

# The History of Taman Sari Temple in Sebudi Village, Selat, Karangasem, Bali and its Potential as a Tourist Attraction

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**Abstract**— This study is qualitative research that aims to find out the history and spiritual tourism potential in Taman Sari Temple in Sebudi Village, Selat, Karangasem. The steps of the research carried out were determining the location, determining the informant, collecting data, triangulating data, analyzing the data using the Miles' and Huberman's analysis models, so the results of the research were obtained following the formulation of the predetermined problem. The results of the study showed that the Taman Sari Temple was historically estimated to have been built after the Besakih Temple, around the VIII-XI century AD. Structurally the Taman Sari Temple followed the concept of tri mandala, namely Utama mandala, Madya mandala, and Nista mandala. The potential of Taman Sari Temple as a tourist destination led more to alternative tourist destinations, especially spiritual tourism. The temple's architecture was very beautiful, cultural arts activities when there were large ceremonies (piodalan). The natural location was still very natural on the southern slopes of Mount Agung.

**Keywords**—temple; history; potential; tourism.

## I. INTRODUCTION

Bali is known as the island of a thousand temples [1]. The existence of temples in Bali cannot be separated from the Hindu religious beliefs held by the Balinese people. Statistics state that the total population of Bali in 2017 is estimated to reach 4,246,500 people, with a total of 3,247,283 followers of Hinduism [2]. The existence of temples in Bali has a very important meaning. A temple is a sacred place for Hindus because the temple is a place of God Almighty or Ida Sang Hyang Widhi Wasa [3]. In this conceptual arrangement, the Balinese have local wisdom (genius), which greatly influences the development of their daily lives, one of which is in the field of religious life. The concept is Tri Hita Karana, which consists of Parhyangan, Palemahan, and Pawongan that teach about the harmony of humanity with their Lord (Parhyangan), human beings with their fellowmen (Pawongan) and humanity with the natural surroundings (Palemahan) [4]. The temple is a representation of parhyangan as a place to connect humans with their Lord. Temples are also a means of interaction and communication between temples so the social relations between humans can be harmonious (pawongan). Besides, the temple becomes a location for learning to preserve the environment through various ritual activities (palemahan).

There are so many number of temples in Bali. These temples belong to various criteria of temples in Bali. Temples in Bali are generally divided into groups reference [3] states that temples in Bali are grouped into several groups namely Sad Kahyangan Temple, Kahyangan Temple, Territorial Temple, Swagina Temple, and Family Temple. In every temple, there is a spiritual process such as ritual, social and cultural events such as dance musical rehearsal and performance, kekawin or spiritual choir practice or and so on. The magnificent temple building is filled with a variety of unique and interesting Balinese ornaments and carvings. The beauty of religious rituals and the physical condition of the temple certainly attracts the outsiders. Research in reference [5] entitled Identification of the Potential of "Pasiraman Pura Dalem Pingit Lan Pusti Kusti" in Sebudi Village, Gianyar as a Spiritual Tourism proves that the temple can be used as an alternative tourist destination, especially spiritual tourism.

The same thing can also be done for Taman Sari Temple in Sebudi village, Selat District, Karangasem. The temple, which is on the southern slope of Mount Agung is very beautiful. Furthermore, Sebudi Village has also been determined as one of the tourism villages in Karangasem Regency. This calls for an effort to identify potential of Sebudi Village to support its status as tourism village. Thus, a research needs to be conducted to observe the potential available in Sebudi Village. In the present study, the focus was placed on historical background and potential of Taman Sari Temple as a tourist destination, especially alternative tourism, namely spiritual tourism.

