

Potentials of Employing Local Heritage in City Branding: The Case of Baluwarti Surakarta in Indonesia

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Abstract

Surakarta is one of the historical cities in Java, Indonesia. The Surakarta Kasunanan Palace exists in the Baluwarti area of the city. Baluwarti was inhabited by nobles, courtiers and ordinary people who carried out daily activities as a living heritage. This ancient city has various kinds of tangible and intangible local potential. This research examines the aspects that could be articulated to promote city branding of Baluwarti.

It employs a questionnaire as a method. The questionnaire is distributed to various institutions in Surakarta which are members of the Indonesian Institute of Architects Surakarta.

The findings show that the aspects that can be used as branding for the ancient city of Baluwarti are as follows: 1) ancient buildings, 2) cultural events, 3) creative industry, 4) arts and culture, and 5) local culinary delights. These findings help build city branding so that more domestic and foreign tourists visit Baluwarti. The intention is to preserve the cultural heritage of Ancient Java so that it does not become drtelict.

Keywords: Ancient City, Baluwarti, City Branding, Heritage, Java

Introduction

According to Riza et al. (2012), buildings are the symbols of a city which have an important role in making a special contribution to the positive image of the city. This image is reflected in good behavior patterns and high levels of satisfaction from visitors and the local community. The structures that reflect the uniqueness of spaces and activities will have a significant impact on human comfort.

Jencks (2005) says that the function of iconic buildings is in a city is to determine the image of the city or a certain location. Kavaratzis & Ashworth (2007) agree with this concept and point out that the overall process of forming the identity of a place needs serious attention to three important aspects: image, uniqueness and authenticity. Authenticity of a city as a public place is constructed in accordance with its growing needs. A city accommodates its heritage activities carried out by the communities and have a character that forms its identity (Nursanty, 2018; Sultan & Al-Thahab, 2023). Moreover, Liu & Kirdsiri (2023) show that authenticity of a building can be integrated with the needs and context of today. According to Dilaveri, Karitsioti & Kargas (2020), cultural elements such as historical heritage, traditions, art and local culture are important assets in branding a city and increasing tourist numbers and investments.

Authenticity of heritage city spaces describes the various hierarchies of places located in its cultural heritage areas. These places have values of authenticity often well known to both the local people and the visitors.

Elements of authenticity of urban heritage spaces are generally classified into two groups. First is authenticity experienced by the people who use the spaces. The second is the authenticity of heritage places arising from the decisions made by people in their efforts to conceptualize a place. Often, they carry out unique and continuous activities passed down from generation to generation in such places. They are also unique.

Branding can be formed through various elements, including historical objects, heritage buildings, arts and culture, city architecture, culinary delights, festivals, cultural events, sports, distinctive community life, local history, and iconic buildings. However, Baluwarti in Indonesia has no such branding developed despite being a tourist attraction. In this context, this research aims to explore the local potentials as aspects that can be used to build the city branding of Baluwarti. Its objectives are:

1. To identify historic buildings that can contribute to city branding of Baluwarti.
2. To reveal the iconic buildings which have values of authenticity and uniqueness that could be used for branding Baluwarti.

Theoretical Basis

According to Coban (2012), in order to achieve popularity in a tourist destination, it is important for the destination to have a strong and positive brand image. Creating a strong and positive brand image could be achieved through the following factors:

1. Cognitive image: it involves building trust and positive knowledge about the destination that will greatly influence the way the destination is viewed by the public;
2. Uniqueness of the destination: highlighting the uniqueness of the destination will help create a distinctive position in the minds of visitors, making it easier to remember and attract their interest;
3. Affective image: paying attention to affective image can influence the emotions and feelings of potential visitors before they visit the destination.

The concept of "imageability" refers to ability of a city to provide a rich and recognizable visual experience. This concept can help people orient themselves, remember their way, and form emotional bonds with their environment through the elements which form the city image, including main roads, major nodes or intersections, city boundaries, districts or areas with similar characteristics and landmarks (Lynch, 1960).

According to Kavaratziz (2004), there are four different approaches to improve the quality of a place that become the basis for achieving competitive advantage:

1. the design approach (considering places as entities with unique characteristics);
2. infrastructure approach (considering places as environments which are constantly developing and transforming);
3. basic services approach (considering places as providers of multiple services);
4. attraction approach (considering places as places of entertainment and recreation).

