

INTEGRATING URBAN GREEN AND CREATIVE SPACE DESIGN IN ENHANCING COMMUNITY-BASED CULTURAL TOURISM IN YOGYAKARTA

INTEGRAÇÃO DE ESPAÇOS VERDES URBANOS E DESIGN CRIATIVO PARA APRIMORAR O TURISMO CULTURAL COMUNITÁRIO EM YOGYAKARTA

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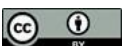
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Abstract

The development of community-based cultural tourism is a crucial strategy for sustainable urban development, particularly in a cultural city like Yogyakarta. This article aims to analyze the integration of Green and Blue Open Spaces with community-based urban creative spaces to support inclusive and sustainable cultural tourism. This study uses a qualitative approach with a case study method on the Sayidan Alley activity in Sayidan Village, Yogyakarta City.

Resumo

O desenvolvimento do turismo cultural de base comunitária é uma estratégia crucial para o desenvolvimento urbano sustentável, particularmente em uma cidade cultural como Yogyakarta. Este artigo tem como objetivo analisar a integração de espaços abertos verdes e azuis com espaços criativos urbanos de base comunitária para apoiar um turismo cultural inclusivo e sustentável. Este estudo utiliza uma abordagem qualitativa com um estudo de caso



Data were obtained through field observations, documentation, and literature review. The analysis shows that the integration of open spaces with community-based creative activities can transform marginal areas into productive public spaces, strengthen local cultural identity, and encourage the growth of the community's creative economy. However, this study also identified conceptual and practical challenges, particularly related to the sustainability of spatial management, the potential for cultural commodification, and the risk of social exclusion if the tourism approach is too event- and visual-aesthetic-oriented. Therefore, this article emphasizes the importance of strengthening the role of the community as the primary actor, providing long-term institutional support, and policies that ensure spatial equity in the development of urban creative spaces. The integration of open spaces and creative spaces is positioned not only as a tourism instrument but also as a strategy for community empowerment and local cultural preservation.

Keyword: Green Open Space, Creative Space, Cultural Tourism, Spatial Justice, Yogyakarta.

sobre a atividade do Beco Sayidan na Vila Sayidan, cidade de Yogyakarta. Os dados foram obtidos por meio de observações de campo, documentação e revisão bibliográfica. A análise mostra que a integração de espaços abertos com atividades criativas de base comunitária pode transformar áreas marginais em espaços públicos produtivos, fortalecer a identidade cultural local e incentivar o crescimento da economia criativa da comunidade. No entanto, este estudo também identificou desafios conceituais e práticos, particularmente relacionados à sustentabilidade da gestão espacial, ao potencial de mercantilização da cultura e ao risco de exclusão social se a abordagem turística for muito orientada para eventos e estética visual. Portanto, este artigo enfatiza a importância de fortalecer o papel da comunidade como principal agente, fornecendo apoio institucional a longo prazo e políticas que garantam a equidade espacial no desenvolvimento de espaços criativos urbanos. A integração de espaços abertos e espaços criativos é vista não apenas como um instrumento turístico, mas também como uma estratégia para o empoderamento da comunidade e a preservação da cultura local.

Palavras-chave: Espaço Verde Aberto. Espaço Criativo. Turismo Cultural. Justiça Espacial. Yogyakarta.

1 INTRODUCTION

The development of cities across the globe demonstrates that creative spaces and culture-based public spaces have become strategic instruments in enhancing quality of life and strengthening the social capacity of urban communities. Globally, the transformation of urban spaces is understood as a response to the challenges of urbanization, mass tourism, and the need for inclusive, collaborative spaces. This context also emerges in Indonesia, particularly in the city of Yogyakarta, known as a cultural city and a national tourism destination. Yogyakarta faces similar dynamics to other creative cities worldwide, namely balancing urban modernization with the preservation of local cultural identity. This situation drives the need for a creative space approach that not only

follows global trends but also considers the social, cultural, and historical characteristics of the region as a basis for developing creative public spaces at the local level.

