

Magersari and How Unique It Is.

A Case Study: Magersari of the Sunanate Palace, Surakarta

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Abstract—Kampung Magersari, a cultural heritage site, situated in the Sunanate Palace area in Surakarta City, is unique because of its physical, economical and socio-cultural hereditary potency. These qualities, though located in a conflict area in which there is no single and legitimate authority, can endure and will make the kampung a popular tourist destination. Therefore, the understanding of such potency is the elementary part in developing culture-based tourism. Besides possessing cultural heritage buildings, such as the residences of *Ndalem* (noblesmen) and Magersari (the residence of *abdi dalem*/courtiers) as its main potential resources, the kampung also possesses promising resources such as Javanese arts and culture, creative industries, traditional culinary delights and cultural rituals that can be developed further. This research aims to identify the characteristics of Kampung Magersari as an important potential part of tourism development. Data and information were collected through field observations, in-depth interviews, and relevant documents. This research found that Magersari has many potential strengths as a cultural tourism kampung, because there are 14 *Ndalem Kapangeranan* (noblemen's residences), 3 creative industry areas, 6 art studios, 10 annual cultural events, and 4 potential sources of culinary delights. All these attractions complement the old Magersari buildings throughout the area that can also be strong bases for developing a cultural tourism village. Furthermore, this community-based tourism program also involves tourists in the making of Javanese arts and cultural-centric products. Hence, all these initiatives and potential developments can support the realization of Surakarta as a developed, autonomous, prosperous city of culture.

Keywords—magersari, surakarta sunanate palace, heritage, culture-based tourism

I. INTRODUCTION

Kampung Magersari in *Kelurahan* (Village) Baluwarti is a settlement of nobles and courtiers located in the old fortification of Surakarta Sunanate Palace. Currently there are still two rulers in this area: the Surakarta Sunanate Palace as the symbol of traditional ruler and the Village Office as the representation of the government, and such situation has created a conflict of authority in this area. Therefore, in deciding all matters related to the land and buildings in this area, people must obtain permission from both the Palace

and the Village Office. This conflict, moreover, not only involves two previously mentioned parties, but it also includes the internal members of the Palace due to dualism of the leadership within the Palace.

The central government, based on presidential decree No. 23/1988, declared the Surakarta Sunanate Palace to be one of the centers of Javanese culture, and also a center of cultural tourism, that needs to be preserved. Moreover, the municipal government of Surakarta, based on the regional regulation No.13/2016 concerning the 2016-2026 Regional Tourism Development Master Plan, includes this kampung as one of 14 regional tourism destinations categorized as the Cultural Site Village of Baluwarti.

In the context of developing the tourism industry, an understanding of the specific characteristics of an area is very important [1]. Therefore, it is necessary to do spatial mapping of local wisdom and physical characteristics, as well as identifying potential uniqueness [2]. Potential identification refers to a tourism system that involves cultural heritage sites, tourism practices and stakeholders [3]. All of these issues are related to the fact that the existence of unique historical sites determines the success of tourism development in a region [4].

One of the keys to successful heritage tourism development is the management of heritage resources [5]; a practice which is closely related to the needs of tourists for unique and authentic stories [6]. These experiences should be packed into various tourism programs that give unforgettable moments for an area's visitors [7]. For that reason, the identification of specific and unique potency must involve the elements of: a) cultural heritage, b) tourism practices and c) tourism stakeholders in order to determine the most suitable form of tourism program for Kampung Magersari. Furthermore, support from the government in the form of policies, plays an important role in developing and strengthening this form of cultural tourism program.

Kampung Magersari developed from 1745; nobles and courtiers, who were closely related, played an important role in the growth of Javanese arts and culture. The Javanese architects (*undagi*) designed traditional Javanese buildings; the Javanese creative industry produced all types of Javanese ceremonial equipment and the Javanese artists created dances and musical arts. All this industry served to complement Javanese Palace traditional ceremonies, as well as Javanese traditional culinary fare, usually consumed by nobles in the

past. All this history possesses and promises great potency for the kampong's cultural tourism. Today, all of these resources should be well and sympathetically packaged and developed as national and international tourism assets by both community and government; hence offering an understanding of the unique characteristics of Kampong Magersari.

