



A model for destination branding of iconic architectural tourist attractions in Bali, Indonesia

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Abstract

Purpose – This study aims to explore the potential of architectural tourist attractions in Bali, with particular emphasis on the diversity of traditional and contemporary architecture as part of cultural tourism experiences.

Design/Methodology/Approach – The research adopts a qualitative approach, utilizing in-depth interviews with tourists and tourism stakeholders, complemented by a review of relevant literature to understand perceptions and the role of architecture in destination appeal.

Findings – The findings indicate that tourists demonstrate a strong interest in architecture as a key component of cultural experiences. The study proposes a destination branding model, The Wonder of Architectural Diversity, supported by the 4A framework (Attractions, Amenities, Ancillary, Accessibility) and the STAR model (Storytelling, Event Tourism, Activities, and Reviews), to enhance destination attractiveness. Additionally, strengthening architectural promotion through cultural festivals, integrating traditional elements into modern developments, and improving supporting amenities are identified as crucial strategies to broaden tourist appeal.

Originality/Value – This study contributes to tourism and destination branding literature by highlighting architecture as a strategic asset in cultural tourism development. It offers a novel integrative model that combines branding and tourism frameworks to enhance destination competitiveness while preserving cultural identity.

Keywords: Destination Branding, Iconic Architecture, Tourist Attraction

Introduction

One of the primary areas of tourism focus in Indonesia is Bali. Data from the Central Statistics Agency (BPS) in November 2023 indicate that out of 10,409,411 international tourist visits to Indonesia, Ngurah Rai Airport in Bali received the highest number, with 396,238 visits. This highlights Bali as a prime tourism destination in Indonesia, attracting significant attention from tourists. However, research by Wiranatha et al. (2019) reveals that Bali's architectural tourist attractions are relatively underdeveloped compared to the interest in natural and cultural attractions. Despite this, Wirawan et al. (2018) highlight the unique traditional Balinese architecture that is preserved by local communities, which could serve as a key tourist draw. Furthermore, Rahayu (2019) underscores Bali's abundance of distinctive architectural attractions, such as temples (pura), palaces (puri), historical buildings, and monuments that reflect Bali's rich history and traditions.

While Bali is renowned for its natural beauty, it is important to recognize that relying solely on the traditional three S (sea, sun, sand) is insufficient for the growth of the tourism industry. Research by Mtapuri and Giampiccoli (2017) shows that contemporary iconic architecture has transformed cities like Dubai, Abu Dhabi, and Doha into world-class tourist destinations. These cities have successfully diversified their tourism offerings by integrating iconic modern architecture, demonstrating the importance of architectural innovation for attracting global visitors.

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Bali has significant potential for developing architectural tourism. First, the island's traditional Balinese architecture, which reflects its deep cultural heritage, should be promoted as a vital part of the tourist experience. Second, the development of architectural tourism can provide greater diversification in Bali's tourism offerings. Tourists have diverse interests, and some are eager to explore and learn about architecture, thus broadening the types of visitors and enhancing Bali's competitive edge globally.

Various regions globally, including parts of Indonesia, have successfully developed iconic architecture as tourist attractions. Iconic architecture refers to striking buildings or built environments that stand out from their surroundings and are easily memorable, often becoming landmarks (Lie & Sutisna, 2019). Yuwono (2018) highlights the iconic Guggenheim Museum in Bilbao, Spain, as a prime example of architectural tourism. Opened in 1980, its unique, contemporary design, which blends harmoniously with its environment, attracted over 1.1 million visitors in 2019 (Statista, 2022), marking it as a milestone for contemporary iconic architecture in tourism (Mahmoud, 2012).

In Bali, however, challenges related to iconic architectural attractions persist, especially with modern development trends that often overlook traditional Balinese architecture. As Irmawati and Mutia (2021) note, traditional Balinese architecture is often viewed as outdated, and many new tourism developments adopt modern or contemporary architectural styles that sometimes disregard Bali's cultural values (Primadewi et al., 2021). This trend threatens the authenticity of Bali's cultural identity, as the influx of modern architectural styles can overshadow local architectural traditions (Praganingrum & Suryatmaja, 2017). The former Minister of Culture and Tourism, Gede Ardika, has also expressed concern about Bali's tourism development, which increasingly embraces modern concepts at the expense of cultural heritage (Bali.antaranews.com, 2010). This dilemma poses a significant challenge to Bali's image as a cultural tourism destination, potentially undermining its appeal as a sustainable tourist hub.

Efforts to preserve Bali's cultural identity, such as the Island of Gods branding, highlight the island's cultural richness. However, the rise of contemporary tourism attractions that do not incorporate Balinese architecture, such as the Atlas Beach Fest, challenges this branding. Atlas Beach Fest, a contemporary architectural attraction, has become immensely popular, attracting 3.6 million visitors in its first year of operation, with attendance further increasing during major events (Pikiranrakyat.com, 2022). Such modern architectural projects, which do not reflect Balinese traditions, may pose a threat to Bali's cultural tourism, as they could dilute the island's unique identity.

A potential solution to address these challenges is through destination branding. Properly executed destination branding could emphasize Bali's iconic architectural attractions, promoting them as integral components of the island's tourism industry. Kertajaya and Yuswohady (2005) suggest the STP model (Segmentation, Targeting, Positioning) for destination branding, which involves understanding market segments, targeting specific tourist types, and positioning the destination to differentiate it from others. By focusing branding efforts on iconic Balinese architecture, Bali can optimize its architectural tourism potential, positioning itself not only as a destination for natural beauty and culture but also as a place rich in architectural heritage.

Literature Review and Conceptual Development

The Concept of Destination Branding

The concept of destination branding represents a strategic approach used to construct a positive image and identity for a tourism destination. Kertajaya and Yuswohady (2005) explain one approach to destination branding through the STP (Segmentation, Targeting, Positioning) model. This model emphasizes understanding the market and target segments for tourism destinations.

The first step involves market segmentation to identify groups of tourists with similar preferences, needs, and characteristics. Next, the most relevant and potential target market for the destination is determined. The final step is positioning the destination by differentiating it from competitors and highlighting its unique value. By applying the STP model, destinations can more effectively focus their marketing efforts, product development, and communication on the appropriate market segments. This approach helps destinations

understand consumers, target efforts more efficiently, and position themselves distinctively and attractively to tourists.

The STP-based destination branding concept aids in designing a destination branding model grounded in the typologies and preferences of tourists toward iconic architectural attractions in Bali. Segmentation identifies various types of tourists interested in iconic architecture in Bali, ensuring branding is more focused and relevant. Targeting enables the determination of primary groups for branding efforts. Finally, positioning involves creating a unique and distinctive image or perception, setting Bali apart from other destinations, and establishing it as a standout destination for iconic architecture that fulfills tourists' needs and expectations.

The Concept of Typology

Etymologically, the term "typology" is derived from the word *typos*, meaning "the root of," and *logos*, meaning "knowledge" or "study." Hence, typology refers to the study of the origins or characteristics of an object (Sukada, 1997). Typology can also be defined as the science or activity of studying or theorizing about types and classifying objects based on variables capable of explaining an object's phenomena, in this case, architectural objects (Lang, 2005).