Cultural preservation depends not only on the role of the government but also on community participation through the provision of public spaces as platforms for creative activities and the transmission of traditional values. Globally, public spaces have been understood as strategic instruments in urban regeneration, character formation, and cultural identity development. In the context of urban and cultural tourism, public spaces serve as arenas for social interaction, artistic expression, and the formation of urban identity. Research shows that public spaces can be catalysts for creative activities through creative placemaking and programmed space approaches (Elgobashi & Elsemary, 2021); (Grodach, 2010). Heritage-based revitalization of public spaces also encourages community-based tourism experiences and activates local cultural assets (Rabazauskaitė, 2015). Other studies confirm that creative public space design can strengthen local character, enhance social engagement, and create added value for the community's creative economy (Mahmoud, 2022).

The Yogyakarta City Government has established a direction for culture-based development and the creative economy through various regional policies, including the Creative City Roadmap, the Medium-Term Development Plan (RPJMD), and regulations for cultural tourism development. These policies place creativity, public space, and community empowerment as part of the strategy to strengthen the city's cultural identity. These efforts align with various studies on creative cities in Southeast Asia that emphasize the importance of institutional readiness, leadership, creative talent, and place quality as the main foundations of creative city development (Khoo *et al.*, 2017). Other studies indicate that Cultural and Creative Industries (CCI) are a key driver of economic growth and regional regeneration through both top-down policies and grassroots initiatives, thus requiring synchronization between local governments and communities (Liang & Wang, 2020). Furthermore, the development of creative cities in Asia, including the Philippines, demonstrates the need for consistent policy strategies, local cultural integration, and institutional collaboration to support the success of cities within the UNESCO Creative Cities Network (Rivera-Lutap *et al.*, 2025). Other literature emphasizes that creative city policies must also consider the potential of culture as a driver of sustainable urban development through a creative and participatory governance approach (Vitkova &

Silaci, 2019) In line with this, a creative city policy framework ideally serves as a strategic tool for cities to maximize cultural potential while simultaneously promoting inclusive economic development (George, 2020).

The development of green open spaces (GOS) and blue open spaces (BOS) is a strategic element for sustainable urban development because they provide ecosystem services, recreational space, and ecological functions essential for community life. Various studies confirm that green and blue spaces are urban infrastructure capable of improving climate resilience, environmental quality, and public well-being through integrated spatial configuration and landscape design (Zhang & Qian, 2024). Green and blue infrastructure not only plays a role in improving ecological quality and mitigating flood risks but also supports social and recreational functions that encourage river-city connections and enhance the value of public space in urban areas (Guimarães *et al.*, 2025; Gupta *et al.*, 2024). In many cities, the integration of GOS and BOS has become an approach to revitalizing river and waterfront areas through landscape-based design, public accessibility, and urban rejuvenation strategies (Cabas & Galimberti, 2022; Liu *et al.*, 2023). Furthermore, green and blue space design has been shown to enhance social, economic, and public health benefits, for example through increased property values, social interaction, and community well-being (McCord *et al.*, 2024; Salih *et al.*, 2021). Other studies also emphasize that the development of green open spaces (RTB) and green open spaces (GOS) requires inclusive, participatory, and local-responsive governance to improve city quality and create public spaces that are adaptive to the challenges of climate change and urbanization (Attia & Ibrahim, 2018; Le *et al.*, 2024).

