

---

Research Paper

# Digitalism of Laweyan Culture Landscape in Surakarta, Central Java, Indonesia

Naniek Widayati PRIYOMARSONO, Master of Architecture  
Universitas Tarumanagara, Indonesia.

## Abstract

*This research aims to map out Laweyan's cultural landscape as a cultural heritage area. Laweyan is known for its beautiful Batik entrepreneurs' houses, which have a hybrid architectural style, and other historical sites such as Pajang palace, Langgar Merdeka, tombs, and Laweyan mosque which built in 1800s. Laweyan is also an eminent place as it was where batik industry started. Given its history, Surakarta City Council declared Laweyan as batik kampong in 2004. The mapping out of Laweyan's cultural landscape aims to assist visitors in learning about and enjoying Laweyan. The research used qualitative-interpretative method with naturalism approach in which it focuses on the visitors' behaviours when experiencing Laweyan's way of living. The research process consists of investigation, comparison of investigation result with the field fact, scoring, information management, and cultural landscape dissemination. The research's result is still semi-digital as there is another phase in the research to digitalised the result yet to be done. The end product in digital form can be utilised by Surakarta City Council – Department of Culture and Tourism as a partner and public in order to develop the tourism industry and educate public on Laweyan's tangible and intangible assets.*

## Keywords

*Cultural mapping, Cultural landscape, Laweyan, processing*

## 1. Introduction

This 'Digitising the Mapping of Laweyan, Surakarta's Cultural Landscape' research combined architecture, history, and culture fields of study and used information technology transformation as its communication media.

Laweyan is a specific area in Surakarta city which resemblances old cities in Europe with its pocketed zone, tall gates, and small alleys.

Laweyan as the old city's residential area has three layers of road which are the main road, neighborhood road, and small alleys. The batik merchants in Laweyan wanted to incorporate the traditional Javanese architecture which has saka guru (pillar) construction but with the influence of architectural styles from outside of Java. This depicts their independent characteristic.

This architectural style combination was shown in floor plan and the floor height differences. The floor plan followed the traditional Javanese floor plan but they combined the outside area with the inside area (*area dalem*) which was unusual. They risen the *area dalem* to highlight its importance as the Laweyan batik merchants considered this area to be very sacred.

Historical documents stated that kampong Laweyan, the batik merchants' residential area, existed since Mataram kingdom era. The word Laweyan came from a Javanese word, *Nglawiyen*, which means very wealthy people.

Batik industry grew rapidly in the 19<sup>th</sup> century and as a result the batik merchants were able to build massive houses with Indisch style and materials. A style which was influenced by their interactions with their Europeans and Asians customers.

In the context of cultural landscape, there is a focus on taking care of the data that are close to reality condition. Information system in cultural landscape mapping will be very useful in conserving and managing the cultural landscape holistically and dynamically. This will help in preserving Laweyan area as a cultural heritage conservation area with unique specification and characteristic.

The use of naturalistic research approach in this study aims to develop specific definition about Laweyan based on the key information.

The research started with cultural landscape survey which limited to tangible and intangible forms. The research focuses on cultural landscape mapping in information form as an effort to govern all cultural and historical assets as well as knowledge about Laweyan. The result is 'data processing to prepare for digitalisation'. Future research will digitalise the processed data in a form of digital information mapping model software.

## 2. Literature Review

### 2.1. Cultural Landscape Theory

According to World Heritage UNESCO, cultural landscape has three categories as follow:

1. Landscape that is obvious, easily identified, and designed/created by humans intentionally.
2. Landscape that is developed naturally. Arise from social, economy, administrative, and/or religious aspect and was created as a reaction of an association and adaptation of its surrounding.
3. Associative cultural landscape. This type of landscape was declared by considering the existence of very strong factors such as religions, art, or culture's natural elements which have association with it.

The scope of cultural landscape includes the definition of historical landscape and cultural landscape which then becomes heritage landscape. The aim is to describe the definition of historical and cultural landscape, gives examples, and explains the important values and the importance of revitalization.

