

Original Research Article

THE IMPACT OF TOURISM DEVELOPMENT TO ENVIRONMENTAL AND SOCIO CULTURAL CONDITIONS OF THE PEOPLE IN THE TAMAN SARI TOURISM AREA YOGYAKARTA

ABSTRACT

Aims: (1) To know the impact of tourism development on environmental conditions in the Taman Sari tourism area of Yogyakarta, (2) To know the impact of tourism development on the socio-cultural conditions of the people in the Taman Sari tourism area in Yogyakarta.

Study Design: Case Study.

Place and Duration of Study: Taman Sari, Yogyakarta, Indonesia, Between April Until June 2016.

Methodology: This research uses the method the qualitative study. While design research methodology used is a method case study. Data collection was conducted through in-depth interviews with related offices, manager of Taman Sari, visitor and community around Taman Sari Yogyakarta.

Results: (1) The positive impact of tourism development on environmental conditions is the level of public awareness and attention in waste management around the Taman Sari area in Yogyakarta, The negative impacts that are polluted water and air, damage to vegetation and wildlife ecosystems and damage to cultural heritage in the Taman Sari Yogyakarta tourism area, (2) The positive impact the tourism development about social and cultural namely Javanese gamelan, wayang kulit, ketoprak jawa and batik in the Taman Sari Yogyakarta tourism area and cultural acculturation also occurs in buildings and food around Taman Sari Yogyakarta tourist area. The negative impacts, namely a shift in culture among young people and upper middle class people with low taste in arts and culture, in line with the development of tourism in the Taman Sari area of Yogyakarta, many foreign cultural are imitated by young people around the area Taman Sari Yogyakarta tours in particular how to dress and the culture of drinking alcoholic beverages.

Conclusion: There was an impact of positive and negative changes in the development of tourism on the environmental and socio-cultural conditions of the community around the Taman Sari area of Yogyakarta.

Keywords: tourism, Environmental Impact, Soci-cultural Impact

1. INTRODUCTION

Tourism is one of the important things for a country. With tourism, a country or more specifically the local government where the tourism object is located gets income from the income of each tourist attraction. The development of the tourism sector in a country will attract other sectors to develop as well because its products are needed to support the tourism industry, such as agriculture, livestock, plantations, folk handicrafts, increased employment opportunities, and so on. The chain of activities related to the tourism industry is able to generate foreign exchange and can also be used as a means to absorb labor so that it can reduce unemployment and increase employment opportunities.

The development of the tourism industry in Indonesia is fairly advanced, increasing the number of local and international tourists visiting tourist attractions in Indonesia, increasing new routes and routes, massive investments in tourism, increasing accommodation facilities, to infrastructure improvements, all this is proof the development of the tourism industry in Indonesia. The impact of the development of general tourism can have an unavoidable effect on various things in a region or tourist area, one of which is the area of Yogyakarta.

Yogyakarta grew and developed as a tourist area beginning in the 1970s. In the world of tourism, Yogyakarta received the title as the second tourist destination in Indonesia after Bali. The above is

34 motivated by the presence of tourism objects in Yogyakarta, whether it is natural tourism, cultural
35 tourism, historical tourism, or other types that need to be maintained and developed in terms of its
36 facilities, other tourism supporting factors, such as transportation and accommodation.
37

38 The city of Yogyakarta as a tourist city in the period of 5 (five) years has experienced fluctuations in
39 tourist visits due to external factors. In 2004 tourists visited Yogyakarta City as many as 1,800,000
40 people while in 2005 experienced a decline to 1,600,000 people (Department of Tourism, City Art and
41 Culture, 2006). Of these 9.8% are foreign tourists. This shows that the group of tourists who visited
42 Yogyakarta the most were domestic tourists. His statement that Yogyakarta as a tourism area has
43 more triggered the Yogyakarta government to develop tourism in 2011-2016 with the form of
44 additional means of transportation and accommodation and also the development of tourist attractions
45 in areas outside the city of Yogyakarta, for example Kaliurang, Parang Tritis, Prambanan Temple,
46 Borobudur Temple, Malioboro, Gunung Kidul and Taman Sari. besides that the city of Yogyakarta is
47 also known as a city of culture and city of education. The number of tourism objects in Yogyakarta
48 special region is 112 tourism objects with 26 natural tourism details, 73 cultural tourism objects, and
49 13 special interest tours.
50

