



PLANNING MALAYSIA:

Journal of the Malaysian Institute of Planners

VOLUME 24 ISSUE 3 (2026), Page 696 – 712

EVERYDAY PLAY: REIMAGINING *MINAPOLITAN* TOURISM IN PULAU PASARAN THROUGH COLLAGE OF ASSEMBLAGE

Nova Asriana¹, Martin Muljana², Abrorrizt Talentio Al Kurni²

*¹Architecture Study Program,
Faculty of Infrastructure and Regional Technology,
INSTITUT TEKNOLOGI SUMATERA*

*²Landscape Architecture Study Program,
Faculty of Infrastructure and Regional Technology,
INSTITUT TEKNOLOGI SUMATERA*

Abstract

Pulau Pasaran, a small coastal settlement in Lampung, Indonesia, is traditionally sustained by fishing and home-based salted fish production and has been designated as part of Indonesia's Minapolitan development program. Despite its economic and cultural potential, the island faces environmental degradation, limited accessibility, and declining spatial quality, which constrain its development as a sustainable tourism destination. This study explore how everyday spatial practices in Pulau Pasaran can be reimagined as meaningful tourism experience through the concept of everyday play. Using a qualitative design-based approach, this study combines field observation of daily activities with a collage of assemblage method as a visual analytical tool. Field observation document routine socio-spatial practices, while collages synthesize these findings into narrative spatial configurations that link local livelihoods, public spaces, and ecological elements. The findings demonstrate that everyday practices such as fishing, fish drying, and informal interaction contain strong spatial narratives that can be translated into planning and design strategies for Minapolitan tourism. It also contributes a design strategy by positioning collage of assemblage as an analytical and generative method for community-based tourism, offering an alternative approach to sustainable development rooted in local culture and everyday life.

Keywords: Everyday Play, Spatial Narratives, Collage of Assemblage, Coastal Settlement

¹ Corresponding author. Email: nova.asriana@ar.itera.ac.id

INTRODUCTION

Since the mid twentieth century, the global tourism industry has largely been dominated by mass tourism. This phenomenon is built a model on high visitor volumes, standardized experiences, and large-scale infrastructure (Teixido-navarro et al., 2021). While mass tourism can be considered to increase revenue and promote destination, it also has led to negative consequences, such as environmental degradation, cultural commodification, and the loss of authentic place identity, called placelessness. In contrast, the growth number of travellers today are seeking meaningful, localized, and immersive experiences. They need more experience-based tourism and memorable tourism on the quality of emotional and cultural engagement rather than mass tourism (Tung & Ritchie, 2011). This shift demands a rethinking of spatial design strategies to provide not only visually attractive spaces but also emotionally environments.

In this context, space is not only a setting background, but a storytelling device as a narrative landscape to convey memories, histories, and cultural meanings (Solomon et al., 2022). The narratives pattern (Alexander et al., 1977) are not told with words only, but with path, textures, colours, light, and rhythm of everyday life (Conzatti, 2018). This approach challenged designers how to understand activating space as a layer of experiential sequence, how to connect visitors to the site through everyday life and embedded stories (Certeau, 1984a; Shylichava, 2020), then enable emotional attachment and memory creation beyond visual aesthetics.

Pulau Pasaran, located off the coast of Bandar Lampung, Indonesia, represent a coastal settlement with significant yet underutilised tourism potential. *Pulau Pasaran* is primarily sustained by local community on fishing and widely known for traditional salted fish production, which forms the backbone of the local economy and daily life. As part of Indonesia's Minapolitan program, *Pulau Pasaran* is expected to support fisheries-based economic development while integrating environmental sustainability. However, challenges such as limited accessibility, inadequate infrastructure, pollution, and declining spatial quality have hindered its transformation into an attractive and sustainable tourism destination.

Rather than introducing tourism through external or generic design solutions, this study argues that *Pulau Pasaran*'s everyday life itself constitutes a valuable spatial and cultural resource. Daily routines, such as fishing, fish processing, informal trading, and communal gatherings, produce spatial patterns and rhythm that can serve as the foundation for meaningful tourism experiences. This study introduces the concept of "everyday play" as a spatial approach that extends narrative-based design into embodied interaction.

The research aims to explore how everyday spatial practices in *Pulau Pasaran* can be translated into a Minapolitan tourism strategy that supports local

livelihoods, strengthens place identity, and enhances environmental awareness. By employing observation and design speculation, contributing to coastal tourism planning through a locally grounded and visually driven approach. This study will address by combining field observation of everyday spatial practices with collage of assemblage as a visual analytical method. By framing everyday activities as everyday play and translating them into spatial narratives, the research offers a context sensitive approach to Minapolitan tourism planning that bridges analysis and design, theory and practice.