Specifically focuses on: 1. The effort in preserving cultural and historical heritage in Laweyan area, 2. Concocting diversity and specific contrast from a batik merchant housing area in Laweyan, Surakarta, 3. Creating a synergy between past, present, and future which reflected on objects and the next landscape creation as the identity of Laweyan, 4. Increasing Laweyan's economy by making it as a cultural and historical tourism site, 5. Inventing symbolism of Laweyan people's identity's manifestation.

The mapping of a cultural landscape is a way to expand people's understanding on the connection between the environment and its people including its problem and solutions. UNESCO acknowledges that cultural mapping is an important tool and technique in documenting, preserving, and managing intangible and tangible cultural heritage assets as well as recognising the cultural diversity (Unesco, Bangkok 2017).

Table 1 Cultural Mapping as a tool in Planning

CULTURAL MAPPING		
Economic Dimension	Social Dimension	Environment Dimension
Context Analysis and Diagnostic Assessment		
HOLISTIC & CONTEXTUAL PLANNING SOLUTIONS		
Responding to Issues, Potentials & Future Needs		

Source: Janet Pillai, Cultural Mapping 2020, p.28

## 2.2. Digitalisation of a Cultural Landscape

Cultural landscape digitalization can assist the conservation and decision making of a cultural management (Yang & Han, 2020). In the digitalization process of cultural landscape, the observation object in question must reflect the cultural characteristic because character landscape is the main factor in evaluate the originality and integration of cultural landscape heritage (Sutcliffe et al., 2005).

One of the benefits of cultural landscape digitalization is enabling the cultural heritage of Laweyan to be accessed widely so that its cultural value identity can bring benefit to people in Surakarta as well as Indonesia at large. Additionally, digitalization is able to reconstruct objects and landscapes from the past, representing, and archiving culture digitally (Aniuka & Chinelo, 2017).

In an effort to digitize the cultural landscape, it is necessary to pay attention to its components, including controlled terms or cultural landscape objects, personal and groups of personals are people or group of people who have influence or property value to the cultural landscape, digital documents that become digital assets

Transferable or moveable cultural assets are archives, scripts, museum, or libraries. Immoveable assets are buildings or ruins, and collection is a set of digital asset (Ognjanovic et al., 2019)

## 2.3. Research Roadmap

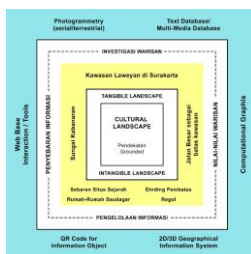


Figure 1. Research design roadmap.  
Source: Priyomarsono, 2022

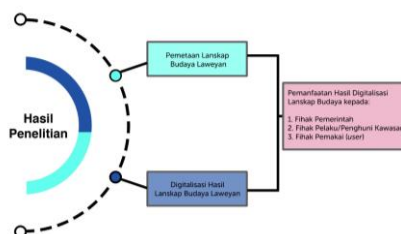


Figure 2. Research result indicator.  
Source: Priyomarsono, 2022

## 2.4. Research Methodology

This research utilized qualitative-interpretative method with grounded theory research strategy (Glaser, 1967).

Natural approach is used in studying the phenomena to understand and interpret them (Denzin dan Lincoln, 2002). Data was collected from observation and interview with people who were involved in the research object actively and passively. Subsequently, the result of the investigation was compared to data from observation, literature documentation, and interview to gain accurate findings.

The findings are historical data, the character of the area and environment, the value of the buildings, the function and activities in the area, the connection between areas, and the buildings' architectural style. These findings then were analysed.

The literature review about digitalization was done thoroughly so that the result of Laweyan's cultural landscape's digitalization can be maximized. The observation was done on people's behaviour and the tangible objects such as the ruins, tombs, and houses. Several data collections were also done in a form of photography, sketch, and building measurements.