II. METHODS

A. Research Stages

This research was a descriptive-qualitative study using participatory action research. The dialogue format between the researchers and the community was designed to find more collaborative solutions regarding the challenges that the community of Magersari in Baluwarti Village must face when striving in developing this area to be a successful cultural tourism village though the dispute over the authority of this area still exists; and related to the community's cultural traditions. The following is the description of the research stages.

Firstly, the exploration of potential spots for tourist objects was done by mapping the area of Magersari and holding FGD involving POKDARWIS (Tourism Awareness Group), the Village Office representation, and community members.

The next stage was to compile documentation of the Magersari area; an initiative which covered its spatial, physical, social, economic and cultural aspects by conducting in-depth interviews and field observations in the form of mapping from the air using a drone.

The third step was collecting data of policies related to the Magersari tourism area focusing on; a) the development of tourism marketing, b) the direction the development of tourism should go, c) the improvement of market-oriented skills education, d) the cultural wealth management program, e) the improvement of the tourism business competitiveness, f) the improvement of housing quality, and g) improvements in the quality of facilities, infrastructure and transportation.

B. Data Analysis

The analysis focused on gaps in each potency, together with the village's empirical conditions, in connection with the recently applied policies. This activity was done to find any problems and to evaluate the strengths, weaknesses, opportunities, and threats in developing Magersari as a cultural tourism village. This analysis produced the mapping for the development of tourism areas.

III. RESULTS AND DISCUSSIONS

The specific characteristics of Kampong Magersari in Baluwarti Village were formed from its historical buildings including objects of cultural heritage such as the Palace, *Ndalem Kepangeranan* (the residence of nobles) and *Magersari* (the residence of courtiers). Meanwhile, the kampong's other supporting elements are its creative industries, art, cultural events, and local cuisine. The map describing the distribution of the potential tourism objects can be seen in Figure 1.

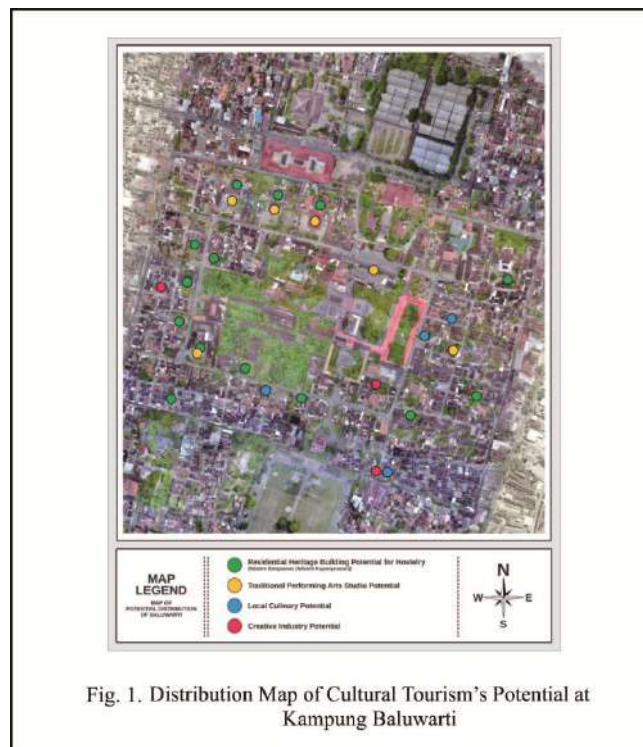


Fig. 1. Distribution Map of Cultural Tourism's Potential at Kampung Baluwarti

A. The Potency of Historical Buildings

The Surakarta Sunanate Palace is one of the potential historical buildings. This palace includes the noblemen's houses called *Ndalem Kepangeranan* with each house having its own name, as follows: *Ndalem Sasanamulya*, *Ndalem Purwodiningratan*, *Ndalem Suryohamijayan*, *Ndalem Kayonan*, *Ndalem Purwohamijayan*, *Ndalem Joyodiningratan*, *Ndalem Prabudiningratan*, *Ndalem Ngabean*, *Ndalem Mangkubumen*, *Ndalem Mloyokusuman*, *Ndalem Mangku-yudan* (*Ndalem Madukusuman*), *Ndalem Suryoningratan*, *Ndalem Natanegaran*, and *Ndalem Kesawan* [Figures 2,3,4].

