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# OPTIMIZING BATIK TOURISM DISTRICT DESIGN BASED ON POLICY ANALYSIS: CASE STUDY OF KAUMAN PEKALONGAN BATIK VILLAGE

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## ABSTRACT

Batik industry, the largest generator of income, has a significant role in the economic development of Pekalongan City. According to data from the Pekalongan City Department of Industry and Labor, there are roughly 863 batik companies in Pekalongan. However, the environmental concerns raised by the industries are equally alarming. Lack of communal batik waste treatment (IPAL) with sufficient requirements causes water contamination, odors, filth, and other pollution problems in some parts of the city. There is also a lack of comprehensive tourism programs from the government that can sustain momentum in the tourism sector. This research focuses on analyzing Pekalongan City Government policies using SWOT analysis to identify vital factors to improve strategies for future optimization. The analysis results are subsequently put within the built environment framework using the design by research method to generate design strategies to improve built environment quality. These strategies were then implemented in the Kauman Batik Tourism Village case study through building arrangements, zoning, circulation arrangements, and proposed policies for community engagement to encourage more sustainable growth.

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**Keywords:** Policy, analysis, tourism village, creative, placemaking, pekalongan

## 1. Introduction

Batik industry contributes significantly to the economic growth of Pekalongan City. Most Pekalongan City citizens work in this business, whether on a local or large scale. Aside from that, the Pekalongan batik sector generates more regional income than other forms of revenue. 2016 Pekalongan City's Department of One-Stop Integrated Investment Service (DPMPTSP) registered export realization for this product of US\$ 6,270,212 or approximately Rp. 83.694 billion, with a total weight of 748.261 kg. The exported textile commodity components include Batik Sarongs, Palekat Sarongs, Garments, Batik Garments, Lady's Dresses, Fabric Materials, Men's Shirts, Veils, Lady's Blouses, Sajadah, Bed Covers, Bed Sheets, Polyester Fabric, and Textile Fabric. (DPMPTSP Pekalongan, 2023). This indicates that, besides serving as a symbol of heritage, batik plays a vital part in the lives of Pekalongan residents, particularly in the economy.

Along with having an advantageous influence on the community's revenue, the batik business has

complications, including environmental contamination caused by batik waste. Many batik enterprises dispose of their manufacturing waste directly into rivers without properly handling it beforehand. According to Pekalongan City Regional Regulation No. 3 2010, waste must be processed first to decrease ecologically hazardous substances. Disposing garbage promptly without proper handling is dangerous to the environment because it contains complex chemicals that dissolve, causing various types of pollution in rivers (Rahmadi, 2015).

From a tourism perspective, Kampung Kauman has been established as a batik tourism village since 2007. Kauman has various facilities, including an information center and a showroom to showcase batik during certain events. The town is home to several well-known batik centers and several support facilities. The Pekalongan City Government regularly organizes routine events to encourage tourists to visit Kauman Batik Village. One of them is the regular batik festival, conducted every year. However, this strategy does not consistently achieve the intended outcomes. A single

indication is the decrease in the number of visitors visiting the Pekalongan City Batik tourist attraction, which includes the Kauman Batik Village, between 2007 and 2010.

According to a prior study performed by Sukmasakti and Hayati, even though Kauman has superior products, the decrease in visitors is partly attributed to a lack of advancement in promotional, infrastructure, and institutional aspects of Kauman Batik Village (Sukmasakti & Hayati, 2012).



**Figure 1.** Kauman Batik Village Sattellite Image  
(Source: Google Earth, 2024)

The Kauman Batik community had a similar point of view. An in-depth interview revealed that numerous reasons contributed to the lack of growth of Kampung Batik Kauman tourism, including the community's suboptimal position as a significant component in collaborative tourist development. Furthermore, the lack of concern for Kampung Batik Kauman's infrastructure and built environment makes existing amenities unattractive (Omah Kreatif Community, 2024).

Kauman Batik Village, as a form of Creative Tourism in Pekalongan City, may offer a key component: cultural heritage. According to the OECD, cultural heritage is the most critical stimulant in cultural tourism (OECD, 2008). Furthermore, cultural tourism is closely linked to creative tourism. Other publications share similar conclusions, arguing that iconic architecture and activities held within serve as a significant cultural catalyst for increasing vitality and the number of tourists (Lucia & Trunfio, 2018). Although Kauman Batik Village has architecture, activities, and cultural heritage, increasing tourist development is still absent.

Revitalizing the Kampung Batik Kauman region is critical to strengthening Kampung Batik Kauman's place on Pekalongan City's tourism map. The previously described issues associated with Kauman Batik Village are hypothesized to be crucial issues that must be addressed to optimize strategies. This research aims to identify these optimization strategies based on previous policy analyses.

Based on the policy analysis, this study also seeks to identify design intervention options to improve the built environment. This method encompasses both tangibles-built environmental design intervention strategies and intangible strategies such as policies and regulations that promote the optimization of Kauman Batik Village Design.

## 2. Literature Review

Prior research on strategic policy in Pekalongan City was conducted as a public policy study. Public policy studies that are frequently investigated consist of policy implementation and evaluation. Previous studies did not focus on Kauman Batik Village as a research location. Mahfudhoh's research examines the Pekalongan City Government's strategies for handling batik industrial waste (Mahfudloh & Lestari, 2013). This study investigates the internal and external factors that impact the management of batik industry waste in Pekalongan City. The findings of this study offer a summary of the solutions that the Pekalongan City Government must implement communal batik waste treatment plant to manage batik waste. However, the research findings do not focus on the study of built environment design strategies; they focus only on the intangible aspects of strategy.

Studying the connection between strategic urban policy and sustainable urban development programs is crucial, especially in tourism districts. Integrating urban policy and sustainable creative placemaking/urban design methods exposes a dynamic synergy required for developing inclusive and resilient urban settings. Effective urban policy increasingly depends on multisector collaborations, with creative placemaking encouraging cooperation between artists, community people, planners, and government agencies. This paradigm emphasizes arts-led, place-based development, shifting urban policy focus from economic consumption to community-driven cultural creation and collaboration (Daniel & Kim, 2020; Grodach, 2017). Creative placemaking programs emphasize the necessity of including various local perspectives in the planning process. Urban design strategies become more inclusive and reflective of local needs by incorporating perspectives from multiple community stakeholders, including non-artists and non-planners, resulting in vibrant public spaces catering to a diverse demographic while improving urban sustainability and livability (Daniel & Kim, 2020).

Urban policy must adapt to reflect current urban dynamics and incorporate collaborative approaches. Urban planning authorities and the public collaborate to ensure policies are grounded in local realities and effectively translated into tangible actions. This includes using innovative data sources and community feedback mechanisms to inform sustainable urban development goals (Baba et al., 2017; Daniel & Kim, 2020). Combining urban policy with sustainable creative placemaking and urban design strategies creates economically vibrant, socially inclusive, and culturally rich environments, aligning with global goals to make cities more inclusive, safe, resilient, and sustainable.

Several studies have also conducted another survey to underscore the strong connection between policy and sustainable urban design strategies. Sustainable urban growth requires a synergy between urban policy and urban design. This collaboration ensures that urban planning initiatives are inclusive, ecologically sustainable, and well-aligned with larger policy objectives. Cities may become more resilient, inclusive, and sustainable by involving various stakeholders, implementing strong policy frameworks, adopting green infrastructure, and cooperating with the corporate sector and professional groups. This concludes the significance of a holistic approach to urban development, in which policy and design work collaboratively to handle urbanization and sustainability challenges (Amit-Cohen, 2005; Baba et al., 2017).