In the context of Balinese architecture, Provincial Regulation (Perda) of Bali No. 5 of 2005 classifies architecture based on building functions as follows:

- Religious buildings: structures for religious activities, such as temples (*pura*), monasteries, churches, and mosques.
- Residential and temporary housing: including dormitories, villas, and similar structures.
- Socio-cultural buildings: used for social and cultural activities, such as customary halls (*balai adat*), village halls (*balai desa*), art studios, and art galleries.
- Commercial buildings: structures used for offices, trade, industry, workshops, hotels, tourism, recreation, terminals, and warehouses.
- Special buildings: structures for specific purposes, such as nuclear reactors, defense and security institutions, or other functions determined by the Minister.
- Mixed-use buildings: structures with more than one function, such as residential buildings combined with commercial spaces, places of worship, or social functions.

Additionally, the regulation classifies Balinese architecture into:

1. Traditional Balinese architecture: characterized by spatial layouts and forms based on traditional values and norms, both written and unwritten, passed down through generations.
2. Non-traditional Balinese architecture: which does not fully adhere to traditional Balinese architectural norms but incorporates traditional Balinese architectural styles.

This study focuses on the typology of iconic architectural tourist attractions in Bali, based on building functions and classifications as outlined in Provincial Regulation No. 5 of 2005. However, it narrows its focus to tourism-related attractions. Accordingly, building functions are grouped into four categories: a) religious functions, b) socio-cultural functions, c) commercial functions, and d) residential functions. The classification of architectural styles also includes an additional category, namely non-Balinese architecture. Therefore, the grouping comprises: a) traditional Balinese architecture, b) non-traditional Balinese architecture, and c) non-Balinese architecture, referring to structures not covered by the categories defined in the regulation. The typology concept proves useful in identifying the diversity of architectural tourist attractions in Bali.

The Concept of Preference

The concept of preference refers to the reasons why individuals choose or favor one option over another (Jamila & Putra, 2016). In line with this, preference reflects consumer liking among various available product options. According to Marwan (2003), consumer preference is the inclination of individuals to desire a particular good or service based on its ability to provide satisfaction. This behavior indicates that consumers

who wish to acquire a good or service have developed a purchasing behavior pattern. Consumer preference is described as a dynamic interaction between affect and cognition, behavior, and surrounding events that shape an individual's decision-making in their exchanges within life. The concept of consumer preference includes two critical elements:

1. The decision-making process (in purchasing).
2. Physical activities involving consumers' efforts to evaluate, acquire, use, or assess goods and services.

Tourist preferences may vary or align depending on their characteristics. Kotler and Armstrong (2006) categorize tourist characteristics into three aspects:

- Geographical aspects: Referring to tourists' geographical backgrounds, such as nationality, citizenship, region of origin, and other related factors.
- Demographic aspects: Basic variables such as age, gender, occupation, education, and marital status, which serve as a foundation for profiling tourists.
- Psychographic aspects: Grouping tourists into categories based on goals, trip duration, attraction preferences, and visit frequency.

The concept of preference provides insights into the desires, interests, and expectations of tourists from diverse backgrounds. By considering tourist preferences in terms of geography, demographics, and psychographics, branding models can be tailored to appeal to various market segments. Understanding tourist preferences allows branding efforts to focus on highlighting the most desirable features and experiences for target markets.

Thus, in this research, the concept of preference plays a crucial role in identifying tourist preferences and designing branding strategies that are more targeted, relevant, and effective in attracting tourists to Bali's iconic architectural attractions.

The Concept of Iconic Architectural Tourism Attractions

Architecture is the science of designing buildings or built environments (Nasution & Nurzal, 2019). Architectural tourism attractions are destinations where architectural design serves as the primary draw for visitors. This study focuses on tourism attractions featuring iconic architecture. According to Lynch (1962), architecture can be considered iconic if it adheres to the following principles:

1. Singularity of Figure-Background Contrast: The ease of identifying a building due to its scale or form contrasting sharply with its surroundings, thereby drawing observers' focus to the object.
2. Location: Strategic placement that is visible from various directions enhances the spatial quality of the building, making it influential and iconic.
3. Uniqueness: Distinctiveness is essential for iconic buildings, making it easier for observers to recognize the structure.
4. Memorability: The building must possess characteristics, features, and meanings that reflect the image and identity of its location, enabling observers to remember the object effortlessly.

Sklair (2010) posits that iconic architecture does not necessarily need to be grand.

Magnificent and spectacular iconic architecture often serves as a landmark and as a symbol of contemporary trends, signifying a desire to be recognized and aligned with consumer-driven lifestyles. Iconic architecture may also act as a tool for advertising a nation's progress, modernity, or advancements in human civilization in the postmodern era.

The concept of iconic architecture is the central focus of this study because Bali has numerous architectural tourism attractions. By concentrating on architecture that meets Lynch's (1962) iconic principles, this research aims to identify and analyze buildings with high iconic value. The selection of iconic architecture as the study's focus is also grounded in the understanding that structures with characteristics of singularity, strategic location, uniqueness, and memorability can serve as symbols or identities of a place.

Theoretical Framework for Research

This study adopts four primary theories to establish a robust foundation for understanding and designing a destination branding model for iconic architectural tourism attractions in Bali: (1) the Tourism Attraction Theory, (2) the Tourist Gaze Theory, (3) the Storynomic Tourism Theory, and (4) the Event Tourism Theory.

Tourism Attraction Theory

According to Cooper (1993), a successful tourism attraction comprises four essential components, known as the "4A framework": attraction, accessibility, amenity, and ancillary services.

- **Attraction:** Refers to compelling tourism features that offer value and interest to visitors. These may include natural attractions (landscapes, flora, fauna), cultural attractions (traditional dances, music, festivals), or man-made attractions (theme parks, shopping districts, or performances).
- **Accessibility:** Encompasses the ease of reaching the location, including transportation and infrastructure.
- **Amenities:** Relates to the facilities provided at or near the attraction, such as dining, retail, and tourist services.
- **Ancillary Services:** Refers to support services and infrastructure offered by organizations, local governments, or attraction managers to facilitate tourism activities.

The 4A framework by Cooper (1993) is employed in this study as a comprehensive tool for understanding the factors influencing tourist preferences toward iconic architectural attractions in Bali. By integrating this theory, the research seeks to identify critical aspects of tourism appeal, such as the types of attractions offered, the availability of adequate facilities, and the support of key stakeholders. These insights will inform the development of a branding model that strengthens the destination's image and appeals to prospective visitors. Consequently, the 4A framework offers a valuable basis for evaluating tourist preferences and devising effective branding strategies to enhance the popularity of Bali's iconic architectural attractions.

Tourist Gaze Theory

Introduced by Urry (2002) and elaborated by Nash (1991), the Tourist Gaze Theory explores the motivations behind tourist travel and the factors influencing their decision to visit specific destinations. This theory emphasizes several critical aspects of the tourism experience:

- a. **Beyond Visual Appeal:** Tourists seek not only visual attractions but also immersive activities that transform their perceptions of the environment, culture, and self.
- b. **Role of Media:** The media significantly influences tourists' expectations and perceptions of attractions. Advertisements, films, photographs, and reviews shape interest in and perspectives of a destination.

The application of the Tourist Gaze Theory in this research helps to uncover the deeper motivations of tourists visiting Bali's iconic architectural attractions. Recognizing that tourists desire diverse and enriching experiences, the destination branding model must encapsulate the essence of these offerings. Furthermore, the media's role in shaping perceptions and preferences for iconic architectural designs is critical for crafting an effective branding strategy.

Storynomic Tourism Theory

The Storynomic Tourism Theory, as proposed by McKee and Gerace (2018), highlights the significance of storytelling in creating memorable and motivational tourism experiences. Storynomic tourism involves curating narratives around attractions or cultural elements to engage tourists. These narratives often draw from folklore, traditions, history, or cultural practices and can be delivered through:

- **Direct storytelling:** Via tour guides or on-site interpretations.
- **Digital content:** Creative media on social platforms that extend the narrative's reach.

