

## Local Wisdom on Urban Tourism

### *Surakarta Urban Art Corridor*

Rifda Lushiya Zakiya<sup>1\*</sup>, Erma Fitria Rini<sup>1</sup>, Rizon Pamardhi Utomo<sup>1</sup>

<sup>1</sup>Urban and Regional Planning Program Universitas Sebelas Maret, Indonesia

Corresponding Author: [rifdazakiyaa@gmail.com](mailto:rifdazakiyaa@gmail.com)

#### Abstract

#### Keywords:

*Local Wisdom;  
Suitability; Surakarta  
City; Urban Art;  
Urban Tourism*

Surakarta is a high tourist attraction due to its local wisdom, which is associated with tangible and intangible cultural heritage. Gatot Subroto-Ngarsopuro corridor in Surakarta is the regional tourism development area (KPPD) and regional tourism strategic area (KSPD) with urban art urban tourism concept. Urban art aims to enhance the beauty of a city by strengthening the city's attractiveness and characteristics. The concept of urban tourism has elements that need to be considered, which can be a measure of its success. This paper aims to determine the suitability of urban art in the Gatot Subroto-Ngarsopuro Corridor of Surakarta to the components of urban tourism. This research uses a deductive approach with a quantitative descriptive research type applied with two components of suitability, namely the availability and existence of urban art in meeting the components of urban tourism. Based on the result of suitability scoring, it shows that the percentage of suitability is 86,66%, which indicates that the Gatot Subroto-Ngarsopuro Street Corridor of Surakarta City has very high suitability in its role as urban tourism.

©2025 The Authors. Published by the University of  
Merdeka Malang, Indonesia.



Article History	Received	:	June 6, 2024
	Accepted	:	Jan 22, 2025
	Published	:	Jan 15, 2025

## 1. Introduction

Surakarta is a high tourist attraction due to its local wisdom and heritage. It has physical heritage, such as artifacts, buildings, groups of buildings, and historical areas. In addition, non-physical heritage is present in art traditions of music, dance, and traditional and religious rituals. Local wisdom can be interpreted as a form of effort to preserve local culture (Widyanti et al., 2022). Tourism is strongly related to local wisdom in a region like Surakarta City. According to Sugiyarto & Amaruli (2018), local wisdom is knowledge and practices derived from previous generations in the form of customs, religious, and local cultural values that are naturally formed in a community group that can characterize each region and support the development of a region's image. The role of local wisdom that has superior characteristics can increase the value of tourist attractions. Various destinations and events held in Surakarta City are part of Surakarta City's effort to facilitate infrastructure, security, and comfort that are open to every tourist by presenting various

arts and cultures based on the local wisdom of each region in Surakarta City. The uniqueness of local wisdom expressed in each tourist attraction supports the increase of Surakarta City's attractiveness.

This research area is located in the Gatot Subroto-Ngarsopuro Corridor of Surakarta City. According to the Master Plan of Surakarta City Tourism Development year 2016-2026, the Gatot Subroto Corridor is part of the regional tourism development area (KPPD), while the Ngarsopuro Corridor is part of the regional tourism strategic area (KSPD) (Pemerintah Kota Surakarta, 2016). According to the Surakarta City Tourism Office, in 2018, tourism development planning in Surakarta began to move towards urban tourism. Urban tourism is a tourism activity in metropolitan areas involving interaction between the environment related to the city and tourists. Urban tourism is a complex phenomenon that consists of various activities and depends on many factors (Ashworth & Page, 2011). According to the European Commision (2014) Urban tourism is also defined as a collection of tourist activities and resources in urban areas offered to tourists from other regions or areas. Gatot Subroto-Ngarsopuro corridor has a strategic location in the city center, thus encouraging urban tourism development in Surakarta City. According to the Surakarta City Government, in 2021, this corridor underwent revitalization to structure the Gatot Subroto-Ngarsopuro corridor to increase the tourism potential of Surakarta City while encouraging national economic recovery. In addition, the corridor development is oriented towards pedestrians to encourage interaction in public spaces and is also equipped with visual beauty in murals. This corridor is expected to facilitate the cultural arts activities of the Surakarta City community, which will be connected through the Ngarsopuro Corridor to the Gatot Subroto Corridor.

The Gatot Subroto-Ngarsopuro corridor has urban art in the corridor space, making it a unique attraction for tourists visiting Surakarta. Urban art is street art that is part of urban art that supports urban aesthetics. Urban art is based on urban culture and the city's character (Wiratno, 2021). Urban culture refers to the cultural heritage, traditions, and values of the people in the city. The attraction is included in urban art, which can become an area's uniqueness and characteristics. Urban art forms in this corridor are murals, graffiti, stencils, cultural performances, cultural architecture in the street space, community activities that present culture, and others. Urban art scattered in the Gatot Subroto-Ngarsopuro Corridor space is the implementation of local wisdom of Surakarta City that is packaged attractively to improve the area's image. Urban art in this area supports and empowers the Gatot Subroto corridor as an artistic and aesthetic public space with various arts and creativity of the community in it. Because it is located in the city center with cultural and artificial attractions, urban art on the Gatot Subroto-Ngarsopuro corridor leads to urban tourism.

This area has a very unique urban tourism attraction that attracts tourists. To support tourism development, adequate public facilities must support increased tourist attraction. However, adequate public facilities have not supported this area to accommodate large-scale tourists. For example, there is a lack of lighting on the mural walls, which should be the main attraction in this corridor, and other amenities, such as parking lots. The development of the Gatot Subroto corridor as urban art must be supported by physical components supporting urban tourism. In addition, social activities such as community participation, socio-cultural community, community creativity, and tourist enthusiasm also need to be preserved and maintained correctly because they support the attractiveness of urban tourism. Therefore, to support the establishment of the Gatot Subroto-Ngarsopuro

## **Local Wisdom on Urban Tourism**

### *Surakarta Urban Art Corridor*

*Rifda Lushiya Zakiya, Erma Fitria Rini, Rizon Pamardhi Utomo*

corridor as a regional tourism development area and regional tourism strategic area located in urban areas with unique urban art attractions, research on the suitability of local wisdom in the Gatot Subroto Corridor with an urban tourism approach is needed.

