The element of city image at Jalan Slamet Riyadi corridor

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Abstract. This research focuses on the issues of the city image. The image of a city is an important construction to understand the identity of the city. Various community activities make new buildings appear in city development. Surakarta City is formed based on cultural values. The environment creates a relationship among the local communities. The location of this research is at the Slamet Riyadi corridor. It is located in the center of cultural development and modernization in Surakarta. There are various types of buildings in the Slamet Riyadi corridor. This study aims to determine the development of image forming elements in the SlametRiyadi corridor. This research employed a descriptive qualitative method. The data were collected through observation and interviews. There are five segments of areas; namely cultural heritage, utilization of colonial-era buildings for community activities, and a combination of traditional and modern architecture. The results of this study can be used to improve tourism development in connection with the attractiveness of each segment. For the government, furthermore, this study will be a useful input for policymaking related to the plan to achieve the ideal sustainable urban context.

1. Introduction

An area image is a very important aspect of regional and urban development. The image must be part of the environmental parameters, specifically in how people know the environment \cite{1}. This environmental view is also important learning for the next generation and for the formation of culture based on the sense of place \cite{2}. The city image is related to the identity of various cities \cite{3}. One of the research objectives is to view the environment as science for the purpose of controlling events \cite{4}. Therefore, people involved in controlling a city are able to see phenomena and the kinds of events occurring in their city. In social psychology, identity discusses the concept of collective feeling referring to two ideas namely, that people accept fundamental similarities and that they develop on these similarities \cite{5,6}. Therefore, it is important to discuss a collection of feelings about the image of a place.

Identity is defined as a socio-cultural area with its similar social and cultural values as a result of the community structuring process, hence the creation of a feeling of attachment to the local area and imaginary boundaries \cite{6,7,8}. In accordance with the previous facts, the traditional activities and the cultural supports functioning, as the city’s socio-political aspects, increase the importance of the community’s role in the environmental discussions \cite{9}. The scope of the overview is the identity that occurs as the result of the process of community structuring within buildings along with their forming factors. A city always, like Surakarta, develops according to following its community activities, so the city development can be conducted by looking at its physical elements. Some buildings, furthermore,
create the image of the SlametRiyadi corridor, and this corridor is one of the main highways in the Surakarta City. The city is actually the former centre of the Mataram Kingdom, and it functions as the centre of government office, trade, recreation, and socio-cultural activities [4].

Jalan (Street) Slamet Riyadi is the transfer route from the previous protocol road connecting Kartasura to Klewer. The displacement of the Surakarta Hadiningrat Sunanate Palace from Kartasura to Sala was an important event related to this road [4]. In that era, the new area was formed as the administrative centre. The development of urban infrastructure was initiated by the royal government and the colonial government with the concept of a modern city [4]. Jalan Slamet Riyadi has rich historical and cultural values because of an effort made by the community in doing good planning. Until now, the concept still can be seen by the appearance of heritage buildings and commercial buildings in the corridor.

The economic and cultural growth in the Solo community occurs because of the opening of the road to Semarang. Jalan Slamet Riyadi has developed into a commercial and service area [10]. There are several changes during the development of the Jalan Slamet Riyadi corridor. In the past, there were trees in Slamet Riyadi corridor. In 2015, there were relocations of street vendors in the city walk area while in 2016 and 2017, there was the demolition of city roads to widen waterways. In 2018, moreover, there was a demolition of the park of the city walk area to highlight the buildings’ appearance in the corridor of the road. Planning and development have triggered site modification, hence loss of local identity [11]. These changes are the factor causing differences in urban perspectives, and such changes show the government's efforts to deal with the characteristics of the Slamet Riyadi corridor. The Slamet Riyadi corridor building is more visible so that visitors' understanding of the location is better. Thus, it will increase tourist visits to Surakarta.

The length and the width of the corridor path will cause the growth of tall buildings, business sector buildings, and historical heritage buildings, so it will create a chaotic situation of the city environment [12]. Based on the description, Jalan Slamet Riyadi has historic buildings, tourist buildings, and commercial activity buildings, and there is a consideration that urban design researches only focus on the quality of physical elements, so they tend to fail to understand the psychological place [13]. This research emphasises the importance of understanding a place based on its developmental process by identifying the physical environment of the city. Such an identification process is based on its physical attributes, and it will determine the identity. The researchers, moreover, try to find out the elements that form the image of the Slamet Riyadi corridor, so the purpose of this study is to determine the image element segments of the Slamet Riyadi corridor. Therefore, this study is for developing cultural identity and quality of life in the future, and the scope of the discussion is based on physical and non-physical components.

