



The Potential of the Cultural Landscape of Yeh Gangga Temple in Porean Village, Tabanan Regency as a Tourist Attraction

I Gusti Agung Bagus Suryada^{1*}

1 Fakultas Teknik, Program Studi Arsitektur, Universitas Udayana

*Email: suryada@unud.ac.id

How to cite (in APA style):

Suryada, I Gusti Agung Bagus. (2025). The Potential of the Cultural Landscape of Yeh Gangga Temple in Porean Village, Tabanan Regency as a Tourist Attraction. *Architectural Research Journal*. 4 (1), pp. 32-39.
DOI: <https://doi.org/10.22225/arj.5.1.2025.32-39>

Abstract—Yeh Gangga Temple located in Porean Village, Tabanan Regency is a cultural landscape that has been designated as a cultural heritage, so it has many interesting things. This temple is located close to the route to the Bedugul tourist area, but has not been visited by many tourists. This temple has not been managed as a tourist attraction. The potential of tourist attraction elements needs to be explored, as an initial step in realizing the cultural landscape of Yeh Gangga Temple as a tourist attraction. This research is a qualitative research. Data collection was carried out by means of literature study, interviews, and field exploration. The analysis method uses the literature review method, and is presented descriptively. The results of this study conclude that Yeh Gangga Temple is an associative cultural landscape. The tourist attractions in this cultural landscape are tradition, history, architecture, people's way of life, and religion. These tourist attractions have value, uniqueness, and beauty. The elements of the cultural landscape of Yeh Gangga Temple which are the syncretism of Hindu-Buddhist concepts are uniqueness that fosters the variety of tourist attractions in Bali.

Keywords: potential; cultural landscape; attraction; tourism.

1. Introduction

Cultural landscape is the interaction between human activities and natural landscapes (Rapoport, 1992). According to UNESCO operational guidelines (2008), in Windia (2013), cultural landscape is a specific and unique geographical area that is a combination of nature and human works. Cultural landscape is one component of cultural tourism (Penerlev, 2017). Thus, in general, cultural landscape can be interpreted as a specific geographical area that is a combination of natural landscapes and human cultural products. In the Regional Regulation of Bali Province Number 2 of 2012, it is explained that Balinese tourism is tourism based on Balinese culture. Balinese culture is very complex and unique. The diversity of Balinese culture includes arts and culture, customs and traditions, religious ceremonies, and subak organizations. Balinese culture is identical to Hinduism because there are no religious ceremonies

without cultural activities (Widjana, 2017). Thus, the Balinese cultural landscape needs to be identified because it is one of the tourist attractions that can be developed in line with the direction of tourism sector development in Bali.

Yeh Gangga Temple is located in Porean Village, Tabanan Regency, Bali Province. Porean Village is at an altitude of 360 to 470 meters above sea level, with temperatures ranging from 25°C to 30°C. Yeh Gangga Temple is located close to the route to the Bedugul tourist area if reached from the south, so Yeh Gangga Temple is easily accessible by tourists heading to the Bedugul tourist area. Because of its position, Yeh Gangga Temple has great potential to be visited by tourists. The Porean village landscape generally consists of settlements with various supporting facilities, several temples, rice fields with waterfalls, and natural landscapes. One of the unique temples in Porean village is Yeh Gangga Temple. This temple is a cultural heritage which is a historical relic of Shiva-Buddhist syncretism so that

it has many unique features such as historical value about civilization, architectural aesthetics, ancient artifacts, and natural beauty (Yanti, 2022). Based on the Perean village website (2025), the potential of Perean village that has been revealed is in the form of agricultural and livestock potential, while the tourism potential has not been revealed. In Perean Village, the development of the tourism sector has not been formally planned so it is necessary to explore the potential of the cultural landscape, one of which is the Yeh Gangga Temple, as a potential for developing the tourism sector in the future.

