



HERU

HERITAGE URBANISM URBANIZAM NASLIJEĐA

Urban and Spatial Models for Urbanistički i prostorni modeli
Revival and Enhancement za oživljavanje i unaprjeđenje
of Cultural Heritage kulturnoga naslijeđa

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**CULTURAL
HERITAGE
—
POSSIBILITIES
FOR SPATIAL
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**PROSTORNE I
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ZAGREB, 2015

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PROSTORNE I RAZVOJNE MOGUĆNOSTI KULTURNOG NASLIJEĐA

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FOREWORD

Prof. **MLADEN OBAD ŠĆITAROCI**, Ph.D, F.C.A.
Head of the *Heritage Urbanism* research project

The international scientific conference *Cultural Heritage – Possibilities for Spatial and Economic Development* (Zagreb, 22-23 October, 2015) was organized by the Faculty of Architecture, University of Zagreb and the Department of Fine Arts, Croatian Academy of Sciences and Arts. The conference is part of the research project *Heritage Urbanism – 2032 HERU – Urban and Spatial Models for Revival and Enhancement of Cultural Heritage*, financially supported by the Croatian Science Foundation.

The starting point of the conference stems from the main thesis of the research project: heritage must not only be a historic monument (protected object), but also an active factor (creative entity) in contemporary life and cultural, social, economic and spatial development of a community. The conference was held in the Drašković Palace in the Upper Town in Zagreb, which is a cultural heritage in its own right, just like the medieval town in which it lies.

Three publications were published: book of abstracts (ISBN 978-953-8042-07-2), book of posters (ISBN 978-953-8042-12-6) and conference proceedings (ISBN 978-953-8042-11-9). All three publications were published in electronic form, while

conference proceedings were also published in print (ISBN 978-953-8042-10-2).

In total, 233 authors from 21 countries and four continents took part. They came from 39 universities - 34 European, three Asian, one African and one Australian. The following countries were represented (in the order of the total number of papers): Croatia, Italy, Portugal, Spain, Hungary, Japan, the Netherlands, Slovenia, Serbia, Austria, Bosnia and Herzegovina, Bulgaria, Montenegro, Ethiopia, China, New Zealand, Germany, the Netherlands, Poland, Sweden and Thailand. Many papers were co-authored by several authors, from several countries and different universities, indicating how well-developed international cooperation in research is. Numerous papers were co-authored by professors and their students or doctoral candidates, presenting the research carried out as part of the graduate or doctoral programme and as part of research projects.

The book of abstracts contains 142 abstracts – 87 from Croatia and 55 from 19 other countries, from the total of 227 authors (116 from Croatia and 111 from abroad). Conference proceedings contain 105 papers – 68 from Croatia and 37 from 17 other countries, from the total of 177

authors (101 from Croatia and 76 from abroad). The book of posters contains 23 works by 37 authors. Communications are grouped into three thematic groups: planning and heritage, perceiving heritage and development based on heritage.

Four invited international speakers also presented at the conference – Prof. Andrea Bruno and Prof. Vincenzo Paolo Bagnato from Italy, and Prof. Tigran Hass and Prof. Krister Olsson from Sweden.

Organization of the conference and publication of conference proceedings were made possible by the financial support of the following institutions: City of Zagreb, Foundation of Croatian Academy of Sciences and Arts, Ministry of Culture, Italian Cultural Institute, Zagreb Tourist Board, Kamgrad Zagreb and In-Grad Zagreb.

Patrons of the conference are Ministry of Science, Education and Sports of the Republic of Croatia, Ministry of Culture of the Republic of Croatia and the City of Zagreb.

PROSLOV

Akademik **MLADEN OBAD ŠĆITAROCI**

voditelj istraživačkoga projekta *Urbanizam naslijeđa / Heritage Urbanism*

Međunarodni znanstveni skup *Prostorne i razvojne mogućnosti kulturnog naslijeđa* (Zagreb, 22.-23. listopada 2015.) organizirali su Arhitektonski fakultet Sveučilišta u Zagrebu i Razred za likovne umjetnosti Hrvatske akademije znanosti i umjetnosti. Skup je dio aktivnosti istraživačkog projekta *Heritage Urbanism – 2032 HERU / Urbanizam naslijeđa – urbanistički i prostorni modeli za oživljavanje i unaprjeđenje kulturnoga naslijeđa*, koji financira Hrvatska zaklada za znanost.

