

Understanding identity of a tourist region through Travelsketch event

Augustinus Madyana Putra¹, Gagoek Hardiman² and Agung Budi Sardjono²

¹*Department of Architecture, Universitas Atma Jaya Yogyakarta, Yogyakarta, Indonesia*

²*Department of Architecture, Universitas Diponegoro, Semarang, Indonesia*

(Received 5 March, 2020; accepted 15 April, 2020)

ABSTRACT

Maintaining the sustainability of cultural tourism identity is important in the future. Various inputs from tourists are needed to identify the elements that determine the identity of the area. With the development of information technology, traces from social media are necessary to be explored further. This paper aimed to find unique elements of region in the cultural tourism in Ubud, Bali, which can be used as input for shareholders to determine the direction for the development of the region. This paper observed International Travel Sketch Bali 2019 which was attended by around 700 participants from twelve countries. This travel-sketch activity is a tourism activity as well as drawing activities of interesting objects in some locations. After the participants finished drawing, they uploaded on their respective social media using the same hashtag. Data are obtained by downloading sketches from the Instagram account with hashtag #TSBali 2019. These sketches are then elaborated to find out the supporting elements of the characteristic at the location. The analysis showed that the identity of the Ubud, Bali, can be recognized from travel-sketch activities. In detail, identity elements of the region are fixed element in the form of traditional architectural; semi-fixed element of works such as statue, pot, and umbul-umbul; non-fixed element in the form of religious equipment; landscape; and social-religious activities.

Key words : Sketch, Travelsketch, Social media, Identity of tourist region.

Introduction

Regional identity distinguishes one place from another (Lynch, 1960). The communication between places and those who live in it is the spirit of place. Something is missing if a place cannot be recognized culturally, and this is very important in social science (Garnham, 1985; Gustafson, 2001; Najafi *et al.*, 2011). The good relation between environment, culture, and society can attract people from outside, in the form of tourism (Riza *et al.*, 2012). Those people want to come and learn about the uniqueness of the location. On the other hand, the combination of the strength of regional identity, entrepreneurial self-efficacy, and community involvement

influences the progress of tourism activities (Hallak *et al.*, 2012). However, the management of tourism sustainability must pay attention to the identity. So, the quality of the place is maintained.

Currently, there is tourism activity that is combined with on-the-spot drawing activities called travel-sketch (Alomar, 2016). This activity was attended by participants from various backgrounds. Their activity is to sketch a fascinating object in a location.

The image collection from travel-sketch activities is very important to be observed because various interests of each participant. The variation of choice of an object depends on the meaning that the person wants to capture from the actual visual condition.

This simplification is perception and very dependent on the experience of each person (Crowe and Laseau, 1984). Sketches can encourage “unexpected discovery” that influenced by the “sensory” factor and “conceptual” factor (Suwa *et al.*, 1999). On the other hand, the sketch map technique can be used as an alternative or additional method to measure the spatial orientation of tourists in a tourist destination (Son, 2005).

The collection of visual information gathered by travel-sketch activities can be explored further to find any element that shows the uniqueness of a tourist destination. This feedback becomes important, considering the definition of the region’s identity is sometimes not realized by people who live in the area. Moreover, these aspects can be an input for policymakers in determining the direction of future development.

Background Study

Travel Sketch

Sketch is a quick drawing, giving simple tone, ambiguous, and used for the following purpose (Fish, 1996; Suwa *et al.*, 2001). This simple drawing can also function as a means of telling stories about the whereabouts of someone in a location that describes the distinctive characters of the location (Alomar, 2016). This drawing activities was initially a hobby. However, it has a valuable meaning because of the object selection is done carefully, and train someone to pay attention to surrounding objects more sharply (Edwards, 1979).

