



**BATIK SHOWROOMS: LOCAL COMMUNITY'S WISDOM IN TOURISM AND  
CULTURAL HERITAGE PRESERVATION**

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*Abstract*

*Surakarta as one of cultural centres of Java has some cultural heritages which should be preserved. The cultural heritage belongs to this city, among others, is an ancient settlement that contains a wealth of culture in the form of batik and residential buildings owned by the batik merchant. The concern about the erosion of cultural heritage has mobilized local communities to preserve their cultural heritage through the development of tourism in 2004. The location of the study is in Laweyan area that has been set as a cultural heritage site through the Minister of Culture and Tourism Rule No. PM.03 / PW.007 / MKP / 2010.*

*This study was conducted to explore the community's efforts in preserving their cultural heritage and to analyze their respo separate the responses of the community as well as the cultural heritage of both material (tangible) and non-material (intangible). nses towards the development of tourism as a local wisdom. The method of the study is by using qualitative approach and ethnography analysis method. Ethnographic analysis includes domain analysis, taxonomy, components and theme analysis. Domain analysis is done to separate the responses of the community as well as the cultural heritage of both material (tangible) and non-material (intangible). Taxonomic analysis is done to separate further. Component analysis is done to select the components of the cultural heritage of both material (tangible) and non-material (intangible) as well as the responses of the community. The next step is to find a theme of the wisdom of the batik merchant in developing their neighbourhood as a tourism spot and preserving their cultural heritage.*

*The findings in this study in the form of responses of the community in the development of tourism and cultural heritage preservation. The bids of the economic benefits to be achieved through tourism becomes a means for local communities to preserve their cultural heritage.*



*Batik showrooms become the local community's choice as a form of batik merchants' wisdom to preserve the cultural heritage through the development of tourism. Most of the traditional residential buildings consisting of pendhapa, ndalem, senthong, and gandok which became a symbol of batik merchants notch, are partly converted into the showrooms of their product. Most of those merchants use pendapa and ndalem as their showrooms. Senthong and gandok serve as storages of ready for sale batik. Besides preserving batik merchants' houses, batik showrooms also serve to maintain the sustainability of batik as a cultural heritage of the work of the local community. With proper wisdom, the community has turned their ancient buildings, which are often regarded as buildings which have no-economical function, into buildings which serve high economy.*

*Key words: Local wisdom, Batik Laweyan Showrooms, the Development of tourism, Cultural heritage preservation.*

## I. INTRODUCTION

Surakarta, as one of the World Heritage Cities<sup>1</sup>, has a lot of cultural heritages. One of the cultural heritages owned by this city is how to make *batik*. UNESCO, one of the agencies of the United Nations (UN) which one of its concerns is in charge of cultural heritage, has recognized *batik*. That *batik* belongs to the cultural heritage of Indonesia was officially stated by UNESCO on October 2, 2009.

Kampong Laweyan, one of the ancient settlements in Surakarta<sup>2</sup>, is an area where many of its residents are very skillfull at making *batik*. The prosperity of *batik* from this area occurred around 1920 (Priyatmono, 2004; Soedarmono, 2006). The company owners in Kampong Batik Laweyan get the title merchants, and specifically called *mbok mase*<sup>3</sup>. The prosperity of *batik* merchants is realized in the form of house, of which parts of the building structure are *Kraton*<sup>4</sup> Surakarta oriented (Widayati, 2000; Priyatmono, 2004; Sadiarti, 2013).

When the *batiks* of China and India penetrated Indonesia, especially Surakarta in 1970s, Laweyan *batik* experienced a big challenge(Sadiarti, 2013). The price of textile *batik* of China and India was more affordable for the people than handmade<sup>5</sup> and printed *batik* produced by Laweyan merchants thus they experienced economic downturn even they went out of business (Gatut & Ariyanto, 2010; Sadiarti, 2013). The economic downturn threatened the existence of *batik* and houses in Laweyan, because of the *batik* production costs and home care (Widayati, 2000).

