Jurnal Arsitektur Zonasi

Journal homepage:
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Gamplong Tourism Integrates the Potential of Handicraft Weaving and Studio Alam

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ABSTRACK

The establishment of tourism villages has the potential to enhance the quality of life within communities by leveraging existing local assets to generate economic benefits, including increased village income and employment opportunities for residents. Gamplong Tourism Village is in the Sleman Regency of Yogyakarta, a region renowned for its ATBM (Alat Tenun Bukan Mesin) capabilities. The area is also home to the Studio Alam Gamplong, a notable attraction that appeals to younger tourists. This study aims to develop and integrate the potential of Gamplong Tourism Village to increase tourist attractions, particularly for the younger generation, through landscape design and supporting infrastructure. The research methods employed encompass indirect observation, literature study, and digital approaches. The study's results propose a development strategy that includes adding connecting facilities, redesigning routes and facilities, improving amenities, and implementing tourism programs that facilitate active interaction between residents and tourists. This research is expected to contribute to developing tourism villages based on local culture and creativity.

ARTICLEINFORE

Article History:
Submitted/Received 11 April 2025
First Revised 30 April 2025
Accepted 19 May 2025
First Available online 30 May 2025
Publication Date 02 June 2025

Keywords:
Tourism village;
Gamplong;
ATBM weaving;
nature studio;
Community engagement;
tourism development;
landscape design

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1. INTRODUCTION

1.1 Village Tourism

Village tourism has emerged as a prominent form of tourism, with a notable increase in demand from Indonesian domestic tourists since 2021, accounting for 44% of the total demand (Maharani & Damayanti, 2024). Based on the survey results, the Head of the Tourism and Creative Economy Agency has recommended that regional heads devise strategies to revitalize the economies of their respective regions, with the development of tourism villages being a primary focus (Junaid, 2023). The increasing interest of tourists in tourism villages is generally due to the desire to gain experience interacting with nature and local villagers and enjoy a calm and peaceful atmosphere (Sugiarti et al., 2016). Tourism villages can be considered a form of community-based and sustainable tourism development (Gautama et al., 2020). Developing tourist villages can be a strategic step in improving the quality of life and empowering rural communities. This is achieved by optimizing and developing distinctive local potential and managing it in a harmonious and planned environment (Sudibya, 2018). Tourism villages can attract domestic and foreign tourists by integrating local potential, accommodation, and supporting facilities, thereby fostering harmony between the lives of local villagers and tourism. Incorporating local capacities has been demonstrated to facilitate the preservation of cultural heritage and generate social and economic benefits for the local community.

The strategic planning of a village as a tourist village allows visitors to enjoy various attractions. Nonetheless, components of the evolution of tourist villages are inextricable from community participation and the administration of the tourist village itself (Dewi et al., 2022). The development of tourist villages profoundly impacts rural communities, as it engenders a symbiotic relationship between the local population and the tourist industry. This dynamic underscores the necessity for a nuanced understanding of sustainability in the context of tourist village development (Ani Wijayanti & Yitno Purwoko, 2022). Therefore, it is imperative to acknowledge that a tourist village functions not only as a destination but also as a system integrated with the lives of local communities. Tourism villages constitute a synthesis of attractions, accommodation, and ancillary facilities, meticulously integrated within the fabric of local community life. Village tourism has been implemented in various regions throughout Indonesia, yielding notable benefits, including cultural preservation and local economic development. Yoeti (2010) posits that the effective management of tourist villages necessitates the integration of potential, infrastructure development, and marketing strategies tailored to the target market. However, recent studies indicate that many tourist villages in Indonesia encounter difficulties implementing integrated management and addressing the demands of the contemporary market, particularly among the younger demographic, who place a premium on distinctive experiences and digital engagement.

As asserted by Sudibya (2018) and Gautama et al. (2020), tourist villages, which are a form of tourism based on the potential of the village with all its characteristics and attractions, have the following criteria:

1. Accommodation: Accommodation constitutes a component of space that functions as a place to rest, stay, bathe, eat, sleep, and access other services. These services are divided into three types: commercial accommodation (e.g., hotels, hostels, and others), semi-commercial accommodation (e.g., hospitals, homestays, and tourist lodges), and non-commercial accommodation (e.g., mess, guest house, and others) (Prabawa et al., 2023).
2. Accessibility: The concept of "good accessibility" in a tourist village refers to potential attractions that are readily accessible using various modes of transportation (Sudibya, 2018).