The knowledge gained from this drawing activity tacit knowledge. It is a mystical experience between sketchers and their paper (Loxterkamp and Snider, 2015). Also, it can stimulate creative ideas (Suwa and Tversky, 1996). When seeing and moving a building onto paper, the observer scans in three dimensions. This process is a learning process in closing the gap between geometric understanding and spatial understanding (Ching and Juroszek, 1998; Schaeffer *et al.*, 2015). The visited places are the studio for travel sketchers (Holmes, 2014). Understanding the unique character in a location can be known from very close observation. The relation between the “observer” and the “observed” is important so that the sketchers can be objective by using the comprehensive tool to show and preserve the uniqueness of local historical city (Nezih and

Sahin Güçan, 2008). Each people has a different style in drawing an object. There are five basic skills in drawing. Those are edges, spaces, relationships, light and shadows, and gestalt (Edwards, 1979). Furthermore, sketch can provide significant direct data in the field and can assist documentation and preservation of historical buildings (Hernowo, 2008; Wahyuningrum and Sudarwanto, 2017).

Sketch and Perception

Perception is information gathering through the five senses that are processed, analysed, and compared with previous knowledge, as well as compile particular response based on experiences. The differences in knowledge can produce different responses from the same fact tailored to each other’s understanding and environment (Crowe and Laseau, 1984; POP, 2013). The perception of someone who first came to a place can sometimes provide accurate information about the uniqueness. In the travel sketching event, sketcher carefully selects the object to draw. In detail, the stages that occur when drawing are seeing, imagining, and representing (Ching and Juroszek, 1998). They record shape and space as a whole, which is beyond what can be capture by people’s eye and camera (Laseau, 2001). Manual sketching is very helpful for understanding or learning the principles of building design (Imam *et al.*, 2016). The strategy of using sketches by laypeople that are used by Kevin Lynch can identify the image of the city that are edges, paths, districts, nodes, and landmarks (Lynch, 1960). Information in the form of collection of perception is very necessary in determining the direction of the development of a tourist area.

Travelsketch and Social Media

The images produced in group sketching activity are often equipped with short narratives, and then uploaded to Blogspot, or social media (Holmes, 2014). The images that were uploaded to social media were using a hashtag that were mutually agreed. It was a collective representative of the group (Ichau and Frissen, 2019).

The existing data on social media can be sorted and provide various information. These images are often equipped with tag locations that allow a recent interpretation of a location (Johanes *et al.*, 2017). Through social media, young people try to tell their experiences to public. Moreover, social media becomes the place for their existence (Boyd, 2007).

Each user uploads their pictures with specific colors of visual display according to their character (Kim and Yunhwan Kim, 2018).

Cultural Tourism's Identity in Ubud, Bali, Indonesia

The area of Ubud, Bali, Indonesia, is a location that grew out from a kingdom located in Gianyar, Bali. The kingdom has existed since the 17th century. Puri (Balinese palace compound) is a palace as well as a center of government/power during the royal era in Bali. Since 1920, Puri Saren Agung Ubud has become a tourist attraction and a prominent area with artistic activities. This condition was greatly influenced by Puri Ubud family and several painters in Ubud. Several great artists who have lived and worked in Puri Ubud are Walter Spies, Don Antonio Blanco, and Rudolf Bonnet. Thus, it makes the area as art and cultural sector (Subhiksu and Utama, 2018).

The existence of five great museums, namely The Blanco Museum, Puri Lukisan Museum, Agung Rai Museum of Art (ARMA), The Rudana Museum, and Neka Art Museum, are the main attraction of cultural tourism in Ubud. Also, it supports the cultural preservation activities (Subhiksu *et al.*, 2015). Cultural tourism involves visitors to learn about the history of the location and to experience the uniqueness of local lifestyle (Zakaria *et al.*, 2014). Tourism

activities are growing, such as royal dinner, art performance and exhibition, and guest house (Budihardjo, 2017). Eco-tourism and other alternative tourism activities have positive effect on economy, social, and environmental development of local people and enhance tourist's "attitude" that has experienced and learn from local culture (Stronza, 2001).