To ease the research on the ground, the area was divided into eleven blocks based on its toponimi – the naming procedure of each section based on the function or occupation of the people in that area. Sampling in each section was done based on the period in which the area was built and its specific characters and style as regulated by Cultural Heritage law number 11, year 2010. Examples of the specific characters and styles are the batik merchant houses, the first period when Surakarta kingdom was divided by the Dutch (1800s-1900s), the second period when the Dutch colonization had strong influence in Surakarta (1900-1945), the third period when the Indonesia was already independent (1945-2000). Additionally, historical sites were also included in the sampling.

## 3. Analysis and outcomes

### 3.1. Community Arrangement and the Architecture of Batik Merchant Houses in Laweyan

Laweyan has a long history which began in the Mataram era until today where the batik merchants reside. They are common Javanese with batik merchant profession and had their own golden era which made them have their own culture and interactions with their surroundings since the 19<sup>th</sup> century. They have their own culture and until now there are still leftovers of their heritage that becomes tourist attraction that needs to be preserved.

In connection with the mapping and analysis, places with activities and objects inside can be connected within time, space and distance so it can becomes an metaphoric and functional information, especially the moving and the tourist recreation pattern in Laweyan.



Figure 3. The Map of Laweyan in terms of Solo Sultanate Kingdom in Surakarta City

Source: *Kawasan Permukiman Saudagar Batik Laweyan di Surakarta*, (Widayati, 2021)

### 3.2. Cultural mapping as a recording tool to reveal the character of Laweyan's residents

The cultural mapping that was conducted to record and reveal Laweyan's residents that include places, activities, objects and cultural sites in Laweyan are;

#### 1. Laweyan's batik industry characteristic,

The recordings of Laweyan's batik craftsmanship process in term of drawing the batik, drying, washing, also selling the batik.



**Figure 4. The process of making batik by the batik's craftman (Drawing the batik, drying, washing and the results).**

**Source: Priyomarsono Documentation, 2021**

#### 2. Others Laweyan heritage industry character,

Metal industry that creates household appliances is the other heritage industry besides batik. In this context, culinary industry is also included in the mappings of Laweyan heritage culture.



**Figure 5. Kabangan Market located at Kampung Laweyan (Dr. Radjiman Street) with metal industry craftman. Source: Priyomarsono Documentation, 2022**

#### 3. Laweyan's batik merchant characteristic,

Cultural landscape mapping also includes recording and revealing the residence of batik merchant in Laweyan, especially the ones with good conditions and still functioning. The recording and revealing also linked with the construction period of the houses;

- The period before year 1900; *Dalem Mulyodihardjo, Dalem Arianti Dewi, Dalem H. Mawardi and Dalem Musni* with their strong Javanese traditional architecture characteristic that translates into the form and spaces of the house, especially with the wood materials.



**Figure 6. Dalem Mulyodihardjo Building. Source: Priyomarsono Documentation 2021**

- The buildings that are influenced by the Dutch East Indische Colonial period (1900-1945) are; *Dalem Djimatan*, *Dalem Tjokrosumarto*, *Dalem Priyomarsono*, *Dalem Wiryomartono*, *Dalem Robby Sumampouw* (Canting Londo Restaurant), *Dalem Priyosuharto*, *Dalem Priyosukamto* are the buildings that influenced by Indische hybrid architectural. This can be seen by the luxurious materials such as granite stone and patri mirror.



**Figure 7. *Dalem Djimatan* and *Dalem Priyosuharto* building. Source: Priyomarsono Documentation 2021**

- After Indonesia independence period (1945-2000), are; *Dalem Wahyuni Indah Yulistia* (Kusuma Hotel), *Dalem Priyodarsono*, *Dalem Priyomulyono* are the buildings that have tropical characteristic, this can be seen by the long roof cantilever, the use of wide and big mirror and the use of concrete material.

### 3.3. Cultural mapping of historical sites in Laweyan as a heritage and education sites

Laweyan has many heritage sites that was left by Pajang Kingdom until Indonesia independence period like *Petilasan Karaton* of Pajang Kingdom, Hindu kingdom heritage sites, Islamic kingdom periods like Laweyan Mosque, *Langgar Merdeka*, Kyai Ageng Henies grave (Laweyan historical figure) and the house and grave of the national hero K.H. Samanhudi.

