water of this river also overflows to the land of the river bank.

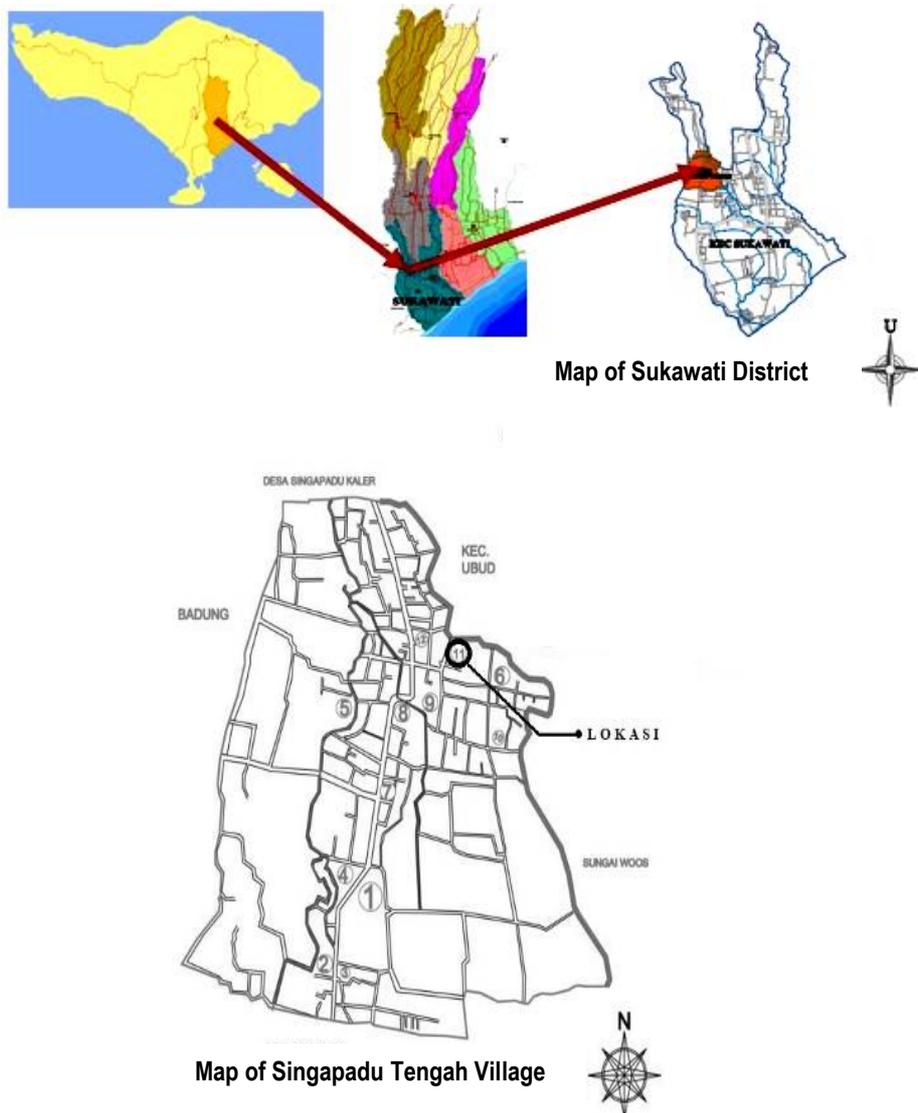


Figure 1: Map of Pura Dalem Desa Adat Negari

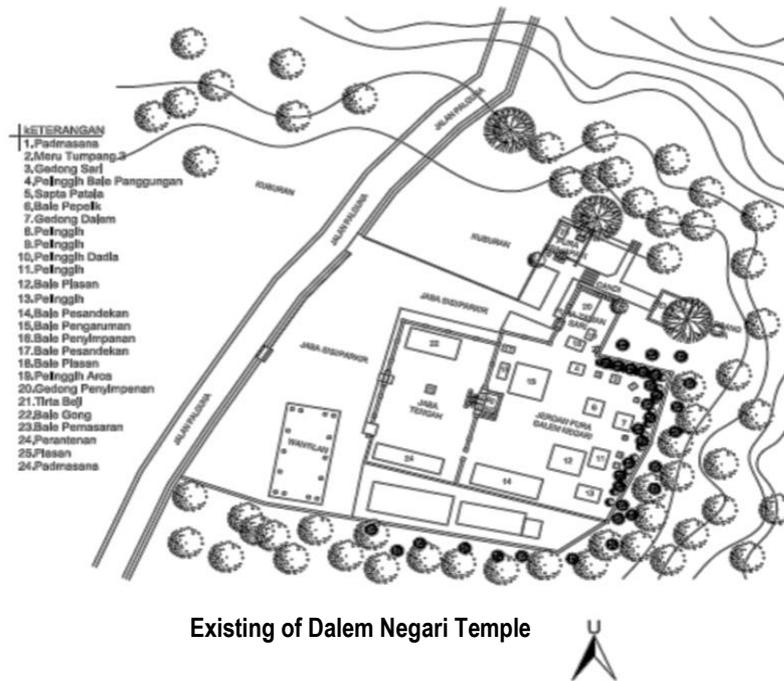


Figure 2: Lay out the existing Pura Dalem in Traditional Village of Negari

#### 4.2. Overview of the Existing Conditions of Pura Dalem Village, Negari Traditional Village

Pura Dalem Desa Adat Negari is one of three Pura *Kahyangan Tiga* located in the area of Desa Adat Negari, Desa Singapadu Tengah, District Sukawati, Regency Gianyar. This temple is flanked by Jalan Palguna section on the west of the site, and the flow of the Oos River on the east side of the site. This temple building complex is thought to be a form of development of an ancient sacred building complex whose existence has existed for a long time (Suciarta, 2020). There is also an interpretation that states that this temple complex has been established since the 12th century. This opinion is based on the existence of cliff temple buildings in the north zone of the temple site whose architectural manifestation is similar to the embodiment of cliff temple buildings in Pangukur-ukur Temple, Gianyar, which according to historical records, is said to have been built around that time. In the east and northeast of the site which is the back zone of the temple building complex can be found other forms of archaeological remains in the form of petirraan sacred buildings and cave-shaped gates of river masonry. These two buildings are connected to the cliff temple building and the banks of the Oos River by a road section that is currently overgrown with wild plants. Unfortunately, these archaeological buildings have not been excavated or managed well until now. With regard to the