LITERATURE REVIEW

Everyday Life, Everyday Play and Spatial Practice

Everyday life play emphasizes the potential of space to invite exploratory, spontaneous, and collective actions for both locals and visitors. This is a narrative extension for play-based design. In the context of tourism, play-based design is to encourage social interactions between locals and visitors, support active engagement rather than passive sightseeing, and offers a fluid experience to blend and adapt to the users and context. Regarding “play” is not limited to recreational activity, but it is a creative way of interpreting and inhabiting space, engaging body, imagination, and memorable experiences of emotions. “To play” is how users reinterpret a space and play-based design is a tool to democratize spatial meaning (Sicart, 2014).

Regarding this condition, everyday life is a lens to understand how space is produced, inhabited, and transformed. Rather than viewing space as a static physical capsule, Certeau (1984) conceptualises everyday practices through daily practices, routines, and social interaction as tactical actions which ordinary users actively reinterpret planned space, turning into lived spaces (Certeau, 1984b). This perspective highlights how movement, repetition, and habit contribute to the spatial meaning of environment. Everyday provides constantly adaptational processes and changes of neighbourhood from ordinary to a dominant (Shylichava, 2020). The concept of narration and repetition (Zisimopoulou & Voreakou, 2016) of everyday life may acquire spatial status and reflect spatial practice and transform into experience as representation (Certeau, 1984a). Studying everyday space constructs the everyday spatial practice performed by inhabitants of space, it is not only by occupation, but also by materiality (Atmodiwirjo & Yatmo, 2019), while the type of material landscapes could position cinematic landscape as representation (Lukinbeal, 2005). As representational spaces are lived by local inhabitants through complex symbolic association and imagery, like overlay of physical space and making symbol use of social space (Lefevbre, 2017).

In terms of everyday life and landscape as part of the tourist experience will be connected to natural, cultural, and its influences. This experience might

involve a physical and emotional presence which reflects how individuals perceive the surrounding collectively (Hussin et al., 2020). This character and quality could show the identity of area, a sense of place. The components of sustained value, tradition, and community contribute to the transformation from nondescript to sustainable tourism (Terkenli, 2014). Consequently, dwellers and visitors will recognize the cultural, ecological, environmental, and social significance that leads to boost the economy and revitalise the image of the place. To promote this, there are some required facilities, including spaces for social interaction, enjoyment of nature, healthy lifestyle, and accessibility (Razali et al., 2019).

Conceptualising and experiencing routineness of social interaction in daily life indicate more meaning, stability, and well-being (Luo et al., 2024). Sicart (2014) in his book “Play Matters” identifies everyday plays as contextual that is influenced by space things, people and culture. It is like carnivalesque which reveals the social reality we live in (Sicart, 2017). It is separate in the sense of creating a special space and time from the mundane and everyday existence (Caillois, 2001). In this research, it explores how architecture and objects can be an active engagement in encouraging physical manipulation to increase opportunities for people to interact (Villareal, 2018) each other (residents and tourists) to make street safer, more vibrant, and more economic activities. In the context coastal settlement, *Pulau Pasaran* is performative ecologies, where labours, activities, and leisure as daily spatial rhythms. This practice as play allows designers to reframe the landscape as a living stage for storytelling and engagement.

Minapolitan Tourism

Minapolitan tourism, combining fisheries and aquaculture-based tourism, is categorised a special interest tourism for segmented tourists who have special motivation (Sugiarti, 2013) and special location at coastal area. Minapolitan tourism features several key attractions for tourists that highlight its unique culture and natural beauty to enhance the tourism experience for those interested in nature, culture, and sustainable practices and to provide economic benefits to local community. Unlike conventional coastal tourism that prioritises leisure consumption, Minapolitan tourism focuses on productive landscapes, local knowledge, and community participation.

Pulau Pasaran is a small island primarily sustained by local community on fishing and a home-based salted fish industry. *Pulau Pasaran*, the largest salted fish centre, has been regulated and designated as part of *Agropolitan* and *Minapolitan* program, which focuses on fisheries activities. This island is recognized for its traditional fish-drying practices, as marine product of dried anchovies for them sustains local livelihoods, and its economy is profoundly

connected with marine resources. These activities include fishing, boiling, drying, packaging, and marketing, that has potential to be used as a community-based Minapolitan tourism. These activities show as a potentiality in a tourism attraction and destination.

Minapolitan tourism and everyday play provide a foundation to understand how sustainable and culturally resonant tourism can be achieved. *Pulau Pasaran*. *Minapolitan* tourism, a concept promoting marine-based local economies, culture, and encourages sustainable tourism that aligns with traditional livelihoods of coastal communities, such as fishing. This coastal community refers to the way people engage and transform spaces through daily activities, which show potentials to attract other people to spend their time and visit this area (Gehl, 2011). Therefore, examining case studies from coastal communities will demonstrate how playful design could enhance tourist engagement while preserving local heritage and environment.

Collage of assemblage

Collage of assemblage has traditionally been used in art and architectural design as a representational technique, but also as valuable analytical and generative method in spatial research. Khodabakhshian (2019) describes architectural collage to synthesise fragmented realities into coherent spatial propositions, allowing designers to explore complex relationships between social practices, material conditions, and spatial form. It consists of the assembly of various forms and fragments, combined that a new meaning, not inherent in any of the individual fragments with a purposeful reciprocal relation. This is a flexible and creative method that is intertwined with unconscious and hidden memory of the designer as basis design thinking for landscape urbanism (Khodabakhshian, 2019a).

