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The Development Of Sade Village A Sasak Cultural Heritage (Historical, Architectural, And Tourism Perspective)

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ABSTRACT

Sade Village, located in Pujut District, Central Lombok Regency, is a traditional Sasak settlement that still maintains its authentic culture, customs, and distinctive architectural forms. This study aims to comprehensively examine the development of Sade Village from a historical, architectural, and tourism perspective. The research method used is descriptive qualitative through field observations, interviews with local residents, and literature studies. Historically, Sade Village has served as a cultural center for the Sasak people for centuries, maintaining traditions such as weaving, performing traditional ceremonies, and communal living patterns. Architecturally, the village boasts traditional buildings such as Bale Tani and Bale Bontar, built with natural materials such as reeds, woven bamboo, and clay floors mixed with buffalo dung. This material selection not only reflects adaptation to the tropical climate but also contains philosophical values of harmony with nature. The village's spatial layout demonstrates the close relationship between architecture, social order, and the community's belief system. The development of tourism in recent decades has positively contributed to the local economy through the sale of handicrafts, cultural performances, and guided tours. However, this development also poses challenges in the form of cultural commodification and potential changes to the authenticity of traditional life. This study concludes that a sustainable management strategy is needed to maintain a balance between cultural preservation and tourism development, so that Sade Village can continue to be preserved as a cultural heritage with high historical and architectural value.

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1. INTRODUCTION

Lombok is an island located in the province of West Nusa Tenggara, Indonesia. The Sasak people are the island's indigenous inhabitants. Despite the onslaught of globalization, Sade Village remains a village that maintains and preserves its Sasak culture. Located in Rembitan Village, Pujut, Central Lombok, Sade Village is better known as Sade Village. Sade Village is a renowned tourist destination known for its continued preservation of the unique culture of the Sasak people, preserving the traditions, clothing styles, and traditional Lombok architecture that define the Sasak people. Theoretically, the preservation of traditional villages aligns with the concept of cultural heritage conservation, which emphasizes the importance of preserving cultural values, both tangible and intangible. In an architectural context, preservation theory also highlights the adaptation of traditional buildings to the local environment, reflected in the use of local materials such as bamboo, reeds, and clay. This aligns with the principle of vernacular architecture, which develops naturally based on needs and available resources. History of Sade Village Based on the views of the ancestors, settlements in Sade Village have existed since 1079. The name Sade itself comes from the Sanskrit word *sade* which means 'medicine light', then changed to Sade in the 17th century along with the entry of Islamic influence. Tourists began to visit even though it had not been officially designated as a tourist village, Traditional Shopping Indonesia in 1975, then Sade Village was officially designated as a tourist village by the NTB Provincial Government in 1989 and officially recognized by the Ministry of Tourism in 1993. The initial development of tourism in Sade Village, including the opening of a shopping street as a place to sell typical village souvenirs (1997-1998). Despite this, tourism development efforts in Sade Village began in 1975. Sade Village, a traditional Sasak village in Central Lombok, West Nusa Tenggara (NTB), is known for its authentic culture and traditions. Thus, despite the gradual process, Sade Village officially became a tourist village in 1989, and continues to maintain its appeal as a cultural tourism village to this day. Since 1975, Sade Village has been visited by many tourists, both domestic and international. The increase in tourist numbers has increased since the inauguration of Lombok Praya International Airport in 2011. Sade Village itself has been inaugurated by the West Nusa Tenggara Provincial Government as a tourist destination since 1989. Based on this, Sade Village has been a cultural tourism area for 36 years to date. Sade Village is widely known for its ability to maintain the culture of the Sasak, the majority tribe on Lombok Island. Amidst the rapid flow of globalization, this traditional village is one of the few Sasak communities that still maintains their traditions and ancestral values. The distinctive features of Sade Village are evident in its traditional houses made from natural materials such as bamboo and woven palm leaves, with designs that reflect the social and cultural values of the Sasak people. Furthermore, the village is renowned for its songket weaving art, which has been passed down through generations. These traditional Sasak songkets are highly valued and adorned with beautiful, meaningful motifs. The challenge facing Sade Village today is how to maintain the authenticity of its traditional culture and architecture amidst the growth of tourism and modernization. While the influx of tourists brings economic benefits, they also have the potential to displace indigenous values if not managed properly. The problem was formulated through an in-depth study of the village's history, architecture, and tourism to understand their interrelationships and develop management recommendations that can maintain a balance between cultural preservation and tourism development.