existence of several historical objects in this temple area, there is an idea from the village leaders to further make this temple as one of the historical and spiritual tourism attractions in the development plan of the tourism village program carried out in this region.

In the northwest part of the temple site there is also an open area in the form of a *customary setra* area (cemetery) belonging to the State Traditional Village along with the Mrajapati Temple building complex (Figure 3).



Figure 3: Dwarapala Gate and Statue Building in Pura Dalem Complex of Negari Traditional Village

#### 4.3. Temple Orientation and Site Layout

The Pura Dalem Negari complex faces west. All the main buildings are in the holiest area in the temple which is on the east side of the site, while the areas and buildings that are strata profane to the most profane, successively located in the area of the western part of the site to directly adjacent to the edge of Jalan Palguna in the west of the temple site. This is in line with the application of the sacred-profane orientation conception commonly applied in Bali, which places the east as a holier direction compared to the west, and the north direction as a direction that is interpreted as a holier direction compared to the south.

The layout of Pura Dalem Desa Adat Negari adheres to the Tri Mandala conception which divides the temple layout in Bali into areas / *mandalas* in accordance with the *Tri Mandala Conception*. The three areas/*mandalas* of the temple are usually known as (a) *nista mandala* as the outermost area of the temple complex; (b) *Madya Mandala* or central courtyard or temple transition area; as well as the main mandala area which is the most important zone of the temple complex.