Iconic buildings function as means of communication reflecting the status of a city and attract visitors. Thus, visually attractive iconic buildings have an important role in promoting the image and popularity of a city (Riza, Naciye & Fasli, 2012). According to Anholt (2005; 2007; 2008 and 2010), branding of a place is a complex and multi-dimensional process that involves efforts to manage the identity and image of the place in order to attract visitors, investors and support from various parties. It means encouraging stakeholders to work together and seek a common understanding of the concept. Dinnie (2011) says that there are a series of interrelated parameters in city branding:

1. A city brand always displays only the positive aspects of the place;
2. The explicit goal of the city brand is to change the public perception of the place;

3. Relates to the hidden relationship between the city brand and the city identity. The city brand is built selectively and it also reflects identity. This identity then becomes a summary of honest story about uniqueness of a place;
4. This is the ability of a city brand to influence people's interpretation of the location.

Review of Literature

There is a lot of research that examine the role heritage buildings play in city branding. For example, de Vries, Go & Alpe (2018) shows that gastronomic standardization can be an important part of city branding and increasing gastronomic tourism. Interestingly, in Macau, Instagram has become an effective tool in expanding the reach of culinary promotions. In this connection, Yu & Sun (2019) review relevant hashtags, interesting visual content, and the ability to share culinary moments instantly. Yang et al. (2020) also add that food festivals are an effective tool in promoting and branding culinary destinations able to create unique and interesting experiences for tourists. According to them, they also introduce local culinary heritage and creates a positive image about culinary destinations. In fact, promotion of culinary in ancient Javanese cities as past heritage branding has also been done through various online media.

Moreover, Truong (2020) and Isdarmanto, Susanto & Kiswantoro (2021) have found that digital connections and information technology, such as social media and online platforms, are used to promote and expand the reach of city branding messages.

Tourism potential requires e-storytelling which can be used as a branding strategy in tourism through digital narratives on various platforms such as websites, social media, blogs and mobile applications. This can help in communicating unique and interesting stories about tourism destinations. The use of e-storytelling has increased the visibility, attractiveness and brand image of tourism destinations (Bonarou, Tsartas & Sarantakou, 2019). They show that articles focusing on sustainable urban storytelling and cultural heritage as resources can provide insight into how cultural elements can be integrated in sustainable urban development. Thus, studies on sustainable urban storytelling and the use of cultural heritage often involve analysis of the power of local stories and narratives. These two elements then influence people's perceptions and interactions with their environment so that the importance of telling local stories promoting cultural heritage such as historic sites, historic buildings, traditional arts or other local traditions can be emphasized (Rivero Moreno, 2020).

Hsueh & Chang (2018) point out that in comparison with the previous findings, the research on the city of Tainan shows how GIS can help identify tourism potential such as tourist objects, attractions, restaurants, hotels and public areas; and strengthen the city's image through tourism promotion. These activities can be used to determine appropriate branding strategies based on existing tourism potential and to build a stronger image through integrated and sustainable promotional campaigns (Hsueh & Chang, 2018). According to Chen and Shih (2019), on the other hand, city branding via cinema can promote city identity and culture, differentiate the city from the regional competitors and influence tourism. The results of research related to gastronomy as a branding strategy, utilizing regional potential, and promotion through films as a branding strategy are in line with the research on branding ancient Javanese cities through formal and non-formal films.

According to Fierro and Aranburu (2019), Airbnb has successfully integrated heritage elements into their brand to build emotional connections with users and hosts. Airbnb uses a strong narrative about local heritage and culture to strengthen their brand image and attract customer interest as a strategy. This concept strengthens research on ancient Javanese cities which have many cultural heritage buildings that can be developed for Airbnb which supports cultural tourism.

