

# Culinary and Souvenir Center in Pematangsiantar City with Neo-Vernacular Architecture Approach

Sara Vaneza Rachmawati<sup>1,2</sup>, Nurlisa Ginting<sup>\*1,2</sup> 

<sup>1</sup>Architecture Department, Faculty of Engineering, Universitas Sumatera Utara, Medan, 20155, Indonesia

<sup>2</sup>Center of Excellence for Sustainable Tourism, Universitas Sumatera Utara, Medan, 20155, Indonesia

\*Corresponding Author: [nurlisa@usu.ac.id](mailto:nurlisa@usu.ac.id)

## ARTICLE INFO

### Article history:

Received 28 August 2024  
Revised 1 November 2024  
Accepted 11 November 2024  
Available online 11 November 2024

E-ISSN: [2721-3463](#)

P-ISSN: [2086-910X](#)

### How to cite:

Rachmawati, S. V., Ginting, N. (2024). Culinary and Souvenir Center in Pematangsiantar City with Neo-Vernacular Architecture Approach. Jurnal Koridor: 15(2), 85-94.

## ABSTRACT

Tourists often look for authentic culinary experiences and want to bring home typical souvenirs from the places they visit. Pematangsiantar City, North Sumatra, which is a passageway city for tourists who want to visit Lake Toba, has a variety of culinary and souvenir options. The purpose of this research is to design a culinary and souvenir center in Pematangsiantar City with a neo-vernacular architectural approach. The method used in this design is a qualitative method through literature studies, field studies, and comparative studies that produce space requirements and criteria that will be used as the basis for the design. The results of this research will be the basis for designing a building complex with food stands, souvenir stands, eating and drinking areas, and public open spaces. The whole project is expected to improve the local economy, promote sustainable tourism, and strengthen the cultural identity of Pematangsiantar City.

**Keyword:** Culinary, Neo-Vernacular Architecture, Souvenir, Tourists

## ABSTRAK

Wisatawan sering mencari pengalaman kuliner yang otentik dan ingin membawa pulang oleh-oleh khas dari tempat yang mereka kunjungi. Kota Pematangsiantar, Sumatera Utara, yang merupakan kota perlintasan bagi wisatawan yang ingin mengunjungi Danau Toba, memiliki berbagai pilihan kuliner dan oleh-oleh. Tujuan dari penelitian ini adalah untuk merancang pusat kuliner dan oleh-oleh di Kota Pematangsiantar dengan pendekatan arsitektur neo-vernakular. Metode yang digunakan dalam desain ini adalah metode kualitatif melalui studi literatur, studi lapangan, dan studi komparatif yang menghasilkan kebutuhan ruang dan kriteria yang akan digunakan sebagai dasar untuk desain. Hasil penelitian ini akan menjadi dasar untuk merancang kompleks bangunan dengan stan makanan, stan oleh-oleh, area makan dan minum, serta ruang terbuka publik. Seluruh proyek diharapkan dapat meningkatkan ekonomi lokal, mempromosikan pariwisata berkelanjutan, dan memperkuat identitas budaya Kota Pematangsiantar.

**Kata Kunci:** Kuliner, Arsitektur Neo-Vernakular, Oleh-oleh, Wisatawan



This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International.  
<http://doi.org/10.32734/koridor.v15i2.17986>

## 1. Introduction

The tourism sector drives economic growth, creates jobs, supports other related industries, and provides a significant source of income for a country (Ginting et al., 2017; Pambudi et al., 2020; Rangkuti, 2023). This can be seen from Indonesia's successes, including ranking 32nd in the 2021 Travel and Tourism Development Index (TTDI), increasing the tourism sector's contribution to the Gross Domestic Product (GDP) to 3.6 percent in 2022, achieving tourism foreign exchange earnings of 4.26 billion USD in 2022, and raising the added value of the creative economy to IDR 1,236 trillion (Pariwisata et al., 2023). As of July 2023, international tourist visits to Indonesia reached 1.12 million, dominated by tourists from Malaysia (13.96%), Australia (12.74%), and Singapore (9.78%) (BPS, 2023a).

According to Republic of Indonesia Law No. 10 of 2009 concerning Tourism, tourism is defined as a variety of tourist activities supported by various facilities and services provided by the community, businesses, and the central and regional governments. To develop tourism activities, several important supporting components

include food and beverage businesses and other supporting services such as souvenir sales (Meyers, 2009). In 2021, there were 9,026 medium to large-scale food and beverage businesses (BPS, 2023b). Additionally, buying souvenirs has become a cultural practice when visiting and returning from a place. This indicates that culinary and souvenir centers are essential facilities for a region to support all dining and souvenir shopping activities.