In the era of social media, storytelling serves as a powerful marketing strategy, stimulating curiosity and encouraging visits. By weaving engaging narratives, the study aims to enrich the visitor experience while leveraging storytelling as an integral component of destination branding. Incorporating this theory will

enhance the attractiveness of Bali's iconic architectural attractions by offering deeper cultural and historical context.

Event Tourism Theory

Getz (2008) observed that while event tourism was not initially recognized as an attraction within the tourism system during the 1970s, its significance has grown substantially since the 1980s. Event tourism refers to the segment of the tourism market motivated by the desire to attend specific events. From an industry perspective, events serve as:

- Attractions: Offering unique, dynamic experiences.
- Catalysts: Driving tourism demand.
- Marketing platforms: Promoting destinations and building brand imagery.

Unique and engaging events, such as cultural festivals, art exhibitions, and special performances, can be major draws for tourists. These events offer distinctive experiences while fostering direct engagement with local culture and traditions, thus enhancing the destination's overall appeal. In this study, Event Tourism Theory underscores the importance of integrating unique events into the destination branding strategy for Bali's iconic architectural attractions. By identifying and promoting such events, the branding model can utilize them as key elements to increase the destination's appeal and elevate its image.

Integration of Theories in Destination Branding Model

The four theories collectively provide a comprehensive framework for developing a branding model for iconic architectural attractions in Bali. Each theory contributes unique insights:

1. Tourism Attraction Theory (Cooper, 1993): Provides an understanding of the fundamental factors that make attractions appealing to tourists, serving as the foundation for identifying key components of Bali's iconic architectural attractions.
2. Tourist Gaze Theory (Urry, 2002): Highlights the role of tourist experiences and media influence in shaping preferences, guiding efforts to enhance and promote immersive tourism experiences.
3. Storynomic Tourism Theory (McKee & Gerace, 2018): Stresses the importance of storytelling as a marketing and experiential tool, helping to establish emotional connections with visitors.
4. Event Tourism Theory (Getz, 2008): Emphasizes the role of events in attracting and engaging tourists, offering a dynamic component to the branding strategy.

By synthesizing these theories, the study aims to design a comprehensive and effective branding model that not only highlights the unique features of Bali's iconic architectural attractions but also leverages storytelling, media, and events to enrich the tourist experience and enhance the destination's global image. Below is a conceptual diagram illustrating the relationship among the theories:

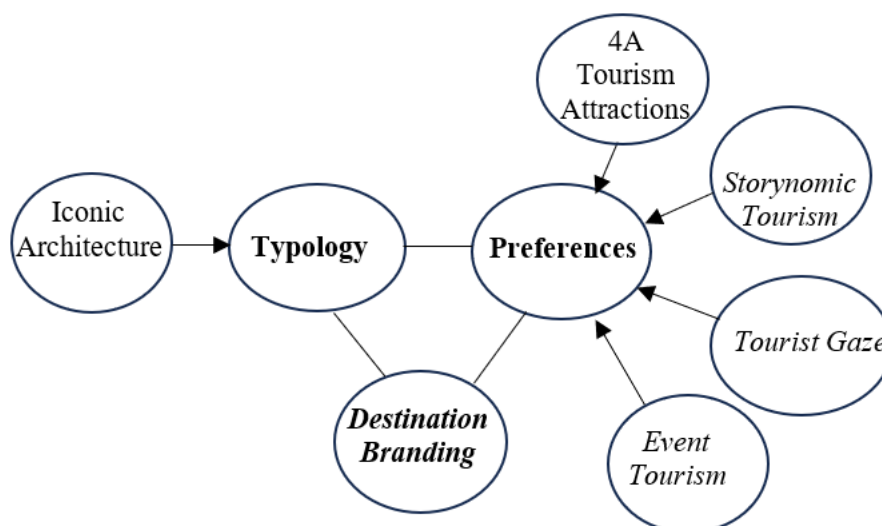


Figure 1. Integration of Theories in the Model for Destination Branding of Iconic Architectural Tourist Attractions in Bali. Source: Authors field work, 2023

Methodology

The research was conducted across various regions of Bali, including the districts of Jembrana, Buleleng, Tabanan, Badung, Bangli, Gianyar, Karangasem, Klungkung, and the city of Denpasar. The selection of these diverse locations was intended to capture a wide range of iconic architectural tourist attractions in Bali. This study is qualitative in nature, with data collected through observations, interviews, and surveys involving 100 tourists. Purposive sampling techniques were employed to select research samples. The sampling criteria included: 1) the attraction being an architectural tourism site in Bali, 2) having more than 500 reviews on Google Reviews, and 3) meeting the criteria for iconic architecture, as outlined by Lynch (1962), which includes contrasts in scale and location, uniqueness, memorability, and the potential to become a landmark. This was further aligned with the regional regulation (Perda No. 5, 2005) on Architectural Building Requirements in Bali, which classifies buildings based on their functions, such as religious, socio-cultural, commercial, and residential. Additionally, the architectural styles were categorized into traditional Balinese and non-traditional styles.