Boivin and Tanguay (2019) reveal the aspects determining factors in attracting tourists to Québec and Bordeaux include the city's architectural and environmental beauty, cultural and historical heritage, cultural and artistic activities, tourism infrastructure, friendliness of local residents and other factors. These findings also occur in ancient cities in Java which have beautiful ancient architectural buildings, cultural heritage, arts and culture activities and the

friendliness of the Javanese people. This is reinforced by the findings of Kádár and Klaniczay (2022) who show that the cultural and architectural heritage of cities can be promoted through social media by visualizing festival experiences to attract the interest of domestic and foreign tourists.

On the other hand, Mohamed and Rachid (2019) discuss the policies and initiatives that have been implemented by the government and local stakeholders to ensure sustainable tourism in Essaouira. This implementation includes environmental management, conservation of natural resources, development of environmentally friendly infrastructure, development of community-based tourism programs, as well as efforts to promote local culture and heritage. Similarly, local culture and heritage promotion activities also occur in ancient cities in Java which are increasingly increasing both on a national and international scale.

Huang et al. (2019) examine tourism development related to intangible cultural heritage in Shiyan City, located in Hubei Province, China. They discuss various aspects related to tourism development of intangible cultural heritage, such as traditional dances, musical performances, cultural celebration activities, or local craft skills. They also explore the development of tourism from intangible cultural heritage which could provide economic, social and cultural benefits for Shiyan City.

Tourism development involves the role of local government, communities and tourism actors in promoting and preserving intangible cultural heritage through sustainable tourism initiatives. Development of intangible cultural heritage as branding for ancient cities are able to improve the economy of heritage communities. This is also taking place in Java, involving various relevant stakeholders. Sigala (2019) and Zulu & Phiri (2021) reveal that stakeholder awareness and involvement, government policies, and sustainable tourism development are key factors in increasing the opportunity of becoming a world heritage site.

According to Perkins, Khoo-Lattimore & Arcodia (2020), the key factors that influence the success of stakeholder collaboration in regional destination branding include effective communication, mutual understanding and trust between the stakeholders. Awareness of the role and contribution of each stakeholder, interests, as well as support for policies and regulatory frameworks support such a collaboration.

Tovmasyan (2020) shows that stakeholder involvement in taking several strategic steps in the tourism industry occurs in the Armenian government. These strategic steps include: improving tourism marketing and branding through collaboration with travel agents and tour operators, increasing transportation accessibility, developing a strong tourism brand, using social media and digital technology as promotional tools, and participating in international tourism exhibitions (Tovmasyan, 2020).

According to Kertasari (2019), the 5C model (Context, Content, Concept, Composition, and Color) is used as the framework for developing strategic concepts in branding Jakarta City. Each element of the 5C model can actually be applied in the context of city branding, including understanding the city context, message content, desired branding concept, visual composition and appropriate use of color. This concept describes the identity and uniqueness of the city. Furthermore, Marczak & Borzyszkowski (2020) say that the effectiveness of destination branding often involves analysis of the influence of branding campaigns, marketing activities and promotional efforts undertaken by national tourism organizations. These findings related to city identity and uniqueness as branding concepts are in line with Javanese city branding.

Different findings from previous studies reveal that personal branding plays a role in travel writing. Personal branding is built to differentiate themselves in a competitive industry, and it involves building a unique image and identity as a travel writer, strengthening credibility, and attracting potential readers. These findings also reveal issues of power in shaping perceptions and narratives about the destinations they write about, which eventually influence how people see and understand a place, hence bringing positive impact on tourism and local communities (Blaer, Frost & Laing, 2020).

According to Prabainastu (2020), city branding has a significant influence on the image of the city and influences on tourists' visiting decisions. A city image, moreover, also affects

tourists' visiting decisions. This finding is reinforced by Wu and Chang (2020). According to them, creating a unique city branding identity requires utilizing the city's unique cultural and historical resources of the city. A strong branding identity can be created by involving local communities and residents. This theory is the basis for city branding research in ancient Javanese cities, supported by Domazet and Vukanović (2021). They say that branding displays the uniqueness of local culture and heritage appealing to tourists and can meet the needs of the local communities. This finding is in line with the phenomenon in ancient Javanese cities where branding highlights the local culture as their original, unique and historical characteristics.