51 One of the tourism objects in Yogyakarta is Taman Sari Yogyakarta located on Jalan Taman, Keraton,
52 Yogyakarta City, a magnificent kingdom founded by Sri Sultan Hamengkubuwono I in 1755 AD.
53

54 Taman Sari Yogyakarta is one of the tourist destinations in Yogyakarta that is often visited by
55 domestic and foreign tourists. Along with the development of tourism in Taman Sari Yogyakarta, the
56 impact of tourism development on the environment and socio-culture such as the buildings in Taman
57 Sari are now alarming, because many buildings that were damaged and even destroyed by large
58 tectonic earthquakes and land function experts became residential areas in the Taman Sari area that
59 could damage the characteristics of Taman Sari and cause environmental damage such as water, air
60 pollution and damage to vegetation and wildlife ecosystems with the development of community
61 tourism around more caring and paying attention to the cleanliness of the environment which is one of
62 the main factors supporting the tourist area, along with the development of tourism in the Taman Sari
63 Yogyakarta tourism area, the socio-cultural activities of the community around the tourist area of
64 Taman Sari Yogyakarta also experienced changes such as its sustainability and the maintenance of
65 Yogyakarta's arts and culture due to the staging of traditional arts and art market festivals and a
66 cultural shift among young people and upper middle class people who have low taste in arts and
67 culture.
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71 **2. MATERIAL AND METHODOLOGY**

72

73 This research uses the method the qualitative study. While design research methodology used is a
74 method case study. Data collection was conducted through in-depth interviews with related offices,
75 manager of Taman Sari, visitor and community around Taman Sari Yogyakarta.
76

77 This study aimed to the following: (1) To know the impact of tourism development on environmental
78 conditions in the Taman Sari tourism area of Yogyakarta, (2) To know the impact of tourism
79 development on the socio-cultural conditions of the people in the Taman Sari tourism area in
80 Yogyakarta.
81

82 **2.1 Concepts and Definitions of Tourism**

84

85 According to Suwanto (1997: 3) essentially "tourism is a process of temporary departure from
86 someone or more to another place outside his place of residence". The encouragement of his
87 departure is due to various good interests due to economic, social, cultural, political, religious, health
88 and other interests such as just wanting to know, add experience or to learn.
89

90 While Marpaung (2002: 13) defines tourism as "temporary displacement by humans with the aim of
91 getting out of routine jobs, out of their homes". Activities are carried out as long as they live in the
92 destination and facilities are made to meet their needs.
93

94 Definition of tourism according to the Law of the Republic of Indonesia Number 10 of 2009 concerning
95 Tourism. "Tourism is a variety of tourism activities and supported by various facilities and services
96 provided by the community, businessmen, government and local government". Ismayanti (2010: 15)
97 states that "Tourism is a combination of goods and services products".
98
99

100 **2.2 Tourist**

101
102 Definition of tourists according to Ismayanti (2010: 5) "Advocates / travelers / travelers / travelers /
103 travelers are terms given to someone who travels from one place to another". If he travels for tourist
104 purposes, it is counted as a visitor (visitor) in tourism statistics.
105

106 **2.3 Cultural Heritage Tourism**

107
108 There are various definitions and terms for preserved objects. The following is a collection of
109 definitions from various sources.
110

111 According to the Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage is
112 known as the Cultural Heritage, Cultural Heritage Objects, Cultural Heritage Buildings, Cultural
113 Heritage Structures, Cultural Heritage Sites and Cultural Heritage Areas.

114 Cultural Heritage is a material cultural heritage in the form of cultural heritage objects, cultural
115 heritage buildings, cultural heritage structures, cultural heritage sites, and land and / or water
116 conservation areas that need to be preserved because they have important values for history,
117 science, education, religion, and / or culture through the process of determination.
118

119 Cultural Heritage objects are natural objects and / or man-made objects, both movable and
120 immovable, in the form of units or groups, or parts thereof, or remnants that have a close relationship
121 with the culture and history of human development.
122

123 Cultural Heritage Buildings are built structures made of natural objects or man-made objects to meet
124 the needs of walled and / or non-walled, and roofed spaces.
125

126 Structure of Cultural Heritage is the composition of a building made of natural objects and / or man-
127 made objects to meet the needs of an activity space that integrates with nature, facilities and
128 infrastructure to accommodate human needs.
129