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<sup>1</sup> Permanasari, I. K. "Kota Pusaka Dunia: Upaya Pelestarian Budaya dan Nonbendawi melalui Pembangunan Kota Berbasis Pelestarian", *Jurnal Kepariwisata Indonesia*, 3 (4), 511-525. 2008.

<sup>2</sup> RM. Sajid. 1984. *Babad Sala*. Solo: Rekso Pustoko Mangkunegaran.

<sup>3</sup> Mbok Mase adalah sebutan bagi para saudagar batik di Laweyan yang pada waktu itu dikelola oleh kaum perempuan (Soedarmono, 2006).

<sup>4</sup> The residence of King/Queen, the Royal Palace (KBBI, 2002)

<sup>5</sup> Handmade batik is batik which whole process is done manually by hand, whereas printed batik is batik which the process is done using a pattern mold and dipping the mold in melted wax, then engraving it on the piece of cloth (Industry and Trade, 2008).



Based on this background, this study tries to formulate:

1. How does the public respond the development of tourism in the region which has been determined to be the area of cultural heritage?
2. How does the local community wisdom actualize in preserving *batik* and traditional house?

## II. OBJECTIVES

This study has two objectives namely, to find the public response to the development of tourism and the preservation of cultural heritage in the heritage area, and to formulate the local wisdom in responding tourism development and preserving the cultural heritage in the area. These findings are expected to be a reference in developing tourism in the heritage preserve. Local wisdom is the engagement of the community to respond and solve problems to attain a harmony between tourism development and cultural heritage preservation sustainably.

## III. METHODS OF STUDY

This study used a qualitative approach in collecting data through interviews, observation, and documentation. Interviews were conducted at the selected informants from *batik* merchants who have the original dwelling houses used as showrooms. Interviews were conducted using interview guidelines to steer the study in order to focus on the study material.

Data were descriptively narratively explained, then ethnographic analysis that includes domain, taxonomic, component and theme analysis was done to conclude them. Domain analysis was carried out to separate a variety of public responses to the tourism development. Later on taxonomy analysis was done to determine the responses related to cultural heritage. Component analysis was done to separate between the tangible and intangible cultural heritage related to public responses to the tourism development. The theme analysis was conducted to analyze the wisdom of *batik* merchants in responding to tourism development as well as preserving the cultural heritage and then drawn into a conclusion.

## IV. THEORITICAL REVIEWS

When government regulation is not capable of resolving the problems in the community, the local wisdom will be one way to solve the problems (Ahimsa-Putra, 2007; Holthaus, 2009; Mungmachon, 2012). Local wisdom is widely used to resolve the problems on the environment (Naing et al, 2009; Kongprasertamorn 2007; Paturusi et al, 2010), conflict resolution (Hastuti et al, 2013; Alfitri and Hambali, 2013), moral and legal (Rukha, 2013), and religion (Abdullah ed. et al, 2008). Studies on the preservation of the cultural heritage area through local wisdom were carried out by Mardiasworo (2009), as well as Wuryani and Pujiastuti (2014). Ahimsa- Putra (2007) gave a discourse on local wisdom as a new paradigm in studying tourism. Generally not much discourse reviewing tourism and preservation of cultural heritage based on local wisdom.



### **Local Wisdom**

Local wisdom is often referred to as a local genius or local knowledge. Local wisdom can be defined as the knowledge of the community in the past that constantly accumulates and settles into local knowledge and becomes a lifeline to solve problems (Kongprasertamorn 2007; Sartini, 2004; Abdullah et al, 2008; Mungmachon, 2012; Holthaus, 2009; Ahimsa-son, 2007). Ahimsa-putra (2007) stated that local wisdom consists of wisdom of the past / traditional wisdom and wisdom at present. Wisdom of the past / traditional wisdom is a wisdom which is passed on to the successor of a culture. But not all of the wisdom of the past was inherited. Unappropriate wisdom was abandoned.

