



THE TRANSFORMATION OF PEKEN KLANGENAN KOTAGEDE INTO A SUSTAINABLE CULTURAL TOURISM DESTINATION: A COLLECTIVE NARRATIVE ANALYSIS OF MANAGERS, TENANTS, AND TOURISTS

Nida Urrahma Hidayati^{1*}, Endang Widayati², Yitno Purwoko³
^{1,2,3}STIE Pariwisata API

¹nida2610mfd@gmail.com, ²endangwidayati187@gmail.com, ³yitno.purwoko@yahoo.com

ABSTRACT

This study aims to identify the construction of the meaning of sustainability among actors and to provide a comprehensive understanding of how Peken Klangeran Kotagede can be positioned as a model of sustainable cultural tourism. This study employs a qualitative ethnographic method. The sampling technique combines purposive, snowball, and convenience sampling. Informants consist of managers, tenants, and tourists. Data collection was conducted through in-depth interviews, observation, and documentation. Data validity was ensured using triangulation of sources, techniques, and time. Data analysis follows Miles and Huberman's framework, incorporating thematic, narrative, and phenomenological approaches. The findings indicate that Peken Klangeran Kotagede can be positioned as a model of sustainable cultural tourism by involving managers, tenants, tourists, and the community. Sustainable tourism in Peken Klangeran is already linked to economic, socio-cultural, and environmental aspects. Peken Klangeran Kotagede functions as a socio-cultural laboratory, a place where sustainability, cultural tourism, and transformation converge, creating a destination that is not only for tourism consumption but also a space for learning, preservation, and community empowerment.

Keywords: Sustainable tourism, cultural tourism, transformation, Peken Klangeran Kotagede.

1. Introduction

Cultural tourism has become a crucial instrument for preserving, strengthening local identity, as well as for education. Through culture-based tourism, tourists can interact directly with traditions and local wisdom values, which may encouraging the regeneration of traditions that have been eroded by modernization. According to Luekveerawattana et al., (2025), cultural tourism plays a significant role in building collective awareness of cultural heritage while strengthening social sustainability. This phenomenon is noteworthy because the social, economic, and cultural dynamics within cultural tourism are interconnected. It can also provide a forum for discussion for sustainable socio-cultural transformation, rather than merely focusing on economic activities.

Sustainability has emerged as a crucial foundation for communities. To achieve it, a multidimensional approach is necessary to balance economic, social, and environmental aspects (Sutawidjaya et al., 2024). Therefore, the role of stakeholders such as managers, tenants, and tourists is fundamental to achieving this balance. In addition to economic, social, and environmental aspects, cultural engagement also supports sustainability. Culture provides a sense of ownership of traditions and social identity (Al Mubarak et al., 2024).

Peken Klangeran Kotagede in Yogyakarta, represents a concrete example of the transformation of a private space into a sustainable cultural tourism destination. Peken Klangeran Kotagede not only functions as an economic space but also as a cultural one. Given recent global disruptions, tourism faces both challenges and opportunities for transformation (Mazlan et al., 2025). Peken Klangeran Kotagede illustrates the strengthening of an inclusive, revitalized, and adaptive cultural ecosystem in response to modernization. Therefore, this study aims to gain in-depth insights into the interactions of key actors in

the transition of local culture and economy sustainability, by exploring how different narratives shape collective meanings of cultural sustainability.

The urgency of this research lies in the effort to present sustainable cultural tourism rooted in Kotagede's heritage, which is viewed not merely as an architectural relic but as a continuously evolving cultural space. Using collective narrative analysis, this study aims to identify the different constructions of sustainability among actors and generate a comprehensive understanding of how Peken Klenganan Kotagede can be positioned as a model for sustainable, participatory cultural tourism.

This research academically enriches the cultural tourism literature through a collective narrative approach that simultaneously channels the voices of local actors, filling a gap in studies that have previously relied primarily on structural or quantitative approaches. Similar comparative studies on Kotagede's heritage have highlighted the importance of community engagement in the cultural economy and heritage conservation (Anurogo et al., 2019; Patria et al., 2024), but none have specifically explored the dynamics of Peken Klenganan Kotagede as an agent of sustainable transformation. Practically, the research findings can inform recommendations for stakeholders and policymakers in designing collaborative programs that create synergy among stakeholders and strengthen the sustainability of local culture and economy.

2. Literature Review

2.1 Sustainable Tourism

According to the UNWTO, (2017), sustainable tourism is a form of tourism that takes into account its comprehensive economic, social, and environmental impacts. Sustainable tourism is a globally recognized practice that identifies and manages sustainably the needs of tourists, industry, the environment, and communities to create competitiveness (Streimikiene et al., 2021). The main principles of sustainable tourism include the preservation of natural resources, the protection of cultural heritage, the equitable distribution of economic benefits to local communities, and the destination's ability to adapt (its resilience) to environmental and social changes (Lavaredas et al., 2025). According to Cervený (2022), the dimensions of sustainability in tourism encompass three main aspects: economic (the financial sustainability of the destination), social (community well-being and participation), and ecological-cultural (environmental conservation and cultural identity combined).