Ndalem Sasanamulya, *Ndalem Purwodiningratan*, and *Ndalem Suryohamijayan* are located in the north of the main palace, while *Ndalem Kayonan*, *Ndalem Purwohamijayan*, *Ndalem Ngabean*, and *Ndalem Kesawan* are located in the south of the main palace. In the west of the main palace are *Ndalem Joyodiningratan*, *Ndalem Prabudiningratan*, *Ndalem Mangkubumen* and *Ndalem Mangkuyudan*. Furthermore, *Ndalem Mloyokusuman* is situated in the northeastern of the main palace while *Ndalem Suryoningratan* and *Ndalem Natanegaran* are situated in the east of the main palace.

These nobles' residences (*Ndalem*) usually function as a place for activities related to Javanese art and culture, such as *pendapa* (halls) that are used for practicing traditional Javanese dance and *sendratari* (Javanese dance and theatrical performances), *ketoprak* (Javanese play), Javanese art and culture attraction, and meetings of Javanese artists. In addition, *pendapa* is also used to display Javanese art performances, such as the tale of *Arjuna Wiwaha*, *wayang kulit* (Javanese shadow puppetry), performances of traditional Javanese children's game, graduation of *dhalang* (Javanese shadow puppeteer), graduation of *pambiwara* (Javanese master of ceremony), *karawitan* (Javanese sound art performances), traditional Javanese wedding ceremonies and many other art performances. In *ndalem* are the most sacred and private areas called *senthong kiwa*, *senthong tengah* and *senthong tengen*. These areas are only used for

meditation, offerings and prayers, and events involving immediate family. To enter *ndalem* and *senthong*, special permission is needed and only noble families and certain other specified people are allowed.

Magersari (the courtiers' residences) are surrounded by nobles' residences. Courtiers are allowed to live and raise their families in these residences with special permission from the Palace called *Palilah Griya Pasiten*. This permission requires them not to trade or to rent the residence to other people, because both the land and the buildings belong to the Palace. Magersari people are courtiers who support the life of the Palace; they fill certain roles such as the player of *gamelan* (Javanese ensemble), royal Javanese dance instructors, royal Javanese dancers, providers of all necessary tools for Javanese offering ceremonies, traditional guardians, the Palace's cleaning service and the king's servants. In their spare time, these courtiers make food that is usually served or used for events in the Palace. These products are also sold to both the Palace and the community, examples being: a) *beras kencur* (a Javanese beverage), b) *sekul langgi* (traditional Javanese food) c) traditional Javanese clothing, batik (clothes with various motifs made with wax-resist dyeing technique), d) *lulur* (traditional Javanese lotion), and e) scabbards of *keris* (traditional Javanese weapon). All of these activities are then developed to create the Kampong Magersari creative industry.

The interdependent life between the Palace (nobles) and the courtiers has made this kampong unique. It is therefore important that this style of living should be maintained and developed into a tourist attraction that obviously needs support in the form of proactive policies and legal protection provided by the government.

In accordance with the Urban Land Use Plan of the Surakarta Municipality (2007-2026) [8], Kampong Magersari, Baluwarti has been declared a cultural heritage protected area, so the entire area of this kampong has become a tourism village that supports the Surakarta Sunanate Kasunanan Palace. Moreover, the support for creating this cultural heritage protected area comes from a Decree by the Mayor of Surakarta No.646 / 1-2 / 1/2013 which designated both the Baluwarti residential area and the Palace area as a "traditional area" [9]. However, because of no single legal entity in connection with the activities in this kampong, the use of historical buildings for cultural events still needs two kinds of permission; one from the Village Office (the local government) and one from the Palace.