In the *nista mandala* yard or *jaba area on the side* of Pura Dalem Desa Adat Negari there is open land as a parking area and a *wantilan building*. This parking lot on days is usually used as an area to park various vehicles of devotees who come to pray (Balinese: *pemedek*) who will pray to the Pura Dalem complex of this Negari Traditional Village. As for the *wantilan* building that stands nearby, on days it is usually used by people to sit resting, sheltering, or tidying up clothes before and after the *worshippers* perform prayers in the temple site area. On certain days, *this wantilan* functions as a building where drumming *is practiced*, a place to play gamelan on ceremonial days, as well as a place to prepare all the needs of *banten* offerings for ritual activities at this temple. In the middle yard *of the mandala* or *middle jaba* there are *bale gong buildings*, *marketing bales*, and *perantenan bales* that function as a place of preparation for the implementation of ceremonies in this temple. In the main courtyard *of the mandala* or *temple innards* can be found there are several main *peinggih buildings for worship* such as *padmasana*, *meru tumpang telu*, *gedong sari*, *peinggih bale panggungan*, *peinggih Sapta Patala*, *Bale Pepelik* building, *Gedong Dalem* building, as well as several *other peinggih*.



Figure 4: Sacred Buildings in the Temple Complex

The *setra adat* area (village cemetery) and Mrajapati Temple are in the northwestern part of the temple site. The cemetery area of this village is also directly adjacent to the edge of the Palguna Road without a boundary wall which is commonly referred to as *a sealer*.



Figure 5: Ornamental Variety in Pura Dalem Complex of Negari Traditional Village

In some parts of the building elements in Pura Dalem Desa Adat Negari carved several forms of ornamental varieties with unique patterns or patterns, such as on the main entrance building or gate between the *madya mandala* and the *main mandala* temple. This gate building is in the form of *kori agung* which on the front of the *kori agung* building can be found a pair of male lion figures flanking the entrance stairs to the main mandala area of this temple. The existence of these two male lion figures seems to be placed in such a way related to the name of this village itself, Central Singapadu which according to local folklore is referred to as the location of the fight between two male lions (Rosman, 2016). The word *singapadu* which became the name of this village literally means 'lion fight' (Lee, 1999: 205).

In the main area of the *temple mandala* which is the most sacred area in this temple complex, there can be found a sacred building in the form of a *pelinggih* in the form of a *Padma Agung* building as a sacred building to place historical ancient statue artifacts that have been found in this temple complex. In the *main mandala* site of this temple complex can also be found there are several sacred buildings in the form of *meru tumpang tiga* ('Balinese pagoda building with a three-level roof') and a *pelinggih* for temple *design*, a kind of *spirit* guardian of the sanctity of this temple complex.

#### 4.4. Existing Conditions of Buildings, Temples, Cliffs and Other Archaeological Buildings

In the northern to northeastern part of the temple site, there are at least three archaeological remains that are thought to be related to the existence of the Oos River flowing in the eastern part of the site. In the northern part of the site there is a path from the *setra* area towards the river. Part of the trail to the northeast of the site is still buried in soil and overgrown with wild plants. This path also connects three buildings built on the transis land on the banks of the river. The three buildings are (a) a cliff-like temple building of two stone chambers carved at the base of the temple site; (b) a sacred water source building called *Pelinggih Beji*; and (c) a cave-like gate made of river masonry material. There are two conjectures that develop among the local community regarding the existence of these three buildings of archaeological value. The first guess, this old building complex is an ancient *pasraman*. The second suspicion is that these three buildings are related to *peruwatan* ritual activities (Balinese: *penglukatan*). In relation to the second allegation, the existence of a path to the river and the existence of a holy water source building seems to be evidence to strengthen the suspicion that this building complex is related to ritual worship activities in Balinese Hindu tradition which usually uses the water element and is located close to the water source.



Figure 6: Cliff Temple Building



Figure 7: *Pelinggih Beji*



Figure 8: Sighting of Goa from the west



Figure 9: Sighting of Goa from the east

At this time, in the front area of the cliff temple building, there is also a piece of open space that has been arranged in such a way as a room where chicken connection activities are held. This activity is related to the traditional needs of the traditional *tabuh rah ceremony* carried out by the local Balinese Hindu community in this temple. The existence of the cliff temple building (*figure 6*) at this time is very close to the route of ritual activities and tours of the visitors. As a result, visitors can easily touch parts of the cliff temple building carved from this natural stone material.