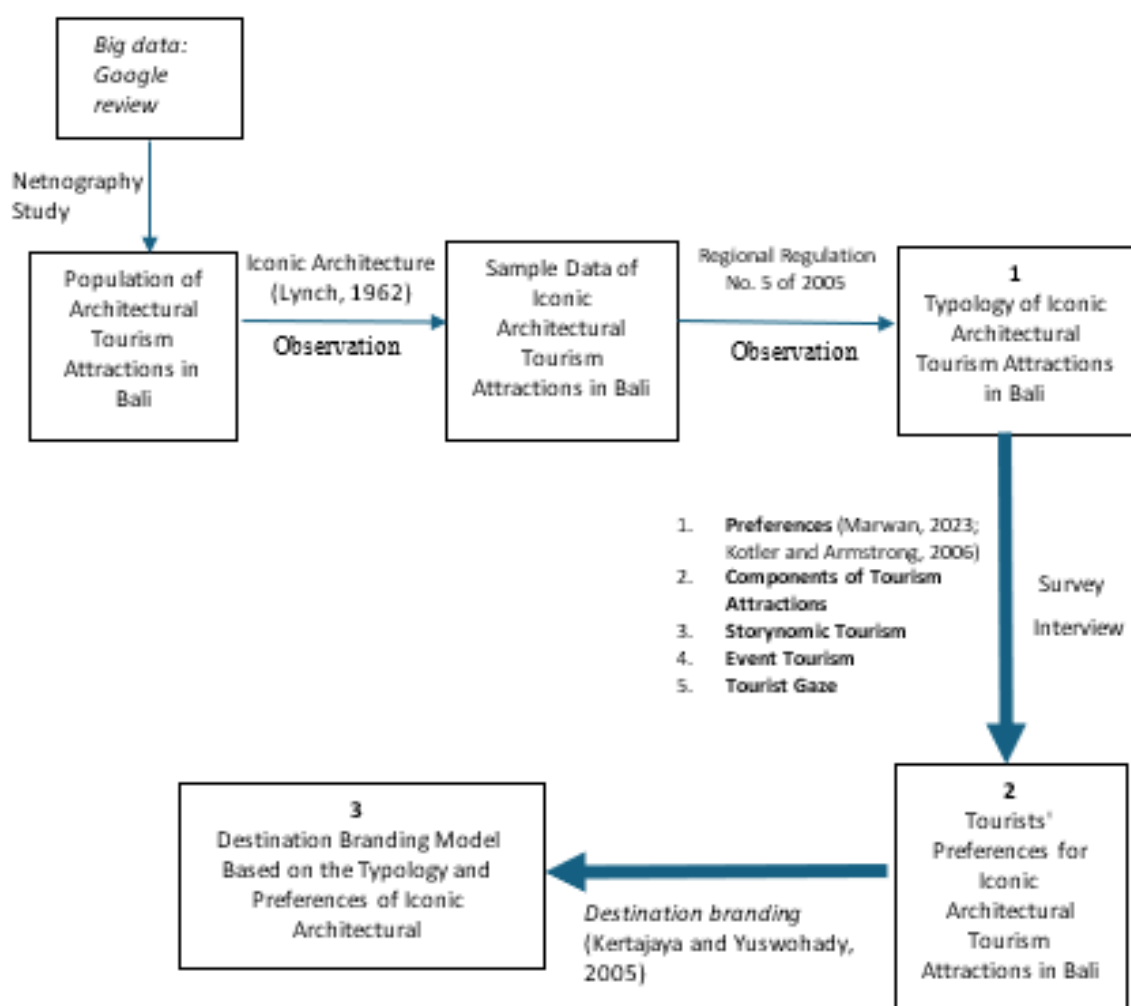


Figure 2. Research Model. Source: Authors field work, 2023

Result and Discussion

Development of Tourism Attractions

Research conducted by Purnaya, Semara, and Supartini (2019) reveals that the architecture of temples in Bali attracts 65% of international tourists due to the uniqueness of Balinese culture reflected in the concepts of local genius and tourism taksu. This uniqueness highlights architecture as a form of authentic and sustainable tourist experience, which is not only aesthetic but also imbued with deep functional and symbolic meaning in its design. In line with this, Ghani (2017) and Sekarlangit & Devi S. (2020) emphasize the importance of

preserving the unique cultural identity of Bali. According to them, safeguarding this cultural identity is crucial to maintaining Bali's image as an authentic destination in the eyes of tourists. By avoiding the influence of foreign cultures that may obscure its original character, Bali can continue to be a destination that offers a unique appeal, particularly to those seeking an experience deeply connected to local culture.

Supporting this perspective, Kartika, Fajri, and Kharimah (2017) suggest that the 4A framework (Attractions, Amenities, Ancillary, Accessibility) developed by Cooper (1993) should be considered when developing tourism attractions. For example, the architectural appeal of temples would be further optimized if supported by adequate accessibility and amenities, such as nearby accommodations and facilities, which can enhance visitor comfort. The importance of managing tourism attractions is also demonstrated by research from Widyastuti (2017) and Octaviani & Marshanda (2023) on architectural tourism based on cultural acculturation in the Palasari Church and Puja Mandala. While tourists appreciate the displayed cultural and religious acculturation, the lack of proper facilities, amenities, and promotion leads to discomfort and a lack of awareness about the destination.

The contribution of event tourism to strengthening Bali's appeal is also evident from the international events frequently held at the Garuda Wisnu Kencana (GWK) Cultural Park. Verheijen and Putra (2020), as well as Supina (2019), emphasize that these events help enhance Bali's global image, positioning GWK as an iconic architectural landmark of Bali. This aligns with Getz's (2008) Event Tourism Theory, which states that events can strengthen a destination's appeal and create emotional bonds between tourists and the places they visit.

In the context of tourism demographic trends, Purike et al. (2023) found that the younger generation, particularly millennials, increasingly dominate the tourism sector. This generation is known for its adventurous spirit, seeking to explore new destinations and strong visual and emotional experiences. In the concept of the *tourist gaze*, Urry (2002) highlights the importance of visual experiences as the core of tourist attraction, particularly for millennials, who enjoy sharing destination visuals via social media. The *tourist gaze* refers to how tourists perceive and appreciate a destination, with its visual aspects and emotional experiences at the forefront. For millennials, who are accustomed to digital media, enjoying and capturing striking landscapes, such as unique architecture and exotic scenery, is a way to experience and share their tourism experience. Additionally, this concept suggests that tourists not only enjoy the visuals but also seek to connect their experiences with the cultural or historical narratives behind them, which gives the experience deeper meaning.

Narratives play a crucial role in enriching the tourist experience for millennials and Generation Z. Sunjayadi (2019) explains that compelling stories can enhance the appeal of historical tourism, providing experiences that are not only visual but also deeply meaningful. The storynomic tourism theory by McKee and Gerace (2018) supports this notion, demonstrating that emotional stories can create strong bonds, especially for younger generations who value unique and meaningful experiences. Millennials and Generation Z, who are highly familiar with digital technologies, also consider online reviews as an important factor in selecting tourism destinations. Purnawan, Pitana, and Putra (2021) found that tourists' perceptions of a tourist attraction, including iconic architecture, can be influenced by the online reviews they read.

The findings of these studies can serve as a basis for a stronger branding strategy to promote Bali as a destination for iconic architectural tourism. Highlighting the unique aspects of its culture and authentic architectural beauty in Bali's branding will help establish a strong destination image in the minds of tourists. By reinforcing branding that focuses on cultural narratives, visual experiences, and local architectural attractions, Bali can maintain its position as a destination rich in cultural meaning, making it a profound appeal to tourists worldwide.

Iconic Architectural Tourist Attractions in Bali

Referring to the iconic criteria according to Lynch (1962) and Regional Regulation No. 5 of 2005 on Building Architecture Requirements, an observation was conducted across all regencies in Bali. This study identified five types of iconic architectural tourism attractions in Bali, as follows:

Spiritual Traditional Balinese Architecture (Temples)

This type encompasses religious buildings of the Balinese Hindu community that utilize traditional Balinese architectural styles, predominantly represented by temples (Pura). Examples include Pura Jagatnatha Jembrana, Pura Beji Sangsit, Pura Agung Melanting, Tanah Lot Temple, Pura Ulun Danu Beratan, Pura Taman Ayun, Pura Uluwatu, Pura Batu Bolong, Pura Tirta Empul, Pura Batur, Pura Taman Saraswati, Pura Agung Besakih, Pura Lempuyang, Pura Goa Gajah, Pura Agung Jagatnatha, and Pura Wenara Wana. This type is also known as the temple type and is found throughout Bali. These tourist attractions are particularly favored by European and American tourists aged between 29-42 years (millennials) and those aged 43-58 years (Generation X). Visitors who prefer this type are motivated by architecture, spirituality, and traditions/customs. Among these, Pura Uluwatu is the most popular. Based on interviews and observations, Pura Uluwatu is highly appreciated by tourists due to its iconic architecture, perched on a cliff with stunning views of the Indian Ocean. Accessibility to Pura Uluwatu is excellent, being close to various facilities and other attractions. Amenities are adequate, and several activities are offered. This finding is supported by Purnaya, Semara, and Supartini (2019), who stated that temples (Pura) are particularly attractive to international tourists due to their unique architecture and the application of local genius, cultural reflection, and the tasks (spiritual aura) of Bali's tourism.

To further develop the tourism appeal of Pura, it is essential not to rely solely on the beauty/uniqueness of its architecture but also to provide a diversity of attractions (what to see) and activities (what to do). The greater the diversity, the more appealing it becomes to tourists. Potential activities that could be developed include purification rituals (melukat), making canang (offerings), or involving tourists in temple cleaning activities.