Based on these sources, in developing sustainable tourism, it is necessary to evaluate the balance between economic, social, and environmental well-being through the Triple Bottom Line (profit, people, planet) model (Sutawidjaya et al., 2024). However, sustainable tourism faces several challenges, including gaps in implementation practices, over tourism, and a tourists' limited understanding, which often focuses only on environmental aspects without addressing social and cultural dimensions (Bausch et al., 2021). Therefore, assessing destination sustainability requires a comprehensive evaluation of all aspects, including environmental conservation, effective waste management, community involvement, local economic development, and the quality of tourist and cultural experiences. In sustainable tourism studies, tourists should be considered important stakeholders, as their experiences and feedback provide valuable input for improving visitor behavior and informing sustainable tourism decision-making (Rasoolimanesh et al., 2023).

2.2 Cultural Tourism

Cultural tourism is a form of tourism that focuses on the engagement with cultural heritage, including tangible heritage such as sites, architecture, and traditional markets, as well as intangible heritage such as traditions, cuisine, rituals, and contemporary creative practices (Richards, 2018; Su et al., 2023). In cultural tourism, the concept of authenticity is a crucial element because it emphasizes that "authentic" experiences shape tourists' perceptions of heritage (Rickly et al., 2025). Zhu et al., (2025) showed that perceptions of authenticity significantly enrich heritage tourism experiences, establishing a direct link between authenticity and experiential tourism.

Matteucci et al., (2022) argue that cultural tourism has historically developed in conjunction with the creative economy, making it an instrument for cultural exchange, economic growth, and heritage

preservation at the global level. A study by Uslu et al., (2023) demonstrated that perceptions of authenticity can increase interest in destinations where key actors in cultural sustainability strengthen this relationship. Therefore, the concept of cultural governance in tourism sustainability becomes important when collaborative governance between local communities, industry stakeholders, and public authorities is able to ensure that cultural authorities are managed ethically and sustainably.

2.3 Transformation

Transformation is a significant systemic change in a structure or society that triggers a reorientation of norms and practices (Leventon et al., 2021). Social transformation theory describes the process by which economic, technological, and cultural forces create fundamental changes in the social order (Scoones et al., 2020). In the context of tourism, transformation causes destinations to shift from traditional functions to adaptive and sustainable cultural experience spaces (Matteucci et al., 2022), focusing on three dimensions of transformation: structural (organizational restructuring), functional (new operations), and cultural (value changes) (Scoones et al., 2020). When the balance between these three dimensions is not maintained, transformation remains incomplete. Therefore, innovation and cultural preservation must be upheld while accommodating the needs of the modern economy to ensure the sustainability of tourism (Amaro et al., 2025).

3. Research Methods

Peken Klenganan Kotagede is located in Purbayan, Kotagede Yogyakarta City, DIY. This study employs a qualitative ethnographic method to explore and analyze behavioral and cultural phenomena in depth. This method focuses on the process, enabling researchers to gain a deep understanding of the socio-cultural phenomena that occur as well as the dynamics of community interactions from the perspective of the participants. Ethnography allows researchers to delve into the daily lives of informants and explore the meanings behind the behaviors and social symbols that emerge within the research context. Within an ethnographic framework, data collection was carried out through participant observation, in-depth interviews and documentation. Participant observation was employed to directly record behaviors, interactions, and cultural practices occurring in Peken Klenganan Kotagede, allowing researchers to understand the social context holistically. Meanwhile, in-depth interviews were conducted with key informants and tourist to elicit narratives, subjective perspectives, and the meanings they attach to the observed activities. Documentation was used as a supporting data source, including relevant archives, photographs, and recordings. Documentation capture the historical, symbolic, and material traces of the social practices under study. These three techniques complement each other: observation provides contextual empirical data, while in-depth interviews explore deeper meanings from the informants' perspectives and documentation itself strengthening data obtained from interviews and observations, as well as serving as triangulation evidence that enhances the credibility of the research. This interplay makes the ethnographic method not only descriptive but also interpretive, aligning with the research's goal of understanding phenomena holistically.

The sampling strategy in this research combines purposive sampling to identify relevant informants, snowball sampling to obtain additional informants to provide complementary data, and convenience sampling to determine informants who are easily obtained, especially visitor/tourist informants. This combination of sampling techniques were applied to ensure the completeness of data and information (Sekaran & Bougie, 2017). The informants include managers of Peken Klenganan Kotagede, tenants, and visitors (tourists). The total of informants used in this study are 15 informants consisted of Peken Klenganan Kotagede managers (2 people), tenants (5 tenants), and Tourists (8 tourist). Data validity was tested through credibility checks using source triangulation, methodological triangulation, and time triangulation through observation, interviews and documentation (Sugiyono, 2018). The research flow in this study is illustrated in Figure 1.