As a visual analytical tool, collage enables the integration of diverse data types of photographs, observations, maps, and narratives into a single interpretive framework. These highlight role in exploring spatial transitions and sequences, where quantitative data alone cannot fully capture lived experience, collage offers an alternative means of spatial reasoning. By assembling everyday elements into new spatial narratives, collage of assemblage functions not only as representation but also as a planning instrument. It allows researchers to test spatial scenarios, visualise potential interventions, and communicate idea in an accessible way. This makes it particularly suitable for community-based tourism planning in coastal settlements, where informal practices and environmental sensitivity play a central role. The latter emphasises the role of architecture as a frame and a setting for human activities into collage activities, furnishings, and objects. Mostly are assemblies of alterations, textures, materials, and colours

layered of use as interpretive mechanism a multi-sensory experience in a work of architecture (Shields, 2023).

RESEARCH METHODOLOGY

This study analyses *Pulau Pasaran* unique's socio-spatial dynamics and develop a tourism model both environmental sustainability and cultural values as a qualitative design-based research approach (Figure 1) combining visual ethnography and spatial narratives analysis. We used to complementary methods. Firstly, field observation was used to document how residents inhabit and use the island in everyday life, such as loading and unloading fish activities from fishermen, drying, packing, communal gatherings, and informal market exchanges. Secondly, collage of assemblage was used as a visual analytical design technique to synthesize those observations into a creative vision of sustainable tourism future. Thirdly, contextual spatial synthesis for planning recommendations. Each method is described below, emphasizing how it grounds the project in local reality and guides a Minapolitan tourism concept.

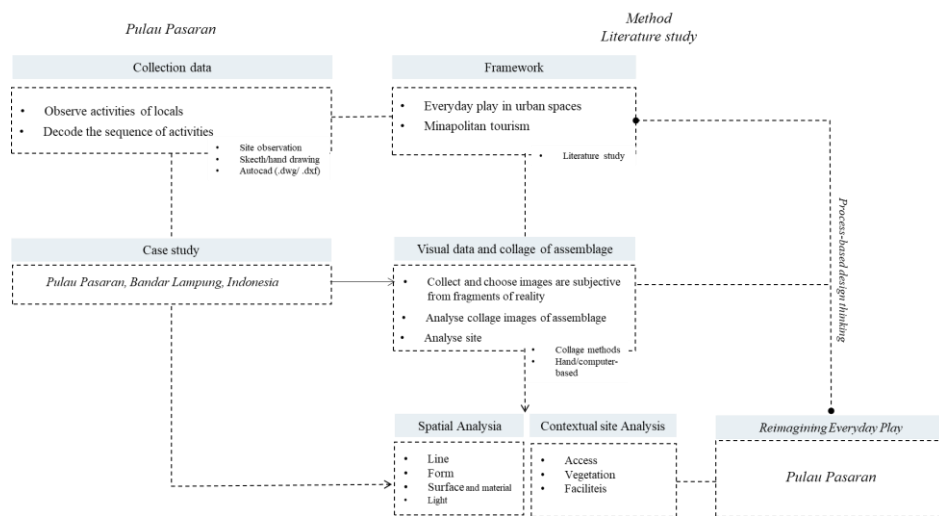


Figure 1. The corpus methodology
Source: Authors, 2025

a. Field observation of daily spatial practices

This stage, we conducted multiple on-site visits to *Pulau Pasaran*, systematically observing and recording daily routines and spatial uses. Each visit focused on different area of the island, such as fishing docks, drying yards, markets, homes, and communal spaces, in different time of day (morning, afternoon, evening) to capture the full range of activities. Field notes and photographs were taken unobtrusively to document what people were doing, where, and how spaces were

organised. This direct, naturalistic observation provided empirical baseline of the island life so that this method ensured we could better understand urban spaces, places, and place-making through firsthand observation (Byrne, 2021).

In field observation, the researchers walked key zone, recording routine activities, noting spatial arrangement at varied time to observe daily cycles, for example fishing departures in the morning, fish processing and production midday, evening communal gatherings. Figure 2 (top) exemplifies the sequence daily activities of locals as everyday play in daily activities position that might discovery and play as open stage in the neighbourhood. The process of everyday, including fish processing, unloading, sorting and counting, transferring, drying processing, and socialising these daily activities routines. In addition, figure 2 (bottom) shows the sequence daily activities of locals as everyday play in daily activities the land, including preparing and cleaning, transferring, drying processing, sorting and packing.