Materials and Method

This research used visual research method by interpreting data in the form of photos, videos, or pictures (Glaw *et al.*, 2017). Data were obtained from International Travel Sketch Bali 2019. The event was held on March 2, 2019, in Ubud, Bali, 2019. The data was gathered, first, by downloading photos from Instagram that has hashtag #TSBali 2019 (Figure 1). The initial selection was selecting photos or pictures that the object is in Ubud, Bali, Indonesia. The second step was separating the data according to the theme and counting the theme from the pictures. The identification is based on the object that has drawn, the color that used, and the drawing style. Third, the pictures were numbered and interpreted. The interpretation resulted in several categories that can help in finding the patterns. Fourth is to communicate the patterns with theories related to the design of traditional Balinese architecture by using

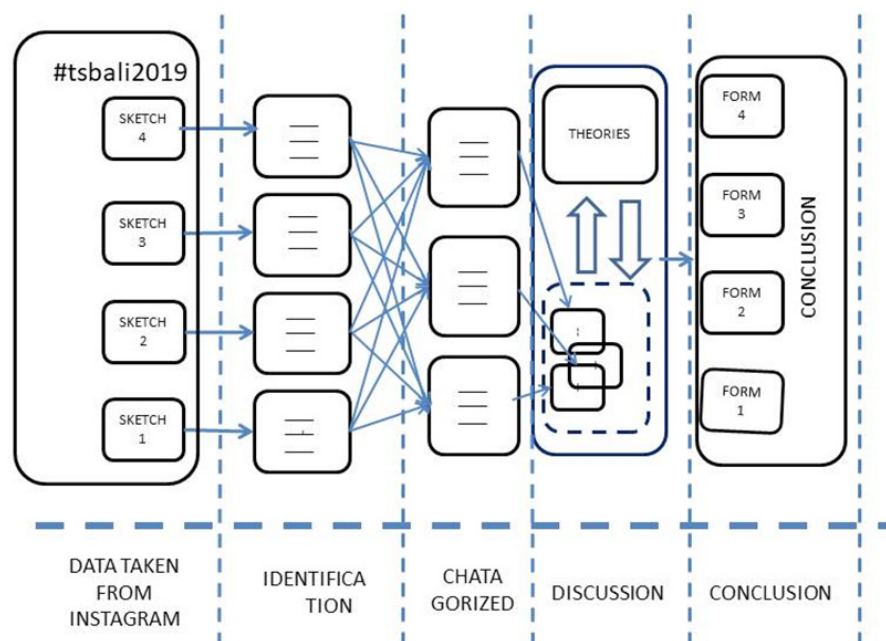


Fig. 1. Data Analysis Technique

thematic analysis. Thematic analysis is a method to identify, analyze, and determine the pattern (theme) in the data (Braun and Clarke, 2006).

Results




The total sketches from Instagram account of travel sketch participants, with the hashtag #TSBali2019, are 645 pictures. The pictures were selected based on the location of the sketch object (has a location description in Ubud, Bali), and the amount is 163 pictures. Those pictures were given detail description and number based on participant’s number. The description involves the choice of object, drawing style, and color (Figure 2). Objects that drew in one sketch data were explicitly noted. For example, picture no 1 shows the component of semi-fixed element (s-f), landscape (ls).

The way participants draw an object is divided into three ways: (a) line technique; it is drawing lines without tone, (b) line and color technique; it is

drawing technique with line and color, and (c) color technique; it is drawing technique without showing outline, shape, and volume expressed in different colors. Figure 2 shows the grouping of sketch done by participants.

The object that appeared in the data are traditional building (t-b), landscape (ls), and non-fixed element). Data that show traditional Balinese architecture (t-b) are 132 (81%) from 163 data. In more detail, those buildings are *angkul-angkul*, *bale kulkul*, and *bale bengong*. Some pictures accentuate the vine ornaments and mythological creatures. None of participants presented a modern architectural style even though the buildings have quite large dimensions. However, participants tended to draw buildings or forms of traditional Balinese architecture that have relatively small dimensions.