DOI: http://doi.org/10.17509/jaz.v8i2.82131
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3. Attractions: Attraction is an interesting object that can be developed as a tourist attraction (Sudibya, 2018). Attractions in a tourist village are the overall daily life of residents, along with the physical setting of the village location that allows tourists to participate actively, both in the form of natural settings, culture, and human creations (Gautama et al., 2020).
4. Local genius (uniqueness or distinctiveness): It has local potential unique to the village, such as natural scenery, cultural arts, legends, local food, or objects made explicitly in the village (Sudibya, 2018).
5. Amenity (Facility): The availability of supporting facilities is imperative for the functioning of urban areas. Such facilities include telecommunications, adequate workforce, transportation services, shops or kiosks, cafés or places to eat, and clean water.
6. Engaging Local Communities: Local communities play an instrumental role in developing tourism villages due to the inherent resources, unique traditions, and culture that are intrinsic to these communities and serve as the primary driving forces behind the activities in these tourism villages. (Budhi Pamungkas Gautama et al., 2020) .
7. The entity under consideration has been designated as a tourist attraction by the broader community or is near such a designation.
8. Good Security: The impact of safety and security measures on the satisfaction of foreign and domestic tourists has been a subject of considerable interest. The satisfaction of foreign and domestic tourists is directly proportional to the quality of safety and security measures in place (Soehardi et al., 2021) .

1.2 Gamplong Village

The evolution of Gamplong Village into a Gamplong Tourism Village, situated within the Gamplong I area of Murahayu, Moyudan District, Sleman Regency, Yogyakarta Special Region, signifies a tourism village with considerable potential yet room for enhancement in terms of management and utilisation. The village boasts two primary attractions: weaving education tours utilising Alat Tenun Bukan Mesin (ATBM) and the Studio Alam Gamplong. The Gamplong weaving craft has existed since the Dutch colonial era, initially producing bagor, or a large bag to hold rice, grain, soybeans, vegetables, etc. In addition to bag production, Gamplong's weaving results are utilised exclusively for the local community's needs. The ATBM weaving activity serves as a tangible representation of local wisdom while offering educational opportunities for visitors to gain insight into the fabric weaving process. The advent of modern machinery has led to a shift in the utilisation of weaving techniques, resulting in a decline in the knowledge and interest of the younger demographic in weaving activities that do not employ machine looms (ATBM).

Studio Alam Gamplong was developed as a nature studio and initially intended as an outdoor venue for movie sets. It provides a distinctive experience for tourists by offering a series of film sets that meticulously replicate the cultural nuances of Javanese society. However, the absence of integration between the two potential attractions poses a significant challenge in creating a comprehensive tourism experience.

Gamplong Tourism Village's primary challenges are the absence of engaging and informative connections between tourist sites, the paucity of available information, and the dearth of a comprehensive tourist experience. Furthermore, the younger generation, constituting the primary target market, has not been sufficiently catered to concerning facilities that facilitate aesthetic and digital experiences.

The objective of this research is to furnish solutions in the form of design and development strategies to enhance the performance of the Gamplong Tourism Village more comprehensively. This research will likely contribute to a tourist village's effective and

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sustainable management. It focuses on the integration potential, infrastructure development, and approaches tailored to the needs of the younger generation.

2. RESEARCH METHODS

This research utilised three main approaches to comprehend and develop a comprehensive perception of Gamplong Tourism Village: The present study employs a combination of indirect observation, literature study, and digital approach. Each approach was meticulously designed to facilitate holistic analysis and concept development, encompassing data, theory collection, and idea visualisation.

