HERITAGE TOURISTSCAPES: A CASE STUDY OF THE ISLAND OF HVAR

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ABSTRACT

The paper examines conflicts between the ideas of heritage and tourism, and advocates sustainable approach to tourism planning in cultural landscape. The research introduces heritage urbanism as a sustainable method for enhancing the role of heritage in tourism as a local development tool, stressing that active use of cultural landscape in tourism can bring about positive response to global competitiveness and development of a tourist site, regarding its positive influence on destination recognition and heritage revitalization. A case study carried out on the Croatian Island of Hvar investigates this tension between the preservation of the existing landscape's character and change.

Keywords: Island of Hvar, cultural landscape, heritage urbanism, sustainable tourism

IL PATRIMONIO TOURISTSCAPE: UN CASO STUDIO NELL'ISOLA DI HVAR

SINTESI

Il presente contributo esamina i conflitti fra il turismo e il patrimonio storico-culturale e propone una pianificazione turistica del paesaggio culturale come approccio sostenibile al problema. La ricerca presenta heritage urbanism, come un metodo sostenibile che promuove e potenzia il ruolo del patrimonio culturale nel settore del turismo come strumento di sviluppo locale, sottolineando che un uso attivo del paesaggio culturale in ambito turistico può portare benefici per la competitività a livello globale e per lo sviluppo locale dei siti turistici, sia in termini di influenza positiva per l'immagine e la riconoscibilità dei luoghi, sia per la rivitalizzazione stessa del patrimonio storico. Il caso studio dell'isola di Hvar indaga questa tensione fra la conservazione del carattere paesaggistico e i cambiamenti in atto.

Parole chiave: Isola di Hvar, paesaggio culturale, patrimonio urbanistico, turismo sostenibile

INTRODUCTION - LANDSCAPE, TOURISM AND IDENTITY

Landscape has been seen as one of the most important kinds of locations in environmental conservation (Jacobsen, Steen, 2007). It is through landscape that one can understand about the origin, identity and about who we are (Shuib, Hashim, 2011). For many countries, in addition to aspects of architecture and settlement, landscape could play a significant role in determining the identity of the place.

People interpret the term 'cultural landscape' in different ways. A cultural landscape, as defined by the World Heritage Committee, is the cultural properties that represent the combined works of nature and of man (World Heritage Convention, 1992). A landscape can be designed and created intentionally by man, or it can be an organically evolved landscape which may be a relict (or fossil) landscape or a continuing landscape, or an associative cultural landscape which may be valued because of the religious, artistic or cultural associations of the natural element. This definition reflects the idea that cultural landscapes evolve and change over time, because of being acted upon by natural forces and human beings (culture). It also underlines that a landscape forms a whole, in which the natural and cultural components are taken together, and not separately (European Landscape Convention, 2000, 1). The cultural landscape idea embraces urban areas, including historic towns and cities – or parts of these – as well as rural areas (Taylor, Lennon, 2011, 540).

On the other hand, the concept of cultural tourism is a very complex one and the definitions of this term are numerous. Cultural tourism can be defined as the activity, enabling people to experience the different ways of life of other people, thereby gaining first hand an understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historic, archaeological or other cultural significance, which remain from earlier times. Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited (Charter for Cultural Tourism, 1997). This interest is profound and requires a certain level of skill, knowledge, conditioning, or experience (Stebbins, 1996, 948). Therefore, cultural tourism has implemented an educational value - a desire or an ability to perceive and learn about a place and its characteristics.

Comparing the definition of cultural landscape and the definition of cultural tourism, it can be concluded that cultural landscape is, in fact, a basic resource for the development of cultural tourism and that tourism always manifests itself in a space that contains certain natural and social attractiveness (Mrđa, 2015, 40). Consequently, the disappearance of the basic resource *in situ* is the inability for further 'exploitation'. This means that if you violate the core values and characteristics of the resource - the landscape, not only will the degree of attractiveness of the area decrease, but also the tourism itself will disappear.

In tourism development, the value and attraction of a space are important for maintaining and preserving the natural landscape, cultural beauties, and assets (Samsudin, Maliki, 2015, 433). According to the Brundtland Report, sustainable development is a development that meets the needs for the present without compromising the ability for future generations to meet their own needs[1].

Furthermore, it is recognized as having a great potential for bringing landscape conservation, tourism and economic development into a balanced and constructive relationship, as it is acknowledged that the neglect of important economic and social dimensions of heritage has in many cases led to the irreversible decay and destruction of heritage assets (Loulanski, Loulanski, 2015, 843).

Heritage, in its broader meaning, is generally associated with the word *inheritance*, that is, something transferred from one generation to another. Heritage, therefore, tends to concentrate on the power of identity and tradition, which implies stability or continuity, whereas tourism involves dynamic change (Hall, McArthur, 1993). Heritage tourism[2] is becoming a specific form of tourism, a type of tourism opposing the mass tourism (Picard, 1996). This is reflected in recent tourism trends of seeking novelty through a return to traditional social values, where new tastes and styles refer back to the past (Nuryanti, 1996). Within cultural tourism, and wherever else the production of authenticity is dependent on an act of (re)production, it is conventionally the past which is seen to hold the model of the original (Taylor, 2001, 9).

More recently, heritage has superseded conservation with change, where marketing of heritage as a product/resource according to the demands of the consumer, mainly tourists, has resulted in the commercialization of heritage over conservation values. Unfortunately, the pressure of the tourism development requirements often contradicts the needs of cultural heritage (Edson, 2004; Li et al, 2008).

Therefore, landscape changes pursuant to tourism are seen as a threat, a negative evolution, because the current changes are characterized by the loss of diversity, coherence and identity of the existing landscapes.

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1 The definition is discussed in detail according to a few principles. The first principle is environmental sustainability to maintain the ecological processes, biological diversity and biological resources. Furthermore, the other principle is social and cultural sustainability to maintain social and cultural identity in tourism sites. Finally, the last principle is the economic sustainability, which is important to help the efficiency of economy and to support future generations (Brundtland Report, 1987).

2 Heritage tourism is an important part of cultural tourism based on experiencing the places and activities that authentically represent historic, cultural and natural resources of a given area of region. In the focus of heritage tourism, it is heritage itself that mean such a cultural value from the past, which is worth to be maintained for the new generations (Csapó, 2012, 211).

Figure 1: UNESCO World Heritage Site - Pharos Hora (gr. ΦΑΡΟΣ ΧΩΡΑ), Island of Hvar, Croatia (source: Tourist Board of Split – Dalmatia County, http://www.dalmatia.hr/hr/kultura-i-zanimljivosti/stari-grad-starogradsko-polje).
Figura 1: Sito UNESCO patrimonio mondiale dell'umanità - Pharos Hora (gr. ΦΑΡΟΣ ΧΩΡΑ), Isola di Hvar, Croazia (fonte: APT di Spalato - Dalmazia, http://www.dalmatia.hr/hr/kultura-i-zanimljivosti / stari-grad-Starogradsko-Polje).

New elements and structures are introduced which look alike everywhere (Antrop, 2005, 22). On the other hand, landscapes always change because they are the expression of the dynamic interaction between natural and cultural forces. Moreover, landscape is not a picture that can be conserved (von Haaren, 2002, 73).

Today, the symbiosis of tourism and cultural landscape has become the major objective in the management and planning of tourist areas. This process must respect, protect and upgrade heritage, culture and identity. Cultural tourism, presented as a solution to these issues, rises more than tourism planning and management issues for developing destinations, they are fundamentally the problems of spatial development.

In that way, the concern for cultural landscapes should be upgraded from basic conservation and protection to the higher level of heritage planning and management. From the spatial planning point of view, it is highly important to integrate the possible scenarios of recognition, evaluation and protection of heritage places' identity into the planning process, to create a new evaluation model that will trigger a new method of specific planning approach.