Other findings related to branding by Nukhu & Singh (2020) and Timoshenko (2021) discuss the conflict between traditional and modern images in choosing the right branding elements and the challenges in overcoming negative perceptions. This research also focuses on the policy and political changes that may exist and affect the branding process through the use of symbols and taglines reflecting the culture, history, and unique identity of the city of Hyderabad, as well as marketing strategies through social media, promotional campaigns, and international events.

The branding strategy has been clarified by Al-Hinkawi and Zedan (2021). They say that Baghdad city branding has four main strategies, namely: differentiation, creativity, experience and tourism. Other findings suggest that the status of national heritage can provide added value to cities in terms of tourism attraction, development of local identity, and protection of cultural heritage (Dai et al, 2022).

In the modern era, destination branding involves not only visual elements, but also a multi-sensory experience involving other senses such as hearing, smell, taste and touch by exploring various factors. These experiences certainly influence the perceptions of the visitors of the urban environment, including its sound, aroma, taste, texture, and other sensory elements (Imamović, Azevedo & Sousa, 2022).

Thus, previous research show that city branding can be formed through various elements including: historical objects, historical buildings, arts and culture, city architecture, culinary delights, festivals, cultural events, sports, distinctive community life, local history, and iconic building. However, there has been no discovery regarding the most dominant city branding elements as city identity; hence the novelty of this research.

Research Methods

This research uses a questionnaire method. The theories used in this research come from Lynch (1960), Kavartziz (2004) and Dinnie (2011). These three theories were used to develop parameters and variables and create a questionnaire.

Questionnaires were distributed to 40 respondents. These respondents are practitioners and lecturers living in Surakarta, and are members of the Indonesian Institute of Architects in Surakarta. This represents 15% of the members of the institute in 2023. Questionnaires were distributed for three months, starting from May 2023 to July 2023. The questionnaire instruments were structured based on variables. The results of the questionnaire are used to build Baluwarti city branding according to the perception of the communities of the Indonesian Institute of Architects in Surakarta. These instruments include: historical buildings, creative industries, arts and culture, cultural events and culinary heritage. The physical attributes in the ancient city of Baluwarti were then grouped based on variables. The parameters and variables of this research include the following:

Table 1: The Parameters and Variables City Branding
Source: Author

Theory	Parameter	Variable
Lynch (1960)	Nodes	A. Kori Brajanala Utara,
		B. Lawang Gapit Kulon/West
		C. Lawang Gapit Wetan/East
		D. Kori Brojonolo Kidul/South

	Path	Line A (Main route ring 1: Main route Jalan Sidikoro, J main route with a row of blue corridors, main road Sasanamulya)
		Line B (intersection in front of Baluwarti sub-district)
		Line C (Wirengan Main Line with a row of ancient doors)
	Edge	A. Fort at Kori Brojonolo Lor/North Gate
		B. Cempuri Fort on the main road of Baluwarti
		C. Fort at the Gate
		D. Kori Brojonolo Kidul/South Gate and South Fort
		E. Baluwarti West Fort
		F. Baluwarti East Fort
	District	A. Village located on the border/edge of the fortress wall
		B. Village with rows of houses with blue doors and located in an alley
		C. Villages that enter narrow alleys flanked between cempuri walls
		D. Village with an alley flanked by residential walls
		E. Village with an alley is very narrow and flanked by high house walls
	Landmarks	Historical Buildings:
A. Dalem Mloyokusuman		
B. Dalem Purwodiningratan		
C. Dalem Purwohamijayan		
Kavaratziz(2004) & Dinnie (2011)	City Banding: The attraction approach (considering a place as a place for entertainment and recreation) and the uniqueness of the place as a city identity by displaying the positive aspects of the place and the uniqueness of the destination	A. Cultural events: activities commemorating 'Surakarta City Anniversary', Earth Alms carnival, Suraloka carnival, Baluwarti bazaar, and Baluwarti Fair
		B. Creative Industry: Javanese fashion industry, blangkon (head covering in Java), keris, and wayang beber
		C. Cultural Arts: Arjuna Wiwaha, Javanese dance, wayang kulit, and musical arts
		D. Local Culinary: Ampyang, Arem-arem, Beras Kencur, Gudeg, Lemper, Ledre, Herbal Medicine, Penyon, Tahu Bacem, Thengkleng