One of the elements in tourism development is tourist attractions. Tourist attractions are something in a place that has beauty, uniqueness, and value that is interesting to be visited by tourists (Fitria, et al., 2022). Beauty in general is something that creates a sense of pleasure, happiness, calm, and comfort (Djelantik, 1990). Uniqueness is something that has its own characteristics that distinguish it from others (Wang and Yu, 2012). What is meant by the value of a tourist attraction is the wealth of nature, culture, or something man-made (Fitria, et al., 2022). Elements of cultural tourist attractions include: crafts, traditions, history, architecture, people's way of life, religion, musical arts, language, local food, local clothing (Ardika, 2007 in Rajab, 2020). Tourist attractions in the cultural landscape which is the interaction between the natural landscape and human activities can be in the form of natural potential, human culture or a combination of both.

According to the World Heritage Center (2008), there are three categories of cultural landscapes, namely: (1) Landscapes that are intentionally created by humans, such as parks, botanical gardens, for beauty that are often related to religious matters or monumental buildings; (2) Landscapes that evolve naturally which are the result of social, economic, administrative, and religious conditions, which can be historical landscapes, or landscapes with an ongoing evolutionary process; (3) Associative cultural landscapes that occur due to religious, artistic, or cultural associations.

According to Page, et al. (1998) the characteristics of cultural landscapes consist of physical and non-physical aspects which include the following components: (a) Natural systems and features (geology, geomorphology, hydrology, climate, ecology, and local vegetation) that influence landscape development in the area; (b) Land use, organization, form and landscape formation in relation to land use; (c) Arrangement of elements that form space such as base planes, vertical planes and roof planes that form spatial systems for both areas and sites, and spatial organization; (d) Cultural traditions, activities that form land use and building land division patterns and use of materials; (e) Cluster arrangement, building positions and other

features in the area; (f) Buildings and structures, three-dimensional constructions such as roads and bridges; (g) Topography in the form of a three-dimensional arrangement of landscape surfaces including structural formations and their orientation; (h) Circulation which includes space and features and materials that form movement systems; (i) Vegetation can be native or new plants; (j) Artificial water features for functional or aesthetic purposes; (k) Small-scale features with functional or aesthetic purposes; (l) Archaeological areas of past heritage that have historical value; (m) Views and Vistas consisting of natural and artificial features that can affect the view.

2. Methods

The research location is in Yeh Gangga Temple which is located in Perean Village, Baturiti District, Tabanan Regency, Bali Province. The boundaries of Perean Village are as follows: to the north is Luwus Village, to the east is Perean Tengah Village, to the south is Kuwum Village, and to the west is Tua Village. The main access to Yeh Gangga Temple is from the Denpasar - Singaraja road towards Umadiwang road. The location of Yeh Gangga Temple on Jl. Umadiwang can be seen in Figure 1.

In this study, the equipment used includes: stationery and notebooks to record field data and interviews, recording devices to record conversations during interviews, cameras to record photos, drones to take photos from above, laptops and software to present and process data such as Microsoft Word, SketchUp, Google Earth, Auto Cad. The materials used include village maps, object layout images.

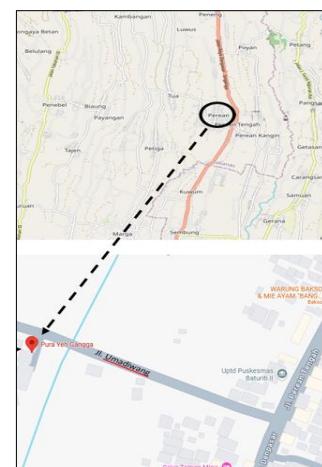


Figure 1. Location of Yeh Gangga Temple
Source : openstreetmaps and google maps, 2025, modified