### 3.4. The design of heritage trails as travel routes from Laweyan's cultural landscape

#### mapping

Based on the Laweyan's cultural landscape mapping, a Heritage Trail can be designed to help tourists to reach the best recommendation places and attractions at Laweyan's batik village and can be classified as culture, social and historical destination.

By increasing Laweyan's cultural landscape mapping, management of the tourists destination by the people of Laweyan is required. The benefit that can be gained are;

1. Helping Laweyan people and tourists in communicating Laweyan's historical culture.
2. Giving chances for Laweyan people and tourists to collaborate and synergize in the context of cultural landscape and architecture for designing the heritage trail.
3. Increasing the knowledge of historical points and pushing the local people to take part of preserving the heritage culture and to instill sense.
4. Instilling the needs to conservating and preserving the area of Laweyan, especially the locals.

Several travel routes related to the nodes and roadmap based on group activities that was mapped at Laweyan area, like the thinking of Small K in A Short Guide to Heritage Trail book (2010). In the context of Laweyan's landscape cultural mapping, based on the group activities that became the consideration to pick destination nodes are:

1. Destination spot as the recreation tourist destination must have in the context of;
  - Cultural and social values with the people activities,

- Historical point that brings the area of Laweyan as a balance or the peoples continuity from the beginning to the present.
- 2. The convenience of the location spot for easy navigation
- 3. The convenience of the tourists trail that can be compiled into a group to review the nodes information.
- 4. In the digital age, tourists are guaranteed that every nodes are safe to travel to and comfortable.

Based on the information above, the circuit travel route is the best choice for Laweyan landscape condition. So that it can be combined into several routes like;

#### 1. Batik industry travel theme;

Nu.	OBJECT/DESTINATION SPOT	SPOT DURATION	TRAVEL DURATION
1	Jongke Traditional Market at Dr.Radjiman Street as the starting point, a presentation of Laweyan history is conducted first	90 minute	0
2	Batik house Sarjono	30 minute	05 minute by car from Jongke Market
3	Batik House Bintarum	30 minute	05 minute walk from Batik House Sarjono
4	Batik House Nurlam	30 minute	05 minute walk from Batik House Bintarum
5	Batik House Merak Manis	30 minute	05 minute walk from Batik House Nurlam
6	Batik House Gunawan	30 minute	05 minute walk from Batik House Merak Manis
7	Kabangan Market at Dr. Radjiman Street	90 minute	02 minute by car from Batih House Gunawan
8	<i>Dalem Djimatan</i> at Tiga Negeri Street	60 minute	05 minute by car from Kabangan Market

#### 2. Religion and history travel theme,

Nu.	OBJECT/DESTINATION SPOT	SPOT DURATION	TRAVEL DURATION
1	<i>Dalem Djimatan</i> as the starting point of the travel route (Tiga Negeri Street), a presentation of Laweyan history is conducted first.	90 minute	0
2	Laweyan Mosque and Kyai Ageng Henies grave	60 minute	05 minute walk from <i>Dalem Djimatan</i>
3	Travel to a gift house from Indonesia first presiden Ir.Soekarno to the national hero K.H. Samanhudi at 1962.	45 minute	10 minute walk from Laweyan mosque
4	Travel to <i>Langgar Merdeka</i> at Dr. Radjiman street and Ndowo grave behind <i>Langgar Merdeka</i> .	30 minute	20 minute walk from K.H. Samanhudi house

5	Travel to Pajang Kingdom <i>Petilasan Karaton</i> at the west of Laweyan passing <i>Tugu Lilin Pajang</i> .	60 minute	10 minute by car from <i>Langgar Merdeka</i>
---	---	-----------	--

