Tourist Gaze Concept as an Attempt for Creating City Branding Case Study: Solo the Spirit of Java

Eko Nursanty, University of Semarang, Indonesia
Joesron Alie Syahbana, Diponegoro University, Indonesia
Atiek Suprapti, Diponegoro University, Indonesia

The Asian Conference on Sustainability, Energy and the Environment 2015
Official Conference Proceedings

Abstract
The tourism industry has had rapid improvement in the last two decades, and will continue in the future. As much as every culture, the individual who is positioned in tourism need “selling point” in order to draw tourism capital, which are certain aspect of the heritage that can be allocated to give impression to the tourist that they gain genuine experiences. As such, tourism also give the society chances to determine who they are and to promote their identity through commodification of cultural aspects.

The objective of this research is to find cultural activities that have certain characteristic attributes, which is determined by themselves disregard of the other objective. In this case the society choose how they are going to represent themselves to the world.

The research method employed is study case on one of the tourism and also historical city in Indonesia, Solo. The city of Solo along with its history is considered to be able to place its branding as part the marketing attempt of the city, especially in tourism. The result of the test is expected to be able to uncover any attempt to utilize tourist gazes on the city of Solo which ultimately capable of strengthening the city branding along with its ability in marketing attempt of the city. The power to create identity and identity mechanism reproduction of groups in the culture tourism field is inabling the local to express their ethnical pride and inspire the place and event with the most representative identity of their special interest along with the values.

Keywords: tourist gaze, city tourism, city branding, Solo, tourism
Introduction

Every human needs recreational activities. Generally human needs certain short time to stay away from their work and daily activities. It regard the process of enjoying product and service, which they cannot have or enjoy. They enjoy these sort of things for they want to enjoy pleasure of different, very unique experiences from their daily routine.

At the very least, some of the different experience is to witness sets of different view, landscape or unusual building arrangement. When someone have a long trip, they will view the environment in a more intense and serious manner. It will show us how to appreciate or expect of what we are going to do later on.

John Urry, a sociologist, had built the tourist gaze theory based on the theory of human passion to do pleasure activities and the reason the visit certain place. According to Urry (2002), tourism involves long trip activities to find experience, visual object that one does not usually see at home. The main activities of tourist is view signs or “gazing at the signs. In other words, tourist gaze is how the tourist view what the are encountered during tourism activities (Urry, 2002). In tourist gaze, the tourist gazes at certain images on certain space. Like a famous worship place, beautiful and attractive landscape. The example is when one is visiting New York, the tourist wants to gaze at liberty statue. As tourists, they usually want to find something different from what they usually encounter in their daily life. They adopted “tourist gaze”.

The difference in societies and their social groups in their own unique history will change the development of tourist gaze. This paper will try to combine the structuring and forming process of tourist gaze and those involved in it, any consequences for the city space as the object of tourist gaze and their relationship with the various city marketing actors.

The Theoretical Definition Of Tourist Gaze

Tourist gaze is the product of society, social groups, through the historical steps. Each gazes or tourist gaze objects, has different structurization process, there is no general experience in regard to the creation for the tourist. In many historical period, gaze was structured through the relationship and irony, into the form of social experience aside from the tourist experience and re-awareness (Urry, 2002).

Parts of the tourist gaze are interdependent for the contrasting nature of the relationship between the non-tourism experiences. The gaze indicated a social activity system as part of the tourism experience itself, where some of them not only have similar characteristic but also contrasting impact with the non tourism experience. Sometime, some of them based on the settlement and salary.
While the meaning of tourism itself is one’s activities to make use of spare time which activities are planned. It is one of the manifestation of how works and recreational activities put in separate place and ruled by social practice in modern societies. Tourists grows from the process of human movements to many tourism object they are visiting. The movement between space and duration of stay will produce their own type of trip.

The space that is chosen by the tourist and become tourist gaze has been anticipated through intens expectation and fantasy, and any influence occuring in many different scale. Some anticipation is built and developed through the variation of any non tourism experiences like film, television, literature, magazine, video recorder, which all of them will build and strenghten gaze. Tourist gaze are shown by the images of landscape and city buildings that are different from what they usually see everyday. some of the aspect view for they capture an unusual feeling.