Based on the prior study on policy and tourism strategy, this article aims to provide not only an analysis of policy, tourism strategy, and the urban design realm but also on developing a specific design strategy that fits the needs, problems, and potential that Kauman Batik village has to offer. This research stops at the design principle and applies the design principles elaborated in the previous study.

Another related previous study researched a specific research case of Kauman Batik Village, focusing on examining the value and quality of space to develop general suggestions based on the non-measurable characteristics utilized as assessment indicators (Ariani et al., 2021). Previous study findings did not focus on specific technical recommendations. Meanwhile, this study examines policies already implemented to provide strategic and technical recommendations in the form of design interventions on specific components identified in previously carried out policy analyses. A previous study using SWOT analysis for tourism facilities by Suarto (2017) did not study a particular tourism spot but general strategies intended to be grand strategies that could be applied to any tourism facility. This article is focused on a specific approach, methods, and intervention to be used specifically in Kauman, with its distinctive characteristics.

In Indonesia, a study about approaching tourism spot optimization using a creative placemaking approach is limited. A previous study by Qonitah & Ekomadyo (2022) has been carried out at a specific location, Batik Village Rejomulyo. Although the principle of the approach may be similar, the application in the research case is vastly different. Atika and Poedjiutami conduct another creative placemaking study in Indonesia (Atika & Poedjioetami, 2022). That is, revitalizing a historic building through a creative placemaking approach. Wardhani et al. (2023). Focusing on architectural objects and their open spaces directly connected to the specific architectural object. This article applies creative placemaking not only to a single architectural building but also to a district, which requires a broader scope of analysis and may result in a different design concept.

While in a global scope, this paper refers to several creative placemaking about tourism. The referred paper researches Portugal (Gato et al., 2022), Europe, and

America (Forsyth, 2014; Richards, 2011; Richards & Duif, 2018a; Vazquez, 2014; Zitcer, 2020). This paper aims to summarize a principle of creative placemaking and elaborate on it as a principle to be applied in Kauman Batik Village.

### 3. Research Method

The research was conducted in two phases: policy analysis and design intervention recommendation. In the policy analysis stage, data is gathered through interviews and observations of study subjects, which are analyzed to provide research results. In this study, the strategy for gathering informants is purposive sampling because the quantity of informants has been predetermined and fits the requirements for a data source. Informants are chosen for a specific reason. An entity is selected as an informant because the researcher believes that a particular individual or entity possesses the necessary information for the research.

The data was then evaluated using Huberman and Miles' interactive model (Sugiono, 2009). This methodology consists of three major components: data reduction, data display, and drawing conclusions/verification. In this analytical procedure, after collecting data from the field, the researcher separates data relevant to the research from data that is not. The findings are then presented narratively, and a conclusion is drawn from the investigation.

After completing the policy analysis phase, the second step involves suggesting design solutions based on the results of earlier policy analyses. Design intervention suggestions are developed utilizing the design-by-research process, which consists of searching creative tourist design requirements and other related theories. These criteria are then expanded to yield a broad set of design criteria. The collection of design criteria was then eliminated using the policy analysis results as a configurator to eliminate characteristics deemed redundant for use in the Kauman Batik Tourism Village's design interventions.

In this research, a theoretical study was carried out by reviewing literature regarding public policy analysis, public policy, policy models, stages of public policy development, and public policy evaluation. Theories of strategic policy, levels of policy strategy, techniques of developing a plan, and alternative strategic policy analysis methods are investigated to identify the policy strategy analysis methodologies relevant to this research. Following the strategic policy analysis stage, the second research stage is developing design intervention suggestions based on policy analysis findings. The literature review is being conducted to conclude a policy analysis of design intervention recommendations, including urban block design and circulation routes in a creative district, design principles in creating creative placemaking, and creative tourism.

To elaborate on these two stages, design intervention recommendations are developed by discussing the design of a tourist district and ensuring the sustainability of a long-term program for tourism community members in

that region. As a result, a theoretical study regarding policies that can be implemented to support tourism sustainability in the short and long term is required, and an alternative scenario for the development phase is plotted.

#### 4. Results and Discussions

##### 4.1 Policy Analysis Using SWOT Analysis Method

Policy analysis was carried out by analyzing several policies related to waste management and tourism in Kauman Batik Village, including Renstra Kota Pekalongan, LAKIP, Renstra BLH, RTRW Kota, and RPJMD Kota. SWOT analysis is the approach being utilized in the policy analysis process. This approach is believed to be beneficial because it comprehensively represents an investigated research object based on its external and internal conditions. This

allows for a more thorough investigation of critical issues and strategic policies. The summary of the SWOT Analysis can be seen in Table 1.

After identifying the strategic issues above, the next step is to formulate a strategy using the SWOT analysis tool (Strength, Weakness, Opportunity, threat analysis). This SWOT analysis technique will produce four possible strategic alternatives by integrating external factors, including opportunities and threats, and internal factors, including strengths and weaknesses (Sugiono, 2009). The four possible alternative strategies include Strength-Opportunities Strategy, Weakness-Opportunity Strategy, Strength-Threats Strategy, and Weakness-Threat Strategy. All SO, WO, ST, and WT Strategies have been compiled into a matrix in Table 1 Summary of SWOT Analysis

**Table 1** Summary of SWOT Analysis

The Factor of External Strategies	The Factor of Internal Strategies
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>• Availability of local information media (local newspapers, radio, and television) that can support DLH activities</li> <li>• Opportunity to collaborate with the Central Java Provincial Government, Universities, Pekalongan City SKPD and the Pekalongan City Community</li> </ul>	<p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>• Clear grand vision from the local government</li> <li>• Leadership commitment to dealing with batik wastewater pollution</li> <li>• Has various regulations and clear development plans in terms of tourism and improving the quality of the environment (Pekalongan City PERDA No. 3 of 2010 concerning Pekalongan City Environmental Protection and Management, City RTRW, Perwal, Regional RTBL, City RPJPD)</li> <li>• Availability of access to media and information technology</li> <li>• The annual plan is in accordance with the organization's strategic plan</li> </ul>
<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>• Relatively weak law enforcement in various sectors outside of environmental management and tourism, causing legacy problems that affect other sectors</li> <li>• The large amount of toxic waste comes from outside the region</li> </ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>• Limited local government budget</li> <li>• It is necessary to organize the tourism district/area to suit its needs</li> <li>• Pekalongan City community engagement remains relatively rare due to lack of coordination between stakeholders</li> <li>• Lack of proper public amenities to highlight and improve unique local architecture</li> <li>• There are no policies to enhance the district image to boost tourism</li> </ul>

**Table 2** Matrix of Summary of Strategic Issue Based on SWOT Analysis

INTERNAL \ EXTERNAL	STRENGTHS	WEAKNESSES
<b>OPPORTUNITIES</b>	<p><b>SO Strategies</b></p> <ol style="list-style-type: none"> <li>1) Continuous education and publication regarding the importance of waste management and tourism program, including short, medium, and long term development plan</li> <li>2) Establish a cooperation and collaboration between Pekalongan City Government with the Provincial Government, Universities, Pekalongan City SKPD, the private sector and the community as well as areas around Pekalongan City (Pekalongan Regency and Batang Regency) to jointly handle batik waste water pollution</li> <li>3) Developing a sustainable tourism program</li> </ol>	<p><b>WO Strategies</b></p> <ol style="list-style-type: none"> <li>1) Establish and strengthening internal institutions involving all stakeholders, including government, business actors, communities, academics and other knowledgeable members of society.</li> <li>2) Continuously collaborate with local batik communities, private investors, and non-governmental organizations.</li> <li>3) Improving the built environment in Kauman Village to boost the vitality in the neighborhood, and more responsive to event program needs</li> </ol>
<b>THREATS</b>	<p><b>ST Strategies</b></p> <ol style="list-style-type: none"> <li>1) Connect Space of place with space of flow to increasing local value in a wider tourism ecosystems.</li> <li>2) Utilizing information and technology as a tool for sharing information about the advantage of healthy, safe, and clean tourism.</li> </ol>	<p><b>WT Strategies</b></p> <ol style="list-style-type: none"> <li>1) Regular monitoring and evaluation the implementation of environment and tourism program.</li> </ol>