In the eastern part of this cliff temple building there are three archaeological remains that are still buried in the ground and overgrown with various wild plants. The three remains are in the form of (a) a path to the Oos River bank area which is thought to be a path for people when carrying out ritual activities to take holy water in the river; (b) the building of the holy water source (*peinggih beji*) (*figure 7*); and (c) the building of a cave gate as a door to the path to the Oos River bank area (*figures 8 & 9*). The character of the materials forming these three buildings is relatively easy to fragile, peeling, and even detached. Therefore, in this case, there needs to be a special consideration in choosing the material forming the historical building object so that it is not easily fragile when later this sacred building complex will really be used as a spiritual and historical tourist attraction in Central Singapadu Village (Paramadhyaksa, et al, 2021).

In other parts, planning concepts and activities should also be compiled and pay attention to all efforts to protect these archaeological remains from the threat of damage due to people's activities in carrying out ritual activities and other tourism activities. Apart from that, the threat of damage by natural phenomena, animal activities, and wild plant growth also needs more careful attention.

#### 4.5. Discussion

Based on the description of the condition of objects in the field that have been inventoried, it can be described the physical condition and problems of spatial elements in this temple in Table 1.

Table 1: Physical Conditions and Problems of Spatial Elements in Pura Dalem Desa Adat Negari

No	Object Name	Physical Condition	Potential problems
1.	Parking area	Area yang tersedia saat ini relatif sempit	<ul style="list-style-type: none"> <li>• When there are ritual activities in this temple, people are sometimes forced to park vehicles in the road body area. This has the opportunity to create traffic jams.</li> <li>• If this temple is really used as a tourist attraction, it is necessary to prepare enough parking area for various types of tourist vehicles.</li> </ul>
2.	Pura Dalem Negari Complex	Reatives are still well organized	<ul style="list-style-type: none"> <li>• It is necessary to regulate circulation patterns for worshippers and for tourist visitors</li> </ul>
3.	Setra <i>adat area</i> (village cemetery)	Directly adjacent to the temple site, without any boundary wall	<ul style="list-style-type: none"> <li>• The view of the temple complex as a sacred area sometimes becomes relatively disturbed when there are various death ceremony activities at this cemetery site.</li> </ul>
4.	Cliff temple building	Until now it is still preserved	<ul style="list-style-type: none"> <li>• Need to anticipate the opportunity for damage or deterioration in property quality as a result of human activities and wild animals (dogs).</li> </ul>
5.	Trail to riverbank	Some parts of this trail are still buried in the ground and overgrown with wild plants	<ul style="list-style-type: none"> <li>• The form of original property that has long been buried in the ground can be damaged due to natural problems and wild plants.</li> </ul>
6.	Cockfighting arena ( <i>tabuh rah ritual</i> )	Composed of fairly solid material	<ul style="list-style-type: none"> <li>• The location of this building which is relatively very close to the cliff temple building has the opportunity to cause a decrease in the quality of the archaeological object.</li> </ul>
7.	<i>Pelinggih beji</i> area (holy water source)	The quality of the building needs to be addressed and is still overgrown with wild plants	<ul style="list-style-type: none"> <li>• Sacred buildings that are poorly organized can result in a decrease in the quality of the sacredness and visual value of the site</li> </ul>
8.	Goa gateway to the river	Buried in the ground and overgrown with wild plants	<ul style="list-style-type: none"> <li>• The form of original property that has long been buried in the ground can be damaged due to natural problems and uncontrolled wild plant populations.</li> </ul>
9.	The road from the gate to the Oos River	Buried in the ground and overgrown with wild plants	<ul style="list-style-type: none"> <li>• The form of original property that has long been buried in the ground can be damaged due to natural problems and wild plants</li> <li>• The overflow of the Oos River in the rainy season is a threat to the erosion of this object material. Special arrangements are needed in this area considering the flow of the Oos River in the rainy season is relatively large.</li> </ul>
10.	Area boundaries and site parapets (Balinese: <i>penyengker</i> )	The parapet of the site has not fully covered the area as a whole	<ul style="list-style-type: none"> <li>• This can cause the opportunity for destruction and even theft of antiquities in the site area is very large.</li> <li>• Pollution of sacred areas due to profane activities in the main area of the site can also take place, because the boundaries of the sacred and profane areas of the site are not yet clear and comprehensive.</li> </ul>
11.	The area of the site on the banks of the Oos River has not been protected from river abrasion	In the rainy season, there is an increase in the volume and discharge of water in the flow of the Oos River	<ul style="list-style-type: none"> <li>• This has the opportunity to cause the erosion of land material and historical elements located on the east side of the site adjacent to the flow of the Oos River.</li> <li>• The aesthetic appearance and comfort of people and visitors in the area are not optimal, because the riverside area is sometimes muddy, slippery, and muddy.</li> </ul>