Polazište znanstvenoga skupa proizlazi iz glavne teze istraživačkog projekta: naslijeđe ne smije biti samo spomenik prošlosti (zaštićeni objekt), već aktivan čimbenik (kreativan subjekt) suvremenoga života te kulturnog, društvenog, gospodarskog i prostornog razvoja zajednice.

Znanstveni skup održan je u palači Drašković na Gornjem gradu u Zagrebu, koja je sama po sebi kulturno naslijeđe, kao i srednjovjekovni grad gdje se nalazi.

Objavljene su tri publikacije: knjiga sažetaka (ISBN 978-953-8042-07-2), knjiga postera (ISBN 978-953-8042-12-6) i zbornik radova (ISBN 978-953-8042-11-9). Sve su publikacije objavljene digitalno, a zbornik radova objavljen je i u tiskanom obliku (ISBN 978-953-8042-10-2).

Ukupno su sudjelovala 233 autora iz 21 zemlje, s četiri kontinenta. Autori djeluju na 39 sveučilišta – 34 europska sveučilišta, tri iz Azije, jedno iz Afrike i jedno iz Australije. Autori radova dolaze iz sljedećih zemalja (redoslijedom broja radova): Hrvatska, Italija, Portugal, Španjolska, Mađarska, Japan, Nizozemska, Slovenija, Srbija, Austrija, Bosna i Hercegovina, Bugarska, Crna Gora, Etiopija, Kina, Novi Zeland, Njemačka, Nizozemska, Poljska, Švedska i Tajland. Mnoge radove potpisuje po nekoliko autora, iz nekoliko država i s različitih sveučilišta, što upućuje na razvijenu međunarodnu suradnju u istraživanjima. Brojne radove potpisuju profesori sa svojim studentima i doktorandima, prikazujući istraživanja koja provode u diplomskoj ili doktorskoj izobrazbi te u sklopu istraživačkih projekata.

U knjizi sažetaka objavljena su 142 rada – 87 iz Hrvatske i 55 iz devetnaest zemalja, ukupno 227 autora (116 iz Hrvatske i 111 iz inozemstva). U zborniku radova objavljeno je 105 radova – 68 iz Hrvatske i 37 iz 17 zemalja, ukupno 177 autora (101 iz Hrvatske i 76 iz inozemstva). U knjizi postera objavljena su 23 rada koje potpisuje 37 autora. Priopćenja su svrstana u tri tematske grupe: planiranje prostora naslijeđa, doživljaj naslijeđa i razvoj temeljen na naslijeđu.

Na skupu su svojim izlaganjima i tiskanim radovima sudjelovala i četiri pozvana inozemna predavača – prof. Andrea Bruno i prof. Vincenzo Paolo Bagnato iz Italije, te prof. Tigran Hass i prof. Krister Olsson iz Švedske.

Organizaciju znanstvenoga skupa i objavu zbornika radova omogućili su svojim novčanim potporama sljedeće institucije: Grad Zagreb, Zaklada Hrvatske akademije znanosti i umjetnosti, Ministarstvo kulture, Talijanski institut za kulturu, Turistička zajednica Grada Zagreba, Kamgrad Zagreb i In-Grad Zagreb.

Pokrovitelji znanstvenoga skupa su Ministarstvo znanosti, obrazovanja i sporta Republike Hrvatske, Ministarstvo kulture Republike Hrvatske i Grad Zagreb.

INTRODUCTION

Prof. **MLADEN OBAD ŠĆITAROCI**, Ph.D, F.C.A.
 Head of the *Heritage Urbanism* research project

Urban heritage of Croatia is more than 2500 years old, starting with proto-urban Illyrian settlements, the first Greek cities on the Adriatic coast from the 4th century BC and Roman cities that continued the Illyrian tradition. There is an abundance of cultural/architectural heritage from all cultural and historical periods, continuously up to the 21st century. It is a great wealth, but also 'idle money'. The *heritage without heirs*, sadly.

Despite formal protection and a few examples of successful revitalization, cultural and architectural heritage in Croatia is in poor condition and decaying because most of it does not have a permanent use and is not sufficiently involved in the life of cities and villages, such as: archaeological sites (more than 8000 years old), Illyrian ruins from the Bronze Age, Greek cities, Roman cities and villages, medieval feudal towns (burgs), Renaissance summer residences, Renaissance and Baroque fortifications, manors from the 17th to the 20th century, industrial buildings of the 19th century and vernacular/traditional folk architecture (wooden in the interior, stone on the Adriatic coast).