## **2. Literature Review**

### **Urban art**

According to McCormick et al., (2010) urban art is a form located in urban areas that directly interacts with the urban environment. Urban art involves various media and techniques, such as graffiti, murals, posters, and art performances in public spaces. It is a manifestation of creativity that activates urban spaces, interacts directly with society, and expresses a city's diversity and cultural identity. Urban art is based on urban culture with the character of the city within it (Wiratno, 2021). Urban culture refers to a society's cultural heritage, traditions, and values. Cultural heritage is a product of physical cultural traditions and spiritual achievements in the form of values from the past. It becomes the central element of the identity of a community group in the form of intangible or tangible. (Suprpto & Jazuli, 2015). Urban art uses various media to convey expressions or arguments about urban communities. Meanwhile, according to Landry (2012), urban art is a form of art that utilizes urban space to change and enrich the environment, creating social interaction and reviving neglected spaces. Urban art is a powerful tool that shapes the city's identity and improves the surrounding community's quality of life. Urban art plays an important role in transforming, enriching, and influencing the development of public spaces in a city. In this case, urban art can reflect the characteristics and identity of a city by using public spaces as a medium of expression and often responds to social, political, environmental, and cultural issues in the urban environment. Urban art is also defined as street art that involves the use and transformation of the public into a stage of expression. This occurs through murals, graffiti, installations, stencils, and various other creative practices that often act as resistance to leadership or power in the urban space (Schacter, 2014). According to Sutedja (2007) in Sukayasa (2010), urban art is a form of expression of urban society amid bustling urban activities. Urban art emerges because of the longing of the urban community and all its problems, resulting in urban art.

### **Urban Art as Tourism**

According to Lewisohn, 2008 urban art is an artistic expression that varies and includes everything related to urban settings with various forms, such as graffiti, two-dimensional art, three-dimensional art, and others. UNWTO in Perera (2019) states that urban art has the potential to become tourism because, from time to time, urban art, which is often considered vandalism, is growing and is recognized as a tourist attraction. According to (Campos & Sequeira, 2019), urban art expression has an identity or characteristic, namely having the central role of the street as a unique space for creativity, having a relationship between urban materiality and art composition and interpretation, and the condition of temporary artworks. Urban art contains components closely related to architecture, community life, and the traveler experience, and it facilitates interaction with urban life. Mokras-Grabowska (2014) identifies the space of urban art tourism is divided into 3 (three), namely space for tourism exploration (creation and availability of artworks and facilities that facilitate tourist exploration (artworks, tourist information, maps, tourist routes, social media, and others are needed), tourism penetration space (the comfort of tourists to provide tourism infrastructure and stakeholders), tourism assimilation space (this space brings together artists and tourists directly, for example, performances such as street art performing).

### **Urban Tourism**

Urban tourism is a general form of tourism that uses urban elements (not agriculture) and various things related to city life, namely service centers and economic activities as tourist attractions (European Commission, 2014). According to Inskeep (1993), urban tourism has its characteristics, namely, the attraction of urban tourism to city residents using urban facilities. Meanwhile, according to (Hall et al., 1997) and Burton (1994) urban tourism has several characteristics: the cultural center city, a city entire of history, the oldest part of a city, a waterfront area complete with urban facilities, service centers, entertainment centers and family playgrounds, and industrial cities. In addition, the supporting components of urban tourism, according to Tondobala, 2012, namely natural beauty, artistic beauty (cultural and archaeological sites, cultural patterns, arts and crafts, economic activities and attractive city areas, cultural facilities, and the hospitality of residents), and other beauty (themed parks, shopping areas, meetings, special events, entertainment, and sports and recreation). According to Utama & Rai (2013), the components are tourist attractions that must be supported by tourism product components such as amenities (restaurants, travel, hotels, and so on), accessibility (adequate transportation and roads), and ancillary (government and non-government organizations). According to Rossadi & Widayati, 2018, amenities consist of restaurants, accommodation, public toilets, rest areas, souvenir shops, parking areas, and places of worship. According to Ruetsche and Jansen-Verbeke (1986), the supporting elements of city tourism are primary elements (recreation, cultural facilities, sports, entertainment, and socio-cultural features), secondary elements (accommodation, catering facilities, markets, etc.), and additional elements (accessibility, transportation, parking, and tourist information).

### **Urban Tourism Corridor**

The corridor is a space that is overgrown on the right and left sides by buildings that are lined up along the road (Moughtin, 2007). According to Hayllar et al (2010) , tourism should be able to offer the provision of urban space to provide an enjoyable experience for visiting tourists, such as facilitating functions and accessibility (transportation). The availability of corridors as urban spaces is important for tourism. The availability of transport is one of the determinants of tourism movement. Urban tourism should be supported by shopping facilities (something to buy) as a tourist attraction, namely the presence of shops or trade activities and services, especially souvenir shops (souvenirs) (Oka, 1996). A corridor must be equipped with a good pedestrian path in order to improve the quality of the environment; pedestrian paths also follow the character of social, economic, and local culture. In addition, carefully designed road corridors can be a dominant public space and often become a tourist destination both locally and internationally (Gehl, 2011). The existence of pedestrian support facilities in a corridor is important. These supporting facilities consist of seating, lighting, signs, markings, shade, information boards, garbage disposal, and so forth (Tanan, 2011). Anggriani (2009) states that apart from being a pedestrian circulation path, the pedestrian path can also be used as a social interaction space and exhibition activity space. In a corridor, there are several facilities that support the existence of pedestrians in a corridor, namely signage, seating, garbage disposal, lighting, road markings and traffic signals, fences, waiting stalls, bus stops, drainage, and public telephones.

### 3. Method

The research approach used is deductive because this research was conducted by exploring issues and phenomena in the research area. Furthermore, theories related to urban tourism, urban art, and urban tourism corridors were studied to obtain variables used to measure the suitability of urban art in the Gatot Subroto-Ngarsopuro Corridor for the urban tourism approach. Then, the research method and data collection and processing were arranged according to the variables determined to conclude the suitability of local wisdom on Urban Art Corridor Gatot Subroto-Ngarsopuro Road to the concept of Urban Tourism. Data and information for this research were collected from November 2023 to January 2024 through field observations and interviews. Interviews in this research were conducted with the founder of the SoloisSolo community, the community leader who organizes attractions in the Gatot Subroto-Ngarsopuro corridor of Surakarta City. Secondary data collected are Surakarta City Regional Spatial Plan year 2021-2041, Surakarta City Regional Medium-Term Development Plan year 2021-2026, and Surakarta City Regional Tourism Development Master Plan 2016-2026 (Pemerintah Kota Surakarta, n.d., 2016).

