

REVITALIZATION OF THE SUKAWATI ART MARKET FROM AN URBAN TOURISM PLANNING PERSPECTIVE: INTEGRATING CULTURAL PRESERVATION AND SUSTAINABLE TOURISM

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Abstract. Traditional art markets play a dual role as centers of local economic activity and cultural tourism attractions that preserve regional identity. However, increasing competition from modern retail, changing tourist preferences, and rapid tourism development have reduced the competitiveness of many traditional markets, creating an urgent need for revitalization strategies that balance economic development with cultural preservation. This study aims to analyze the revitalization of the Sukawati Art Market from the perspective of Urban Tourism Planning by integrating cultural preservation and sustainable tourism principles. A Systematic Literature Review (SLR) was conducted following the PRISMA 2020 guidelines. Relevant studies published between 2015 and 2025 were identified through searches of Scopus, ScienceDirect, SpringerLink, Taylor & Francis, Google Scholar, and SINTA using predefined search strings and eligibility criteria. The selected studies were synthesized through thematic content analysis to identify major patterns related to destination planning, heritage conservation, creative economy development, community participation, and sustainable tourism. The review indicates that revitalization enhances spatial quality, visitor comfort, accessibility, destination competitiveness, and economic opportunities for local artisans while reinforcing the creative economy. The findings further reveal that successful revitalization depends on integrating urban spatial planning, heritage conservation, destination governance, community participation, and environmental sustainability within a coherent planning framework. Rather than functioning solely as a physical redevelopment program, revitalization should be understood as a comprehensive destination management strategy capable of preserving cultural authenticity while enhancing tourism competitiveness. This study proposes an integrated conceptual framework linking urban tourism planning, cultural preservation, creative economy development, visitor experience, and sustainable tourism. The framework contributes theoretically to urban tourism planning literature and provides practical guidance for policymakers in revitalizing traditional art markets as resilient, culturally authentic, and sustainable tourism destinations.

Keywords: Urban Tourism Planning, Cultural Preservation, Sustainable Tourism

I. INTRODUCTION

Traditional art markets constitute an important component of cultural tourism destinations because they perform dual functions as centers of local economic activity and as spaces for preserving cultural identity, traditional knowledge, and community interaction. Unlike conventional retail markets, art markets facilitate the exchange of cultural products while providing visitors with authentic cultural experiences through traditional crafts, local artistic expressions, and direct interactions between artisans, traders, and tourists. Consequently, traditional art markets contribute not only to regional economic development but also to safeguarding cultural heritage and strengthening destination identity.

Gianyar Regency is a cultural tourism center in Bali. Gianyar's strengths lie in its rich arts, customs, and traditions, as well as its cultural spaces, which have become tourist destinations. The cultural tourism sector drives Gianyar's economy by linking the handicraft industry, trade, the creative economy, and tourism. These activities generate a multiplier effect that has been demonstrated to increase community

income, create employment opportunities, and promote the growth of culture-based microenterprises. (Laxmi & Tisnawati, 2023).

One form of integration between cultural preservation and economic activity in Gianyar Regency is realized through the development of traditional art markets. Unlike traditional markets in general, art markets serve a dual function: as centers for the trade of folk crafts and as cultural tourist attractions that introduce local identity to visitors. Art markets serve as a meeting place for artisans, merchants, local communities, and tourists in the process of producing, distributing, and appreciating Balinese art. Therefore, the development of art markets is not only oriented toward economic activities but also forms part of a strategy for cultural preservation and the strengthening of regional identity (Susanty & Murianto, 2025).

Gianyar Regency has the most art markets in Bali, with seven across various tourist areas. The Sukawati Art Market, established in 1985, is a well-known icon of cultural shopping tourism in Bali. This market offers a wide array of traditional Balinese handicrafts, including wood carvings, paintings,

traditional textiles, sculptures, and various souvenirs. In addition to providing a platform for the exchange of goods, the market also offers a cultural experience through the process of bargaining, social interaction between vendors and tourists, and the atmosphere of a traditional market. These elements collectively contribute to Bali's cultural tourism appeal (Permana et al., 2024). Consequently, the Sukawati Art Market functions not merely as a commercial hub but also as an urban cultural heritage site that contributes to the identity of Gianyar Regency's tourism landscape.

The tourism industry's growth, changing tourist preferences, competition from modern shopping centers, and e-commerce have hurt traditional arts markets. Traditional markets' disorganized layouts, limited facilities, and poor accessibility reduce their competitiveness as tourist destinations. This phenomenon has prompted the government to make the revitalization of traditional markets a national policy. The objective of this policy is to improve the quality of these areas while strengthening local economic competitiveness. This revitalization policy implements Law No. 7 of 2014 on Trade, specifically Article 13, which mandates that the central and local governments develop, empower, and improve traditional markets through revitalization to enhance their competitiveness (Saraswati et al., 2025).

Table 1. Tourist Arrivals in Bali, 2021–2025

Year	International Tourists	Domestic Tourists	Total
2021	51	4,301,592	4,301,643
2022	2,155,747	8,052,974	10,208,721
2023	5,273,258	9,877,911	15,151,169
2024	6,333,360	10,120,786	16,454,146
2025	6,948,754	9,612,511	16,561,265

Source: Bali Provincial Tourism Office (2025), processed by the author.