Giving new life to heritage is not a problem just in Croatia. Revitalization of cultural (architectural and landscape) heritage is a current European and global issue. A large number of papers and authors taking part in this scientific conference, which aims at contributing to the enhancement of heritage, testify to that. We do not want to perceive heritage only as legally protected buildings, but also as active factors which ensure the continuity of heritage life and drive economic development. Heritage must not be protected from people – it should be enhanced for the present and future generations. Thus, we ensure its sustainability and survival in new/changed

present and future conditions. We must adapt to new circumstances and creatively interpret heritage. We must give heritage a chance and show that it is flexible and capable of meeting contemporary needs, but in doing so it should not lose its identity and fundamental values. New interventions in heritage must be creative and of high quality so that they themselves may become new heritage in the future.

Using a multi-disciplinary, multi-national and multi-regional approach, cultural heritage should be analysed as an active resource in the contemporary life and an engine for the development of the environment in which its emanation is felt. Cultural heritage is observed in the spatial context – from landscapes and historic sections of cities/villages to architectural complexes and buildings with their immediate urban and rural environments. Linking active heritage protection with urban and spatial planning is encouraged.

Heritage is analysed from different points of view: *spatial and urban planning* (involvement of heritage in the daily life of urban and rural areas), *landscape* (conservation and enhancement of landscape values, and environmental and visual experiences), *architectural* (achievement of excellence in new/contemporary building on heritage sites), *cultural and historic* (acknowledgement of heritage identity values), *economic* (sustainability of heritage) and others.

Enhancement of heritage – the living one and the one that died a long time ago – focuses on the following five indicators:

1. **spatial factors** of heritage identity – they define recognisability, authenticity and uniqueness;
2. **criteria** for new interventions and use of heritage – spatial-urban, spatial-

-landscape, architectural, cultural and historic, economic, legal and other;

3. **methods** of evaluation, planning and design in heritage spaces and buildings;
4. **models** of planning and designing heritage;
5. **scenarios** as possible solutions at the level of programmes and concepts.

The past several decades saw the adoption of a number of conventions and declarations on tangible and intangible cultural heritage in the world. Every year ICOMOS adopts declarations, recommendations and principles on one of the current issues. The Florence Declaration (2014) is dedicated to the value of cultural heritage and landscapes for promoting peaceful and democratic societies, emphasizing the importance of heritage management ethics and practices. The Kyoto Vision (2012) deals with the role of local communities in heritage sustainability. The Paris Declaration (2011) focuses on the relation between heritage and development, noting that culture, of which heritage is a part, is an essential component of human development, providing for economic growth and development processes. The Summit in Johannesburg (2002) confirmed cultural diversity as the fourth pillar of sustainable development – along with economy, society and environment. Development is explained not only as a term related to economic growth but also as a means to achieve the satisfactory level of intellectual, emotional, moral and spiritual existence. The importance of the context and genius loci as the main factors for heritage site authenticity was emphasized at several conferences.

All declarations and conventions, as well as we ourselves recognize the problems

heritage faces today, such as neglect, disappearance, insufficient conservation care, lack of upkeep, improper use, decay. Globalization has also contributed to that by diminishing the importance of local identity and cultural diversity. Many countries ratified and endorsed quite a many conventions dedicated to cultural heritage, yet they do not implement them. The problem does not lie in identifying problems and theoretical principles deriving from conventions and declarations. The principles may be general, declarative and directing, but from the professional point of view they are clear, although allowing for different interpretations and different ways to achieve goals.

Therefore, the importance of international conferences such as this one lies in presenting the identical or similar problems that exist everywhere, exchanging experiences, showing examples of good practice and adopting conclusions that will contribute to the enhancement of the methodological approach of planning and design in heritage sites with the aim of their revitalization. The task of all of us working on the conservation and enhancement of cultural heritage is to encourage and initiate real revitalization of heritage, to turn this 'idle money' into active one, to give heritage new life and self-sufficiency and to grant the community which possesses it and the users who use it economic, social and cultural gains which are important for the upkeep of heritage and for the creation of a new cultural atmosphere towards heritage. Instead of exploiting and devaluing heritage, we need co-existence with it. Instead of constructing new buildings, let us first reconstruct and revitalize the ones we inherited and the historic centres of cities and villages. Investors should be made aware of the fact that, while investing in heritage is more expensive in the beginning, it is more cost-effective in the long-term. In the end, reconstruction and active use of heritage is for the benefit of all.