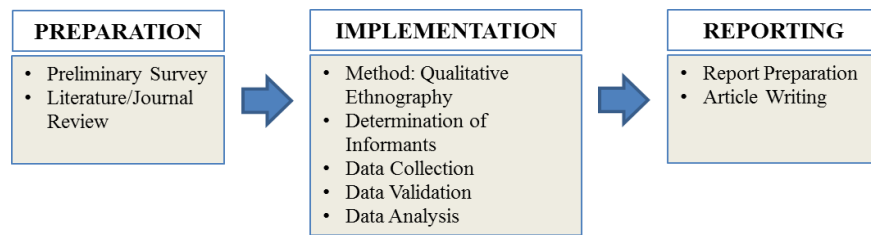


Figure 1 Research Flow Diagram

Data analysis employed Miles and Huberman's analytical framework to obtain valid and reliable findings. This analysis was conducted through data reduction, data display, and conclusion drawing/verification (Miles et al., 2014). This framework shown in figure 2

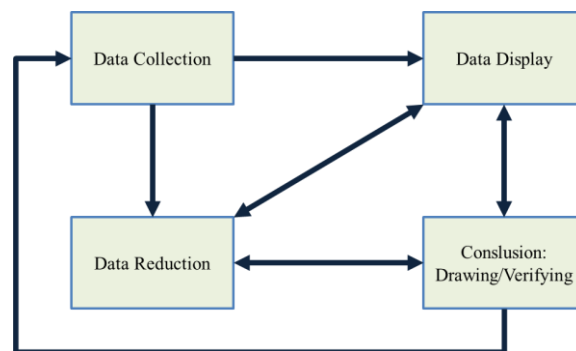


Figure 2 Research Analytical Framework (Miles et al., 2014)

The analytical stages applied a thematic analysis approach to identify, interpret, and analyze findings in the form of concepts, ideas, and experiences conveyed by informants (Braun & Clarke, 2006) about Peken Klenganan Kotagede a narrative analysis approach to examine narratives shared by informants (Riessman, 2008); and a phenomenological analysis approach to understand participants' (informants') lived experiences and how they interpret them (Van Manen, 2016).

4. Research Findings and Discussion

4.1 Kotagede

Kotagede is a sub-district located in the southeastern part of Yogyakarta City with an area of 3.07 km². Administratively, this area is divided into three villages: Prenggan, Purbayan, and Rejowinangun, all within the Kotagede sub-district.

Since the 16th century, Kotagede has been known as the early center of the Islamic Mataram Kingdom and has developed into one of the traditional cities in Java. Kotagede's spatial pattern follows the principle of Catur Gatra Tunggal, consisting of four cultural elements: The Palace; Religious: The Grand Mosque; Social: The Alun-alun (which has now become a Kampung Alun-Alun); and Economic: The Legi Market, surrounded by residential areas. This geographical location emphasizes that Kotagede is not merely an administrative area but also a historical landscape that reflects the continuity of traditional javanese urban planning.

Beyond its geographical dimensions, Kotagede is recognized as a cultural area with a rich and diverse heritage. This area features traditional architecture such as joglo houses and kalang houses (a blend of javanese and colonial architecture styles), as well as the Great Mosque of Mataram, the spiritual center of the community. Kotagede is also known for its silver crafts, which have become an icon of the creative economy. Furthermore, Kotagede is famous for its traditional culinary delights, such as Kipo (a type of rice cake) and Kembang Waru. Javanese traditions remain strong in Kotagede, including kenduri (feasts), sekaten kecil (a smaller version of the sekaten celebration), cultural festivals, and religious rituals..

4.2 Peken Klanganan Kotagede

Peken Klanganan Kotagede is a market that promotes a cultural concept. It is located in Kebon Ndalem, Beteng Cepuri Heritage Village, Purbayan Village, Kotagede. According to the management, *Peken* is a Javanese term meaning “market,” which can also refer to a five-day cycle in the Javanese calendar. Meanwhile, *Klanganan* denotes something that is cherished or enjoyed, and it may also symbolize a hope or aspiration for a better future. Unlike the typical market concept, where sellers and buyers simply meet, Peken Klanganan Kotagede is building a new ecosystem where people can connect with art, traditions, customs, behaviors, and history in a simple and enjoyable way.



Figure 3 Peken Klanganan Kotagede Enter Gate



Figure 4 Handicraft & Fashion Tenants



Figure 5 Tradition Culinary Renants

Peken Klanganan Kotagede in Kebon Ndalem emerged from the transformation of a private space. From the perspective of Kebon Ndalem owner, who is also one of the manager (Mrs. Sitha), Peken Klanganan Kotagede Initiated by the efforts of a garden owner to optimize the function of space while responding to the pop-up market trend, the establishment of Pasar Klanganan Kotagede represent an innovative alternative that not only captures a significant opportunities but also offers a solution to the waste problem that is still often generated from similar practices. One of the owners then collaborated with arts, culture, and spiritual figure to transform a semi-productive private space into a sustainable thematic market destination. Upholding the concept of harmony between nature and culture, Peken Klanganan Kotagede provides a platform for artists to showcase their work. Not only limited to arts such as paintings, handicrafts, but also culinary heritage and performing arts are present as an integral part of creating a cultural platform.