The object that appeared in the data are traditional building (t-b), landscape (ls), and non-fixed element). Data that show traditional Balinese architecture (t-b) are 132 (81%) from 163 data. In more

Picture	Description	Categorize	Color
	Combined object; <i>Barong</i> sketch, God Statue, God Statue in Puri Lukisan Museum’s pond, lotus flower	Mythological creature (s-f) Lotus flower (ls) Pond (ls)	Monochrome
	Puri Agung Ubud; The main object sketch is <i>bale</i> with monochrome color, and the atmosphere is cold and mystic	Bale bengong (t-b) Mythological creature (s-f)	Monochrome
	Puri Agung Ubud; the main object is architectural building, such as <i>angkul-angkul</i> and Balinese traditional fence. The background is tree, <i>bale</i> , and <i>janur</i> (an ornament from coconut leaves). The impression is warm	<i>Angkul-angkul</i> (t-b) <i>Bale bengong</i> (t-b) <i>Umbul-umbul</i> (s-f) Traditional Fence (t-b)	Blue Orange Light green

t-b : traditional building; s-f : semi-fixed element; ls : landscape

Fig. 2. The Example of pictures identification

detail, those buildings are *angkul-angkul*, *bale kulkul*, and *bale bengong*. Some pictures accentuate the vine ornaments and mythological creatures. None of participants presented a modern architectural style even though the buildings have quite large dimensions. However, participants tended to draw buildings or forms of traditional Balinese architecture that have relatively small dimensions.

The data that shows landscape elements (ls) are 126 (77,35) from 163 data, with majority theme is tropical gardens with ponds. Types of plants that often drawn are coconut trees, *frangipani*, and shrub plants. Furthermore, data that shows semi-fixed objects (s-f) are 59 (36,1%) from 163 data. These objects are in the form of *merajan* (house temple), mythological creature statue, ornamental plant pot, *janur* ornament, and *umbul-umbul*. The number of sketches with objects such as *canang*, flowers, fabric for decorating statue, flowers container, and transportation modes are 11 (6,7%) from 163 data. Then, sketches that illustrated social living (s-l) in the society are 49 (30%) from 163 data. The objects are trading activities in the market, dance practices, and dance performances.

The dominant color (from the most used) in Travel Sketch 101 2019 are warm colors. The result of the most used color in the sketches are orange (72), green (62), blue (56), purple (26), red (24), *crème* (22), and yellow (20).

The dominant green and blue with a hint of orange tend to be found in the sketches with a landscape theme. Whereas, traditional architecture pictures are illustrated with the dominant color of orange with a hint of green and blue.

Discussion

Drawing is building perception as a way to express culture, reflect society, public space, and urban space (Fish, 1996). Sketchers observe in detail the appearance in the field to be outlined in the sketch. A lot of visual information was simplified and re-displayed to highlight the uniqueness of a region (Figure 3).

Most of the pictures try to record open spaces in Bali, which is called *natah* (Siwalatri *et al.*, 2015).

Therefore, buildings are placed as a wall to form the open space. Buildings that are often drawn are *angkul-angkul* (the roofed-entrance to the courtyard), *bale kul-kul* (a tower with *kentongan* (a slit drum)), and *bale bengong*. Those buildings, concep-

tually, have a special meaning for the existence of Balinese customs. Also, these buildings never change from time to time and show identity in Ubud, Bali.

The expression of the *Tri Angga* concept in Balinese architecture is fully recorded in sketches. *Tri* means three, and *Angga* means body. This concept emphasizes on three physical values; *utamaangga* (head), *madyaangga* (body), and *nistaangga* (foot). The *Tri Angga* Concept is manifested from macro scale to micro scale. However, expression that is captured quickly is micro-expression that manifested in buildings (Dwijendra, 2008). The pictures of mythological creature statues and ornament in the building are often drawn by participants. The ornament refers to plants, animals, natural element, religious values, and beliefs.

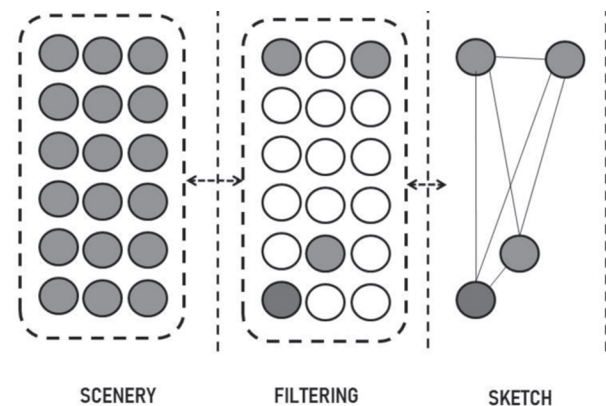


Fig. 3. Information Filtering Process to a Sketch

For Balinese, ornament in the building has symbolic, historical, aesthetic, and philosophical meaning (Siwalatri *et al.*, 2012).