Tourism serves as a symbol that can help build and convey a sense of national identity (Ginting et al., 2017). In this context, the neo-vernacular architectural approach emerges as an attractive option in designing culinary and souvenir centers that combine traditional elements with modern touches. This approach allows for the use of traditional architectural elements that reflect local culture and identity while creating functional and appealing spaces for visitors (Saidi et al., 2019).

Pematangsiantar, the second-largest city in North Sumatra Province, Indonesia, has various natural, cultural, and historical potentials that can support the tourism sector (Situmorang & Suryawan, 2018). The local government has designated Pematangsiantar as a transit area for both tourism activities, such as trips to Lake Toba, and non-tourism activities. As a stopover city in North Sumatra, Pematangsiantar has become a culinary and souvenir shopping destination. Traditional Batak Toba cuisine, such as naniura, mi gomak, and arsik, is a major attraction for tourists visiting the city. Additionally, the city is known for its handicrafts like ulos and various local foods such as Roti Ganda, Roti Ketawa, and Mi Lidi, among others .

However, despite having great potential in the culinary and souvenir sectors, the infrastructure and facilities that support the promotion and development of this industry are still lacking. The lack of culinary and souvenir center that reflect the culinary and cultural richness of Pematangsiantar city has been an obstacle to enhancing local tourism and the economy (Inrawan et al., 2021).

In this context, this research aims to design a Culinary and Souvenir Center in Pematangsiantar city using a neo-vernacular architectural approach. By designing facilities that combine traditional and modern elements, it is hoped to increase visitors, promote and market the city's culinary and souvenirs, thereby boosting the regional economy and community.

### *1.1 Culinary and Souvenir Center*

According to the Indonesian Dictionary (KBBI, 2016), a "center" is defined as a place located in the middle; the navel; the origin or focal point (of various matters, issues, etc.). The word "culinary" originates from the English language, referring to something related to cooking. A Culinary Center offers various facilities and culinary services to meet the needs of visitors and tourists (Putri et al., 2022). Culinary activities can thrive in one place, which is a culinary center, where various food providers gather to cook and prepare food and beverages (Jamila & Satwikasari, 2020). Therefore, a culinary center can be interpreted as a place where various types of food and beverages are available in one location to meet the needs of visitors and tourists.

There are three types of culinary centers: food courts, street food stalls, and restaurants (Rudiyanto, 2019). A food court is a dining area consisting of food stalls that offer various menus and prices (Luthfiyya, 2019). A restaurant is a culinary business that serves food and beverages complete with seating facilities for customers, with pre-determined menu prices (Maarif, 2023). On the other hand, street food stalls (PKL) are simple culinary industries that can be found on the roadside and at certain times. The differences between these three types of culinary centers lie in the method of service, the variety of food, and the price variations of the food and beverages.

Based on the Regulation of the Minister of Tourism No. 28 of 2015 concerning Standards for Food Selling Centers, in this case, culinary centers, encompass several essential elements: location, signage, supporting facilities, and dining areas. The location must have sufficient land area to accommodate various types of establishments, such as restaurants or cafes, equipped with appropriate ventilation and lighting systems, along with separate entry and exit points. Signage should be legible and highly visible, while clear and accessible directional signs to food and beverage facilities are required. Supporting facilities must include safe, well-maintained parking areas, a clean water supply, adequate electricity, prayer rooms, and clean, well-maintained restrooms that meet the needs of all visitors, including those with disabilities. The dining area should also be kept clean and well-maintained, with proper ventilation and lighting, and furnished with tables and chairs appropriate for the types of culinary businesses operating within the center.

Thus, it can be concluded that the culinary center designed in this project will consist of a variety of food offerings, including food courts and restaurants, with facilities such as business spaces, dining areas, parking, toilets, prayer rooms, and trash bins.

Souvenirs, literally meaning something brought back from a trip, are tokens that serve as reminders of a particular place or event. They can be crafted items or local specialty foods intended to be memorable. According to The Collins Cobuild Dictionary (2009), a souvenir is defined as a relatively small and inexpensive object bought as a reminder of a place visited or an event attended. Therefore, souvenirs are generally items that tourists take back to their home country or region as mementos.