Figure 10: Cockfighting Area within the site



Figure 11: Oos Riverside area

#### 4.6. Overview of the Concept of Arrangement of the Pura Dalem Area of the Negari Traditional Village

In essence, the design of the arrangement of the cliff temple area, paths, cave gates, and riverside areas will try to unite the essence of these historical buildings with the natural character and climate of open space in the site area. This historical building tour program will also be sought to be more flexible to provide space for tourists to travel creatively but still responsibly. Tourists do not just *do sightseeing* to the location of objects. Tourists still have the opportunity to gain experience as active participants in various activities in the area where the object they are visiting. This kind of concept is known as *creative tourism* (Jelicic and Senkic, 2017: 113). *Creative tourism* was originally defined as a type of tourism activity that seeks to offer tourists various opportunities to actualize all their creative potential through active participation activities and experiences in learning, understanding and doing various activities during their vacation activities (Richards and Raymond, 2000).

There are several main principles that will be applied in the arrangement of Pura Dalem Desa Adat Negari, especially in the area around archaeological remains in relation to efforts to make it one of the historical attractions in this Central Singapadu Tourism Village. The main principles in general can be described as follows.

1. Define and demarcate sacred and profane areas on the site firmly.
2. Protection of buildings and objects of historical value from the threat of damage due to natural phenomena, wild plants, and human activities.
3. Reconstruction of historical buildings based on data and evidence available in the field to create more representative and preserved temple buildings, cliff caves, caves, and walkways.
4. Landscape arrangement to create a better atmosphere and visual layout of the temple site.
5. Regulation of the circulation pattern of all the community involved in the site.
6. Removal or removal of existing spatial elements that have the opportunity to damage the spatial quality of existing historical buildings.
7. Construction of supporting facilities for various temple ritual activities and tours.
8. Sorting out new functions may be held on the site after the sacred building complex is operated as a historical tourist attraction.
9. Timing of visits to the site area and scanning of visitors in the *entrance* area of this attraction.
10. The construction of solid site boundary elements with patterns that are similar to the function of the site as a temple that has several buildings of historical value.

The ten principles were compiled based on the results of discussions with village leaders and temple *developers*. These principles are further manifested in the concept of spatial and landscape design, especially in the area around the archaeological remains by containing twelve things, as follows.

1. In an effort to anticipate the arrival of tourists to historical buildings in the Pura Dalem complex of Desa Adat Negari, there is an idea to build a parking area on a piece of village-owned land that is right on any road. This parking area will be arranged in such a way as to be suitable for buses, minibuses, four-wheeled and two-wheeled vehicles, as well as bicycles.