## II. RESEARCH METHOD

This study used qualitative research methods which focused to find out the history and potential of Taman Sari Tourism Attraction in Sebudi Village, Selat, Karangasem, Bali. The research step started by determining the location in Taman Sari Temple, Sebudi Village, Selat District, Karangasem Regency, Bali. The data were collected through interviews, observation, and document study techniques [6]. The interviews were conducted with the prominent figures in the management of Taman Sari Temple, representatives from PHDI (Persatuan Hindu Dharma Indonesia, an association of Hindu Dharma in Indonesia), the spiritual leader of Taman Sari Temple. The data

analysis used interactive analysis that connects and compares various data that already exists in order to obtain the required data. The next research step was writing, a step carried out with historical writing techniques with various principles such as causal, chronological, and periodic relations. Then the data were analyzed using the temples' background theory of the establishment, temple groups, and alternative tourism. The results were presented critically and holistically with their interactive analysis [7].

### III. RESULT AND DISCUSSION

#### A. History of Taman Sari Temple

This temple is one of the most sacred places for Hindus. Because the temple is a stana, or the throne, of God Almighty or Ida Sang Hyang Widhi Wasa. As Ida Sang Hyang Widhi Wasa is the creator of everything in this world, God animates and permeates the entire universe and its contents. But humans cannot show the exact shape and location of Ida Sang Hyang Widhi Wasa. Because he is "suwung" or empty, and the universe and its contents are the embodiments of his omnipotence. So the location or linggih of Ida Sang Hyang Widhi Wasa is in this universe, according to its nature namely wyapi (there) wyapaka (pervasive), and nirwikara (expanding) throughout this universe [8].

The fact from this understanding can be seen in the form of local wisdom (local genius), Tri Hita Karana which consists of Parhyangan, Palemahan, and Pawongan that teaches about the harmony of humanity with their Lord (Parhyangan), humanity with each other (Pawongan) and humanity with the natural surroundings (Palemahan) [4]. In realizing that harmony, the Balinese who are Hindus build various facilities that can be used as a place to pray to Ida Sang Hyang Widhi Wasa, known as the Temple. The temple as a place of worship has a very long development. Starting from the mountain which is a symbol of nature, the base of the mountain is the symbol of the lower realms (bhur loka), the middle of the mountain is the symbol of the middle nature (bwah loka) and the top of the mountain is the top natural symbol (Swah loka) [8].

The term pura as a place of worship for Ida Sang Hyang Widhi Wasa in Bali comes from not so old age. In the beginning, the term temple came from Sanskrit which means the city or fort which now changed the meaning to be a place of worship for Ida Sang Hyang Widhi Wasa (God) [9]. Previously the place to worship was called Kahyangan or Hyang. The notion of the temple as the name of a holy place arises after the Dalem Dynasty in Klungkung, namely 1460-1550 AD, which originally meant the city, like Semarapura. After that period, the temple in the sense of a city or palace is called a castle [9]. The temple is structured into three different spaces, namely jeroan symbolizing the upper nature (swah loka), jaba tengah symbolizes the middle nature (bwah loka), and jaba sisi symbolizes the lower realm (bhur loka). While the temple as a place to worship has existed since the existence of Hinduism with different names according to Hindu sects. One of the temples which is widely available in Indonesia is Hyang or Kahyangan [3].

The existence of temples in Bali cannot be separated from the arrival of figures from outside Bali. The figures in question are the receipts or religious experts from Java. The figures include the following [11].

#### 1) Dhanghyang Markandeya (Maha Receipt Markandeya)

Danghyang Markandeya was a religious teacher who firstly came from the foot of Mount Semeru, East Java to the Gunung Agung area or Toh Langkir at the eastern end of the island of Bali. His arrivals aimed at establish a hermitage in the terrace that contained sacred magical powers and hold forest cuts for rice fields and fields for the welfare of the accompanying life. Maha Rsi Markandeya made a holy trip to Bali in the 8th century [12]. There were several things became Danghyang Markandeya's teachings, namely: worship of the Almighty God who was given the title of Sang Hyang Widhi (Sanghyang Tunggal, Sanghyang accused, Sanghyang Kawi, Sang Hyang Tumuwuh and so on); introduction of brewing three times a day (Surya Sewana); introduction to the use of bebal (offerings) [11].