Souvenirs can be classified into physical products, which are tangible items that can be seen, touched, felt, held, stored, and physically handled. Based on their durability, they are divided into two categories: durable goods and non-durable goods. Durable goods are tangible items that usually last a long time with multiple uses, or have an economic lifespan of one year or more, such as handicrafts. Non-durable goods, on the other hand, include items like food and canned beverages. Food souvenirs can be further classified into products like bread and cakes, biscuits, processed foods, culinary products, and snacks.

So that the culinary and souvenir center to be designed is a centralized place for culinary activities in the form of food courts and restaurants and selling souvenirs in the form of several stalls or a market to increase tourists and the economy of an area. The criteria that will be seen in the comparative study are the concept, circulation and function of space (Warawardhana & Maharani, 2014).

### *1.2 Neo-Vernacular Architecture*

Neo-vernacular architecture derives from the terms neo and vernacular. The word neo or new comes from English, meaning "new," while vernacular originates from the Latin word vernaculus, meaning "native" or "local." Thus, neo-vernacular architecture can be understood as a form of traditional architecture that is adapted by local communities using new concepts, including modern technology and materials (Saidi et al., 2019). The post-modern era marked the development of neo-vernacular architecture. The emergence of post-modernism can be traced back to the mid-1960s when a group of architects, including Charles Jencks, initiated a movement aimed at critiquing the monotonous nature of modern architecture. In response to the rejection of international modern architecture in the 1960s and 1970s, neo-vernacular architecture emerged, utilizing traditional materials like brick, ceramics, and other vernacular forms. Neo-vernacular architecture can bring a traditional feel to post-modern designs, depending on the extent to which traditional cultural elements and local characteristics are applied, and how well it adapts to technological advancements (Febriansyah et al., 2021).

Neo-vernacular architecture is characterized by the following features:

- a. Roof Forms: Utilizes roof shapes that symbolize protection and welcoming, while walls symbolize defense and hostility.
- b. Local Materials: Incorporates local materials (e.g., brick, Victorian styles of the 19th century).
- c. Traditional Forms: Revives traditional, environmentally friendly forms.
- d. Integration with Environment: Harmonizes open interior spaces with the surrounding environment.
- e. Bold Colors: Uses strong, contrasting colors (Charles Jencks, 1990).

The criteria affecting neo-vernacular architecture include:

- a. Cultural and Environmental Elements: Incorporates local cultural and environmental factors such as climate into architectural design (plans, details, structure, decoration).
- b. Non-Physical Elements: Reflects cultural mindset, beliefs, and layouts that refer to local traditions.
- c. Innovative Design: Creates new works that do not purely adhere to vernacular building principles but prioritize visual appeal (Saidi et al., 2019).

Thus, neo-vernacular architecture can be assessed through its features and the criteria affecting its design when examining buildings as case studies for comparative analysis.

## **2. Method**

The method used in this design stage is the qualitative method. The qualitative method involves studying the quality of relationships, activities, situations, or various materials holistically, with data collection techniques including observation, interviews, and document analysis (Fadli, 2021). Data collection methods include observation through field studies, literature review through books, journals, and indexed articles, and comparative studies of the functions and themes of similar buildings. The analysis method involves

comparative studies with similar culinary and souvenir center buildings and buildings with similar neo-vernacular architectural themes. The analysis is conducted using criteria based on previously collected data, resulting in conclusions that will be applied in this design. From this research, the spatial requirements and criteria will be identified to serve as the basis for designing the Culinary and Souvenir Center in Pematangsiantar City.

**2.1 Design Location**

In determining the location for this design, the analysis is based on factors for selecting a commercial location (Chelviana et al., 2017) as follows:

**Table 1. Criteria for Location Selection**

Criteria Overview	Criteria Description
Location	Ease of getting to the location/building
Visibility	Can be seen and observed at a distance
Parking lot	Availability of land for parking vehicles
Spatial planning	Spatial planning, space utilization, and control of appropriate space utilization
Land use	Appropriate land used as commercial land according to government regulations

*Source: Chelviana, 2017*

Based on the above considerations, there are two alternative locations, namely:

- a. Alternative location 1: Jalan Melanthon Siregar 34, Karo, South Siantar, Pematangsiantar City, North Sumatra
- b. Alternative location 2: Jalan Medan KM. 7.5, Tambun Nabolon, Siantar Martoba, Pematangsiantar City, North Sumatra.

Then an assessment is given as in the following table.