Fig. 2. Ndalem Mangkubumen

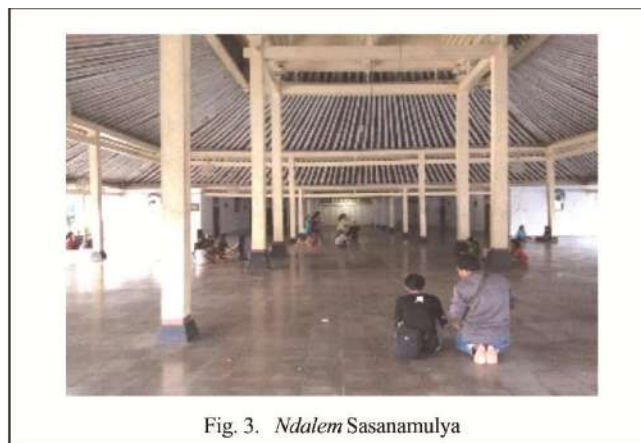


Fig. 3. Ndalem Sasanamulya

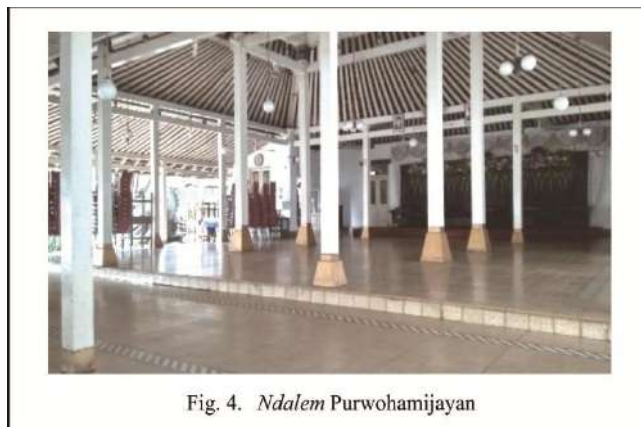


Fig. 4. Ndalem Purwohamijayan

B. The Potency of Creative Industry

The creative industries of *wayang beber* (scroll paintings telling the Javanese shadow puppet stories), Javanese fashion, and *tosan aji* (*keris* scabbards) in Kampong Magersari are still managed by the same families and companies that have done so for generations [Figures 5,6,7], yet these long-established traditional industries have not been developed into an industrial center. The uniqueness of this creative industry is that all activities are done by the courtiers, handing on their skills from generation to generation. *Wayang beber*, for example, was firstly made by the grandfathers (first generation) who opened batik businesses, and then they bequeathed their skills of making batik to their grandchildren who eventually developed the skills of painting batik into the skills of painting *wayang beber* (*pesungging*). The painting of *wayang beber* uses traditional concepts of painting involving brushes, palettes and drawing tables; however, for the media, the craftsmen usually use either glass or *mori* (cloth made for batik). The location of making *wayang beber* is in Kampong Hordenasan, which is located in the west of the main palace, with the marketing of this product having already reached the Netherlands and other countries.

The next unique creative industry is the Javanese clothing production in Kampong Carangan; a business that also goes back generations. In the beginning, all workers lived in industrial houses in this area and began to make *blangkon* (a traditional Javanese headdress), Javanese belt embroidery called *epek*, Javanese bridal clothes, and *keris* scabbards. All of these products were then bought by the Palace and sold to the *Klewer* market (the Palace's market). Currently these

houses only receive and prepare orders while the sale of these products takes place in the stores.

The other creative industry at this area is the making of scabbards for the traditional Javanese weapon, the *keris*. This industry, which is called *Tosan Aji*, is located in Kampung Gondorasan. The *Tosan Aji* industry is also an effort made by the courtiers' next generations in Magersari to continue the business of their forefathers. Workers in this business are the relatives and descendants, and their working hours are not too onerous, though there is a commitment to complete any given orders. Making *keris* scabbards, for instance, is based on orders and agreements. In this kampung, the front parts of the houses function as the show rooms, and the back part of the houses function as the dwelling place. Furthermore, there are also special rooms to protect the best and most expensive collections. Buyers of these products are the royal families, Surakarta citizens, and people from other cities.

The creative industries, such as *wayang beber*, Javanese traditional fashion, *tosan aji* are often featured in cultural exhibitions, festivals, carnivals and many other events in Surakarta City.

In Baluwarti, there are micro, small and medium enterprises (UMKM), yet there is no center for creative industries. Moreover, these enterprises have not produced one type of product massively in a particular zone, and they are still scattered over several locations. The plan for the establishment of cooperatives can be implemented if there are the same products for the same business groups in Kampung Magersari, Baluwarti.

The Surakarta Municipal Government, through its Cooperative Office and Marketing Department, has several programs in place to improve the quality and productivity of workers of these creative industries by conducting market-oriented life-skills education [10]. These programs are part of the human resources empowerment program initiative, involving on-line and off-line marketing training, as well as holding exhibitions of excellent products from this village.