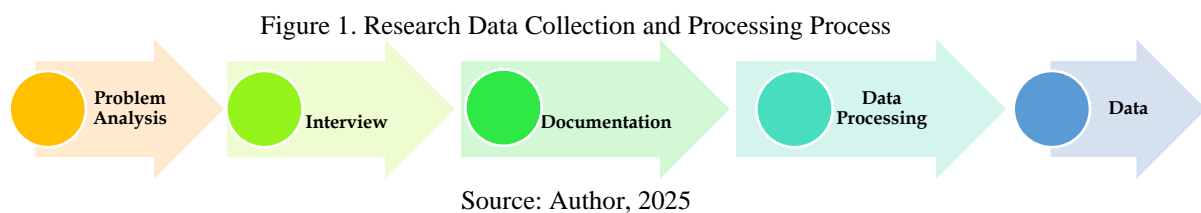
Although the concepts of creative space and creative city have developed rapidly in urban and creative economy studies, several studies have shown that the integration of creative space with urban governance and public space development still faces theoretical and implementation limitations. Recent research highlights that creative ecologies are strongly influenced by local dynamics, governance models, and creative infrastructure, but their sustainability and integration with regional development policies are often inconsistent (Prokopiuk *et al.*, 2025). Furthermore, collaboration between the creative industry and tourism has proven potential to revitalize historic areas and urban spaces but has not yet fully provided an operational framework that can be replicated across various urban contexts (Astuti *et al.*, 2017; Sedmak *et al.*, 2019). Bibliometric studies indicate

that Creative City is a growing field, but there are still gaps in connecting theory, policy practice, and spatial design that deliver social impact and inclusive public spaces (Ren *et al.*, 2023; Zhao, 2024). Furthermore, creative public spaces are often positioned as spaces for consumption and tourism, yet aspects of social sustainability and citizen engagement have not been fully integrated into their design and management (Henche *et al.*, 2020; Ramos-Vidal & de la Ossa, 2024). Several studies emphasize the importance of participatory approaches, low-cost technologies, and community-based interventions in developing inclusive creative spaces, but their implementation remains fragmented and experimental (Itair *et al.*, 2024; Pawlowski *et al.*, 2017). Thus, there is a research gap on how creative spaces can be designed and managed as sustainable public spaces, based on multi-actor collaboration, and capable of strengthening local creative ecologies in the long term.

This research aims to develop a river-based creative space model in Yogyakarta City by integrating local cultural potential, public space, and creative tourism as an urban revitalization strategy. The development of this creative space is crucial to address the challenges of unequal utilization of public space, low community involvement, and minimal integration of the creative industry sector with river area development policies. Various studies emphasize that the integration of local creativity and creative tourism can encourage community empowerment and improve public welfare through capacity building, multi-actor collaboration, and culture-based development schemes (Pranita *et al.*, 2022; Rahmafitria & Purboyo, 2021). Furthermore, creative space and creative tourism have proven to be instruments for urban regeneration through cultural approaches, local identity, and citizen participation in public space design (Eva Bakas, 2025; Pourzakarya & Fadaei Nezhad Bahramjerdi, 2019; Sepe & Di Trapani, 2010). The theoretical contribution of this research lies in the development of a river-based creative space model that integrates creative economy and community-based development approaches to strengthen Yogyakarta's creative city identity and enhance the social and cultural sustainability of river areas (Li & Shaw, 2022; Suriyankietkaew *et al.*, 2025). This model is expected to provide a conceptual foundation for the government and local stakeholders in developing creative public spaces in river areas as spaces for community collaboration.

2 METHOD

This research uses a qualitative approach with a case study method. The choice of a qualitative approach is adapted to the research objective, which is to analyze the research object in depth based on field data obtained from various sources (Aspers & Corte, 2019). Qualitative research is understood as a method that represents the experiences, views, and information conveyed by participants, which are then processed and presented in the form of analysis and research findings (Bazeley, 2009). In-depth analysis in qualitative research requires systematic data collection through in-depth interviews, focus group discussions (FGDs), and field notes and documentation (Smith & Smith, 2018). The data collection techniques used in this study include in-depth interviews, focus group discussions, and documentation. Data analysis was conducted using the interactive model technique developed by Miles and Huberman, which includes the stages of data reduction, data presentation, and drawing conclusions (Miles *et al.*, 2018).