In addition, he also built temples including Mount Rawung Temple in Taro as gratitude for the safety of the escorts to Bali. He erected Pura Wasuki (Besakih) on the slopes of Mount Agung (Tolangkir) in a very simple form which is a monument equipped with Panca Datu (five metals) pedagingan (five metals). It was associated with the direction of the wind accompanied by its gods, now known as Basukian temple. He orders the establishment of village heaven in upstream or luwanan (north / east) villages. He carried out the tradition of salvation for livestock and plants to God in its manifestation as Rare Angon and Sang Hyang tumuwuh, which subsequently became Tumpek Kandang and Tumpek Pengatag. He also used red-white as ider-ider or banners in sacred buildings taken from the color of the sun and moon. His place in Bali became Bali Aga's resident who lived in the mountainous regions of Bali.

#### 2) Mpu Kuturan

Mpu Kuturan came from East Java, he was estimated to come to Bali in 1009 AD by driving "Menjangan", so that Pasek residents made a copy of the Menjangan or Menjangan Seluang in each of their protestors or their kingdoms [12]. In Bali, he built pesraman in Pura Silayukti in Teluk Padang (Padangbai) on the southern coast of Karangasem. The thing taught by him is the Tri Kahyangan system, namely the existences of sacred buildings in each village consisting of the Village Temple / Bale Agung, Pura Dalem and Puseh / Segara Temple [13]. He also introduced the concept of the establishment of temples that exist in each house and ancestral ties such as: in every house, there must be Sanggah Kemulan, Taksu, and Tugu for household welfare; Disclaimer Disclaimer was a sacred building that was built in a descendant bond so that it could still be harmonious, the shrines included Sanggah Surya, Sanggah Kemulan, and Pelinggih pelinggih Sad Kahyangan; Pura Dadya, which was a temple that is tied to a family or a group of extended families [11].

### 3) Danghyang Dwijendra (Danghyang Nirarta)

Danghyang Nirartha or Danghyang Dwijendra was the last figure who came to Bali [11]. Danghyang Nirarta came around 1489 AD. His arrival on the island of Bali brought various changes, especially in the establishment of holy sites or temples. The term temple as a holy place was introduced by him who was previously called Hyang or Kahyangan [3]. The temples that he built during his stay in Bali were Purancak Temple in Jembrana. It was where he came to Nusa Bali; Rambut Siwi Temple in Jembrana; Amertha Sari Temple in Jembrana; Pura Agung intersection; Melanting-Pulaki Temple in West Buleleng; Pura Pengiwan; Taman Sari Temple or Bulakan Temple in Mengwi Badung; Pakendungan Temple Tanah Lot Temple in Tabanan and others.

The term pura as a place of worship for Ida Sang Hyang Widhi Wasa in Bali comes from not so old age. In the beginning, the term temple came from Sanskrit which means the city or fort which is now changed the meaning to be a place of worship for *Ida Sang Hyang Widhi Wasa* (God) [9]. Previously the place of worship is called *Kahyangan* or *Hyang*. The notion of the temple as the name of a holy place arises after the Dalem Dynasty in Klungkung, namely 1460-1550 AD, which originally meant the city, like Semarapura. After that period the temple in the sense of a city or palace is called a castle [9]. The temple has a structure which is *jeroan* symbolizing the upper nature (*swah loka*), jaba tengah symbolizes the middle nature (*bwah loka*) and jaba sisi symbolizes the lower realm (*bhur loka*). While the temple as a place of worship has existed since the existence of Hinduism with different names according to Hindu sects, one of which is widely available in Indonesia is Hyang or Kahyangan [3].