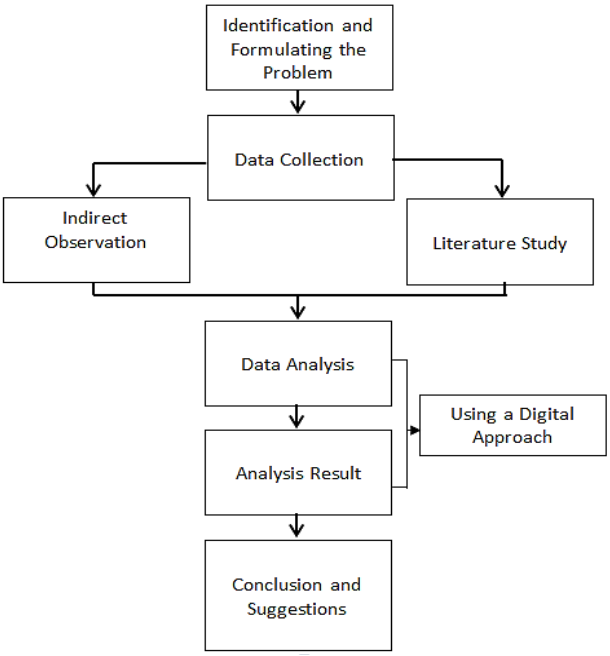


Figure 1. Chart of research methods and stages
(Source: Author's data, 2024)

2.1 Indirect Observation:

This study aims to understand public perceptions of the Gamplong Tourism Village. To this end, a comprehensive data set will be collected from social media, websites, and other digital platforms. This observation was conducted using the principles of passive observation delineated by Creswell (2018).

2.2 Literature Study:

It is imperative to engage with pertinent literature, encompassing landscape design theory, principles of tourism village management, and tourism marketing strategies. Simonds' Landscape Design Principles (2010) is a seminal work in this area, underscoring the significance of harmony, scale, and sustainability in landscape design.

2.3 Digital Approach:

Design software such as SketchUp and Lumion is imperative for producing supportive design visualisations. This approach utilises digital technology in the planning and presentation of ideas.

3. RESULTS AND DISCUSSION

3.1 Scope of Study

The scope of this research on the design and development of the potential of the Gamplong Tourism Village consists of a spatial scope that clarifies the boundaries of the research area, and a substantial scope that provides material restrictions that are the focus of discussion in the research.

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3.1.1 Spatial

The spatial scope of this research is the Gamplong Tourism Village located in Gamplong I. The spatial boundaries that are the focus of research and design are:

- North side : Gamplong 4
- South side : Progo River
- East side : Gamplong V
- West side : Gamplong II

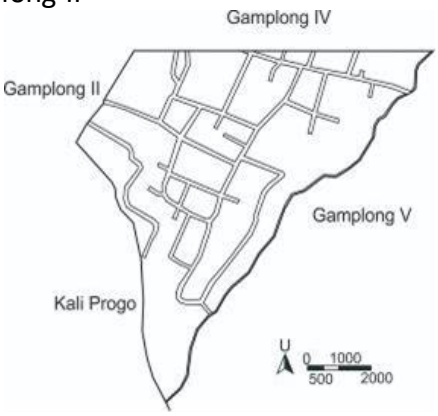


Figure 2: Study scope map
(Source: Author's data, 2024)

3.1.2 Substantial

a. Social Culture

Gamplong Hamlet exemplifies a village that has maintained a strong community kinship. One notable tradition that continues today is the Wiwit tradition of harvesting mbok Sri rice. This ritual manifests gratitude for the gift of the grace of crops in the form of rice.

b. Economy

The economic foundation of the Gamplong Tourism Village community is derived from the revenue generated by weaving, craft tourism, and the Studio Alam Gamplong. The Sleman Regency Government has designated the Gamplong Tourism Village a Craft Tourism Village. The local community, comprising members of the TEGAR (Teguh, Ekonomik, Gigihan, Aman, and Rajin) group, has assumed the autonomous management of the Gamplong Tourism Village. The TEGAR group comprises 22 MSMEs that collectively oversee the operations in the Gamplong Tourism Village.

c. Material Object

The majority of land in Gamplong I Village is designated for residential use, with a portion reserved for agricultural and open space. The primary thoroughfares within the city are surfaced with asphalt pavement.