### 3. Old and hybrid architecture travel theme,

Nu.	OBJECT/DESTINATION SPOT	SPOT DURATION	TRAVEL DURATION
1	Solia Zigna Hotel as the starting point, breakfast at Canting Londo Restaurant with a colonial architecture design at Surakarta. A presentation about Laweyan's history is conducted before travel.	90 minute	0
2	The next destination is <i>Dalem Mulyodihardjo</i> and <i>Dalem Arianti Dewi</i> Parang Parung III Street that was built before 1900 period.	15 minute	10 minute walk from Solia Zigna Hotel
3	Travel to <i>Dalem Musni</i> at Dr. Radjiman street that was built before 1900 period.	30 minute	5 minute walk from <i>Dalem Arianti Dewi</i>
4	Travel to <i>Dalem Priyosuharto</i> at Sidomukti 16 street, a Hybrid architectural building that was built between 1900-1945 period.	45 minute	10 minute by car from <i>Dalem Musni</i>
5	Break time and lunch at <i>Bestik Pak Mangun</i> .	30 minute	5 minute walk from <i>Dalem Priyosuharto</i>
6	Travel to <i>Dalem Wiryosumarto</i> at Dr.Radjiman Street, a Hybrid architectural building that was built between 1900-1945 period.	30 minute	4 minute walk from <i>Bestik Pak Mangun</i>
7	<i>Dalem Priyosukamto</i> at Dr.Radjiman Street, a Hybrid architectural building that was built between 1900-1945 period.	7 minute	7 minute by car from <i>Dalem Wiryosumarto</i>
8	Travel to <i>Dalem Djimatan</i> at Tiga Negeri Street, a Hybrid architectural building that was built between 1900-1945 period.	60 minute	7 minute by car from <i>Dalem Priyosukamto</i>

### 3.5. Laweyan landscape cultural mapping digitalization process

Laweyan landscape cultural mapping digitalization process is conducted with Agile Development Methods, it is a group of software development methodology that has 6 step including Planning, Implementation, Testing, Documenting, Deployment, and Maintenance.

#### 1. Planning

At this stage, the software planning and development is conducted by making a system that can be used in the application of Laweyan Digitalization. The system that will be developed consist of several diagram such as;

- Algorithm Flowchart,



At the algorithm flowchart diagram, an algorithm plot or sequence are drawn that can be used for the admin and user. This diagram will be the starting guide to determine the sequence to use Laweyan Digitalization application. This diagram is started with login/register and ended by logout/close.

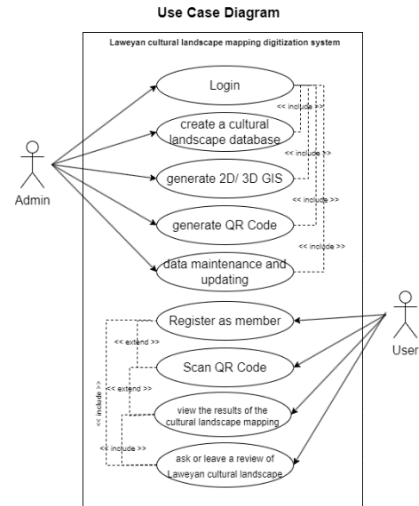
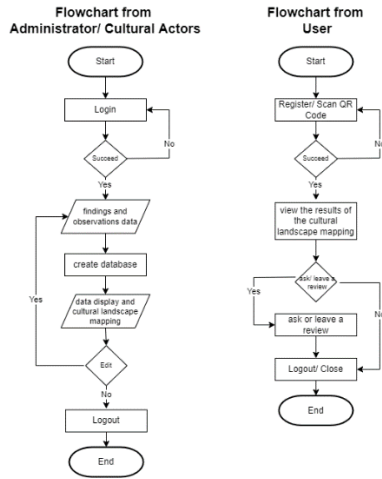


Figure 8. Algorithm Flowchart. Source: Priyomarsono 2022

Figure 9. Usecase Diagram. Source: Priyomarsono 2022

- Usecase Diagram

At the usecase diagram, functional system that going to be used by the admin and user is drawn. This diagram will be the guide for the admin (input or data edit) and user (access only that will be shown) usage sharing limit of the Laweyan Digitalization application.

