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Urban heritage towards creative-based tourism in the urban settlement of Kauman - Surakarta

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Abstract

Urban heritage is one of the manifestations in architectural value; serving a tight sustainability in the past, present, and future era. Nowadays, the existence of urban heritage tourism with having unique value and local wisdom potential has not been handled optimally. Moreover, the main functions have changed permanently for creative urbanism. The aim of this research focuses on the spatial of urban heritage and the creative economic that involve an active local community toward creative-based tourism. It is based on explorative descriptive method combined with the mapping spatial of a unique and local wisdom, including potential physical characteristic. The research location is the Kauman urban settlement; having a valuable unique and original local wisdom potential, and also its activities which still exist. The result of the research, in spatial macro, shows that the existence layout of the Kauman urban settlement has not been handled optimally. Moreover, it tends to lose its characteristics because it is not protected. In addition, the spatial micro shows that many historical buildings have changed its form, façade, interior, and function. The tendency can be seen from the buildings which are commercialized as batik showrooms, home-stays, shops, and restaurants.

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1. Introduction.

The Kauman *kampung* (community of houses) area is a historical district as a township of traditional *santri* (student of *pesantren*; Islamic boarding school) and *ulama* (Islamic scholar) in the city centre, which is closely linked with the history of the Surakarta Kasunanan Palace and *Masjid Agung* (the Grand Mosque). The spatial region of the Kauman *kampung* historic area is the settlement distribution of courtier *ulamas*, with *Masjid Agung* as the centre of orientation and activities of the community, which form the space categorization from the toponyms of *ulamas*' names, and the socio-cultural identity meaning of existing activities (Darban, A., 1984; Adnan, B., 1996).

Kauman has local wisdom distinctive potential value that is unique, with some ancient buildings artifacts, among which are some of the *ulamas*' house, *langgar* (smaller mosque), and other historical ancient buildings, showing the distinctiveness of high and sacred culture, so its existence can still be seen and traced, and packaged as a cultural heritage tourism (W. Setyaningsih, 2009).

Thus Kauman as a historical district needs attention to be recommended, and reveal its heritage potential contained therein, such as the identification of historic buildings including the society cultural values, which still exist and develops, so its distinctiveness and uniqueness needs to be maintained, by motivating the awareness and concern of the community active participation toward CBT (creative-based tourism). CBT in principle is the community active role involvement through the community creative potential awareness, both in the planning, implementation, and management (Nuryanti, W., 2008; Hermanto, H., 2010).

Over time, the dynamics of community life and the changes continue to run, but while still maintaining the sustainability and characteristics of the local wisdom potential in managing the historical district. To uncover the local wisdom distinctive potential of the existing indigenous/cultural heritage, so it can be further developed in a sustainable manner, it is necessary in to mix with new innovations to support its sustainability (Papageorgio. A. 1971; Timothy. M. 2002), which among them is towards CBT. It requires strong thoughts and sensitivity, as well as the need to dialogue with various stakeholders. Among them are from the government, private sector, and communities who are able to understand in a friendly and sustainable way the cultural values, which can fulfill its function as a cultural center at the same time is able to improve the lives of its people. Therefore, a research with a environment oriented paradigm, raising the unique and local wisdom potential, as the appreciation of concern in realizing the tourist *kampung* development model (with the involvement of the creativity and productive elements of the community), is an integrated research studies that needs to be done soon. Until now there has been no research on the integration of cultural tourism area with CBT in Kauman. Thus, a research is needed that focuses on the development of the historical district towards CBT (Urban Heritage towards Creative-Based Tourism in the Urban Settlement of Kauman – Surakarta).

2. Methods

The research uses qualitative research by using descriptive-analysis. The data collection was done using observation method: site observation, documentation by using photo and picture sketch, in-depth interview focused on exploring the information from the key persons. The primer data consists of the information about the informant, place, and event (by site inspection). The research location is in Kauman Surakarta as a historical area which has uniqueness of local wisdom character with the history of the Surakarta Palace.

The method of analysing data uses interactive method. The result of the observation consists of empiric observation with the result of interviews which are identified and considered based on the fixed aspects. It is also considered to the problem context. The result of the research is a substantive theory that needs to be concluded and to be recommended.