Data analysis techniques used in this research are scoring and descriptive analysis. Scoring analysis is done by scoring each variable and the level of suitability of the urban art corridor Gatot Subroto-Ngarsopuro to the concept of urban tourism based on the data taken. Scoring in this study was carried out using a Likert scale approach, which is a scale used to measure opinions, attitudes, and perceptions about a particular object or phenomenon (Siregar, 2019). A descriptive analysis was carried out by describing each aspect of the research and correlating it with related theories to show the ideal conditions for corridors using an urban tourism approach. Furthermore, the percentage score of the suitability level was calculated to interpret the results of the analysis of the suitability level of Urban Art Corridor Gatot Subroto-Ngarsopuro to the Urban Tourism Concept Approach. The relationship between each variable and sub-variable is described in the framework in Figure 1. The suitability of urban art to urban tourism can be assessed by assessing the availability and existence of urban art in supporting and supporting urban tourism.

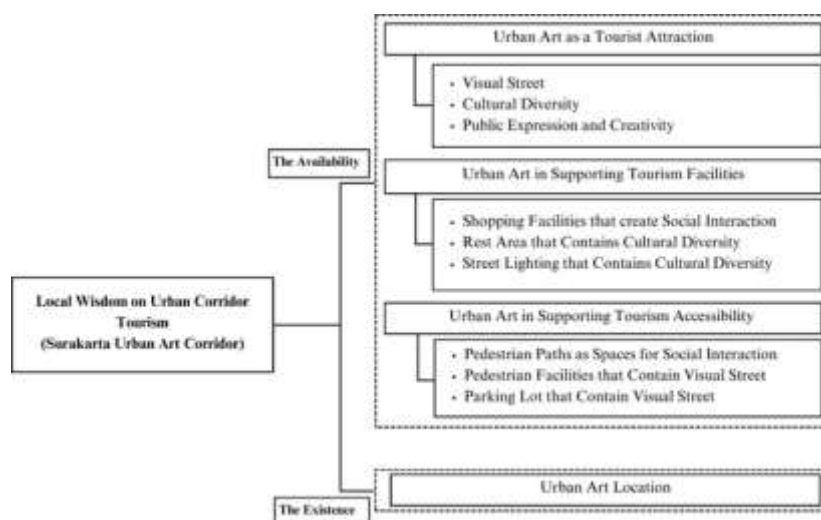


Figure 1. Analytical Framework

#### 4. Result and Discussion

The analysis gives scores from urban art characteristics as local wisdom to urban tourism components. To conduct this analysis, data from identifying urban art as a tourist attraction, urban art in supporting tourism facilities, urban art in supporting tourism accessibility, and the location of urban art were used.

##### **Urban Art as a Tourist Attraction**

This variable focuses on urban art as a tourist attraction in the Gatot Subroto-Ngarsopuro Corridor of Surakarta City. This variable consists of three sub-variables: the availability of visual streets in the form of murals, graffiti, posters, installations, stencils, and wheat paste; cultural diversity; and the availability of community expression and creativity in the form of special events and routine events (performance, dance, and music).

Based on Table 1, the scoring analysis of urban art as a tourist attraction shows a score of 8, which means that the level of suitability is in the high category. The identification of the availability of visual streets in the Gatot Subroto-Ngarsopuro Corridor is reviewed based on the distribution of the existence of murals, graffiti, posters, installations, stencils, and wheatpaste, which are tourist attractions. A visual street in the Gatot Subroto-Ngarsopuro Corridor of Surakarta City can create a tourist attraction that can highlight the expression of local culture. Along the corridor is a visual street that presents local culture with the creativity of street artists so that it becomes a means to promote and introduce culture in Surakarta City. This will improve the image of the Gatot Subroto-Ngarsopuro corridor area as a tourism area in Surakarta City. The murals on the corridor wall space mainly fulfill visual streets in the Gatot Subroto corridor. The mural in the corridor space is spread over the entire wall of shops along Gatot Subroto Street, and the theme and design are according to the request of the shop owner. The mural design along Gatot Subroto Street must fulfill the Surakarta City government's requirement to highlight the culture and local wisdom of Surakarta City. The visual street along the Ngarsopuro corridor is less than Gatot Subroto because the corridor has different land uses. Most buildings in the Ngarsopuro corridor have characteristic building styles, such as several coffee shops, Triwindu Market, office buildings, educational buildings, and KFC. Murals in this corridor are only found on the west side of the road from the end of Diponegoro South to North to the front of Triwindu Christian Kindergarten.

Graffiti in the public space of the Gatot Subroto corridor does not exist because the design used for urban art in this corridor mainly uses murals as its street art characteristic. However, some graffiti is still available with messages encouraging certain opinions, such as in Figure 2. Meanwhile, there is no graffiti along the Ngarsopuro corridor. The availability of posters along the Gatot Subroto corridor is only a few because the promotion of trade and services there emphasized the walls, which have their characteristics about the shop. The availability of posters along the Gatot Subroto corridor only includes SoloisSolo posters that promote street art in this corridor. Meanwhile, the availability of posters along the Ngarsopuro Corridor is low because the land use in this corridor is very diverse, so there are only a few poster points. Meanwhile, installations are available in this corridor at the Slamet Riyadi Road intersection, which separates the Gatot Subroto corridor from the Ngarsopuro corridor. The installation comprises small wooden blocks arranged as puppet characters and spotlights that give specific motifs. The availability of stencils in the Gatot Subroto corridor is found in one of the graffiti with this technique, namely in writing "Solo."

## Local Wisdom on Urban Tourism

### *Surakarta Urban Art Corridor*

*Rifda Lushiya Zakiya, Erma Fitria Rini, Rizon Pamardhi Utomo*

Along the Ngarsopuro corridor, there is no stencil available because there are only visual streets in the form of murals.