Figure 6 Abstract Painting Exhibition



Figure 7 Jamu (Traditional Culinary)



Figure 8 Art Performance

The fundamental difference between pop-up market practices and Peken Klanganan Kotagede is the market's consistency, being held every saturday and sunday. This consistency is supported by the many tenants who depend on Peken Klanganan Kotagede for their livelihood. Currently, Peken Klanganan Kotagede hosts 18 traditional culinary tenants and 13 creative works tenants. Tenants's name and type products in Peken Klanganan Kotagede can be seen in Table 1.

Table 1 Peken Klangeran Tenants and Products

No	Traditional Culinary Tenants		Creative Work Tenants	
	Tenant's name	Tenant's Product	Tenant's name	Tenant's Product
1	Kedai Satu Lagi	Tuna kecombrang, nasi kuning	Asjava	Leather craft
2	Minuman Piyantun Jogja	Traditional drinks	Tangan Tekun Studio	Accessories, fashion, and painting
3	Moi Dimsum & Friends	Dimsum and lumpia	Tapak Wangi	Natural aromatherapy
4	Brongkos Koyor Burjo Jawa	Brongkos	Buku Peledak	Books
5	Dapur Buk Mar	Sate lilit, pisang hijau	Sae Sae Ecofashion	Batik with natural colour
6	Dawet Pathi Onggok	Dawet, garang asem	Canvologic	Zerowaste bag
7	Done's Juice And Salad	Juice, salad	Herbariaa	Handmade craft with real flower
8	Kopi Panrita Mas Parhan	Coffee and chocolate	Tiraya Wood Craft	Wood craft
9	Jamu Gendhong Resep Leluhur	Herbal drinks	Mahy.Space	Bracelet beads and Tufting craft
10	Mides Pak Ri	Mie pedes	Dnf Air Dry Clay	Clay craft
11	Gule Mbah Pawiro	Gule	Cabin Nona	Key chain Art
12	The Tarik Singsoot	The Tarik and es campur	Ajiningdiri	Batik
13	Siomay Emon	Siomay	Nicolette Craft	Handmade accessories, craft
14	Suguhan Mbah Carik	Jadah tempe		
15	Ketan Susu Mbak Jawa	Ketan susu		
16	Pendadarans	Nasi jagung		
17	Bakpia Pangeran Jogja	Bakpia		
18	Jenang Karangsari	Jenang		

Source: Author's analysis

All of these tenants in Table 1 represent a variety of attractions include crafts (leather, woods, clays, imitation jewelry, knick-knacks, etc.), fashion (*batik*, ecoprint, lurik/woven fabric, zerowaste), traditional culinary delights (*mie pedes*, *jamu gendong*, *dawet*, *gule*, *nasi kuning*, *nasi jagung*, *brongkos*, *sate lilit*, and more). There are also antique book stands with a comprehensive collection, Lintas Batas painting exhibition, craft workshops, and educational activities for children, such as coloring, painting, fish and entog (muscovy duck) feeding, traditional games (engrang (such as stilts), jump rope, dakon etc.), and various skill-based activities.



Figure 9 Lintas Batas Exhibition Art



Figure 10 Entog feeding attraction (Muscovy duck)



Figure 11 Educational Activites for Children

The prices offered to tourists are relatively affordable despite the high quality. This is possible because tenants who will participating in Pasar Klangeran Kotagede must pass a curation process before being allowed to sell or display their work. For the children's educational activities, a voluntary payment system is applied. Other attractions at Peken Klangeran Kotagede include vegetable gardens, flower

gardens, fish ponds, and a duck farm where children can feed them for free. Tourists can also learn about various rare plants.

Peken Klangeran Kotagede also provides adequate amenities with an artistic feel, including *joglo-style* buildings, *pendopo* (pavilions) for relaxing while enjoying culinary delights, and other artistic spaces used for craft workshops, community activities, and painting exhibitions. To ensure visitor comfort, Peken Klangeran Kotagede also features a prayer room and sufficient restrooms facilities. Access to Peken Klangeran Kotagede is relatively easy due to its proximity to the Royal Tombs and the Grand Mosque of Mataram.



Figure 12 Joglo-style pavillun



Figure 13 Artistic Relaxing area



Figure 14 Tourist hang out while learning

Ultimately, Peken Klangeran Kotagede provides a cultural space for people seeking values of heritage and local wisdom. It serves as a place to learn, share, gather, and become part of Kotagede's long history. The presence of Peken Klangeran Kotagede undoubtedly enhances Kotagede's tourism appeal. This is reflected in the perspectives of several tourists interviewed by researchers, who came from outside the Special Region of Yogyakarta (Jakarta, Surabaya and Jombang), and even from outside Java (Pontianak, Makassar and East Lombok).