One important thing to be noted is the participant's ability to capture the Balinese uniqueness concept of residence. They draw according to their perception (POP, 2013) without first getting conceptual knowledge. The principle of design by using the concept of human relationship (micro-cosmos) with their environment (macro-cosmos), which is a translation of the psycho-cosmic concept of Balinese Hinduism (Samadhi, 2001), can be well understood by the participants. This phenomenon shows the success of transformation of conceptual idea toward the realization of level of shape, which allows direct interpretation or metaphor from the observer (Siwalatri *et al.*, 2012).

Color is an integral element in this world. It includes natural objects and human-made objects.

Colors used by participants in drawing are closely related to the real condition. Warm colors, such as firebrick red, light green, and orange, are often used. The colors used by participants are special communication between sketcher and locus (Loxterkamp and Snider, 2015). In Balinese architecture, natural materials such as coral, rocks, and bricks with golden accents are very often used. The Balinese Hindu religious activities cannot be separated from colors (Asthararianty *et al.*, 2016). Daily offering activities always use flowers with specific colors. Each person has a different choice and taste of colors. The use of colors is full of consideration, and not only subjective, but color also has a universal influence on each person.

In Balinese architecture, these human-made products became a reminder of the relationship between human, environment, and God (Siwalatri *et al.*, 2012). The existence of God is realized through physical things, which is architectural buildings (fixed element), statue, *umbul-umbul*, pot (semi-fixed element), and other offering things (non-fixed element). Natural elements, culture, and sensory experiences stated the existence of soul in a location (Garnham, 1985). In travel-sketch, the relationship between Balinese people and environment is clearly recorded in the sketchers' drawing. Those drawings stated the aspects mentioned by Garnham, but more specifically revealed the religious characteristic of Balinese people.

Conclusion

In general, International Travel Sketch Bali 2019 recorded the relationship between Balinese people and their environment. This relationship is the daily life that routinely done and might not be realized as a "normal" thing for the community. Elements that can be identified as an identity of Ubud region, Bali from travel-sketch activity are fixed element in the form of traditional architectural; semi-fixed element of works such as statue, pot, *umbul-umbul*; non-fixed element in the form of religious equipment; landscape; and social-religious activities. This knowledge can be further developed as reference in finding direction for the development of cultural tourism in Ubud.