2. Theoretical review
City image is a benchmark for how people know their environment [1]. It is the result of the two-way process between the observer and his environment. The city environment comes from impressions and descriptions, while the observer comes from abilities and perspectives, including how to choose, organize and provide an understanding of an environment. City image is a form of identity as a city attraction. It can be created instantly, but the identity takes time to form. The historical value of a city requires a long process to become an identity. However, identity is inseparable from the image of the city [14]. The emotional feeling in certain physical spaces sometimes does not fit into the ideal city idea. Thus, it is necessary to know the physical clarity of the place [15].

A city has the primary identity derived from its original identity of history and a new identity, namely innovation of buildings [16]. Identity is a discussion of social, economic, cultural activities of the community focusing on the individual meaning of each object introduced as an integrated identity [1]. The overall identity of a city is the incorporation of social and cultural value characteristics based on the uniqueness, level, size, integration, and variation of the urban environment [17]. The image of a city must be easily perceived and recognizable. This image is formed from the meaning and identity of the city consisting of physical components and non-physical components [18]:

| City Image | Physical Components | Non-Physical Components |
|------------|---------------------|------------------------|
| Identification | City Environment | Environment |

Theoretical review highlights the importance of understanding the city environment based on its developmental process and its physical and non-physical components.
a. Physical components
   - Age, based on identification based on age, middle age, and young age categories.
   - Dimensions based on size difference categories.
   - Color, based on identification based on the color difference category.
   - Architectural style, based on identification based on architectural design categories.
   - Visual appeal, based on the shape of the building.

b. Non-physical components
   - History, based on the identification of community activities following the observer's history.
   - Politics, society, and culture, based on identification based on political, social, cultural decisions of the past and present. At present, social and politics are more dominant debated when supported and defended against observers.
   - Function, based on identifying user space for observers.
   - The special meaning, based on the identification of the specific meaning expressed.
   - The attractiveness of activities, based on the identification of special attractions for observers.
   - The atmosphere, based on the identification of the environment that is not found elsewhere.

The architectural style is the specific characteristic of a group of buildings that can be recognized from its period or its geographical position. Generally, there are two architectural styles in Indonesia, namely the traditional style and the modern style. The traditional style comes from certain areas and develops due to the cultural values within these areas. The cultural values contained within this architectural style have made buildings in these areas historic. Such historic buildings, certainly, have exerted their influence for hundreds of years in Indonesia. These buildings were the result of the decentralization policy of the Dutch colonial government. In other words, this kind of buildings is the result of the policy made by each regional authority as the architectural inheritance. Historic buildings are buildings that have influence originating from the colonial period for hundreds of years in Indonesia [19]. This, furthermore, is divided into 3 groups, namely monuments, buildings, and historical areas [19].

Architecture evolves in technology, social and culture connected to the industrial revolution. Before the modern era, architecture focused more on reviewing the facades, ornaments, and other aspects of physical quality. But recently, non-physical qualities such as ideas of space in the form of elements of space are also considered. The development of modern architecture is the simplicity of design [20]. The modern architectural style is simple, clean and functional. Based on modern lifestyles, people like easy and fast things. Tools are created for the convenience of the community and for supporting modern lifestyles. Based on the aforementioned fact, the existence of modern architecture is worth noting.

The identity of a place is a physical form and an urban locality based on the socio-cultural character of the surrounding community [21]. Therefore, strategies needed to deal with physical form and locality are very important. First, the protection and preservation of history as the real identity, second, planners support to provide recommendations equally focusing on both new and old concepts [16]. Thus, the preservation of a city’s character can be done more effectively by integrating historical and traditional characteristics in planning [22]. The business center is one of the site possible for the development of a community’s identity and life quality [23]. Such identity and life quality are created according to image forming elements, and these elements are the ones forming the image of a city utilized for the tourism development [24,25].