Taman Sari Temple, if seen from historical evidence in the temple, it is difficult to ascertain when the temple was erected because the temple does not have an inscription of its establishment. Based on observation, interviews and document studies that had been carried out, it could be concluded that the Taman Sari Temple was established at the same time or after the Besakih Temple around VIII-XI century AD. This conclusion was drawn based on the relationship between Taman Sari Temple, Pasar Agung Temple and Besakih Temple which was published in Purana Pura Pasar Agung Temple with registration number 22, length 45 cm and had been investigated by the Karangasem PHDI team. Throwing that mention three temples namely Besakih Temple, Pasar Agung Temple, and Taman Sari Temple. Next about the establishment of the Besakih Temple, Maharesi Markandeya who came to Bali in 780 AD who was believed to be the founder of the Besakih Temple with the concept of the five datu which became the basis of its building [14]. The next facet that was used to estimate the time of the establishment of the Taman Sari temple was the existence of pelinggih in the temple. At Taman Sari Temple there was a Menjangan Seluang or Pelinggih Maspahit building which represents the arrival of Mpu Kuturan to Bali with the mythology of riding a Kijang animal [12].

Based on the facts and the limited data, it was estimated that Taman Sari Temple was established after Besakih Temple, which was in the VIII to XI centuries AD and continued to

experience changes and adjustments to the development of beliefs and figures of Hindu reformers in Bali. This could be seen from the change in the structure of the temple that used the concept of the tri mandala which was developed by MPU Kuturan XI century AD. Then the existence of Padmasana which was introduced by Danghyang Nirartha or Danghyang Dwijendra was the last figure to come to Bali [11].

The next development that could be explained was the construction of the Taman Sari temple starting in 2005 by the Taman Sari Ring Sorura Building Committee Sor Giri Tohlangkir, chaired by Ketut Mendra and still in the process of being finalized until now. The development process began with the discovery of the Purana Pura Pasar Agung lontar which explained when the relationship. Then to strengthen this, the founding team then went to the PHDI of Karangasem Regency, who then issued an approval letter with number 08 / PHDI KARANGASEM / 2005. The contents of this letter agreed to carry out the restoration of Taman Sari Temple as a temple of heavenly fortune, with the name Pura Taman Sari Besakih Pasar Agung. Taman Sari Temple structurally followed the concept of the tri mandala, where the main pelinggih was in the form of a nine storey meru (overlapping meru) and eleven storey meru (overlapping meru).

This development was also supported by various parties from the Karangasem regent, the Governor of Bali, the President, the World Bank, and PLN. Finally, all facilities and infrastructure that support the existence of Taman Sari Temple could be fulfilled such as electricity, asphalt roads, and reservoirs of water. Taman Sari Temple in caring by Adat Badeg Village and Adat Telung Buana Village and Petindih Village assisting nine traditional villages, namely: Adat Badeg Kelodan Village, Adat Lebih Village, Pura Adat Village, Yeha Adat Village, Sogra Adat Village, Ancut Adat Village Sebudi Adat Village, Selat Adat Village, and Padang Aji Adat Village. Praise his guardian at the Buda Wage Carving every 6 months of the Balinese calendar. As for what was worshiped in Taman Sari Temple was God Almighty in its manifestation as Ida Bhatara Putranjaya or also known as Sang Hyang Pasupati.

### B. Structure Of Pura Taman Sari

The establishment of a temple in Bali cannot be separated from the existing local wisdom which always provides boundaries as well as guidance for the Balinese people to build buildings that are truly conceptually appropriate and fulfill the aesthetic value of the community. The construction of shrines by Hindus if possible will be built toward the mountains [15]. But that will be difficult to apply to people who live in urban areas where their homes are very close together. As an alternative, the location that is considered sacred is not always in the direction of the mountain but adjusted to the conditions of the yard [16].

Conceptually the structure of temple development in Bali generally follows the Tri Mandala concept, namely the main mandala, intermediate mandala and nista mandala [15]. The intended Tri Mandala is as follows:

- a) Main Mandala is a place or location that is the center of the temple. In this place, there are sacred buildings to worship

God, which in the Vedas are called brahman, sacred buildings to worship the gods and sacred buildings to worship the Bahureksa Hyang in the region.