In order to survive, tourist destinations must be globally competitive as well as locally recognized. Special features, attractiveness and spatial recognisability together with the characteristics of a tourist destination are the benefits underlying tourist offer and demand. Uncontrolled and unplanned tourism activities lead to the reduction or disappearance of certain specificities, attractiveness, and spatial recognition. This emphasizes the necessity for implementing new methods for affecting the viability and competitiveness of a tourist destination's physical attractiveness (Mrđa, Bojanić Obad Šćitaroci, 2014, 214).

This research introduces heritage urbanism as a new sustainable method - a means of achieving balance between economic success, social equity and environmental preservation - such that enhances the role of place-based identity in tourism as a local development tool, stressing that the active use of cultural landscape in tourism can bring about a positive response to global competitiveness and development of a tourist site, regarding its positive influence on destination recognition and heritage revitalization. According to that, the aim of moving towards sustainability is not to have passive

stagnation and conservation, or do what the market de-mands - the goal is to achieve a dynamic, integrated and, most importantly, democratic and collaborative planning process of socio-environmental changes. It is necessary to have sound spatial planning that would en-sure the control of environmental impacts and the social structure of society, and carefully exploit resources of inherited landscape.

In the end, the complex relationship between tourism and cultural landscape is revealed in the tension between preserving the character of the existing landscape and change. This tension between 'conservation' and 'exploi-tation' has formed the central argument for this paper.

CASE STUDY - THE ISLAND OF HVAR

The study area is the Island of Hvar, a Croatian island in the Adriatic Sea, classified as a big island (297 km2)[3] and located off the Dalmatian coast, lying between the islands of Brač, Vis and Korčula. Hvar is an unusual is-land in the area having a large fertile coastal plain and fresh water springs. Its hillsides are covered in pine for-ests, with vineyards, olive groves, fruit orchards and lavender fields in the agricultural areas. The climate is characterized by mild winters and warm summers with many hours of sunshine (The Town of Hvar, 2009).

The island has 11500 residents[4], which makes it the fourth most populated Croatian island. Hvar's location at the center of Adriatic sailing routes has long made it an important base for commanding trade up and down the Adriatic, across to Italy and throughout the wider Mediterranean. It has been inhabited since pre-historic times (one of the oldest inhabited island in 3500 BC), originally by Neolithic people whose distinctive pottery gave rise to the term Hvar culture, and later by the Illyr-ians. Ancient Greeks founded the colony of Pharos in 385 BC on the site of today's Stari Grad, making it one of the oldest towns in Europe (Gamulin, 2011, 394). They were also responsible for laying out the agricultural field divisions of the Stari Grad Plain, now a UNESCO World Heritage Site (Figure 1).

It is regarded as the sunniest Croatian island, with an annual average of 2726 hours of sun, and one of the most visited islands in Dalmatia with 241843 tourist ar-rivals and 1464000 overnight stays in 2014 (Croatian Tourism in Numbers, 2014; First Release: Tourist Arriv-als and Nights in 2014, 2015). Hvar is recognizable for its numerous bays, some of which are completely inhab-ited, and some reachable only by sea. Larger urban cent-ers on the island include the town of Hvar, Stari Grad

and Jelsa. Along the island's entire coastline and in the interior, there is a large offer of quality accommodation.

The vast majority of tourist accommodation facilities on Hvar fall into the category of private accommodation - 52%. Hotels and similar facilities account for 27%, campsites 13%, ports of nautical tourism 6%, and other accommodation facilities 2% of total accommodation capacities (Development Strategy of the Town of Hvar till Year 2020, 2015, 131).

The tourism development strategy on Hvar empha-sizes the need for a greater control over the construction of new tourist facilities or the renovation and adaptation of the existing ones, as tourist suprastructure must not in any way violate the existing harmony and island's identi-ty (Figure 2). Unfortunately, spatial planning documents at the local level have not been sufficiently harmonized with the above because the Island of Hvar, administra-tively part of Split-Dalmatia County, is divided into four autonomous municipalities, namely Hvar, Stari Grad, Jelsa and Sućuraj. There is a big problem with their har-monization and implementation. Because of fragmented tourism planning, based on individually defined tourist zones[5] without the regard for the totality of the island as a tourist destination, the area of the island has become degraded. Such administrative tourism planning is not in accordance with the principles of sustainable tourism nor with the postulates of cultural tourism.

Therefore, this paper seeks to prevent the loss of dis-tinctiveness and identity of the island in tourism plan-ning. A particular emphasis is put on the protection of natural resources and better management of space, the coastal belt, the sea, agricultural land and forests. Since the basic assumptions of the development of the island of Hvar (which must be preserved for sustainable de-velopment) are its outstanding natural features, cultural heritage, traditions and way of life, we argue that all of these elements should be also considered within the planned tourist zones and therefore these tourist zones should be reconsidered.

METHODOLOGY - EVALUATION OF CULTURAL LANDSCAPE

The purpose of the heritage urbanism methodology is to make an inventory of all available options for im-proving cultural identity of specific cultural landscapes. Landscape analysis is used as a means to describe cul-tural coherence and context in different investigation ar-eas (Swensen, Jerpasen, 2008, 292), the ones preserved, and the ones overdeveloped. The research process of

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3   Typisation of the island according to the physical characteristics established by Zimmerman in 1997. Inhabited islands of Croatia are divided into four groups: peninsulas and islands connected by a bridge, large islands - with more than 50 km2, medium-sized islands - 15 km2 to 50 km2, and small islands - 1 km2 to 15 km2 (Zimmerman, 1997).
4   Data from 2011 (Census of Population, Households and Dwelling 2011, Population by Sex and Age, 2013).
5   Planning of tourist micro locations / tourist zones - is very specific to individual buildings or complexes of buildings such as hotels, com-mercial centers and of tourist institutions. Most often, these are geographical areas that are planned for tourists, or integrated into separate tourist zones, tourist areas and tourist districts - Tourist Bubbles (Bosley, Brothers, 2008, 165).

Figure 2: Development of the town of Hvar between 1938 and 2010.
Figura 2: Sviluppo della città di Hvar tra il 1938 e il 2010.

the heritage urbanism methodology comprises the following stages:

Factors of heritage identity

The first stage is based on the acknowledging the factors of heritage identity. The result can be a static model of significance - factors of aesthetic, historic, and/or natural values - with difficulty of conceiving of the landscape's cultural dynamics as a whole (Stephenson, 2008, 128).

Therefore, here we determine the distinctive features of cultural landscape using the selected examples of 38 tourist zones (Table 1) provided in the spatial plans[6] for the island of Hvar (10 in the town of Hvar, 19 in the municipality of Jelsa, 6 in the town of Stari Grad and 3

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6   The data used for the catalog are from: Spatial Plan of the Town of Hvar which was adopted in 2007 (amendment in preparation), Spatial Plan of Jelsa Municipality which was adopted in 2008, Spatial Plan of the Town of Stari Grad which was adopted in 2007 (amendments adopted in 2013) and Spatial Plan of Sućuraj Municipality which was adopted in 2008 (amendments adopted in 2012).

Table 1: List of analyzed tourist zones on the Island of Hvar.
Tabella 1: Elenco delle zone turistiche analizzate sull'isola di Hvar.