Heritage is not just a pretty picture and a nostalgic memory of past times. It enables us to partly live in the past and to use it to develop the future. How to make heritage, especially material/architectural one, active or keep it active? We believe it should be integrated into the physical and socio-cultural environment. How? By cre-

atively adapting to heritage, not the other way round. An old building cannot offer all the amenities that a new one can, but life in an old building and heritage environments is quite different. It is time to remove the artificially imposed distinction between conservation and innovation, though both must be creative and responsible, devoid of bureaucratic discipline. Flexibility and adaptability are needed in the application of standards and regulations during the restoration of cultural heritage.

Cultural landscape (urban and rural) is a new paradigm for coordinated development that integrates economic, social and environmental processes. It includes both architectural/built and landscape heritage. A new interdisciplinary and transdisciplinary approach is sought that will remove or adjust the differences between natural, social and technical sciences. There can be no successful planning, management and conservation of cultural landscape without the cooperation of different disciplines; moreover, cultural landscape should not be interpreted as a conservation site, but as an area for implementing a sustainable development strategy. This is especially important in the rural landscape, where the traditional pattern of settlement and historic landscape must be simultaneously respected.

Communities and individuals (owners) are entitled to benefit from cultural heritage – architectural and natural alike, but they also have an obligation to preserve authenticity and cultural diversity. How to achieve and harmonize that? Income from heritage must be firstly invested in the upkeep and enhancement of heritage, and only then used for other purposes. To achieve economic and social gains, heritage should be incorporated into all development strategies in such a way that it benefits the local community through employment and improved living conditions.

A lot is expected from linking heritage and tourism. There is a need for a long-term vision for sustainable tourism development. To build in heritage sites, we first need to determine the type of tourism and the target groups of tourists. Authenticity must be set as the core of cultural tourism development, promoting the interpretation based on research and recognition of *genus loci*. Conservation and upkeep of

cultural heritage in tourism destinations require special integrated plans, regulations customized to heritage and creative implementation, which go beyond the scope of conservation. Only the combined spatial and tourism planning can set a good foundation for quality programs and the inclusion of cultural heritage in the tourism industry. In doing so, it is important not to forget the carrying capacity at the heritage site to prevent the opposite and undesired effects.

Active use of cultural heritage involves the application of appropriate methods, the research of heritage and the space in which its radiation is felt. This allows for excellent creative interpretations and spatial, urban planning, architectural and landscape solutions that could reaffirm cultural heritage and ensure its new and sustainable life – for the benefit of the community and individuals.

To achieve the set objectives, all the people who directly or indirectly use cultural heritage as an essential development resource or make decisions important for cultural heritage and development – architects, conservators, spatial planners, developers, landscape architects, investors, tourism professionals, heritage managers, civil servants and others – must be appropriately trained. The existing study programs at the academic level need to be changed or supplemented with the aim of recognizing and affirming cultural heritage as the guardian of the identity of space and culture, as a possible engine of development, as well as an unused resource in need of a new meaning and new possibilities. Research projects that analyse cultural heritage from the perspective of different scientific fields and set up new methods and new perspectives on active use of heritage can also contribute to the enhancement of cultural heritage. *Heritage Urbanism* (HERU) is such a project and this conference is organized within it as one of the models of research.

UVOD

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voditelj istraživačkoga projekta *Urbanizam naslijeđa / Heritage Urbanism*

Hrvatska je zemlja koja baštini urbanu kulturu staru više od 2500 godina – od protourbanih ilirskih naselja, prvih grčkih gradova na Jadranu iz 4. st. pr. Kr. i rimskih gradova koji se nastavljaju na ilirsku tradiciju. Mnoštvo je kulturnoga/graditeljskoga naslijeđa u Hrvatskoj iz svih kulturno-povijesnih razdoblja, u kontinuitetu do 21. stoljeća. Veliko je to bogatstvo, ali i mrtvi kapital. Nažalost, *baština bez baštinka*.