Introduction to Case Study

Baluwarti is an ancient Javanese settlement located within the walls of the Surakarta Sunanante Palace. It is a 54.20 hectares area, located right in the city center (Fig. 1). According to Priyomarsono (2023), Baluwarti settlements are classified into 3 groups: 1) macro, which includes the palace, nobles' houses, servants' houses, *sentana* houses, and various other supporting facilities; 2) mezzo, which includes a group of buildings and facilities in the house complex of each prince which is surrounded by a high wall as a barrier (cempuri); 3) micro is the buildings themselves, including the prince's palace, the servants' houses, or the sentana palace. Baluwarti is a cultural heritage that offers a variety of potentials, including various historical buildings, villages with distinctive and special names, cultural products, creative industries, arts and culture, cultural events and local culinary (Marlina, 2020).

According to Marlina (2020), Baluwarti has cultural potentials. They include the

following.

1. Historical buildings: palaces, noble palaces and residences for courtiers;
2. diversity of creative industry: *tosan aji/keris* (traditional weapon), *wayang beber* (pictorial ballads), Javanese clothing;
3. Javanese cultural arts in the form of dance studios, *karawitan* studios, *pambiwara* studios, *kethoprak* studios, *macapat* studios, *santi swara*;
4. Cultural events such as *Suraloka*, Cultural Carnival, *Arjuna Wiwaha*, *Babad Baluwarti*, *Grebeg Mulud*, *Mahesa Lawung*, *Tingalan Dalem Jumengan*, *Malem Selikuran*, *Grebeg Pasa*, *Grebeg Besar*, *Satu Suro*;
5. Traditional culinary delights such as *beras kencur*, *ledre ndhog*, *geplak ginger*, *ampyang ginger*, *nasi liwet*, *sekullanggi*, *wedhang ndongo*, *wajik klethik*, *penyon*, *jenang suran*, and others.

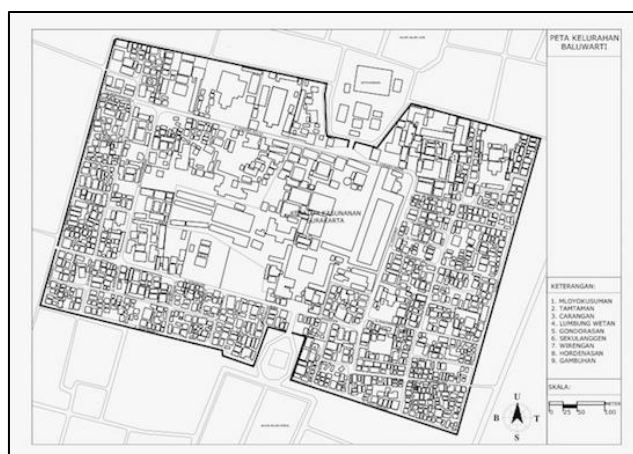


Fig. 1: Research Locus in the Ancient City of Baluwarti Surakarta
Source: Marlina, 2022

Findings and the Discussion

Historical Buildings

This study refers to Lynch' (1960), which shows that the concept of imageability. It is a reference in determining the physical components of this research. In the ancient city of Baluwarti, there are *kori/gates* as nodes (Fig. 5), roads as paths (Fig. 8), *beteng cempuri* (forts) as edges (Fig. 5), settlements surrounded by forts as districts (Fig. 11) and noble houses as landmarks (Fig. 2).

Landmark components include historical buildings in the form of Dalem Sasanamulya, Dalem Suryahamijayan, Dalem Purwadiningratan, Dalem Mloyokusuman, Dalem Mangkubumen, Dalem Purwahamijayan, Dalem Ngabeyan, Dalem Prabudiningratan, Dalem Mangkuyudan, Dalem Joyodiningratan, and Dalem Kayonan. Figure 3 shows that 62.5% of respondents chose Dalem Sasanamulya as the most easily recognized historical building. Second place was Dalem Purwohamijayan at 25%, and the third place was Dalem Mloyokusuman at 12.5%.

Figures 2a & 4 shows that *beteng/ cempuri* (fortress) is an edge that is easily recognized by the people of Surakarta, namely:

1. the Eastern fort (*beteng wetan*) of Baluwarti,
2. The Beteng on the North Brajanala Gate,
3. The Western fort (*beteng kulon*) of Baluwarti,
4. The fortress on the South Brajanala Gate, and
5. The core area of the fortress (*Kedhaton*) in Baluwarti area.