- Activity Diagram

In the activity diagram, the activity and workflow of the system and the user-admin is drawn Diagram

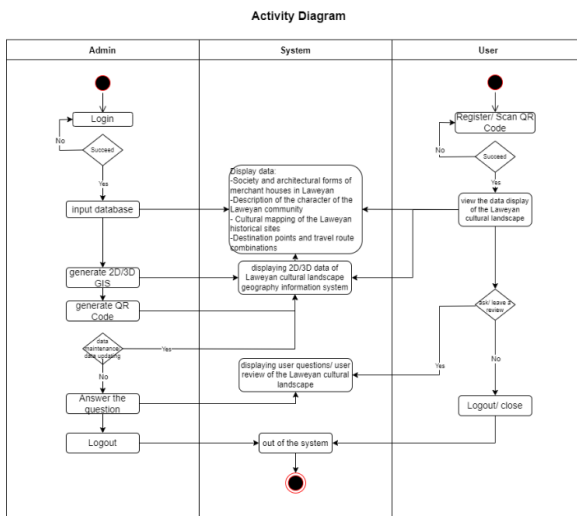


Figure 10. Activity Diagram. Source: Priyomarsono 2022

- Sequence Diagram

In the sequence diagram, the interaction between object and activity/feedback that happens from every object (main feature) is drawn. This diagram explains the designed interaction and activity of the user and admin from the use of the application such as login, Laweyan database, 2D/3D geographical information system, QR code, and user review.

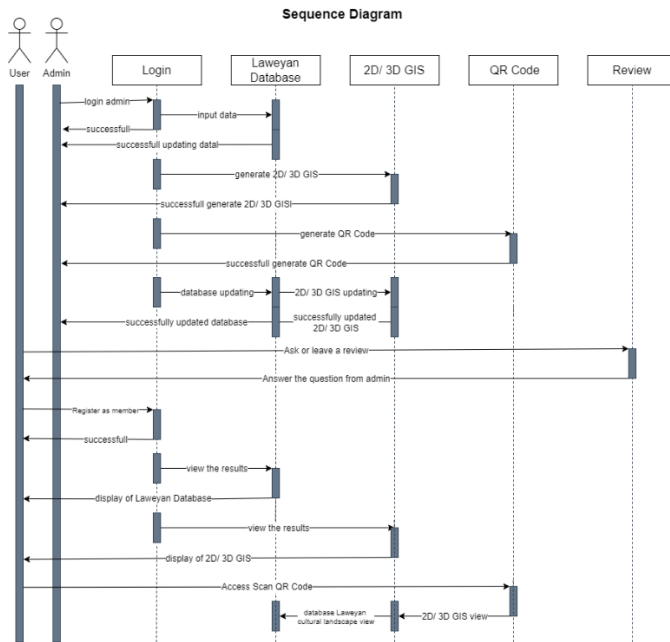


Figure 11. Sequence Diagram. Source: Priyomarsono 2022

- Class Diagram

In the class diagram, the class structure of the application system is drawn. This diagram acts as the medium to grouping every classes, class like admin, user and Laweyan database feature that consist of findings data, observations data, society and architectural forms of merchant houses in Laweyan, description of the character Laweyan community, cultural mapping of the Laweyan historical sites, destination points and travel route combinations.