When the state law could not overcome the problems that arise in the community, the local wisdom is required in order to achieve resolution as expected. Local wisdom is a cultural heritage of the communities and passed on to subsequent generations. As a think product of a society, local wisdom is part of the cultural heritage. Local wisdom can be a way for local communities to adapt and solve problems related to the preservation of cultural heritage.

Based on those definitions above, it indicates that local wisdom has two sides, namely 1) as a cultural heritage in the form of local knowledge, 2) as the basis for the growth of other cultural heritage<sup>6</sup>. Each community has a different wisdom. The difference is based on the background of different cultural views or bound by different places (Ahimsa-putra, 2013: Ernawati 2011; Damanik, 2013).

### **Tourism Development**

Tourism has been a prima donna for economic growth of the society. It is characterized by increasing the business and employment opportunities in the tourism sector (Spillane, 1994; Cukkier, 1996; Cukier, 2002). Bids economic growth is high enough to encourage the various regions to develop tourism<sup>7</sup>. The development means the process, method or deed develops<sup>1</sup>. Tourism development of a region into a tourist destination is an effort to improve an area that has the potential to be the better travel and orderly (Isdaryono, 2006; Mason, 2008; Sadiarti, 2013). The definition can be interpreted with everything which originally does not exist or has existed but not yet good, upgraded to exist or improved for the better.

The development of tourism can give advantages for the local community with the growth of the culture, history, and economics. Culture and history become a potential tourist attraction so that local communities are encouraged to maintain the potential in the form of rich culture and history (Mill, 1990: 153; Yoeti, 1990: 34; Spillane, 1994; Hinch and Butler, 1996; Ahimsa-putra, 2004b). Maintaining the rich culture and history will encourage action to preserve the carrying capacity to be able to provide economic benefits to the local community.

The concept of tourism development is to increase an area to be better and orderly. It seems contrary to the concept of preservation; which tries to keep things sustainable and unchanged. Often, government regulations are not able to touch the problems that seem contradictory. Therefore a new paradigm is needed in studying and finding a way to solve problem by using local wisdom as had been discoursed by Ahimsa-putra (2007).

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<sup>6</sup> Ahimsa-putra (2007) mentioned that local knowledge includes traditional knowledge and wisdom of the present. Local knowledge is defined as the knowledge in a community, whether from previous generations as well as from his experience dealing with the environment and other people, to solve problems and / or difficulties encountered, which have the force of law and do not like.

<sup>7</sup> Making progress good or perfect (KBBI, 2002).





### Preservation of Cultural Heritage

Preservation implies sustainable, has not changed and continues<sup>8</sup>. According to Article 4 of RI Law No. 11 of 2010 on the Cultural Heritage, the concept of preservation covers Protection, Development and Utilization of Heritage on land and in water. The understanding of cultural heritage refers more to the presence of objects, buildings or structures that have certain criteria<sup>9</sup>. According to Adhisakti (1999) preservation does not mean no change. Change here means changing the function of the building as long as does not reduce the value of the cultural heritage and even add its value, according to the need without leaving their authenticity. These values can be of economic, beauty, functionality, benefits, meaning and creativity. The definition is more directed at the tangible cultural heritage.

The cultural heritage is more directed at the wider sense, namely concerning the tangible and intangible cultural heritage (Ahimsa-Putra, 2004). The understanding of cultural heritage is more directed at understanding of culture<sup>10</sup>. Preservation of cultural heritage has a sense of protection, development and utilization of both tangible and intangible cultural heritage. Preservation does not mean no change at all, but it can provide added value of the cultural heritage without changing the authenticity.

## V. ANALYSIS

### Batik and Ancient Houses as Cultural Heritage

As a village that experienced its prosperity in the early 20th century, Laweyan keep shaving its economic potential. Living for many years in the trading environment and the *batik* industry has made the locals have a trade soul and knowledge of the art of *batik*. Koentjaraningrat (1989) stated that

cultural learning process lasted long life. Ongoing learning made Laweyan dwellers keep having the knowledge of trade and *batik*.