Figure 2. The sequence daily activities of residents in dried fish processing in the coastal area (top) and land area (bottom) of Pulau Pasaran
 Source: Authors, 2025

Pieces of images are collected from the field observation and activities patterns of locals in this area to identify recurring patterns and to map how daily life unfolds spatially. This resulting insights into local rhythms and site features directly inform for sustainable tourism proposals.

b. Collage of Assemblage as visual analytical design method

A collage of assemblage approach is applied to creatively and re-envision the island. This involved assembling visual and textual elements from the observation field into layered collages that represent both current conditions and potential futures. This will be an interpretive visual method to merge field documentation, memory fragments, and spatial speculation into single representation (Khodabakhshian, 2019b) through collecting visual materials, creating collages, analysis and iteration.

By collecting visual materials, author(s) selected photograph, site maps, sketches, and notes from the observation phase. We also gathered suggestive images a potential icon of tourism, ecological and local cultural elements to complement the data. Then leads to creating collages through combining on a canvas, including physical or digital, layered and juxtaposed to form composite images. This technique creates a narrative explanation and experimental story through presenting collage (Corballis, 2015), which this processing all the collage are harmonised of colours, shapes, and composition (Khodabakhshian, 2019b). For example, an image of the anchovy drying area might be overlaid with icons of an ecotourism boardwalk or mangrove nursery (figure 3). It was to highlight relationships and possibilities of collage that emphasizes the role of imagination and cognition as a bridge between observed reality and design vision (Khodabakhshian, 2019a).



Figure 3. The collage of assemblage the found objects (nature, culture, and community) as a representation of everyday play in Pulau Pasaran

Source: Authors, 2025

The initial stage analyses curating a set of images from direct field observations and capturing local activities. The pieces of images (Figure 3) from the sequence activities are arranged and placed next to each other and creating a sequential narrative composition that shows the spatial flow of everyday life in *Pulau Pasaran*. This collage creates a new way to express original thoughts from

ways of seeing to make process in overlapping each other, even the fragments are not match perfectly. The position is based on its temporal rhythm and spatial logic (Hillier & Hanson, 1984). Then, this sequence creates a form of cinematic storytelling, not only spatial arrangement but also the invisible of human actions, emotions, and routines (Corballis, 2015; Stierli, 2016).

Then, by analysing and iterating, each collage was interpreted by the research team and informally discussed with community members to explore what the visual narrative suggested. Insights from this discussion led to refining and creating new collages. For instance, a collage might reveal how tourism infrastructure could integrate with existing fishery facilities, or how community spaces could be enriched by natural features. This iterative process helped to crystallise how different aspects of the island (economic, social, ecological) could assemble into a cohesive development strategy. In addition, analysing formal and line types, materials and surfaces, plan hierarchy, light and colour analysis (Figure 4) (Khodabakhshian, 2019b) is to understand how line types represent spatial intensity, how forms present spatial patterns, how surface and materials represent a response of passive ecology, and how light creates experience of spatial activities.

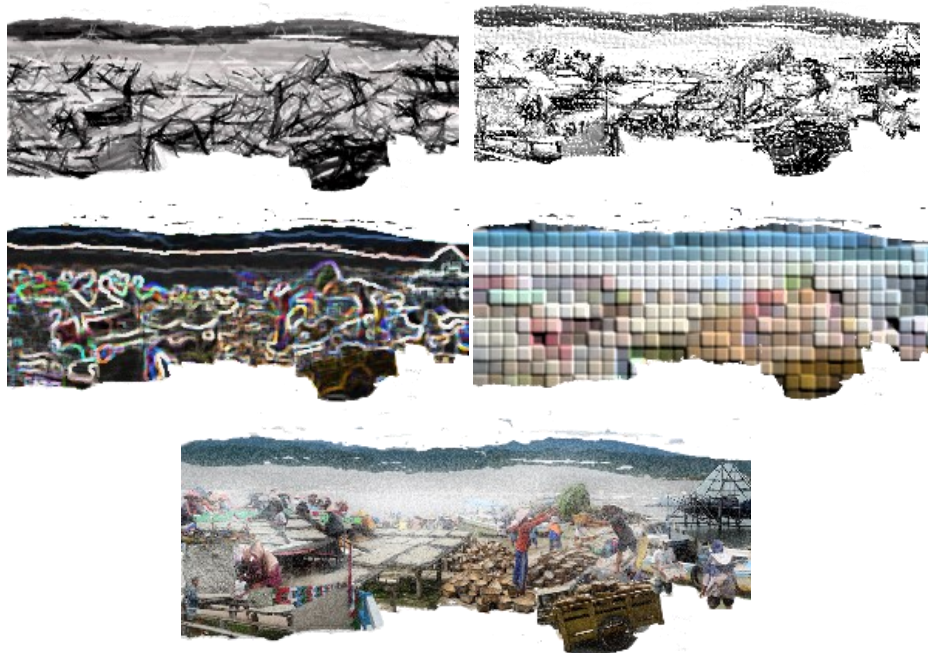


Figure 4. Collage of (a) line type, (b) forms, (c) colour pixel, (d) materials, and (e) light analysis