The Factor of External Strategies	The Factor of Internal Strategies
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>• Availability of local information media (local newspapers, radio, and television) that can support DLH activities</li> <li>• Opportunity to collaborate with the Central Java Provincial Government, Universities, Pekalongan City SKPD and the Pekalongan City Community</li> </ul>	<p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>• Clear grand vision from the local government</li> <li>• Leadership commitment to dealing with batik wastewater pollution</li> <li>• Has various regulations and clear development plans in terms of tourism and improving the quality of the environment (Pekalongan City PERDA No. 3 of 2010 concerning Pekalongan City Environmental Protection and Management, City RTRW, Perwal, Regional RTBL, City RPJPD)</li> <li>• Availability of access to media and information technology</li> <li>• The annual plan is in accordance with the organization's strategic plan</li> </ul>
<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>• Relatively weak law enforcement in various sectors outside of environmental management and tourism, causing legacy problems that affect other sectors</li> <li>• The large amount of toxic waste comes from outside the region</li> </ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>• Limited local government budget</li> <li>• It is necessary to organize the tourism district/area to suit its needs</li> <li>• Pekalongan City community engagement remains relatively rare due to lack of coordination between stakeholders</li> <li>• Lack of proper public amenities to highlight and improve unique local architecture</li> <li>• There are no policies to enhance the district image to boost tourism</li> </ul>

**Table 2.**  
Table 1 Summary of SWOT Analysis

The Factor of External Strategies	The Factor of Internal Strategies
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>• Availability of local information media (local newspapers, radio, and television) that can support DLH activities</li> <li>• Opportunity to collaborate with the Central Java Provincial Government, Universities, Pekalongan City SKPD and the Pekalongan City Community</li> </ul>	<p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>• Clear grand vision from the local government</li> <li>• Leadership commitment to dealing with batik wastewater pollution</li> <li>• Has various regulations and clear development plans in terms of tourism and improving the quality of the environment (Pekalongan City PERDA No. 3 of 2010 concerning Pekalongan City Environmental Protection and Management, City RTRW, Perwal, Regional RTBL, City RPJPD)</li> </ul>

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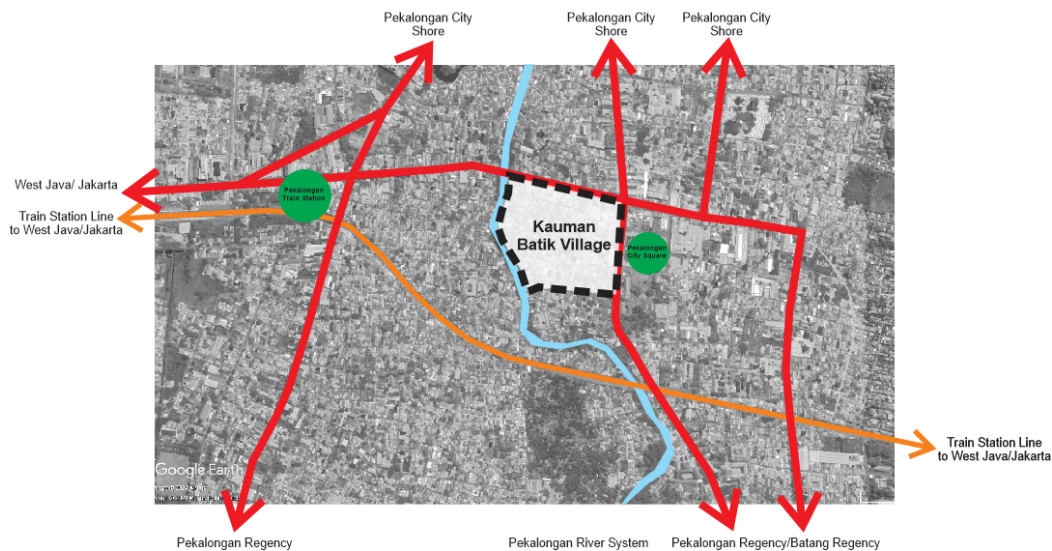
**Table 2** Concludes each internal and external element of the organization, revealing critical issues that require urgent attention from the Pekalongan City Environmental Service. The identified strategic issues include (1) the lack of socialization and education programs in waste management and tourism that are collaborative between institutions and various sectors of the community; (2) limited resources, including financial resources and human resources; and (3) A built environment masterplan with a clear objective and a collaborative approach is required for developing multi-phase, realistic, and sustainable growth scenarios.

The City Government cannot fully manage socialization and education initiatives in waste management and tourism; all stakeholders must be involved. It would be preferable to involve educational institutions and the relevant City SKPD. Based on policy analysis, the City Government today communicates effectively with the public through controlled media. It's merely that it lacks a robust publishing and education program. DLH reports not often and irregularly. Annual tourism initiatives merely reinvigorate the tourist movement for a short period and have no long-term impact. With the engagement of stakeholders who actively highlight environmental and tourist concerns, it is possible to build awareness among all parties. This is also useful to show commitment to the community regarding sustainability pursued by policymakers as a public responsibility for managing batik waste and tourism.

Regarding ecological damage, the wastewater pollution in the Pekalongan City River does not come only from the city. The wastewater contains waste from industries near Pekalongan City, namely Pekalongan Regency and Batang Regency. Unfortunately, no collaboration has been established between these three waste-producing regions. As a result, the Regional Head must start inter-regional collaboration on behalf of DLH because it is difficult to handle the problem of batik wastewater contamination solely by relying on the resources of the Pekalongan City Government. Furthermore, in environmental management, the word ecoregional refers to the necessity for collaboration among regions since harm to one subsystem

economic and human resource increases must be provided.

Consequently, recommendations for financial and human resource increases must be provided. Furthermore, untapped engagement is with the private sector. The City Government, DLH, and stakeholder institutions have not utilized CSR (Corporate Social Responsibility) funds even though the private sector frequently uses them. If this potential is realized, it can provide extra funding for connected organizations to address batik wastewater pollution and boost the value of tourism in Kauman Batik Village.



of the environment would impact other subsystems nearby.

Pekalongan City's information technology can be adequate for community environmental management and tourism education. However, the accessibility to media and information technologies should be optimized. Internet media may be used to educate, inform, and entertain the public about government measures to deal with batik wastewater pollution. Based on the Performance Report, DLH's present persuasive operations are limited to schools. Even though the offenders of wastewater contamination are batik entrepreneurs. True, persuasive efforts in schools are crucial for boosting future environmental and tourist management. However, making swift decisions and having an immediate impact must also be considered. Persuasion of batik producers, communities around batik producers, and tourist partners must all be urged to become more concerned about this critical issue.

Limited financial and human resources can also capitalize on the benefits of information technology networks. Media and information technology access may be utilized to utilize collaboration opportunities available in provincial and central governments. A positive work culture is a valuable advantage when collaborating with other parties. The disproportionate resources and funding allocated to Pekalongan City's environmental challenges indicate that wastewater pollution treatment activities face a financial hurdle. As a result, recommendations for

Culture-based Tourism development requires a clear vision to develop an effective process (Richards, 2020; Richards & Duif, 2018b). Developing culture-based tourism is not enough to provide a clear narrative vision; it must also be translated into physical design guidelines. The design guide synthesizes the vision, development plan, continuous discourse between stakeholders, and solutions to previously identified issues within a particular area. Without developing a built environment design vision that elaborates on the numerous components described above, tourism area planning will be able to tackle issues from a narrow point of view.