References

Alomar, R. 2016. *The Sketch Walk: Exploration, Discovery*

- and a Discussion of Place. In: A. U. Charlene M. LeBleu, FASLA (Ed.), *Landscape Research Record*. 5 : 2–8. Retrieved from https://thecela.org/wp-content/uploads/LRR-5_revised_1_21_17.pdf
- Asthararianty, Widodo, P., and Ekobudiwaspada, A. 2016. *Mengungkap Nilai-nilai Simbolis di Balik Warna Tradisional Bali NawaSangghamelalui Rancangan Desain Buku. Nirmana*. 16(1) : 18–39. Retrieved from <http://nirmana.petra.ac.id/index.php/dkv/article/view/19857/19066>
- Boyd, D. 2007. *Why Youth Heart Social Network Sites: The Role of Networked Publics in Teenage Social Life*. Research Publication, 2007–16 : 119–142. <https://doi.org/10.1162/dmal.9780262524834.119>
- Braun, V. and Clarke, V. 2006. *Using Thematic Analysis in Psychology. Qualitative Research in Psychology*. 3(2): 77–101. <https://doi.org/10.1191/1478088706QP063OA>
- Budihardjo, R. 2017. *Transformasi Arsitektur Puri Pada Era Pengembangan Pariwisata Bali* (Universitas Katolik Parahyangan). Retrieved from <http://repository.unpar.ac.id/handle/123456789/2714?show=full>
- Ching, F. D. and Juroszek, S. P. 1998. *Design Drawing*. New York: Van Nostrand Reinhold Company Inc.
- Crowe, M. and Laseau, P. 1984. *VISUAL NOTES for Architects and Designers* (1st ed.). New York: Van Nostrand Reinhold Company Inc.
- Dwijendra, N. K. A. 2008. *Rumah Tradisional Bali, Berdasarkan Asta Kosala-kosali* (J. Atmaja, Ed.). Denpasar: Udayana University Press.
- Edwards, B. 1979. In Reply: BEHAVIOUR THERAPY. In *The New Drawing on the Right Side of The Brain*. <https://doi.org/10.1192/bjpp.112.483.211-a>
- Fish, J. 1996. *How sketches work: a cognitive theory for improved system design*. Loughborough University.
- Garnham, H. L. 1985. *Maintaining The Spirit of Place*. Texas: PDA Publishers Corp., 1985.
- Glaw, X., Inder, K., Kable, A. and Hazelton, M. 2017. *Visual Methodologies in Qualitative Research: Autophotography and Photo Elicitation Applied to Mental Health Research. International Journal of Qualitative Methods*. 16 : 1–8. <https://doi.org/10.1177/1609406917748215>
- Gustafson, P. 2001. Meanings of Place: Everyday Experience and theoretical conceptualizations. *Journal of Environmental Psychology*. 21(1) : 5–16. <https://doi.org/https://doi.org/10.1006/jevp.2000.0185>
- Hallak, R., Brown, G. and Lindsay, N. J. 2012. *The Place Identity – Performance relationship among tourism entrepreneurs: A structural equation modelling analysis. Tourism Management*. 33(1) : 143–154. <https://doi.org/https://doi.org/10.1016/j.tourman.2011.02.013>
- Hernowo, B. 2008. *Cary Venselaardan Sketsa Arsitektur di Indonesia*. (September). <https://doi.org/10.13140/2.1.5004.3681>