This research is a qualitative research. According to Fiantika, et al., (2022), qualitative research is research conducted by describing the conditions of the research object at a certain time according to the facts as they are. The analysis was carried out using the Comprehensive Literature Review method. The literature review method can be

used as a research method (Snyder, 2019). According to Onwuegbuzie & Frels (2016), the literature review method is a method whose analysis process is carried out by comparing facts from the object with literature. This was also stated by Comerasami (2012), that the literature review method is a methodology using theoretical analysis techniques by comparing a fact or object with a theory or concept theoretically, descriptively. The research steps begin with a literature study on the cultural landscape, then continue with data collection in the field. Data collection was carried out by snowball sampling through interviews with sources who were considered relevant, continued to other sources until the data was considered saturated, then direct data collection was carried out in the field. Triangulation was conducted by comparing data from various sources and primary data obtained in the field. Analysis was conducted by describing the data, followed by reducing the data to obtain relevant data. Data were grouped according to the theme of the cultural components of the landscape. The cultural components of the landscape were then compared with criteria based on theories about beauty, uniqueness, and value, to identify the characteristics of the cultural landscape of Yeh Gangga Temple, so that it can be used as a reference in developing tourist attractions.

3. Results and Discussion

Overview of Research Object

Yeh Gangga Temple located in Porean Village, Tabanan Regency, precisely on Jalan Umadiwang, is approximately 33 km from Denpasar City. Yeh Gangga Temple, which is currently a cultural heritage, is estimated to have been founded in the 11th century during the reign of King Udayana and his wife Sri Gunapriya Dharma Patni (Joniarta, 2023). Yeh Gangga Temple is located on the edge of the river, on the west side of the river there is a temple and *beji/petirtan*, on the east side of the temple there is a niche/hermitage containing a *lingga*. A general description of the landscape features in general at Yeh Gangga Temple can be seen in the Layout (Figure 2).

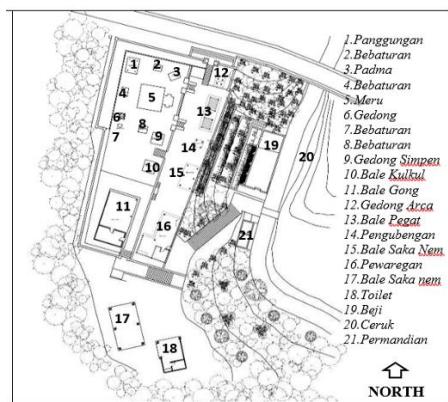
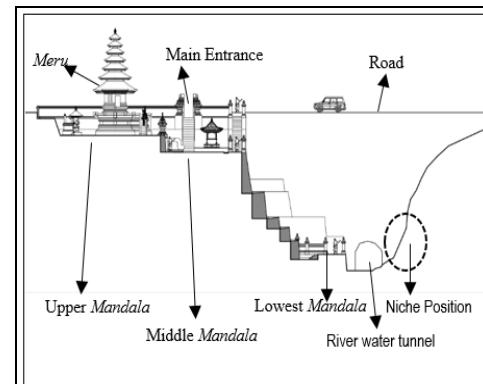


Figure 2. Layout of Yeh Gangga Temple
Source: Suryada, 2025

Results Characteristics of Cultural Landscape Elements

(1) Natural systems and features

The topography of the site is steeply transitional. In the temple section located to the west of the river, the topography has been graded based on functional groups. In the upper *mandala* there is a *meru* as the main place of worship. The middle *mandala* for supporting facilities is located lower, and the lowest *mandala* is the *beji* and bathing place. In the niche section, on the east side of the river, the topography has not been graded, it is still a cliff with two niches. The niche in the lower position can be reached directly from the footpath on the edge of the river. The niche that is in a higher position and contains a *lingga* can be reached via stairs on the cliff. The geomorphology in this niche section is a natural river cliff, changes in natural features only occur in the creation of niches and stairs to reach higher niches. A visual depiction of the temple and niche sections can be seen in Figure 3.



Topographic Overview and Position of Temples and Niches



Lower and Upper Niches

Figure 3. Variable Visual Depiction of the Temple and Niche
Source: Suryada, 2025

Geomorphologically, Yeh Gangga Temple consists of transitional land that has undergone grading, rivers, and cliffs, which will not experience significant development in the future because it has been a cultural heritage since 2011. The average temperature at the site is around 25°C to 30°C so it is considered cool and comfortable to visit.