Source: Authors, 2025

Therefore, the final collages functioned as conceptual models of sustainable Minapolitan tourism scenario. It will create concrete how local elements can be reassembled in a new context and clarified design directions into immersive spatial sequences. This presents that space is not only seen but experienced, narrated, and co-created. In addition, this visual synthesis explicitly links *Pulau Pasaran*'s fishery-based economy, settlement patterns, and natural environment into a proposed framework.

c. Analysing sites contextually

Figure 5 depicts a map illustrating accessibility route to *Pulau Pasaran* as a tourist destination, passing through *Kampung Cungkeng* and a mangrove area. *Pulau Pasaran* can be accessed only from Jalan Laksamana R.E. Martadinata and linked to bridge *Pulau Pasaran* in one way system. We identify that there are three ways to access and visit this area from the land area (Figure 5), *Jalan Teluk Bone*, *Jalan Teluk Ratai*, and *Jalan Teluk Bone 2*. The accessibility may be limited for larger vehicles, and the street is very narrow and only adequate for pedestrians, a car, and motorcycles.

To enhance the accessibility of *Pulau Pasaran* as a tourist destination, there are reimagined elements that can be implemented, likes the paths could be designed to pass through scenic points, such as mangrove area and offer a closer connection to nature. Reimagining the accessibility to *Pulau Pasaran*, the route can become part of attraction itself and give an experiential journey and memorable experience.

Figure 5 shows the street networks and various alleys and paths for pedestrians on *Pulau Pasaran*, which includes access routes for both pedestrians and motorized vehicles, along with the island's main entrance. All pathways showcase narrow alleyways, walking paths, and areas accessible by local transportations, like *becak* and *gerobak*. These conditions give insights circulation patterns that can be potential to explore and reimagine the sequence of activities in this area from pedestrian's perspective. Reimagining the circulation patterns and access can significantly (N. Asriana et al. 2024) enhance appealing as a tourist destination. Improved pedestrian paths, a welcoming entrance, and local transportation can encourage visitors to fully immerse into the island's culture, creating a sustainable tourism experience that respects the local lifestyle and environment.

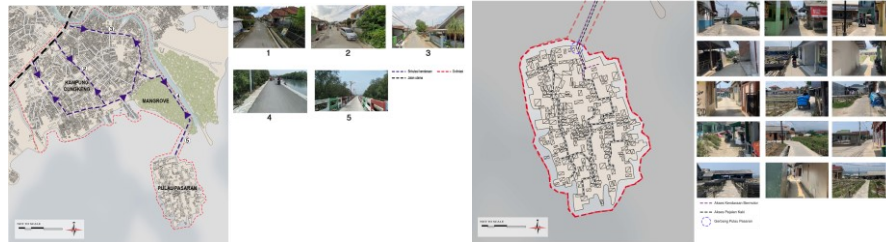


Figure 5. The accessibility condition to Pulau Pasaran
 Source: Authors, 2025

Figure 6 (left) presents the existence of vegetation in *Pulau Pasaran* that is found on this island. This vegetation, which includes trees diversity, grass, and other local plant species, creates eco-friendly and more attractive for appealing tourist destination. Tree diversity creates a lush scenery, providing shade, visual interest, and potentially edible fruits to attract both local and international tourists in eco-tourism. Meanwhile, functional plants can be traditional or in educational tours on local flora. Grass provides natural ground cover that could be used to create pathways or relaxation with minimal environmental disruption. This existing plantation can be developed to enhance the scenery of natural landscape, that could attract visitors to experience and appreciate the island's ecological and cultural heritage while preserving its natural beauty.

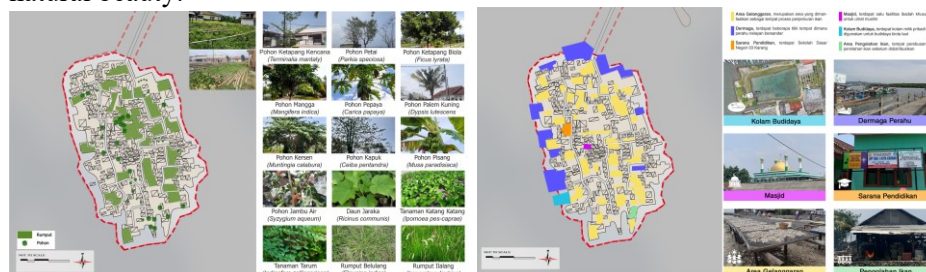


Figure 6. The existing vegetation map and facilities on *Pulau Pasaran*
 Source: Authors, 2025

Figure 6 (right) depicts the key facilities and infrastructure on *Pulau Pasaran*, including educational, religious, fish processing, and community gatherings. This potential can contribute to reimagine enhancing tourism through the foundational infrastructure. By enhancing access, educational elements, visitor facilities around existing resources, this island could attract tourists' interest in marine life, local traditions, and sustainable experiences. These would benefit the local economy while preserving the island's culture, community and natural environment.