No.	Title	Settlement	City / County	Label (on the island map)
1	Jagodni bad	Sveta Nedjelja	Hvar	H-H-1
2	Plaža 1	Malo Grablje - Zaraće	Hvar	H-H-2
3	Plaža 2	Malo Grablje - Zaraće	Hvar	H-H-3
4	Vira	Hvar	Hvar	H-H-4
5	Križna luka	Hvar	Hvar	H-H-5
6	Gradska luka – Majerovica	Hvar	Hvar	H-H-6
7	Mala Garška	Hvar	Hvar	H-H-7
8	Pokonji Dol	Hvar	Hvar	H-H-8
9	Milna	Milna	Hvar	H-H-9
10	Sv. Nedilja	Sveta Nedjelja	Hvar	H-H-10
11	Zarače	Gdinj	Jelsa	H-J-1
12	Raskovica	Zastražišće	Jelsa	H-J-2
13	Makarac	Jelsa	Jelsa	H-J-3
14	Carkvica	Jelsa	Jelsa	H-J-4
15	Zenčišće	Jelsa	Jelsa	H-J-5
16	Soline	Vrboska	Jelsa	H-J-6
17	Soline	Vrboska	Jelsa	H-J-7
18	Gromin Dolac	Gromin Dolac	Jelsa	H-J-8
19	Žutica	Zavala	Jelsa	H-J-9
20	Petrovac	Zavala	Jelsa	H-J-10
21	Ivanković	Ivan Dolac	Jelsa	H-J-11
22	Mina - kamp	Jelsa	Jelsa	H-J-12
23	Mina - kamp	Jelsa	Jelsa	H-J-13
24	Mina – turističko naselje	Jelsa	Jelsa	H-J-14
25	Mina – turističko naselje	Jelsa	Jelsa	H-J-15
26	Mina – hotel	Jelsa	Jelsa	H-J-16
27	Fontana - hotel	Jelsa	Jelsa	H-J-17
28	Fontana – turističko naselje	Jelsa	Jelsa	H-J-18
29	Vrboska - hotel	Vrboska	Jelsa	H-J-19
30	Jurjevac	Stari Grad	Stari Grad	H-SG-1
31	Helios	Stari Grad	Stari Grad	H-SG-2
32	Stari Grad 1 – Zogonke	Stari Grad	Stari Grad	H-SG-3
33	Stari Grad 2 – Široki rat	Stari Grad	Stari Grad	H-SG-4
34	Stari Grad 3 – Brizenica	Stari Grad	Stari Grad	H-SG-5
35	Borova 1	Stari Grad	Stari Grad	H-SG-6
36	Mačak	Sućuraj	Sućuraj	H-S-1
37	Mlaska	Sućuraj	Sućuraj	H-S-2
38	Mrtinovik	Selca kod Bogomolje	Sućuraj	H-S-3

in the municipality of Sućuraj). These tourist zones are areas planned for tourism development - T1 (hotels), T2 (villas) or T3 (camp) (Figure 3).

Based on the field research[7] and available materials, i.e. based on the comparison and analysis of the existing state and the spatial planning documentation

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7 Field research conducted in August 2014.

Figure 3: Map of analyzed tourist zones on the Island of Hvar.
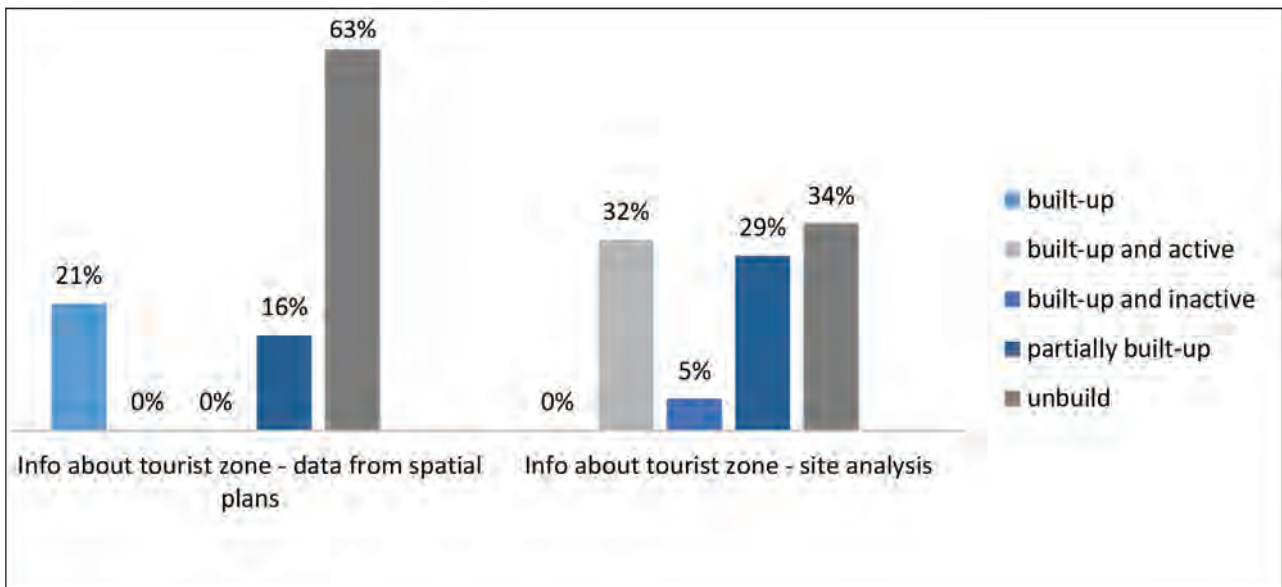*Figura 3: Carta delle zone turistiche analizzate sull'isola di Hvar.*

Diagram 1: Comparison of on-site and planning documentation of the state of tourist zones on the Island of Hvar.
Diagramma 1: Confronto in loco e nella documentazione di pianificazione dello stato delle zone turistiche sull'isola di Hvar.

of selected tourist zones on the Island of Hvar, we made a graph showing the discrepancies or inconsistency of data (Figure 4). Due to the on-site analysis results, some of the analyzed zones are already built-up and in use (32%), some are build-up but unused (5%), some are partially built (29%) and some are unbuilt (34%) (Diagram 1).

The following is to map and recognize the cultural landscape identity factors on the selected zones, which can show that even these zones, amended to be built up and become tourist suprastructure, have certain heritage value and need to be planned within the site-specific heritage criteria. It is done by fieldwork and taking photographs as surrogates to the real cultural landscape.

Table 2: Criteria for the evaluation of tourism resources.
Tabella 2: Criteri per la valutazione delle risorse turistiche.

Criteria for the evaluation of tourism resources					
Topic	Score				
	1	2	3	4	5
Authentic heritage scenery (cultural vitality)	Authentic heritage scenery modified in general	>	>	>	Authentic heritage scenery preserved at large preserved at large preserved at large
Authentic natural landscape (environmental responsibility)	Natural value of landscape does not exist	>	>	>	Natural value of landscape is very high
Sense of a socio-cultural setting (social equity)	Socio-cultural value does not exist	>	>	>	Socio-cultural value is very high
Activation of a site for a tourist use (economic health)	Tourist use is not possible	>	>	>	Tourist use is very likely to happen

The recognition of cultural landscape variety of the Island of Hvar is based on these photographs, mapped using GPS and put to a classification process. The aim of the classification process is to identify and select the most distinguished differences – or the site-specific identity. Many photographs were taken on-site[8], depicting detailed and broad landscape characteristics of the location. Out of these, the best photographs, which can represent different factors of cultural landscape heritage identity, are finally selected for the evaluation process.

Evaluation process

The role of the heritage urbanism method is to identify and classify specific heritage characteristics, which are then compared against the valorization criteria. The selected photographs are compared with each other[9] in a form of questionnaire, with the aim of determining permissible development interventions in the tourist area, and the needed level of preservation.

Based on the valorization criteria, respondents give their statements about cultural landscape values[10] in order to control and coordinate the professional[11] opinion and make data tribunal. The process is designed to enable systematic arrangement of responses, using a format that allows respondents to give their answers on a scale from 1 (the lowest value) to 5 (the highest value). The rating step is set according to certain valorization criteria (Table 2) in order to display the value of the cultural landscape and herein possibilities for integration in the tourism plan and the optimal level of cultural landscape use.

To ensure the effective planning and management of future landscapes it is therefore necessary to understand how people perceive their environment (and changes in it) and to have public support (Vos, Meekes, 1999, 13). Tourists can discover places unsuspected - many times strangers need to introduce the places to the inhabitants[12]. Therefore, the evaluation procedure is divided into the professional part and the non-professional part (Owens, Cowell, 2002, 74), (to establish the framework for public opinion pooling - visitors, local community, city government, tourist associations, etc.), pursuant to which the given objective evaluation conclusions for heritage as a tourism resource are taken.