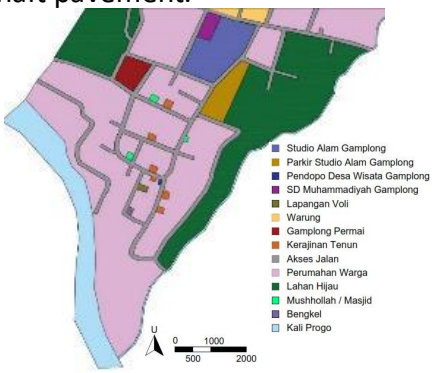


Figure 3. Land use map
(Source: Author's data, 2024)

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3.2 Potential of Gamplong Tourism Village

Gamplong Tourism Village boasts a variety of cultural attractions that serve as the primary draws for visitors. Two are the ATBM weaving craft, an educational tourism activity based on local traditions, and Studio Alam Gamplong, which offers a unique experience through movie sets depicting Javanese culture. Integrating these elements introduces local wisdom and establishes Gamplong's identity as an authentic and sustainable cultural tourism destination.

1. ATBM weaving craft:

Gamplong Village's primary potential lies in its capacity for educational tourism, which offers visitors the opportunity to learn traditional weaving techniques. This initiative endeavours to inculcate the principles of local wisdom and traditional values in the younger generation and tourists. As Marpaung (2015) asserts, the evolution of culture-based tourism must prioritise conserving traditional components as its primary allure. Gamplong Tourism Village has already developed a strategy for introducing its weaving craft, which involves the provision of craft and educational tour packages.

2. Studio Alam Gamplong:

The studio is a distinctive attraction, featuring movie sets that depict Javanese culture and traditional atmosphere. The studio has been utilised for various national movie productions, thus becoming a modern cultural tourism icon. Inskeep's (2015) research underscores the significance of authentic tourist attractions in augmenting the appeal of tourist destinations.

3.3 Challenge

Gamplong Tourism Village possesses considerable potential as a tourist destination; however, its management and utilisation have been suboptimal, representing a challenge that must be addressed to enhance its appeal and comfort. These challenges include the weaving centre's lack of integration with the Studio Alam Gamplong, inadequate supporting amenities, and limited promotion through digital media to reach the younger generation.

1. Not yet Integrated: A compelling and enlightening connection between the weaving centre and the Studio Alam Gamplong remains to be established.
2. The presence of amenities is crucial in determining the quality of living spaces. The absence of amenities, however, can be a significant drawback, negatively impacting the overall experience of residing in a particular area. The current accommodation infrastructure, including rest areas, parking lots, and public toilets, is inadequate to meet the growing tourist demand.
3. Lack of Promotion: The utilisation of social media and digital marketing strategies to attract tourists from the millennial generation is suboptimal.

3.4. Development Strategy

A series of strategies has been formulated to enhance the attractiveness of Gamplong Tourism Village and visitors' experiences. These strategies include redesigning the landscape, potentially developing new attractions, incorporating ATBM weaving and Studi Alam Gamplong, and strengthening social media presence. This approach aims to create an aesthetically pleasing, comfortable, and attractive environment for visitors while expanding the promotion of the village as a modern cultural tourism destination.

3.4.1. Design Concept and Transformation

The conceptual framework for developing the Gamplong Tourism Village entails the integration of the Studio Alam Gamplong with the ATBM Weaving Craft Centre.

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Figure 4: Development concept of Gamplong Tourism Village
(Source: Author's analysis, 2024)

Furthermore, enhancing village potential optimises interactions between local communities and tourists. The implementation of the development concept of Gamplong Tourism Village will be approached through three fundamental aspects, namely:

- The objective of the landscaping of the Gamplong Tourism Village is to enhance its aesthetic appeal for visitors.
- Tourists can engage in community activities, including the fabrication of handicrafts and the subsequent display of their creations.
- Travellers have the option of accessing the attractions by train.