Moreover, the development of stories and events at Pura Uluwatu is also a crucial component in attracting tourists. Narratives provide depth and greater meaning to the visitor experience, making the visit more memorable and emotionally impactful. Events such as the Kecak Dance performance and religious ceremonies held at certain times also enhance the experience by offering opportunities for tourists to engage in authentic cultural and religious activities. Additionally, the importance of social media reviews and sharing experiences with other tourists contributes to the attraction's appeal.

In conclusion, tourists' preferences for visiting the Pura-type attractions are influenced not only by the 4A components (attractions, amenities, ancillary services, and accessibility) but also by elements such as stories, events tourism, activities, and reviews.

Spiritual Non-Traditional Balinese Architecture Type (Acculturation)

This type encompasses religious buildings other than temples (Pura), such as churches and monasteries, which incorporate or blend foreign architectural styles with traditional Balinese elements. For example, features like Meru roofs, wantilan-style roofs, Balinese carvings, the use of *candi bentar* (split gates) at the entrance, and other forms or concepts derived from traditional Balinese architecture are commonly applied. Due to these characteristics, this type is referred to as the Acculturation Type. Iconic architectural tourist attractions that fall under the acculturation type include the Palasari Church, Puja Mandala, Buddha Arama Vihara, Dharma Giri Vihara, and Satya Dharma Vihara. This type is prevalent in the regencies of Jembrana, Buleleng, Tabanan, Denpasar, and Badung. These attractions are particularly favored by tourists from the United States and Australia, with the majority being between the ages of 29-42 (millennials) and 43-58 years (Generation X). Tourists visiting these attractions are primarily motivated by interests in architecture, spirituality, and local community life.

Based on survey results, the Palasari Church is the most preferred attraction within this category. It combines local architectural styles with Gothic design, creating a unique and captivating experience for visitors. However, despite its popularity, some tourists have expressed concerns regarding the lack of amenities, such as accommodations and dining options in the vicinity, as well as insufficient promotion, which has led to some tourists being unaware of the church's existence. This concern is echoed by Widyastuti (2017), whose research highlights the need for the development of facilities like hotels and homestays, as well as the

improvement of tourism management and promotion efforts, particularly through enhanced information dissemination.

The church's location in the heart of the village also adds to its appeal, attracting tourists seeking spiritual experiences and tranquility. In line with this, Octaviani and Marshanda (2023) also reveal that acculturation-type attractions such as Palasari Church, Buddha Arama Vihara, and Puja Mandala require further development, particularly in terms of additional facilities like toilets, expanded parking areas, and better-organized souvenir vendors. Increasing activities, hosting events, and encouraging online reviews regarding visitors' experiences are also important for enhancing the visibility of these attractions.

In conclusion, it can be inferred that tourists' preferences for acculturation-type attractions are influenced not only by the 4A components (attractions, amenities, ancillary services, and accessibility) but also by the elements of narrative, events, activities, and reviews.

Social-Cultural Non-Traditional Balinese Architecture Type (Innovation)

This category includes buildings that serve social and cultural functions while employing non-traditional Balinese architectural styles. Non-traditional Balinese architecture refers to innovations that combine modern functions, such as parks, museums, and shopping centers, with traditional Balinese architectural concepts. This type is referred to as the Innovation Type. Iconic architectural tourist attractions that fall under this type include: a) conservation buildings such as Tirta Gangga, Taman Ujung Sukasada, and Kertha Gosa; b) non-traditional Balinese gardens/monuments/museums like Garuda Wisnu Kencana Park, Werdhi Budaya Art Center, Bali Handara Gate, Taman Margarana, Bajra Sandhi Monument, Puputan Klungkung Monument, Blanco Museum, Bung Karno Park, Museum Pasifika, and Geopark Museum; and c) markets such as Badung Market and Ubud Art Market. This type is found throughout Bali, except in Jembrana.

Tourists who prefer the Innovation-type architectural attractions are primarily from Asia and Indonesia, with ages predominantly between 29-42 years (millennials) and 13-28 years (Generation Z). The motivations for visiting these attractions include an interest in architecture, traditional arts and crafts, as well as historical and archaeological heritage. Tirta Gangga is a prominent Innovation-type attraction favored by tourists for its unique and original architectural style that blends Balinese and Chinese influences. The site offers complete facilities, good accessibility, and a rich historical narrative that further enhances its appeal. This finding is supported by Rahayu (2019), who observed that traditional Balinese architecture is favored by tourists not only for its tangible uniqueness but also for its intangible qualities, such as historical information and traces of the past that enrich tourists' knowledge.

Research by Kartika, Fajri, and Kharimah (2017) also indicates that younger tourists are more attracted to tourism attractions that offer uniqueness and historical value, rather than merely visual appeal. Activities within the complex, such as taking photos around the water garden, swimming in natural pools, performing purification rituals (*melukat*), and boat rides, provide satisfying experiences for visitors. Positive reviews from previous tourists also contribute to the popularity of Tirta Gangga. Purnawan, Pitana, and Putra (2021) found that attractions that go viral or receive extensive online reviews, such as Tirta Gangga, attract significant attention and influence the decision-making of millennial tourists who are active on online platforms.

Not only are narratives important, but the diversity of events held at these attractions also plays a role in attracting tourists. Tirta Gangga, for instance, hosts annual festivals that increase awareness of the attraction. A similar approach is taken by Garuda Wisnu Kencana (GWK), which, besides hosting local events, also organizes international events, further strengthening its position as an iconic architectural attraction and a venue for cultural, artistic, and international events in Bali (Verheijen & Putra, 2020). Supina (2019) also emphasizes the importance of event hosting, including international events, in promoting tourism attractions to international visitors.

Based on these findings, it can be concluded that the development of iconic architectural tourism attractions of the Innovation type is influenced not only by the 4A components (attractions, amenities, ancillary services, and accessibility) but also by narrative, events, activities, and reviews, which all contribute to making the tourist experience more memorable and meaningful.

Commercial Non-Balinese Architecture Type (Contemporary)

This type refers to tourist attractions with commercial functions that employ non-Balinese styles, such as contemporary designs, but are adapted to the local Balinese culture and environment. These attractions may incorporate elements that reflect Balinese culture, use materials suitable for Bali's climate, and embrace traditional Balinese concepts. As such, this type is referred to as the Contemporary Bali Type. These attractions can be found in various regions of Bali, such as Gianyar, Badung, Denpasar, and Tabanan. Iconic architectural tourist attractions in this category serve diverse functions, including: a) educational facilities such as Uc. Silver, Secret Garden; b) shopping venues such as Beach Walk, Krisna, The Keranjang, Living World, Bali Galeria, Transmart, and Erlangga; c) day and beach clubs such as Omma Day Club, Finns Beach Club, Mari Beach Club, Savaya, Potato Head, and Atlas Beach Fest.

Tourists attracted to the Contemporary Bali Architecture Type are primarily from Indonesia and Asia, with a demographic predominantly aged between 29-42 years (millennials) and 13-28 years (Generation Z). The most popular attraction among tourists is Finns Beach Club. The primary motivations for visiting these types of attractions are architecture, lifestyle, and traditional arts and crafts. Survey results indicate that Finns Beach Club is the most favored attraction within this category, due to its unique design inspired by Balinese culture, such as the shape of the *jukung* (traditional Balinese boat) and leaves, as well as the use of natural materials like bamboo and alang-alang grass. These design elements not only create a captivating aesthetic but also help establish an authentic tropical atmosphere that is environmentally friendly.