In developing culture-based tourism, such as Kauman. One critical step is to incorporate local unique potential into global information access. Referring to previous research, namely transforming space of place into space of flow (Fisker et al., 2021; Richards, 2020; Richards & Duif, 2018b). Local potential, such as local culture, distinctive city architecture, and existing ambiance, is a potential space of place that must be brought to the spotlight. According to the SWOT analysis of access to technology, Pekalongan City has tremendous potential and an immensely encouraging work framework. However, no systematic program presently outlines the potential of information technology toward this goal.

Community engagement is particularly vital, given that collaboration across the social elements is still not well established. While developing a culture-based tourism district, the government should work with all local

stakeholders to guarantee that programs are gaining temporary momentum and continuous so that the impact resonates more with stakeholders. This collaboration may be done across multiple sectors to optimize the following strategic stages. Another primary justification for including multiple stakeholder components in a built environment is that these stakeholders are the ones who will be directly affected by the varied repercussions of policy implementation regarding tourism and built environment design.

Given the previously described issues of limited costs and human resources, collaboration across all stakeholders is believed to be capable of reducing costs and human resource needs as a tourism/business owner. Active community engagement may reveal previously unattainable situations due to the restrictions of formal partnerships between institutions and minimize inefficiencies that grow along the process. Although formal collaboration is still required for legal requirements, an informal collaborative approach among community members is critical to ensuring programs work consistently and sustainably.

#### **4.2 Site Observation and Analysis**

Collaboration is an essential component in developing culture-based tourist destinations. This is because culture is an intergenerational inheritance that involves many elements. This is also reflected in the results of the previous SWOT analysis. To create better collaboration between community components, the design of culture-based tourist attractions such as Kauman can apply a creative placemaking approach. Creative placemaking increases an area's vitality and optimizes city space use (Richards, 2020). Creative Placemaking also increases the value of place in an area (Ramli & Ujang, 2020). Creative Placemaking is also an approach that may enhance stakeholder collaboration by increasing community participation (Richards & Duif, 2018).

To encourage creative placemaking, the neighborhood's vehicle circulation must be examined. Vehicle circulation is closely linked to a neighborhood's linkage with the more excellent city transportation system. Hence, it is critical to investigate the spatial context of Kampung Batik Kauman Pekalongan. Not only does creative placemaking include interconnectedness with the more extensive urban network, but it is also closely related to encouraging pedestrian activity in the neighborhood. Reducing the number of motorized cars may increase pedestrian interest and people's desire to walk (Biol et al., 2005; Giriwati et al., 2013; Moughtin, 1992). A significant number of pedestrians in a given neighborhood increases its vitality and, as a result, encourages the development of creative placemaking. In conclusion, observing the circulation network is essential for identifying various Kauman Batik Village Pekalongan design interventions.

Another component that needs to be observed is the land use and buildings in the neighborhood. Land use and buildings play a significant role in encouraging creative placemaking. Land use and existing structures influence human behavior in the surrounding environment (Krier,

1975; Van Kamp et al., 2003; Whyte, 1980). The building's shape also affects the neighborhood's image, which is essential in creative placemaking because it influences its structure and orientation (Muhamad & Ira, 2020). The overall spatial typology will be examined further during observation before potential interventions to promote creative placemaking in Kauman Batik Village are generated.

#### **a) Location and Land Use Context**

Kauman Batik Tourism Village is located in the Kauman sub-district. Kauman Village is a new sub-district established in 2013 under Regional Regulation Number 8 of 2013, which regulates the Unification of Villages by the Pekalongan City Government. Kauman itself is formed up of three more sub-districts: Sugihwaras, Sampangan, and Keputran. Kauman Village has a population of 1,969 people. Most residents work in Batik Industri in various lines of work.

As seen in Figure 2 and Figure 3, Kauman Tourist Village is located in a commercial area in East Pekalongan District. Kauman Tourism Village is located in the city center. It is easily accessible from outside the city due to its proximity to the main Pantura road that connects West Java/Jakarta with Central Java. Kauman Tourism Village is easily accessible by two significant entrances: Hayam Wuruk St. and Hasanudin St. Kauman Tourism Village is also located within a one-kilometer radius of Pekalongan City Station, which strengthens Kauman's position in the intercity circulation network.



Pekalongan Tourism Village has a distinct architectural identity. Some of the buildings in Kauman Tourism Village are old heritage buildings, such as the Pekalongan grand mosque, which was built in 1952. When Kauman Batik Village holds a Batik festival event, several antique buildings serve as community centers, telecenters, and showrooms. The old buildings that have been repurposed are strewn throughout Kauman Batik Village with scattered patterns.

**b) Accessibility & Internal Circulation Network**

In the mezzo context, Kauman Batik Village can easily be accessed from Hayam Wuruk Street and Hasanuddin Street. Hayam Wuruk St. is a business district mainly owned by the private sector. Meanwhile, Hasanudin Street has various characteristics. Even though both are commercial areas, Hasanudin St. has a strong public space image since it has multiple public attractions vital to city residents' activities, such as the Grand Mosque of Pekalongan and the city square.

Kauman Batik Tourism Village has five circulation network typologies. As shown in Figure 4, typologies A, B, D, and E are street circulation networks traversed by four-wheeled vehicles, but typology C can only be crossed by people or two-wheeled vehicles. All road types are two-way lanes, with no certain restrictions on vehicle traffic. In reality, the type D street network suffers from the issue of on-street parking, which obstructs access and makes it difficult for two automobiles to pass each other. However, on the D-type street, the road width varies, ranging from 5 to 6 meters, implying that two cars cannot always pass simultaneously.

Only two batik shops in Kampung Batik Kauman, Batik Mas and Batik Zend, can provide visitor parking spaces. This parking problem (especially on Type D street) causes increasingly narrow access for vehicles passing through the Batik Village area. Typology route D is the main circulation route with the highest intensity because it connects the two entrances (Hayam Wuruk and Hasanudin Entrance).

The area with the broadest street width is in Zone A (seen in Figure 4). In this area, road typologies B and E. Street typologies B and E have the advantage of having a front yard that does not have a fence. This could also be an advantage that, at certain times, it can be used as an emergency parking area. This area also has a broader street width compared to other typologies.

**c) Existing Land Use**

A large percentage of land uses in Kauman are mixed and residential. This mixed function combines the batik home industry with the business owner's house. Several home-based batik companies exist in Kauman Batik Village. Includes a batik gallery, semi-finished batik manufacture (*Nglorod*), and supporting convection industry (buttons, zippers, packaging, etc.). Only a few batik businesses in Kauman Batik Village have showrooms or stores. This was subsequently addressed by establishing a cooperative exhibition venue operated by Omah Kreatif.