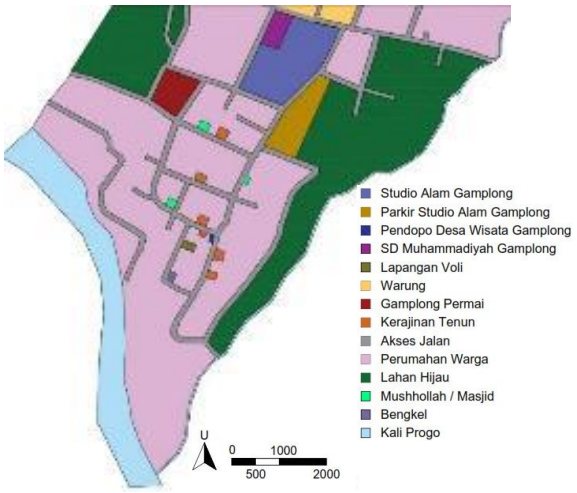


Figure 5: Landscape arrangement map of Gamplong Tourism Village
(Source: Author's data, 2024)

1. The structural composition of a tourist village: The driving generators in Gamplong Tourism Village are the Studio Alam Gamplong and the ATBM weaving craft industry.
2. Tourism Village Pattern: The land use plan for Gamplong Tourism Village is designed to accommodate residential, recreational, and industrial functions.
3. Attractions: Two primary forms of attractions in Gamplong Tourism Village have been identified as contributing to the local economy.
   - The subject of this investigation is the intangible nature of the Gamplong studio building.
   - The ATBM weaving craft industry
4. Attraction Distribution Pattern: The pattern of attraction distribution in Gamplong Tourism Village is characterised by a clustered configuration, wherein the weaving craft industry is dispersed yet remains nearby.
5. Accessibility: The various attractions in Gamplong Tourism Village can be accessed by private vehicle, on foot, or via tourist trains connecting various tourist destinations. The provision of tourist trains is intended to facilitate tourist access to tourist

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attractions and to reduce the mobility of private vehicles in the Gamplong Tourism Village area.

6. Accessibility Plan:
   - The main route is accessible by motorised vehicles, including automobiles, motorcycles, and small tour buses.
   - A pedestrian path has been designed at the Studio Alam Gamplong to facilitate more organised visitor access.
   - Regarding sightseeing trains, their designated tracks are identical to those of the primary rail line.
7. Parking Plan: Gamplong Tourism Village has several parking areas; however, each is merely a field that has not been optimally planned. Optimising the parking area is achieved by implementing a more meticulously planned landscape arrangement.

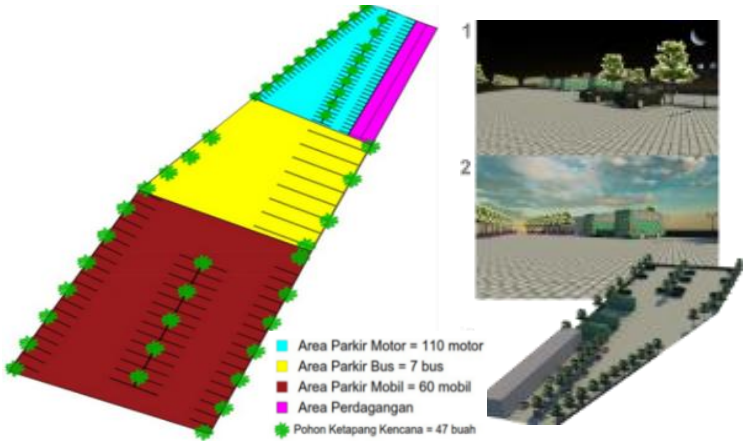


Figure 6. Parking area plan of Gamplong Tourism Village
(Source: Author's data, 2024)

8. Amenity
   - A preliminary investigation of Gamplong Tourism Village reveals the presence of several amenities, including public toilets, prayer rooms, restaurants, souvenir shops specialising in weaving crafts, security posts, and service counters.
   - The addition of a park is a necessity.



Figure 7: Plan for additional landscaping around the Studio Alam Gamplong
(Source: Author's data, 2024)

3.4.2. Potential Development

The development of the potential of Gamplong Tourism Village is focused on attracting tourists, particularly the younger demographic. The following potential will be cultivated:

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1. Photo Spot
   As Theresia Simangunsong (2023) has demonstrated, tourist activities at tourist attractions are predominantly characterised by photographic pursuits, whether solitary or collective. The Studio Alam Gamplong's park area contains several designated locations where visitors can take photographs, recognising the contemporary trend among tourists to allocate time to seek out unique photographic subjects. The provision of designated locations for photography, commonly referred to as "photo spots," is intended to address the needs of tourists, particularly the younger demographic, who frequently engage in photographic activities.