4.3 Peken Klangeran Kotagede and sustainable tourism

Sustainable tourism is linked to economic, socio-cultural, and environmental aspects. From an economic perspective, the management stated that it has significant potential for development. However, the management's goal is not solely to seek profit, but rather to preserve culture. With an average of 300 visitors per day (Saturday and Sunday), Peken Klangeran Kotagede is able to create employment for its tenants, most of whom are new entrepreneurs. Tenants have two options for contributing: a daily table rental fee of IDR 50,000 or 10% of their daily sales. Several tenants reported that selling at Peken Klangeran Kotagede provides a promising source of income with working capital is less than one million rupiah (for food and beverages purposes). This in line with Cervený (2022), where the dimensions of sustainability in tourism encompass aspects: economic (the financial sustainability of the destination) and social (community well-being and participation).

In addition to the tenants and ten personnel (young volunteer) involved in Peken Klangeran Kotagede's operations, parking management is entrusted to local residents. The previously unused vacant yard has now become a productive resource. Residents receive additional income from parking fees from tourists who bring their vehicles to Peken Klangeran Kotagede.

Collaboration with the local community in implementing Peken Klangeran Kotagede activities demonstrates the socio-cultural dimension of sustainable tourism. The involvement of tenants, who wear traditional Javanese attire, fosters a sense of ownership towards a highly valued culture (*adiluhung*). Similarly, their attitudes toward the products they sell are unique and represent valuable works of creativity, whether in the form of crafts, culinary delights, or other products with specific characteristics or advantages (Unique Selling Points/USPs). The close interaction between sellers (tenants) and buyers (tourists) creates emotional value for both parties. The strong sense of community

encourages tenants to remain engaged in Peken Klanganan Kotagede even when their merchandise is sold out. The unwritten rule that dine-in customers must serve themselves (bringing food and drinks to their tables) contributes to the distinctive experience for tourists. The presence of young volunteers in the development of Peken Klanganan Kotagede also emphasizes the intergenerational dimension of cultural sustainability, where knowledge and skills are passed down to the next generation. In relation to sustainable tourism, it can be stated that all attractions and products offered carry social and cultural values that must be preserved.



Figure 15 Young entrepreneur with traditional attire



Figure 16 Eco Friendly bag to Replace Plastic



Figure 17 Young tourist clean their used cutlery

Peken Klanganan Kotagede is a concrete example of the application of sustainable tourism principles at the community level. Based on Sutawidjaya et al., (2024) in developing sustainable tourism, it is necessary to evaluate the balance between economic, social, and environmental well-being through the Triple Bottom Line model and the concept of sustainability of Peken Klanganan Kotagede itself is reflected in various sustainability including economy, social, and environmentally friendly practices, such as a plastic-free policy, where visitors are required to bring their own containers for take-out food or craft products. This aligns with the principles of reduce and reuse, which emphasize waste reduction and changing tourist consumption behavior. Even the practice of rewashing their own used cutlery demonstrates a simple circular system that fosters a sense of responsibility and equality between sellers and buyers, while simultaneously reducing single-use waste. Several young tourist informants found this as a novel experience and were pleased to adopt it.

Furthermore, the amenities and supporting facilities for tourist comfort are assembled from environmentally friendly materials. The tables and chairs used are mostly repurposed, but this actually adds to the attraction. Similarly, most eating and drinking utensils use shatterproof zinc plates and cups (which reduce the need for frequent replacement, as they are more durable). In addition, Peken Klanganan Kotagede also boasts a large collection of rare plants, thereby supporting environmental conservation.

4.4 *Peken Klanganan Kotagede and Cultural Tourism*

From a cultural tourism perspective, Peken Klanganan Kotagede is a destination that embodies culture. "Peken," the Javanese term for market, not only signifies a place for economic transactions but also embodies the philosophy of serving as a space for social interaction, value exchange, and the reproduction of local culture. In Javanese tradition, markets are understood as hubs of communal life, where buying and selling activities blend with cultural practices, rituals, and social relations that strengthen collective identity. Therefore, the use of the term "Peken" in "Peken Klanganan" emphasizes the cultural dimension of markets as living spaces that transcend their economic function and become arenas rich in philosophical, historical, and social values.

Peken Klanganan Kotagede is located within the fortress of the Islamic Mataram Kingdom Palace, Beteng Cepuri. The fortress, which still stands firmly as a tourist destination, directly faces Kebon Ndalem, a space where tradition and history are integrated into one cultural tourism package, the Klanganan Kotagede Market. Peken Klanganan Kotagede serves as a living cultural space that revives the essence of Javanese traditional markets. The layout and atmosphere reflect the heritage of Kotagede,

while preserving intangible traditions such as culinary, craft, and folk art. This creates a bridge between historical values and contemporary tourism.