In evaluative approaches, integration means considering the dynamic interaction between different context dimensions, being able to combine the existing relationships and explore potentials to build new ones. Context peculiarities suggest that the most appropriate in-

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8   The photographs were taken on all 38 locations designated in the spatial plans as a tourist zones.
9   Mutual evaluation identified and classified resources within the study area.
10 Arising from the evolving meanings of culture and values, cultural values are taken to be those values that are shared by a group or community, or are given legitimacy through a socially accepted way of assigning value (Stephenson, 2008, 129).
11 Professionals are considered in the field of architecture and urban planning.
12 A produce became the symbol of a country and its land context. If this context is known and preserved in every cultural features (from the monuments to the traditional uses of fellow citizens), helps the produce to become unique against global competition (Del Lungo et al., 2015, 97).

Table 3: First set of photos used for the study.
Tabella 3: Prima serie di foto utilizzato per lo studio.
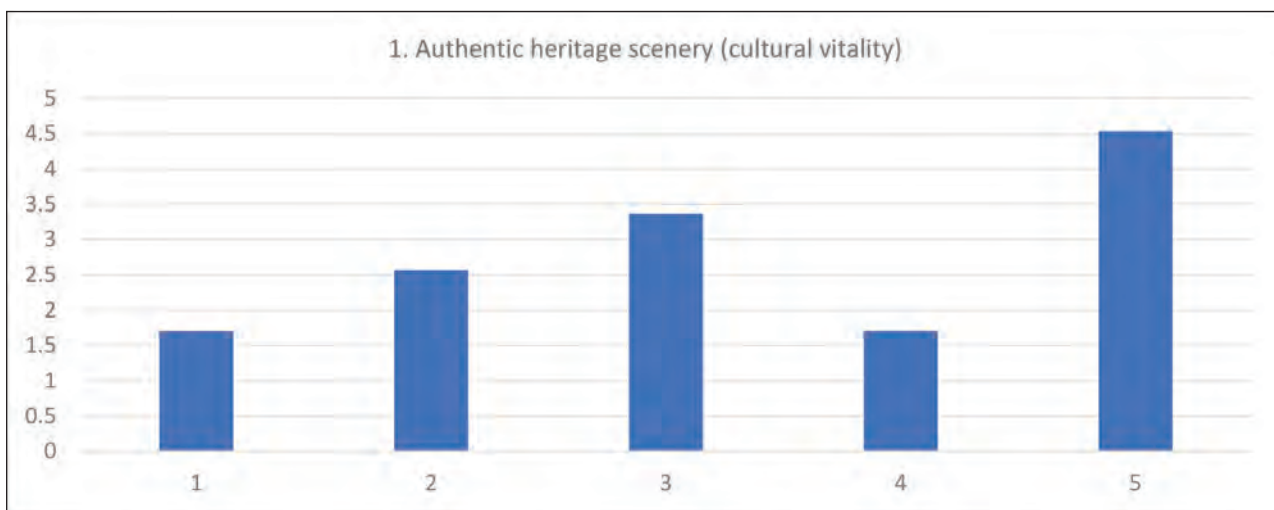
Diagram 2a: First set of photos - answers by professionals.
Diagramma 2a: prima serie di foto - risposte dei professionisti.
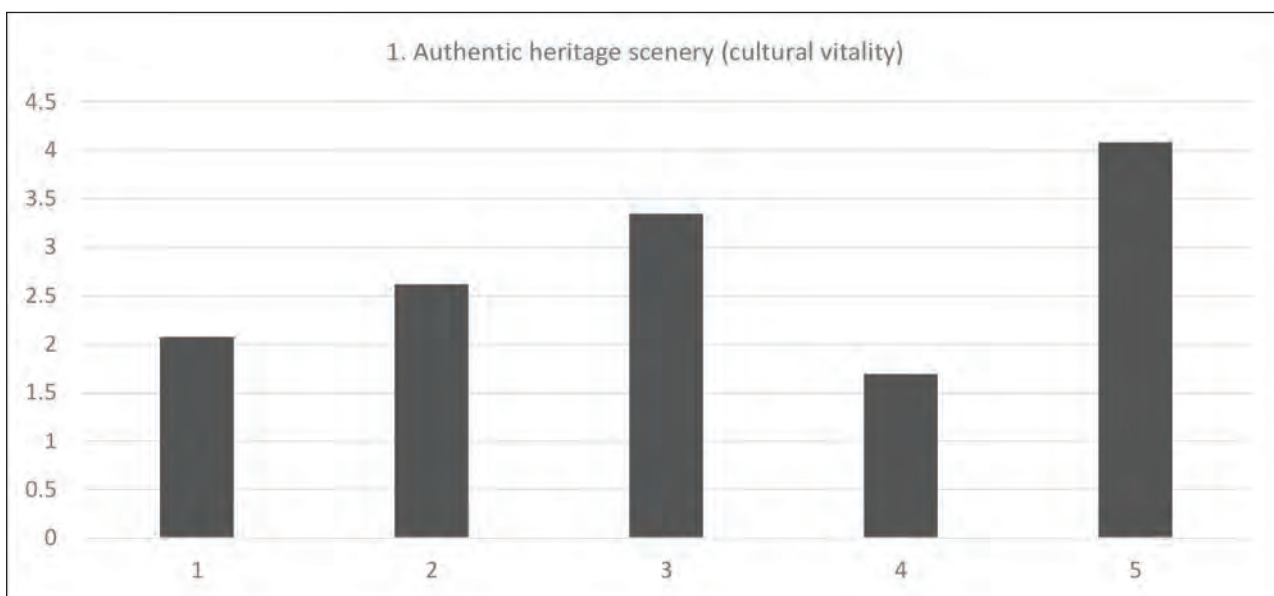
Diagram 2b: First set of photos - answers by non-professionals.
Diagramma 2b: prima serie di foto - risposte dei non professionisti.

tegrated approach depends on examining the decision process and how to structure and conduct it (Cerreta et al., 2015, 580).

Valorization criteria

The European Landscape Convention from 2000 suggests that there may exist shortcomings in the identification of landscapes' cultural significance, and that better attention should be paid to how to sustain the landscape's contribution to cultural identity and diversity. The concept of sustainable development is widely interpreted as a need to achieve sustainability concurrently within environmental, economic, social and cultural spheres (The Mediterranean Strategy for Sustainable Development, 2005). According to that, the complexity of the cultural landscape is expressed in four main components: natural, cultural, social and economic. Natural complexity is largely represented by forest remnants and by an unbuilt area. Cultural and social complexity is intimately linked to the diverse human use of resources and to a wide spectrum of land use. Economic complexity is linked to the diversified use of local resources (Farina, 2000, 313). Therefore, valorization criteria (Table 2) are based on the state of:

- Authentic heritage scenery (cultural vitality),
- Authentic natural landscape (environmental responsibility),
- Sense of a socio-cultural setting (social equity), and
- Activation of a site for tourist use (economic health).

RESULTS

Five hundred photographs were taken on the Island of Hvar at 38 locations designated as tourist zones in spatial plans - T1 (hotels), T2 (villas) or T3 (camp). Out of these, 20 were selected for the questionnaire. The questionnaire aimed at determining the island's cultural landscape identity relying on respondents' comprehensions based on photographs.

A total of 91 respondents participated, 48 male and 43 female. There were 65 architects and urban planners and 26 other professions. Regarding the familiarity with the area, 10 respondents are very familiar with the research area, 50 know the area and 25 of them are completely unfamiliar with the area.

Four themes characterized their values, as interpreted below:

1. Authentic heritage scenery (cultural vitality)

The task was to evaluate the authenticity of the heritage scenery proposed by the following photographs us-

ing numeric values from 1 (Authentic heritage scenery modified in general) to 5 (Authentic heritage scenery preserved at large) (Table 3).

The concern with authenticity in tourism destinations like these is also a concern with place identity (Jamal, Hill, 2004, 362). Photographs used for this theme showed a tourist zone with private tourist apartments, rooms, rentals or vacation homes built without the mandatory urbanism detailed plan[13] directly on the beach (Table 3 - No. 1), a tourism resort/settlement with apartments and bungalows planned and built near the beach (Table 3 - No. 2), a traditional vacation home in a rural agricultural setting built far from the beach (Table 3 - No. 3), a hotel built near the beach with a new artificially designed beach/pool (Table 3 - No. 4) and a hotel built within the old town settlement without a beach (Table 3 - No. 5).