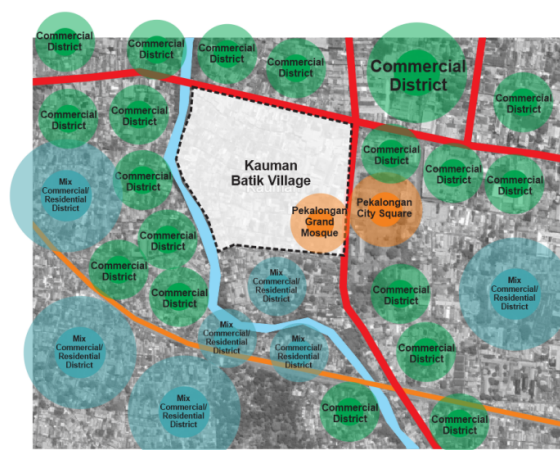


Figure 3 Kauman Batik Village Neighbouring Area's Land Use

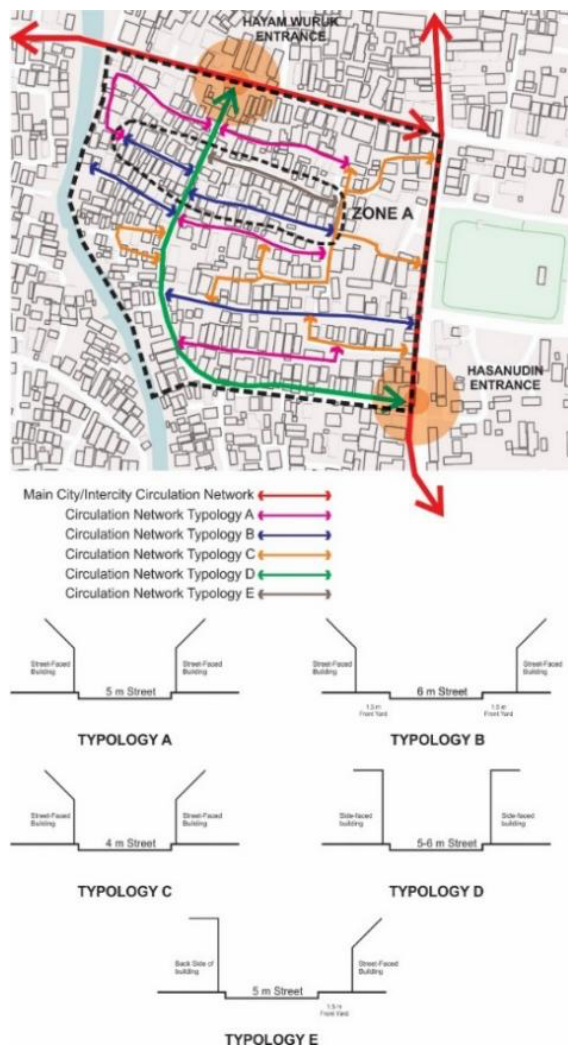


Figure 4 Kauman Batik Village Circulation analysis and typologies

Aside from mixed commercial purposes in the batik sector, the Kauman batik village supports commercial functions such as food booths and online/home-based food sales. The significant parts of Kauman Batik village's periphery have their characteristics. Even though it is a business district, medium—to large-size commercial functions such as restaurants, stores, and various other commercial activities dominate the periphery of Hayam Wuruk St. Meanwhile, on Hasanudin St., there are several



medium-large and small-scale commercial functions (home industry). Kauman Batik Village's land use also includes various social and educational activities. Mosques, musholla, and multiple schools serve social and educational purposes in the community.

When examined about the previously discussed circulation analysis, Zone A has the advantage of providing circulation routes and front yards, as well as close land uses to social activities (the Pekalongan Grand Mosque, which is directly connected to the city square), and supporting functions managed jointly by the community (showroom and telecentre).

### 4.3 Design Intervention and Strategies.

#### a) Proposed Policy and Strategies to Reinforce Kauman Batik Village's Future Development

Creative tourism and creative placemaking entail a multifaceted process involving multiple stakeholders. This is because administering a tourism site is not imposed solely on a few parties; collaboration is vital to the entire process. Both top-down and bottom-up strategies must be used to attain the optimum outcomes. In other words,



**Table 3** Elaboration Matrix of Proposed Strategies based on Strategic Issue and Kauman Creative Tourism Principles (Source: Research Analysis, 2024)

Strategic Issue / Kauman Creative Tourism Principle	Collaboration/Partnership	Continuous Evaluation and Iterative Design Process	The process of initiating and developing new ideas is based on proactive community initiation
<b>There needs to be a socialization and education program regarding environmental and tourism issues</b>	Forming a Working Group involving all stakeholders starting from decision makers (government, institutions and related agencies) to strengthen top down policies that are more accommodating, and involving communities in Kauman to encourage the initiation of more bottom up ideas related to environmental and tourism issues.	<ul style="list-style-type: none"> <li>• Community involvement in planning, evaluating implementation and developing Kauman Batik Village on a regular basis</li> <li>• Involvement of the entire Batik community (both from business actors and the creative community) in the process of developing a new community-based tourism model.</li> </ul>	<ul style="list-style-type: none"> <li>• Optimization of the creative community and business actors as a think tank for ideas for tourism program cooperation.</li> <li>• Not only relying on event-based tourism models and product exhibitions, there needs to be the development of a new model of educational tourism base based on the authenticity and diversity of characteristics of the batik production process in Kauman Batik Village (starting from educational tourism on batik production from the production stage to marketing)</li> </ul>
<b>Limited Resource</b>	Continuously initiating a partnership and collaboration (both within the community, government and private sector) to open up the possibility of different tourism experiences.	Authenticity-based tourism through community involvement in the design process. This allows the opening of experience-based tourism scenarios with minimal cost requirements	Utilization of local resources in developing new tourism potential based on authenticity.
<b>Built Environment design</b>	<ul style="list-style-type: none"> <li>• Environmental planning based on creative placemaking to encourage creative tourism</li> <li>• Development of multi years development scenarios to minimize resource requirements in the early stages</li> </ul>	<ul style="list-style-type: none"> <li>• Environmental planning based on creative placemaking to encourage creative tourism</li> <li>• Development of multi years development scenarios that evaluated regularly and adapt to suit the dynamics of city and community development.</li> </ul>	Development of multi years development scenarios to minimize resource requirements in the early stages

active engagement from all parties moving concurrently is essential (Lucia & Trunfio, 2018; Richards, 2020).

Implementing an ongoing collaborative approach for developing culture-based tourism, such as Kauman, is critical. Collaboration fosters new networks and, eventually, introduces the tourism community to previously unimaginable possibilities (Richards, 2020). Collaboration with components of society as real tourism individuals creates added value that improves a tourist destination's appeal. (Blapp & Mitas, 2019; Richards & Duif, 2018).

The tourism community must be actively involved, beginning with the design phase. In this study, representatives of the Batik tourism community were interviewed to identify initial issues. However, active community participation in creative tourism does not end with the initial interview stage. The tourism community must be included in both the planning and execution stages.

During the implementation phase, a regular review process should include all stakeholders, particularly the tourism community. All stakeholders need to provide feedback based on the evaluation of ongoing program implementation. The creative tourism approach integrates frequent assessment into the design process. This method differs from the more linear architecture design technique. The creative tourism design process is iterative and frequently repeats to obtain the optimal design option. (Cross & Noozenberg, 1992; Figueroa & Rotarou, 2016; Richards & Duif, 2018; Tussyaidah, 2014).

In conclusion, the approach to developing Kauman into creative tourism is based on three basic principles: (1) Collaboration/Partnership, (2) Continuous review and iterative design, and (3) The process of generating and developing new ideas through proactive community initiation. This central premise is the primary pillar in generating new methods for growing creative tourism in Kauman.

Based on in-depth interviews with community leaders on phenomena in Kauman, tourism initiatives are now initiated more exclusively at the government and affiliated agencies. Most programs are batik events that occur regularly over a limited period (Omah Kreatif Community, 2024). Subsequently, this program is distributed to the creative community and enterprises, who only partially participate in the event information dissemination process. This program strategy falls within the top-down approach category. This does not align with the requirements for growing creative tourism, which should be done simultaneously through a top-down and bottom-up strategy. (Lucia & Trunfio, 2018; Richards, 2020).

The lack of engagement of numerous communities in Kauman creates the possibility of a chain reaction of events. Beginning with low community input in program preparation, the planned top-down program is prone to appealing to only specific interests. Eventually, when it comes to the previously described evaluation and iterative design processes, a lack of engagement from the community members (both tourism and business communities) leads to poor performance, progressively exacerbating the problem.