Previous studies have examined the revitalization of the Sukawati Art Market from several perspectives, including architectural design, institutional strengthening, digital transformation, economic impacts, and tourism services. These studies consistently demonstrate that revitalization improves physical facilities, traders' economic opportunities, and visitor services. Nevertheless, they generally examine these dimensions separately and pay limited attention to the interactions among urban spatial planning, cultural preservation, destination governance, creative economy development, community participation, and environmental sustainability. As a result, existing studies have not adequately explained how revitalization functions as an integrated urban tourism planning strategy capable of balancing destination competitiveness with cultural authenticity.

(Ismarani & Widyastuti, 2023) posit that revitalization through a symbiotic architectural approach can enhance the quality of space and tourism service capacity; however, their study focused on building design aspects. (Dewi, 2023) underscores the significance of economic digitalization and

the fortification of traders' organizations in the aftermath of revitalization. However, a lack of correlation is observed between these phenomena and the management of the tourism sector. Furthermore, (Komarudin & Masruchin, 2026) findings indicate that revitalization enhances tourism service functions and visitor capacity. However, the researchers also noted that revitalization shifts the spatial orientation toward a more commercial focus. This shift poses challenges in preserving cultural authenticity.

A research gap persists, as evidenced by the paucity of analyses examining the revitalization of Sukawati Art Market as part of urban tourism planning. More specifically, there is a dearth of research investigating the integration of cultural preservation, heritage space management, tourist mobility, creative economic activities, and the principles of sustainable tourism in the planning of a tourism area. The revitalization of an area is about more than just fixing up buildings. It's also about creating a cultural tourism space that's authentic, adaptive, and sustainable. This study examines the revitalization of Sukawati Art Market from the perspective of urban tourism planning. The Integration of Cultural Preservation and Sustainable Tourism.

Accordingly, a significant research gap remains regarding the integration of Urban Tourism Planning, cultural preservation, and sustainable tourism within the revitalization of traditional art markets. Most previous studies focus on individual aspects of revitalization rather than developing a comprehensive conceptual framework explaining the relationships among spatial planning, heritage conservation, creative economy development, visitor experience, destination governance, community participation, and environmental sustainability. Addressing this gap is essential because successful revitalization should not be evaluated solely by improvements in physical infrastructure but also by its contribution to sustainable destination development.

Based on this gap, the present study addresses the following research questions:

1. How has the revitalization of the Sukawati Art Market been conceptualized in previous studies from the perspective of Urban Tourism Planning?
2. What relationships exist among cultural preservation, destination governance, creative economy development, community participation, visitor experience, and sustainable tourism within the revitalization process?
3. How can these findings be synthesized into an integrated conceptual framework for revitalizing traditional art markets as sustainable cultural tourism destinations?

Accordingly, this study aims to synthesize the existing literature on the revitalization of the Sukawati Art Market using a Systematic Literature Review (SLR) based on the PRISMA 2020 framework. The novelty of this study lies in the development of an integrated conceptual framework that combines Urban Tourism Planning, cultural preservation, creative economy development, destination governance, community participation, visitor experience, and sustainable tourism into a comprehensive revitalization model. Unlike previous studies that examine these dimensions

independently, this study provides a holistic perspective for understanding revitalization as a strategic destination management approach that supports both cultural sustainability and tourism competitiveness.

2.1 Urban Tourism Planning

Urban Tourism Planning provides a strategic framework for integrating tourism development with urban spatial planning, cultural heritage conservation, environmental sustainability, and local economic development (G. Ashworth & Page, 2011; Hall, 2008; Page, 1995). Rather than focusing solely on tourism growth, contemporary urban tourism planning emphasizes balancing economic competitiveness, social inclusion, environmental responsibility, and cultural preservation to ensure the long-term sustainability of tourism destinations (Jenkins et al., 2011; OECD, 2023; UN Tourism, 2025). This integrated approach recognizes that tourism planning should contribute not only to destination attractiveness but also to the protection of local identity, cultural assets, and community well-being (Richards, 2021; Timothy, 2021).

G. Ashworth & Page (2011) argue that successful urban tourism planning requires the integration of tourism functions into broader urban development strategies, allowing tourism to enhance rather than undermine the cultural identity and livability of cities. Similarly, Page (1995) emphasizes that tourism planning should coordinate land-use planning, infrastructure development, transportation systems, destination management, visitor experiences, and stakeholder collaboration to maximize tourism benefits while minimizing adverse social and environmental impacts. Hall (2008) further explains that tourism planning should be adaptive and collaborative, enabling destinations to respond to changing economic conditions, environmental pressures, and evolving visitor expectations.

Recent studies have expanded the concept of Urban Tourism Planning by emphasizing governance, resilience, creative economy development, and community participation as key determinants of sustainable destination development (Higgins-Desbiolles, 2020; Richards, 2021; UN Tourism, 2025). Jenkins et al. (2011) contend that effective tourism planning requires collaborative governance involving governments, local communities, private-sector organizations, and tourism stakeholders to ensure equitable and sustainable development outcomes. Likewise, Richards (2021) argues that cultural tourism destinations increasingly depend on place-based experiences, authenticity, and creative industries, requiring tourism planning to preserve local identity while encouraging innovation, cultural entrepreneurship, and economic diversification. Consequently, urban tourism planning should be understood not merely as spatial planning but as an integrated governance process connecting cultural heritage, destination competitiveness, environmental sustainability, and community welfare.