Both professionals and non-professionals (Diagram 2a & 2b) confirmed that the photograph showing the urban - old town settlement (Table 3 - No. 5) was the most authentic heritage scenery, followed by an isolated vacation home in a rural setting (Table 3 - No. 3). Thus, these groups of respondents valued both the traditional urban and the rural setting as authentic cultural landscapes from an aesthetic point of view, but also as having the dominant heritage value.

In contrast, photographs that both groups strongly described as authentic heritage scenery modified in general were a contemporary redesigned hotel (Table 3 - No. 4) and a rent-a-room non-planned settlement (Table 3 - No. 1). If that is to be discussed, it is interesting that a dwelling such as a hotel has its long history in tourism and due to that should be encountered as a tourism heritage, but it seems that this biggest economic corporative provider seen from respondents' eyes has no or little heritage authenticity.

Heritage sustainability can be characterized by ensuring the continuing contribution of heritage to the present through the thoughtful management of change responsive to the historic environment and the social and cultural processes that have created it (Tunbridge, Ashworth, 1996). Put like that, for the cultural vitality of the island it is important that we design and create new tourist sites in accordance with and respecting the existing peculiarities of the cultural landscape.

2. Authentic natural landscape (environmental responsibility)

The task was to evaluate the authenticity of natural landscape proposed by the following photographs using numeric values from 1 (Natural value of landscape does not exist) to 5 (Natural value of landscape is very high) (Table 4).

The five photographs used for the second theme emphasized natural and ecological systems. Photographs

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13 Some of them are even built without building permit.

Table 4: Second set of photos used for the study.
*Tabella 4: Seconda serie di foto utilizzate per lo studio.*

2. Authentic natural landscape (environmental responsibility)
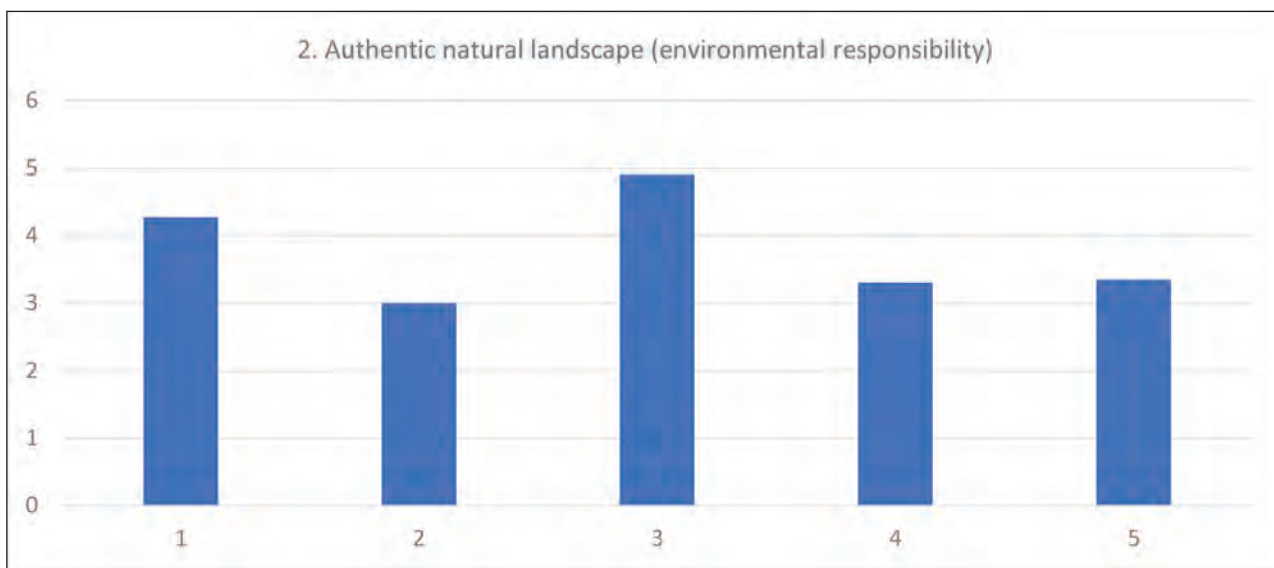
Diagram 3a: Second set of photos - answers by professionals.
Diagramma 3a: Seconda serie di foto - risposte dei professionisti.

2. Authentic natural landscape (environmental responsibility)
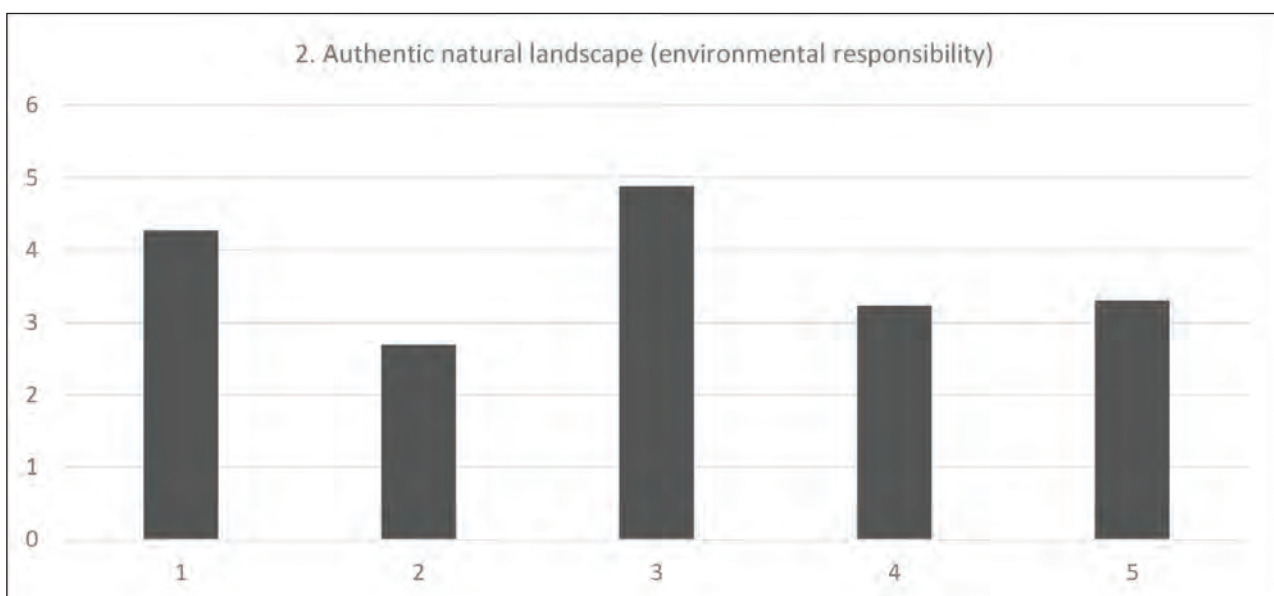
Diagram 3b: Second set of photos - answers by non-professionals.
Diagramma 3b: Seconda serie di foto - risposte dei non professionisti.