2. RESEARCH METHODS

This research uses a qualitative descriptive approach because it focuses on understanding the meaning, values, and cultural context of Sade Village, which cannot be represented solely by numbers. This method was chosen to explore the development of Sade Village in depth from a historical, architectural, and tourism perspective. The research location was Sade Village, Pujut District, Central Lombok, with research subjects determined through a purposive sampling technique, namely selecting informants based on their roles and knowledge. Informants involved included traditional leaders, village heads, tour guides, weavers, and traditional house owners. The number of informants was adjusted until the data obtained reached saturation point. Data collection was carried out using several techniques. First, participatory observation was used to directly observe the physical condition of the village, the architectural form of traditional houses, cultural activities, and social interactions between the community and tourists. Second, semi-structured interviews were conducted with traditional leaders, residents, and tourism actors to obtain explanations regarding the history, architectural meaning, and the impact of tourism on community life. Third, a literature review was conducted by reviewing literature in the form of journals, books, archives, research reports, and relevant official documents to strengthen the theoretical foundation. Data analysis was conducted following the Miles and Huberman (1994) model, which includes data reduction, data presentation, and conclusion drawing. Data reduction was carried out by sorting relevant information, while data presentation was arranged in the form of narrative descriptions supplemented by photographs and field notes. Conclusions were drawn through thematic analysis to find patterns of relationships between aspects of history, architecture, and tourism. To maintain data validity, this study used source triangulation techniques by comparing information from various key informants. In addition, discussions with experts or fellow researchers were also conducted to reduce researcher subjectivity in interpreting the data. 4 This study used a qualitative descriptive method with the aim of providing a comprehensive overview of the development of Sade Village as a Sasak cultural heritage from the perspective of history, architecture, and tourism. This approach was chosen because it is able to reveal meanings, values, and cultural contexts that cannot be measured solely with quantitative data. The research location was Sade Village, Central Lombok. The subjects of the study included the village head, the head tour guide, and the owner of a traditional house.

2.1 RESEARCH STAGES

2.1.1 Problem Identification

The initial stage of the research involved identifying issues related to the development of Sade Village as a Sasak cultural heritage from historical, architectural, and tourism perspectives. At this stage, the researcher determined the research focus and formulated the objectives of the study.

2.1.2 Literature Review

The next stage was conducted through a literature review by collecting various references such as scientific journals, books, research reports, archives, and official documents related to Sade Village, Sasak culture, traditional architecture, and cultural tourism. The literature review aimed to strengthen the theoretical foundation and support the research analysis.

2.1.3 Determination of Research Location

The research location was determined in Sade Village, Pujut District, Central Lombok Regency, West Nusa Tenggara. The selection of this location was based on the characteristics of Sade Village as a Sasak traditional village that still preserves cultural traditions and has developed as a cultural tourism destination.

2.1.4 Selection of Research Informants

This study used a purposive sampling technique, namely the selection of informants based on certain considerations according to the research needs. The informants included the village head, traditional leaders, tour guides, weaving artisans, and owners of traditional houses who were considered to understand the history, architecture, and tourism development of Sade Village.

2.1.5 Data Collection

Data collection was conducted through three main techniques:

2.1.5.1 Participatory Observation

Observation was conducted directly to examine the physical condition of the village, settlement patterns, forms of traditional houses, cultural activities of the community, and interactions between local residents and tourists.

2.1.5.2 Semi-Structured Interviews

Interviews were conducted with research informants to obtain in-depth information regarding the history of Sade Village, the meaning of traditional architecture, and the impact of tourism on the social and cultural life of the community.

2.1.5.3 Literature Study

The literature study was conducted by reviewing various relevant scientific references to support field data and strengthen the research analysis.

2.1.6 Data Analysis

Data analysis employed the Miles and Huberman (1994) model, which includes:

- Data reduction
- Data presentation
- Conclusion drawing

Data reduction was conducted by selecting data relevant to the research focus. Data presentation was arranged in descriptive narrative form supported by field documentation. Conclusions were then drawn through thematic analysis to identify the relationship between historical, architectural, and tourism aspects.