Within the context of traditional art markets, Urban Tourism Planning plays a critical role in determining how physical revitalization contributes to broader destination development objectives (G. Ashworth & Page, 2011; Timothy, 2021). Revitalization should therefore encompass not only infrastructure improvement but also spatial accessibility,

visitor circulation, heritage conservation, cultural interpretation, creative economy development, environmental quality, and stakeholder participation (Jenkins et al., 2011; Richards, 2021). This perspective is particularly relevant to the revitalization of the Sukawati Art Market, where physical redevelopment should be accompanied by strategies that strengthen cultural authenticity, improve visitor experiences, empower local artisans, and reinforce sustainable destination governance. Accordingly, this study adopts Urban Tourism Planning as the primary analytical lens for synthesizing previous literature and examining the interrelationships among spatial planning, cultural preservation, creative economy development, visitor experience, community participation, destination governance, and environmental sustainability.

2.2 Traditional Art Market Revitalization

Traditional market revitalization has evolved beyond a physical redevelopment program into a comprehensive strategy for improving economic competitiveness, preserving cultural heritage, strengthening destination identity, and enhancing community welfare (G. J. Ashworth & Tunbridge, 2000; G. Ashworth & Page, 2011; Timothy, 2021). In the context of cultural tourism, revitalization aims not only to modernize infrastructure but also to sustain the authenticity, historical significance, and socio-cultural functions of traditional markets while adapting to changing tourism demand and global market competition (OECD, 2023; Richards, 2021; UN Tourism, 2025). Consequently, revitalization should be understood as an integrated process that combines physical improvement, institutional strengthening, cultural preservation, environmental management, and destination governance to achieve long-term sustainability (Hall, 2008; Jenkins et al., 2011).

The revitalization of traditional art markets has become increasingly important because many cultural marketplaces face declining competitiveness due to aging infrastructure, fragmented spatial organization, inadequate visitor facilities, changing consumer behavior, and the rapid expansion of digital commerce (OECD, 2023; Richards, 2021; UN Tourism, 2025). Previous studies demonstrate that revitalization initiatives contribute to improving visitor comfort, accessibility, public facilities, and destination attractiveness while creating new economic opportunities for local artisans and small enterprises (Laxmi & Tisnawati, 2023; Dewi et al., 2022; Susanty & Murianto, 2025). Nevertheless, the effectiveness of revitalization depends not only on infrastructure investment but also on institutional capacity, stakeholder collaboration, community participation, and the ability to preserve local cultural identity throughout the redevelopment process (Hall, 2008; Jenkins et al., 2011; Timothy, 2021).

Within cultural tourism destinations, revitalization is closely associated with the principles of place-making, destination branding, and experience-based tourism (Pine & Gilmore, 2013; Richards, 2021). Contemporary tourists increasingly seek authentic experiences that combine cultural learning, social interaction, and creative engagement rather than merely purchasing products (Richards, 2021). Consequently, revitalized art markets should provide

integrated cultural experiences through attractive spatial design, cultural performances, interpretation of local heritage, digital information services, and opportunities for direct interaction between visitors and artisans. Such an approach strengthens destination competitiveness while reinforcing the transmission of local knowledge and cultural values across generations (G. J. Ashworth & Tunbridge, 2000; Timothy, 2021).

Despite the growing body of literature on market revitalization, previous studies have predominantly examined its architectural, economic, institutional, or tourism service dimensions independently (Laxmi & Tisnawati, 2023; Dewi et al., 2022; Susanty & Murianto, 2025). Limited attention has been devoted to explaining how urban tourism planning integrates spatial planning, cultural preservation, creative economy development, destination governance, visitor experience, community participation, and environmental sustainability within a single conceptual framework (G. Ashworth & Page, 2011; Richards, 2021). This limitation indicates the need for a more comprehensive analytical perspective capable of explaining revitalization as a multidimensional destination development strategy rather than merely a physical redevelopment initiative. Accordingly, the present study synthesizes previous literature to develop an integrated conceptual framework that explains the interrelationships among these dimensions in the revitalization of the Sukawati Art Market.

2.3 Culture Industry, Cultural Heritage and Sustainable Tourism

The revitalization of traditional art markets cannot be separated from the interaction between cultural preservation, tourism development, and commercialization. Horkheimer and Adorno (2002) argue that cultural products may gradually lose their intrinsic cultural meaning when they are transformed into commodities for mass consumption. Greenwood (1989) further explains that excessive commercialization may reduce cultural authenticity and weaken the symbolic value of local traditions. Nevertheless, contemporary studies suggest that commodification does not inevitably threaten cultural heritage if it is managed through appropriate governance, community participation, and cultural interpretation (Richards, 2021; Timothy, 2021). In this perspective, traditional art markets should be understood not merely as commercial spaces but as living cultural landscapes where economic activities coexist with the preservation of local identity, traditional knowledge, and community values (G. Ashworth & Page, 2011; Laxmi & Tisnawati, 2023).