130 Cultural Heritage Sites are locations that are on land and / or in water that contain Cultural Heritage
131 Objects, Cultural Heritage Buildings, and / or Cultural Heritage Structure as a result of human
132 activities or evidence of past events.
133

134 Cultural Heritage Area is a geographical space unit that has two or more Cultural Heritage Sites that
135 are located close together and / or show typical spatial characteristics.
136

137 **2.4 The Impact of Tourism Development to Socio Cultural**

138
139 According to Ismayanti (2010: 1993) tourism is an activity that directly touches and engages the
140 community so that it influences the local community. Even tourism is said to have extraordinary
141 destructive energy, which is able to make local people experience changes, both towards
142 improvement (escalation) and towards decline (degradation) in various aspects. Tourism is a social
143 phenomenon, which concerns people, society, groups of organizations, and culture.
144

145 **2.5 The Impact of Tourism Development to Environmental**

146
147 According to Ismayanti (2010: 203) the tourism industry has a close and strong relationship with the
148 physical environment. The natural environment is a tourism asset and has an impact because the
149 nature of the physical environment is fragile and inseparable because it is fragile because the natural
150 environment is God's creation which, if destroyed, will not necessarily grow or return as before. Being
151 inseparable because humans have to go to the natural environment to enjoy it.
152

153 This research uses the method the qualitative study. While design research methodology used is a
154 method case study. Data collection was conducted through in-depth interviews with related offices,
155 manager of Taman Sari, visitor and community around Taman Sari Yogyakarta.

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157

158 **3. RESULTS AND DISCUSSION**

159

160 **3.1 Tourism development in the Taman Sari tourism area of Yogyakarta**

161

162 Taman sari is one of the historic assets owned by the palace. Tamansari has historically been a long
163 time before the local community lived in the Tamansari area. Tamansari can be developed but only
164 building and restoring, is only done by selected people from various regions on the permission of the
165 palace without changing and reducing the form of tourism itself, so that historical tourism is
166 maintained.

167

168 Taman Sari area has ceased to function since the second half of the XIX century and has been
169 languishing ever since the big earthquake in 1867 in Yogyakarta which destroyed several buildings
170 and drained their artificial ponds and lakes. As time went on, people began to arrive and set up
171 settlements in vacant buildings and areas of the former lake that had dried up. For more than a
172 century, this old building complex was left eroded by erosion due to natural influences. In 1970 a plan
173 emerged to open Taman Sari as a tourist attraction. At that time there were five restored buildings,
174 while other buildings still remained in a problematic condition.

175

176 Since January 12, 2004 the Taman Sari rehabilitation work began. The work that is expected to be
177 completed on August 21, 2004 was carried out in collaboration between the Government of
178 Yogyakarta Special Region (in this case the Cultural Office), Center for Environmental Studies at
179 Gadjah Mada University (PSLH UGM), BP3 Yogyakarta, and Calouste Gulbenkian Foundation from
180 Portugal.

181

182 In 2007 Taman Sari Yogyakarta seemed untreated, its condition was covered by residents'
183 settlements, the roads to the Taman Sari tourist area were filled with settlements, the amount of
184 garbage in the waterways in the Taman Sari tourism area of Yogyakarta. In 2010 a tectonic
185 earthquake occurred because the eruption of Mount Merapi in Yogyakarta caused damage to historic
186 buildings in Taman Sari Yogyakarta.

187

188 Increasing domestic and foreign tourists at Taman Sari Yogyakarta, the government of Yogyakarta
189 Special Region in 2011-2016, developing tourism in Taman Sari Yogyakarta tourist area by restoring
190 historic buildings, structuring residents, building garbage banks and holding art festivals and culture in
191 the Taman Sari tourism area of Yogyakarta.

192

193 **3.2 The Impact of Tourism Development on Environmental Conditions in the Taman Sari** 194 **Tourism Area of Yogyakarta**

195

196 The development of tourism in the Taman Sari Yogyakarta tourism area has given a positive and
197 negative impact on the environment around the Taman Sari Yogyakarta tourist area.

198

199

200 **3.2.1 The Positive Impact of Tourism Development on The Environmental Conditions Around** 201 **the Taman Sari Tourism Area in Yogyakarta**

202

203 In line with the development of tourism around the Taman Sari Yogyakarta tourist area, the level of
204 awareness and attention of the Patehan community regarding the handling of waste problems is
205 indeed very large. This is supported because the Patehan region itself is located in the Taman Sari
206 Yogyakarta tourist area, so that the surrounding community is very concerned about the cleanliness
207 of the environment which is one of the main factors supporting the area of tourism.