Fig. 2: Historical Buildings in Baluwarti Surakarta
Source: Marlina, 2022



Fig. 2a: Gates and Fortress
Sumber : Marlina, 2022

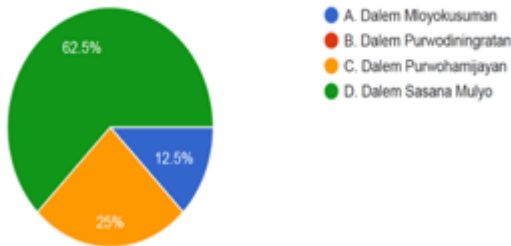


Fig. 3: The House of Nobles As Landmark
Source: Marlina & Susilo, 2023

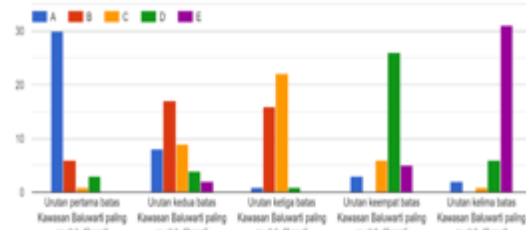


Fig. 4: The Most Recognizable Edge
Source: Marlina & Susilo, 2023



Fig. 5: Gates as nodes and Forts (*beteng cempuri*) as the Edge
Source: Marlina & Susilo, 2023

Figure 6 shows that the most recognizable door or *kori* (gate) according to Surakarta residents which is the north Brajanala gate, followed by the east gate and the south Brajanala Gate which are in the second most recognizable gate, and the west Gapit Gate as the least recognizable gate. Relate to the most frequently used entrance, the North Brajanala gate (A) occupies the first rank (95%) while the West Brajanala Gate (B) and the South Brajanala Gate (D) share the same percentage points (2.5%) shown in the Figure 6. Regarding the most frequently used exit, the South Brajanala Gate is in the first rank/ D (60%) followed by the West Gapit Gate/ B (27.5%), the North Brajanala Gate/A (10%), and last for the East gate/C (2.5%) as shown in the Figure 7.

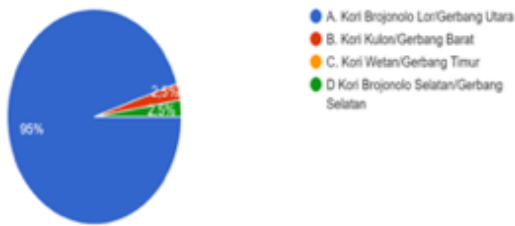


Fig. 6: The Entrance Gate
Source: Marlina & Susilo, 2023

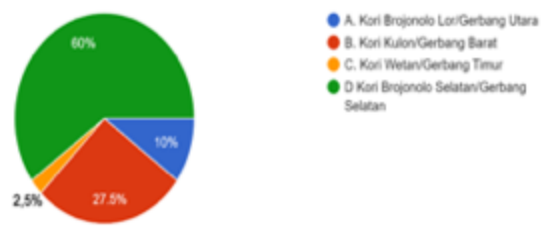


Fig. 7: The Exit Gate Diagram
Source: Marlina & Susilo, 2023



Fig. 8: Map of Access Routes in Baluwarti Area
Source: Marlina & Susilo, 2023

Figures 8 and 9 show the most frequently used access route to cross the ancient city of Baluwarti, the line A as the main route in ring. 95% of the respondents use it, in comparison with the line B which only 5% of respondents use. The main route in ring 1 which is easy to recognize is the main line of Jalan (street) Sidikoro with the view of the fortress walls and rows of fences with ancient doors (Figs. 9). The next sequence is the main line with the facade of a row of blue gates and the main road Sasanamulya (Fig. 10). Meanwhile, the main line that is most easily recognized is the route A (92.5%), followed by the line B (5%), and the line C within the village (2.5%).