3. Result and Discussions

3.1. General description of the Kauman settlement as an urban heritage area

The Kauman existence merges with *Masjid Agung* (as the centre for showing the greatness of Islam) since the era of king PakuBowono (PB) X (1893). The Kauman *kampung* historical district stems from the existence of

Kawedanan Yogiswara (Pengulon), as the courtier *ulama* settlement, who served in the religious field (Sanapustaka, 376 Ha). The word *kauman* derived from the Arabic word: *Qaum*, which can mean religious authorities, then becoming *Qoum* muddin which means the upholders of Islam (Darban, B.1984).

The majority (91.82%) of the Kauman population is Muslim (3328 people), with holding pattern of family life and social traditions that are still strong, hence the community is formed by religious affiliation, family ties, and the Kasunanan Palace bureaucracy. In addition, the Kauman original residents (which are the courtier *ulamas*, *santris*, etc) do ties of kinship with endogamous characteristic (Nakamura, 1983; Yogaswara, 1940).

Furthermore, culture from the Kauman *ulamas* also adds to the behavior and life norm of the community, hence many *pesantren* and study-places were established. The area became a prosperous and dense settlement, inhabited by the descendants of the *ulamas*, in the fabric of family ties relationships between families.

Kauman, located in the city center, has a strategic value in its development hence the changes that occur in this region will not be separated from the macro development of the city. Kauman vastness reaches 19.20 Ha, consisted of 6 Community Associations (RW); 26 Neighbourhoods (RT); and 20 toponym which is the character of community activities. The original residents are the *ulamas*, followed by the *santris* (who study at the *ulamas'* house), and then the newcomers of merchants or entrepreneurs, as well as ordinary people consisting of various ethnic groups with close relationships. The result of the tradition of marriage between residences is a strong kinship, which in turn will affect the shape typology of existing settlements (Setyaningsih, W. 2013).

Originally the Kauman community structures are distinguished by socio-economic strata, becoming; *priyayi* (nobility), and *kawulo dalem* (ordinary people). Initially (as home-industry) the *garwo* (the *ulamas'* wife) are cultured in making the art of craft of the batik cloth (which is one of the traditional heritages of the Kasunanan palace) which was only intended for the needs of the palace (Setyaningsih, W. 2000).

With government structure change, where the Kasunanan Palace was taken over by the Japanese in World War II, the salaries of the *ulamas* were not fulfilled. So in addition to meeting the needs and maintaining the prestige of the *priyayi* family, there was a development where the art of craft of the batik cloth was traded out of the *Kedhaton*. It makes an attraction for *teteko* (newcomers) to participate in the batik cloth trade as merchants or entrepreneurs. Furthermore, many *teteko* settled in Kauman, worked as *kawulo dalem* to meet the needs of life in the Kasunanan Palace *Kedhaton*. Some work as batik-makers, tailors, embroidery-artisans in the *kampung* of Blodiran, and *kuluk*-makers in the *kampung* of Gebangsari etc.; as toponym of community activities (Setyaningsih, W., 2010; 2013).

3.2. Kauman historical area spatial and characteristics

As stated in the 2007-2026 Detailed Spatial Plan (RDTR) of City of Surakarta; Land-use and residential space in Kauman are designated as commercial areas, trade, and services. Its existence is a conservation area of culture, with a location in the cultural triangle; the Kasunanan Palace, *Pasar Gede* (Big Market), and the Mangkunegaran Palace. It is central (to the growth of Surakarta) as the main potential for tourism. Patterns of land-use in Kauman tend to be dominated by the trade and settlement sector for residential, shopping, and infrastructure purposes.

When Kauman was originally formed, it was organically fused with *Masjid Agung*, as well as a center of orientation and deployment of community activities. With the activities of the environmental-units are at some of the *langgars* spread in Kauman. Furthermore, these orientations form a placements pattern of existing home, automatically those on the edge are oriented towards the main road. Due to the formation of settlements, road patterns that occur are chessboard (grid-iron), which has a characteristic of narrow alleys that formed spontaneously (Henry, 1993; Setyaningsih, W. 2014), in which the existence of the road of that environment is as the main circulation. The main roads names are toponym of the Surakarta palace heritage.

Along with changing times, Kauman developed into settlements with diverse inhabitants. The order pattern of mass and space in Kauman cannot be separated from the role of Kasunanan Palace as *anggaduh*, so it has a different character and uniqueness uniformity compared to other settlements. With the formation of uniformity in the function, the order pattern of mass and space creates the potential for local wisdom, with the uniqueness of the Kauman *kampung* historical district environment.