2.1.7 Conclusion Drawing

The final stage of the research involved compiling the analysis results and drawing conclusions regarding the development of Sade Village as a Sasak cultural heritage viewed from historical, architectural, and tourism aspect

3. RESULTS AND DISCUSSION

3.1 HISTORY

The development of Sade Village can be traced through the interconnected socio-cultural, architectural, and tourism aspects. In its early stages, Sade Village served as a

traditional settlement for the Sasak people, whose livelihoods centered on agriculture and weaving. (*Document*, n.d.)

Traditional houses were constructed from natural materials such as bamboo, wood, clay, and reeds, with spatial layouts adapted to the land's contours (Susilo & Umniati, 2021). Residents located their homes on higher ground for security, while fertile land in the lowlands was used for rice paddies. Social life was characterized by communal patterns, mutual cooperation, and the implementation of traditional ceremonies. During this period, the community's beliefs initially blended animism and traditional traditions, before the entire population fully embraced Islam in the 1960s (Sawaludin et al., 2023). Entering the 1970s, Sade Village began to attract tourists, even though it had not yet been officially designated as a tourist village. The presence of both domestic and international tourists raised a new awareness that the traditions, architecture, and lifestyle of the community possessed cultural appeal that could be developed (Asra Nopriansyah et al., 2023). Daily activities such as weaving, traditional ceremonies, and traditional housing systems began to be recognized as unique cultural identities. Significant changes occurred in the late 1980s. The West Nusa Tenggara Provincial Government designated Sade Village as a cultural tourism village in 1989, which was then officially recognized by the Ministry of Tourism in 1993. Since then, the development of basic infrastructure such as access routes, craft sales areas, and supporting tourism facilities began. This designation opened new opportunities for the community to engage in tourism-based economic activities, such as selling woven fabrics and opening small businesses for tourists (Kajian Potensi Unggulan Desa Wisata Adat Sade ...-15, 2024). In the 2000–2010 period, tourism development became more focused through training programs provided by the government and NGOs. This training covered tourism management, environmental cleanliness, promotional strategies, and cultural preservation. Village infrastructure was also strengthened with the construction of signage, parking areas, and improvements to circulation routes. Visitation growth accelerated after Lombok International Airport began operating in 2011, facilitating tourist access to Sade Village (Aribowo & Primayudha, 2022).

The development of tourism has had a significant impact on the social and economic life of the community. Some residents who previously relied on agriculture have become tour guides, souvenir sellers, and homestay managers (Arslan & Akkus, 2023). Village women, who were required to master weaving skills from adolescence, can now sell their products directly to tourists (Wasil et al., n.d.). This not only improves family welfare but also strengthens women's position in village economic activities. However, the dynamics of tourism also pose challenges in the form of the risk of cultural commodification and changes in the meaning of traditions, if they are viewed more as attractions than as living heritage. Today, Sade Village has developed into an icon of cultural tourism in Lombok. Annual festivals and traditional performances are regularly held to attract tourists while preserving traditions (Asra Nopriansyah et al., 2023). Promotion of the village is increasingly widespread through social media, reaching international tourists. Architecturally, traditional houses such as Bale Tani, Bale Bontar, Berugaq, and Lumbung retain their authenticity as cultural identities (Saputra et al., 2024a), although some buildings have begun to adapt to tourist needs, such as the provision of homestays and souvenir shops. Thus, Sade Village has gradually developed from a simple traditional settlement to an international cultural tourism destination. The greatest challenge facing the community today is how to maintain a balance between cultural preservation and tourism development, so that the Sasak identity remains sustainable amidst the tide of modernization.



Gambar 1. Peta Pulau Lombok
(Sumber: Brainly 2022)



Gambar 2. Peta Pulau Lombok
(Sumber: Google Earth 2026)

3.2 ARCHITECTURE

Sade Traditional Village, a traditional Sasak settlement, represents a community deeply rooted in local culture and values (APPLICATION OF VERNACULAR ARCHITECTURE OF THE SASAK TRIBE IN DESIGN NOVOTEL LOMBOK RESORT AND VILLAS, n.d.). Houses are viewed not merely as dwellings but as cultural artifacts reflecting the community's identity. In building their homes, the Sade community consistently adheres to sacred principles governing spatial planning and the selection of construction materials. Each building is designed to reflect its function within the community's social structure (Saputra et al., 2024b).