Figure 18 Tourist engaging in relaxed cultural exchange with local food tenant



Figure 19 Bicycles and Skill-based Games Area



Figure 20 Traditional Games

As Richards (2018) and Su et al (2023) said, cultural tourism is a form of tourism that focuses on the engagement with cultural heritage, including tangible as well as intangible heritage and Peken Klenganan Kotagede itself stands as a concrete manifestation of a heritage marketplace where tangible and intangible cultural heritage unite within a socio-economic space. Peken Klenganan highlights local gastronomy by offering traditional dishes and nostalgic snacks from Kotagede and Yogyakarta. Tourist not only enjoy authentic flavors but also learn about the cultural stories behind the food through interaction with tenants. This culinary journey strengthens cultural appreciation while supporting local food heritage.

Peken Klenganan Kotagede also presenting batik, handicrafts, and local books. While visiting, tourist encounter variety artistic such as traditional dance, cultural showcase to art performance. Beyond this, Peken Klenganan provide hand-on experiences such as art workshop and handicrafts. Through a co-creation activities such as crafting together, tourist gain deeper insight into local tradition. These activities integrate heritage artistry with modern creativity, making culture both performative and participatory.

A playground with traditional games such as egrang, jump rope, dakon and kuda – kudaan kayu (rocking horses for child) expands the market's dimension into a cross-generational space, allowing cultural heritage to be experienced and passed on organically. Storytelling sessions also allow knowledge exchange, ensuring culture not only displaced but lived and shared.



Figure 21 Artist Making a New Funny Song with Tourist



Figure 22 Egrang, Traditional Game

Through the lens of thematic and narrative analysis, Peken Klenganan Kotagede serves as a symbol of living heritage, transforming the function of a traditional market into an inclusive and dynamic cultural tourism destination. Peken Klenganan Kotagede's management which prioritizes cultural values and

sustainability such as a plastic-free policy, the involvement of the community and young volunteers, as well as the curation of traditional products and the use of traditional clothing for tenants, managers, and visiting tourists demonstrates a socio-ecological transformation oriented towards sustainability tourism. A phenomenological approach to the tourist experience activates a collective awareness of local identity through direct interaction with culture. As conveyed by one tourist informant, who has visited Peken Klängen Kotagede several times, the tourist expressed interest in trying various culinary offerings. Initially, the tourist wore casual clothes, but on subsequent visits, the tourist began wearing semi-traditional attire to adapt to the culturally rich atmosphere of Peken Klängen Kotagede.

4.5 Peken Klängen Kotagede and Transformation

From a transformation perspective, Peken Klängen Kotagede represents how a traditional market can be transformed into a sustainable cultural tourism destination. This transformation is not merely a physical change in space, but also a transition in values and management practices. This transformation in line with Metteucci et al., (2022) where transformation causes destinations to shift from traditional functions to adaptive and sustainable cultural experience spaces, focusing on three dimensions of transformation: structural, functional, and cultural (Scoones et al., 2020). The balance between these dimensions should be maintained for transformation. Therefore, innovation and cultural preservation must be upheld while accommodating the needs of the modern economy to ensure the sustainability of tourism (Amaro et al., 2025) and innovation in Peken Klängen Kotagede itself emerges through collaboration between the community, management, tenants, and tourists to create a shared narrative of living heritage for transformation. Product curation mechanisms, environmentally friendly practices, and the integration of performing arts and educational activities demonstrate a model of destination transformation that adapts to the needs of contemporary tourists, without compromising its traditional roots. This transformation process illustrated in Figure 23.