Fig. 5. Wayang Beber Creative Industry



Fig. 6. Javanese Traditional Fashion Creative Industry



Fig. 7. Keris Scabbards Creative Industry

C. The Potency of Arts and Culture

The roots of Javanese art and culture can be traced back to Surakarta Sunanate Palace; with the skills and traditions passed down through the generations who live in Kampung Magersari, Baluwarti. The development of Javanese art and cultural activities embraces traditional Javanese dances, Javanese shadow plays (*pedhalangan*) Javanese musical arts, Javanese plays (*ketoprak*), as well as Javanese dance and theatrical performances (*sendratari*) [Figure 8.9]. To accommodate the development of Javanese arts and culture, art studios (*sanggar*) with various creative names have been established. Examples of these names are: *Sanggar Edipeni*, *Omah Seni*, *Sanggar Vidya Sabda*, *Sanggar Langen Budoyo Studio*, *Sono Budoyo Studio*, and *Sanggar Santi Swara*. These art studios usually operate in several places like *pendapa ndalem Sasanamulya*, *pendapa ndalem Purwodiningratan*, *pendapa Purwohamijayan*, *pendapa Prabudiningratan*, *pendapa Suryohamijayan*, and *pendapa ndalem Kesawan*. In addition, there are also several studios operating in some houses at Magersari.

For events in Baluwarti and Surakarta City, such as the Musrenbang/Regional Development Planning Forum (from the village levels to the city level), *kirab* (Javanese carnivals) and festivals, as well as the *Mangayubagyo* event, the art studios display their potential cultural attractions. The artists play an active role, together with the Village officials, in preparing various cultural attractions. The role of the Palace in every event is to send its dancers, musicians, traditional guardians, and courtiers to participate [Figure 10].



Fig. 8. Javanese Dance at Kampung Baluwarti

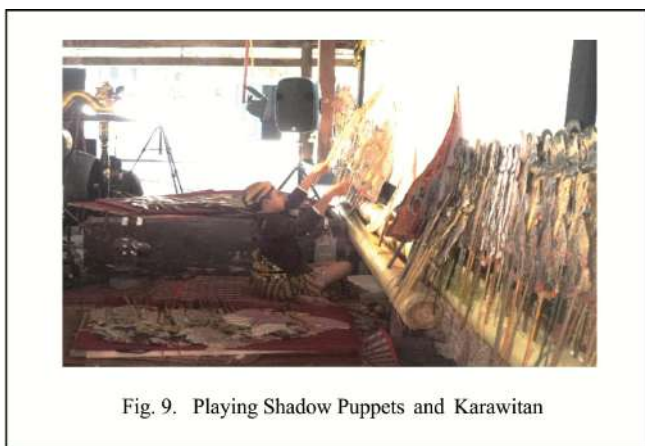


Fig. 9. Playing Shadow Puppets and Karawitan

D. Cultural Events

Various cultural events, in the form of carnivals, have been held in this kampong for generations. Examples of these occasions; displayed in figures 10, 11, 12; are:

- Tingalan Dalem Jumenengan* (the commemoration of the king's ascension),
- Jumenengan Keraton* (the continuation of *Dalem Jumenengan*),
- Kirab 1 Sura* (the commemoration Javanese New Year held by the Palace),
- Suraloka* (the commemoration Javanese New Year held by Baluwarti community),
- Mangayubagyo* (the commemoration of Surakarta City anniversary),
- Grebeg Eid al-Adha* (the commemoration of Eid al-Adha),
- Grebeg Syawal* (the celebration after Ramadan),
- Grebeg Selikuran* (the commemoration held at the 21st night of Ramadan Month),
- Grebeg Maulud* (the commemoration of the birthday of Prophet Muhammad), and

- Kirab Bancaan Sedekah Bumi* (the carnival as a part of offering and thanksgiving to the Earth or God for the bountiful harvest)

In addition to *Kirab* and *Grebeg*, Kampung Baluwarti also organizes various festivals such as those involving: *Hadrah* (Islamic songs); traditional Javanese toys; *ketoprak* (Javanese play); *Jenang* (Javanese traditional food); and *keroncong* (Indonesian musical style). Nearly all these events are held around the main palace particularly in ring 1 [Figure 14]. Recently communities of cultural heritage lovers, such as the *blusukan* community and the *laku lampah* community, have become actively involved in helping with the rapidly developing cultural events in Baluwarti Village.

The Office of Tourism has given its support in the form of organizing annual festivals, giving assistance to tourism events that are listed in the Budgetary Implementation Document (DPA), and creating a website and Instagram account. In addition, the Office also promotes the Baluwarti tourism village in every regular event held in Surakarta City, such as the anniversary of Surakarta City and *Kirab Budaya*.