The figure shows that data reduction is the initial stage in the analysis process, namely grouping and simplifying data according to research variables. The next stage is presenting data in visual form to facilitate the interpretation process, while the final stage is drawing conclusions that aim to describe and interpret the visual data that has been presented. In addition to using analytical tools, this study also involved primary data collection through in-depth interviews with key informants, including the Regional Development Planning Agency, the Yogyakarta City Research and Development Agency, the Yogyakarta City Environmental Agency, the Yogyakarta City Tourism Agency, and the Yogyakarta City Land and Spatial Planning Agency. Interviews and focus group discussions (FGDs) were conducted to deepen understanding and encourage open discussions between researchers and informants. Next, the results of the interviews

and FGDs were extracted and analyzed in depth with the support of relevant secondary data. This analysis process is expected to produce valid, comprehensive research conclusions that can contribute to the development of science.

3 RESULT AND DISCUSSION

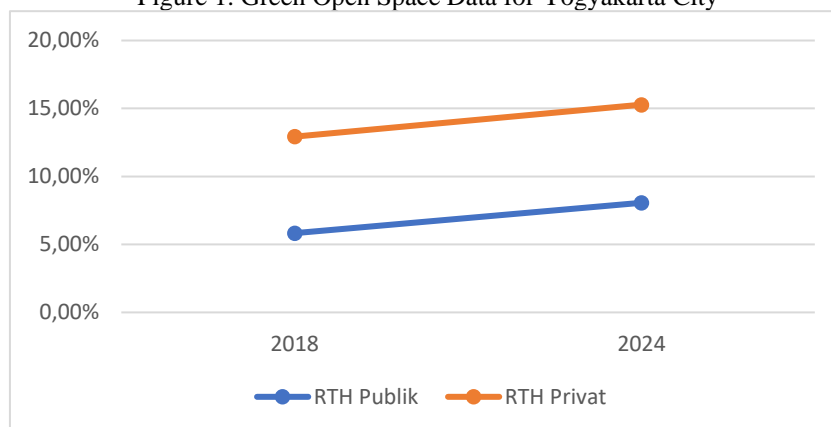
Yogyakarta is a city that relies significantly on the tourism sector as a key driver of the regional economy. The city is widely known for its rich cultural, historical, and natural attractions, as well as various man-made attractions that consistently attract both domestic and international tourists. This situation has encouraged the local government to optimize the tourism sector as a source of increasing Regional Original Income (PAD). However, contemporary tourism needs are no longer limited to providing solely recreational destinations but also include the existence of spaces capable of accommodating social and cultural activities and public interaction. In this context, open spaces play a strategic role as part of the city's creative space, which cannot be viewed merely as a complementary element but as a crucial medium for social interaction, creative expression, and the organization of cultural activities that support the quality of life of urban communities. (Sugima *et al.*, 2024).

In this context, the existence of open spaces or public spaces is an essential need for all levels of society, both residents and tourists visiting the city of Yogyakarta. Green Open Spaces (RTH) not only function as an urban ecological element, but also as a social space that allows people to interact, carry out activities, and express creativity collectively. As a tourist city, Yogyakarta requires quality RTH because tourists increasingly desire a holistic visiting experience, including enjoying the city atmosphere through comfortable, inclusive, and characteristic public spaces. In this regard, the creative collaboration between the tourism and cultural preservation sectors at the Yogyakarta Cultural Park (TBY) places the community as the main actor, so that TBY functions not only as a tourist attraction, but also as a strategic vehicle for the preservation and development of local culture (Sari *et al.*, 2020)

The Yogyakarta City Government has demonstrated a strong commitment to providing Public Green Open Space (RTHP). However, the proportion of green open space available in Yogyakarta City remains below the national standard threshold.

Yogyakarta City only has approximately 8% of its total area, while Law Number 26 of 2007 concerning Spatial Planning mandates that each region ideally provide at least 30% green open space, consisting of public and private green open spaces. This situation has encouraged the Yogyakarta City Government to further promote the provision of RTHP down to the village level. One strategy adopted is the development of village-based RTHP, tailored to local characteristics. This strategy is reflected in the number of RTHP, which continues to increase annually. To date, Yogyakarta City has 64 RTHPs spread across 14 sub-districts (adminwarta, 2025). Each RTHP has its own unique characteristics that reflect the cultural and historical values of each village. However, quantitatively, the contribution of RTHP to achieving the overall city green open space target is still not significant, especially due to limited land in dense and historically valuable urban areas.