**Table 2. Alternative Location Criteria Comparison**

Criteria Overview	Alternative Location 1	Alternative Location 2
Location	1,2 km from the city center and alternative road to Lake Toba and vice versa (3)	Cross-sumatra road and close to the sinaksak toll road (5)
Visibility	Easily visible and located on a two-way street (5)	Easily visible and located on a two-way street (5)
Parking lot	On-street parking is possible, as the road is wider (4)	On-street parking is possible, but safety needs to be considered (4)
Spatial planning	Found in residential and commercial areas (4)	Located in the sub-center trade area of the city (5)
Land use	Individually owned land (4)	Individually owned land (4)

*Source: Author, 2024*

From the results of the comparison of criteria between alternative locations, it can be obtained that the total assessment of location 1 is 20 and location 2 is 23. So, it can be concluded that alternative location 2 is the location of choice for the design of the Culinary Center and Souvenirs in Pematangsiantar City.

The design site is located at Medan Street KM. 7.5, Tambun Nabolon, Siantar Martoba, Pematang Siantar City, North Sumatera 21154, Indonesia, covering an area of 1.1 hectares (Figure1).

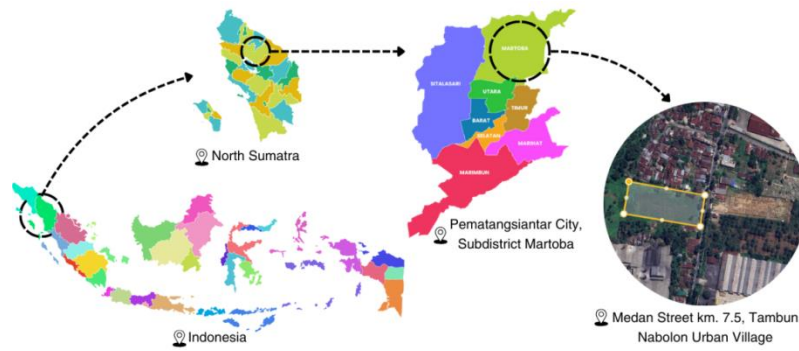


Figure 1. Design Location  
 Source: Google Earth, Author, 2024

This site borders Simalungun Regency to the North and East, Siantar Sitalasari District to the West, and Siantar Utara and Siantar Timur Districts to the South. Pematangsiantar is classified as a tropical area with a flat landscape. The average rainfall in 2021 was 289 mm, with 15 rainy days. The air temperature ranges from 21.46°C to 30.65°C, with maximum and minimum temperatures relatively higher compared to the year 2023.

### 3. Discussion

#### 3.1 Site Analysis

Site analysis is done by analyzing accessibility and circulation, sun path, wind, noise, and view (Figure 2).

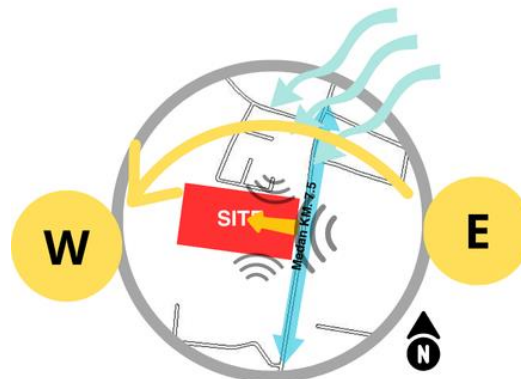


Figure 2. Site Analysis  
 Source: Author, 2024

Medan Street is a road that is busy with vehicles from Medan-Pematangsiantar and vice versa. The site is located on the left, namely the return route from Lake Toba to Medan, so it is suitable as a place for culinary delights and souvenirs. However, from the Medan-Pematangsiantar direction, it is a little difficult to get to the site because the vehicle route is from a different direction. The solutions are making the main achievement of Medan Street KM. 7.5, design drop-off areas to minimize traffic jams, and create a security post. Building facades facing east will receive excess morning sunlight and those facing west will receive excess afternoon sunlight. The solutions are, make small openings in the east and west directions, make the building orientation elongated from east to west so that less building area is exposed to heat, use secondary skin with material that can reflect heat and place vegetation around it. The wind moves from the northeast to the southwest, so the openings are designed to prioritize the wind direction to maximize air exchange in the building. The design location is on Jalan Lintas Sumatera which is busy with various vehicles and factories, so that private buildings are placed away from the noise and use plants as sound relief. Based on the view analysis, the most positive main views outside the building are from the east and west. While the view inside the building, comes from the east.

#### 3.2 Massing

The shape of the building adapts to the shape of the site, as well as the analysis of the site (sun, noise, wind

and so on). The shape of the building comes from one elongated building mass, then additive and subtractive are carried out so that the building shape is obtained as shown in the picture (Figure 3).