Sustainable tourism provides an appropriate framework for balancing economic development, cultural preservation, social inclusion, and environmental sustainability (Butler, 1999; Hall, 2008). Recent studies emphasize that sustainable cultural tourism depends on collaborative governance, community empowerment, creative economy development, and responsible destination management (Higgins-Desbiolles, 2020; Richards, 2021). Accordingly, the revitalization of the Sukawati Art Market should not be evaluated solely through improvements in physical infrastructure or visitor numbers, but also through its contribution to preserving cultural

authenticity, strengthening local livelihoods, improving visitor experiences, and supporting sustainable destination development. These theoretical perspectives provide the conceptual foundation for interpreting the evidence synthesized in this Systematic Literature Review.

2.4 Analytical Framework

Drawing upon the theories of Urban Tourism Planning, traditional market revitalization, cultural heritage preservation, cultural commodification, and sustainable tourism, this study adopts an integrated analytical framework to synthesize the existing literature. The framework assumes that successful revitalization is influenced by the interaction among spatial planning, cultural preservation, destination governance, creative economy development, community participation, visitor experience, and environmental sustainability (G. Ashworth & Page, 2011; Jenkins et al., 2011; Richards, 2021; Timothy, 2021). These dimensions are subsequently employed as the thematic categories for analyzing the selected studies and for developing an integrated conceptual framework for the revitalization of the Sukawati Art Market from an Urban Tourism Planning perspective.

II. RESEARCH METHOD

This study employed a Systematic Literature Review (SLR) to synthesize the existing body of knowledge on the revitalization of the Sukawati Art Market from the perspective of Urban Tourism Planning. The review followed the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA 2020) guidelines to ensure a transparent, rigorous, and reproducible review process (Page & Duignan, 2023). Unlike a conventional narrative review, the SLR approach applies explicit procedures for identifying, screening, selecting, evaluating, and synthesizing relevant studies, thereby minimizing selection bias and improving methodological transparency (Snyder, 2019; Xiao & Watson, 2019).

The review was designed to identify, critically evaluate, and synthesize empirical evidence concerning market revitalization, urban tourism planning, cultural heritage preservation, destination governance, creative economy development, community participation, and sustainable tourism. These thematic dimensions were subsequently used as analytical categories during the synthesis process to develop an integrated conceptual framework for the revitalization of the Sukawati Art Market.

The literature search was conducted using six electronic databases: Scopus, ScienceDirect, SpringerLink, Taylor & Francis Online, Google Scholar, and SINTA. These databases were selected because they index high-quality international and national publications in tourism, urban planning, cultural heritage, and sustainable development. The search covered studies published between 2015 and 2025 and was limited to peer-reviewed journal articles published in English or Indonesian.

The search strategy combined keywords using Boolean operators (AND, OR) to maximize retrieval accuracy. The primary search string was: ("Sukawati Art Market" OR

"traditional art market" OR "traditional market revitalization") AND ("urban tourism planning" OR "tourism planning") AND ("cultural heritage" OR "cultural preservation") AND ("sustainable tourism"). Additional keyword combinations were applied where necessary to ensure comprehensive identification of relevant studies.

To ensure the quality and relevance of the reviewed literature, predefined inclusion and exclusion criteria were established prior to the screening process following the PRISMA 2020 recommendations (Page & Duignan, 2023). Studies were included if they: (1) discussed traditional art markets or market revitalization in relation to tourism or urban planning; (2) examined cultural heritage, destination governance, creative economy, community participation, or sustainable tourism; (3) were published in peer-reviewed journals between 2015 and 2025; and (4) were written in English or Indonesian. Conference papers, book chapters, theses, editorials, duplicate records, and studies lacking full-text access or sufficient methodological information were excluded. Applying these criteria ensured that only relevant and scientifically rigorous studies were included in the final synthesis.

eligibility, and inclusion (Page & Duignan, 2023). After removing duplicate records, the remaining studies were screened based on their titles and abstracts. Full-text articles were then assessed using the predefined eligibility criteria, and only studies meeting all inclusion requirements were retained for the final review. The complete selection procedure is presented in Figure 1.

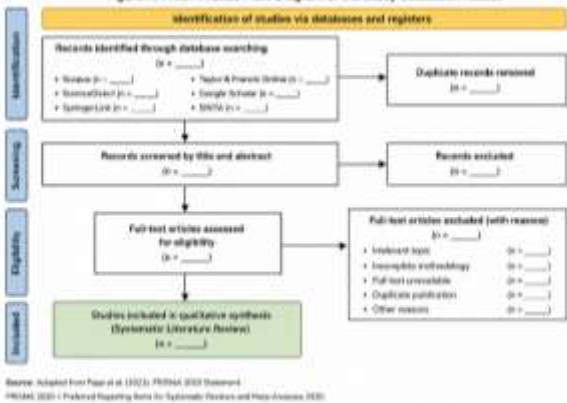


Figure 1. Prisma 2020 Flow Diagram

Table 1. Inclusion and Exclusion Criteria

Criterion	Inclusion Criteria	Exclusion Criteria
Publication Type	Peer-reviewed journal articles	Conference papers, books, book chapters, theses, dissertations, editorials, review notes, and reports
Publication Period	Published between 2015 and 2025	Published before 2015 or after the defined search period
Language	Articles published in English or Indonesian	Publications in languages other than English or Indonesian
Accessibility	Full-text articles available for comprehensive review	Abstract-only publications or inaccessible full-text articles
Research Scope	Studies addressing Urban Tourism Planning, traditional market revitalization, cultural heritage preservation, creative economy, destination governance, community participation, visitor experience, or sustainable tourism	Studies unrelated to the objectives of this review or focusing on topics outside tourism, cultural heritage, and market revitalization
Research Quality	Studies with clearly described objectives, methodology, and findings that provide empirical or conceptual contributions	Studies lacking methodological transparency, insufficient data, or unclear research findings