208

209 One of the strategies of the Yogyakarta government in the PSM (Mandiri Waste Management)
210 program through a waste bank. Garbage bank is an effective means of education to the community
211 around the Taman Sari Yogyakarta tourist area, the waste bank has the potential to reduce up to 50%
212 of waste around the Taman Sari Yogyakarta area which must be disposed of to the landfill. On the

213 one hand effective in mobilizing citizen participation in the management of household waste, on the
214 other hand is one of the people's economic opportunities that can be implemented easily.

215
216 One of the waste management communities in the Taman Sari Yogyakarta tourist area is UAP (Uwuh
217 Art Project), a community that cares for environmental sustainability, especially in the management of
218 plastic waste.

219
220 This community was established in 2000 which was initiated by Gunadi. Armed with the available
221 skills they finally made the garbage into high-art items. At first glance, if people see the results of the
222 work they have produced, no one would ever have thought that it was actually produced from
223 garbage.

224



Fig.1 Creatif Products UAP (Uwuh Art Project)

225

226

227

228

229 **3.2.2 The negative impact of tourism development on the environment around Taman Sari** 230 **tourism area in Yogyakarta**

231

232 Water conditions in the vicinity of the Taman Sari Yogyakarta tourism area get pollution from the
233 disposal of liquid waste such as the residual detergent and soap and solid waste such as food scraps
234 from residential areas around the Taman Sari area of Yogyakarta, due to the waste disposal of
235 residents around Taman Sari Yogyakarta.

236

237 **3.3 The impact of tourism development on the socio-cultural conditions in the Taman Sari** 238 **Jogyakarta tourism area**

239

240 The development of tourism in the Taman Sari Tourism Area in Yogyakarta has had a positive and
241 negative impact on the social culture of the local community. Positive impacts that arise include;
242 preservation of culture, customs, way of life, art, providing employment, and generating economic
243 activities in local communities. While the negative impacts that arise include; the occurrence of
244 cultural upheaval among young people and middle class society.

245

246 **3.3.1 Positive Impact of Community Socio-Cultural Around the Taman Sari Tourism Area** 247 **Yogyakarta**

248

249 In connection with the development of tourism in the Taman Sari tourism area of Yogyakarta, in
250 general the cultures of local communities such as the way of life, customs, religion, and arts that are
251 inherited by their ancestors are still preserved. That is, although it has mingled and is influenced by
252 foreign cultures, the culture of the community can still be found easily and routinely carried out by the
253 local community, such as wedding ceremonies, inheritance ceremonies and skating ceremonies.

254

255 Tourism development in the Taman Sari Yogyakarta tourism area also participates in preserving other
256 community cultures such as art and customs. The traditional arts of local communities that are still
257 preserved are Javanese gamelan arts, wayang kulit, ketoprak javanese and batik.

258

259 **a. Javanese Gamelan**

260

261 Javanese gamelan is a set of traditional Javanese musical instruments which usually consist of Gong,
262 Kenong, Xylophone, Celempung and several other accompanying musical instruments, the specialty
263 of music strings Javanese Gamelan is tend to sound soft and like deliberately presents an
264 atmosphere of peace of mind, where it is harmonized with the principle of life Javanese society in
265 general.

266
267 Instrument Javanese Gamelan can not be separated from the view of Javanese people who tend to
268 maintain harmony of life both physically and spiritually, these conditions make Javanese people
269 always avoid tempramental experimentation and strive to create tolerance among others. The most
270 tangible form we can find in gamelan music is attraction the rebab rope is medium, the sound balance
271 guide is kenong, saron, kendhang and gambang and the sound of the gong on each rhythm cover.
272 Gamelan music composition was created with several rules, consisting of several rounds and pethet.
273 limited by one gongan and the melody. created in units consisting of 4 tones. the main components of
274 gamelan musical instruments are: bamboo, metal and wood. Each tool has its own function in
275 Javanese gamelan music performances. The Javanese gamelan did not at all subside. On the
276 contrary, Javanese Gamelan is more sustainable and maintained its existence because it is used as
277 one of the tourist attractions displayed at art festivals in the Taman Sari tourism area of Yogyakarta.