Figure 1. Green Open Space Data for Yogyakarta City



Source: processed by researchers

In addition to Public Green Open Spaces (RTHP), the City of Yogyakarta also has Blue Open Spaces (RTB), which generally refer to River Basins (DAS). Blue Open Spaces can be interpreted as water-based landscapes that include rivers, canals, lakes, reservoirs, embungs, ponds, and ponds, which provide various landscape services. These services include fisheries production, water supply for irrigation, and water sources for community consumption needs. In addition to these functions, RTBs also play an important role in biodiversity conservation, microclimate control through natural cooling effects, and improving urban aesthetics, which in turn have the potential to support tourism development (Arifin, 2014). In the City of Yogyakarta, the main form of RTB is the River Basin area. Topographically, a watershed is a land unit bounded by ridges or

mountains that function to collect and channel rainwater to the main river as its downstream. The main rivers that function as downstream water flows in the City of Yogyakarta include the Code River, the Winongo River, and the Gajahwong Rive.

a) Green Open Space and Blue Open Space as Creative Spaces

Yogyakarta City has several areas geographically crossed by River Basins (DAS), so they have the potential to be developed through a village-based Green Open Space (RTH) approach. This approach allows for the integration of RTH and Blue Open Space (RTB) in a single spatial unit. The existence of RTH and RTB side by side constitutes a strategic spatial potential if managed sustainably and participatory. One area that reflects this condition is Sayidan Village, located in Prawirodirjan Village, Gondomanan District, Yogyakarta City. Prawirodirjan Village includes three villages: Sayidan Village, Prawirodirjan Village, and Yudhonegaran Village, two of which directly border the watershed that flows into the Code River. Meanwhile, from the aspect of Public Green Open Space (RTHP), Prawirodirjan Village only has one RTHP located in RT 12, so optimizing the existing open space is an urgent need.

Sayidan Village has significant potential for development as a culturally and environmentally based tourism area. In the context of tourism development, there are four main components that determine the attractiveness of a destination: attractions, amenities, accessibility, and ancillary (Kanaka *et al.*, 2024). Based on the results of mapping using these four components, Sayidan Village generally possesses all the basic elements needed to develop into a tourist village. Cultural attractions such as music, dance, and crafts, as well as culinary activities such as making brondong (a type of fish) and catfish farming, constitute its distinctive socio-cultural capital. In terms of amenities, the village is supported by basic facilities such as homestays, hotels, places of worship, and schools, as well as special facilities such as RTHP (Natural Spatial Planning), the presence of a watershed (DAS), and its proximity to the city center. Sayidan Village's accessibility is also relatively good, supported by the availability of public transportation such as city buses, becaks, and andongs, as well as an adequate road network. Meanwhile, the ancillary aspect is supported by the existence of organizations and institutions, such as the Yogyakarta City Tourism Office and the Tourism Awareness Group (Pokdarwis), as well as online-based information and promotion facilities through social media and websites.

Table 1. Concept Mapping of Tourism Components

Attractions	Culture (Music, dance, crafts)	Culinary (making brondong, catfish farming)
Amenities	Basic Facilities (Homestays, Hotels, Places of Worship, Schools)	Special Facilities (RTHP, DAS, City Center)
Accessibility	Public Transportation (City Buses, Pedicabs, Andongs)	Road Facilities
Ancillary	Organizations/Institutions (City Tourism Office and Tourism Awareness Group)	Information and Promotions (Online: Instagram and Website)

Source: processed by researchers

However, the existence of green open space (GOS) and open space (RTB) in Sayidan Village has not been optimally utilized as a tourist attraction. This condition is inseparable from the stigma attached to the Prawirodirjan area, particularly Prawirodirjan Village, known as Kampung Lembah Code. This area is often perceived as densely populated, slum-like, and relatively underdeveloped (Zulvira, 2023). This perception is influenced by the ongoing domestic activities in the Code River watershed, such as washing and fishing, which demonstrates the limitations of integrated river management. From an economic perspective, the potential of Prawirodirjan Village, particularly in the creative economy sector, has also not been properly mapped and managed. Artists who should be driving the local creative economy have not been fully empowered systematically.