Reimagining tourism experience could use cultivation ponds to transform interactive aquaculture tours into tourist attractions. Visitors can experience fish farming, marine ecosystems, and sustainable fishing practices, and tourists could participate in feeding fish or other hands-on activities. At the same time, the boat docks serve as entry points for local fishing boats, by upgrading the docks could welcome signage, seating area, and shaded spots or boat tour service to offer scenic rides around the island. In addition, fish-drying area is to dry fish, a traditional method to the island's seafood industry. By enhancing the layout and visitor pathways, this could become an educational showcase of traditional fish-processing techniques. Tourists could observe and learn about drying process naturally and they also to purchase the local dried fish products or eat this in restaurants as interactive culinary experiences. Meanwhile, fish processing area, this area is essential to prepare and distribute marine products. This area could be developed into interactive experience where tourists learn about traditional and modern fish processing methods. A viewing area with informational signage allows tourists or visitors to see directly the prepared and processed fish while learning about food preservation.

ANALYSIS AND DISCUSSION

The results of this study reveal that *Pulau Pasaran's* everyday activities generate distinct socio-spatial patterns that can be systematically interpreted and reorganised. Field observations identified several recurring spatial practices, including fishing departures and arrivals at the docks, fish drying along open yards and pathways, informal trading near residential areas, and communal social interactions in semi-public spaces.

These practices are spatially distributed that reflects functional necessity, social proximity, and environmental conditions. For example, fish drying activities are consistently located in areas with high solar exposure and airflow, while communal interactions tend to occur near circulation routes and shared facilities. These patterns demonstrate an inherent spatial logic shaped by daily routines rather than formal planning.

Through the collage of assemblage process, these observation practices were visually synthesized into narrative spatial sequences. The collages reveal how production spaces, circulation paths, residential areas, and ecological elements can be interconnected to form experiential routes for visitors. Instead of creating tourism facilities separately from everyday life, the result suggests a spatial configuration for tourism activities overlap with local routines, allowing visitors to observe, participate in, and learn from daily practices, then into potential and meaningful tourists' experiences (Figure 8).

This transformation is structured into site plan design that aligns well with the surrounding context, emphasizing ecological and sustainability with

oriented context of the area based on narrative sequencing. The resulting spatial framework highlights key planning components, including pedestrian-oriented circulation, production-based attractions, community hubs, and green corridors to soften boundaries between zones and fluidity. These components emerge directly from observed everyday practices and are reassembled through collage as an integrated Minapolitan tourism scenario.



Figure 8. Collage making process create a new configuration of spatial and structural patterns in masterplan development strategy

Source: Authors, 2025

The figure 9 present the site plan as a new development strategy, not a whole redesign but a reconfiguration from the existing. There are some key elements include to support this development area, such as (a) community hub; located near the entrance and serve as central nodes for community gathering and local economic exchange. These spaces active the islands entrance through everyday interaction; (b) open green spaces; these areas are scattered across the site, serving as breathing rooms, ecological buffers, and stages for everyday play. These zones accommodate spontaneous public life, leisure, and informal play, reinforcing the “playce-making” strategy; (c) production zones; the layout respects the island’s identity by preserving two zones dedicated to *ikan asin* (salted fish) production. These areas are interwoven with public access and narrative paths, celebrating participatory of local knowledge; (d) mixed-use housing; housing blocks are distributed along pedestrian-friendly roads, forming a linear-radial configuration. these cluster promote compactness while enabling social visibility and neighbourhood interaction; (e) public facilities; the school, mosque, and health centre (*puskesmas*) are placed within walkable distances, anchoring communal life and ensuring inclusivity in public service accesses, and (f) transport and entry points; a designated parking area and port on the west provide arrival points for lands and sea visitors, ensuring seamless integration between tourism and daily activities. These daily scenes form a cinematic narrative, where visitors can trace the flow of daily life of community as part of their journey. The spatial experience shifts from a static visit to evolving interaction with community life.