The utilization of *batik* can be developed based on the merchants' creation and creativity. *Batik* as the main products of Laweyan can be developed into a variety of business products. *Batik* can be sold at a low price to high price with varied motifs and colors. *Batik* becomes a matter of clothing, shoes, bags and various household items such as bed sheets, table cloths, table mats, caps and coasters, as well as varied room's decoration (Sadiarti, 2013).

Hastuti's study (2009) showed that Laweyan dwellers have been given the responsibility to manage *batik* business since they were children. Thus they have already known *batik* as well as managing its business. Laweyan is developed into a tourist destination based on the carrying capacity owned by the community, hopefully that Laweyan regains its prosperity

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<sup>8</sup> Pusat Bahasa Departemen Pendidikan Nasional. 2002. Kamus Besar Bahasa Indonesia, (ed) ketiga. Jakarta: Balai Pustaka.

<sup>9</sup> Protection interpreted as an attempt to protect, namely to protect from damage or loss. Development interpreted by making it better. Utilization is defined by maintaining the beneficial properties of continuous (KBBI, 2002).

<sup>10</sup> Understanding cultural heritage can not be separated from an understanding of culture, namely the overall signs and symbols used by man in his life to be able to reproduce and facing the environment gained through the learning process in life as a citizen of a community or communities (Ahimsa-Putra, 2004b). As a set of symbols, the cultural heritage is defined as a collective symbol devices inherited from previous generations of the collective owners of the symbol to the next generation. The symbolic device consists of 1) outlook on life and value systems, 2) behavioral patterns, 3) physical objects.



while preserving cultural heritage and reincreasing the community's life (Widayati, 2000; Sadiarti, 2013).

Laweyan experienced its prosperity in the early 20th century (Sudarmono, 2006). Having alienated by the palace, the merchants in Laweyan, who are economically independent, formed a small kingdom with their great houses and high walls; so that other communities considered them exclusive ones. This situation affected the views of people outside Laweyan and built the image Laweyan as area that has high economic value. *Batik* merchants in Laweyan are able to form a small kingdom with their own effort and knowledge. They represented the ordinary people who are able to compete with the nobles of the palace (Sadiarti, 2013).

The wealth and prosperity of the *batik* merchants in Laweyan are realized in the form of house, of which parts of the building structure are *kraton* oriented and decorated with very beautiful carved ornaments (Priyatmono, 2004; Hastuti, 2009). The economic downturn will lead to eliminate the knowledge of *batik* as an intangible cultural heritage and threatening the existence of traditional houses as tangible cultural heritage. The awakening of Laweyan from economic downturn comes as concerns about the preservation of *batik* as a cultural heritage that has been recognized worldwide on October 2, 2009, and the presence of traditional houses in Laweyan with a typical neighborhood as old-fashioned settlement with high walls and narrow path (Widayati, 2000; Sadiarti, 2013). These conditions encourage the members of the local community to revitalize Laweyan by involving public participation (Widayati, 2000; Sadiarti, 2013).

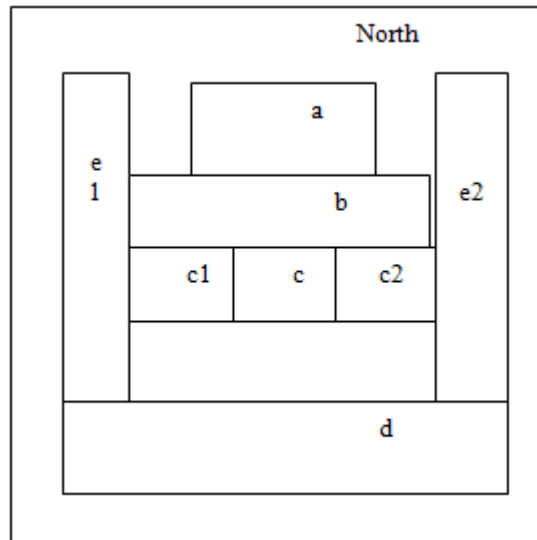
Laweyan has officially become a tourist destination since October 24, 2004 with its name *Kampoeng Batik Laweyan*, and has been set into the heritage preserve. The name of *Kampoeng Batik Laweyan* is selected because this area is known as producers of high quality *batik* and most of the dweller sare very good at making and trading *batik*. The government's efforts in preserving cultural heritage is often hampered by the issue of ownership. Law No. 11 of 2010 on the cultural heritage regulates the actions on buildings and objects of cultural heritage and its ownership. The cultural heritage is not only tangible but also intangible. Preservation of cultural heritage buildings often faces the problem of the ownerships. Many heritage buildings belong to individuals and families.