2. The *customary setra area* located at the front of the road to the cliff building, is arranged in such a way as the construction of a barrier element in the form of a barrier *wall*. The existence of this wall element is also to provide a visual separation element between the sacred area of the temple and the *profane setra adat* (village cemetery) area.
3. At the front of the road to the cliff temple building will be built the entrance gate of the site equipped with a visitor scanning post.
4. The cliff temple building that is currently in good condition, with solid and stable material quality, is maintained according to its condition in such a way. The design design only seeks to provide *space* and distance between this object and the observer or visitor, so that this building is not touched but can still be displayed in the best visual quality from the observation point of the visitors (tourists).
5. Paths around the temple buildings, cliffs, cave gates, and areas leading to the river bank, were excavated and cleared of disturbing materials and wild plants. The walkway area is laid out flat in order to provide comfort for the circulators. The form of the walkway is reconstructed in such a way that it can fully display the character of the path of a certain type of natural stone masonry in accordance with the description of the technological capabilities of the building that has been known at the time of its establishment. This kind of building visualization technique can support the appearance of temples, cliffs, and other historical buildings on this site which were indeed built during a time with such building technological civilization.
6. The cockfighting arena in front of the cliff temple building, is considered an object that can reduce the quality of the room obojek temple. This arena will be moved to another part of the site of Pura Dalem Desa Adat Negari. In the existing cockfighting area which is right in front of the cliff temple building, it is planned to build a plaza and pond that will be a *dividing space* between the cliff temple and the circulation of tourists or visitors. The existence of an ornamental pool that will be arranged aesthetically will also be able to form the distance of protection of cliff temple objects from the range of activities of the public community and tourists (*see figures 9-11*).
1. The *Pelinggih Beji building* or holy spring building, arranged with the construction of boundary wall elements (Balinese: *insulation wall*) as high as an adult's chest or about 150 cm. This idea was chosen based on the idea that there is a need for visual interaction between the core area of the *peinggih beji* site and the view of visitors from outside the core site. The presence of vegetation in *the beji peinggih site* in the form of island trees (*lat. Alstonia Scholaris*) it was retained. The pulau tree (Balinese: *pule*) in the traditional Balinese Hindu cultural order is indeed known as one of the sacred tree species, as the basic material of masks, and grows a lot in sacred areas in Bali (Tusan and Yudoseputro: 105).
2. The Petirtaan cave gate building which is currently still buried and overgrown with wild plants, excavated and reconstructed using building materials and the surface appearance of materials that are in the same pattern as the existing cave gate building,
3. The area in front of the cave gate which is directly adjacent to the banks of the Oos River is arranged by making *space* from materials with a look that is patterned with the appearance of the gate cave building. *This space* can then function as a ritual area or a stop spot for tourists to rest temporarily or take pictures while looking at the atmosphere of the banks of the Oos River.
4. In an effort to anticipate the erosion of this space material *from the overflow of river water in the rainy season*, the space is arranged with more solid material while still paying attention to the distance from the river bank. This *space* area is also arranged using the display of shrub vegetation and shade trees, *hardscape* material, and *lighting* systems at night.
5. In terms of waste management within the site area, it is necessary to prepare several things, such as: (a) placement of garbage boxes that separate types of waste based on the material; (b) waste collection and management systems to be destroyed or transported to municipal waste collection centers; and (c) selection of waste management systems that still pay attention to aspects of environmental friendliness, customs and culture, site aesthetics, and environmental health.
6. The entire site area is also equipped with the addition of landscape elements such as various types of shrubs, garden ponds, sculpture elements and garden chairs, *night lighting* systems, placement of *signage elements*, instructions, and information elements that support ritual and tourist activities in a visual display that is harmonious with the surrounding environmental conditions.

In addition to the nine spatial concepts as stated, in its operationalization, the concept of management of related objects will be prepared (a) limiting operational time / hours of visits to building objects; (b) site visitor dress codes; (c) procedures for guiding tourists; (d) there are appeals and prohibitions related to certain conditions and activities of visitors within the site area; (e) providing information for tourists about the route and flow of ritual tourism activities within the site area; and (f) placement of active CCTV cameras in certain places within the site area. Although it is realized that the development of tourism activities in a historical site also has a negative opportunity for the preservation of historical objects themselves, *heritage tourism* activities also have multi-benefits for many parties. The infusion of funds from tourism activities can improve the standard of living of the local community. The funds obtained can also be used to support the maintenance activities of this historic building. On the other hand, the presence of tourists to historical building sites also gives tourists the opportunity to understand and respect local culture, as well as can contribute indirectly in efforts to promote the potential of objects to the general public (cf. Silberberg, 1995; Fladmark, 1994).