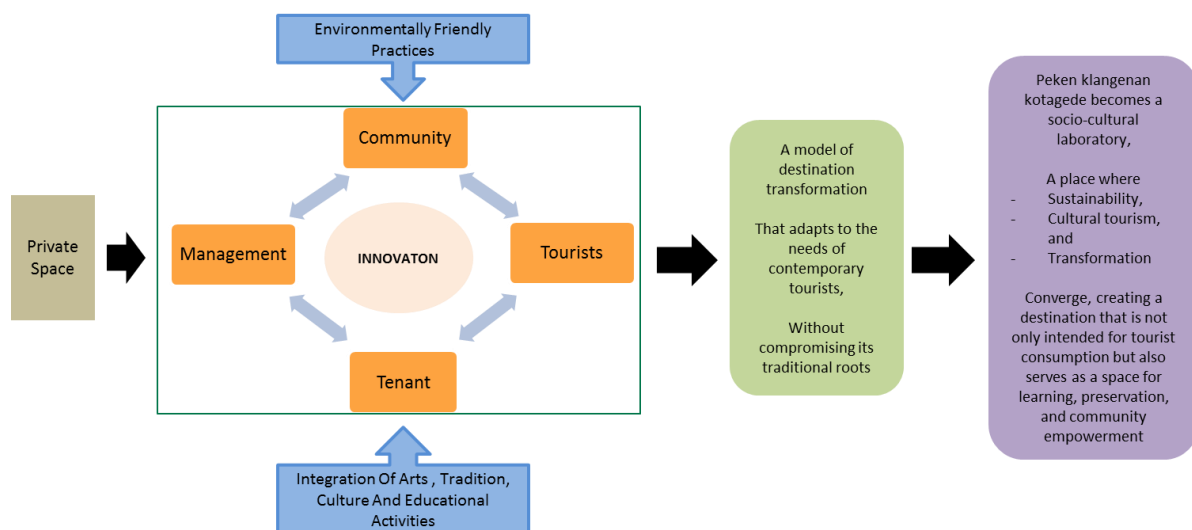


Figure 23 The Transformation of Peken Klängen

As illustrated in Figure 23, Peken Klängen Kotagede becomes a socio-cultural laboratory, a place where sustainability, cultural tourism, and transformation converge, creating a destination that is not only intended for tourist consumption but also serves as a space for learning, preservation, and community empowerment.



Figure 24 Tourist Wear Traditional Attire While Buying Food



Figure 25 A Food Tenant Remains After Selling Out



Figure 26 Tourist Engage in Art-Making Activity

The transformation of Peken Klenganan Kotagede into a sustainable cultural tourism destination can be understood through a synthesis of several perspectives. Metteucci et al. (2022) highlight how transformation reorients destinations from traditional functions into adaptive spaces for sustainable cultural experiences. Scoones et al. (2020) complement this by framing transformation as a process that must balance structural, functional, and cultural dimensions. In Peken Klenganan, the structural aspect is reflected in the reorganization of space and management, the functional in the diversification of economic and tourism activities, and the cultural in the preservation and revitalization of heritage practices. Building on these, Amaro et al. (2025) said that long-term sustainability requires harmonizing innovation with cultural preservation to ensure that economic modernization does not erode traditional identity. Taken together, these perspectives provide a comprehensive lens: Metteucci outlines the direction of change, Scoones identifies the dimensions that must be managed, and Amaro emphasizes the conditions necessary for sustainability. This integrated framework demonstrates that the transformation of Peken Klenganan is not merely physical or managerial, but also cultural and sustainable.

5. Conclusion

Peken Klenganan Kotagede represents a concrete practice of sustainable cultural tourism through the integration of sustainable tourism values, cultural preservation, and the destination transformation process. The implementation of environmentally friendly policies such as a plastic-free policy, the involvement of local communities and young volunteers, and the tenant product curation system demonstrate a commitment to economic, social, and environmental sustainability. At the same time, the presence of tenants offering traditional products, art performances, batik-making activities, and folk games reinforces the authentic, experiential dimension of cultural tourism. The transformation of Peken Klenganan Kotagede from a semi-productive private space to a living cultural heritage space reflects structural changes that are managed adaptively while maintaining local identity. Thus, Peken Klenganan Kotagede serves not only as a tourist destination but also as a venue for learning, cultural preservation, and community empowerment, aligning with the principles of sustainable development.

Based on the findings, this study propose the follloing recommendatios. First, that managers can collaborate with the Taman Budaya Embung Giwangan (Cultural Park), hotels, tour and travel agencies, cycling communities, government, university, and tourism villages in the Kotagede area. They should also develop digital storytelling content to enhance engagement and attract new tourists to visit. Second, young volunteers can be encouraged to become ambassadors who educate visitors/tourist about traditions and environmentally friendly practices, strengthen their capacity so that their involvement extends beyond technical tasks to strategic roles, foster innovation through cross-generational creative programs, and facilitate interactions with tourists as peer guides. Third the government can provide fiscal incentives such as equipment support or subsidies for environmentally friendly electricity, integrate Peken Klenganan Kotagede in the tourism development plan as an example of community-based sustainable cultural tourism practices, and promote cross-sector collaboration. Fourth, university should prioritize training, community engagement, and collaborative programs with faculty, students, and local stakeholders to strengthen academic contribution and advance inclusive sustainable cultural tourism. Finally, for further research, quantitative methods can be used to empirically examine the

relationship between variables in the Peken Klenganan Kotagede. For insatance, research can assess the extent to which each pentahelix actor influences sustainable cultural tourism.