Priyatmono (2004) showed the structure of traditional houses in Laweyan consist of *pendhapa*, *ndalem*, *senthong* and occasionally supplemented *gandhok*. *Pendhapa* is the room to welcome guests. *Ndalem* is the room where family do their activities. *Senthongs* consist of *senthong kiwa* (left)

and *senthong tengen* (right), which serve as bedrooms, and central *senthong* which serves as *pedaringan* or *petanen*, a room to store the symbol of fortune in the form of a bundle of rice. In some buildings, the owners add *gandhok*, the additional building at left and right side of the main building where batik craftsmen sleep at night. The following picture is a description of the structure of a traditional house in Laweyan.



The following are the images of eyan.



Source: Priyatmono, 2004

### P.1. The Room Structure of a Traditional House in Laweyan

The following are the images of *batik* merchants' houses in Laweyan.



Source: Priyatmono, 2004

### P. 2. The Images of *Batik* Merchants' Houses in Laweyan

Explanation:

- a. *Pendhapa*
- b. *nDalem*
- c. *Senthong Tengah/Central Senthong*
  - 1. *Senthong Kiwa* (left)
  - 2. *Senthong Tengen* (right)
- d. Fabric
- e. 1. *Gandhok Kiwa* (left)  
*Gandhok tengen* (right)



*Community's Wisdom in Tourism Development and Cultural Heritage Preservation*

Traditional houses and Laweyan *batik* are local heritage which deserves to be preserved. The economic downturn experienced by the local community, especially *batik* merchants, threatened the preservation of cultural heritage in Laweyan. A real action to preserve the cultural heritage is needed. In fact, the action requires no small cost. Therefore, it is required an effort to revitalize and preserve the cultural heritage (Widayati, 2000). Revitalization and preservation of cultural heritage will work if the community is involved. The development of tourism is considered being able to address the issues raised in Laweyan by providing employment and business opportunities in tourism (Spillane, 1994; Cukier, 1996; Cukier, 2006; Mason, 2008).

The economic approach is considered effective because people can feel direct benefits of tourism so that the preservation can run well. The tourism development utilizes the carrying capacity of the economy in the form of the cultural heritage of the communities. The carrying capacity of the economy has become a main stay in the formation of Kampong Batik Laweyan namely 'equipment and expertise' of *batik* and traditional houses.

Laweyan is developed to be a tourist destination by utilizing the economic carrying capacity of the cultural heritage and the offer of the growth of economical rate through tourism. The attractions offered are *batik*, traditional houses and old-fashioned neighborhoods characterized by narrow paths and high walls. Based on the scope of the preservation, namely protection, development and utilization refer to changes without leaving the original form, the tourism development is striven while preserving the existing cultural heritage.