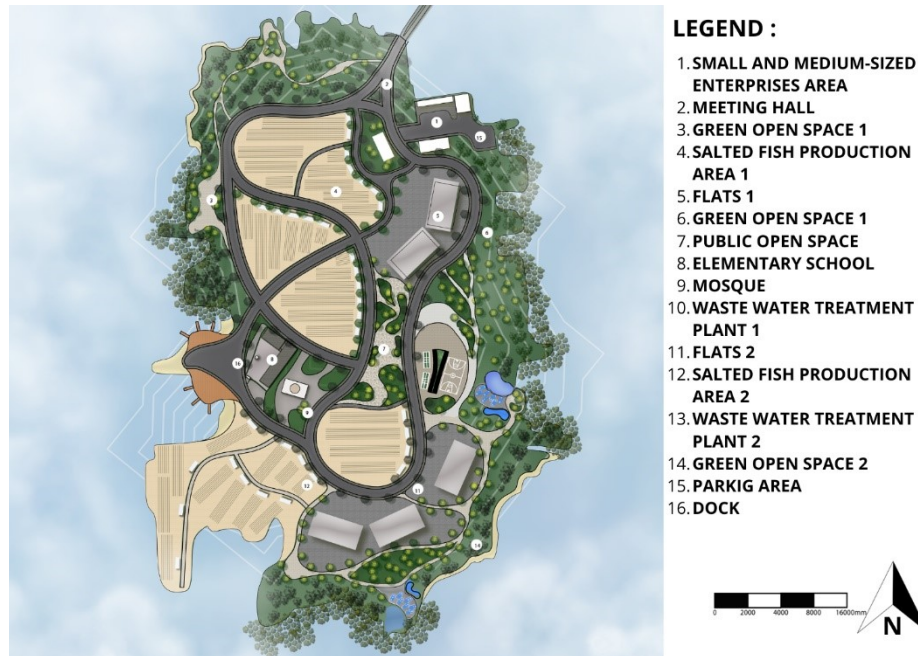


Figure 9. recommendation site plan
Source: Authors, 2025

The findings demonstrate that everyday spatial practices in *Pulau Pasaran* function not only as economic activities, but also as cultural narratives embedded in space. When interpreted through the lens of everyday play, routine activities such as fish drying, or informal trading become interactive and performative experiences that can enrich tourism without displacing local life. From a planning perspective, this collage of assemblage method proves effective in translating qualitative observations into spatial strategies. Unlike conventional analytical tools that rely primarily on quantitative indicators, collage enables the integration of material conditions, social interactions, and environmental elements into a single visual framework. This approach supports a holistic understanding of place, particularly in informal or organically developed settlements where spatial logic is not easily captured through standard planning instruments.

The study highlights the importance of adaptive and incremental development in Minapolitan tourism planning. Rather than proposing large-scale redevelopment, the reimagined spatial configurations build upon existing practices, infrastructures, and ecological features. This adaptive approach aligns with sustainable coastal planning principles by minimizing disruption while enhancing spatial quality and visitor experience.

By situating tourism within everyday life, the proposed framework fosters mutual engagement between residents and visitors. This model shifts tourism from passive consumption towards participatory experience, strengthening social interaction and reinforcing local identity. As such, the study contributes to broader discussions on community-based tourism, experiential planning, and sustainable coastal development.

CONCLUSION

This study demonstrates that Pualu Pasaran's everyday spatial practices form a valuable foundation for developing sustainable Minapolitan tourism. Through systematic field observation, the research identifies how daily routines related to fishing, fish processing, and social interaction shape the island's spatial structures. The collage-of-assemblage method then translates these observations into narrative spatial configuration that support planning and design decisions.

The findings confirm that everyday play offers an alternative paradigm for tourism development, one that values ordinary activities as meaningful spatial experiences rather than obstacles to modernisation. By grounding tourism planning in local routines and cultural practices, the proposed approach enhances place identity while supporting economic and environmental sustainability.

Methodologically, the study contributes to planning research by demonstrating how collage of assemblage can function as both an analytical and generative tool. This visual method bridges qualitative observation and spatial strategy, making it particularly relevant for complex coastal settlements with strong socio-cultural dynamics.

In conclusion, reimagining Pulau Pasaran through everyday play and collage-based analysis provides a replicable framework for community-based Minapolitan tourism. The approach offers planners and designers a way to integrate culture, ecology, and economy without sacrificing local authenticity to enhance visitor's experience, thereby supporting more inclusive and sustainable coastal development.

REFERENCES

- Alexander, C., Ishikawa, S., & Silverstienm, M. (1977). *A pattern language: towns, buildings, construction*. Oxford University Press.
- Asriana, N., Khidmat, R. P., Ujung, V. A., Satria, W. D., Hartono, T., Nugraha, M. D., Santo, A. A., Putra, M. I. E., Lubis, T., & Brilianto, M. Y. (2024). Connectedness and Integration Analysis in Kampung Settlement: Using Space Syntax as Spatial Reconfiguration Model. *IOP Conference Series: Earth and Environmental Science*, 1361(1). <https://doi.org/10.1088/1755-1315/1361/1/012023>
- Atmodiwirjo, P., & Yatmo, Y. A. (2019). Interiority in Everyday Space: A Dialogue between Materiality and Occupation. *Interiority*, 2(1), 1–4. <https://doi.org/10.7454/in.v2i1.56>