(2) Land Use

Land use consists of several zones, namely: zones for ritual and prayer functions, zones for supporting functions, zones for complementary functions, hermitage zone, and zones for service functions and profane activities. Land use can be seen in Figure 4.



Figure 4. Land Use of Yeh Gangga Temple
Source: Suryada, 2025

Land use for each zone is as follows: (1) The zone for worship functions is in the upper *mandala* which functions as a place for worship and prayer rituals; (2) The zone for supporting functions is in the middle *mandala* which functions for ritual support activities such as storing statues, preparing ritual equipment, a kitchen for ritual needs, and a *bale kulkul* as a support for the ritual procession; (3) The zone for complementary functions is in the lower *mandala* which functions as a *petirtan* to take holy water for rituals; (4) The niche zone is across the river which is a cliff next to the path on the edge of the river, where there are two niches containing *linggas*. The function of the niche is to honor and ask for safety to the spirits of ancestors who are on Mount Agung, Mount Batur, and Puncak Lempuyang (Purwaningsih, et al., 2016); (5) The service zone is outside the temple in the southern part which is a zone for toilets, facilities for resting, public baths and other profane activities.

(3) Organization of Space and Elements Forming Space

Each zone forms a landscape space where the supporting function space is related to the worship function space and complementary functions, the worship function space is related to the service space, the complementary function space is related to the niche/hermitage space and service space. service function space is connected to the right side entrance. Niche/hermitage space is connected to the left side entrance. The diagram of the organizational structure of space and facilities can be seen in Figure 5.

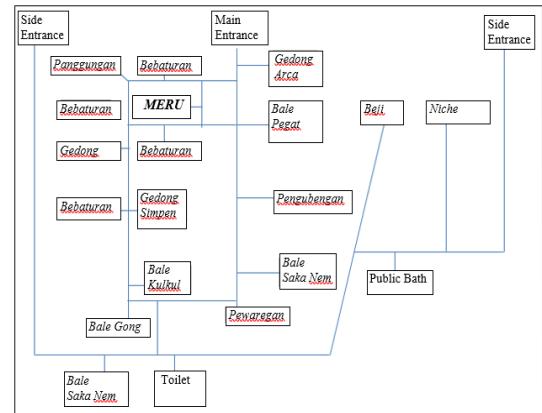


Figure 5. Organization of Space and Facilities

Source: Suryada, 2025

The elements that form the space in the landscape (exterior) consist of the base plane and the vertical plane because the exterior is an architecture without a roof. The existing exterior is zones that are surrounded by the base plane and walls, namely: (1) The base space formers consist of many height levels with finishing materials in the form of exposed cast concrete, batu *candi*, paving block, grass ground cover, and natural ground surface; (2) The vertical outer space formers consist of brickwork, solid stone, river stone, plants, and rock cliffs. The visual appearance of the base plane and vertical plane space formation can be seen in Figure 6.



Figure 5. Pengawak Meru and Candi Bentar resemble temples in East Java, and Bale Piasan with traditional Balinese style.

Source: Suryada, 2025

(4) Cluster Settings

Of the five existing clusters (upper *mandala*, middle *mandala*, lower *mandala*, hermitage, and service) there is connecting access. In the upper *mandala* cluster, it is arranged in an organic pattern where each facility can be reached flexibly from all directions. In the middle *mandala* cluster, it has a linear pattern with access that can be done sequentially. In the lower *mandala* cluster, the service cluster, and the hermitage cluster have a linear pattern (see spatial organization in figure 5).