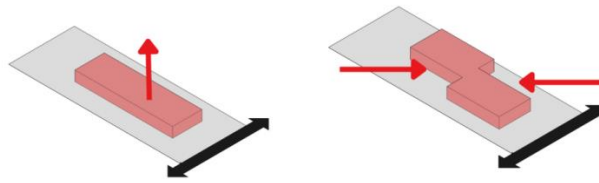


Figure 3. Massing  
Source: Author, 2024

### 3.3 Space Organization

Space organization is obtained through after going through a layout analysis useful for examining the zone of each space that accommodates various functions and facilities, which involves grouping spaces based on the activities that occur in them and the criteria relevant to these spaces. The space organization is based on the three users of the building as well as its four types of space properties (Figure 4).

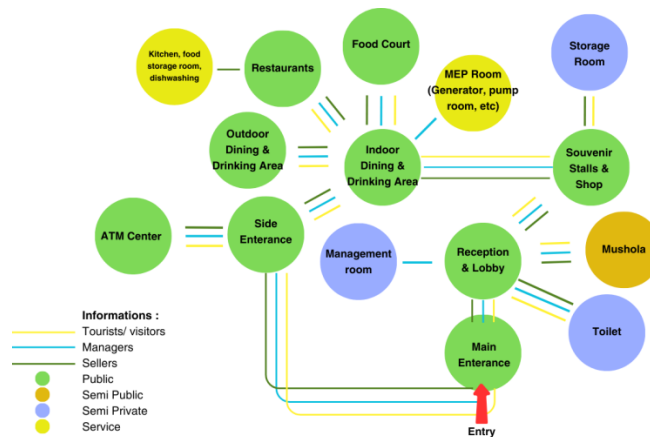


Figure 4. Space Organization  
Source: Author, 2024

### 3.4 Site Zoning

The site consists of four types of zones: green area, building area, parking area, and supporting facility area (Figure 5).

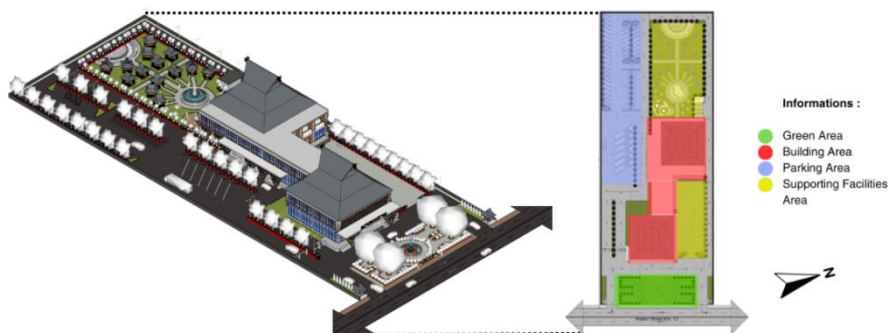


Figure 5. Site Zoning  
Source: Author, 2024

Starting with the entrance zone located in the eastern part of the site, this area serves as the gateway in and out of the site. The green area zone is a garden area that can be used by building users as a place to sit and take pictures with the building in front of the garden. The building area is a culinary and souvenir center area consisting of 2 floors and is directly connected to building support facilities, namely outdoor activity areas (to

the east), gazebos, and amphitheater (to the north). A large parking area is intended for all building users consisting of bus, car, and motorcycle parking. The last area, the supporting facilities area, consists of gazebos as an outside eating and drinking area, amphitheater, and outdoor activity areas that are rented and can be used by building users.

### *3.5 Architecture Design*

Based on the results of the comparative study and analysis of the space program that has been carried out, its application in building design can be seen in the following explanation as the features required to create the City of Pematangsiantar's Culinary and Souvenir Center (Figure 6). The main principle that will be applied in the design of this Culinary and Souvenir Center is the concept of centralizing two different main functions of the building. There are two different drop-off areas for visitors who will park and not park. In the parking area, there is an automatic parking ticket to the parking lot, and parking for those who only want to drop off visitors is given access at the front of the building. Different parking lanes are created specifically for the service lane and loading dock. The outside area is designed so that visitors can feel the combination of modern architecture and traditional architecture by designing gazebos, plant tubs, that are rich in elements typical of the Simalungun Tribe, as well as gardens that can be used as communal spaces. This outside area indirectly serves as an attraction for tourists to explore neo-vernacular architecture through its ornamental features, take photos at various appealing spots, and support economic growth through the presence of a bazaar area. The addition of supporting facilities, namely a children's playground and amphitheater, is expected to be a means for children to play and preserve Simalungun culture by performing dances, songs, and so on. Likewise, there is an outdoor activity area, which can be used for public use if you want to hold a culinary and souvenir bazaar event.