References

- Al Mubarak, F., Rezaee, R., & Wood, D. A. (2024). Economic, Societal, and Environmental Impacts of Available Energy Sources: A Review. *Eng*, 5(3), 1232–1265.
- Amaro, D., Caldeira, A. M., & Seabra, C. (2025). Transformative experiences in tourism: A conceptual and critical analysis integrating consumer and managerial perspectives. *Tourism and Hospitality Research*, 25(1), 135–146.
- Anurogo, W., Zainuddin Lubis, M., Antoni, C., & Ayu Dewanti, N. (2019). Cultural and Heritage Trail Tourism: Strengthening Local Economy And Culture Resource Conservation at Kotagede Yogyakarta. *Journal Sampurasun : Interdisciplinary Studies for Cultural Heritage*, 05(2), 141–149.
- Bausch, T., Schröder, T., Tauber, V., & Lane, B. (2021). Sustainable tourism: The elephant in the room. *Sustainability (Switzerland)*, 13(15).
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101.
- Cervený, L. K. (2022). Sustainable recreation and tourism: Making sense of diverse conceptualizations and management paradigms. *Journal of Outdoor Recreation and Tourism*, 38, 100520.
- Lavaredas, A., Pt, A. L., Campos, F., Goretti, G., Almeida, F., Dias, F., & Almeida, P. (2025). Sustainable development goals in tourism research. *Discover Sustainability*, 6(1), 1–17.
- Leventon, J., Abson, D. J., & Lang, D. J. (2021). Leverage points for sustainability transformations: nine guiding questions for sustainability science and practice. *Sustainability Science*, 16(3), 721–726.
- Luekveerawattana, R., Taylor, K., & Poprateep, P. (2025). The influence of economic impact, cultural engagement, and community involvement on tourism sustainability: the role of tourist perception and environmental awareness. *Cogent Social Sciences*, 11(1).
- Matteucci, X., Koens, K., Calvi, L., & Moretti, S. (2022). Envisioning the futures of cultural tourism. *Futures*, 142(June 2021), 103013.
- Mazlan, C. A. N., Abdullah, M. H., Hashim, N. S. N., Wahid, N. A., Pisali, A., Uyub, A. I., Nor, N. M., & Hidayatullah, R. (2025). Discovery the intersection of performing arts in cultural tourism: a scoping review. *Discover Sustainability*, 6(1).
- Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative Data Analysis A Methods Sourcebook* (3rd ed.). Sage Publications, Inc.
- Patria, teguh amor, Tarigan, wendy purnama, Syahchari, dicky hida, Danurdara, ananta budhi, & Thepmongkorn, S. (2024). Sustaining Heritage Town and Community Through the Roles of Social Entrepreneurship: a Case Study of the Old Town of Kotagede, Yogyakarta, Indonesia. *The 6th International Conference and Community Development (ICCD)*, 6(1), 295–302.
- Rasoolimanesh, S. M., Ramakrishna, S., Hall, C. M., Esfandiar, K., & Seyfi, S. (2023). A systematic scoping review of sustainable tourism indicators in relation to the sustainable development goals. *Journal of Sustainable Tourism*, 31(7), 1497–1517.
- Richards, G. (2018). Cultural tourism: A review of recent research and trends. *Journal of Hospitality and Tourism Management*, 36, 12–21.
- Rickly, J., Sharma, N., & Canavan, B. (2025). Authenticity: the state-of-the-art in tourism geographies. *Tourism Geographies*, 27(3–4), 528–537.
- Riessman, C. K. (2008). *Narrative methods for the human sciences*. Sage Publications, Inc.
- Scoones, I., Stirling, A., Abrol, D., Atela, J., Charli-Joseph, L., Eakin, H., Ely, A., Olsson, P., Pereira, L., Priya, R., van Zwanenberg, P., & Yang, L. (2020). Transformations to sustainability: combining structural, systemic and enabling approaches. *Current Opinion in Environmental Sustainability*, 42, 65–75.
- Sekaran, U., & Bougie, R. (2017). *Metode Penelitian untuk Bisnis* (6th ed.). Salemba Empat.
- Streimikiene, D., Svagzdiene, B., Jasinskas, E., & Simanavicius, A. (2021). Sustainable tourism development and competitiveness: The systematic literature review. *Sustainable Development*, 29(1), 259–271.

- Su, M. M., Wall, G., Ma, J., Notarianni, M., & Wang, S. (2023). Empowerment of women through cultural tourism: perspectives of Hui minority embroiderers in Ningxia, China. *Journal of Sustainable Tourism*, 31(2), 307–328.
- Sugiyono. (2018). *Metode Penelitian Kuantitatif, Kualitatif, dan Kombinasi (Mixed Methods)*. Alfabeta.
- Sutawidjaya, A. H., Nawangsari, L. C., Permana, D., Siswanti, I., & Pratama, A. (2024). *Green Management Strategy in Sustainable Development*. PT Bumi Aksara.
- Uslu, F., Yayla, O., Guven, Y., Ergun, G. S., Demir, E., Erol, S., Yildirim, M. N. O., Keles, H., & Gozen, E. (2023). The Perception of Cultural Authenticity, Destination Attachment, and Support for Cultural Heritage Tourism Development by Local People: The Moderator Role of Cultural Sustainability. *Sustainability (Switzerland)*, 15(22).
- Van Manen, M. (2016). *Phenomenology of Practice*. Routledge.
- World Tourism Organization and United Nations Development Programme. (2017). *Tourism and the Sustainable Development Goals – Journey to 2030*. World Tourism Organization (UNWTO).
- Zhu, P., Chi, X., Ryu, H. B., & Han, H. (2025). Experience economy and authenticity in the heritage tourism sector: A multiple-dimensional approach. *Acta Psychologica*, 257(January), 105118.