The integration of activities organized by the kampong and the Palace is in the form of giving permission for activities. This permission is issued by the Palace which, in addition, also sends its dancers, *gamelan* musicians, and traditional guardians to take part in the cultural events at Kampung Magersari, Baluwarti.



Fig. 10. Kirab Suraloka Circling the Main Palace through The Ring 1 Line



Fig. 11. Grebeg Eid Al-Adha



Fig. 12. Kirab Bancaan Sedekah Bumi circling the Main Palace through The Ring 1 Line

E. Local Cuisine

Local cuisine in Kampong Magersari is a family businesses that have been passed down through generation of courtiers. The examples local cuisine in this village are *beras kencur* (Javanese beverage made from rice, aromatic ginger, and palm sugar); *ledre* (rice crust cooked with banana and coconut); *penyon* (Javanese sticky rice with chicken); *nasi langgi* (rice served with fried potato, fried chili sauce and meat); *nasi liwet* (rice cooked with coconut oil and served with chicken and vegetables) [Figure13]. In the past, these foods were the dishes made by the courtiers for kings and nobles. Presently, the descendants of courtiers have developed these foods into family culinary businesses that sell their products to the palace, tourists, and members of the general public. Culinary tours are included in a series of cultural tourism packages which have been developed in Kampong Baluwarti. The tourists not only see the sites of historic buildings, but they also enjoy the process of making local culinary delights and tasting them. Thus, it is expected that these local culinary delights will be well-known by both domestic and international tourists and eventually improve the local economic conditions.

Local foods and beverages, which are the heritage of *abdi dalem* (courtiers), have their own uniqueness. *Beras kencur*, for instance, is the result of an effort of the royal servants who were the people in charge of making beverages for the nobles; eventually making that drink has grown into a culinary business. *Beras kencur* businesses are exclusively managed by family members and do not involve anyone from outside the family. Production of *beras kencur* is conducted using only traditional methods and materials, rather than any modern materials or technology. The selling system of this beverage is still traditional where the buyers comes directly or transfers money before the products are sent. The production process is done every day, and on average, this business produces 290 bottles at once and they are sold out in around 4 days. The production process is carried out traditionally in Magersari dwellings and involves the house's *pendapa* (the hall), *ndalem* (the main room), and *gandhok* (the right part and the left part of the main room). If not producing, employees and families are free to do activities such as sightseeing, rest and recreation or parenting.

The family-based business system, informed by the values and traditions of local culture, is still both active and effective in this kampong. Family ties in the living tradition at Magersari are still strong in every kind of industrial business.



Fig. 13. Beras Kencur and Ledre

F. Economic, Social and Cultural Infrastructures

Kampong Magersari has a pattern of mass planning and road distribution with the grid concept [Figure14]. The main road width of main ring 1 is 5 meters, while the village road width is approximately 2.5 meters. Village roads can be traversed by bicycles, motorbikes, rickshaws and cars in one direction only. Therefore, this tourism village requires high accessibility.

For this reason, the Municipal Government of Surakarta, through the Mid-Term Development Plan (RPJMD) 2017-2021 of Surakarta City, has given support for the improvement of transportation infrastructures including transportation modes and bus stops in the areas of tourism villages.

For the development of a tourism village, it is necessary to improve the supporting economic infrastructures, namely markets revitalization and street vendor arrangement. The street vendor arrangement furthermore prevents the street vendors from occupying, or interfering with, prohibited locations such as roads, the drainage system's gutters or crowded areas.

The program to increase the security and comfort of the tourists is necessary, in order to make them feel at home as they often spend a long time in Kampong Baluwarti. Therefore the Office of Public Works is responsible for the provision, maintenance, and supervision of general infrastructures and facilities in Kampong Baluwarti, such as roadwork, lighting, drainage, sanitation, and wastewater management.

On the other hand, the revitalization and maintenance programs for the cultural heritage initiatives are directly managed by the Ministry of Public Works and Housing (PUPR) because Kampong Magersari in Baluwarti Village is included as a cultural heritage site. As part of the national strategic heritage area, policies on making changes, maintaining and supervising buildings are directly made by the national cultural heritage team.

G. Creative Economy

The economic potential that supports the development of Baluwarti as a tourism village is unique in the way it attracts tourists. The cultural richness of this village, such as its traditional dances, plays, shadow plays, and theatrical performances, are accommodated in various art studios. All of these cultural resources can be presented to tourists through promoting tour programs that involves learning about Javanese arts and culture.