Figure 6. (a) Drop-off Area; (b) Parking Area; (c) Gazebos; (d) Garden; (e) Playground; (f) Amphitheater  
*Source: Author, 2024*

This two-story building includes a variety of functional spaces. Starting from the entrance, there is a lobby area, a reception area, and an information center. Within the lobby, there is an exhibition area showcasing *ulos* (a traditional Batak cloth) and Sidamanik tea, both selected as representations of the unique cultural heritage of Pematangsiantar City. This exhibition area aims to demonstrate the production process, providing an immersive experience for visitors and attracting them to purchase the culinary products and souvenirs distinctive to Pematangsiantar. After the lobby area, there is a souvenir shop and stalls showcasing various typical foods from the city of Pematangsiantar, complete with two cashier areas. Next, there is an indoor dining and drinking area consisting of various stalls offering typical foods from Pematangsiantar, ranging from heavy meals to snacks and various types of beverages. Unlike the second floor, the rooms are more semi-private, including two restaurants, a *ulos* shop, and a manager's area.

In addition to the functions of the building, the design results also apply a neo-vernacular architectural approach to the Culinary and Souvenir Center in the city of Pematangsiantar. In the design, the building applies five points of architectural themes that have been researched previously. First point is the roof shape is adapts to the local vernacular architecture, adjusted to the function and climate of the area. The roof used is the roof of a traditional Simalungun house in the form of a pyramid followed by the characteristic buffalo head at the

end of the roof (Figure 7).

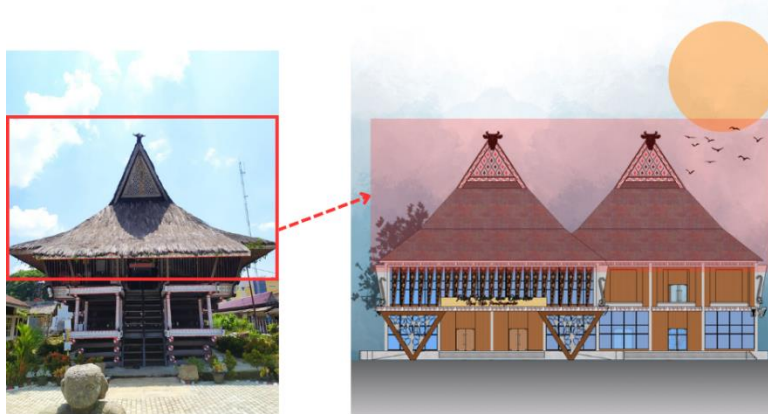


Figure 7. Roof Shape  
Source: Author, 2024

The second point is the materials used are those available in the area and are adapted to the climate and current technology. This point is applied through the color of the building which applies a lot of wood colors, the use of modern materials, namely glass and aluminum and using pilotis columns (Figure 8).

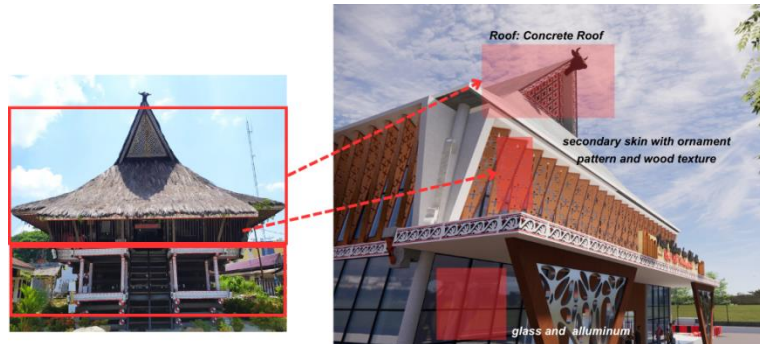


Figure 8. Materials  
Source: Author, 2024

The third point is traditional forms such as block mass shapes are adapted to the local vernacular and climate. This point is applied through the shape and plan of the building, where in the belief of the Simalungun Batak Tribe the orientation of the house must face east which means it describes a new life and victory (Figure 9).