**Figure 2.** Visual Street on Gatot Subroto and Ngarsopuro Corridor

Source: Author's Observation (January, 2024)

Based on the interview conducted with the founder of the SoloisSolo community, a visual street in the corridor of Gatot Subroto- Ngarsopuro started from the public's concern about the rampant vandalism along this corridor. As a result of the vandalism that occurred, the Surakarta City Government has repeatedly cleaned the walls. However, vandalism is still problematic to control, so people repeatedly complain about this problem to the government. The existence of the corridor in the center of Surakarta City made art observers suggest a solution to the Surakarta City government: building urban art as a tourist attraction and an answer to the vandalism problem. So, starting in 2017, the Surakarta City government and related stakeholders began planning the urban art project. From this project, the community benefits from the artworks that suit their desires, artists have an official platform to channel their work, and the government finds solutions related to vandalism and has a new tourist destination for Surakarta.

The availability of cultural diversity in these two corridors is moderate because not all tourist attractions contain cultural heritage. Tourist attractions that present cultural heritage in the Gatot Subroto Corridor are Andong transportation, visual streets, traditional dance performances, and wayang. Meanwhile, the Ngarsopuro Corridor has cultural heritage attractions in solo batik shops, traditional kebaya shops, furniture and batik-making workshops, and visual streets. Visual street in the Gatot Subroto-Ngarsopuro corridor has a cultural meaning with the design of images that present the history of Surakarta, puppetry, Solo batik, and others (Figure 3). Along the Gatot Subroto-Ngarsopuro corridor, Surakarta city plays an architectural role in space design that contains cultural diversity. In this corridor, tourists can get to know two kingdoms in Surakarta, namely, Kasunanan Palace and Mangkunegaran Temple. This can be seen through the visual space with two gates with the characteristics of the two kingdoms. This gate separates Diponegoro Ngarsopuro Street and Gatot Subroto Street by facing each other. The gate of Pura Mangkunegaran has shades of dark green and gold, which means it has a fertile life. Meanwhile, the gate of the Kasunanan Palace has shades of light blue and white, symbolizing the ward off bad luck or all evil things. The existing attractions add to the tourist experience and introduce tolerance and culture directly, appreciation of diversity, and positive cultural exchange. This is a form of urban tourism. This is in line with the opinion of Inskeep (1993) and Jansen-Verbeke (1986) that urban tourism has components of socio-cultural tourism attraction, city history, and cultural heritage.





*Figure 3.* Cultural Diversity of the Gatot Subroto and Ngarsopuro Corridors  
Source: Author's Observation (January, 2024)

The availability of community expression and creativity in the Gatot Subroto Road Corridor shows a high level of suitability because there are tourist attractions in the form of special events and routine events (performances, dance, and music). Meanwhile, the Ngarsopuro Corridor shows moderate suitability because, in this corridor, the community only expresses creativity through routine events, namely music and performance. The availability of public expression and creativity can be seen in Figure 4. Urban art in the form of community expression and creativity is a form of preservation of local culture in Surakarta so that it can enrich the cultural life of the city. This street performance can create a lively and dynamic atmosphere in the public space of Gatot Subroto-Ngarsopuro Corridor of Surakarta City. The expression and creativity of the community can offer an interactive experience for tourists. Visiting tourists can also participate in performances, such as dance, magic, or live music, to enrich the tourist experience related to the local wisdom of Surakarta City. This can create interactions between tourists, the community, and the urban environment visited to activate the corridor public space.

Urban tourism has tourist attractions in the form of entertainment, special events, and activities of human resources or city residents (European Commission, 2014; Tondobala, 2012; Utama & Rai, 2013). In line with this opinion, special events in the Gatot Subroto-Ngarsopuro corridor of Surakarta City can create tourism trends that often attract media attention and increase tourist visits. Urban art in the form of community expression and creativity in this corridor has the role of urban tourism attraction and positively impacts Surakarta. However, this urban art has challenges related to community participation that must be maintained and improved so that the attractiveness of community creativity is preserved. Thus, the government needs to cooperate strongly with the community and participating artists so that they maintain interest in participating in activities in the Gatot Subroto-Ngarsopuro Road Corridor in Surakarta City.



*Figure 4.* Expression and creativity of the Gatot Subroto and Ngarsopuro Corridor communities  
Source: Author's Observation (January, 2024)



## Local Wisdom on Urban Tourism

### Surakarta Urban Art Corridor

Rifda Lushiya Zakiya, Erma Fitria Rini, Rizon Pamardhi Utomo

#### Urban Art in Supporting Tourism Facilities

Based on Table 1. the scoring analysis of urban art in supporting tourism facilities shows a score of 7.5, which means a high level of suitability. The availability of urban art in supporting tourism facilities shows that the Gatot Subroto-Ngarsopuro Corridor of Surakarta City has a high level of suitability. The variable availability of urban art in supporting tourism facilities is supported by three sub-variables: the availability of shopping facilities, the availability of rest areas, and the availability of street lighting. The availability of urban art in supporting tourism facilities aims to see the distribution of urban art in fulfilling the needs of tourism facilities in the corridor space.

The availability of urban art in supporting tourism facilities shows that both research corridors are highly suitable for shopping facilities that can create social interaction. This can be shown by the availability of shopping facilities that can create social interaction in the form of night markets and souvenir shops (Figure 5.). Shopping facilities are available to provide tourist accommodation while enjoying existing tourist attractions. This aligns with Ruetsche's opinion that the urban tourism component must have a secondary element: shopping facilities or markets. The existence of souvenir shops and night markets in the Gatot Subroto-Ngarsopuro corridor of Surakarta City presents the focus of night tourism as the main attraction for tourists looking for fun night activities. These shopping facilities cater to tourists who want unique items, local souvenirs, traditional clothing, or unusual crafts that add value to visiting tourists. In addition to fulfilling tourist accommodation facilities, shopping areas in souvenir shops and night markets can also be a tourist attraction in urban art. The existence of night markets and souvenir shops creates a lively atmosphere in the Gatot Subroto Ngarsopuro corridor of Surakarta because it presents a shopping experience with the hustle and bustle of community activities such as music performances, dance, and exciting street theatre, and others. Indirectly, these activities in the corridor space are unique urban tourism attractions that contain the local wisdom of Surakarta city and support each other to build an urban tourism atmosphere and enliven the corridor space. The existence of shopping facilities in the form of night markets and souvenir shops can create job opportunities for the community and strengthen the creative industry in Surakarta. Thus, night markets and souvenir shops are essential in urban tourism attractions. They provide unique shopping and entertainment experiences, support the local economy, and create a lively atmosphere in Surakarta City at night.