Figure 8. Planning and adding photo spots in the Studio Alam Gamplong
(Source: Author's data, 2024)

2. Culinary Tourism
   Visitors can partake in the traditional culinary delights peddled by the local populace. These delicacies include jenang legi, bubur ndeso, and other market-sourced snacks.



Figure 9. Development plan for culinary tourism sites in Gamplong Tourism Village
(Source: Author's data, 2024)

3. Weaving and other craft workshops
   Visitors to the locale can engage in weaving and other artisanal pursuits alongside the local populace. The results of weaving and crafts can be taken home by tourists. Organising this workshop aims to appeal to millennials' inclination to experiment with new endeavours.

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a) Integration of ATBM Weaving Potential and Studio Alam Gamplong

a1) Connecting the ATBM Weaving Center and Studio Alam Gamplong.

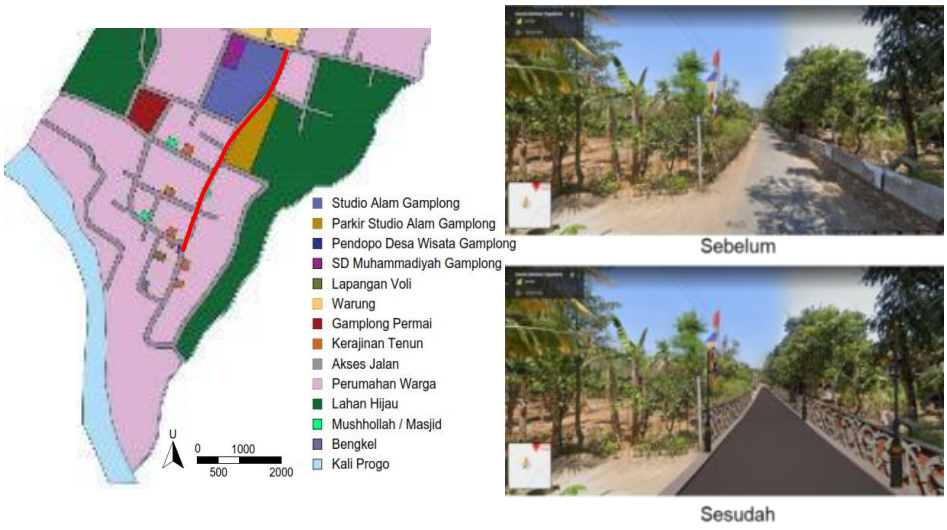


Figure 10. Plan for the connecting path between the ATBM Weaving Center and the Studio Alam Gamplong
(Source: Author's data, 2024)

- The objective is to structure the path in such a manner as to enhance its ergonomics and aesthetic appeal.
  The existing path is a community liaison route between the Studio Alam Gamplong and Gamplong Village Area 1, the central core of the Gamplong Tourism Village ATBM weaving.
- The addition of supporting facilities and infrastructure, in conjunction with the attraction of tourists, is imperative. This can be achieved through the following measures:
  - The implementation of more comfortable paths accessible on foot or by car.
  - If feasible, establish facilities for relaxation and photography at multiple points.

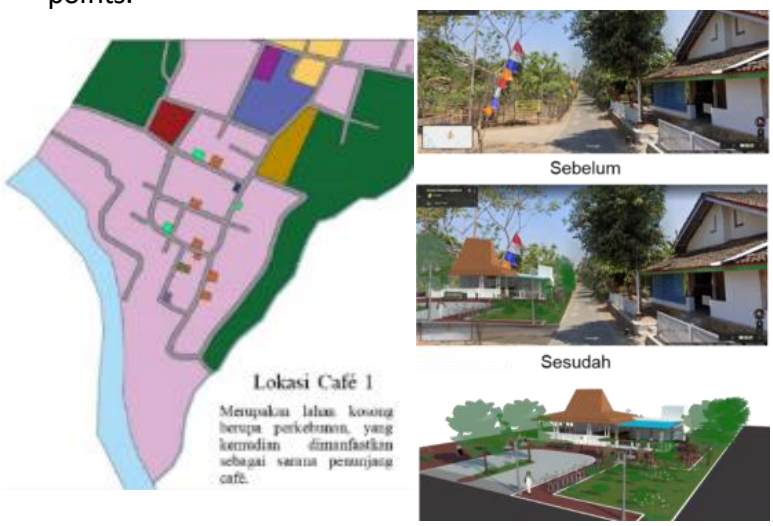


Figure 11: Plan for additional supporting facilities and infrastructure
(Source: Author's data, 2024)