The event and exhibition-based program strategy within the limited time frame is also a top-down policy that does not consider Kalman's commercial and tourism community's pre-existing potential, circumstances, and preparedness. Not all batik business owners have a sufficient location to host events and exhibition-based activities. Based on field observations, only two batik businesses have a good location to serve as a showroom during an exhibition event.

On the contrary, Kauman has many batik manufacturers from diverse production lines. Starting with batik artists, good batik (half-finished batik), convection, and packing. These various production lines may be found at more locations in Kauman than finished product showrooms. This can spark authenticity-based educational tourism rather than pushing event-based tourism with limited amenities. This is because the batik industry manufacturing process occurs annually, generating longer-lasting tourism momentum than regular, one-time events. The authenticity-based tourism program has the potential to be created in the short term as a bottom-up-based tourism prototype before progressing to the Batik Tourism Village as an annual government-initiated event.

Based on the prior policy study, three strategic issues were identified in the development of Kauman. These strategic issues include (1) the lack of socialization and education programs for waste management and tourism that are collaborative between institutions and community elements and (2) limited resources, especially capital and personnel. (3) A built environment development program with specific objectives and a collaborative approach is required to produce progressive, realistic, and sustainable growth scenarios. These three strategic concerns are then elaborated with three primary principles of creative tourism in Kauman, allowing for the development of strategies that promote issue resolution while remaining true to the principles that guide creative tourism in Kauman.

Table 3 It is a proposed strategy in the early phases of Kauman development. It must be jointly analyzed to determine improved program sustainability based on strategic challenges and creative tourist development ideas in Kauman. This concept is an early development strategy and should be reassessed regularly as an iterative design process for culture-based tourism destinations. To summarize, the following are the proposed strategies generated by the elaboration process:

- 1) Form a Working Group involving all stakeholders, starting from decision makers (government, institutions, and related agencies), to strengthen top-down policies that are more accommodating and include communities in Kauman to encourage the initiation of more bottom-up ideas related to environmental and tourism issues.
- 2) Community involvement in planning, evaluating implementation, and developing Kauman Batik Village regularly
- 3) Involvement of the Batik community (both from business actors and the creative community) in developing a new community-based tourism model.

- 4) Optimization of the creative community and business actors as a think tank for ideas for tourism program cooperation.
- 5) Not only relying on event-based tourism models and product exhibitions, there needs to be the development of a new model of educational tourism base based on the authenticity and diversity of characteristics of the batik production process in Kauman Batik Village (starting from educational tourism on batik production from the production stage to showcasing and marketing)
- 6) Continuously initiating partnerships and collaborations (both within the community, government, and private sector) to open up the possibility of different tourism experiences.
- 7) Authenticity-based tourism through community involvement in the design process. This allows the opening of experience-based tourism scenarios with minimal cost requirements
- 8) Utilization of local resources in developing new tourism potential based on authenticity to reduce cost.
- 9) Environmental planning based on creative placemaking to encourage creative tourism.
- 10) Planning multiyear development scenarios to minimize resource requirements in the early stages, evaluate regularly, and adapt to suit city and community development dynamics.

#### **b) Design Intervention to Utilize Creative Placemaking and Authenticity Tourism to Promote Creative Tourism**

Creative placemaking and creative tourism are closely related since both aim to establish and fortify a location's cultural character to improve tourists' experiences. Creative placemaking is a community-led process that transforms and reinforces a location's physical, social, economic, and artistic qualities. This involves creating public spaces, visual arts, performances, and other creative expression to make the area more appealing to inhabitants and visitors. Meanwhile, creative tourism emphasizes visitor experiences centered on culture, art, and creativity. It includes participating in seminars, courses, and art festivals and interacting directly with local artists and craftspeople.

Based on prior analyses of circulation, access, and land use, it is possible to conclude that Zone A has a high potential for development and organization in Kauman Batik Village. Zone A has strong functional linkages and is connected to the pre-existing city's more prominent public attractions. Therefore, it has the potential to be enhanced to improve functional linkages. Placing a series of functions as a magnet close together promotes creative placemaking. This well-connected series of functions generates movement and inspires individuals to explore further (Birol et al., 2005; Fisker et al., 2021; Giriwati et al., 2013; Moughtin, 1992). The diverse functions and connected street/pedestrian networks are critical for creative placemaking (Ramli & Ujang, 2020; Richards & Duif, 2018b).

As seen in Figure 6 Zone A is also functionally linked to

buildings administered by the current batik community, which have an old Kauman architectural style; thus, Zone A possesses an excellent opportunity to improve the area's image. A strong district image encourages the development of creative placemaking. Building styles can strengthen the area's orientation and structure, strengthening its image (Martina Ariani et al., 2021; Muhamad & Ira, 2020). Architectural intervention must be implemented through building form and facade guideline principles to strengthen this image.

The shape of the urban block is equally essential in determining direction and mobility. Small urban block designs encourage people to move around them, enhancing movement (Krier, 1975; Van Kamp et al., 2003; Whyte, 1980), resulting in vitality in the region. This vitality increase will maximize economic value and opportunities and benefit creative placemaking (Duxbury & Richards, 2019; Fisker et al., 2021; Ramli & Ujang, 2020; Richards, 2020). City public spaces must both promote and respond to beneficial human mobility. Visual continuity and urban block size are also helpful for evoking human movement within it. To enable access, public areas in cities must be well-connected to a broader transportation system (Gehl, 2011; Mean & Tims, 2005; Whyte, 1980)

Currently, the pre-existing urban blocks meet these requirements. The urban blocks in Kauman are generally residential or mixed-use, with the shape comprising one or two-story residential dwellings. This urban block typology remains unchanged because it fits design principles. However, because architectural styles vary as much as houses, Zone A's lack of visual cohesion is profound. As a result, design intervention was carried out by developing a pergola design along the Zone A region to improve the area's image and link the visual image throughout the Zone A circulation path to meet the characteristic pre-existing distinctive Kauman architectural style.

It is also vital to create a visual linkage through pedestrian way infrastructure. Pedestrians play an essential role in stimulating creative placemaking. During the observations, the lack of pedestrian activity in Kauman caused the functional linkage not to be identified immediately, causing a loss of connection between the aforementioned activity magnet. Meanwhile, it is essential to remember that pedestrian activity should be generated to promote creative placemaking (Birol et al., 2005; Fisker et al., 2021; Giriwati et al., 2013; Moughtin, 1992; Ramli & Ujang, 2020; Richards & Duif, 2018a)

Creating a pedestrian infrastructure that provides shade for primal comfort is crucial (Banger et al., 2024; Baobeid et al., 2021; Lee et al., 2020; Zuniga-Teran et al., 2017). Even shade could be achieved by using narrow roads to minimize sun exposure during the mid-day period (Banger et al., 2024; Lee et al., 2020). In Kauman, such a small number of trees or natural shade can be observed. There is also a problem with the lack of available land to plant natural vegetation as a natural shade. Climate-sensitive designs such as shade create more movement and invite pedestrian environments (Chan et al., 2006; Lee et al., 2020). These aspects should be considered while designing infrastructure to invite more pedestrians to explore

Kauman and promote creative placemaking.

As a design response, the Pergola will be applied in a revitalized pedestrian way, as seen in Figure 6. The distance from one end of Zone A to the other end is 356 meters. Even though this distance is considered an ideal walking distance (Kittelson & Associates et al., 2003), Pekalongan City's high temperature necessitates extra consideration when constructing pedestrian pathways. The addition of a pergola is a design intervention decision with several considerations: (1) creating a consistent visual identity, enhancing Kauman's visual image; (2) concealing varied styles of architecture by utilizing pergola sheltering characteristics; and (3) offering thermal comfort for people exploring Kauman. Thermal comfort is vital for pedestrians in Kauman since, given the current conditions, Kauman lacks a shading tree, which affects the lack of thermal comfort for pedestrian activities.