- b) Madya Mandala is a place for the construction of halls for Hindu-inspired arts and for discussion of issues relating to religion.
- c) Nista Mandala is the outermost place or part of the temple where this section has built a multipurpose hall that can be used for religious education, can be used to learn Bali traditional dance, and can be used for seminars.

Furthermore, reference [17] states the structure of the temple is divided into three, each of which is called; side jaba for the front page; middle jaba for middle pages and innards for inner pages. But in a simple temple only has jaba (outer page) and innards (inner page). And to limit the temple building with the surrounding environment then built a wall around it is called the "penyengker". Likewise, reference [8] states that the temple is generally divided into three areas, namely: 1) The interior is called "innards" where the main pelinggih is the symbol of nature or the local swah; 2) the middle part is called the "middle jaba" symbol of the middle nature namely bhuah loka; 3) the outer part called "jaba side" symbolizes the lower realm, namely Bhur loka.

In addition to the structure of the temple, there is also a temple structure consisting of one level based on the concept of "ekabhuana" which is singular between the lower realm and the upper realm and seven levels such as the Besakih Temple. The division of this temple is based on the conception of saptaloka, which is seven layers or levels of nature, which consists of Bhurloka, Bhuahloka, Swahloka, Mahaloka, Janaloka, Tapaloka, and Satyaloka [9].

In line with the concept, the findings found in Taman Sari Temple structurally follow the Tri Mandala concept which consists of the main mandala, intermediate mandala, and nista mandala. Pelinggih in Main Mandala have seventeen pelinggih and other ceremonial places namely Meru Tumpang Solas (Meru Telas Eleven) as the main pelinggih, Meru Tumpang sanga (Meru Level nine), Gedong Menjangan Seluang, Gedong Sari Meres, Gegong Sari Mujung, Meru Tumpang three, Meru overlap two, Padmasana, Pelinggih Bebaturan, Bale Pelik, 2 Bale Semanggen, Bale Semauan, Bale Pewedan Pemangku, Bale Pewedan Pinandita, Gedong Simpen. Then in Madya Mandala there are 2 Pelinggih Anglurah (Tugu) and Bale Kulkul. In Nista Madala, there are two pelinggih monuments, supporting citizenship buildings, Pekoleman Sulinggih and Pekoleman Pemangku.

The entire building in Taman Sari Temple is functioned to help the smooth implementation of the ritual. The construction of buildings in Taman Sari Temple is a form of Hindu's gratitude to God. The entire building was used as a symbol of his greatness.

The existence of a magnificent building is also proof of the civilization of the people around this temple. The better, of course, the better civilization of society.

### *C. Potential Taman Sari Temple as a Tourist Attraction*

In reference [18], the tourist attraction is an effort or activity that uses something that has a uniqueness. The beauty of nature and culture is a particular target to visit tourists. Based on the Bali Province Regulation Number 2 of 2012 concerning Tourism explains that Bali Tourism is Cultural Tourism. Guided by these rules, the development of tourism in Bali must be based on culture. Cultural tourism covers all types of tourism that involve culture, both in terms of ideo fact, socio fact, and artifact, so that tourism on cultural objects or historic buildings is part of cultural tourism. Cultural heritage in the form of archeological remains can be utilized for the benefit of tourism development. The cultural component can be used as a product for consumption by tourists. The cultural components include (1) archeological sites and museums, (2) architecture, (3) art, sculpture, crafts, cultural festivals, (4) music and dance, (5) drama (theater, film), (6) language and literature, (7) religious ceremonies.