**Figure 5.** The Shopping Facilities  
Source: Author's Observation (January, 2024)

The availability of a rest area that reflects cultural diversity as a supporting tourism facility in Gatot Subroto Corridor shows a low level of suitability because there is no rest area in the form of a park bench or gazebo that reflects cultural diversity. Meanwhile, in Ngarsopuro Corridor, the availability of rest areas that reflect culture has a high level of suitability because there are park benches that reflect the culture of Surakarta city with a

distance of > 10 meters. The rest of the Ngarsopuro corridor can be seen in Figure 6. Park benches in the Ngarsopuro corridor have unique architectural design characteristics, i.e., green, gold, and dark colors with arches typical of Pura Mangkunegaran. The availability of park benches increases visitors' comfort in exploring the Ngarsopuro Corridor area of Surakarta City because it provides an opportunity for tourists to rest, thus improving the quality of their visit. Park benches can create social interaction between tourists and residents, exchanging information about travel experiences or Surakarta City. In addition, this resting area can support greening and environmental conservation efforts in the corridor area because it can beautify the landscape of Surakarta City. Besides increasing tourist comfort, the presence of park benches in the Ngarsopuro Corridor can increase tourist attractiveness, which can introduce the local culture of Surakarta City and become urban art because of its distinctive architecture. In addition, park benches with distinctive cultural architecture can be the perfect backdrop for tourists' photographs.



*Figure 6. Rest Area at Ngarsopuro Corridor*  
Source: Author's Observation (January, 2024)

The level of suitability is also indicated by the availability of street lighting that reflects the cultural diversity of Surakarta City. Street lighting that reflects cultural diversity in the Gatot Subroto Corridor has a distance of more than 10 meters, but this corridor has small lamps lined up in the shade of the corridor. Thus, street lighting on the pedestrian is comfortable enough to enjoy tourist attractions. In the Ngarsopuro Corridor, garden lamps reflect cultural diversity at a distance of fewer than 10 meters. The availability of public street lighting and garden lamps in the research area can help improve the safety of tourists and the community because they provide adequate lighting. Public street lighting in the Gatot Subroto corridor has a characteristic light blue color and unique shape that characterizes the symbol of the Surakarta Kasunanan Palace. Garden lamps along the Ngarsopuro corridor are abundant and have a design that matches the crest of Pura Mangkunegaran. As with park benches, the architecture or design of garden lamps in the Ngarsopuro corridor has dark green, gold, and dark shades that reflect the cultural diversity of Surakarta City. This is in line with McCormick et al. (2010) opinion that urban art is an expression of the cultural diversity of a city. The lighting in the corridor equally presents the local wisdom of Surakarta City so that it can beautify the cityscape with aesthetic effects that increase tourist attractiveness and create a stunning atmosphere for tourists. Some of the designs of park lights in Ngarsopuro Corridor are combined with circular park benches and equipped with power outlets that can increase the comfort of tourists visiting. In addition, street lighting and garden lamps along the Gatot Subroto-Ngarsopuro Corridor in Surakarta City also have the potential to be a tourist attraction by creating an attractive atmosphere, increasing cultural and historical values, and providing a stunning visual experience for tourists. The public street lighting and garden lamps can be seen in Figure 7.

## Local Wisdom on Urban Tourism

### Surakarta Urban Art Corridor

Rifda Lushiya Zakiya, Erma Fitria Rini, Rizon Pamardhi Utomo



Figure 7. Lighting and Garden Lights for the Gatot Subroto-Ngarsopuro Corridor

Source: Author's Observation (January, 2024)

### Urban Art in Supporting Tourism Accessibility

Urban art that can support the accessibility of urban tourism is indicated by the availability of pedestrian paths that can create social interaction, the availability of pedestrian facilities that contain visual streets, and the availability of parking lots that contain visual streets. The availability of urban art in supporting tourism accessibility in both corridors shows a high level of suitability for the availability of pedestrian paths as a space for social interaction. Pedestrian paths in both corridors have a width of more than 2 meters; namely, the Gatot Subroto Corridor has a pedestrian width of 2.5-4 meters, and the Ngarsopuro Corridor has a width of 5-6 meters. The availability of pedestrian paths can be seen in the Figure 8. This is in line with the regulation of the Minister of Tourism and Creative Economy of the Republic of Indonesia Number 3 of 2022, that pedestrians in urban tourism are equipped with accessibility in the form of pedestrians with a minimum width of 2 meters. Pedestrian paths can provide safe and comfortable access for tourists because this path is separated from vehicle traffic, reducing the risk of accidents. The pedestrian path in this corridor is equipped with various pedestrian facilities, such as signage, zebra crossings, road markings, trash bins, bollards, and others. This facilitates accessibility and increases the comfort of visiting tourists, according to the opinion of Gârbea (2013) regarding the availability of good accessibility in urban tourism. The availability of pedestrians can provide easy and comfortable access for tourists to walk, thus increasing mobility and ease of travel. The availability of pedestrian paths creates a variety of social interactions in the corridor space that will accommodate the activities of the community or tourists who come. This pedestrian way provides space for art performances, street music, or other community activities, creating opportunities for tourists to gather and enjoy performances. The interaction in the pedestrian lane of the Gatot Subroto-Ngarsopuro corridor can help create a strong social relationship between the community, artists, and tourists because it can deepen their understanding of the local culture of Surakarta.