Furthermore, various phenomena occur including; in 2005 the Government of Surakarta in its efforts to build and develop the historical district, the Kauman *kampung* was inaugurated as a tourism area. This leads to a degradation of the environment from residential into tourist (non-residential) area (Setyaningsih, W. 2014). Followed by the

phenomenon of change in function of the area and several buildings in Kauman. With the above phenomena, to preserve and sustain, it is potential to research on the development of the historical district of Kauman towards community based tourism.



Fig.1. Research area description map and the main streets of the Kauman urbanism (Source: Setyaningsih analysis, 2014)

3.3. Uniqueness of local wisdom characteristic in the development of creative urbanism

Kauman is closely related to the Kasunanan Palace, *Masjid Agung*, and the town square. This area is growing because of the tourism potential influence of the existence of the Kasunanan Palace, *Masjid Agung*, and Klewer market. The Surakarta Palace's policy makes the area as a Non Vehicle or Zero Position area, aims to restore the palace area as a sacred area. For the meanwhile, it is a supporting function as an area of cultural tourism, to the extent of not interfering with the main function (W. Setyaningsih, 2010). Kauman is currently dominated by; commercial activities as a trade area, and the cultural heritage as a tourist area.

The creative-based tourism (CBT), in principle involves the active participation of society, in a tourism system based on creativity. This is a strategic concept, as the best alternatives in the development of tourism, with the principle of concern for developing creative forces based on; local wisdom and uniqueness, aspirated by society, worked with the community, and beneficial to the public welfare (Nuryanti, W., 2008; Herman, H., 2010). For that the CBT can be applied in the development of Kauman, as a new form of innovation in exploring the potential of local wisdom particularities, with the involvement of the community participation active role creativity. So the potential value of unique and local wisdom, can be used optimally, in order to encourage the creation of creativity, packaged as tourism assets that are correct, unique and original, towards the CBT. Thus there is involvement of active community role in creative activity, as well as production in this tourist area, to increase tourism activities that involve the public and tourists directly.

It is as a support in improving the local economy, while stimulating the community productivity in socio-economic and cultural life, through the involvement of the community active role in developing the tourist area towards CBT. Thus the area becomes more alive, dynamic, and growing, with the creativity of new business units that have sprung up, including in the follow-up towards CBT.

Furthermore Kauman developed into a strategic area in the city center, with diverse inhabitants, following a variety of physical and cultural artifacts that still exist and can be developed as a tourist area. From the results of the identification of local uniqueness potentials, and research findings which were based on engaging people's creativity, thus in general there are three types of artifacts distinctiveness potentials in Kauman, which can be packaged as a tourist area, as well as the activity track record of the occupants and the local community, namely: 1). Physical artifacts; *Ulamas'* house with Javanese style; 2). artifacts of *langgar* and other Islamic buildings; 3). Physical artifacts of houses that were influenced by Western-style and Javanese culture, following the pattern of the lives of its residents and the surrounding communities.

With the government policy that Kauman expressed as a tourist *kampung*, then there has been a change in the function of spatial planning and building. Some of the houses there are likely to evolve as the needs and changes in the activities of its inhabitants. Among the creativity of the owner, such as *pesantren* buildings transformed into a

place of production as a home industry area. While house buildings, with the creativity of the owner, turned into an area that could be productive as a batik showroom, by changing the facade look and layout. It was as activities meet the growing needs of life, as well as to follow the trends and phenomena.

3.3.1. Religious Tourist Kampung

The existence of the *Masjid Agung* is a landmark in Kauman, as well as (for the Kauman community) an orientation center of worship and as the centre for showing the greatness of Islam, while the *langgars* are as facilities to support the local community religious activities. At the *langgars* and several other buildings that tend to have religious atmosphere, there is a spatial typology, (prayer) zone space for *imam* and *jama'ah*, as well as the zone-service for purification (W. Setyaningsih, 2013). As a form of awareness and unity of the Kauman community, the Kauman Muslim Community has been formed, whose purpose is improving the understanding, deepening, and the implementation of the pillars of faith and the pillars of Islam. Given the above, it is likely that Kauman tend to be a religious region, with *Masjid Agung* as a community orientation center in Surakarta.

The main activities of religious tourism is through showing the greatness of Islam, the point is *Masjid Agung*, then headed to the *langgars* and places that have Islamic atmosphere. Religious tourism activities in Kauman is aimed at deepening and understanding through trail-backs, tracing the history of the traditional *santri* area in the city center, so that religious values becomes more powerful, with buildings that show the character of the local.