- A redesign of commercial facilities owned by residents is necessary. The redesign should incorporate a colonialist design, creating an ambience reminiscent of the

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Studioa Alam Gamplong set. The Gamplong Village environment's redesign was executed to establish a harmonious relationship with the Studio Alam Gamplong.

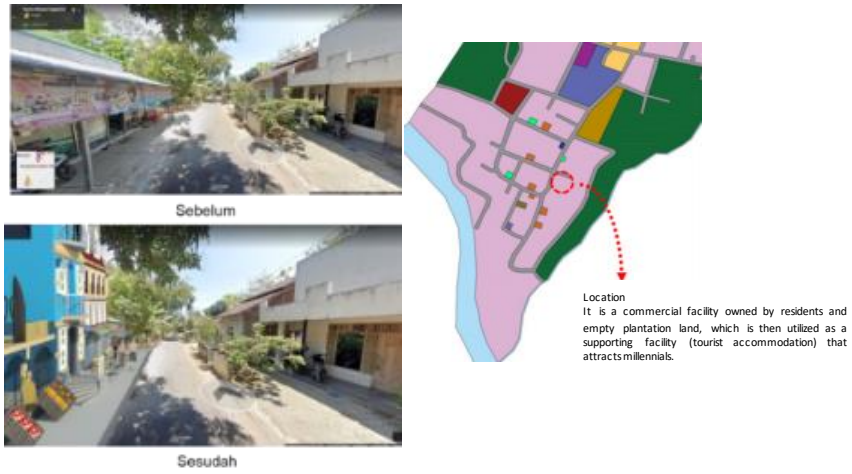


Figure 12: Redesign plan of some local commercial facilities
(Source: Author's data, 2024)

- Unoccupied land, specifically plantations, is proposed as a supportive facility. This facility would serve as a venue for ATBM weaving activities, offering a café and a workshop. The land is situated close to the Village Hall, which is frequently used as an exhibition space for the work of the Gamplong ATBM community.



Figure 13. Design plan of the café and weaving workshop of the Gamplong Tourism Village.
(Source: Author's data, 2024)

b) Optimization of the Tourism Village program

The optimization of the tourism program in Gamplong Tourism Village entails providing integrated accessibility between the Studio Alam Gamplong and the ATBM Weaving Craft Center, as well as enhancing promotional efforts to ensure that a greater number of tourists become acquainted with Gamplong Tourism Village.

b1) Tourist train as an accessibility

The tour program for the village tour utilizes the "Tourist Train" provided by the Gamplong Tourism Village community. The objective of this tour is to visit weaving production houses and to tour the village to enjoy the Gamplong scenery.

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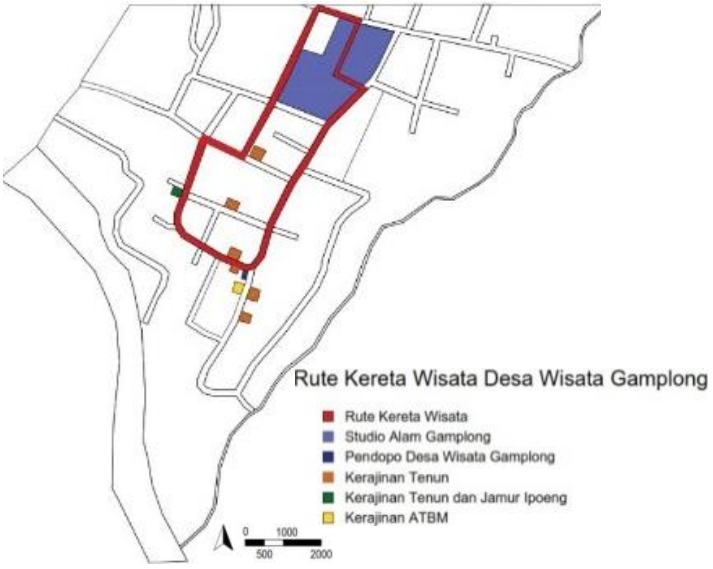