The tourist view are often influenced by the different shape of the social pattern, with more sensitifity for the visual elemen of landscape or city buildings compare to the their normal daily life. They maintain those imaging through the picture taking, post card, film, model (miniature), etc. Those mentioned are enabling the long lasting nature of the gaze to be reproduce and pictured back. Gaze is built through the sign where tourist is on the attempt to collect those signs.

Gaze can be taken of two form, romantic and collective. The romantic gaze depict space as place with its uniqueness on certain location and certain moment, like Tokyo on spring for sakura flower. While collective gaze is the combination of certain theme, like culture and the uniqueness of certain location and season or moment. The example is the atmosphere of Sonkran in Thailand cities.
Despite the distance between these two there are many things that are possible to be connected by some industry, which is build to unite the difference of these gazes (Urry, 2002). The complex relationship between these two elements are influenced by the regulation of tourism services. On the other hand, there are some cultural experience had by the tourist that promote sets of social activity options built by feeling differences. Human wants definite spaces, seeing part of the objects of several human type’s combinations. On the other parts, some different tourism services have also being produced, especially under the maximum benefit of the tourists. As we all have witnessed, there are many internationals industries have build sets of tourism services which is low cost and cover large market segments to be built.

Thus, we can conclude that the relationship between the theory of Tourist Gaze in urban design is by preparing spaces that can be parts of tourist gaze as the space capable of providing characteristic uniqueness compared to what they have already experience at home or even other places they have visited before. This space will give
spaced experience that looks unique for the tourists who are visiting and do gazing in their activities.

**City Tourism and the History**

World Tourism Organization and European, (2005) define town and history tourism as those which cover (1) human movement to enjoy cultural attraction in the cities that is different from their daily life, with the emphasize on sharing new information and culture that satisfy their cultural need and (2) all human’s dynamic specifically destined to enjoy new cultural attraction, such as historical sites, art form like dancing and theatrical play on certain city that is different from their own in their original environments or countries. In regard to the structuring attempt, a city can be view as tourism destination for tourist is depict in tabel 1 below:

There are six cluster stages, which determine the relationship between type of space and the category owned by the them (World Tourism Organization and European, 2005). Cluster 1 is village area along with its heritage, in this case usually traditional custom village. Cluster 2 is the heritages that become part of a city, which usually have product that is capable to use as gaze objects. That is cluster 3, the heritages themselves along with the owned art, like the area of Little China or Little India in some part of big city. Cluster 4 is similar to cluster 3 but it is tend to be a big city. An old city which is capable of attracting tourist can be considered cluster 4. While cluster 5 is the combination between, heritage, art, and creative industries in a city. Cluster 5 has scale and uniqueness of a city, while cluster 6 has similar content with cluster 5 but the cover has become metropolis, which it has been connected with other larger environment, in some area, international.

According to Richards (2000), there are four types of cultural tourism according to existing definition. Those four types are: tourism-derived definition, motivational definition, experiential definition, and operational definition. These different definition are acquire on the following diagram.
On the vertical axis, the definition that states the meaning related to the experience that is being experience by the tourist and the opposite is the one related to operational size or scale. While the horizontal axis is taken from the motive-encouraged needs, while the fulfillment is in the form of city-owned resources. the culture itself is divided into inner and outer circle diagram as follows:

The inner circle I depict the primary elements of cultural tourism, which is divided into two part, they are historical tourism (related to old artefact), and art tourism (related to the contemporary culture like visual art, contemporary architecture, etc) while the outer II is the secondary elements consist of dua part that are lifestyle (such as the element of belief, tradition, society, etc) and creative industries (such as, fashion design, film, media, entertainment, etc).

Hospitality or friendly attitude in welcoming the visitors rely on various economical, political, and ethical even as the attempt to widden the tourist gaze all over the world and draw it into warm and abundance social environment between the host and visitors. The existing relationship shows the combination of hospitality and competitive attempt between world’s large industry have been commercialized (Derrida, 2000)

Human is interested on how the space can interact with them through a system that can re-display this space and anything in it. A part of physical environment cannot
naturally emerge as a tourism site. It must be designed into building, social utilities, family lifes, friendship and memories. A place can re-emerge as tourism sites if it can be part of expectation, display, and memories. It most also posses economical features, like the product of culture, the politic of human dynamic, objects, signs and information (Urry, 2002).