278 279 **b. Wayang Kulit**

280
281 Wayang kulit is one of the traditional arts that grows and develops in Javanese society. More than just
282 a show, wayang kulit was used as a medium for reflection on the spiritual spirits of the gods.

283
284 Wayang kulit is believed to be an embryo of various types of puppets that exist today. This type of
285 puppet is made from dried buffalo skin sheets. Leather puppets are played directly by narrators called
286 dalang. The mastermind cannot be played by just anyone. In addition to having to play the puppet
287 skillfully, the puppeteer must also know various stories of wayang epics such as Mahabrata and
288 Ramayana. While playing the puppet, the puppeteer is accompanied by music that comes from
289 gamelan instruments. In between the sounds of the gamelan, Javanese poems sung by the pesinden
290 are generally female. As a traditional art that has magical value, offerings or offerings are mandatory
291 elements in every puppet show. In line with the development of Taman Sari Yogyakarta tourism
292 wayang kulit is an art that is made as one of the tourist attractions displayed at art festivals in the
293 Taman Sari tourism area of Yogyakarta.

294 295 **c. Java Ketoprak**

296
297 Ketoprak is one of the Javanese arts whose presentation forms are like drama, but ketoprak has a
298 unique story that contains the history of Javanese society. Ketoprak is played by a number of people
299 who play a role in one story, the costumes and makeup are always adjusted to the storyline. Usually
300 in every ketoprak performance always accompanied by gamelan and Javanese songs.

301
302 Before the development of tourism in the Taman Sari Yogyakarta tourist area, this traditional art was
303 only staged at certain times, especially at traditional ceremonies, so that it was not well known by
304 domestic and foreign tourists, tourism growth which grew rapidly from year to year helped raise and
305 revitalize These traditional arts and now are often performed in front of tourists through art festivals in
306 the Taman Sari Yogyakarta tourist area, as regional attractions characterized by indigenous Javanese
307 people.

308 309 **d. Batik**

310
311 Batik Tulis is one of the traditional arts in Kampung Seni in Patehan Village, Kraton District. Many
312 residents make batik as a business commodity by opening kiosks in their homes. It is also what
313 makes writing batik the hallmark of batik craftsmen in the Art Village as well as preserving ancestral
314 heritage. The visitors can directly see the process of making batik, starting from making patterns,
315 giving gradual colors, drying, and so on. We can find several batik studios in the vicinity of Pasar
316 Ngasem, one of which is Sanggar Kalpiko owned by Ibu Tuti, one of the studios that has preserved
317 traditional batik in the Art Village since 1975. The studio is located in Tamansari village alongside the
318 Tamansari cultural heritage building and other people's homes.

319



Batik 2. Batik Craftsmen

Not only as a cloth, but this batik can also be used as a wall decoration. So that visitors can buy batik at a more affordable price compared to buying batik cloth. Of course the size of the fabric and the complexity of the desired image become the differentiator of the price of batik. In addition to providing various wall hangings and fabrics, this studio also makes painting clothes that are starting to become a trend in the society today. The unique picture is one of the attractions of visitors to buy it. And if you want to learn how to make batik, this studio opens batik courses at a cost of Rp 100,000 per day. This is what makes Kampung Seni always crowded with visitors, both local and foreign visitors.

With the development of tourism in the Taman Sari tourism area of Yogyakarta, the Batik Tulis art village around the Taman Sari area of Yogyakarta is known by domestic and domestic tourists, this makes Batik Tulis art more sustainable and maintained because it is used as one of the tourist attractions in the Park area Sari Yogyakarta.

The performances of traditional arts and art market festivals mentioned above have been carried out since 2005, usually held 5 times a year located in the courtyard of the Taman Sari tourism area in Yogyakarta. This performance was held in collaboration between the local community and the Yogyakarta tourism service. This program is presented free of charge so that many tourists visit both domestic and foreign tourists.

Cultural acculturation also occurs in buildings and food around Taman Sari tourism area in Yogyakarta. For example, Hotel Rengganis was built with a blend of European models and traditional architecture. From the outside the building looks magnificent, but inside it is designed by displaying typical Yogyakarta buildings. Likewise with the food served at this hotel.