Table 5: Third set of photos used for the study.
Tabella 5: Terza serie di foto utilizzate per lo studio.
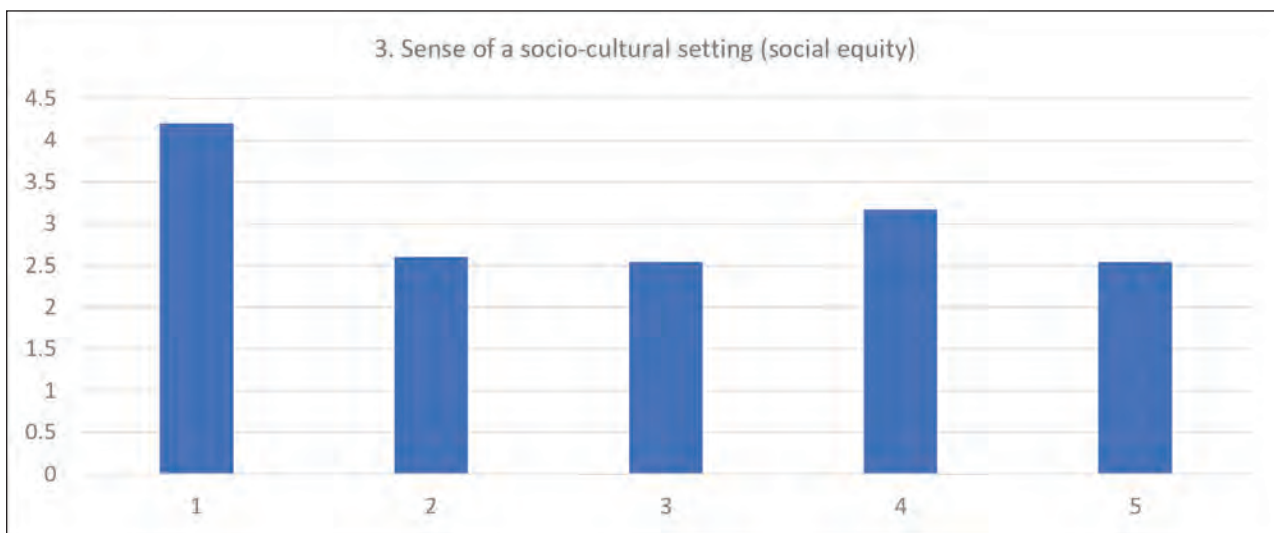
Diagram 4a: Third set of photos - answers by professionals.
Diagramma 4a: Terza serie di foto - risposte dei professionisti.
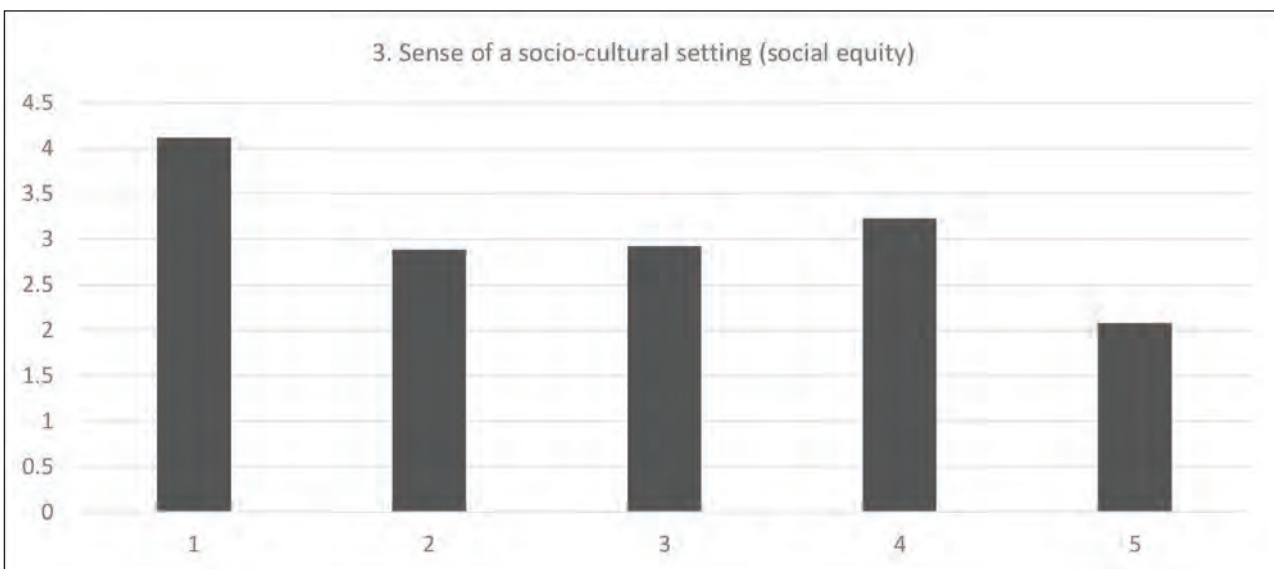
Diagram 4b: Third set of photos - answers by non-professionals.
Diagramma 4b: Terza serie di foto - risposte dei non professionisti.

showed an unbuilt tourist zone used as agricultural land (Table 4 - No. 1), a tourist zone developed into a camping site (Table 4 - No. 2), an unbuilt tourist zone covered by forest (Table 4 - No. 3), a tourist zone used as an organized and designed beach[14] (Table 4 - No. 4) and a tourist zone partially developed into private tourist apartments and rentals (Table 4 - No. 5).

For example, both professionals and non-professionals (Diagram 3a & 3b), rated photographs of the unbuilt area showing the forest and the undiscovered coastline (Table 4 - No. 3) and the rural setting with vineyards (Table 4 - No. 1) to be authentic natural landscape, both pleasing and in harmony with nature.

In contrast, these groups considered the photograph of the camping site (Table 4 - No. 2) to have less natural value of the landscape. Not far from being the landscape with low natural value are also the photographs of the organized beach (Table 4 - No. 4) and tourist apartments (Table 4 - No. 5).

Man-protected natural scenery as if the man made rural scenery was marked as the most potent and appealing. On the other hand, cultivated scenery with little tourism infrastructure is less appealing and, in the end, the landscape with the fully developed tourist camping zone is the least valued cultural landscape. When we think of these zones as future hotels, resorts and camps, it seems that all of them lack something common - a good revision of the planned area zooning. It seems now that all these tourist zones are mainly planned with insufficient justification for planning proposals and the criteria of selection and dimensioning (Criteria for Planning Tourism Zones in the Coastal Area, 2009) with a lack of environmental responsibility.

3. Sense of a socio-cultural setting (social equity)

The task was to select the preferred socio-cultural setting based on the following photographs using numeric values from 1 (Socio-cultural value does not exist) to 5 (Socio-cultural value is very high) (Table 5).

Socio-cultural experiences characterized the perception and meanings presented in the third group of photographs were for respondents to evaluate. The five photographs selected for this topic are a hotel at the sea-promenade leading towards the old town (Table 5 - No. 1), a camping site area (Table 5 - No. 2), a popular beach area (Table 5 - No. 3), the historic beach area (Table 5 - No. 4) and a hotel with room balconies and common lunch terrace (Table 5 - No. 5).

Both professionals and non-professionals (Diagram 4a & 4b) confirmed that the photograph of the sea-promenade towards the old town settlement (Table 5 - No. 1) is rated with the highest socio-cultural value, with the historic beach area (Table 5 - No. 3) as the second best result. Thus, these groups of respondents valued only

the traditional historic setting as their most valued cultural landscape from primarily cultural point of view but also having social components in their minds.

In contrast, photographs lacking socio-cultural value differ between professionals and non-professionals. The first group finds all other photographs - camp (Table 5 - No. 2), beach (Table 5 - No. 3) and hotel (Table 5 - No. 5) - more or less similar in lacking socio-cultural value. On the other hand, the second group of respondents strongly disliked only the photograph of the hotel (Table 5 - No. 5) whereas other images, of the camping site (Table 5 - No. 2) and the public beach (Table 5 - No. 3), are well rated. It seems that this group strongly valued the community significance of historic places and not the isolation of the solely tourist environment without locals - tourists interaction like the hotel, where tourists don't have insight into the real social component of the everyday island life and island community or, better to say, island's lifescape.

The unique expression of nature and culture within each landscape provides a backdrop against which people – mostly unwittingly – structure their own identity. We develop together with our landscape. It gives us a sense of place and reveals our relationship with the land over time (Maessen et al, 2008, 551). Lifescape can be defined as both a place and a process or as a branding of the landscapes in a means of the sense of the place. It is a question how social structures and social context affect the livelihoods of communities and, in turn, how these factors shape the use of natural resources and the potential to manage them well within a particular landscape. Protecting the identity of lifescapes is a powerful way for capacity building and enhancing the social capital leading towards upgrading the social equity of a tourist region.