(5) Buildings and Structures

The existing buildings and structures consist of cultural heritage objects, and those that are not cultural heritage objects. Cultural heritage objects are in the form of 7-tiered *meru*, 3 *candi bentar*, 1 *pekinggih arca*, 1 stacked stone structure with the year 1357 Saka written on it, 2 stone structures, and other remains in the form of *lingga*, statues, building fragments, and building miniatures (Pusdatin

Kemendikbudristek, 2022). Buildings/structures that are not ancient remains include *Padmasana*, *Panggungan*, *Gedong*, *Gedong Simpen*, *Bale Kulkul*, *Bale Pegat*, *Pengubengan*, *Bale Saka Nem*, *Pewaregan*, Toilets, baths, and footpaths. Ancient remains have historical and archaeological value. Buildings on the site that are not ancient remains are traditional Balinese buildings that have philosophical, ethno-technological, and aesthetic values, like traditional Balinese buildings in general (figure 8).



Figure 6. Elements Forming the Base Plane and Vertical Plane Space

Source: Suryada, 2025

(6) Tradition and Culture

Land use consists of three main *mandalas*, namely the upper *mandala* as a place of worship, the middle *mandala* as a supporting facility, the lower *mandala* as a complementary facility, and added with a zone for hermitage and service zone. The higher up is the more sacred zone, facing west. The main entrance is in the middle *mandala* zone. Temples in Bali generally use a *tri mandala* pattern, namely *jaba sisi*, *jaba tengah*, and *jeroan* with the direction of holiness upwards, *kaja* (mountain), and east (sunrise). In Yeh Gangga Temple, the orientation of holiness is similar to temples in general in Bali where the direction of vertical holiness is the higher up, the holier, but different from the direction of horizontal holiness, namely the west is holier, while for temples in general in Bali the *kaja* and east are holier. There is also a difference in the main entrance being in the middle *mandala*, while temples in Bali generally have entrances in the lower *mandala* (*nista*). The shape of the seven-layered *meru* building resembles a *stupa* base, there is also a tradition of burning gold paper during *piodalan* which is a tradition of Chinese society. History shows that Pura Yeh Gangga was built during the unification of the Shiva-Buddhist sects in the 11th century (Joniarta, 2023). The position of the building faces east, with reliefs similar to the remains of temples in East Java that have similarities to the patterns of Buddhist buildings (Yanti, 2022). Thus, it can be seen that the Shiva-

Buddhist tradition and culture shape the space, structure, and buildings in the cultural landscape of Yeh Gangga Temple. The shape of the building and ornaments can be seen in Figure 7.



Figure 7. *Pengawak Meru* and *Candi Bentar* resemble temples in East Java, and *Bale Piasan* with traditional Balinese style.

Source: Suryada, 2025

(7) Cluster settings

Of the five existing clusters (upper *mandala*, middle *mandala*, lower *mandala*, hermitage, and service) there is connecting access. In the upper *mandala* cluster, it is arranged in an organic pattern where each facility can be reached flexibly from all directions. In the middle *mandala* cluster, it has a linear pattern with access that can be done sequentially. In the lower *mandala* cluster, the service cluster, and the hermitage cluster have a linear pattern (see spatial organization in figure 5).

(8) Buildings and Structures

The existing buildings and structures consist of cultural heritage objects, and those that are not cultural heritage objects. Cultural heritage objects are in the form of 7-tiered *meru*, 3 *candi bentar*, 1 *pekinggih arca*, 1 stacked stone structure with the year 1357 Saka written on it, 2 stone structures, and other remains in the form of *lingga*, statues, building fragments, and building miniatures (Pusdatin Kemendikbudristek, 2022). Buildings/structures that are not ancient remains include *Padmasana*, *Panggungan*, *Gedong*, *Gedong Simpen*, *Bale Kulkul*, *Bale Pegat*, *Pengubengan*, *Bale Saka Nem*, *Pewaregan*, Toilets, baths, and footpaths. Ancient remains have historical and archaeological value. Buildings on the site that are not ancient remains are traditional Balinese buildings that have philosophical, ethno-technological, and aesthetic values, like traditional Balinese buildings in general (figure 8).