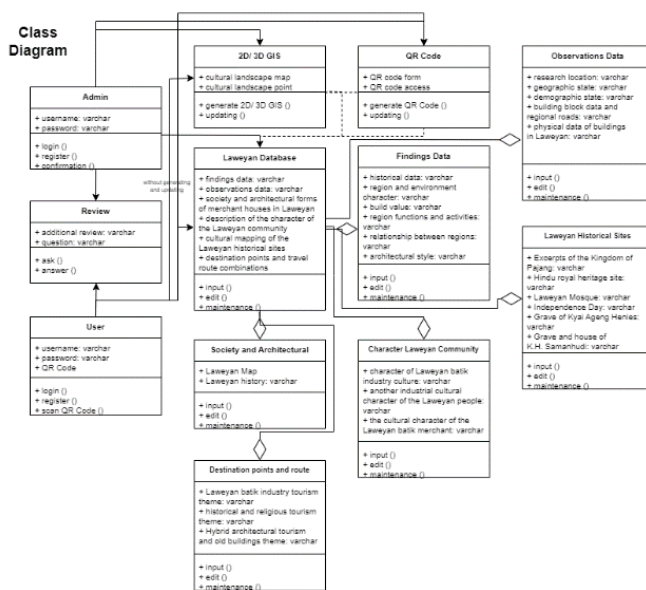


Figure 12. Class Diagram. Source: Priyomarsono 2022

## 2. Implementation

At this stage, the program language of the software system is conducted and implement it to become a functional application.

## 3. Testing

The beta test of the software is conducted including the feature and the functionality. From the results of the test, there may be bugs or other errors and the program language system will be checked again before the launch.

## 4. Documentation

All of the errors and the minus of the application program will be documented and researched again to find the solution to fix the problem.

## 5. Deployment

The application will be tested again after the fixing. This will be the last test of the application before launched to the user and admin.

## 6. Maintenance

In this stage, there will be maintenance for the application. This step is conducted to maintain the functionality and to fix the other minuses of the application. Also to update the database to match the present data.

## 4. Conclusion

In conclusion, this research produces a summary of various important objects in Laweyan which can be classified as follow: 1. Community arrangement and the architecture of batik mercant houses in Laweyan, 2. Cultural mapping as a recording tool to reveal the character of Laweyan's residents, 3. Cultural mapping of historical sites in Laweyan as a heritage and education sites, 4. The design of heritage trails as travel routes from Laweyan's cultural landscape mapping. Subsequently, those four items will be digitalised to map the cultural landscape in Laweyan. Future research will transfer the digital form into a software system.

## 5. References

1. Page, Robert, R, Cathy Gilbert, Susan A, Dolan. (1998) *A Guide of Culture Landscape Report*. Washington,DC.
2. Frey L, Botan C, Krepes G. (1999) *Investigating Communication: An introduction to research methods*. (2nd ed.) Boston: Allyn & Bacon.
3. Yang C, Han F. 'A digital information system for cultural landscapes: the case of Slender West Lake scenic area in Yangzhou, China', *Built Heritage*, 2020;4(1),
4. Hadjimitsis D, Agapiou A, Alexakis D, Sarris A, Exploring natural and anthropogenic risk for cultural heritage in Cyprus using remote sensing and GIS, *IntJ Digit Earth*, 2013;6(2):115–42,
5. Malinverni ES, Chiappini S, Pierdicca R, A Geodatabase for Multisource Data Management Applied to Cultural Heritage: The Case Study of Villa Buonaccorsi's Historical Garden, *ISPRS Ann Photogramm Remote Sens Spat Inf Sci*, 2019;42(2/W11):771–6,
6. Indonesia Republic, Indonesia Constitution Law Number 11 Year 2010 about Cultural Heritage, Num, 130, Indonesia Secretary, Jakarta, 2010;
7. Ferdani D, Demetrescu E, Cavalieri M, Pace G, Lenzi S, 3D Modelling and Visualization in Field Archaeology, From Survey To Interpretation Of The Past Using Digital Technologies,