To reinforce the image of the place, the pergola's design must be designed to highlight specific visual characteristics. Based on identifying the existing architectural style, as seen in **Error! Reference source not found.** and Figure 8, the pergola was created to resemble the qualities of Kampung Batik Kauman's historical buildings. These design characteristics are then utilized as a guideline to determine the design style for the proposed pergola. Connecting the pergola's architectural characteristics with the existing structure's style should provide stronger visual coherence in Kauman. An example of a pergola design model can be seen in Figure 9.

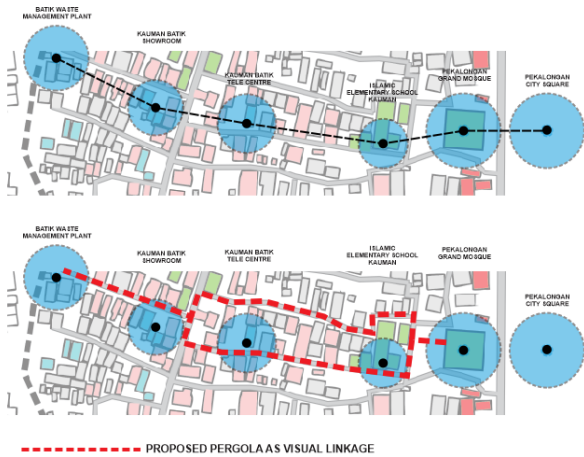


Figure 6 Above: Linkage Diagram of Zone A; Below: Proposed Pergola Plan (Source: Research Analysis, 2024)



Figure 7 Old Heritage Building in Zone A

The ease of access to the urban transportation network undoubtedly attracts a rising number of tourists who wish to visit Kauman. However, increased vehicular traffic will have a detrimental influence on pedestrian activities. The limited availability of motorized vehicles will positively impact social activities (Appleyard, 1980; Gehl, 2011; Mean & Tims, 2005; Whyte, 1980). The number of motorized vehicles traveling through Kauman should be limited to promote pedestrian circulation and creative placemaking. The fewer motorized vehicles passing by, the more likely users will walk. Vehicle circulation will have a detrimental impact on the viability of city public space activities. Therefore, it is necessary to regulate motorized vehicle access to Kauman to a certain degree.

Restricting vehicle access is also beneficial. There are only a few parking spots accessible, with the majority of public parking spaces within Zone A. As previously stated,

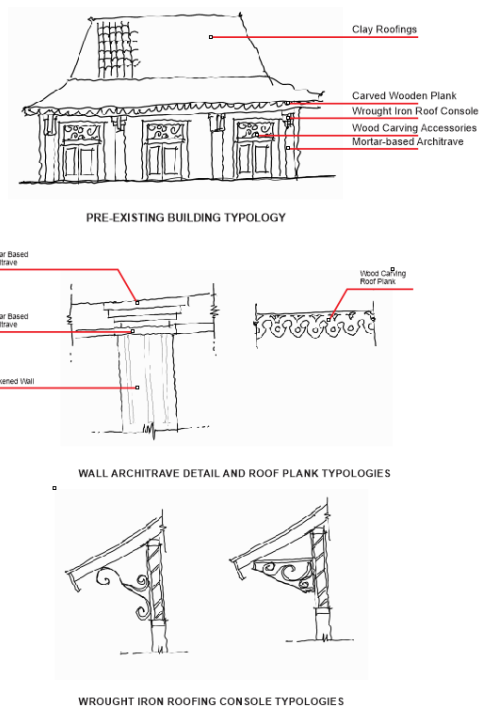


Figure 8 Sketch of Heritage Building Typologies and Details

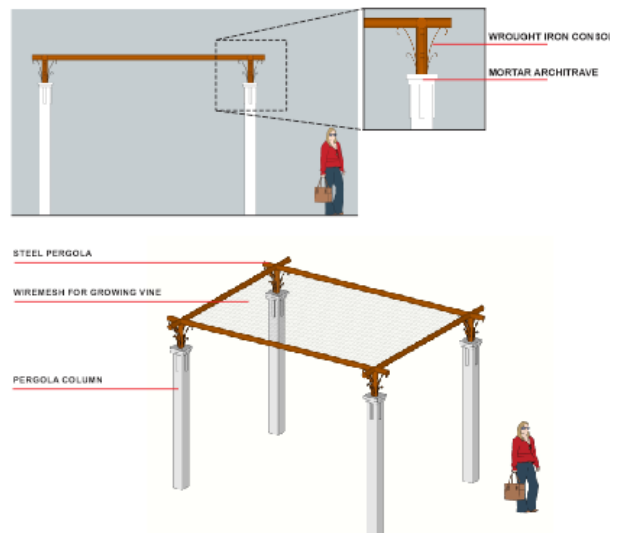


Figure 9 Pergola Design Model Based on Kaufman's Old House Architecture



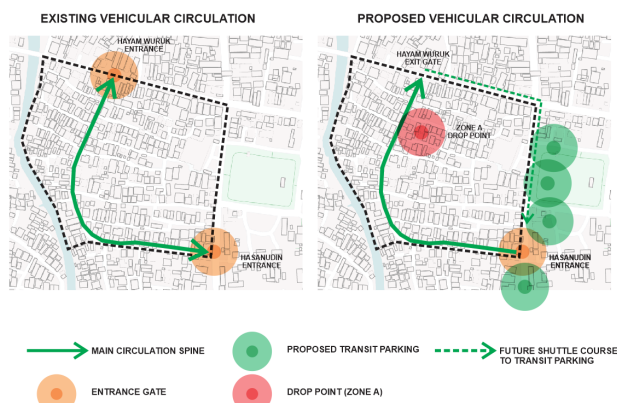
Zone A has a strong functional connection to the larger Pekalongan urban environment and offers the possibility for design intervention through pedestrian way circulation design and becoming a focal point area. Restricting car circulation on the main street (shown in Figure 10 and **Figure 11** as the main circulation spine street) aims to increase pedestrian traffic across zone A. The human circulation path across zone A frontally crosses the Main Spine vehicular circulation. The more crowded the main spine route is, the more it disrupts the flow of human circulation.



**Figure 10** (A) Medium-large Business dominantly found in Hayam Wuruk Street, (B) Small Locally owned businesses dominantly found in Hasanudin Street

Circulation restrictions on Main Spine Street are implemented by converting the route, which was formerly two-way, into a limited one-way path. The lane only opens in two directions during specified hours and for particular vehicles, such as native residents. The long-term development plan can also enforce vehicular traffic arrangements in Kauman by offering a dedicated shuttle service from the side of the main road into Zone A, which will serve as the core for Kauman's future growth as a tourism village. Zone A, which has proper street conditions for parking, can serve as a stopping point for the provided shuttle before guests explore Kauman on foot.

Kauman is now accessible through two primary access points: Jalan Hayam Wuruk and Jalan Hasanudin. When planning this circulation route, it is critical to understand the context of the related pre-existing urban system from



**Figure 11** Vehicular Circulation Arrangement Proposal to Support Kauman's Tourism

both within and outside the city to map out the two access points, which may be utilized as entry and exit routes. Therefore, if using a shuttle to Kauman is possible, the availability of tourist transit parking places at both entrances should be investigated further.

The entrance from Hayam Wuruk, or Hayam Wuruk Street, is about the same width as the entrance to Hasanudin Street. Functionally, Hayam Wuruk Street is a commercial district dominated by medium- to large-sized commercial functions with private ownership, operating businesses through a shop/shophouse leasing system along Hayam Wuruk Street. Meanwhile, Hasanudin Street is a business district in public areas with latent urban functions, such as the Pekalongan grand mosque and the Pekalongan City Square. Commercial activities in Jalan Hasanudin are predominantly mixed commercial functions owned by homeowners and small-scale enterprises.