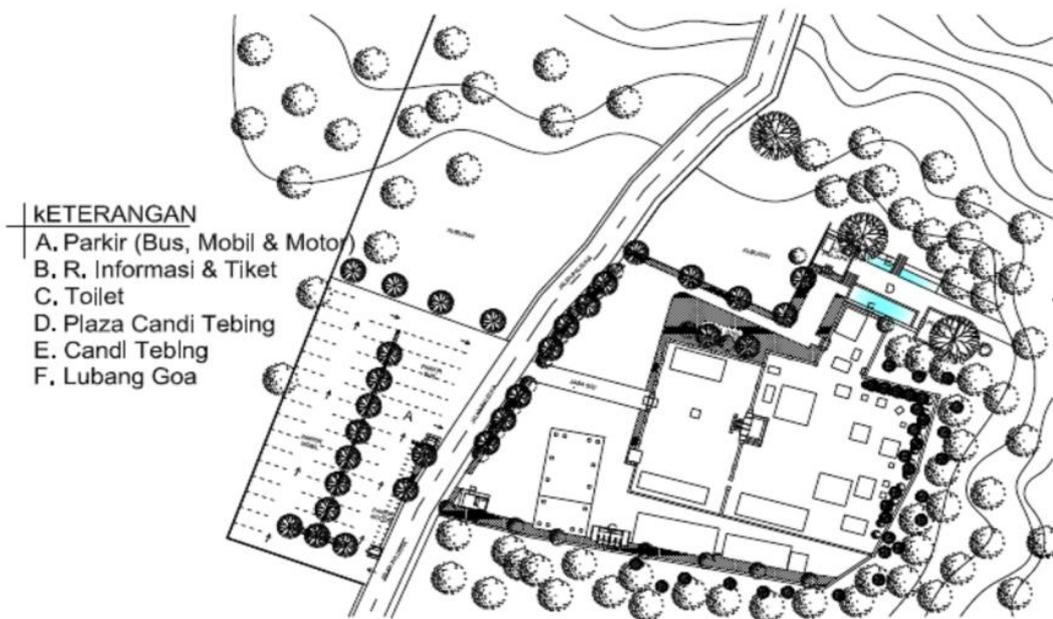


Figure 12: Arrangement Plan of Pura Dalem Negari

The plan to procure new supporting facilities in the Pura Dalem complex of Negari Traditional Village is expected to increase comfort for visitors, increase the number of tourist visits, as well as preserve culture and also maintain Hindu historical heritage in this region.