The other unique aspect of this kampong, which can be a valuable resource, is the production of certain artifacts such as the *keris* scabbards; *wayang beber* paintings or local food and beverages, like *ledre* and *beras kencur*. The process of making such products is actually a potential tourism program, in which tourists are directly involved to not only enjoy the end products but also enjoy the process of making the products.

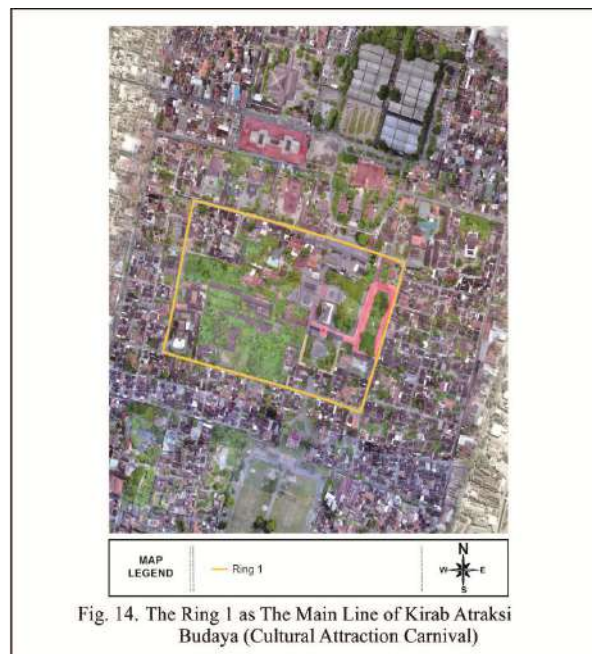
There are still many potential resources that can be found in this village, and one of them is Javanese cultural arts events that are held in *Ndalem Kepangeranan* and which surround the main palace, particularly at the ring 1 line [Figure 14]. Various events in this village can be promoted to tourists as a series of cultural tour packages. The other tour programs, moreover, also offer tourists the chance to see the traditional events, learn traditional Javanese dances and songs, and play *gamelan*. These tour programs, as they are successfully developed, will empower village communities economically because all the activities in the programs involve all of members of Magersari community.

Based on the identification of tourism potential resources in Kampong Magersari, Baluwarti, the strength of the cultural tourism of this kampong is its uniqueness that is able to attract tourists to actively participate in the processes and activities on display. This tourism potential, furthermore, can support the improvement of the kampong's creatively-oriented economy. An improvement in the creative economy can be initiated by holding an event called *Laku Lampah*, in which tourists learn to make and eat the traditional food, *nasi liwet* in the *ndalem Sasanamulya* area, and then share this traditional food with local people. Next, the tourists can have an opportunity to learn how to play Javanese *gamelan*. All of these activities are packaged in a complete tour program initiated by the villagers.

The cultural tourism village, Kampong Magersari in Baluwarti Village, uses media like websites or social media to promote its tourism programs. The kampong has collaborated with several parties, including: a) the Village Office, LPMK (an instution made by the Village Office for empowering the village community), b) Tourism Awareness Group (POKDARWIS), *Karang Taruna* (a local youth organization), c) micro, small and medium enterprises, d) academicians, e) the Office of Tourism, and f) travel agencies from both the government (ASITA) and private sectors. All of these efforts are designed to develop this kampong into a community-based and sustainable cultural tourism village.

Kampong Baluwarti is within the strategic tourism area of Surakarta Sunanate Palace-Pasar Gede. This area covers many interesting places in the city like: i) *Balaikota* (City Hall), ii) the Museum of Bank Indonesia, iii) the Grand Mosque, iv) *Klewer* traditional market and v) Vastenburg Fort. With this tourism zone, the tourists in Surakarta will not finish their journey before visiting Kampong Magersari, Baluwarti.

Having the aforementioned tourism potential Kampong Magersari, Baluwarti, as the cultural tourism village, must manage all of those resources in order to be an attractive tourist destination that possesses a unique blend of characteristics from Javanese nobles and Javanese courtiers, in order to be competitive in the highly competitive field of tourism.