### 4. Activation of a site for a tourist use (economic health)

The task was to evaluate the possibility for tourist use of the space proposed by the following photographs using numeric values from 1 (Tourist use is not possible) to 5 (Tourist use is very likely to happen) (Table 6).

Theme four showed strong preference for the cultural landscape possessing visual quality. The photographs used for this theme showed an undeveloped tourist zone with a bay and a forest (Table 6 - No. 1), an undeveloped tourist zone in the inner part of the island with no sea or beach view (Table 6 - No. 2), an old and abandoned military seaside resort in the old town bay (Table 6 - No. 3), a bay with a beach and infrastructure (Table 6 - No. 4) and an abandoned and degraded hotel integrated into cultivated natural surroundings (Table 6 - No. 5).

Professionals thinking (Diagram 5a) about the activation of a site for tourist use were thinking of a concept containing an attractive site for the construction of

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14 With a tourist infrastructure.

Table 6: Fourth set of photos used for the study.
Tabella 6: Quarta serie di foto utilizzate per lo studio.
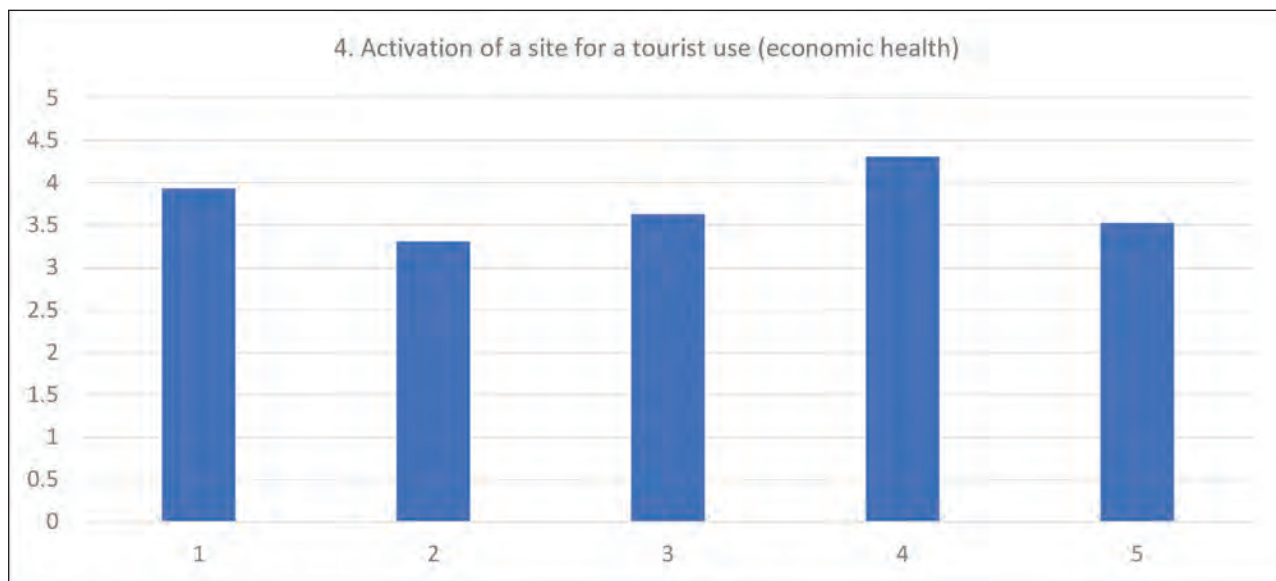
Diagram 5a: Fourth set of photos - answers by professionals.
Diagramma 5a: Quarta serie di foto - risposte dei professionisti.
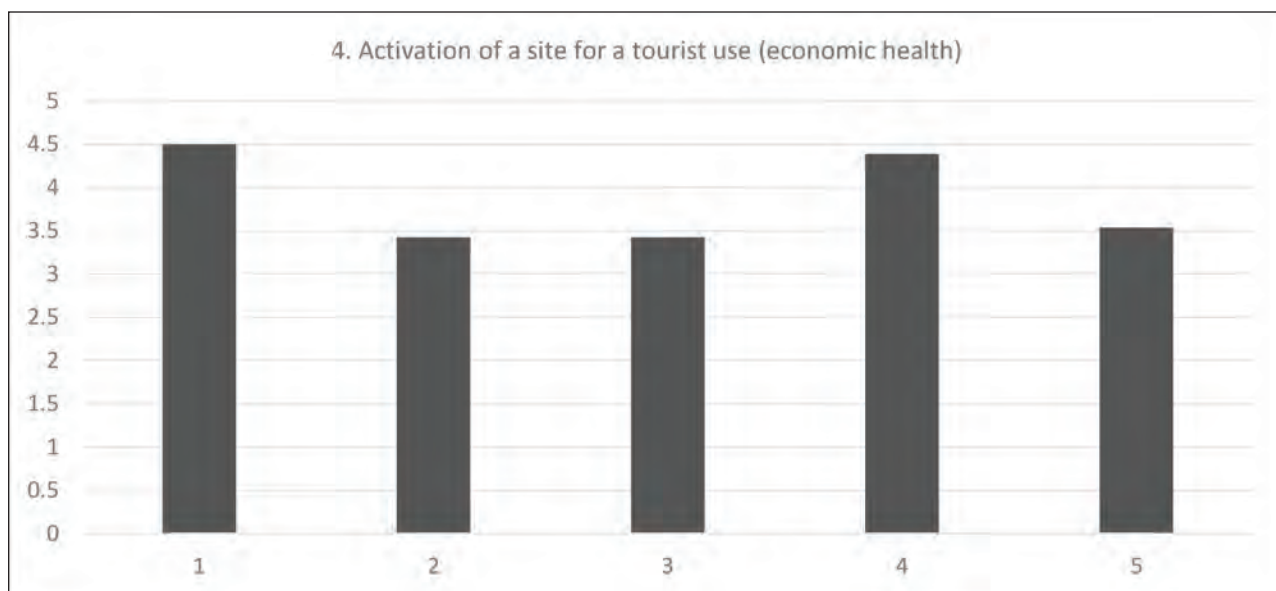
Diagram 5b: Fourth set of photos - answers by non-professionals.
Diagramma 5b: Quarta serie di foto - risposte dei non professionisti.

the area. Consequently, they evaluated the bay with the beach and infrastructure (Table 6 - No. 4) as the most potent. On the other hand, the second group of respondents (Diagram 5b), when thinking about the activation of a site for tourist use, was thinking about the idyllic image of the surroundings in which they would like to spend their holidays. Hence, they selected the image showing beautiful nature with a rural setting with a vineyard and a beach with clear blue water (Table 6 - No. 1) as the best selection.

In contrast, both groups agreed on all the rest of the photographs describing them 'tourist use is likely to happen'.

This questionnaire shows that the protection of cultural landscape is of utmost importance and that the construction of tourist accommodation facilities should not be planned without good evaluation of the area's identity and tourist potential. On the other hand, the existing abandoned buildings, whether built for tourist use or another purpose, are recognized also as having the potential for revitalization and use as future tourist accommodation facilities.

It is also interesting that all 25 respondents who are not familiar with the area mainly perceive cultural landscape as a place rich in social and cultural values and dislike the appearance of excessive resource exploitation. This kind of perception is consistent with the studies of community landscape values such as the ones reported by Kaufman (1997), Davenport and Anderson (2005) and Jacobsen and Steen (2007). The concept of 'place attachment' (Kaltenborn, Bjerke, 2002; Brown, 2005) relates landscape perception to actual places where people have interacted with and give meanings to such places. What the respondents not familiar with the area perceived as valuable are landscape properties that constitute the identity of the cultural landscape when viewed as a whole.