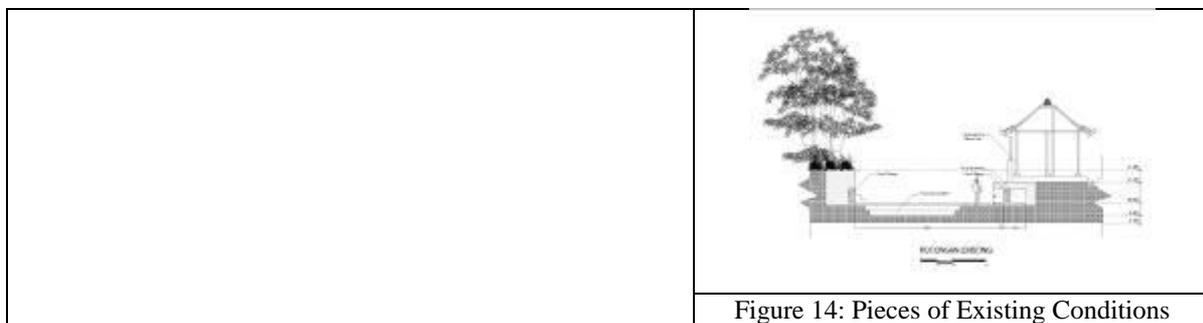


Figure 14: Pieces of Existing Conditions

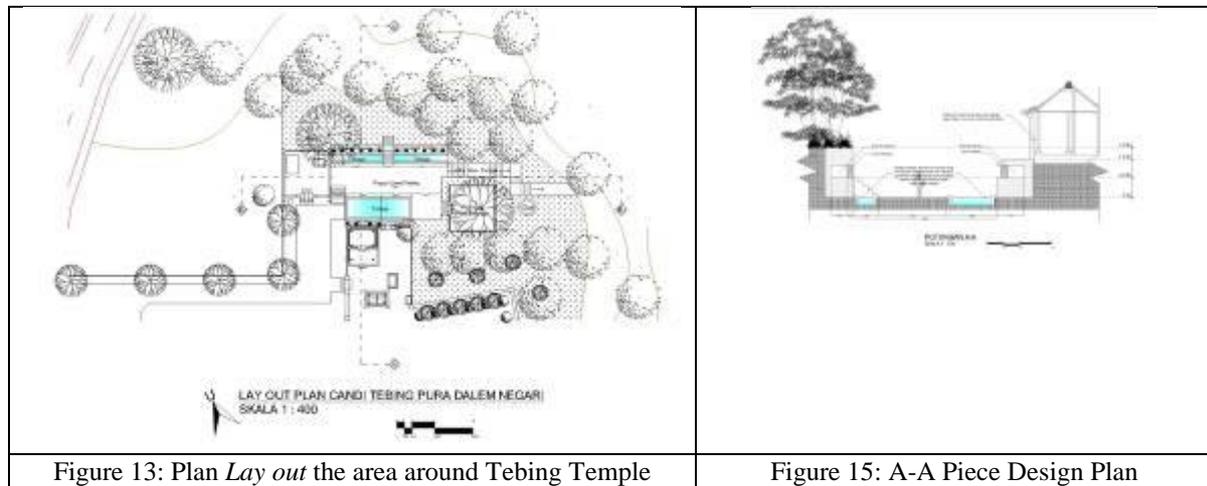


Figure 13: Plan Lay out the area around Tebing Temple

Figure 15: A-A Piece Design Plan

## 5. Conclusion

The concept that will be applied in the plan to stage the cliff temple area in the Pura Dalem complex of the Negari Traditional Village is to prioritize efforts to preserve historical buildings and other archaeological remains to be able to support the tourism village program in this region. Tourists as visitors are also expected to be involved as participants in the site actively and responsibly. The concept of arrangement also remains based on the needs of the community and tourists based on the values of local wisdom and the sanctity of the temple area. There are twelve main principles that are used as guidelines in the arrangement of the area around the cliff temple building in Pura Dalem Desa Adat Negari, namely:

1. Delimitation of sacred and profane areas in the site area expressly.
2. Protection of historical buildings and objects from the threat of damage and theft.
3. Reconstruction activities of historical buildings.
4. Landscape arrangement to create a harmonious and aesthetic atmosphere and visual layout.
5. Regulation of circulation patterns and activities of all community members involved in the site.
6. Removal or removal of existing spatial elements that have the opportunity to reduce the spatial quality of existing historical buildings.
7. Construction of supporting facilities for temple ritual activities and tourism.
8. Anticipation of the development of new functions after the sacred building complex is operated as a historical tourist attraction.
9. Visit time settings and restrictions.
10. Anticipate abrasion of the site area bordering the banks of the Oos River, especially when river overflow occurs in the rainy season.
11. Integrated management of waste and waste ritual and tourism activities by prioritizing aspects of health, environmental preservation, customs and culture, and site aesthetics.
12. Construction of solid, aesthetic, and protective site boundary elements against theft, loss, damage, and destruction of historical objects within the site area, both by human activities, animals, and natural phenomena.

Thus, it can be summarized that the concept of structuring the historical site of Tebing Temple in Pura Dalem Desa Adat Negari, Desa Singapadu Tengah, Gianyar, Bali is using an archaeotourism, cultural, and ecological approach to the surrounding area.

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