As a historical district, in the *ulama* and *santri kampung* of Kauman, there are still *ulamas'* houses and its *langgar*, as well as buildings that have historical viscosity values of Islam. Houses of *ulama* (assigned to mosques and religious affairs) were originally obtained ownership from the Surakarta palace through *hanggaduh*, is a Javanese type house consisting of two or three masses of buildings, with Javanese house components such as *pendopo*, *Gandok*, along with *langgars* and *pesantren*. Its facade forms vary, but the spatial pattern tends to look the same (*pendopo* and *Gandok*, with four pillars and *gebyok* walls); with usually a two-story *pesantren* space (upper floor for *santris'* inn) (W. Setyaningsih, 2010). With the potential of traditional Javanese layout, the owners are trying to preserve and enhance creativity as religious tourism.

It is intended that the spread of Islam is still well preserved, at the same time would provide justification for Kauman to be designated as a religious tourism area (as a *santri kampung* in the city center). As for the activity of religious tourism, among others:

- Physical: Visiting places of worship, the main building of *Masjid Agung*, as well as some *langgars*, schools, and study (groups). Among them are six *langgar* buildings spread over the Kauman *kampung* tourist area, namely; Sememen, Trayeman, Winongan, Hidayat, Gontoran, Modinan, and one musholla (a small mosque); Putri Yasinan. Education facilities with Islamic nuance, namely formal education: *madrasah* (Islamic school) Mamba'ul Ulum, *madrasah* Leksono Bowo, and so forth. There are three *pesantren*, the Tahfidh Wa'taklimil boys' *pesantren*, the NDM Foundation girls' *pesantren*, and the H. Mansour *pesantren*, as well as several study groups: the Putri Yasinan (Bowo Leksono), the As-Sulaimani study, the Al Mansur study, and so forth.
- Non Physical: Following some activities that exist in places of worship; mentioned above



Fig. 2. Kauman as a religious tourism urbanism area (Source: Setyaningsih analysis, 2014)

3.3.2. Cultural Tourism Kampung

The existence of the Surakarta Kasunanan Palace plays an important role associated with the formation of Kauman. Starting from the existence of the Surakarta Kasunanan Palace reflects the courtier *ulamas*' house with background values of the Islamic faith and cultural history of Java. This is a manifestation of religious-ritual and socio-cultural aspects that affect the values of life in it, including the way of life, outlook and certain lifestyle habits (Rapoport, A. 1992). Behavior and the way of life of *ulamas* that has been a tradition, is a manifestation of a dual role, as a ritual-culture as well as religious-social and as economic-prestige, that has the purpose of worship (*Habluminnallah*) and community destination (*Habluminnannas*), as a reflection of the balance harmonious life in the world and the hereafter (W. Setyaningsih, 2000). An *ulama* Javanese style house (usually with a mixture of western style), is a one-story or two building with spatial symmetry. The building is likely to be influenced by the style of Italian villas, neo-gothic, art deco, and more. The tendency of this type of house has a special form of three double winged doors. Variants are single door with two windows on the left-right symmetry. With a potential view mentioned, the owners are seeking to preserve and enhance creativity as cultural tourism.

The existence of the Surakarta Kasunanan Palace region and the north town-square, contributes strongly in favor of tourism activities, such as palace customs and ceremony traditions. Thus Kauman has the potential of local wisdom as heritage from the Kasunanan Palace, which is manifested in the unique home of *ulamas* and their environment which are always nuanced Islamic. As for the cultural tourism activities, includes:

- Physical: Visit places of high historical value. Among others; Kedhaton areas, north town-square areas, houses of *ulama* (Javanese style with Kasunanan Palace orientation), as well as building area of former batik big merchants (style mix; Javanese, European, and Colonial), as well as some art deco style.
- Non Physical: Following the routine activities of in the life of an *ulama*, participated in the ceremonial customs of *Kirab Karaton*, *Syawalan*, or *Shahadatain Sekaten* in the north town-square, etc.