Table 2. Internal Factor Evaluation Matrix

I/E	Strong (3,00-4,00)	Average (2,00-2,99)	Weak (1,00 – 1,99)
Height (3,00-4,00)	I (Growth)	II (Growth)	III (Stabilization)
Medium (2,00-2,99)	IV (Growth)	V (Stabilization)	VI (Divestment)
Low (1,00-1,99)	VII (Stabilization)	VIII (Divestment)	IX (Divestment) 1,36/1,99

Source: Authors

The results of the Focus Group Discussion (FGD), which were then analyzed using the Internal Factor Evaluation (IFE) and External Factor Evaluation (EFE) matrices, showed that Sayidan Village obtained an IFE score of 1.36 and an EFE score of 1.94. The combination of these two scores places Sayidan Village in category IX in the Internal External (IE) matrix, indicating that this village has potential, but it is not yet significant

and faces relatively high external threats. This position indicates that the development of Sayidan Village requires an aggressive strategy that emphasizes internal strengthening through the support and active participation of the community to maximize existing potential while minimizing threats.

The potential of Sayidan Village can be optimized through revitalization efforts focused on developing cultural and environmental tourism. Renewing the area's image is a crucial step in shifting the stigma of being slum-like and neglected. One strategy that can be implemented is integrating creative spaces with the RTB (Regional Spatial Planning) along the watershed. Riverbanks, previously perceived as backwaters and neglected areas, can be transformed into creative public spaces that not only enhance the visual and aesthetic quality of the area but also strengthen local identity. This effort has the potential to enhance the overall tourist appeal of Yogyakarta City.

The creation of murals along the banks of the Sayidan River is a concrete form of integration between the RTB and creative spaces in Sayidan Village. Enhancing the aesthetic value of infrastructure through mural art can be a solution to present a new face to the river village area. More than just a visual element, the integration of RTB with creative spaces also serves as a medium for cultural expression, a forum for channeling ideas, and a means of preserving artistic values and local wisdom. Thus, the painting of the Sayidan Riverbanks serves not only as a beautification effort but also as part of the social, cultural, and environmental revitalization process. Its location on the main route of Yogyakarta City and supported by adequate public transportation access makes the Sayidan Riverbanks have a great opportunity to develop as an inclusive and sustainable alternative tourist destination.

b) Community-Based Cultural Tourism in Yogyakarta

In addition to Blue Open Space (RTB), urban creative spaces are not only relevant for integration with Green Open Space (RTH) but also have the potential to be developed as part of a strategy to strengthen the city's identity. As a cultural city, Yogyakarta has strong social and cultural capital to integrate RTH with community-based creative spaces. These creative spaces can take the form of art performance areas, open workshop spaces, community exhibition spaces, and thematic parks that serve as a means of expression for local artists and creative communities in showcasing their cultural identities. The integration of RTH and creative spaces not only expands the function of public spaces

from merely ecological to social and cultural spaces but also strengthens Yogyakarta's character as a vibrant and dynamic cultural city.

This public space management model can support the development of a sustainable cultural tourism ecosystem because it is based on community participation and the preservation of local values. Thus, the development of green open space integrated with urban creative spaces provides a strategic contribution to the growth of community-based cultural tourism in Yogyakarta. This approach not only improves the quality of the urban environment but also expands opportunities for local communities to actively engage in the creative and tourism industries. This integration has the potential to create productive, tourism-competitive public spaces and strengthen Yogyakarta's image as a cultural city that positions the community as the primary actor in the creative process and tourism development (Sari *et al.*, 2020).