Guided by this concept, the temple as the location of cultural activities located in a certain area can become one of the tourist destinations. This is in line with reference [19] who explained that the temple is one of the popular tourist attractions in Bali. This opinion is in line with the findings in reference [20] which states that there are at least ten public temples in Bali which are officially used as cultural attractions such as Besakih Temple, Lawah Cave, Tirtha Empul, Gunung Kawi, Tanah Lot, Ulun Danu Beratan, Kehen, Uluwatu, Pulaki and Rambut Siwi Temple. However, it is necessary to understand the substantive things that can make an object used as a tourist attraction Sastrayuda in reference [19] explains that there are several things that are used as guidelines, among others: (a) uniqueness, authenticity, special character; (b) it is located close to extraordinary natural areas, (c) it is related to groups or cultured communities that essentially attract visitors, and (d) it has potentials to be developed both in terms of basic infrastructure and other facilities. Based on the results of research that had been carried out as the potential attraction that was owned by Taman Sari Temple as a tourist destination, among others.

#### *1) Religious Activities*

Religious activities in the form of worship had a high attractiveness for domestic and foreign tourists. The uniqueness of positive religious activities and the atmosphere could create an attractive atmosphere for tourists. More broadly this activity in the concept of tourism could be used as an alternative tour that is spiritual tourism. What revealed in reference [21] explained that what is meant by spiritual tourism is special interest tourism activities in the form of travel to holy places to carry out spiritual activities in the form of prayer, yoga, meditation, concentration, deconcentration, and other terms in accordance with each other's religion and beliefs.

The concept of spiritual tourism is certainly very much by following the existence of Taman Sari Temple which has

religious activities located in an area that is very far from the crowds and also close to the yoga training center which further strengthens this temple position as an alternative tourism destination in the spiritual field. Because true spiritual tourism has a goal to create peace and tranquility [22]. The other side that can also be developed in a historical context, because the true existence of temples in Bali can be one of the historical facts that explain the spiritual life and culture of Balinese people in general [23].

## 2) *Architecture*

Another potential that was also interesting to be used as a tourist attraction was the existence of Pura Taman Sari building architecture which was very magnificent made of andesite volcanic mountains. An extraordinary architectural building with a very high level of art could be a special attraction for tourists to see the building style that was typical of natural stone. The architecture of the building was one of the tourist attractions that were widely used as a tourist destination, it could be seen from the presence of tourists who so booming to Prambanan and Borobudur temples, saw how magnificent the architecture of Hindu and Buddhist buildings in the past. The same thing happened to tourists visiting Besakih Temple, which was mesmerized by the magnificent building with its unique Balinese architecture. A busy visit at the Kehen Temple proves that the architecture of the temple building has a charm that can attract tourists. These cases became guidelines if in the future the existence of Taman Sari temple architecture could be used as one of the tourist attractions.

## 3) *Art activities*

Temples are not merely religious activities in Balinese cultural life. Religious rites are always accompanied by artistic activities. Therefore, in every performance or religious ceremony always presents community art activities such as dance, percussion, and sound. Dance could be seen from the dance performances in each piodalan (big ceremony) at Taman Sari Temple, dance performances that were commonly performed include Rejang dance, big line dance, Pendet dance, and mask dance. This art activity if later promoted well to tourists, of course, could be an attraction. Therefore there needed to be packaging and striving from the community together with the government to continue to maintain and develop the existing artistic potential. So that in the future it can provide economic and socio-cultural benefits for the existence of the temple and also the supporting community (pengempon) of the temple so that they can continue to work and protect Hindu taksu.

## 4) *Natural Landscape*

The next potential that could be used as a carrying capacity in the development of Taman Sari Temple as a tourist destination was the location of the temple which was located at an altitude of 1,000 m above sea level. Position at an altitude on the southern slope of Mount Agung presents a natural view that was very natural and beautiful. The beauty of nature could be enjoyed freely when in the courtyard of Taman Sari Temple.

Behind the temple, the direction to Mount Agung showed a magnificent and authoritative mountain view. Then heading south leading down looked the expanse of houses and the city of Klungkung, Gianyar, and others that look so beautiful. The blue sea view could soothe the hearts of anyone who is in this temple to conduct both spiritual and other tourism activities.