- Groma Doc Archaeol, 2020; 15 (April),
8. Sauer dalam Rosmalia D, Rosmalia D, Identifikasi Elemen Fisik Kebudayaan Kraton Sebagai Pembentuk Ruang Lanskap Budaya Kota Cirebon, Media Matrasain, 2015;12(3):44–53,
  9. Wardiningsih S, Lanskap Budaya Wisata Budaya Betawi (Studi kasus Kota Tua Jakarta Kota), J Arsit NALARs, 2014;13:117–22,
  10. Tisler dalam Nurisjah S, Pramukanto Q, Perencanaan Kawasan untuk Pelestarian Lanskap dan Taman Sejarah, Departemen Arsitektur Lanskap Fakultas Pertanian Institut Pertanian Bogor, Bogor (ID), 2001
  11. Gold SM, Recreation Planning and Design, New York: McGraw – Hill Book Company, 1980
  12. McClelland dalam Awalia, R, N,, Arifin, N, H,, & Kaswanto, Kajian Karakter Pembentuk Lanskap Budaya Masyarakat Adat Kajang Di Sulawesi Selatan, Jurnal Lanskap Indonesia, 2017: 9(2), 91–100,
  13. Anike, L, O, & Chinelo, I, M, Digitization in Research for Cultural, Commercial and Scientific Development, American Based Research Journal, 6(2017–02), 01–05,
  14. Sutcliffe, A, B, Gault, and J-E, Shin, Presence, memory and interaction in virtual environments, International Journal of Human-Computer Studies 62,2005;(3): 307– 327,
  15. Ognjanović, Z, Marinković, B, Šegan-Radonjić, M,, & Masliković, D, (2019), Cultural heritage digitization in Serbia: Standards, policies, and case studies, Sustainability (Switzerland), 2019; 11(14),
  16. Denzin, Norman K., dan Yvonna S. Lincoln. 2009. *Handbook of Qualitative Research* (terjemahan; Dariyatno, Badrus Samsul Fata, Abi, John Rinaldi. Disunting Saifuddin Zuhri Qudsy). Cetakan I. Yogyakarta: Pustaka Pelajar.
  17. Hall, Edward T. (1969). *The Hidden Dimension: An Anthropologist Examines Man's Use of Space in Public and in Private*. New York: Anchor Books
  18. Keputusan Walikota Surakarta nomor: 646/1-R/1/203, tentang Penetapan Bangunan dan Kawasan Kuno Bersejarah. Surakarta
  19. Rapoport, Amos. (1983). *The Meaning of the Environment: A Non Verbal Communication Approach*. Beverly Hills: Sage.
  20. Strauss, Anselm and Corbin, Juliet. 1990. *Basics of Qualitative Research: Grounded Theory Procedures and Techniques*. New York: Sage Publications.
  21. Widayati, Naniek. (2004). *Settlement of Batik Entrepreneurs in Surakarta*. Yogyakarta: Gajah Mada Press.
  22. Widayati, Naniek, Surya, Rudy. (2021). *Kawasan Permukiman Saudagar Batik Laweyan di Surakarta*, Jakarta: CAC
  23. Ray Isar, Yudhishtir, editor, (1984). *Why preserve the past? The challenge to our cultural heritage*, Washington DC: Smithsonian Institution Press.
  24. Hutter. M, I. Rizzo, 1997. *Economic perspective on cultural heritage*, Macmillan Press, Ltd.
  25. Martokusumo, W. (2006). *Revitalisasi dan Rancang Kota: Beberapa Catatan dan Konsep Penataan Kawasan Kota Berkelanjutan. Perencanaan Wilayah dan Kota, Vol 17/No. 3.*
  26. Pillai, Janet 2020, *Cultural Mapping: A Guide to Understanding Place, Community and Continuity*, second edition, Strategic Information and Research Development Centre, Petaling Jaya, Selangor, Malaysia.
  27. Sunaryo. Bambang. (2013). *Kebijakan Pembangunan Destinasi Pariwisata, Konsep dan Aplikasinya di Indonesia*, Penerbit Gava Media, Yogyakarta.
  28. Dipa Saha\*, Sazdik Ahmed, Abu Towab Md. Shahriar, S. M. Naeem Hossain Mithun Department of Architecture, Hajee Mohammad Danesh Science and Technology University, Dinajpur, Bangladesh, *A Journey through the History: Introduction to Heritage Tourism and Tourist Trails for the Renewal of Old Dhaka American Journal of Civil Engineering and Architecture, 2017, Vol. 5, No. 3, 98-107*
  29. Indratno, Imam, Fardani Irland, Widayati Naniek, (2021) *Digitalisasi Lanskap Budaya Komunitas Akur Cigugur Kabupaten Kuningan, Unisba, Bandung.*