The city of Yogyakarta promotes the tourism concept of "Memories and Memorabilia that Present Uniqueness" as an effort to create memorable tourism experiences. This concept aims to ingrain memories of the uniqueness of every corner of Yogyakarta in tourists' minds, thereby encouraging repeat visits. In this context, the Yogyakarta City Government has utilized creative spaces as a medium to showcase the diversity of local culture, rich in historical, aesthetic, and emotional value. One strategy implemented to attract tourists is the holding of cultural activities and events that showcase local arts and traditions as the city's main tourism attractions.

One concrete example of community-based creative space integration is the Sayidan Alley activity. This activity carries the main concept of ecodesign, which places environmental awareness as a fundamental design principle. The materials used are environmentally friendly, particularly natural materials such as bamboo, which not only contribute to environmental sustainability but also strengthen the aesthetic value and local wisdom of Sayidan Village. The Sayidan Alley activity is designed as a cultural exhibition medium showcasing the works of the community and local artists. The works on display include paintings, drawings, vintage-style photography, and wood crafts. In addition to the exhibition, this activity also enlivened with dance performances as a form of representation of the vibrant and dynamic local culture.

The increased capacity of the Sayidan Village community is reflected in their ability to plan and manage activities sustainably. The community is directly involved in

all stages of the activity, from planning, implementation, to event management. This active involvement is expected to encourage community independence in organizing local wisdom-based events in the future, which ultimately has an impact on improving the residents' economy. The Sayidan Alley activity also opens space for participation for local Micro, Small, and Medium Enterprises (MSMEs) as part of efforts to strengthen the village's creative economy. Interestingly, the works displayed in the exhibition are partly the result of the creativity of the children of Sayidan Village who received mentoring from the Yogyakarta creative community, OKLE, so this activity also serves as a means of education and regeneration of local artists.

In the context of spatial planning, the Sayidan Alley project successfully transformed the previously slum-like River Basin (DAS) area into a community-based creative space through the application of murals using natural materials. This transformation had a significant social impact, particularly in changing the stigma of the area, which was previously perceived as marginal. The aesthetic artistic touch gradually eliminated the image of "ledhok" or slum, while simultaneously building collective pride in the community for their environment. The mural designs on the riverbanks also functioned as attractive photo spots, thus increasing the area's tourist appeal. The mural themes were adapted to the character of each location, complemented by quotes that elevate local values with geometric ornaments. During the implementation of Sayidan Alley, the walls of residents' homes were dominated by monochrome colors, creating a harmonious and consistent visual impression. The presence of Sayidan Alley and the creative stage had a positive impact on increasing the tourism attraction of Sayidan Village. This success is inseparable from the collaborative role of various stakeholders in realizing Sayidan Alley as a community-based creative open space. The following is a breakdown of roles for each stakeholder, including:

Table 3. Division of Roles and Authorities

Role	Authority
Government (Yogyakarta City Regional Development Planning Agency)	<ul style="list-style-type: none"> ✓ Necessary regulatory makers ✓ The party responsible for monitoring, repairing and evaluating the social impacts that arise.
NGOs (OKLE, ISI Yogyakarta)	<ul style="list-style-type: none"> ✓ Initiator who initiated the concept of integrating creative space with community-based tourism ✓ Facilitator for the community and the government

Sayidan Village Community	<ul style="list-style-type: none"> ✓ Develop areas based on predetermined tourism maps. ✓ Manage and initiate the development of Sayidan Village. ✓ Maintain and preserve existing creative spaces
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Source: processed by researchers, 2024

The results of the Sayidan Alley project demonstrated significant achievements. The tourist appeal of the Sayidan Village area has increased, marked by a shift in perception from a slum to an alternative tourist destination in Yogyakarta (Zulvira, 2023). In fact, the Sayidan Bridge has developed into an iconic landmark that strengthens the area's identity. The presence of various culinary products from local MSMEs further confirms that the integration of Blue Open Space with community-based creative spaces can have a real impact on strengthening the community's creative economy. These findings demonstrate that the development of community-based public spaces serves not only as an environmental management strategy but also as an instrument for sustainable social, cultural, and economic empowerment.