The study selection followed the PRISMA 2020 framework comprising four stages: identification, screening,

The methodological quality of the selected studies was assessed before data extraction to ensure the reliability of the review. The appraisal considered four aspects: research relevance, methodological rigor, adequacy of evidence, and contribution to the study objectives. Only studies meeting these quality criteria were included in the thematic synthesis, thereby reducing the risk of bias and strengthening the credibility of the findings.

Data were extracted using a standardized form that recorded the author(s), publication year, study location, research objectives, methodology, and key findings. The selected studies were then analyzed using thematic synthesis (Thomas & Harden, 2008). The analysis focused on recurring themes related to urban tourism planning, market revitalization, cultural heritage, destination governance, creative economy, community participation, visitor experience, and sustainable tourism, which formed the basis for developing the proposed conceptual framework.

III.RESULT DAN DISCUSSION

Characteristics of the Selected Studies

Following the PRISMA 2020 screening procedure, the selected studies were analyzed to identify the dominant research trends, methodological approaches, and thematic focus related to the revitalization of traditional art markets. The final body of literature comprises empirical and conceptual studies published between 1988 and 2026, with the majority of empirical research published during the last decade. These studies examine market revitalization from diverse perspectives, including economic impacts, architectural design, institutional development, urban tourism planning, cultural commodification, and sustainable tourism. The characteristics of the selected studies are presented in Table 2.

N o.	Author (s) (Year)	Research Objective	Method	Main Findings	Research Gap
1	Laxmi & Tisnawati (2023)	To analyze the effectiveness of the revitalization of Sukawati Art Market and its impact on traders' income.	Quantitative (Wilcoxon Signed-Rank Test)	The revitalization was effective and significantly increased traders' income after the program was implemented.	The study focused solely on economic impacts and did not examine revitalization from the perspectives of Urban Tourism Planning or cultural preservation.
2	Ismarani & Widayanti (2023)	To analyze the revitalization of Sukawati Art Market using a Symbiotic Architecture approach.	Descriptive qualitative	The revitalization successfully integrated traditional Balinese architecture with the functional requirements of a modern market.	The analysis was limited to architectural aspects and did not relate them to destination management or sustainable tourism.
3	Dewi (2023)	To examine institutional strengthening and digital transformation following the revitalization of Sukawati Art Market.	Case study	Revitalization enhanced traders' institutional capacity and supported digital-based marketing.	The study did not discuss the relationship between revitalization, cultural commodification, and tourism area planning.
4	Komarudin & Masruchin (2026)	To analyze the revitalization of Sukawati Art Market as a cultural tourism destination.	Qualitative	Revitalization improved tourism services but shifted the market orientation toward tourism activities and commercialization.	The study did not integrate analyses of cultural commodification, cultural preservation, and Urban Tourism Planning.
5	Saskara et al. (2022)	To formulate development strategies for traditional markets as tourist attractions.	SWOT Analysis	Improved facilities, community participation, and destination management enhanced the competitiveness of	The study did not discuss the revitalization of art markets as heritage tourism areas within the context

N o.	Author (s) (Year)	Research Objective	Method	Main Findings	Research Gap
				traditional markets as tourism attractions.	of tourism spatial planning.
6	Putra et al. (2026)	To evaluate public market revitalization policies.	Policy analysis	Revitalization improved physical quality, economic functions, and social activities within the market area.	The study did not relate market revitalization to cultural tourism development and sustainable tourism.
7	G. Ashworth & Page (2011)	To examine the development of the Urban Tourism concept.	Literature review	Successful urban tourism destinations depend on the integration of spatial planning, heritage preservation, accessibility, and destination management.	The study was conceptual and did not apply the framework to the revitalization of art markets as cultural tourism destinations.
8	Cohen (1988)	To explain the concept of cultural commodification in tourism.	Conceptual study	Cultural commodification can support cultural preservation if authenticity is maintained and local communities benefit.	The study did not examine art market revitalization as a form of cultural commodification.
9	Shepherd (2002)	To analyze the relationship between cultural commodification and tourism.	Conceptual study	Cultural commercialization can strengthen cultural identity when managed in a participatory and sustainable manner.	The study did not link cultural commodification with urban tourism planning.
10	UNWTO (2005); UN Tourism (2025)	To formulate the principles of sustainable tourism.	Conceptual study	Sustainable tourism should integrate economic, social, cultural, and environmental dimensions in destination management.	The principles have not been specifically applied to the revitalization of art markets as cultural tourism destinations.