Figure 8. The Pedestrian ways

Source: Author's Observation (January, 2024)

The availability of urban art in supporting tourism accessibility in the form of pedestrian support facilities that contain visual streets shows moderate suitability in both research corridors. In the Gatot Subroto corridor, only one pedestrian support facility contains a visual street: shade. The shade in this corridor has a typical Surakarta architecture in the form of a knowing batik design on the roofs of the shade with dark brown shades and equipped with yellow lights along the shade. This will create an attractive landscape, add to the aesthetics of the city, and increase tourist attraction. The characteristic kawung batik will also add potential to promote the city's culture and strengthen Surakarta's identity. Meanwhile, in the Ngarsopuro Corridor, only one pedestrian support facility contains street visuals: bollards decorated with various colorful batik motifs representing Javanese culture. This presents that the bollards in this corridor contain street visuals and are a form of urban art. The beautiful and colorful batik motifs will enhance the visual appeal of the bollards and the corridor as a whole, as it will create a sight that attracts tourists' attention, thus improving the area's aesthetics. This can enrich the tourist experience and increase appreciation of the rich and diverse local culture. In the Gatot Subroto-Ngarsopuro Corridor, pedestrian support facilities are available in signage, road markings, traffic signs, shading, and bollards, but most do not contain visual streets. Nevertheless, the availability of pedestrian support facilities can support the accessibility of pedestrians or tourists. This fulfils Gârbea (2013) and Ruetsche's opinion that urban tourism should provide accessibility for tourists. Urban art tourism is enjoyed on foot, so pedestrian facilities are essential to support the accessibility of visiting tourists. The availability of pedestrian support facilities can be seen in Figure 9.



*Figure 9. Pedestrian Support Facilities*  
Source: Author's Observation (January, 2024)

The availability of parking lots containing visual streets in the Gatot Subroto Corridor has a medium level of suitability because there are parking lots with a width of fewer than 3.5 meters. Meanwhile, the Ngarsopuro Corridor has a moderate suitability level because the parking lot's width is less than 6.5 meters. An adequate parking space is essential to support the accessibility of tourists and people who cross the Gatot Subroto-Ngarsopuro Corridor in Surakarta City. An adequate parking space can facilitate tourists' access to parking areas and improve the accessibility and comfort of tourists in the research area. However, the availability of parking lots in the Gatot Subroto-Ngarsopuro corridor has not accommodated parking needs when tourist attractions occur. This results in road congestion, pedestrian abuse, and impacts on the roadside around the corridor, which become impromptu parking lots. Road congestion will be more pronounced during special events in the Gatot Subroto Road Corridor. The tourist experience can be negatively affected if this happens as it can disrupt and reduce their enjoyment during the visit, thereby reducing their satisfaction and likelihood of returning for subsequent visits.



## Surakarta Urban Art Corridor

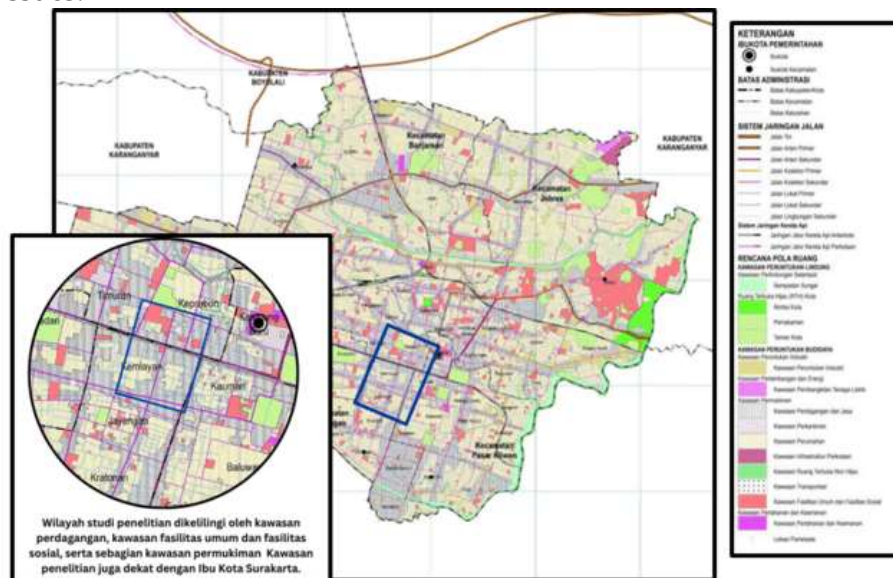
*Rifda Lushiya Zakiya, Erma Fitria Rini, Rizon Pamardhi Utomo*



**Figure 10.** Parking Area Koridor Gatot Subroto-Ngarsopuro  
Source: Author's Observation (January, 2024)

## Urban Art Locations

The urban art locations are highly suitable because the Gatot Subroto-Ngarsopuro Corridor is located in the center of economic activity, service centers, or urban areas (Figure 11. & Figure 12). The Gatot Subroto-Ngarsopuro Corridor's location is based on the concept of urban tourism. Besides being a tourism area, the Gatot Subroto corridor is an active trade and service area. Meanwhile, the Ngarsopuro corridor is designated as a regional tourism strategic area, part of the Pura Mangkunegaran strategic area. In addition, urban art in the Gatot Subroto-Ngarsopuro corridor is close to the center of Surakarta City. The existence of urban art locations in the Gatot Subroto-Ngarsopuro Corridor of Surakarta City can strengthen the image of the city with urban tourism attractions in a strategic location because it is part of the city's identity that reflects the rich culture, history, and diverse city life, which can attract tourists from various backgrounds. Urban tourism attractions in the center of economic activity or urban areas can encourage the development of better tourism infrastructure around the Gatot Subroto-Ngarsopuro Corridor. The location of urban art in the center of economic activity, service centers, or urban areas has various positive impacts. However, there are several challenges, such as competition for space in the research area due to the complex activities of the community and visiting tourists. In addition, good traffic management is required as it can increase traffic and mobility, causing congestion and safety issues.