Ghani (2017) in his research states that incorporating local cultural elements in buildings and tourism facilities is an effective way to increase visits from international tourists. Finns Beach Club has successfully integrated Balinese cultural motifs into its design. The attraction also boasts strong amenities, additional facilities, good accessibility, a variety of events and activities, as well as positive reviews, all of which enhance its appeal. Finns Beach Club serves as a prime example of how a comprehensive approach to developing tourism attractions—incorporating attractions, amenities, ancillary services, accessibility, narrative, events, activities, and reviews—can significantly enhance its appeal. Furthermore, Finns Beach Club could improve its attraction by more actively integrating traditional Balinese ornaments and architectural elements into its interior design and decoration. Irmawati and Mutia (2021) note that international tourists are more inclined to appreciate traditional architecture because each design embodies distinct stories or philosophies. This reflects the significant interest international tourists have in authentic local cultural experiences. The use of traditional Balinese ornaments and architectural forms would help Finns Beach Club present a clearer and stronger cultural identity, thereby offering a more meaningful and authentic experience for visitors.

Based on these findings, it can be concluded that the development of iconic architectural tourism attractions of the Contemporary Bali Type is influenced not only by the 4A components (attractions, amenities, ancillary services, and accessibility) but also by the components of narrative, events, activities, and reviews, which collectively contribute to creating a more memorable and meaningful tourist experience.

Traditional Balinese Dwelling Architecture Type

This type refers to tourist attractions that function as residences and employ traditional Balinese architectural styles, thus it is also known as the Residential Type. Iconic architectural tourist attractions within this category include: a) palaces, such as Puri Anom Tabanan, Puri Agung Karangasem, and Puri Ubud; b) traditional village houses, such as those in Desa Penglipuran and Desa Tenganan Pegringsingan. These attractions are located in the regencies of Tabanan, Karangasem, Gianyar, and Bangli.

Tourists who are drawn to Traditional Balinese Dwelling Architecture are primarily from the United States and Europe, with a demographic predominantly between the ages of 29-42 years (millennials) and 43-58 years (Generation X). These tourists are often motivated by an interest in architecture, local customs/traditions, and community life. The most favored attraction within this category is Desa Tenganan Pegringsingan.

Surveys, which were largely dominated by Generation X and millennials, indicate that Desa Tenganan Pegringsingan is the preferred destination. This aligns with the characteristics of these generations, who are more inclined to seek new and authentic experiences in their travels. Purike et al. (2023) also point out that

the majority of tourists who travel today are predominantly from the millennial generation. Millennials, being tech-savvy and curious, are more likely to seek out new and interesting places to visit. Desa Tenganan Pegringsingan offers an experience that appeals to millennial tourists by preserving the authentic Balinese culture and providing a relatively tranquil environment, not overly crowded with tourists. Visitors can engage directly with the local traditions and culture, participating in traditional activities that enrich their travel experience.

Tourists are drawn to traditional dwelling-type attractions because of their preserved authenticity, availability of essential and supporting amenities on-site or nearby, good accessibility (proximity to other well-known attractions), rich philosophical narratives, and a variety of activities that provide a deeper and more enriching travel experience. Sekarlangit and Devi S (2020) highlight that traditional villages like Tenganan Pegringsingan and Penglipuran are unique tourism attractions in Bali due to the local wisdom embedded in their architecture. Tourists are eager to visit traditional villages to gain a better understanding of local wisdom and to engage in activities that support this cultural heritage.

Reviews associated with traditional houses and the organization of cultural events or festivals also attract more tourists and enrich their experience. Attention should be paid to both positive and negative reviews of Desa Tenganan Pegringsingan. Purnawan, Pitana, and Putra (2021) emphasize that the internet and social media have become major sources of information and significantly influence decision-making processes, particularly among young tourists. Therefore, positive and representative content is essential for shaping tourists' perceptions of Desa Tenganan Pegringsingan.

In conclusion, developing traditional dwelling-type tourism attractions in Bali requires a comprehensive approach that integrates not only the 4A components—attractions, amenities, ancillary services, and accessibility—but also incorporates narrative, events, activities, and reviews. These elements are crucial for creating a deeper engagement with the destination and significantly enhancing the overall tourist experience. By effectively utilizing the 4A framework alongside storytelling, organized events, interactive activities, and insightful reviews, tourism planners can elevate the appeal of traditional dwellings and differentiate these attractions in Bali's competitive tourism market.

Narrative elements, events, activities, and reviews are especially important in traditional dwelling-type tourism attractions. Narrative elements such as local myths, legends, and historical contexts provide a richer understanding of the cultural and social significance of the sites visited. Events like cultural festivals, art exhibitions, and local ceremonies bring communities together and offer tourists memorable experiences. Activities such as guided tours, hands-on workshops, and local cuisine experiences engage tourists actively, enhancing their connection to the destination. Reviews from other tourists and experts shape perceptions and guide future visitors, serving as an important tool for promotion and reputation management.

To support the development of traditional dwelling-type tourism attractions, a holistic approach that combines the 4A components with narrative, events, activities, and reviews is essential. This approach allows for a multi-dimensional experience that encompasses both the emotional and cultural connections visitors seek. A well-rounded tourism strategy in Bali, leveraging these components, can create a compelling narrative that attracts tourists and encourages them to engage deeply with the destination. The subsequent table will provide a summary of the typologies of iconic architectural tourist attractions in Bali, demonstrating how these various elements collectively enhance the tourism experience and contribute to the region's cultural and economic development.

The findings of this study indicate that Bali offers not only attractive beaches with sea, sun, and sand, but also a diverse range of iconic architecture, spanning from traditional to contemporary styles. This aligns with the findings of Odoh et al. (2020), who emphasize the importance of moving beyond the conventional 3S (sea, sun, and sand) attractions, and offering architectural attractions for a more varied and distinctive tourism experience. The presence of both traditional and contemporary iconic architecture adds a new dimension to Bali's tourism offering, creating opportunities to attract tourists seeking more integrated and culturally rich experiences. This undoubtedly enriches Bali's tourism portfolio, expanding its market base by offering more than just natural attractions.

Table. 1 Classification of Tourism Types, Tourist Characteristics, and Destination Preferences in Bali

Type	Region	Tourist Characteristics	Preferences	Destination
Temple	All regions in Bali	Geographic: Europe, USA Demographic: Millennials, Gen X Psychographic: Architecture, spirituality, local traditions	Attraction, Amenities, Accessibility, Ancillary, Storytelling, Event Tourism, Activities, Reviews	Uluwatu Temple
Acculturation	Jembrana, Buleleng, Tabanan, Denpasar, Badung	Geographic: USA, Australia Demographic: Millennials, Gen X Psychographic: Architecture, spirituality, community life	Attraction, Amenities, Accessibility, Ancillary, Storytelling, Event Tourism, Activities, Reviews	Palasari Church
Innovation	All regions in Bali (except Jembrana)	Geographic: Asia, Indonesia Demographic: Gen Z, Millennials Psychographic: Architecture, arts & crafts, historical interest	Attraction, Amenities, Accessibility, Ancillary, Storytelling, Event Tourism, Activities, Reviews	Tirta Gangga
Contemporary Bali	Gianyar, Badung, Denpasar, Tabanan	Geographic: Indonesia, Asia Demographic: Gen Z, Millennials Psychographic: Architecture, arts & crafts, modern lifestyle	Attraction, Amenities, Accessibility, Ancillary, Storytelling, Event Tourism, Activities, Reviews	Finns Beach Club
Dwellings	Tabanan, Karangasem, Gianyar, Bangli	Geographic: Europe, USA Demographic: Millennials, Gen X Psychographic: Architecture, local traditions, community life	Attraction, Amenities, Accessibility, Ancillary, Storytelling, Event Tourism, Activities, Reviews	Tenganan Pegringsingan

Source: Authors field work, 2023

In addition to the application of traditional Balinese architecture in iconic architectural tourist attractions in Bali, other factors contributing to tourist preferences include the various components of tourist attractions. For instance, tourists are drawn to the uniqueness of the architecture (attraction) or other supporting attractions, as well as the accessibility (ease of access), proximity to tourism facilities such as restaurants and accommodations (amenities), and other supporting services such as parking areas and information centers (ancillary services). These findings align with Cooper's (1993) concept of the 4A framework (attraction, accessibility, amenities, ancillary services) in supporting the development of a tourist attraction.