3. Method
This research employed in this research the descriptive qualitative method. The qualitative method is the research procedures producing descriptive data of observed behavior in the form of written or oral words [26]. The purpose of this method is to describe both natural phenomena and human engineering phenomena. The qualitative descriptive study used in this study depicted image elements in the
The corridor segment of Jalan Slamet Riyadi which was analysed in written form. The samples in this research were taken based on the purposive sampling method. The samples, furthermore, were determined according to specific parameters, namely historical factors and community needs [27]. Data were collected using observation and interviews. Observation, done by reviewing non-physical objects, was conducted to know the development of Surakarta City.

![Figure 1. The Surakarta map.](image1)

![Figure 2. The distribution of object segments.](image2)

The division of objects and observations that will be discussed is shown below:

| Component            | Variable / Element                                      | Segment | Observation Object                                      |
|----------------------|---------------------------------------------------------|---------|--------------------------------------------------------|
| Physical Component   | Age, Dimensions, Color, Architectural Style, Visual Appeal | Segment 1 | Purwosari Station State Electricity Company             |
|                      |                                                         | Segment 2 | OmahLowo State Electricity Company                      |
|                      |                                                         | Segment 3 | LojiGandrung Santo Petrus Parochial Church              |
|                      |                                                         | Segment 4 | WismaBatari Sriwedari Park                             |
|                      |                                                         | Segment 5 | The Royal Surakarta Heritage BundaranGladak             |
| Nonphysical Component| History, Politics, Society, Function, Giving Special Meaning, Attractiveness of The Activity, Atmosphere Identifies | Segment 1 | Purwosari Station State Electricity Company             |
|                      |                                                         | Segment 2 | OmahLowo State Electricity Company                      |
|                      |                                                         | Segment 3 | LojiGandrung Santo Petrus Parochial Church              |
|                      |                                                         | Segment 4 | WismaBatari Sriwedari Park                             |
|                      |                                                         | Segment 5 | The Royal Surakarta Heritage BundaranGladak             |

The discussion was done by classifying the segment of the Slamet Riyadi corridor representing the identity of Surakarta. The large, easily seen, and monumental buildings become the references to the research. The buildings are Purwosari Station, State Electricity Company, Omah Lowo, Santo Petrus Parochial Church, Loji Gandrung, Sriwedari Park, Wisma Batari, Front One Cabin, The Royal Surakarta Heritage, and Bundaran Gladak. This study discusses the city image based on the physical and non-physical components on Jalan Slamet Riyadi corridor.
4. Result and discussion

4.1. Segment 1

Figure 3. Segment 1.

Figure 4. Purwosari Station.

Figure 5. PLN

Purwosari Train Station and The National Electricity Company (PLN) are on segment 1. Purwosari Station opened its service in 1875. It consists of operational buildings, mini markets, and multi-story parking lots. It has dark grey, grey and white paint. The colonial-style of architecture is due to its initiation by the Nederlands-Indische Spoorweg Maatschappij (NIS). The addition of modern attributes (parking lots for building optimization as a public facility) becomes its visual attraction. Socially and politically, Purwosari Train Station, with the initial capacity of 20 persons, was the means of transportation of the facility of Chinese and Europeans including Hermann Thomas Karsten [28]. Nowadays, it functions as the branch station for the Surabaya-Wonogiri path. The activity that attracts us is the service of the economic class. Visitors from out-of-town choose their departure and arrival at Purwosari Station because of the affordable price. Purwosari Station has become heritage based on the Mayor’s Decree No. 646/1-2/1/2013. With historical buildings as its typical view, this train station is still operating until now.

The National Electricity Company (PLN) in Purwosari has several buildings, namely operational buildings and mosques. The colors are grey, blue, yellow and red. It is a modern architectural building with massive glass walls and a traditional entrance in the form of pendopo. Modern building with traditional components becomes visual attraction. PLN functions as the electricity office in Surakarta. The special meaning given is hotels and business centers located around the corridor. The activity attraction is the public service of the needs of electricity as the embodiment of public service by the government.