DISCUSSION - MODELS OF THE LEVEL OF THE INTERVENTION

The challenge for landscape managers and planners is to optimize the protection of diversity in a dynamic and multi-use landscape (Marignani et al., 2008, 35). The perspective focuses on the preservation of inherent landscape qualities and values. These are both natural resources and cultural heritage consisting of material objects in their landscape context and immaterial values such as the sense of place, the genius loci. Sustainable preservation of these qualities demands maintaining traditional practices and functions, and keeping the necessary knowledge to do so (Antrop, 2006, 193).

As presented, the cultural landscape of the Island of Hvar is not adequately taken care of in terms of protec-

Figure 4: Hvar, The Loggia and Clock Tower. Source: Wikimedia Commons.
Figura 4: Hvar, La loggia e la Torre dell'orologio. Fonte: Wikimedia Commons.

tion, but also in terms of its potential for enhancement. The applied heritage urbanism methodology helps to locate the area of interest with a suitable competitive context. In fact, it can directly provide the planning criteria for new interventions and use of the cultural landscape. Only based on fieldwork and evaluation process site-specific criteria with the models of area level of intervention can be set.

The main criteria for using the set of evaluation models are: 1) the long-term protection of the area in the form of cultural and natural values, 2) the preservation of value, specifics and identity of the area by evaluating and preserving heritage resources and attractions, and 3) the creation of socio-cultural and experiential aesthetic worthy and globally competitive tourism environment with positive effects on the state of the local community and local recognition.

These criteria can indicate through models the level of needed protection and conservation and most importantly the level of activation and use of resources - iden-

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15 Value or meaning incorporates any or all of the following aspects: cultural, historical, traditional, artistic, social, economic, functional, environmental and experiential. The perspective on value or meaning should encompass the past, present and future.

tified potential. The models can be used as an obligatory instrument of heritage touristscape development. The suggested models determine the capabilities and limitations of preserving heritage characteristics and placing them in the role of tourism resources - determination of the island's further potential for tourism development.

All of the above-mentioned guidance can be complied in three basic models:

The protection model – Highly valued cultural landscapes are those in which the importance and sensitivity of resources/attractions are so large that the construction of tourism facilities would be violating their tourist value. The aim is to preserve the physical setting and its activities so that the value or identity of the place can be sustained[15].

The upgrading model – Moderately valued cultural landscapes are those in which strict spatial planning criteria can support tourism development for activating the existing resources/attractions. The aim is to increase the vitality of the physical setting and its activities by increasing the quality of the setting through structural changes in order to adapt or accommodate a new function or adapt old settings to new requirements.

The developing model – Lowly valued cultural landscapes are those in which the existing state is degraded and there is a need for revitalization and rehabilitation that will provide the basis for the implementation of the second model. The aim is to restore the condition of the physical settings and its activities in a degraded area, meaning to improve the condition by removing new/additional degrading elements to conform to the new setting or to the identity of a previous era.

It follows that further description is in hands of the professionalism and the possibility of preserving or activating the identified values (spatial planning rules for usage of resources) and in dialogue with the government, which institutions should systematize and control these values/resources/attractions. With an aim to evaluate the resources of certain areas which form now or in the future significant tourist attractions (Mrđa, Bojanić Obad Šćitaroci, 2015).

CONCLUSION

This research's analysis of tourist zone perceptions demonstrates the critical need to understand the makeup for better planning in cultural landscape conservation. The evaluation of heritage resources is necessary for defining the factors of space identity. Cultural landscape recognisability, authenticity and uniqueness (whether based on heritage, nature or lifescape) is essential in deciding what potential tourist destination areas are capable of.

In addition, as these resources are studied, spatial planning teams and local governments should be able to understand what it is that makes the cultural landscape special and valuable and should be better prepared to

mitigate the negative impacts and promote the positive values to sustain and identify spatial solutions to the existing tourism problems.

Landscape no longer refers solely to the traditional rural countryside or to spectacular nature. Profound reorganization of the land to adapt to the changing societal needs has been resulting in rapid changes to our environment. Cultural tourism here has a potential to enrich our appreciation of the past and to forge stronger links between the past, the present and the future - a growing challenge as the pace of change accelerates. However, in a postmodern society, cultural tourism should challenge the visitor to experience in different ways than before. Paradoxically, the continuity of traditional values in tourism will require it to demonstrate an enhanced ability to change. The more cultural landscape enables one to anticipate and adapt to changes, the more powerful that touristscape becomes.

The purpose of this paper is to point out the importance of the factors and the valorization criteria of cultural landscape identity as a starting point for the new heritage urbanism planning method that can be of utmost importance in the area of cultural tourism.

Vacationscapes described as developing tourist areas (Gunn, 1972) are primarily connected with the image of uniformity, the lack of identity and the monofunctional tourist activity directly connected to the mass tourism concept. These homogenous tourist areas lack diversity in history, culture and natural assets. The perception of tourism has changed over time and there is no longer interest in such isolated tourist areas. New trends in tourism introduce the desire for acknowledging and respecting one's identity.

Perceptions of people give meanings to a place (Shuib, Hashim, 2011). Therefore it is not the same as we speak of touristscape, tourist place or tourist space. A tourist space is an area used predominantly by tourists, meaning that it is an area planned solely for tourist use and active only during the tourist season. On the other hand, a tourist place is a tourist destination that is sustained economically only on tourism. In the end, a touristscape should be different from these two examples because it is planned mainly for locals and primarily because of these local attributes (nature, culture, or other) interesting and appealing to tourists. 'Touristic landscapes' (Cartier, Lew, 2005) or touristscapes are described as places which get large number of tourists but which, in the end, are spaces in which people live and which have other functions, tourism being only one of them (Metro-Roland, 2011, 6). The touristscape is identified as a cultural landscape within its lifescape as a whole, strongly opposing the concept of a tourist bubble.

In the case of the Island of Hvar, the cultural landscape is recognized as the island itself. That means that the whole island must be planned as a unique touristscape, without isolated tourist zones (spaces and places). Cultural landscape should be approached in a dy-

namic manner, not as a collection of elements simply passed from the past to the present, but as a permanent creation aiming at responding to contemporary needs, such as sustainable tourism development.

A new approach by the heritage urbanism methodology based on landscape evaluation can be a part of an integrated method as a continuous and flexible planning method – which can justify or refute the existing, as well as evaluate and determine the potential of new tourist areas. It is a logical and systematic method based on the recognition of factors of identity, setting up cultural landscape valorization criteria and proposing the criteria and models of appropriate tourism development.

To conclude, heritage urbanism is a method of recognizing, preserving and activating cultural landscape for the sustainable development of tourism.

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DEDIŠČINA TURISTIČNE KRAJINE: ŠTUDIJA PRIMERA OTOKA HVARA

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POVZETEK

Raziskovalna analiza dojemanja turističnih destinacij skozi ilustrirani vprašalnik kaže kritično potrebo po razumevanju strukture izboljšanega planiranja v ohranitvi kulturne krajine. Ovrednotenje dediščinskih dobrin je nujno za določanje dejavnikov prostorne identitete. Prepoznavnost, avtentičnost in edinstvenost kulturne krajine (ki temeljijo bodisi na dediščini, naravi ali življenjski krajini) so bistveni pri odločanju o tem, česa so zmožne potencialne turistične destinacije. Poudarjene so tri izzivalne zadeve pri povezovanju dediščine in turizma s stališča urbanizma dediščine: 1) merila za valorizacijo kulturne krajine, upoštevajoč edinstvenost, avtentičnost in zmožnost kot ključne dejavnike, 2) merila za načrtovanje in upravljanje kulturne krajine, upoštevajoč načrtovanje scenarija in strateške napovedi, ter 3) novi modeli trajnostnega razvoja, ki zagotavljajo prednosti dediščinskega turizma. V skladu s tem, cilj pomikanja proti trajnostnemu turizmu ni pasivna stagnacija in ohranitev ali delovanje po zahtevah trga. Cilj je sicer doseči dinamičen, celosten in, najpomembneje, demokratičen in skupen postopek načrtovanja kulturnih, okoljevarstvenih, družbenih in gospodarskih sprememb.

Ključne besede: otok Hvar, kulturna krajina, urbanizem dediščine, trajnostni turizem

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