- Holmes, M. T. 2014. *The Urban Sketcher*. Cincinnati, Ohio: North Light Books.
- Ichau, E. and Frissen, T. 2019. From #selfie to #edgy. Hashtag networks and images associated with the hashtag #jews on Instagram. *Telematics and Informatics*. 44C (Novem(11)). <https://doi.org/10.1016/j.tele.2019.101275>
- Imam, M. M., Bakr, A. F. and Anany, Y.M. 2016. Use of freehand sketching: Documenting heritage buildings, Gamal Abdel Nasser Street (1830–1930), Alexandria, Egypt. *Alexandria Engineering Journal*. 55 : 2749–2764. <https://doi.org/10.1016/j.aej.2016.04.034>
- Johanes, M., Rahayu, G. A. F. and Andri, Y. 2017. *Constructing the Meaning of Mundane Urban Places through the Mapping of Geo-Tagged Social Media Content*. UIA 2017 Seoul World Architects Congress, 1–6. Seoul.
- Kim, J. H. and Yunhwan Kim. 2018. Instagram user characteristics and the color of their photos: Colorfulness, colordiversity, and color harmony. *Information Processing and Management*. <https://doi.org/https://doi.org/10.1016/j.ipm.2018.10.018>
- Laseau, P. (2001). *Graphic Thinking for Architects & Designer* (Third). New York: John Wiley & Sons, Inc.
- Loxterkamp, D., & Snider, B. (2015). *What doctors have in common with architects-part 1: A manual art*. BMJ (Online), 350(April), 1–2. <https://doi.org/10.1136/bmj.h1810>
- Lynch, K. (1960). *The Image of the City*. Massachusetts: MIT Press.
- Najafi, M., & Shariff, M. K. B. M. (2011). *The concept of place and sense of place in architectural studies*. World Academy of Science, Engineering and Technology, 80(8), 1100–1106.
- Nezih, M., & SahinGüçan, N. (2008). *Understanding and Preserving Spirit of Place by an Integrated Methodology in Historical Urban Contexts*. 16th ICOMOS General Assembly and International Symposium: 'Finding the Spirit of Place – between the Tangible and the Intangible, (January 2008), 1–12. Retrieved from http://www.academia.edu/download/34001275/csaar2007_final_submission.pdf
- POP, D. 2013. Space Perception and Its Implication in Architectural Design. *Acta Technica Napocensis: Civil Engineering & Architecture*. 56(2) : 211–221. Retrieved from <http://constructii.utcluj.ro/ActaCivilEng>
- Riza, M., Doratli, N. and Fa, M. 2012. City Branding and Identity. *Procedia - Social and Behavioral Sciences* 293 – 300. <https://doi.org/10.1016/j.sbspro.2012.02.091>
- Samadhi, T. N. 2001. *The urban design of a Balinese town: placemaking issues in the Balinese urban setting*. *Habitat International*. 25(4) : 559–575. [https://doi.org/10.1016/S0197-3975\(01\)00024-8](https://doi.org/10.1016/S0197-3975(01)00024-8)
- Schaeverbeke, R., Aarts, H. and Heylighen, A. 2015. Drawing and conceiving space: How to express spatial experience through drawing? *Open House International*. 40(2): 74–79.
- Siwalatri, N. K. A., Prijotomo, J. and Setijani, P. 2015. Spatial Concept of Bali indigenous architecture. *Social and Behavioral Science*. 179 : 118–127. Retrieved from <https://repositori.unud.ac.id/protected/storage/upload/repositori/8ae630741096c5dfaa053e097ca48813.pdf>
- Siwalatri, N. K. A., Prijotomo, J. and Setijanti, P. 2012. Meaning of Ornament in Balinese Traditional Architecture. *Journal of Basic and Applied Scientific Research*. 2(7): 7121–7127. Retrieved from <https://pdfs.semanticscholar.org/7a1e/7d2f543642696b4a367087a6f18d13e8a2e7.pdf>
- Son, A. 2005. The measurement of tourist destination image: applying a sketch map technique. *International Journal of Tourism Research*. 7(4–5) : 279–294. <https://doi.org/https://doi.org/10.1002/jtr.532>
- Stronza, A. 2001. *ANTHROPOLOGY OF TOURISM: Forging New Ground for Ecotourism and Other Alternatives*. *Annu. Rev. Anthropol.* 30 : 261–83. Retrieved from <https://csu.edu/cerc/researchreports/documents/ANTHROPOLOGYofTOURISMForgingNewGroundForEcotourism.pdf>
- Subhiksu, I. B. K., Ardika, I. W. and Madiun, I. N. 2015. Museums as Cultural Tourism Attractions in Ubud Bali Indonesia. *International Journal of Scientific & Engineering Research*. 6(10) : 278–285. Retrieved from <https://pdfs.semanticscholar.org/dba2/ceb9b91cf5df8a0fa0f5647213ed9b8a0fe8.pdf>
- Subhiksu, I. B. K. and Utama, I. G. B. R. 2018. *Daya Tarik Wisata Museum Sejarah dan Perkembangannya di Ubud Bali*. Yogyakarta, Indonesia: Deepublish.
- Suwa, M., Gero, J. and Purcell, T. 1999. *Unexpected Discoveries: How Designers Discover Hidden Features in Sketches*. Visual and Spatial Reasoning in Design, 145–162. Sidney: University of Sydney.
- Suwa, M. and Tversky, B. 1996. What architects see in their sketches: implications for design tools. *Conference on Human Factors in Computing Systems - Proceedings*, 191–192.
- Suwa, M., Tversky, B., Gero, J. and Purcell, T. 2001. *Seeing Into Sketches: Regrouping Parts Encourages New Interpretations*. Visual and Spatial Reasoning in Design II, 207–219. Sidney: University of Sydney.
- Wahyuningrum, H. S. and Sudarwanto, B. 2017. *Peran Gambar Sketsa Arsitektur Untuk Menggali Karakter Disain Bangunan Dalam Kerangka Pengembangan Pelestarian Kawasan (Studi Kasus): Kawasan Kota Lama Semarang*. Modul. 17(1) : 36–41.
- Zakaria, A. Z., Salleh, I. H. and Rashid, M. S. A. 2014. *Identity of Malay Garden Design to be Promoted as the Cultural Tourism Product in Malaysia*. *Procedia - Social and Behavioral Sciences*. 153 : 298–307. <https://doi.org/10.1016/j.sbspro.2014.10.063>