4.2. Segment 2

There are two buildings on Segment 2 of Jalan Slamet Riyadi, namely Omah Lowo and Santo Petrus Parochial Church. Omah Lowo is one of the historical buildings in Jalan Slamet Riyadi. It is a Dutch heritage building with a colonial design was built in 1945 with an area of approximately 3,000 m². A Chinese family named Sie Djian Ho previously owned the building. Now, it is still in the revitalisation process. New tiles have been installed and new color, white, is chosen for the wall. Before revitalized, it seemed not maintained because it was the home for bats. Now, after revitalized, this building is clean and clear. In the 1980s, Omah Lowo became the Hajj Office and the Solo Chamber of
Commerce. The Central Java Cultural Heritage Preservation Center supervised the revitalization. After revitalized, it functions as the showroom of Batik Keris, a batik shop, in the north and the culinary tourism area in the south hence, becoming the visual attraction. Recently, the condition of this place looks clean and clear.

Figure 6. Segment 2.

Figure 7. OmahLowo.

Figure 8. Santo Petrus Parochial Church.

Santo Petrus Parochial Church has been established since 1940 but was administratively announced in 1942. It is a large colonial building with a beige and pastel yellow-painted wall. It has a religious impression. The special meaning is given due to its sacred. The visual attraction is pointed to the tower as the marker of a place of worship. Its height represents the relationship between humans and God.

4.3. Segment 3

Figure 9. Segment 3.
Loji Gandrung and Sriwedari Park are on Segment 3. Loji Gandrung is a 3,500 m² Dutch East Indies heritage building in a 6,295 m² area with a white wall and an open gate to show the building. It was built in 1830. Initially, it was a house owned by Johannes Augustinus Dezentje. Loji Gandrung uses the Indis architectural style. Indis architecture was born from the emergence of Indis culture, which is a blend of European (Dutch) culture with local culture (Java). The visual attraction of the building is the Gatot Subroto Statue in the yard. Loji Gandrung is derived from the word ‘loji’, which means a big, nice, walled in wall house, and the word ‘gandrung’ which means falling in love. It functions as the official residence of the Mayor of Surakarta. The physical building adjusts to the local style (tropical style and simple roof to adjust to the high rainfall). Due to its appearance (a combination of Dutch and Javanese culture), it is considered as the cultural heritage buildings. The visual attraction is the transformation function into becoming a tourism destination.

Sriwedari Park was established in 1877 (142 years old). It is a 98,370 m² building. It has various colors – grey and brown for the entrance, yellow for the wayang building. The visual attraction is the strong Javanese culture in the stone-walled gate, in pendopo, and in the wayang building. Sriwedari Park is ‘Kebon Rojo’. The name was chosen from the Javanese wayang mythology. It is politically the king's garden. Socially and culturally, it is the location of people’s interaction. The Sriwedari complex has functions for public entertainment, preservation of historical collections, and sports centers which become the attraction for people to visit. Thus, it is considered as the art preservation and development center. The typical atmosphere of Sriwedari is the public amusement park in childhood. As time goes by, there is a Great Mosque in Sriwedari Park.

4.4. Segment 4
On Segment 4, there are Wisma Batari and Front One Cabin. Wisma Batari is a building with pavilions on both right and left. Its wall colors are yellow and brown. During the colonial period, this building served as a residence. At present, Wisma Batari functions as a meeting hall for weddings. The visual attraction is the colonial style of the pavilion and the canopy. During independence, this building complex was once used as the office of the Indonesian Batik Cooperative Association (GKBI) of Surakarta. Wisma Batari had been renovated several times focused on the back part. The building serves as a place for incentives, conventions and exhibitions (MICE) for residents. The building is rented out for holding weddings, graduations, and so on. It is considered as a cultural heritage based on Solo Mayor's Decree No. 646/1-R/1/2013. The typical atmosphere of Wisma Batari is a historical building used for community activities.

Front One Cabin is a hotel built in 2018 in the corner of Jalan Slamet Riyadi. A street that was built in 2018. It is a small building with orange wall paint. It has a modern architectural style with massive glass and walls. It functions as a lodging place for visitors. Its modern, simple, and solid style make it attractive. It is also strategic because it is easily visually seen from the corner of Jalan Slamet Riyadi.