Figure 8. Traditional Balinese Buildings at Yeh Gangga Temple

Source: Suryada, 2025

(9) Topography

The topography at the Yeh Gangga Temple is steeply transitional because the site is divided by a river. The topography slopes eastward for the part of

the site west of the river and slopes westward for the part of the site east of the river. The topography is graded into spatial levels from the road down to the upper *mandala*, middle *mandala*, lower *mandala* and the riverbed is the lowest transition. The topography can be seen in the site section in Figure 9.

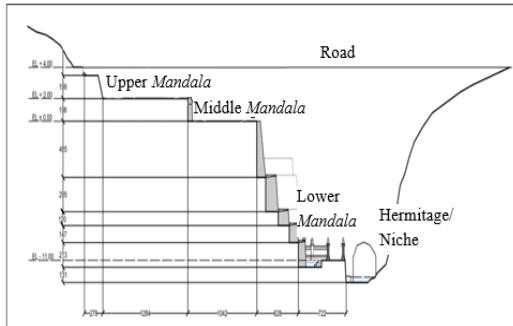


Figure 9. Site section (topography and elevation at site)

Source: Suryada, 2025

(10) Circulation

The circulation pattern is an organic circulation pattern (in all directions) and linear (continuous, sequential). There are three entrances, namely: (1) The main entrance to the middle *mandala*. In the middle *mandala* the circulation pattern is linear, from the middle *mandala* there is access to the upper *mandala*, in the upper *mandala* the circulation pattern is an organic pattern to each facility, and can exit to the service zone; (2) The west side entrance is access that is outside the temple from the road to the service zone, lower *mandala* and hermitage/niche; (3) The east side entrance is access for profane activities to the baths, but can also reach the hermitage/niche. The circulation system is formed by a marker as a reception room in the form of a *candi bentar*. There is no marker for the side entrance, but circulation is directly directed by a footpath with finishing elements in the form of a cast concrete floor. Circulation to different levels via stairs with cast concrete and hard stone materials. The formers of the circulation flow in several segments are also plants. The appearance of the circulation elements can be seen in Figure 10.



Figure 10. Features that form the circulatory system

Source: Suryada, 2025

(11) Vegetation

Vegetation is divided into vegetation inside the site and vegetation outside the site. Vegetation inside the site is mostly decorative plants in the form of grass as ground cover, shrubs as decoration such as *codiaeum variegatum*, *cordyline fruticosa*, *caladium*,

bromeliaceae, palms, flowering plants, and directional plants such as *cycas rumphii*, *casuarina*. Outside the site is a forest consisting of local plants such as coconut, bamboo, sugar palm, and bushes. Vegetation outside the site becomes a space former that strengthens the impression of enclosure from the boundary wall (*penyengker*), and as a natural vertical space former. Some plants at Yeh Gangga Temple can be seen in Figure 11.



Figure 11. Vegetation inside and outside the site

Source: Suryada, 2025

(12) Artificial Water Features

Artificial water features in the Yeh Gangga Temple area include: (1) Tunnel (*aungan*) for river water flow; (2) *Taman beji/ petirtan* functions to take holy water, which is in the form of a fountain and is bordered by a low wall with several statues and reliefs, with a natural water source; (3) Public baths which are places for bathing and taking clean water for the community; (4) Toilets built for service facilities for activities in the temple. Artificial water features can be seen in figure 12.



Figure 12. Vista and View at Yeh Gangga Temple

Source: Suryada, 2025

(13) Small scale features

Small-scale features are mostly classified as ancient relics, those that are not ancient relics are *gedong simpen*, *bale pemiosan*, *pengubengan*. These features are small buildings that function to support ritual processions. Some small features can be seen in Figure 13.



Figure 13. Small Scale Features with functional purpose

Source: Suryada, 2025

(14) Archaeological area

The archaeological area of Yeh Gangga Temple is in the upper *mandala*, middle *mandala*, lower *mandala*, and hermitage. In the upper, middle, and lower mandalas there are ancient relics. In the hermitage there are ancient relics in the form of niches and *lingga*. In general, most of the Yeh Gangga temple area is an archaeological area, apart from the service zone area.