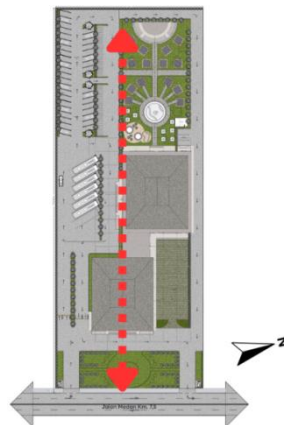


Figure 9. Traditional Form  
Source: Author, 2024

The Fourth point is the integration between the interior and the environment is evident in the building entrance, windows, and doors, which follow local vernacular styles and use both locally available and modern materials adapted to the climate. This point is applied through the odd number of steps, namely five, where the



Simalungun custom considers odd numbers to be lucky numbers and is applied to the number of steps of the Simalungun King (Figure 10).

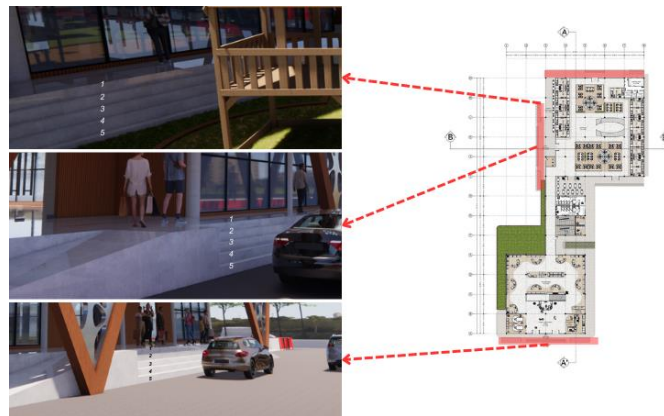


Figure 10. Site Zoning  
*Source: Author, 2024*

The fifth point is the forms consider cultural and local climate elements, including non-physical elements such as specific meanings, combining vernacular and modern principles. This point is applied through ornaments applied to the secondary skin of the building, building beams and building roofs, each of which has a certain meaning (Figure 11).

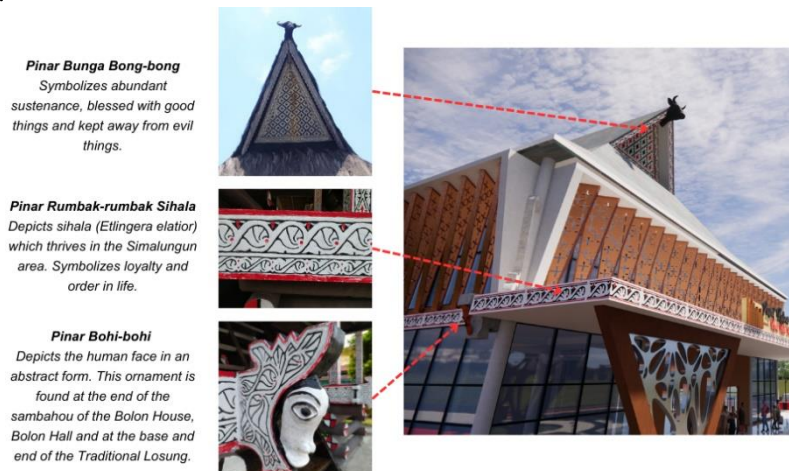


Figure 11. Cultural Elements and Specific Physical Meanings  
*Source: Author, 2024*

#### 4. Conclusion

The culinary and souvenir center is a building designed as a hub for the culinary wealth and typical souvenirs of Pematangsiantar City. With the application of the roof shape, ornaments, and materials typical of the Simalungun Tribe, combined with modern elements, it is hoped that it can raise public awareness of cultural wealth and preserve it. Thus, with the establishment of a culinary and souvenir center in Pematangsiantar City using this Neo-Vernacular Architecture approach, it is hoped to enhance sustainable tourism, promote, and market the unique culinary and souvenirs of Pematangsiantar City in order to boost the local economy and community.

#### 5. Acknowledgements

This research is expected to help the growth of tourism in the city of Pematangsiantar and preserve the culture of the Simalungun tribe. Therefore, the author would like to express gratitude to God Almighty, parents, supervising lecturers, examiners, and everyone who cannot be mentioned one by one, who has helped and supported the writing of this research. All the support and assistance provided are invaluable for the success of this research.