Figure 14: Route plan of the Gamplong Tourist Village tourist train
(Source: Author's data, 2024)

The tourism program offered is interactive, wherein tourists can engage directly with the residents of Gamplong Village. Interactive tourism programs can be classified into two distinct categories:

- Plong Tour Package 1: The excursion begins with a train tour through the village, visits to craft centers, and opportunities to purchase local products.
- Plong Tour Package 2: The second tour package involves executing weaving workshops and providing direct guidance. Regular interaction with residents is imperative.

b2) Promotion Strengthening

The promotion of Gamplong Tourism Village is to be reinforced, with a particular emphasis on using social media as a medium for disseminating information. This approach is predicated on the assumption that social media platforms offer a more effective conduit for information propagation, reaching a more extensive audience of tourists. Efforts to enhance the functionality of social media can be categorized as follows:

- It is imperative to employ Instagram and TikTok as the primary platforms for promoting Gamplong Tourism Village.
- Creating creative content, such as brief video recordings, visually appealing photographs, and narratives detailing travel experiences, enhances user engagement.

4. CONCLUSIONS

Gamplong Tourism Village in Sleman, Yogyakarta, possesses considerable cultural potential, particularly in ATBM weaving crafts and Studio Alam Gamplong, which have the potential to serve as tourist attractions. These two attractions possess historical, aesthetic, and educational values; however, their integration is currently suboptimal. The primary issues identified pertain to the absence of connectivity between attractions, the dearth of facilities catering to the younger demographic, and the paucity of information.

The development of Gamplong Tourism Village can be achieved through landscape design, potential development, integration of ATBM Weaving and Studio Alam Gamplong's potential, and strengthening social media.

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1. Landscape Design and Landscaping

   The development concept of Gamplong Tourism Village emphasises the integration of Studio Alam Gamplong and ATBM Weaving Centre, to enhance tourist interaction with the community. Design transformation is implemented through landscape arrangement, interactive programs, and accessibility improvements, including providing tourist trains. The primary attractions, which include Studio Alam and weaving industries, are organised in a clustered pattern. The plan encompasses parking optimisation, adding amenities such as parks, and the integration of access for both vehicles and pedestrians.
2. Potential Development

   The strategic development initiatives at Gamplong Tourism Village are centred on attracting the younger demographic through the introduction of distinctive photographic locales, experiential culinary excursions, and interactive educational workshops on weaving arts, which empower tourists to engage in cultural activities.
3. The integration of ATBM weaving potential and the Studio Alam Gamplong merits further consideration.
   a. The objective of the redesign of the ATBM Weaving Centre and Studio Alam Gamplong was to enhance the user experience by introducing pathways, adding photo and rest facilities, and redesigning commercial facilities to align with the studio's ambience. Vacant land is also utilised for cafés and workshops, which support tourism activities and craft exhibitions.
   b. The tourism village program is to be optimised by providing tourist trains, which will improve accessibility and facilitate interactive tourism programs.
4. The present study explores the potential of social media to enhance promotional efforts.
   a. It is imperative to employ Instagram and TikTok as the primary platforms for promoting Gamplong Tourism Village.
   b. Enhancing engagement requires devising innovative content, such as brief video recordings, captivating images, and narratives chronicling travel experiences.

Gamplong Tourism Village exhibits considerable potential as a modern cultural tourism destination. The strategic integration of landscape design, potential development, and the leveraging of ATBM Weaving and Studio Alam Gamplong's capabilities, in conjunction with enhancing social media presence, is poised to transcend the village's existing limitations and enhance its overall appeal. This strategy fosters the development of local identity while generating an engaging and sustainable tourism experience.

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DOI: http://doi.org/10.17509/jaz.v8i2.82131
p- ISSN 2621-1610 e- ISSN 2620-9934