Although it has a sufficient parking area as a transit stop before taking the shuttle into Kauman Village, parking at the Hayam Wuruk entry point suffers crucial management challenges. Because it is dominated by several businesses that rely on private parties renting premises, businesses on Jalan Hayam Wuruk have a relatively short business life span because they must renew their leases within a limited time frame. Referring to this, there is the possibility of more frequent changes in business ownership than in Jalan Hayam Wuruk, where locals generally own enterprises.

This has a significant impact on how the local administration manages urban spaces. Because of the high level of business ownership in Hayam Wuruk Street's commercial sector, the Pekalongan City Government, as the manager of urban space, will be dealing with quickly ever-changing interest in Hayam Wuruk Street in Hasanudin Street. When elaborated with the previously mentioned plan for utilizing the shuttle, the administration of the parking lot as a shuttle transit location on Jalan Hayam Wuruk will be more complicated than on Jalan Hasanudin.



**Figure 12** Unwelcoming Back Region in Kauman Alley 6

Meanwhile, Hasanudin Street, which small businesses run by native residents dominate, offers the potential for more stability in urban land management. Indigenous home enterprises have a more extended period of business ownership than the rental arrangement commonly seen on Jalan Hayam Wuruk. Jalan Hasanudin also contains several parking lots for public civic events, such as the Pekalongan Grand Mosque and the City Square. In conclusion, regarding functional linkage, the Hasanudin Street area is

likewise closely linked to Kauman as a tourist attraction.

Considering these factors, the transit parking space for the entry is arranged to be accessible via the Hasanudin entrance. Aside from higher parking availability, it also closely relates functions and activities with other public activities. Parking management partnerships are expected to be more reasonable to establish on Hasanudin Street due to the fewer possible dynamics due to business ownership in the area. Figure 11 shows the proposed circulation management in the Main Spine and the positioning of parking areas in Zone A.

Authenticity tourism emphasizes personal experiences with a destination's culture, customs, and daily life. Urban design is essential in establishing an ambiance that helps tourists feel authenticity. A constructivist approach to authenticity enables tourists to focus on actual cultural activities. (Olsen, 2002). In other words, the highest authenticity stage requires demonstrating what occurred rather than fabricating events. Other research shows an empirical relationship between visitor pleasure and authenticity. The higher the level of authenticity, the greater the level of satisfaction and the likelihood of visitor recommendation for future visits (Ernawadi & Putra, 2021)

Other studies propose six stages of authenticity related to the front and back regions, constituting a typology of local inhabitants' living environments. The higher the authenticity stage, the more accessible the formerly private back front/region will be to tourists. (Mac Cannell, 2017). Blapp (Blapp & Mitas, 2019) also stressed the organization of back and front regions, stating that using back regions as the face of tourism creates better authenticity.

Another key principle of authenticity tourism may help strengthen creative placemaking by protecting local ownership and community engagement. This method keeps the local people at the center of the place's growth and administration, preserving its originality and distinctive identity. Engaging residents in developing the area and its image may be a great branding approach. Supporting locally owned companies and community-driven projects can help create strong, resilient locations for locals and visitors. (Gato et al., 2022; Richards, 2011, 2020) A similar key aspect of creative tourism and creative placemaking could be utilized to improve Kauman tourism quality from both innovative and creative tourism perspectives.

Based on the preceding research, the planned arrangement of zone A provides several advantages regarding the area's structure and orientation. Zone A, which has the potential to serve as the primary pedestrian zone, may also be used to boost authenticity. The walkability of a particular location increases tourist satisfaction and is an essential characteristic for highlighting authenticity. (Ernawadi & Putra, 2021) Consequently, it is concluded that improving the design in Zone A could have a more substantial effect if combined with Zone A's layout to reinforce authenticity.

Zone A comprises various mixed-use residential functions serving manufacturing, convection, and *sound* (semi-finished batik production) businesses. However, as shown in Figure 12. Like other workshop buildings, this building is enclosed and only considered functional for

producing and distributing certain commodities (for example, truck loading bays and other non-tourism purposes). Zone A is surrounded by two alleys: Kauman Alley 4 and Kauman Alley 6. Referring to MacCannell's, Kauman Gang 6 is currently used as a back front since it is concealed from visitors/guests entering from Kauman Alley 4.

This back region function could potentially be used to demonstrate authenticity connected with the proposed pedestrian route when elaborating on Mac Cannell's study and prior walkability proposal (Ernawadi & Putra, 2021), This back region function could potentially be used to demonstrate authenticity connected with the proposed pedestrian route. According to Mac Cannell's authenticity scale, the organized back region area is categorized as stage five of authenticity (Mac Cannell, 2017). According to a similar study, the production process approach with visitors allows them to see authentic cultural events. This is because the batik production process is a daily activity that locals engage in, but visitors experience it. (Sopoti, 2021).

It has been suggested that this authenticity-based arrangement would serve as an early-stage tourist development scenario for Kauman. This arrangement reduces early-stage expenses by exposing regular local activity in Batik Industries. So, there is no need for additional human resources, which is especially advantageous given the problem of limited human resources for the tourism sector in Kauman. As a result, in addition to organizing the pedestrian way, the corridor facade in zone A (Gang Kauman 6) must be prepared first. The pergola, which serves as a visual connection, can build the visual character of the facade without incurring significant resources. For developing this back region identity, visual continuity in organized visual signs is necessary to promote the back front, which looks more communicative and gives a clear direction as a back region into which visitors may enter.

## 5. Conclusion

Based on analysis, studies, and input from community stakeholders involved in tourism and batik business practices in Kauman, it can be concluded that strategic issues include the absence of diverse community stakeholders in the planning and development process, limited resources, and a lack of a clear grand vision for the Kauman masterplan as a tourism destination. This resulted in several issues, ultimately leading to Kauman's reliance only on government policy. This top-down strategy then introduces another complication: a lack of a culture of bottom-up initiation, which is essential for tourism development projects to be more continuous and sustainable.

Secondly, better community engagement is required to establish and develop batik villages. In Kauman's scenario, collaboration could improve the visitor experience, reduce initial expenses, and address the demand for human resources among tourism actors. Without ongoing partnership, the iterative design process will not occur, and the numerous policies implemented by the government will only provide transient impetus and

have no long-term impact. Community engagement in the Kauman Batik Village also opens up possibilities for developing authenticity-based tourism, including exposing the back front of the batik industry sector to a new form of tourism and lowering the initial expenses of building tourist attractions.

The last one, the creative placemaking strategy to enable creative tourism, encompasses several perspectives that must be tailored to the location, requirements, and future vision. Each region has its method, which may differ depending on the circumstances. In Kauman Batik Village, the Creative Placemaking strategy was centered on Zone A, with concerns for generating a more defined built environment's structure and direction, encouraging walkability, boosting connectivity with the larger urban systems, and decreasing initial expenses during the early phases of development. This arrangement involves improving the pedestrian path, organizing vehicle circulation on the major spine route, modifying the typology of residential functions in the back region area, and installing signage to improve the visual image.

This research could be seen as a preliminary study to identify better development proposals based on the current conditions as the foundation for developing the future of the Kauman Batik Village tourism destination. Given the nature of iterative design, various potential topics for future study must be carefully explored with all stakeholders regularly. There is a need to study the formulation of tourism development policies for Kampung Batik Kauman based on community initiatives to establish a bottom-up policy-making process. From a built environment standpoint, additional study into the community-based iterative design approach is necessary to provide deeper insight into this research, allowing Kauman's development to be a continuous process with a longer-term impact on tourism.

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