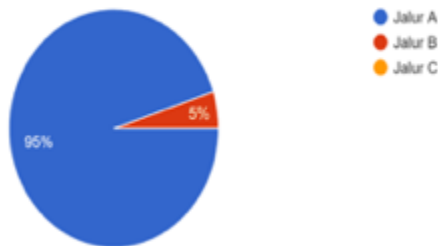


Fig. 9: The Most Frequently Used Line
Source: Marlina & Susilo, 2023

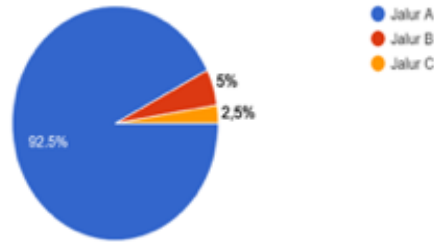


Fig. 10: The Diagram of The Most Easily Recognized Line
Source: Marlina & Susilo, 2023



Fig. 11: The Settlement Surrounded by The Fortress With The Characteristics of The Ancient City of Baluwarti

Source: Marlina & Susilo, 2023

Figures 11 & 12 show the physical appearance and edge atmosphere that is most easily recognized by respondents is the edge B, an ancient village with rows of houses with blue doors in an alley (77.5%). The second most recognizable place (C) is a village in a narrow alley flanked by a wall of *cempuri* (15%), followed by the physical condition A, a village on the border/edge of a fortress wall (5%), and a very narrow alley flanked with high house walls/E (2.5%) (Figs. 11, 12).

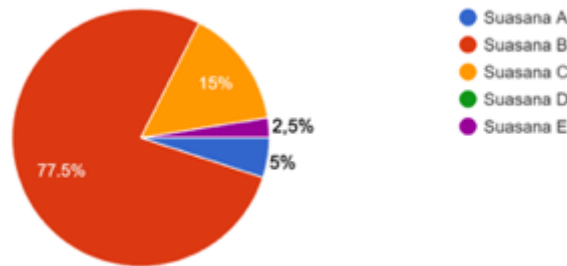


Fig. 12: The Physical Condition and Atmosphere of the Edge

Source: Marlina & Susilo, 2023

Cultural Events and Creative Industries

Cultural events in the ancient city of Baluwarti include commemorative activities. They include: Surakarta city Anniversary, Earth alms carnival, Suraloka carnival, Baluwarti bazaar, and Baluwarti fair. The Earth alms carnival that becomes the most popular activity is known to 45% of Surakarta people, followed by the Suraloka carnival event (27.5%), commemoration of "Surakarta City Anniversary" (12.5%), and the bazaar and Baluwarti fair activities (7.5%) (Fig.13). Creative industries developed by the people of the ancient city of Baluwarti include the Javanese fashion industry, *blangkon* (Javanese head covering), keris, and wayang beber. The research results show that the most popular creative industry in Baluwarti is the Javanese fashion industry (40%), followed by the *blangkon* and keris industry (22.5%), and then wayang beber industry (15%) (Fig. 14)

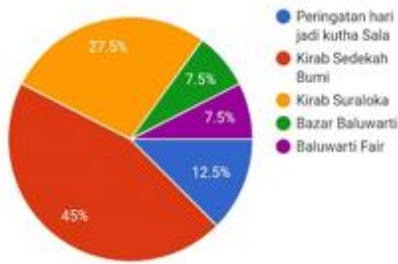


Fig. 13: Cultural Event Best Known by the People of Surakarta
Source: Marlina & Susilo, 2023

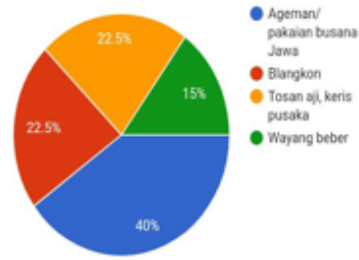


Fig. 14: The Most Well-Known Creative Industries
Source: Marlina & Susilo, 2023

The Javanese Cultural Arts

Baluwarti has Javanese cultural art works in the form of the Arjuna Wiwaha Ballet, Javanese dances, shadow puppet, and musical art. *Wayang kulit* (shadow puppet) is best known by the people living in the ancient city of Surakarta (32.4%), while Javanese dances and *karawitan* (the act of playing *gamelan* music accompanied with *gamelan* instrument and singing) obtain the same result (29.7%), and the least known among three is the Arjuna Wiwaha (8.1%) (Fig. 15).