This situation has the same level as the Lempuyang Luhur Temple which has a beautiful natural appeal in the hills to see Mount Agung from behind. Or the Danu Beratan Temple on the side of the winning Lake Beratan. Then Taman Sari Temple had an enchanting and charismatic Mount Agung, beautiful sea views and refreshing mountain nature because nature is still very beautiful. This is in line with the view of reference [18] that tourist attractions must have specific and rare special characteristics so that it can make people interested in coming to travel to the area.

All of the above potentials are certainly not static but very dynamic in accordance with the dynamics of the supporting community of Taman Sari. Therefore, in the context of the potential of this temple, it does have it, but in its practical aspect, it is not certain. Departing from this situation, it is hoped that there will be a synergy between the community and policyholders to meet to find the best solution among the parties. The government as a rule-maker must make legal certainty regarding the mechanism and procedure of tourism activities around Taman Sari Temple. The people there must be ready to carry out and maintain the sanctity of the Taman Sari temple. The goal is that tourism activities do not disturb the main purpose of the temple as a center for religious rituals. On the other hand, tourists also get comfort when they travel. For this reason, various supporting facilities such as ticket and information offices, security officers, parking facilities, clean water, and souvenir centers are needed. Specifically for resources such as tour guides training tours are needed in order to provide the best service. If it is all carried out and all parties work together then tourism especially religious tourism can be carried out properly.

## IV. CONCLUSIONS

The history of the Taman Sari Temple has a very close historical relationship with the Besakih Temple and Pasar Agung Temple so that this naming is Taman Sari Besakih Market Agung Temple. Based on this context, the early establishment of Taman Sari Temple was already in the same era as Besakih Temple and Pasar Agung Temple, which was estimated to have been first established by Mpu Markadeya around VIII century AD. So it is possible that Taman Sari Temple was founded after the VIII century. Then seen from the existence of its structure where there are pelinggih Menjangan Seluang which are the hallmarks of the arrival of MPU Kuturan to Bali around the XI century, this temple continues to be guarded and developed by the supporting community. Then the existence of padma there as Iana Sang Hyang Widhi's stana as a single almighty indicates that this temple also continues to dynamically follow the development of the Danghyang Nirarta

ideology that came to Bali in the XV century AD. But in its development this temple was abandoned after the Great Mountain erupted in 1963. So that it was finally rebuilt starting in 2005 by the Taman Sari Ring Sorura Building Committee Sor Giri Tohlangkir, chaired by Ketut Mendra and still in the process of completion until now. Then in terms of structure Pura Taman Sari uses the concept of the tri mandala which consists of the main mandala, middle mandala and nista mandala. Each mandala consists of various pelinggih, in Main mandala there are seventeen pelinggih and other ceremonial places namely Meru Tumpang Solas (Eleven Level Meru) as the main pelinggih, Meru Sumpang overlapping (Meru Level nine), Gedong Menjangan Seluang, Gedong Sari Meres, Gegong Sari Mujung, Meru Tumpang three, Meru Tumpang two, Padmasana, Pelinggih Bebuturan, Bale Pelik, 2 Bale Semanggen,, Bale Semauan, Bale Pewedan Pemangku, Bale Pewedan Pinandita, Gedong Simpen. Then in Madya Mandala there are 2 Pelinggih Anglurah (Tugu) and Bale Kulkul. Nista Madala there are two monument pelingih, supporting citizenship buildings, Pekoleman Sulinggih and Pekoleman Pemangku

The potential of Taman Sari Temple as a tourist destination is more directed towards alternative tourist destinations, especially spiritual tourism with the main potential being in religious activities such as piodalan activities, the existence of places to place and close to yoga centers. Then another potential that is no less interesting is the existence of a very beautiful temple architecture because it is in the form of andesite stones. Cultural arts activities when there is a big ceremony (piodalan) such as dance, percussion and sound art. Then another important potential is the natural location which is still very natural on the southern slopes of Mount Agung which is very beautiful and full of calm so as to provide a positive aura for tourists who come to Taman Sari Temple.

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