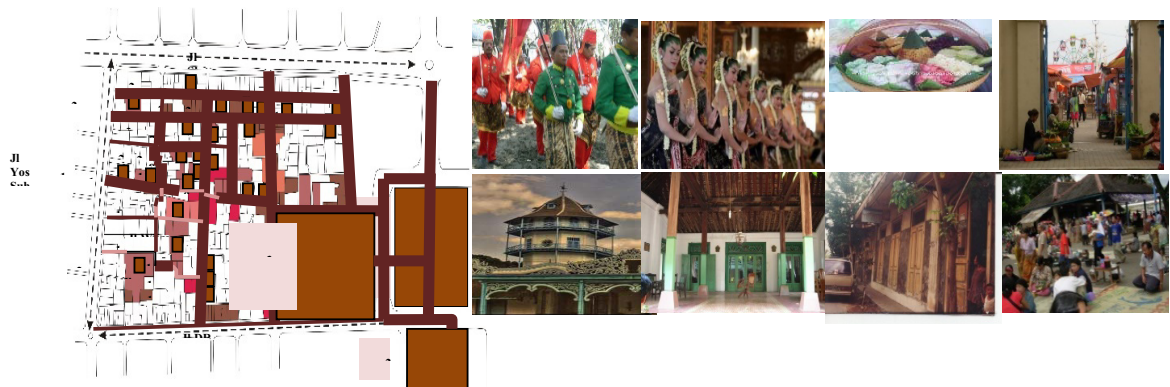


Fig. 3. Kauman as a cultural tourism urbanism area (Source: Setyaningsih analysis, 2014)

3.3.3. Shopping Tourist Kampung

The Kauman spatial region which is a spread settlement of courtier *ulamas*, forms space categorization of toponym from *ulamas*' names, and also from the social identity and cultural significance of the existing society activities. Meanwhile to maintain and support the prestige title of nobility (from the Kasunanan palace), the *garwos* (*ulamas*' wife) made home-industry craft of batik cloth, which were delivered to the palace. According to belief, the batik cloth is one form of Kasunanan Palace royal heritage, where the making of batik is a cultural art and philosophical skill derived from the culture of the palace sanctity. But the phenomenon that occurs, it is the newcomers in Kauman that tend to continue-forward and promotes batik as cultural heritage of local wisdom. It is visualized as a practical form of business activity, by changing function in part of the building to be used as a batik

showroom. And because of its location adjacent to the Klewer market (batik fabric wholesale trade center in Surakarta), then it is very strategic in the development of shopping tourism as economic improvement of society.

Currently the Kauman region is prone to degradation from residential to becoming non-residential, with a tendency of several commercial buildings emergence, with their diversity (W. Setyaningsih, 2014). Consequently, the characters of the *santri kampung* area tend to have shifted, a number of houses changing, especially on the front. Some people take advantage of the gazebo or family room as a showroom. The phenomenon causes increase awareness and creativity of the community with the formation of the *Paguyuban Kampung Wisata Kauman* (Society of Kauman Tourist *Kampung*). Coupled with the fire tragedy of Klewer market, indirectly causing some traders to move location of their show room to the historical district Kauman. The tendency of the changing function of the building in Kauman cause a change in the zoning, building, and environment, which has been transformed into commercial activities as shopping and culinary area. As for the shopping tourist activity includes:

- Physical: Visiting the places that have the potential to produce local products (made from batik), batik museum, batik show room, making batik home industry, the diversity of products on the market Klewer, and at the same time enjoy the traditional culinary tour of the city of Surakarta.
- Non-physical: Following batik learning activities or workshops held in each place.



Fig. 4. Kauman as a shopping tourist urbanism area (Source: Setyaningsih analysis, 2014)

4. Conclusions

From the foregoing, it is concluded that the Kauman *kampung* historical district, is a distribution of the courtier *ulama* settlement, with *Masjid Agung* as the centre of orientation and community activities. Kauman has the potential of local distinctiveness and uniqueness. Among others; physical artifacts such as traditional Javanese-style houses of the *ulamas*, as well as non-physical such as the cultural mores of society with the Surakarta Kasunanan Palace orientation. It needs to be preserved in a sustainable manner; integrate potential exploration, and subsequently packaged as a tourist area, by involving the active participation of local communities. Creative based tourism (CBT) is one strategy for tourism development, through community participation, in extracting the creativity of local wisdom. Thus the awareness and concern for community involvement in creating is necessary. It is applied in the form of the establishment of community groups of religious, cultural, and production activities toward CBT. From the identification of potential uniqueness, there are three tourist type classifications, namely: 1). religious tourism (existence of *Masjid Agung*, the *langgars*, and the *ulama* houses); 2). Cultural tourism (linkage of the Surakarta Kasunanan Palace, the museum, and the north town-square); and 3). Shopping tourism (linkage of the Klewer market, and batik show room).

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