The reviewed literature demonstrates that qualitative case studies remain the dominant research approach, particularly for investigating architectural revitalization, destination management, and institutional transformation. Quantitative studies primarily assess the economic effects of revitalization, whereas conceptual studies provide theoretical perspectives on urban tourism planning, cultural commodification, and sustainable tourism. This diversity of research approaches enriches the understanding of traditional market revitalization but also reveals that existing studies tend to examine these dimensions independently rather than through an integrated analytical perspective.

A thematic examination further indicates that the literature is concentrated around four major themes. The first theme addresses Urban Tourism Planning, emphasizing spatial planning, destination accessibility, and heritage conservation as the foundations of tourism competitiveness. The second theme focuses on Traditional Art Market Revitalization, highlighting improvements in infrastructure, market facilities, and traders' economic performance following revitalization initiatives. The third theme explores Cultural Heritage and Cultural Commodification, discussing how commercialization may simultaneously create economic opportunities and pose challenges to cultural authenticity. The fourth theme concerns Governance, Creative Economy, and Sustainable Tourism, emphasizing the importance of institutional capacity, stakeholder collaboration, community participation, and environmentally responsible destination management.

Although the reviewed studies provide important insights into these individual themes, the synthesis reveals a common limitation. Most studies analyze revitalization from a single disciplinary perspective, such as economics, architecture, or tourism management, with limited attention to the interrelationships among spatial planning, cultural preservation, creative economy development, visitor experience, destination governance, and sustainability. Consequently, the current body of literature lacks a comprehensive conceptual model capable of explaining how these dimensions interact within the revitalization of traditional art markets. This gap provides the rationale for the thematic synthesis presented in the following sections and supports the development of an integrated conceptual framework proposed in this study.

Following the synthesis presented in Table 2, four major themes emerged from the selected studies: Urban Tourism Planning, Cultural Commodification, Sustainable Tourism, and Destination Governance. These themes provide the analytical framework for interpreting how the revitalization of the Sukawati Art Market contributes to cultural tourism development from an Urban Tourism Planning perspective.

Revitalization of the Sukawati Art Market as an Urban Tourism Planning Strategy

The revitalization of the Sukawati Art Market constitutes a form of government intervention aimed at enhancing the quality of cultural tourism areas through an urban tourism planning approach. The revitalization, which was carried out from 2019 to 2022, was intended not only to repair the

physical condition of buildings that had deteriorated but also to enhance the competitiveness of cultural tourism destinations in Gianyar Regency. Revitalization isn't just about building new things. It's about changing the space to support the area's tourism in a sustainable way (G. Ashworth & Page, 2011).

A synthesis of various studies shows that the revitalization of the Sukawati Art Market incorporates traditional Balinese architectural concepts while preserving local character through the application of architectural elements such as Tri Mandala and Sanga Mandala, as well as the use of distinctive Balinese ornamentation on building facades. On the other hand, the revitalization also introduces modern facilities, including a more organized layout of stalls, wider circulation corridors, improved accessibility, parking areas, better utility systems, and more comfortable public spaces for tourists. This combination of preserving cultural identity and modernizing facilities demonstrates that the revitalization is aimed at enhancing the quality of the visitor experience without compromising the area's cultural character.

Overall, the reviewed studies consistently demonstrate that revitalization contributes to improving destination competitiveness through better spatial organization, accessibility, visitor comfort, and heritage conservation. However, the literature also indicates that physical redevelopment alone is insufficient to ensure long-term sustainability without integrating governance, community participation, and cultural preservation. This finding suggests that Urban Tourism Planning should be understood as a comprehensive destination management framework rather than merely a spatial planning instrument.

From an Urban Tourism Planning perspective, these changes are part of efforts to improve destination quality through tourism space management that is more adaptive to developments in the tourism industry. (G. Ashworth & Page, 2011) emphasizes that the success of an urban tourism area is determined not only by the appeal of its tourist attractions, but also by the quality of its urban planning, connectivity, accessibility, visitor comfort, and the area's ability to preserve its local identity. Therefore, the revitalization of the Sukawati Art Market can be viewed as a strategy to strengthen the market's role as a cultural tourism hub in Gianyar Regency (Budiartawan & Dewi, 2026).

While most empirical studies report positive impacts of revitalization on infrastructure and economic performance, several conceptual studies emphasize that physical redevelopment alone cannot ensure destination sustainability without integrating governance, cultural preservation, and community participation.

On the other hand, revitalization has had a positive impact on improving the quality of the area and the destination's image. Enhanced spatial planning has been demonstrated to improve visitor comfort, enhance area accessibility, and support the community's creative economic activities. Sukawati Art Market's revitalization strengthens its position as a cultural tourism icon in Gianyar, rivaling modern shopping centers and destinations in Bali. Consequently, the

revitalization process has not only resulted in physical alterations to the buildings but also transformed Sukawati Art Market into a more authentic cultural tourism space, one that is well-positioned to support sustainable tourism development.

Revitalization as a Form of Cultural Commodification

The revitalization of the Sukawati Art Market not only represents an effort to improve the physical quality of the area, but also reflects the transformation of culture into an economic resource within the tourism industry. From the perspective of Cultural Industry Theory as proposed by (Horkheimer & Adorno, 2002), When cultural values are produced for economic gain, it's called commodification. Market preferences are met while maintaining authenticity through standardization and pseudo-individualization. This phenomenon is commonly observed in cultural tourism destinations that feature art, crafts, and cultural spaces as their primary attractions for tourists.