- Byrne, J. A. (2021). *Observation for Data Collection in Urban Studies and Urban Analysis* (pp. 127–149). https://doi.org/10.1007/978-981-16-1677-8_8
- Caillois, R. (2001). *Man, play, and games*. University of Illinois Press. <https://doi.org/10.1080/21594937.2020.1778277>
- Certeau, M. de. (1984a). The Practice of Everyday Life. In *A Cultural History of Shopping in the Middle Ages* (Vol. 2). University of California Press.
- Certeau, M. de. (1984b). The Practice of Everyday Life. In *A Cultural History of Shopping in the Middle Ages* (Vol. 2). University of California Press.
- Conzatti, A. (2018). Architecture and narrative; The dialogue of time, space, and man. *Festival Dell'Architettura Magazine*, 0(45/46), 56–60.
- Corballis, M. C. (2015). The Wandering Mind: What the Brain Does When You're Not Looking. In *The Wandering Mind*. University of Chicago Press. <https://doi.org/10.7208/chicago/9780226238753.001.0001>
- Gehl, J. (2011). *Life between Buildings* (Vol. 23). Van Nostrand Reinhold.
- Hawley, C. (2017). *Transitions: Concepts + Drawings + Buildings*. Routledge. <https://doi.org/10.4324/9781315235745>
- Hillier, B., & Hanson, J. (1984). *The Social Logic of Space*. Cambridge University Press. <https://doi.org/10.1017/CBO9780511597237>
- Hussin, N. S., Baharuddin, Z. M., & Ibrahim, P. H. (2020). *Rejuvenation of Kampung Kuala Linggi for Filmscape Tourism*. 2(2), 61–71.
- Keynan, D. (2004). POP REVISITED: THE COLLAGE AND ASSEMBLAGE WORK OF TOM WESSELMANN. *Studies in Conservation*, 49(sup2), 156–159. <https://doi.org/10.1179/sic.2004.49.s2.034>
- Khodabakhshian, A. (2019a). Architectural Collage, an Applied Design Method for Landscape Urbanism. *International Journal of Sciences: Basic and Applied Research (IJSBAR)*, 48, 1–16.
- Khodabakhshian, A. (2019b). Architectural Collage, an Applied Design Method for Landscape Urbanism. *International Journal of Sciences: Basic and Applied Research (IJSBAR)*, 48, 1–16.
- Lefebvre, H. (2017). *Everyday Life in the Modern World* (2nd ed.). Routledge; Taylor & Francis Group. <https://doi.org/https://doi.org/10.4324/9781351318280>
- Lukinbeal, C. (2005). Cinematic Landscapes. *Journal of Cultural Geography*, 23(1), 3–22. <https://doi.org/10.1080/08873630509478229>
- Luo, M., Yordanova, K., Macdonald, B., & Hülür, G. (2024). Routineness of Social Interactions Is Associated With Higher Affective Well-Being in Older Adults. *Journals of Gerontology - Series B Psychological Sciences and Social Sciences*, 79(6), 0–9. <https://doi.org/10.1093/geronb/gbae057>
- Razali, M. K., Ahmad, H., & Er, A. C. (2019). The analysis of place-making research towards community sustainability in Malaysia. *International Journal of Business and Society*, 20(1), 329–347.
- Roberts, A., & Woods, P. A. (2018). Theorising the value of collage in exploring educational leadership. *British Educational Research Journal*, 44(4), 626–642. <https://doi.org/10.1002/berj.3451>
- Shields, J. (2023). *Collage and Architecture* (2nd ed.). Routledge.
- Shylichava, L. (2020). *Everyday Urban Architecture*.

- Sicart, M. (2014). *Play Matters*. The MIT Press.
<https://doi.org/10.7551/mitpress/10042.001.0001>
- Sicart, M. (2017). Play matters. In *Promoting children's wellbeing*. MIT Press.
<https://doi.org/10.2307/j.ctt1t89902.7>
- Solomon, E. N.-A., Debrah, L. A., & Braimah, M. (2022). Promoting Tourism Destinations Through Storytelling. In *Global Perspectives on Strategic Storytelling in Destination Marketing* (p. 117).
<https://doi.org/http://dx.doi.org/10.4018/978-1-6684-3436-9.ch007>
- Stierli, M. (2016). Architecture and Visual Culture: Some Remarks on an Ongoing Debate. *Journal of Visual Culture*, 15(3), 311–316.
<https://doi.org/10.1177/1470412916665144>
- Sugiarti, R. (2013). Pengembangan Kawasan Minapolitan Sebagai Daya Tarik Wisata Minat Khusus di Kabupaten Pacitan. *Cakra Wisata*, 13(1), 1–12.
- Teixido-navarro, F., Maskivker, G. H., & Herrera, A. F. (2021). Exploring mass tourism impacts on locals: A comparative analysis between Barcelona and Sevilla. *European Journal of Tourism Research*, 29, 1–16.
- Terkenli, T. S. (2014). Landscapes of Tourism. In *The Wiley Blackwell Companion to Tourism* (Issue April 2014, pp. 282–293). Wiley.
<https://doi.org/10.1002/9781118474648.ch22>
- Tung, V. W. S., & Ritchie, J. R. B. (2011). Exploring the essence of memorable tourism experiences. *Annals of Tourism Research*, 38(4), 1367–1386.
<https://doi.org/10.1016/j.annals.2011.03.009>
- Villareal, K. (2018). *Playces: Architecture That Affords Play* [Open Access Victoria University of Wellington | Te Herenga Waka].
<https://doi.org/10.26686/wgtn.17132171.v1>
- Zisimopoulou, K., & Voreakou, M. M. (2016). Mapping Urban Narratives, the extremes of the everyday. *The 13th International Conference of International Society for the Study European Ideas*.

Received: 13th February 2026. Accepted: 14th April 2026