Thus, city tourism along with its history or heritage, is an important part of tourist gaze, for it offers sets of unique images and experiences, which is unusual and very different from those of visitor’s origin. The urban design should also prepare some convenience for this activities in the form of sets of appropriate circulation for the capturing of gaze on many potential places, like in table I.

**City branding and City Branding attempts**

The tourist gaze theory is growing through the support of mass tourism that is triggered by rising of budget airways. At the same time the same happen to new industries, which are based on information technology, and run by the tourism and traveling agencies. According to MacCannel, (1999), the growing number of pictures or images being spread enabling a “site” to become “sight” or merely place into meaningful location. Tourists is starting to visit church not for religious cause but to take picture of on that location. In fact, something that somehow special on certain city is capable in attracting tourist. The most populer items are seen differently from what people usually meet at home or work, in term of scale, meaning, or experience.

Tourists visits a city to stare at the object that is built on the city’s environment. Based on Lynch’s research (1960), stated that most of the individual’s perception on a city is as a package consist of objects such as: patch (road, railways, where people travel); edges (area limit)’ districts (part of a city with its characters like settlement, neighbourhood, etc)’ nodes (strategically located meeting places like square, street corner, etc); landmarks (special objects functioned as general reference point). Lynch also found the through parts of city have the effect of making the city image stronger for human, some city are more memorizeable than others. For tourist, edges and landmark are especially have more function to address the image of city, for they are more eye-catching, and easier to noticed and remembered.

Tourists visit a city because they associated it with a person personality, like famous painter, musicion, author, etc. It is not rarely that site’s claim whcih has special link with the famous individual is the result of city branding. Thus, Ashworth (2009) called this brand technique Gaudi Gambit after the Barceloña’s succesfull brand making with its architec and designer Gaudi. Painter and musicion are the appropriate icon for a city, whether or not they are exclusively related to the regarding place. By using the theory of tourist gaze and the decpition of a town, we are able to gain more understanding of why the number of tourist visiting one city is higher than the other. These place are usually comprise of more edges, nodes, and landmark on them.

**Object and method of research**

The research sites is Surakarta city, which usually called Solo city. The reason for this selection as research sites is the building of city branding’ Solo the spirit of Java, which implies on the city’s policies at govermental, economic, investment and city
planning affair. One of the implication for the Solo municipal government policy is the attempt to provide convenient transportation for visiting tourist by using Werkudara buses. This tourism buses cross the main street of Solo, exploring rows of both heritage and modern objects. They give unique experience and object for the tourism as one attempt to display as many gazes as possible for the town visitor. City space along with its facilities are bunch of gaze capable of support each other to give different uniqueness. It is the sets of gaze in the city space that expected to promote the brand of a cities, especially Solo.

![Figure 7: Area Map of Sukakarta City (Wikipedia, 2014).](image)

In the attempt to apply the concept of city branding which has been part of the Slogan “Solo the spirit of Java”, it’s the only city in Indonesia that has tourism buses along with city tourism route, served by buses called Werkudara. This buses attempt are usually done by developed country in the form of hop on bus, which routes are meant to introduces the areas of their Cities.

![Figure 8: Hop on Bus at Solo (Indonesia) – Singapore – Kuala Lumpur (Malaysia)](image)

The tourism buses in the city is a legal attempt to create brand for tourists, to depict not only locations, but also activities and the organization system of the city. For Solo, the routes are as follows;
Result and discussion

There are variety of aspect of tourist gaze and it has been known that it could take different forms in regard to its possible kinds and organization in relation between tourism industries built to unite different gazes. There are two elements involved in tourism service practices. One part is the practices in the field of services constructed based on different taste, such as to lead people to be in certain places, to see and gaze at certain object, etc. On the other side, there are many provided and conducted services for tourist in order to maximize the benefit, such as those seen in international industry that develop segmented-market-enabling cost to be profitably developed.