The literature indicates that the Sukawati Art Market has become a creative economic hub, offering unique Balinese art and crafts to tourists. The revitalization project has introduced a number of new facilities, a well-organized layout, and a more modern image of the area. These changes have collectively enhanced the market's appeal as a cultural tourism destination. However, these changes have also led to a shift in the market's orientation from social interaction to tourist consumption. On the other hand, the commodification of culture is not always viewed as a threat to cultural preservation. (Cohen, 1988) Commodification can preserve culture if values are upheld and communities benefit. In the context of the Sukawati Art Market, the revitalization process has resulted in the creation of new opportunities for local artisans. These opportunities include expanded market access, increased added value of handicrafts, and the introduction of Bali's cultural identity to tourists on a broader scale. Consequently, revitalization not only generates economic benefits but also strengthens the market's function as a medium for cultural transmission.

Studies warn that an overly market-focused economic approach can threaten cultural authenticity by prioritizing commercial success over preserving traditional values and techniques. Consequently, the revitalization of the Sukawati Art Market must be balanced with cultural preservation policies, including the protection of local handicrafts, the capacity-building for artisans, the curation of cultural products, and the strengthening of cultural narratives in tourism activities. The commodification of culture, therefore, generates economic benefits while also functioning as a safeguard for the sustainability of Bali's cultural heritage.

The synthesis therefore indicates that cultural commodification should not be interpreted solely as the commercialization of cultural products. Instead, when supported by participatory governance and cultural safeguarding, commodification can simultaneously strengthen local livelihoods, preserve cultural identity, and enhance the attractiveness of cultural tourism destinations. This finding extends previous conceptual studies by demonstrating the practical implications of cultural commodification within traditional art market revitalization.

Contribution of Revitalization to Sustainable Tourism from the Urban Tourism Planning Perspective

The revitalization of the Sukawati Art Market has made a significant contribution to the development of sustainable tourism through the Urban Tourism Planning approach by integrating cultural preservation, the enhancement of urban spatial quality, local economic development, and improved visitor experiences. From this perspective, revitalization is understood not merely as an effort to improve physical infrastructure but also as a destination management strategy that seeks to balance economic, social, cultural, and environmental interests. This approach is consistent with the principles of sustainable tourism, which emphasize that destination development should generate economic benefits for local communities while preserving cultural heritage and environmental quality (Murtini et al., 2026).

From an economic perspective, revitalization has enhanced the competitiveness of the Sukawati Art Market as a cultural shopping tourism destination. The improved organization of market stalls, upgraded public facilities, and better accessibility have increased visitor comfort, thereby creating opportunities to extend tourists' length of stay and increase tourist expenditure. These improvements contribute to higher incomes for traders, artisans, and other supporting businesses. Furthermore, revitalization strengthens the linkages between commerce, the creative economy, and tourism, generating a multiplier effect on the local economy. Previous studies have shown that market revitalization stimulates local economic activities while reinforcing the role of traditional markets as cultural tourism attractions (Sutama et al., 2023).

From the socio-cultural perspective, revitalization contributes to preserving Balinese cultural identity through the incorporation of traditional Balinese architecture, the use of local ornamental elements, and the continued promotion of Balinese handicrafts. The Sukawati Art Market continues to function as a space where artisans, traders, local communities, and tourists interact, facilitating the intergenerational transmission of cultural values. Consequently, revitalization creates not only new economic opportunities but also reinforces the market's role as a public space that supports the continuity of local culture. Nevertheless, sustaining these achievements requires destination management that carefully balances commercial objectives with cultural preservation to ensure that the commodification process does not diminish the authenticity of local products and traditions (Ismarani & Widyastuti, 2023).

From the environmental and spatial planning perspective, revitalization has created a cleaner, safer, more organized, and more comfortable tourism environment, thereby improving the overall quality of the destination. Enhancements in circulation systems, public spaces, utilities, and accessibility not only improve visitor comfort but also support more efficient mobility within the market area. Within the framework of Urban Tourism Planning, the quality of public space is considered a key determinant of a competitive and sustainable destination because it enhances the visitor experience while maintaining the long-term functionality of

the area. Effective spatial planning also enables better management of tourist flows, reducing congestion and improving service quality (Adiani et al., 2026).

Despite these positive outcomes, revitalization alone does not guarantee the achievement of sustainable tourism without adaptive and participatory destination governance. Strengthening traders' institutions, enhancing human resource capacity, promoting digital marketing, improving environmental management, and encouraging community participation remain essential to ensuring that the long-term benefits of revitalization are realized. In addition, the local government should integrate the Sukawati Art Market with other cultural destinations in Gianyar Regency by developing tourism networks, providing integrated transportation systems, and promoting experiential tourism. Such measures would strengthen the market's position within a sustainable urban tourism system while enhancing the competitiveness of Bali's cultural tourism destinations as a whole.

The thematic synthesis demonstrates that sustainable tourism is achieved through the interaction of spatial planning, cultural preservation, governance, creative economy development, and visitor experience rather than through infrastructure improvement alone. Accordingly, the revitalization of the Sukawati Art Market should be understood as a multidimensional destination management strategy capable of simultaneously strengthening cultural authenticity, local economic resilience, and tourism competitiveness. This integrated perspective constitutes the principal conceptual contribution of the present review (Sentosa et al., 2026).