## References

- BPS. (2023a). Perkembangan Pariwisata dan Transportasi Nasional Indonesia. *Berita Resmi Statistik*, 1(67), 3–11. <https://www.bps.go.id/pressrelease/2021/02/01/1796/jumlah-kunjungan-wisman-ke-indonesia-bulan-desember-2020-mencapai-164-09-ribu-kunjungan-.html>
- BPS. (2023b). *Statistik Penyedia Makan Minum 2021*.
- Chelviana, K., Made, A., & Iyus, A. (2017). Analisis Faktor-Faktor Yang Mempengaruhi Pemilihan Lokasi Toko Modern Di Kecamatan Buleleng. *Jurnal Pendidikan Ekonomi Undiksha*, 9(2), 257–266.
- Fadli, M. R. (2021). Memahami desain metode penelitian kualitatif. *Humanika*, 21(1), 33–54. <https://doi.org/10.21831/hum.v21i1.38075>
- Febriansyah, M. A., Suparno, & Yuliarso, H. (2021). Penerapan Arsitektur Neo-Vernakular Dalam Konsep Perancangan Pusat Pameran dan Seni Pertunjukan di Surakarta. *SenTHong: Jurnal Ilmiah Mahasiswa Arsitektur*, 4(1), 109–119. <https://jurnal.ft.uns.ac.id/index.php/senthong/article/view/1254/629>
- Ginting, N., Nasution, A. D., & Rahman, N. V. (2017). More Attractive More Identified: Distinctiveness in Embedding Place Identity. *Procedia Environmental Sciences*, 37, 408–419. <https://doi.org/10.1016/j.proenv.2017.03.006>
- Inrawan, A., Silitonga, H. P., Sianipar, R. T., Lie, D., & Sudirman, A. (2021). ANALISIS PELUANG USAHA DI KOTA PEMATANGSIANTAR MENGHADAPI DESTINASI WISATA DANAU TOBA. 15(10), 5667–5674.
- Jamila, A. F., & Satwikasari, A. F. (2020). Konsep Arsitektur Tropis Modern Pada Gading Festival Sedayu City. *Jurnal Linears*, 3(2), 73–78. <https://doi.org/10.26618/j-linears.v3i2.4305>
- KBBI. (2016). *pu.sat* → (pp. 22–23).
- Luthfiyya, D. A. (2019). Food court di kota pontianak. *Jurnal Online Mahasiswa Arsitektur DASENG UNSRAT*, 7, 155–164.
- Maarif, S. D. (2023). *Jenis-jenis Usaha Industri Kuliner dan Penjelasannya Get In Touch With Us - Ideal for any kitchen business* (pp. 1–5).
- Meyers, K. (2009). *Ekowisata : Buku Panduan Ekowisata*.
- Pambudi, A. S., Fikri Masteriarsa, M., Dwifebri, A., Wibowo, C., Amaliyah, I., Adhitya, D., & Ardana, K. (2020). Majalah Media Perencana Perkumpulan Perencana Pembangunan Indonesia Volume. *Majalan Media Perencanaan*, 1(1), 1–21. <https://mediaperencana.perencanapembangunan.or.id/index.php/mmp/article/view/1>
- Pariwisata, K., Ekonomi, D. A. N., Badan, K., Dan, P., & Kreatif, E. (2023). *Siaran Pers : Menparekraf Paparkan Penyerapan Pagu Anggaran Tahun 2022 di Hadapan Komisi X DPR RI*. 1–5.
- Putri, N. K., Hardiyati, H., & Nugroho, P. S. (2022). Pusat Kuliner Di Kabupaten Pati Sebagai Wisata Kuliner Edukatif Dengan Pendekatan Arsitektur Metafora. *Senthong*, 5(2), 430–439. <https://jurnal.ft.uns.ac.id/index.php/senthong/article/view/1511>
- Rangkuti, M. (2023). Dampak Pariwisata Pada Perekonomian. <https://Feb.Umsu.Ac.Id/Dampak-Pariwisata-Pada-Perekonomian/>, 217, 88811104.
- Rudiyanto, J. H. (2019). *Pusat Wisata Kuliner Dusun Santan, Desa Guwosari, Kecamatan Pajangan, Kabupaten Bantul*. 62.
- Saidi, A. W., Putu, N., Suma, A., & Prayoga, K. A. (2019). Penerapan Tema Neo Vernakular pada Wajah Bangunan Gedung Utama Dewan Perwakilan Rakyat Daerah Provinsi Bali. *Gradien*, 11(2), 136–145.
- Situmorang, C., & Suryawan, I. B. (2018). Daya Tarik Wisata Unggulan Di Daerah Transit Kota Pematangsiantar, Sumatera Utara. *Jurnal Destinasi Pariwisata*, 5(1), 170. <https://doi.org/10.24843/jdepar.2017.v05.i01.p30>
- Warawardhana, D., & Maharani, Y. (2014). Indonesia Culinary Center. *Jurnal Tingkat Sarjana Bidang Senirupa Dan Desain*, 2(1), 1–6.