The traditional Sasak houses in Sade village, commonly called bales, each have their own function and significance in the lives of the community (Lianto et al., 2025). The Bale Tani (farmhouse) is the main residence of the nuclear family, with a rectangular shape and simple interior space consisting of a sesangkok (living room), dalem bale (bedroom), and pawon (kitchen). The Bale Bontar is usually larger and is used as a residence for traditional leaders or a place for social activities, while the Lumbung (granary) is a building for storing harvests and serves as a visual icon of the village. These buildings use local materials such as wood, bamboo, clay, palm fiber, and thatch (alang-alang) for roofing, with traditional construction using a system of ties and wooden pegs without the use of nails (Arsitektur Hijau pada Tata Massa Bangunan Arsitektur Sasak Perbukitan et al., n.d.). The existence of these bales is the result of a cultural process that has taken place from generation to generation, as well as being part of the identity of traditional Indonesian architecture (Wazni et al., 2023). In

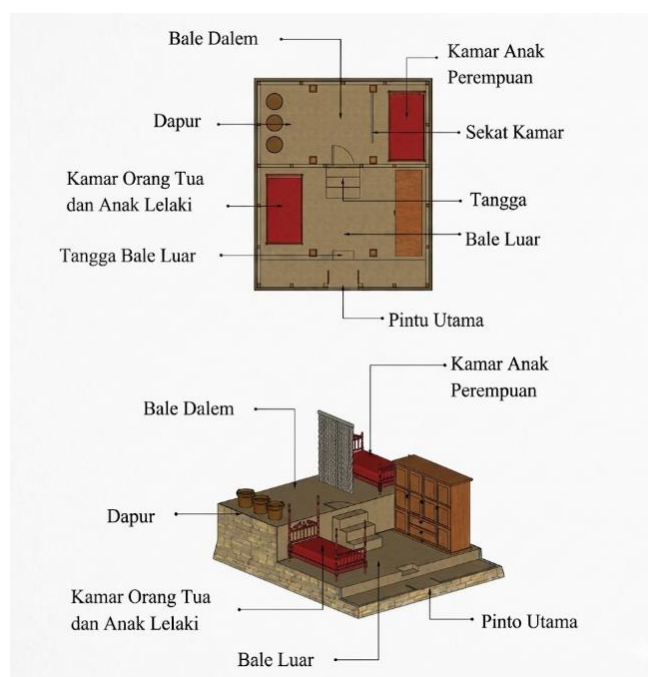
addition to the Bale as a residence, there are other buildings that support the life of the Sasak indigenous people, namely the Berugak and Lumbung.

3.2.1 Bale Tani

The Sasak people, who work as farmers, generally live in a "bale tani" (a small house). The floor of this house is made from a mixture of natural materials such as clay, bricks, straw ash, tree sap, and compacted cow or buffalo dung to create a strong and comfortable surface. The interior of the bale tani is divided into several functional spaces: the sesangkok, or outer bale, as the reception area, and the inner bale, the main room. Within the inner bale, there are further spatial divisions, such as the dalem bale, used as the girls' bedroom, and the kitchen area at the rear of the house.



Gambar 3. Bale Tani
(Sumber: Detik Travel 2014)



Gambar 4. Denah dan Tingkatan Bale Tani
(Sumber: Jurnal Sade 2022)

The Bale Tani (Bale Tani) is the primary dwelling of the Sasak people. It has a simple yet complete structure, consisting of the base, body, and head. The base consists of a stepped foundation that supports the building's weight. The main structure uses wood for columns and bamboo for the wall frame. The walls are non-structural, serving only as filler, not as load-bearing elements. The head features a gabled roof constructed from a bamboo frame and covered with thatch. This roofing material helps maintain thermal comfort, keeping the interior cool during the day and warm at night.

3.2.2 Bale Bontar

Bale Bontar is a residential building intended for traditional leaders or village officials, and is generally located in the center of the settlement. In addition to being a residence, this building also functions as a traditional meeting space, such as for resolving violations of customary law or discussing important issues by village elders. In terms of spatial layout, the Bale Bontar has a division of space almost the same as the Bale Tani, but with differences in the zoning arrangement. Unlike other traditional Sasak houses, Bale Bontar is not multi-story or built with steps, but rather has a floor level with the ground as a symbol of openness and easy access for the community.