The view on a large scale (vista) in the Yeh Gangga Temple area is a view of the entire layout of the temple from the top. The view is also interesting around the temple which is a natural forest. The view on a small scale is on the buildings and objects in the area which are generally unique because they are different from the style of temples in general in Bali. Some views and vistas can be seen in figure 14.



Figure 14. Vista and View at Yeh Gangga Temple

Source: Suryada, 2025

The cultural landscape of Yeh Gangga Temple is a natural potential in the form of a steep transitional river basin surrounded by forest. This natural potential is associated with religion, culture, and art forming a unique cultural landscape. This cultural landscape has the potential as a cultural tourism attraction as described in Figure 15.

Landscape components	Characteristics			Cultural Tourism Attractions									
	1	2	3	4	5	6	7	8	9	10	11	12	13
a Natural features	✓	✓	✓		✓	✓	✓	✓	✓				
b Land Use	✓	✓	✓		✓	✓	✓	✓	✓				
c Organization of Space		✓			✓	✓	✓	✓	✓				
d Tradition & Culture	✓	✓	✓		✓	✓	✓	✓	✓				
e Cluster settings	✓	✓	✓		✓	✓	✓	✓	✓				
f Buildings	✓	✓	✓		✓	✓	✓	✓	✓				
g Tofografi	✓	✓	✓				✓	✓	✓				
h Circulation	✓	✓	✓			✓	✓	✓	✓				
i Vegetation	✓		✓										
j Water Features	✓	✓	✓		✓	✓	✓	✓	✓				
k Small scale features	✓	✓	✓		✓	✓	✓	✓	✓				
l Archaeological area	✓	✓	✓		✓	✓	✓	✓	✓				
m View & Vista	✓	✓	✓		✓	✓	✓	✓	✓				

Note: (1) beauty; (2) unique; (3) value; (4) handicrafts; (5) tradition; (6) history; (7) architecture; (8) way of life; (9) religion; (10) music; (11) language; (12) local food; (13) local clothing.

Figure 15. Potential of the cultural landscape of Yeh Gangga Temple as a tourist attraction

Source: Suryada, 2025

Kahyangan Jagat Temples in Bali such as Besakih Temple, Batur Temple, Lempuyang Luhur Temple, Luhur Andakasa Temple, Goa Lawah Temple, Batu Karu Temple, and Pusering Jagat Temple, use Hindu cosmology in the main building of Padmasana (Idedhyana, 2010). This represents that the concept of Hinduism is dominantly applied to the cultural landscape of temples in Bali. In the cultural landscape of Yeh Gangga Temple, there is a syncretism of Hindu-Buddhist concepts (Yanti, 2022; Joniarta, 2023), which makes the cultural landscape of Yeh Gangga Temple unique from temples in Bali in general.

4. Conclusion

The cultural landscape of Yeh Gangga Temple consists of nature associated with religion, culture, and art, so it is an associative cultural landscape. Yeh Gangga Temple has elements of tourist attraction in the form of tradition, history, architecture, people's way of life, and religion. These elements of tourist attraction have certain uniqueness, beauty, and value. The cultural landscape of Yeh Gangga Temple is unique in that the elements of the cultural landscape are a syncretism of Hindu-Buddhist concepts, which can enrich the variety of tourist attractions in Bali.

Acknowledgment

The author would like to express his deepest gratitude to all parties who have provided support in completing this research. Special gratitude is conveyed to Mr. I Nyoman Suda, S Sos, and members of the Pemaksan Pura Yeh Gangga who have helped collect data in the preparation of this research. The author would also like to thank the Ethnic Culture and Architecture Laboratory Team of the Architecture Study Program, Faculty of Engineering, Udayana University, especially Mr. I Nyoman Widya Paramadhyaksa, ST., MT, Ph.D., and Mr. Dr. I Nyoman Susanta, ST., M. Erg. for their literature assistance during the research process. Finally, the author would like to thank all parties for their invaluable moral support during this process.