A high-quality visitor experience is an essential factor in enhancing tourist satisfaction, extending the length of stay, and encouraging revisit intention, thereby strengthening the competitiveness of the Sukawati Art Market as a cultural tourism destination (Komarudin & Masruchin, 2026). Based on the synthesized literature, an integrated revitalization model for the Sukawati Art Market can be conceptualized as a cyclical development process in which area revitalization promotes high-quality tourism spatial planning, strengthens cultural preservation, stimulates the creative economy, enriches the visitor experience, and ultimately supports the realization of sustainable tourism (Susanty & Murianto, 2025). This model demonstrates that the success of revitalization should be assessed not only by physical improvements but also by its ability to integrate spatial planning, cultural preservation, economic development, and environmental sustainability within a comprehensive destination management system.

Integrated Conceptual Framework

The thematic synthesis indicates that the revitalization of the Sukawati Art Market should be understood as a multidimensional destination management strategy rather than merely a physical redevelopment programme. Across the reviewed literature, successful revitalization consistently depends on the interaction among Urban Tourism Planning, cultural heritage preservation, creative economy development, destination governance, visitor experience, and sustainable tourism principles. Accordingly, this study proposes an

integrated conceptual framework (Figure 2) that synthesizes these interrelated dimensions into a comprehensive model for revitalizing traditional art markets.



Figure 2. Integrated Conceptual Framework for the Revitalization of the Sukawati Art Market from an Urban Tourism Planning Perspective

As illustrated in Figure 2, Urban Tourism Planning serves as the strategic foundation of the framework by integrating spatial planning, accessibility, infrastructure provision, heritage conservation, stakeholder collaboration, and destination governance. Within this planning context, traditional art market revitalization functions as the principal intervention, improving the physical environment, reorganizing market layouts, enhancing public facilities, and strengthening destination identity. Therefore, revitalization should be interpreted not merely as infrastructure improvement but as a strategic mechanism for increasing the quality and competitiveness of cultural tourism destinations.

The framework further demonstrates that revitalization generates three interconnected outcomes. First, it strengthens cultural heritage preservation by maintaining traditional Balinese architecture, protecting local artistic values, and reinforcing cultural authenticity. Second, it stimulates the creative economy by expanding market opportunities for local artisans, encouraging product innovation, and increasing the economic value of traditional handicrafts. Third, effective destination governance supported by institutional capacity, community participation, and collaborative management ensures that revitalization is implemented in an inclusive and sustainable manner.

These three dimensions collectively enhance the visitor experience through improved accessibility, comfort, service quality, cultural interpretation, and destination attractiveness. Positive visitor experiences subsequently contribute to higher tourist satisfaction, longer lengths of stay, stronger revisit intentions, and positive destination image.

Ultimately, the interaction among these dimensions supports the achievement of sustainable tourism, where economic prosperity, cultural preservation, social inclusion, and environmental responsibility are pursued simultaneously. In turn, sustainable tourism strengthens destination competitiveness and cultural sustainability, enabling traditional art markets to remain attractive while preserving their cultural identity for future generations.

Unlike previous studies that examine revitalization from separate economic, architectural, institutional, or tourism perspectives, the proposed framework integrates these dimensions within a single Urban Tourism Planning model. Consequently, this framework represents the principal conceptual contribution of the present study by explaining how spatial planning, revitalization, cultural heritage, governance, creative economy, visitor experience, and sustainable tourism interact to enhance the long-term competitiveness of traditional art markets as sustainable cultural tourism destinations.

IV. CONCLUSIONS

This systematic literature review demonstrates that the revitalization of the Sukawati Art Market represents a comprehensive strategy for strengthening cultural tourism destinations from an Urban Tourism Planning perspective. The reviewed literature consistently shows that revitalization improves spatial quality, visitor comfort, accessibility, destination attractiveness, and opportunities for local artisans while reinforcing the market's role as a center of Balinese cultural identity. The findings further indicate that successful revitalization depends on balancing economic development with cultural preservation through integrated destination governance, community participation, and sustainable tourism principles.

The principal contribution of this study is the development of an Integrated Conceptual Framework that connects Urban Tourism Planning, traditional market revitalization, cultural heritage preservation, destination governance, creative economy development, visitor experience, and sustainable tourism within a unified analytical model. This framework extends previous studies by demonstrating that revitalization should be viewed as a multidimensional destination management strategy rather than merely a physical redevelopment programme.

From a practical perspective, local governments should strengthen collaborative destination governance by improving accessibility, service quality, environmental management, and stakeholder participation while promoting digital transformation and innovation among traders and artisans. At the same time, conservation of local cultural values should remain the foundation of revitalization policies to preserve the authenticity and competitiveness of traditional art markets.

This review is limited by its reliance on published literature and the absence of empirical validation of the proposed framework. Future studies are therefore encouraged to examine the framework using quantitative, qualitative, or mixed-method approaches to evaluate the relationships among revitalization, visitor experience, community well-being, destination governance, and sustainable tourism outcomes in different cultural tourism contexts.

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