Gambar 5. Bale Bontar
(Sumber : Airport.id)

3.2.3 Bale Berugaq

The berugaq is a traditional building typical of the Sade people, divided into two types based on the number of pillars: sekepat (four pillars) and sekenam (six pillars). The berugaq is a transformation of the traditional barn called alang. In Sade society, the berugaq serves as a space for family gatherings, welcoming guests, and resting, as well as a complement to the main residence.

The berugaq generally takes the form of a rectangular platform without walls, with the floor raised approximately 50–80 cm above the ground. The main structure of the berugaq uses a wooden and bamboo frame, while the roof is made of alang-alang or palm fiber. Its open nature reflects the social character of the Sasak people, who value togetherness, mutual cooperation, and interaction among members.



Gambar 6. Berugaq Sekenam
(Sumber : Dokumentasi Penulis 2025)



Gambar 7. Berugaq Secepat
(Sumber : Dokumentasi Penulis 2025)

3.2.4 Lumbung

A barn, also known as a *sambi*, is a building used to store household food supplies such as rice, corn, and other foodstuffs. Typically, a barn is located next to or behind the main house, with no direct access to the front yard. The *sambi* structure consists of three sections. The lower section is generally used as a temporary pen for poultry or small livestock. The middle section (body) is often used as a place to receive guests or rest for a while (*brenge*s), while the upper section serves as the main space for storing the family's food supplies.



Gambar 8. Lumbung
(Sumber : Dokumentasi Penulis 2025)



Gambar 9. Tampak dan Struktur Lumbung
(Sumber: Jurnal Sade 2022)

The traditional village of Sade is a tourist village located in a contoured area. The building massing is adjusted to the contour pattern of the land, with a difference in contour levels of approximately one meter (Saptaningtyas et al., 2023). The main massing guides (Bale Tani and Bele Bontar), which serve as guidelines for the arrangement of the main massing, face the lower contour, then the circulation facilities and other facilities adjust accordingly. This arrangement demonstrates a contextual architectural response to the tropical climate, as it helps reduce direct sunlight exposure, thus keeping the interior spaces cool. However, the building density in Sade Village is relatively high, with a built-up area reaching approximately 70%. This condition causes the distance between houses to be narrow, so that natural lighting into the bale space is less than optimal, especially since each house has a limited number of window openings.

3.3 TOURIST

Sade Village is a traditional Sasak village located in Pujut District, Central Lombok Regency, West Nusa Tenggara Province. This village is known as a cultural tourism village that still maintains traditional lifestyles, both in terms of architecture, customs, and social structure of its community. The establishment of Sade Village as a tourist village since the late 1980s was an important milestone in the development of culture-based tourism in the Central Lombok region.

Sade Village's existence as a tourist destination is inseparable from the unique Sasak culture, which remains alive and consistently practiced by the community. The village showcases traditional life as part of daily activities, not as a show created specifically for tourists. This makes Sade Village a concrete example of the concept of living heritage, namely cultural heritage that still functions and is passed down from generation to generation.

The main tourist attraction of Sade Village stems from the local wisdom of the Sasak people, manifested in both physical and non-physical forms. Physical attractions include traditional Sasak houses with thatched roofs, woven bamboo walls, and clay floors mixed with livestock manure, a symbol of local tradition and beliefs. The settlement pattern, which still maintains a traditional layout, also strengthens the village's visual character as a traditional area.

Furthermore, the non-physical attractions of Sade Village are reflected in its customs, language, belief systems, and cultural activities. Tourists can witness firsthand the social life of the community, including the process of weaving traditional Sasak cloth by women. Weaving is not only a cultural tradition but also a growing creative economic product that supports the sustainability of village tourism.

3.3.1 The Role of Traditional Arts in Sade Village Tourism

Traditional arts play a crucial role in strengthening the cultural tourism identity of Sade Village. One prominent traditional art form is Peresean, a martial arts competition that uses rattan as a striking tool and leather shields for protection. Peresean is not only understood as entertainment but also contains philosophical values such as courage, sportsmanship, and self-control.



Gambar 10. Persean
(Sumber : Dokumentasi Penulis 2025)

In the context of tourism, Peresean holds significant potential as a cultural attraction capable of attracting both domestic and international tourists (Kusradi et al., 2025). Packaging Peresean as a scheduled tourist attraction can add value to Sade Village tourism and serve as a means of preserving traditional Sasak arts.