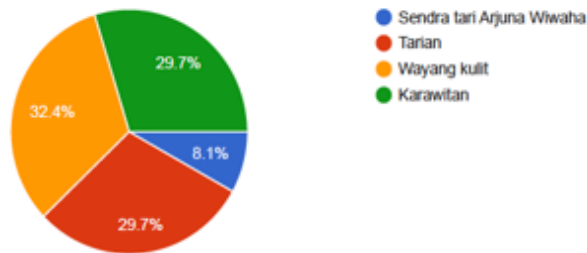


Fig. 15: The Best Known Javanese Cultural Arts in Baluwarti
Source: Marlina & Susilo, 2023

Local Culinary

Various types of local culinary delights typical of the ancient city in Baluwarti are *ampyang* (peanut sugar), *arem-arem* (meat-filled rice wrapped in banana leaves), *beras kencur* (herbal drink), *gudeg* (jackfruit vegetable with a sweet taste), *lemper* (sticky rice with meat wrapped in banana leaves), *ledre* (rice crust with banana and grated coconut), *penyon* (sticky rice filled with meat in coconut milk sauce), *tahu bacem* (Javanese tofu), and *tengkleng* (goat dishes). Among those menus, the most famous one in the view of Surakarta people is *tengkleng* (31,6%), followed by *beras kencur* and *ampyang* (15,8%), *ledre* (10,5%), *gudeg* and *penyon* (5,3%), and *lemper* and *tahu bacem* (2,6%) (Fig. 16).

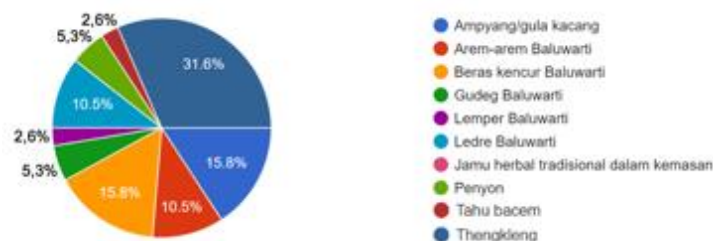


Fig. 16: The Most Famous Culinary Delights in Baluwarti
Source: Marlina & Susilo, 2023

Conclusions

Potential local heritage is an aspect of building Baluwarti City branding. One of the strategies is to obtain the Surakarta community perception on the best-known local potential that can be used to build Baluwarti City branding. Baluwarti's regional branding consist of physical and non-physical aspects. Physical elements in the form of historical buildings can represent nodes, paths, edges, districts, and landmarks. Meanwhile, the non-physical aspects include various local activities and traditions, namely cultural events, the creative industry, cultural arts, and local cuisine.

In the physical aspect, respondents are more familiar with the North Brajanala corridor/gate as a Node with a percentage of 95% (Fig.17). The Path component, obtained from 95% of Respondents, uses the primary ring one route, which includes Jalan Sidikoro, Jalan Sasana Mulya, and Jalan Wirengan as a frequently traveled road. Hence, it is very well known by the public, with the character of the road being surrounded by ramparts and ancient blue doors. As the edge, the Eastern fort of Baluwarti is the fort best known to the public. The village with rows of old blue doors is a district easily recognized by the public, with a percentage of 77.5%. This district can also act as an edge in this ancient city. Dalem Sasana Mulya is a historical building landmark that respondents well know from the Surakarta community, with a percentage of 62.5%.

In the non-physical aspect, namely in the form of cultural events, the most well-known by the people of Surakarta is the Earth Alms Carnival, which gained 45%. The Javanese cultural arts best known by the public are shadow puppet shows, with had a gain of 32.4%. The local Baluwarti food best known to the respondents is thengkleng, with an increase of 31.6%.

Further research is recommended to use more varied respondents, such as Surakarta historical and cultural figures, historical building experts, Surakarta people, Baluwarti people, nobles and courtiers, to strengthen the research findings.



Fig. 17: City Branding Component in Baluwarti

Source: Marlina & Susilo, 2023

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