References

Rapoport, A. (1992). On cultural landscape. *TDSR*, 3(2), 33–47.

Windia, W., & Wiguna, W. A. A. (2013). *Subak warisan budaya dunia* (pp. 173–174). Denpasar: Udayana University Press.

Penerllev, M. (2017). Cultural landscape: The “substrate” of cultural tourism. *SocioBrains*, (38), 124–127.

Pastika, M. M. (2012). *Peraturan Daerah Provinsi Bali Nomor 2 Tahun 2012 tentang Kepariwisataan Budaya* (pp. 1–5). Denpasar: Pemerintah Daerah Provinsi Bali.

Widjana, I. D. P. W. (2017). *Bali dalam perspektif budaya dan pariwisata* (pp. 10–29). Denpasar: Pustaka Larasan.

Yanti, K. A. D. (2022). Sinkretisasi Siwa—Buddha di Pura Yeh Gangga Desa Porean Tengah Kecamatan Baturiti Kabupaten Tabanan. *Kamaya: Jurnal Agama*, 5(3), 141–154.

Fitria, A., et al. (2022). MSME development review from mudharabah and murabahah. *FINANCE: A Research Journal on Islamic Finance*, 7(2), 138–152.

Djelantik, A. A. M. (1990). *Pengantar dasar ilmu estetika jilid I, estetika instrumental* (pp. 2–3). Denpasar: STSI Denpasar.

Wang, M., & Yu, B. (2012). Landscape characteristic aesthetic structure: Construction of urban landscape characteristic time-spatial pattern based on aesthetic subjects. *Frontiers of Architectural Research*, 1(3), 305–315.

Rajab, M. A. (2007). Daya tarik wisata terhadap kepuasan wisatawan objek wisata Benteng Rotterdam Kota Makassar. *Pringgitan*, 1(2), 68–73.

World Heritage Center. (2008). *Operational guideline for the World Heritage Convention* (pp. 13–14). Paris: UNESCO.

Page, R., Robert, A. G., & Susan, C. A. D. (1998). *A guide to cultural landscape report: Content, process and techniques* (pp. 52–54). Washington, DC: US Department of Interior National Park Service, Cultural Resource Site Wardship and Partnership.

Fiantika, F. R., et al. (2008). *Metodologi penelitian kualitatif* (pp. 3–5). Padang: PT Global Eksekutif Teknologi.

Snyder, H. (2019). Literature review as a research methodology: An overview and guideline. *Journal of Business Research*, 104, 333–339.

Onwuegbuzie, A. J., & Frels, R. (2016). Methodology of the literature review. In *Seven steps to a comprehensive literature review: A multimodal and cultural approach* (pp. 3–5). London: Sage Publication Ltd.

Comerasamy, H. (2012). *Literature based research methodology* [PowerPoint slides]. University of Brighton. <https://www.slideshare.net/slideshow/literature-based-research-methodology/12876272>

Joniarta, M. (2023). Sinkretisme Siwa-Buddha di Pura Yeh Gangga Desa Porean Tengah Kecamatan Baturiti Kabupaten Tabanan. *Jurnal Pangkaja*, 26(1), 66–72.

Purwaningsih, K. A., Aryana, A. A. G., & Titasari, C. P. (2016). Fungsi dan peranan tinggalan arkeologi di Pura Yeh Gangga Desa Porean Kabupaten Tabanan. *Jurnal Humanis Fakultas Ilmu Budaya Unud*, 17(1), 147–152.

Pusat Data dan Teknologi Informasi Kemendikbudristek. (2025, February 3). Pura Yeh Gangga. <https://budaya-data.kemdikbud.go.id/cagarbudaya/objek/KB001525>

Idedhyana, I. B. (2010). Representasi kosmologi Hindu pada padmasana studi kasus Pura Kahyangan Jagat di Bali (Master's thesis, Udayana University) (pp. 271–277).