Although the integration of Blue Open Space with community-based creative spaces, as in the case of Sayidan Alley, has demonstrated positive results, this approach still needs to be criticized from the perspective of the creative city theory proposed by (Florida, 2011). This theory emphasizes that the strengthening of creative cities is often oriented towards visual appeal, symbolic appeal, and cultural consumption to attract tourists and the creative class. In practice, there is a risk of reducing the meaning of local culture to mere tourism commodities. In the context of Sayidan Village, the aestheticization of space through murals and cultural events has the potential to position community cultural expressions as objects of spectacle, rather than as living and sustainable social practices. Therefore, the sustainability of community-based creative spaces cannot be measured solely by the increase in tourist visits but must also be seen in terms of the extent to which these spaces are able to maintain community autonomy, the sustainability of daily cultural practices, and the equitable distribution of benefits to all residents.

Furthermore, from the perspective of community-based placemaking theory, the integration of creative spaces such as Lorong Sayidan should position the community as the primary subject in the space production process (Lefebvre, 2010). However, in many

cases of urban creative space development, community involvement is often temporary and dependent on the momentum of the event. This poses challenges in ensuring the sustainability of the social function of public spaces after the event ends. Without strong institutional mechanisms and long-term policy support, creative spaces risk becoming event-based, meaning spaces that are active only for a specific period but lose their social function in the daily lives of residents. Therefore, it is necessary to critique approaches that overemphasize ceremonial activities without being balanced by strengthening community institutional capacity and inclusive, long-term space management schemes.

Furthermore, from a spatial justice perspective, the integration of Blue Open Space and creative spaces also needs to be tested for potential social exclusion and symbolic gentrification. The transformation of marginal areas into tourist destinations is often accompanied by an increase in the value of the space that does not always align with the improvement in the welfare of all residents, especially vulnerable groups. Although Sayidan Village currently demonstrates a positive economic impact through MSMEs and tourism, without regulations that favor local communities, there is a risk that long-term economic benefits will be enjoyed by external actors. Therefore, the development of community-based creative spaces must be normatively critiqued so that it is not only oriented towards aesthetics and economic growth, but also ensures fair distribution of benefits, protection of housing rights, and the socio-ecological sustainability of the area. This approach emphasizes that creative spaces should be positioned as instruments of empowerment, not merely as a means of legitimizing tourism-based urban development.

4 CONCLUSION

The integration of Green and Blue Open Spaces with community-based creative spaces in Yogyakarta City, as demonstrated through the Lorong Sayidan case study, has proven to significantly contribute to strengthening cultural tourism and the local creative economy. The transformation of spaces previously stigmatized as slums into creative public spaces demonstrates that a community-based approach has great potential in building an inclusive, competitive, and culturally rooted city image. Active community

involvement in the planning, implementation, and management of activities is a key factor in successfully creating vibrant and meaningful public spaces.

However, the findings of this study also indicate that the development of urban creative spaces is not without several conceptual and structural challenges. Creative city approaches and event-based development have the potential to encourage the commodification of culture and turn public spaces into mere tourism consumption platforms if not accompanied by strengthened community capacity and long-term management schemes. Furthermore, without a policy framework that supports local communities, there is a risk of social exclusion and unequal distribution of economic benefits from tourism activities.

Therefore, the integration of open space and creative spaces needs to be placed within a collaborative planning and spatial justice framework, which places communities as the primary subjects in the production and utilization of space. Local governments, communities, and non-governmental actors need to build sustainable synergies through adaptive regulations, mentoring, and evaluation mechanisms. With this approach, community-based creative spaces will function not only as tourist attractions but also as a medium for social empowerment, cultural preservation, and sustainable and equitable urban development.

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Authors' Contribution

All authors contributed equally to the development of this article.

Data availability

All datasets relevant to this study's findings are fully available within the article.

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