4.5. Segment 5

Segment 5 consists of The Royal Surakarta Heritage and Bundaran Gladak. The Royal Surakarta Heritage is a hotel located in the last segment of the Slamet Riyadi corridor. The colors of the wall coverings are brown and black. The modern architectural style with traditional characters is a pyramid-shaped roof and massive walls and glass. Visual appeal is the pattern of batik ornaments. Batik ornaments are the character of Surakarta. Batik ornaments become a blend of modern and traditional culture. The Royal Surakarta Heritage serves as a lodge for visitors. It is a strategic hotel because it is accessible. It is also close to Kasunanan Palace, Klewer Market, and Fort Vastenburg. The special meaning given to the building is the blend of modern and traditional architecture. The typical atmosphere of The Royal Surakarta Heritage is known by the pattern of batik ornaments showing the characteristics of Surakarta.

The last building is Bundaran Gladak. The Bundaran Gladak is a part of the Surakarta Kasunanan Palace. Bundaran Gladak Palace was built in 1975. It is located in front of the north gate of the Surakarta Kasunanan Palace. The main gate uses a traditional design. At present, Bundaran Gladak is covered by paving blocks in line with the street to fit the surrounding. In the ancient era, Bundaran Gladak was a market for slaughtering hunted animals. As time goes by, the market was dissolved, and
traders were moved to other markets. Politically, Bundaran Gladak is a part of Surakarta Kasunan Palace. Meanwhile, socially and culturally, Bundaran Gladak is the link to the surrounding. Bundaran Gladak is the main entrance to the Surakarta Kasunan Palace. The historical feeling exists due to the banyan tree and the ancient street lights around the Palace. The name ‘gladak’ comes from being slaughtered animals that were forcibly drawn. The community activities and the rider's density in Bundaran Gladak are the typical atmospheres of Bundaran Gladak itself.

4.6. The image of Slamet Riyadi corridor area

Physical and non-physical components are known from the discussion based on the identity and meaning of each segment. Segment 1 is the initial corridor for image discussion. The scope includes colonial heritage buildings, hotels, and business centers. Their adjustments are due to the government's efforts to develop tourism. The government makes the distances between the lodges and the historical buildings closer. The segment has a business center, but it also has traditional elements. Those efforts integrate modern and traditional elements. Segment 2 is a corridor utilizing historical buildings for business activities. The government thus combines both the historical and business elements in that segment. The government preserves the historic buildings so they are not neglected. For tourists, this corridor segment became the most attractive segment in the Slamet Riyadi corridor. The number of the hotel in this segment is more than the previous segment.

Segment 3 consists of colonial buildings, governmental center, and business center. The segment is the collaboration between the government and the community. There are historical buildings used for government activities and tourism destinations. This is the result of the collaboration among various related parties. At present, it is the location for revitalization. The characteristic of Surakarta as the destination of cultural tourism is seen in this segment. Segment 4 is a corridor of colonial buildings and business center buildings. It has a lot of business scope rather than the previous one. The colonial buildings in this segment have already been included in business development. This segment also has a shopping center as the alternative shopping tourism destinations. Segment 5 consists of the business activities’ buildings. Those activities are seen from the billboards and the florist shop as the promotion form. This segment includes business and hotel buildings with traditional ornaments to show the characteristics of Surakarta.

5. Conclusions

Based on the above analysis, the image of the Slamet Riyadi corridor is known from the existence of several buildings. Each segment has its own qualities and characteristics to describe the image of the Slamet Riyadi corridor. Segment 1 shows the colonial heritage buildings, the community needs, and the collaboration between traditional and modern architecture. Segment 2 shows the effort to utilize the heritage buildings for tourism. Segment 3 shows the utilization of the heritage building as the tourism destination and the center of the conservation and the development of Javanese arts. Segment 4 shows a centralised business with modern architecture buildings. And, segment 5 shows the fusion of modern and traditional architecture to show the characteristics of Surakarta and also the central link between tourism and business.

Each location on the Slamet Riyadi corridor has a historical component that will help maintain the characteristics of Surakarta. Moreover, the existing business activities can also be used to develop the quality of life with its own characteristics, and characteristics can be used as an identity review. The development of each segment can show the image of the Slamet Riyadi corridor. The image can be used to optimize its building based on the attraction of each segment. Thus, urban planners and designers have strategies to build the image of the SlametRiyadi corridor being the ideal sustainable urban.
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