In addition to serving European foods, there are also a number of Yogyakarta specialties. Examples of traditional foods that are usually served to tourists are Gudeng and Pecel, Gudeng is made from young jackfruit boiled with traditional spices, Pecel is a vegetable that is boiled and cooked with Javanese peanut sauce. This typical Jogja food can also be found around the Taman Sari area of Yogyakarta, indirectly selling traditional food to foreign tourists and domestic tourists participating in preserving traditional culinary and raising the economy of the local community.

3.3.2 Negatif Impact of Community Socio-Cultural Around the Taman Sari Tourism Area Yogyakarta

Cultural acculturation is a combination of indigenous cultures that get influence from foreign cultures, but both elements of culture are both visible and prominent, one form of cultural acculturation that occurs is lifestyle especially in appearance and dress. At present some local communities have adopted the appearance and dress patterns of tourists. The forms of negative impacts that can be

364 seen clearly that arise in connection with the development of tourism in the Taman Sari Yogyakarta
365 tourist area are cultural shifts among young people and middle class society.
366

367 Tourism development in the Taman Sari tourism area in Yogyakarta also has a negative impact on
368 the behavior of young people, in line with the development of tourism in the Taman Sari area of
369 Yogyakarta, many foreign cultures are imitated by young people around the Taman Sari Yogyakarta
370 tourist area especially the culture of drinking alcoholic beverages. Low Appreciation and Commitment
371 to art and Culture of the middle class society in building an identity image of the frenzied music and
372 colorful architectural styles, interiors, art items unwittingly have entered the vortex of cultural
373 impoverishment. The phenomenon of cultural poverty born by the development of tourism is:
374

375 Increasingly widespread society or young people who feel low towards art and culture. More and
376 more people are infected with Feodalistic Snobism (want to portray nobility, through the architecture
377 of houses and furniture in European neoclassical style, Spanish style or "traditional" smells like
378 European noble castles or a local aristocrat).
379

380 The things above arise due to the growth of the middle class who begin to have economic stability,
381 although sometimes not lasting, usually stimulating desires that lead to personal image. Appreciation
382 and cultural commitment of a nation is indeed not a gift that falls from the sky, drama of dismantling
383 buildings / ancient areas that have historical values or cultural arts values have ever occurred in
384 America, Europe, Japan and others. Cultural appreciation and commitment is indeed a condition that
385 must be built, created, conceptually, consistently and continuously. And this is an important part of
386 nation and character building.
387

388 The superficial spirit of modernization, which is solely oriented towards economic-pragmatic interests,
389 is often used as a pretext to legitimize the demolition of cultural heritage buildings / areas. Demolition
390 of ancient buildings / areas that are now being highlighted, on the one hand raises concerns (for those
391 who are "conscious"), on the other hand are indicators of the emergence of public awareness (at least
392 some circles) of cultural / historical heritage objects. Buildings and areas that have a meaning of
393 welfare or the value of architectural art, basically must be chosen as objects of cultural heritage. The
394 object of cultural heritage is the nation's cultural wealth which is important for understanding and
395 developing the history of science and culture itself. So it needs to be protected and preserved in order
396 to foster national identity and national interests.
397

398

399 4. CONCLUSION

400

401 Tourism development in the Taman Sari Tourism area of Yogyakarta has had a positive and negative
402 impact on the environmental conditions as well as socio-cultural conditions around the Taman Sari
403 Yogyakarta tourist area,
404

405 a. For environmental conditions, the positive impact is the level of public awareness and attention in
406 waste management around the Taman Sari area in Yogyakarta, the surrounding community is
407 very concerned about the cleanliness of the environment is one of the main factors supporting
408 the Taman Sari Yogyakarta tourism area. In addition to the positive impacts there are also
409 negative impacts that are polluted water and air, damage to vegetation and wildlife ecosystems
410 and damage to cultural heritage in the Taman Sari Yogyakarta tourism area.
411

412

413 b. For socio-cultural conditions, the positive impact is the sustainability and development of art and
414 culture, namely Javanese gamelan, wayang kulit, ketoprak jawa and batik in the Taman Sari
415 Yogyakarta tourism area and cultural acculturation also occurs in buildings and food around
416 Taman Sari Yogyakarta tourist area. In addition to the positive impacts there are also negative
417 impacts, namely a shift in culture among young people and upper middle class people with low
418 taste in arts and culture, in line with the development of tourism in the Taman Sari area of
419 Yogyakarta, many foreign cultures are imitated by young people around the area Taman Sari
420 Yogyakarta tours in particular how to dress and the culture of drinking alcoholic beverages.

421

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