The study also reveals that tourist preferences are influenced not only by the 4A components but also by additional factors, expanding the framework to 4A+ STAR. The "S" represents the story behind the iconic architecture in Bali, such as its historical significance and functions. This reflects the concept of stornomic tourism (McKee & Gerace, 2018), which underscores the importance of storytelling and the provision of information to enhance visitor interest. The "T" represents event tourism, which can elevate a destination's appeal, in line with Getz's (2008) theory of event tourism. The second "A" stands for activities, referring to the variety of activities available at the site, and the "R" represents reviews, highlighting the impact of online reviews and shared experiences. The inclusion of activities and reviews underscores the need for diverse

experiences shared by tourists, influencing other potential visitors, in accordance with the tourist gaze theory (Urry, 2002).

Based on these findings, it can be concluded that to enhance tourist preferences for various types of iconic architectural tourist attractions in Bali, a holistic approach is needed. This approach should consider both traditional Balinese architecture and the key components of tourist attractions, which should not only incorporate the 4A framework but also embrace the STAR elements namely story, event tourism, activities, and reviews through the development of narratives, event programming, a variety of activities, and the collection and promotion of tourist reviews.

Segmenting, Targeting, Positioning

This study adopts the destination branding model using the STP (Segmentation, Targeting, Positioning) concept, as proposed by Kertajaya and Yuswohady (2005). The segmentation of tourists is analyzed from geographical, demographic, and psychographic perspectives. From a geographical perspective, the 100 respondents in this study are tourists from Indonesia, other countries in Asia (excluding Indonesia), Europe, Australia, and 20 tourists from the United States.

From a demographic perspective, the respondents represent a range of ages: 13-20 years old (Generation Z), 29-42 years old (Millennials), 43-58 years old (Generation X), and those over 59 years old. From a psychographic perspective, tourists' motivations for visiting Bali's iconic architectural attractions include interests in architecture, cultural traditions, religious ceremonies, Balinese traditional arts, local community life, and a preference for attractions offering a modern lifestyle.

Following segmentation, the next step is to define the target market segments. The potential target segments for Bali's iconic architectural tourism attractions are as follows: a) Tourists from Europe and the United States, aged between 29-42 years (Millennials) and 43-58 years (Generation X), interested in architecture, religion/spirituality, and traditions/customs. b) Tourists from the United States and Australia, aged between 29-42 years (Millennials) and 43-58 years (Generation X), interested in architecture, religion/spirituality, and community life. c) Tourists from Asia and Indonesia, aged between 13-28 years (Generation Z) and 29-42 years (Millennials), interested in architecture, traditional arts and crafts, historical and archaeological heritage. d) Tourists from Indonesia and Asia, aged between 13-28 years (Generation Z) and 29-42 years (Millennials), interested in architecture, traditional arts and crafts, and modern lifestyles. e) Tourists from Europe and the United States, aged between 29-42 years (Millennials) and 43-58 years (Generation X), interested in architecture, traditions/customs, and community life.

Once the target market segments are defined, the final step is to determine the positioning of Bali's iconic architectural attractions in the minds of tourists. The following positioning strategies are proposed:

- a) For tourists from Europe and the United States, aged between 29-42 years (Millennials) and 43-58 years (Generation X), interested in architecture, religion/spirituality, and traditions/customs, the destination will emphasize traditional Balinese spiritual architecture, showcasing the beauty of temple architecture and offering an immersive spiritual experience through religious ceremonies and the customs and traditions of the Balinese people.
- b) For tourists from the United States and Australia, aged between 29-42 years (Millennials) and 43-58 years (Generation X), interested in architecture, religion/spirituality, and community life, the destination will highlight non-traditional spiritual architecture, emphasizing the unique acculturation between religious buildings that incorporate non-Balinese styles, yet integrate traditional Balinese concepts, offering an opportunity to witness and participate in religious activities intertwined with local community life.
- c) For tourists from Asia and Indonesia, aged between 13-28 years (Generation Z) and 29-42 years (Millennials), interested in architecture, traditional arts and crafts, and historical or archaeological heritage, the destination will promote non-traditional Balinese socio-cultural architecture, showcasing efforts to preserve traditional Balinese architecture through innovation, with modern functions integrated with the beauty of traditional Balinese arts and crafts.

- d) For tourists from Indonesia and Asia, aged between 13-28 years (Generation Z) and 29-42 years (Millennials), interested in architecture, traditional arts and crafts, and modern lifestyles, the destination will emphasize non-Balinese commercial architecture, combining contemporary architectural styles that harmonize with Bali's natural environment and modern lifestyles, integrated with traditional Balinese arts and crafts.
- e) For tourists from Europe and the United States, aged between 29-42 years (Millennials) and 43-58 years (Generation X), interested in architecture, traditions/customs, and community life, the destination will highlight traditional Balinese residential architecture, introducing authentic traditional architecture, customs, and the unique lifestyle of Bali's rural communities.

Based on the aforementioned positioning strategies, Bali's brand positioning is defined as *"The Wonder of Architectural Diversity"*, positioning Bali as a destination that offers a wide range of iconic architectural attractions. The proposed destination branding model is outlined as follows:

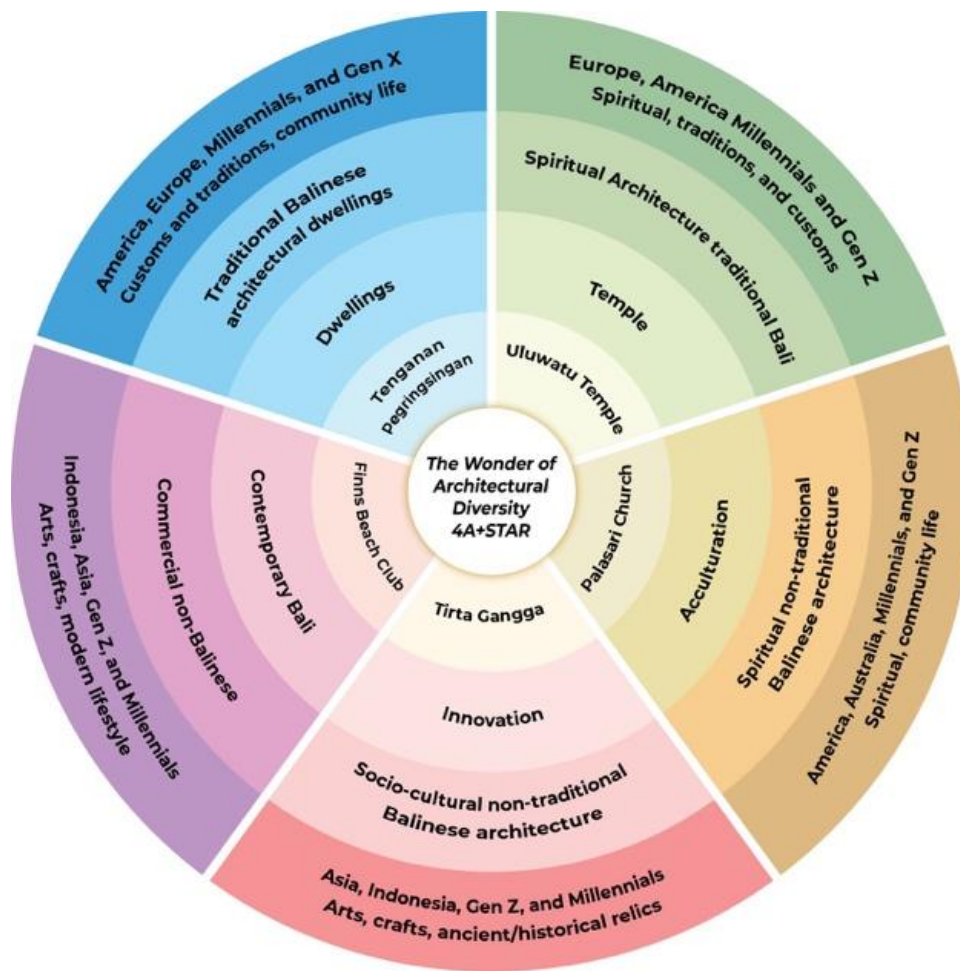


Figure 3. Destination Branding Model Based on Typology and Tourist Preferences. Source: Authors, 2023

The designed model takes the shape of a circle resembling a spiderweb. The outer layer of the model represents the segmentation of tourists based on their origin, age groups, and specific interests. Meanwhile, the inner part of the model illustrates the diversity of iconic architectural tourism attractions in Bali that can be selected by tourists, including types such as temples (Pura), acculturation, innovation, contemporary Bali, and residential architecture. In this context, attractions such as Pura Uluwatu, Gereja Palasari, Tirta Gangga, Finns Beach Club, and Desa Tenganan Pegringsingan can be considered as icons of each respective typology.

The branding *"The Wonder of Architectural Diversity"* reflects the rich variety of architecture in Bali, ranging from traditional designs to contemporary styles that embody the island's cultural heritage. This branding complements the *"The Island of Gods"* tagline by showcasing the wealth and diversity of Bali's culture through the representation of its iconic architecture. It offers an additional dimension for tourists to explore and

experience Bali's spirituality through the visual and aesthetic experience of its unique architecture. Conversely, "*The Island of Gods*" branding provides a deeper context for the architectural diversity in Bali, illustrating how the island's natural beauty and spirituality are reflected in all aspects of life and cultural heritage.

The development of destination branding must also consider the 4A components: attractions, amenities, accessibility, and ancillary services. Additional STAR components, such as storytelling, event tourism, activities, and reviews, further enhance the tourism experience and contribute to the creation of a more appealing and memorable destination image. Thus, the resulting destination branding model not only strengthens Bali's identity as *The Island of Gods*, but also highlights the richness of its culture through the diversity of its iconic architecture. Moreover, it provides a solid foundation for the sustainable development of Bali's tourism branding.

Conclusion

Bali, as Indonesia's premier tourist destination, holds significant potential in the development of architectural tourism attractions. While renowned for its natural beauty, iconic architecture—both traditional and contemporary—can provide a substantial added value. This study shows that tourists have diverse interests, and by promoting architecture as a tourist attraction, Bali can attract a wider range of visitors. The proposed destination branding model, "*The Wonder of Architectural Diversity*," reflects the richness of Bali's architecture and strengthens the island's cultural identity, while offering a more varied experience for tourists. The architectural diversity in Bali, ranging from majestic temples (pura), traditional houses, to innovative modern buildings, creates a unique and profound experience for visitors. By promoting architecture as an integral part of the tourist experience, Bali can expand its appeal and attract more visitors seeking an authentic cultural experience.

The 4A (Attractions, Amenities, Ancillary, Accessibility) and STAR (Storytelling, event Tourism, Activities, and Reviews) models provide an essential framework for developing a holistic and impactful architectural tourism experience. Attractions encompass the various types of architecture that serve as key tourist draws, while Amenities and Ancillary functions enhance the comfort and overall experience of visitors. Accessibility is also crucial in ensuring that all tourists can enjoy the architectural beauty offered. Additionally, the STAR elements add a new dimension to the tourist experience, where Story provides a deeper narrative, Activities offer direct engagement with culture, and Reviews from previous visitors influence tourists' decisions.

Therefore, it is recommended to strengthen the promotion of traditional architecture through cultural festivals that highlight the architectural diversity of Bali, encourage the integration of traditional architectural elements in new projects, and improve facilities around tourist attraction sites. Marketing campaigns that emphasize Bali's architectural diversity, along with the organization of cultural events, are also important for enriching the tourist experience, enabling visitors to better understand and appreciate the unique architecture.

Practically, this study offers valuable contributions to local governments and tourism managers in formulating policies that support the development of architectural tourism, and serves as a guide for industry practitioners in creating more diverse and engaging tourist experiences. Academically, this research enriches the literature on destination branding and architectural tourism by presenting a new framework that combines the 4A and STAR models, while highlighting the importance of architectural diversity as a key tourism asset.

Limitations, And Future Research

Despite its contributions, this study has several limitations. Firstly, its geographic focus is limited to Bali, which may not fully reflect the conditions in other regions of Indonesia. Different provinces may have unique architectural traditions, tourism infrastructures, and cultural contexts, which could impact the generalizability of the findings. Secondly, the sample used in this research, consisting of 100 tourists, may not be entirely representative of the entire global or Indonesian tourist population. The preferences and motivations of tourists may vary significantly based on factors such as country of origin, travel experience,

and cultural background, which could affect the external validity of the results. Moreover, tourism trends and tourist preferences are subject to change over time. For example, shifts in global travel patterns, economic factors, and the ongoing effects of the COVID-19 pandemic may have a significant impact on the demand for architectural tourism in the future. Therefore, the findings of this study may evolve as new trends emerge.

Given these limitations, future research should consider expanding the scope of study to include other regions of Indonesia, comparing architectural tourism dynamics across different provinces. Research could also involve larger and more diverse samples to ensure greater representativeness of global tourist preferences. Additionally, longitudinal studies could explore how trends in architectural tourism evolve over time, taking into account changing consumer behavior, technological advancements in tourism, and the increasing emphasis on sustainability and eco-tourism.

Another avenue for future research could explore how local communities and stakeholders in Bali perceive the development of architectural tourism and its impact on cultural heritage preservation, economic development, and social cohesion. Understanding the interplay between tourism growth and local community interests is essential for developing strategies that balance tourism development with sustainable cultural preservation. While this study provides valuable insights into the potential of architectural tourism in Bali, further exploration is needed to address these limitations and to refine strategies for leveraging architectural diversity in enhancing the island's tourism appeal.

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Declaration

Ethics approval and consent to participate

Not applicable.

Consent for publication

Not applicable.

Availability of data and materials

The data supporting the findings of this study are available upon request.

Competing interests

The authors declare that there is no conflict of interest regarding this work.

Declaration of generative AI and AI-assisted technologies

During the preparation of this work the author used Grammarly in order to correct spelling mistakes and help me make better sentences. After using this tool/service, the author reviewed and edited the content as needed and takes full responsibility for the content of the published article.

Author contributions

DSP and DNCP contributed to Conceptualization, Methodology, and Writing –Original Draft. DSP Supervision. OCH contributed to Data Curation, Formal Analysis, and Visualization.

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