*Figure 11. Spatial Pattern Map of Surakarta Regional Plan year 2021-2041*  
Source: Surakarta City Tourism Development Master Plan 2016-2026

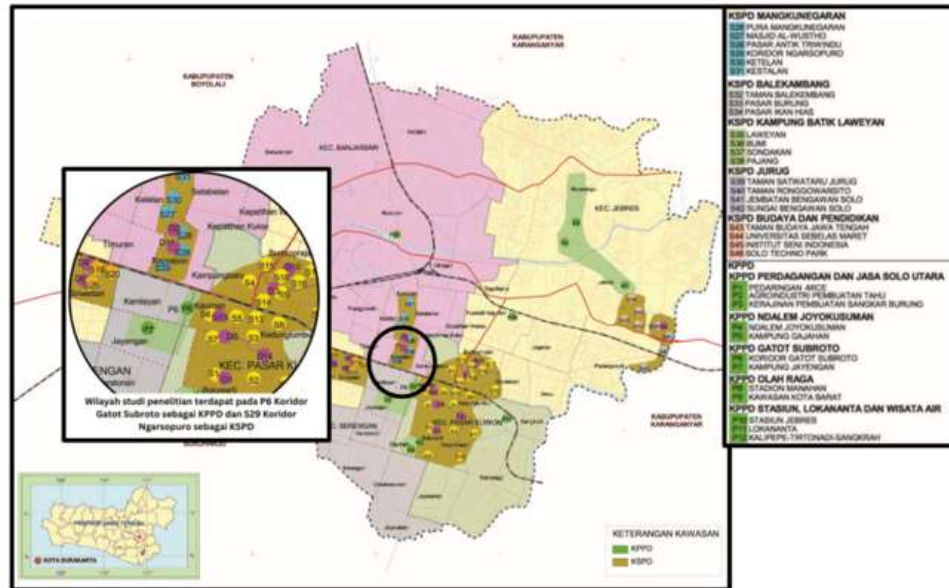


Figure 12. Regional Map of Surakarta City Tourism Destinations  
Source: Surakarta City Regional Spatial Plan 2021-2041

Table 1. Scoring Analysis

Variable	Sub-Variable	Operationalization	Score (3/2/1) Sub Variables	
			Gatot Subroto Corridor	Ngarsopuro Corridor
Availability of Urban Art as a Tourist Attraction	Availability of street visuals in the form of murals, graffiti, posters, installations, stencils, and wheat paste	Availability of street visuals in the form of graffiti, murals, posters, installations, wheatpaste, and/or stencils as tourist attractions	3	3
	Cultural Diversity	Availability of tourist attractions included in cultural heritage	2	2
	Availability of community expression and creativity	Availability of community expression and creativity in the form of special events and/or routine events	3	3
Variable Suitability Score			8	8
			<b>Total</b>	<b>8</b>
			<b>Class: High</b>	
Availability of Urban Art in supporting tourism facilities	Availability of shopping facilities that can create social interaction	Availability of shopping facilities in the form of souvenir shops and/or night markets that can create social interaction	3	3
	Availability of rest areas that reflect cultural diversity	Rest areas like gazebos and/or park benches that reflect culture should be available at a minimum distance of 10 meters.	1	3



**Local Wisdom on Urban Tourism**  
*Surakarta Urban Art Corridor*  
*Rifda Lushiya Zakiya, Erma Fitria Rini, Rizon Pamardhi Utomo*

Variable	Sub-Variable	Operationalization	Score (3/2/1)	
			Gatot Subroto Corridor	Ngarsopuro Corridor
	Availability of street lighting that reflects cultural diversity	Availability of street lighting and/or garden lights that reflect culture every 10 meters	2	3
<b>Variable Suitability Score</b>			6	9
			<b>Total</b>	<b>7,5</b>
			<b>Class: High</b>	
<b>The availability of Urban Art in tourism support accessibility</b>	Availability of pedestrian paths as a space for community social interaction	Availability of pedestrian space for adequate social interaction with a width of at least 2 meters.	3	3
	Availability of pedestrian support facilities supporting tourism	Availability of pedestrian support facilities in the form of signage, road markings, traffic signs, shade, and bollards that contain street visuals	2	2
	Availability of parking space	Availability of adequate parking space with a minimum width of 3.5m on one-way roads and a minimum width of 6.5m on two-way roads	2	2
<b>Variable Suitability Score</b>			8	8
			<b>Total</b>	<b>8</b>
			<b>Class: High</b>	
	Tourist attractions are located in centers of economic activity, service centers, or urban areas	The presence of tourist attractions, whether in centers of economic activity, service centers, and/or urban areas	3	
<b>Variable Suitability Score</b>			3	
			<b>Class: High</b>	

## 5. Conclusion

The Gatot Subroto-Ngarsopuro corridor is attractive to urban tourism. This is indicated by local wisdom in urban art on tourist attractions, namely, visual street, cultural diversity, and availability of community expression and creativity in the form of unique and/or routine events. The availability of these attractions can support urban tourism development in Surakarta City. These corridors have tourism facilities that complement each other; in Gatot Subroto Corridor, there is no rest area due to the narrow road width, but a rest area can be found easily in Ngarsopuro Corridor. The shopping facilities along the corridor also have different characteristics, namely the Art Market in the Gatot Subroto Corridor, which focuses on souvenir shops, and the Night Market in the Ngarsopuro Corridor, which focuses more on traditional clothing and culinary. Street lighting that reflects culture is available along the corridor. The Gatot Subroto Corridor has public street lighting reflecting cultural diversity, but the distance is more than 10 meters away.

Meanwhile, the Ngarsopuro Corridor has park lights that reflect cultural diversity at a distance of less than 10 meters. The availability of public street lighting and park lights in the Gatot Subroto-Ngarsopuro Corridor of Surakarta City can help improve the safety of tourists and the community by providing adequate lighting so that tourists can feel safer when exploring the corridor area at night.

Urban tourism is also supported by good accessibility, such as the availability of pedestrian paths that can become spaces for social interaction, the availability of pedestrian support facilities supporting tourism, and the availability of parking lots. The availability of parking lots along this corridor is inadequate because the width of the parking lot is not by the regulations made. The availability of parking lots in the Gatot Subroto-Ngarsopuro corridor has not accommodated parking needs when tourist attractions occur. This results in road congestion, pedestrian abuse, and impacts on the shoulders of the roads around the corridor, which become impromptu parking lots. Therefore, there must be efforts to provide adequate parking lots for good facilities and accessibility for tourists and motorists passing around the research area. In addition, the existence of urban art along the Gatot Subroto-Ngarsopuro Corridor of Surakarta City is by urban tourism because its existence can meet the three categories, namely the center of economic activity, service center, and urban area. This has a positive impact in supporting the corridor as urban tourism.