H. The Ring 1 Traffic Density and Tourist Routes

Kampong Magersari, Baluwarti is located in the center of Surakarta as the embryo of Surakarta City, and its land use is residential. This traditional village is part of Surakarta Sunanate Palace, within an area which is surrounded by the walls of the Palace called *cepuri*. In this area, there is ring-road 1, which is the location for the main line of cultural attractions (cultural events), as well as the main route for tourists. This road, in addition, has moderate traffic speed, but physically there are problems related to traffic congestion and the abundance of street vendors. These street vendors occupy the zones around the museum, *Brojonolo Selatan* corridor, the west area of *ndalem Purwohamijayan*, and the north area of the Palace. Therefore, the street vendors' arrangements and empowerment strategies for villagers to operate local businesses, are still being developed for the purpose of improving their economic conditions.

I. Land Characteristics

Baluwarti is the only village having 100% of its population from Kampong Magersari. The land, buildings and facilities of the Palace are owned by the Surakarta Sunanate, in accordance with Presidential Decree No.23/1988. The status of the Magersari land is not certified. The people living in Magersari, the courtiers and their families, do not have possession for this land, and they only obtain residential permit from the Palace called *Palilah Griya Pasiten*. Therefore, the Palace can ask them to leave this land whenever they want it. Based on monographic data in 2018, Baluwarti Village has an area of 40.7 Ha with a population of 7,588 people who live in 12 RW (neighborhood units) and 38 RT (community units). The people of a productive age are the majority in the population,

hence potential empowerment for tourism industry players. In addition, the majority of the population is made up of the descendants of nobles and courtiers, who have the capability to preserve the uniqueness of Javanese culture in the cultural tourism village.

J. The Path of Surakarta Tourism Movement

Surakarta has several tourism villages that cannot be separated from their history, such as Kampung *Batik Laweyan*, Kampung *Batik Kauman* and Kampung *Batik Sondakan* that are the symbols of batik tourism. Kampung *Sondakan* is also known for its shadow puppets products which are made of leather (*Wayang Kulit*). Meanwhile the other villages are famous for their own history like Kampung *Sudiropujan*, which is known as the symbol of Javanese and Chinese acculturation, Kampung *Serengan* which is known for its *Blangkon* products, and obviously Kampung *Baluwarti* as the symbol of the Palace's cultural tourism.

Those villages can be visited via several different modes of transportation in Surakarta City. The options include: i) Batik Solo Trans buses that have several corridors, ii) Werkudara and Mayapada tourism buses, and iii) rickshaws to reach several villages that only have narrow roads. Furthermore, Kampung *Magersari* in *Baluwarti Village* can be reached firstly by Batik Solo Trans buses or public transport buses that pass the *Klewer* market, and then by rickshaws or on foot.

IV. CONCLUSION

Javanese arts and culture embracing creative industries passed down through generations, together with the well-preserved cultural events, are the unique entities with their roots nurtured from the Surakarta Sunanate Palace, which can develop Kampung *Magersari*, *Baluwarti* to be a cultural tourism village. The results of this study found unique and specific potential resources representing the unique cultural heritage of 14 noblemen's residences (*Ndalem Kapangeranan*), 3 creative industries, 6 Javanese arts' studios, 10 cultural events, and 4 culinary industries.

The uniqueness of this village can be a strong basis for developing cultural tourism that will actually involve tourists in the process of art and cultural activities initiated by the *Magersari* community. The involvement of tourists in the tourism industry process, both in art studios and in creative industry processes, is a unique program that can be offered to tour and travel agencies.

The development of tourism potential, particularly at *Baluwarti Village*, is a great prospect because it is supported by the Surakarta Municipal Government which includes this development program in the Mid-Term Development Plan

(RPJMD) of Surakarta City 2017-2021. The implementation of this plan, moreover, is creating an institution for creative and innovative culture. This development plan also receives supports from the Office of Culture, which has established *Baluwarti Village* as an environmental center that focuses on cultural tourism, trade, services and creative industries. In the Master Plan for Tourism Development of Surakarta City (RIPKA), The Sunanate Palace and Kampung *Magersari*, *Baluwarti* have been classified as tourism zones within the Strategic Area of Urban Tourism (KSPK). The unique potency of Kampung *Magersari*, *Baluwarti* is in its specific character, and hence it has become an important element in the kampung's cultural tourism industry. In addition, the tourism industry featured in this paper, as initiated by the villagers and involving tourists in its process, aims in particular to improve and develop the economic conditions of *Baluwarti* village and its residents.

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