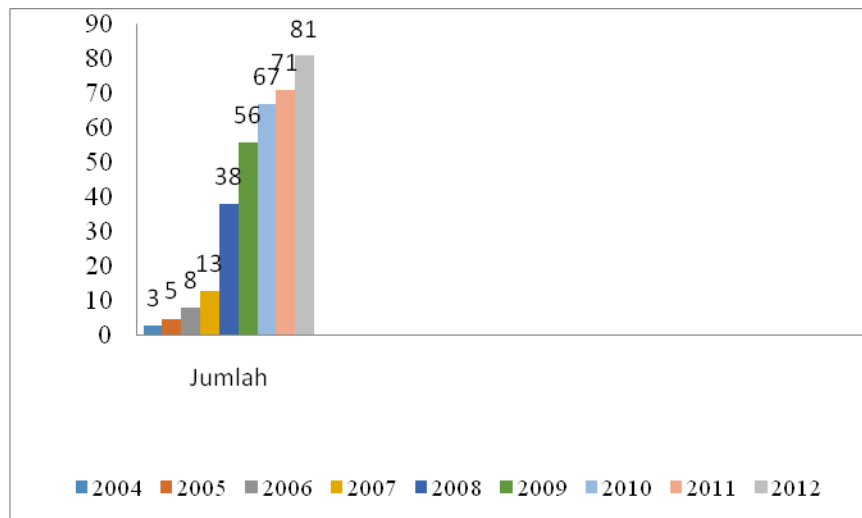
The merchants' entrepreneur spirit which has been embedded since they were children makes them very good at seeing the business opportunities by opening showrooms to display *batik*. The showroom utilizes the space in the house. These showrooms become an option because they are able to attract buyers or travelers to purchase *batik* while enjoying the atmosphere of the original village. The rooms used as permanent showrooms are the existing spaces of the house without changing the authenticity of the building. The following table shows the increase of *batik* showrooms in Laweyan since it was declared as a tourism destination from 2004 until 2012.

**Table 1. Number of Showrooms in Kampong Batik Laweyan**

Year	2004	2005	2006	2007	2008	2009	2010	2011	2012
Number of Showrooms	3	5	8	13	38	56	67	71	81

Source: FPKBL, 2012





P. 3. Chart of Showroom Growth in Laweyan

In general, the rooms used as showrooms are *pendhapa* and *ndalem*. The two rooms are chosen because they are quite spacious and adequate to be utilized as showrooms. Central *senhong*, which formerly functioned as *petanen* or *pedaringan*, a room to store a bundle of rice as a symbol of fortune, changed into a prayer room or a storage space of *batik* that is ready to market. *Senhong kiwa* and *tengen* keep being used as bedrooms or private rooms. Central *senhong* is chosen as a storage space due to its proximity to *pendhapa* and *ndalem*. *Gandhok* is utilized as a *batik* storage, a space to perform how to make *batik*, a room or a cafe. The preservation efforts cope challenges because the house was inherited to several heirs so that the house was divided to them.

Tourism has been able to become a driving force for *batik* merchants to reoccupy their *batik* business. *Batik* once again grows rapidly. Building can still be maintained. Alteration occurs; rooms change into showrooms and storages of merchandise. Utilization of the building into showrooms makes the building maintained. The high costs of building maintenance are solved by the increase of economic value of the building.

## VI. CONCLUSION

When the *batiks* of China and India penetrated Indonesia, especially Surakarta, the *batik* merchants in Laweyan experienced economic downturn, even several of them experienced bankruptcy. The economic downturn threatens the sustainability of *batik* production and the existence of the ancient, beautiful, magnificent houses belong to *batik* merchants in Laweyan. The concern for erosion of the cultural heritage brings up the desire to preserve the cultural heritage. The preservation should be followed by increasing the local economy, because the preservation requires a lot of cost. Tourism as a sector that can boost economic growth is considered being able to answer the problem on cultural heritage preservation.

Tourism is chosen as a way to preserve the cultural heritage such as *batik* and traditional houses for tourism provides economic benefits. It is inevitable if conservation requires a lot of costs



because the ancient buildings are often considered outdated or incompatible with the times. Therefore tourism is appropriate to become a means of preservation.

The shifting of rooms to *batik* showrooms becomes the local wisdom in developing tourism and preserving cultural heritage because the showrooms are able to increase the value of the economic function of the building. The high cost of cultural heritage preservation can be obtained from the profits of *batik* production and the utilization of the rooms as showrooms in the heritage preserve. Batik showrooms serve not only to preserve merchants' houses, but also to maintain the sustainability of batik as a cultural heritage, the work of local community. Ancient buildings are often regarded as buildings that do not have economy function; with proper wisdom they been turned into buildings that serve high economy.

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