Based on the research results, the Gatot Subroto Corridor and the Ngarsopuro Corridor have different characteristics. However, both have the same function for tourism areas. This difference in characteristics is not an obstacle for the two corridors but rather a unique and interesting tourist attraction. In addition, based on the assessment of the level of suitability of urban art as local wisdom in the Gatot Subroto Ngarsopuro Corridor of Surakarta City towards the concept of urban tourism, the result of the level of suitability is "very high." The existence of local wisdom in the form of urban art supported by the location of urban tourism in the middle of the city, adequate facilities, and accessibility shows that the urban art of Gatot Subroto-Ngarsopuro Corridor of Surakarta City is very suitable for urban tourism. Indirectly, these two corridors have roles and functions that complement each other in building and activating urban tourism spaces.

### Acknowledgment

The author would like to thank all respondents who participated in collecting data for this research. The author also thanks the founder of the Solo is Solo Community, who has been a resource in this research. The author would also like to thank the Surakarta City government for providing access to planning documents for this research data. Furthermore, the author would like to thank all parties involved in this research.

### References

- Anggriani, N. (2009). *Pedestrian Ways Dalam Perancangan Kota*. Klaten: Yayasan Humaniora.
- Ashworth, G., & Page, S. J. (2011). Urban tourism research: Recent progress and current paradoxes. *Tourism Management*, 32(1), 1–15.  
<https://doi.org/https://doi.org/10.1016/j.tourman.2010.02.002>
- Burton, R. (1994). *Travel geography*. (Issue Ed. 2).
- Campos, R., & Sequeira, Á. (2019). Urban Art touristification: The case of Lisbon. *Tourist*

## Local Wisdom on Urban Tourism

Surakarta Urban Art Corridor

Rifda Lushiya Zakiya, Erma Fitria Rini, Rizon Pamardhi Utomo

*Studies*, 20(2), 182–202. <https://doi.org/10.1177/1468797619873108>

- European Commision. (2014). *Towards Quality Urban Tourism: Integrated Quality Management of Urban Tourist Destinations* (pp. 1–16).
- Gârbea, R. V. (2013). Urban tourism between content and aspiration for urban development. *Management & Marketing-Craiova*, 1, 193–201.
- Gehl, J. (2011). *Life between buildings*.
- Hall, C. M., Jenkins, J. M., & Kearsely, G. (1997). *Tourism planning and policy in Australia and New Zealand: Cases, issues and practice*. Irwin.
- Hayllar, B., Griffin, T., & Edwards, D. (2010). *City spaces-Tourist places*. Routledge.
- Inskip, E. (1993). Tourism Planning: An Integrated and Sustainable Development Approach. *Journal of Travel Research*, 31(4), 70–71. <https://doi.org/10.1177/004728759303100459>
- Jansen-Verbeke. (1986). Inner-City Tourism: Resources, Tourists and Promoters. *Journal of Travel Research*, 13(1), 46. <https://doi.org/10.1177/004728758602500162>
- Landry, C. (2012). *The art of city making*. Routledge.
- Lewisohn, C. (2008). Street art: the graffiti revolution. (No Title).
- McCormick, C., Schiller, M., & Schiller, S. (2010). *Tresspas: a History of Uncommissioned Urban Art* (Ethel Seno). Taschen.
- Mokras-Grabowska, J. (2014). Art-tourism space in Łódź: The example of the urban forms gallery. *Turyzm/Tourism*, 24(2), 23–30. <https://doi.org/10.2478/tour-2014-0013>
- Moughtin, C. (2007). *Urban design: street and square*. Routledge.
- Oka, A. Y. (1996). Pengantar ilmu pariwisata. *Bandung: Angkasa*, 197.
- Pemerintah Kota Surakarta. (n.d.). *Rencana Tata Ruang Wilayah Kota Surakarta*.
- Pemerintah Kota Surakarta. (2016). *Rencana Induk Pembangunan Kepariwisata Daerah Kota Surakarta Tahun 2016-2026*.
- Perera, P. J. (2019). Urban art scene in Madrid: How can contemporary art be used for tourism? *Enlightening Tourism. A Pathmaking Journal*, 9(1), 1–37.
- Rossadi, L. N., & Widayati, E. (2018). Pengaruh aksesibilitas, amenitas, dan atraksi wisata terhadap minat kunjungan wisatawan ke Wahana Air Balong Waterpark Bantul Daerah Istimewa Yogyakarta. *Journal of Tourism and Economic*, 1(2), 109–116.
- Schacter, R. (2014). The ugly truth: Street art, graffiti and the creative city. *Art & the Public Sphere*, 3(2), 161–176.

- Siregar, I. S. (2019). *Statistika deskriptif untuk penelitian di lengkapi perhitungan manual dan aplikasi SPSS Versi 17*.
- Sugiyarto, S., & Amaruli, R. J. (2018). Pengembangan Pariwisata Berbasis Budaya dan Kearifan Lokal. *Jurnal Administrasi Bisnis*, 7(1), 45–52.
- Sukayasa, K. W. (2010). Ruang Visual Kajian Urban Art di Kota Bandung. *Penelitian. Universitas Kristen Maranatha. Bandung*.
- Suprpto, Y., & Jazuli, M. (2015). Partisipasi masyarakat dalam pelestarian warisan budaya di lasem. *JESS (Journal of Educational Social Studies)*, 4(1).
- Tanan, N. (2011). Fasilitas Pejalan Kaki. *Journal of Chemical Information and Modeling*, 53(9), 1689–1699.
- Tondobala, L. (2012). Kelayakan pusat Kota Manado sebagai destinasi pariwisata. *Media Matrasain*, 9(3), 82–103.
- Utama, I., & Rai, G. B. (2013). Pengembangan wisata kota sebagai pariwisata masa depan Indonesia. *Jurnal Program Studi Manajemen, Fakultas Ekonomika Dan Humaniora Universitas Dhyana Pura Badung-Bali*.
- Widyanti, T., Tetep, T., Supriatna, A., & Nurgania, S. (2022). Development of a local wisdom-based creative economy. *6th Global Conference on Business, Management, and Entrepreneurship (GCBME 2021)*, 38–41.
- Wiratno, T. A. (2021). Seni Rupa Urban, Seni Rupa Artifisial. *Prosiding Seminar Nasional Pusaran Urban*, 1(1).