The set experienced by the tourists who use werkudoro tourism buses comprise of different existing building functions both modern and heritage, which some of them are tourism destination. This gazing activities to the certain panorama conducted by the tourist, are conditioned by the personal experience and memories framed by rule and style, and also circulation of pictures and tekst. In Solo, this circulation is highly influenced by the tourist’s perspective inside the bus, street’s width, and building height, which produce perspective of their roof, which can only be seen on certain corner of the street, such as in picture bellow:
In this case, it is quite difficult to create frame that functioned as tourist gaze regarding that this set of sight is expected to become critical, technical, cultural source with the potential of enabling the tourist to see the physical and material space at their sight range as something that is interesting, nice, or beautiful. They do not only belong to sight. And without this lens, the beautiful sequence found in the nature or world are built will be very different. It is different way of sight where it has a lot of consequences in the world physically and developmental.

There are many tourism facilities are passed by existing tourism route. Some of them are modern and some of them are traditional having heritage nature. Total, there are still 13% of them with the chance of maximum function of having heritage power and built to provide the need of modern society in addition to tourism site function. It is also found that there 6% of this set of tourist gaze with the heritage value but does not function at all. In regard to the concept stated by Lynch (1960), Solo is trying to creates nodes which are passed by Werkudoro. There are two kinds of monument that each of them depict solo differently: Manahan statue depict Solo as the city in Java with the reputation of Mataram kingdom, and Supriadi statue that depict solo as part of Indonesia who once experience struggle to gain freedom from the hand of colonialist. Generally, this set of tourist gaze has 63% potential of heritage and 36% potential as modern.

The tourist gaze effect has huge impact on the revenue from the tourists (Hospers, 2009). The many serials depict many heritage ini Solo are expected to give positive impact on Solo branding as the Spirit of Java. One of the challenge emerge is the tall tress in solo, which are as tall as the best position on the top of the bus, making the creation of gaze is not at the maximum.

Romantic gaze/ a gaze of novelty is the gaze that has been attached deep in tourist mind who gaze at a space accompanied with the understanding that the space still remind him of previously seen space (ryan, 2013). The result of the research reveal that 68% of the responder have greater admiration to the background story of historical destination than other elements except for the beauty of building’s ornament, building function and also physical items such as building as function and physical properties like the function of the area that has been adjusted for the need of current space user. Still in regard to the responder result, the location they have been
traveled using Werkudara buse, the places they want to visit further are the location depicted in this map:

![Map of Surakarta City showing areas A to F](image)

**Figure 11: The Area with the power of novelty, chosen by the responder**

Some of the area that become responder choice are as follows (depict in figure 11). They are: A: Kasunan office area (23%); B: Pura Mangkunegaran area (21%); C: Kauman Area (18%); D: Laweyan Area (21.5%); E: Balapan trainstation area (9%) and F: Gede market area (7.5%).

Generally, the A and B area are once the center of Mataram Kingdom milestone, thus it become the center of genuine Javanese culture in Solo. Thus the gaze attached all over Solo is greatly influenced by this area where they have not only original physical building, but also people life and their activities with their unique variety and never bored the tourists.

A brand can generate significant meaning to the process of differentiation thus it would generate competence of a product of in this case the destination along with the accompanied services (Barnes, Mattsson, & Sorensen, 2014). From the figure 10, Gede market is less attractive to the tourist despite the attractive historical and novel architecture. But it’s function as a market greatly influence the tourists in a way that they treat it only worth for sightseeing and taking picture. Bellow is the market during imlek compared to the changes has been made, as depicted in figure 12:
To comprehend, explain, and predict the appreciative manner to the brand of destination, the concept need to be used is: destination image (Baloglu & Brinberg, 1997). In this research, the respon occured in the city space around Gede market, that it is becoming the chosen space for 100% responden to spend most of the time in this area, to do different kinds of public activity and to enjoy other fascility around the area like the monastery next to the market as part of China Town brand, which strongly related to the theme of Chinese new year for chinese people.

Conclusion

This research has found that the tourism transportation owned by a city is proven capable to strengthen the role of the gaze to the visiting tourist of a certain city. With the right planning of the passenger view from the bus and the planned chosen locations, the tourism vehicles are able to give strong image of a city that eventually give brand to this city in order to compete for the destination selection conducted by the tourist.

Although the tourist had have the emerging gaze before they come to intended destination, which previously acquired information could be from the history and uniqueness of a destination, the city planner can have another attempt in the form of brand strengthening by adding the service on the certain destination in hoping that it would strengthen the extended theme. This emerging them is appropriately adjusted to certain periode, which make the area is not only for its space function but also for the special moment such as Chinese New Year, Ramadhan, etc.
References