In addition to Peresean, Gendang Beleq also plays a role in strengthening Lombok's cultural tourism image, particularly as a representative Sasak performing arts identity on a regional scale (Suryadmaja, 2025a). Although not regularly performed in Sade Village, Gendang Beleq's presence as an icon of Sasak arts contributes to the recognition of the region's cultural identity. The synergy between these various traditional arts enriches the cultural tourism experience, broadens Sade Village's tourism appeal, and strengthens the regional Sasak cultural promotion network (Suryadmaja, 2025a).

3.3.2 Community Practicipation in Tourism Development

Local community participation is a key factor in the successful development of tourism in Sade Village (Asra Nopriansyah et al., 2023). The community plays a key role not only as a tourist attraction but also as a key stakeholder in the management and implementation of tourism activities. This participation includes roles as local tour guides, weavers, souvenir vendors, and artists and cultural practitioners (Lalu et al., n.d.).

Community involvement in tourism management reflects the application of the concept of community-based tourism. Through this approach, communities have control over tourism activities within their area, thus preserving traditional and cultural values. Active community participation also contribute to the equitable distribution of economic benefits from the tourism sector as emphasized in the study of community participation in Sade Village (Kusradi Anjar Caesar et al., 2025).

3.3.3 Economic Impact of Tourism Development in Sade Village

The development of tourism in Sade Village has had a positive impact on the local economy. (Asra Nopriansyah et al., 2023). Tourism opens up new business opportunities, particularly in the culture-based creative economy, such as weaving and souvenirs. Nearly every household in Sade Village is involved in economic activities related to tourism, either directly or indirectly.

In addition to increasing community income, tourism also encourages job creation and reduces dependence on traditional agriculture. This shift in livelihood structures demonstrates that tourism serves as a significant alternative source of income for the Sade Village community (Suryadmaja, 2025b).

3.3.4 Social and Cultural Impacts of Tourism

The development of tourism in Sade Village has had a positive impact on the local economy. (Asra Nopriansyah et al., 2023). Tourism opens up new business opportunities, particularly in the culture-based creative economy, such as weaving and souvenirs. Nearly every household in Sade Village is involved in economic activities related to tourism, either directly or indirectly.

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4. CONCLUSION

Berdasarkan hasil penelitian. Desa Sade masih mampu mempertahankan budaya dan arsitektur tradisional Masyarakat sasak meskipun mengalami perkembangan pariwisata. Dari aspek Sejarah, Desa sade berkembang dari permukiman adat menjadi desa wisata budaya tanpa meninggalkan nilai tradisi dan adat Masyarakat. Dari aspek arsitektur, bangunan seperti Bale Tani, Bale Bontar, Berugaq, dan Lumbung menunjukkan ciri arsitektur vernacular sasak melalui penggunaan material local dan tata ruang yang menyesuaikan kondisi lingkungan. Sementara itu, dari aspek pariwisata, perkembangan wisata memberikan dampak positif terhadap ekonomi Masyarakat melalui tenun, perdagangan souvenir, dan jasa wisata, namun juga menimbulkan tantangan berupa potensi berkurangnya keaslian budaya akibat modernisasi dan kebutuhan wisata.

Berdasarkan hasil analisis tersebut, penelitian ini menemukan bahwa keberhasilan Desa Sade dalam mempertahankan identitas budaya dipengaruhi oleh kuatnya keterlibatan masyarakat adat dalam menjaga tradisi, sistem sosial, dan bentuk arsitektur vernakular secara turun-temurun. Selain itu, pariwisata budaya menjadi faktor utama yang mendorong peningkatan ekonomi masyarakat tanpa sepenuhnya menghilangkan karakter tradisional desa. Namun demikian, adanya penyesuaian bangunan terhadap kebutuhan wisatawan mulai menunjukkan perubahan pada beberapa fungsi ruang dan pola aktivitas masyarakat.

Oleh karena itu, diperlukan upaya yang tepat untuk menjaga keseimbangan antara pelestarian budaya dan perkembangan pariwisata di Desa Sade, perlu adanya pengelolaan pariwisata yang tetap menjaga keseimbangan antara pelestarian budaya dan peningkatan ekonomi masyarakat. Pemerintah dan pengelola wisata juga perlu mengatur pembangunan agar tetap sesuai dengan karakter arsitektur tradisional Sasak serta meningkatkan kesadaran masyarakat untuk menjaga keaslian budaya Desa Sade.

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