Usprkos formalnoj zaštiti i malobrojnim primjerima uspješne revitalizacije, kulturno/graditeljsko naslijeđe u Hrvatskoj u lošem je stanju i propada, jer većinom nema trajnu namjenu te nije u dovoljnoj mjeri uključeno u život gradova i naselja, kao što su: arheološka nalazišta (starija od 8000 godina), ilirske gradine brončana doba, grčki gradovi, rimski gradovi i naselja, srednjovjekovni plemićki gradovi (burgovi), renesansni ljetnikovci, renesansno-barokno utvrđeno graditeljstvo, dvorci od 17. do 20. stoljeća, industrijske građevine 19. stoljeća te vernakularno/tradicijsko pučko graditeljstvo (drveno na kontinentu, kameno na jadranskoj obali).

Novi život naslijeđa nije problem samo Hrvatske. Revitalizacija kulturnoga (graditeljskog i pejzažnog) naslijeđa aktualna je europska i svjetska tema. To potvrđuju brojni radovi i autori koji sudjeluju na ovom znanstvenom skupu kojem je cilj pridonijeti unaprjeđenju naslijeđa. Naslijeđe ne želimo doživljavati samo kao administrativno zaštićene objekte, već kao aktivne subjekte koji osiguravaju kontinuitet života naslijeđa i pokreću gospodarski razvoj. Naslijeđe ne smijemo štiti od ljudi, nego ga treba unaprjeđivati za ljude i buduće naraštaje. Time se osigurava održivost i opstanak naslijeđa u novim/drukčijim, sadašnjim i budućim uvjetima. Moramo se prilagođavati novim okolnostima i kre-

ativno interpretirati naslijeđe. Moramo naslijeđu dati priliku i pokazati da je ono prilagodljivo, da može zadovoljiti suvremene potrebe, pri čemu ne treba izgubiti svoj identitet i svoje temeljne vrijednosti. Novi zahvati na naslijeđu moraju biti kreativni i visoke vrsnoće kako bi mogli u budućnosti postati novo naslijeđe.

Multidisciplinarnim, multinacionalnim i multiregionalnim pristupom valja cjelovito sagledati kulturno naslijeđe kao aktivan resurs uključen u suvremeni život i kao pokretač razvoja sredine u kojoj se osjeća njegova emanacija. Kulturno naslijeđe promatramo u prostornom kontekstu – od krajolika i povijesnih dijelova gradova/naselja do pojedinih graditeljskih sklopova i građevina sa svojim neposrednim urbanim i ruralnim okruženjem. Potiče se povezivanje aktivne zaštite naslijeđa s urbanističkim i prostornim planiranjem.

Naslijeđe se sagledava s različitih motrišta: *prostorno-urbanističkog* (uključivanje naslijeđa u svakodnevni život urbanih i ruralnih prostora), *pejsažnog* (očuvanje i unaprjeđenje pejzažnih vrijednosti te ambijentalnih i vizualnih doživljaja), *arhitektonskog* (postizanje vrsnoće novom/suvremenom gradnjom u naslijeđenim prostorima), *kulturno-povijesnog* (uvažavanje naslijeđenih identitetskih vrijednosti), *ekonomskog/gospodarskog* (financijska održivost naslijeđa) i dr.

Unaprjeđenje naslijeđa – onoga koje živi i onoga koje je već odavno mrtvo – usmjereno je na sljedećih pet pokazatelja:

1. **prostorni čimbenici** identiteta naslijeđa – određuju prepoznatljivost, izvornost i posebnost;
2. **kriteriji** za nove zahvate i uporabu naslijeđa – prostorno-urbanistički, prostorno-pejsažni, arhitektonski, kulturno-povijesni, ekonomski, pravni i drugi;

3. **metode** vrjednovanja, planiranja i projektiranja u prostorima i građevinama naslijeđa;
4. **modeli** planiranja i projektiranja naslijeđa;
5. **scenariji** kao moguća načelna rješenja na razini programa i koncepata.

Posljednjih nekoliko desetljeća u svijetu su donesene brojne konvencije i deklaracije o materijalnom i nematerijalnom kulturnom naslijeđu. Svake godine ICOMOS donosi deklaracije, preporuke i načela posvećene nekoj od aktualnih tema. Firentinska deklaracija (2014.) posvećena je vrijednostima kulturnog naslijeđa i krajolika za promicanje mirnog i demokratskog društva, naglašavajući važnost etike menadžmenta naslijeđa i prakse. Deklaracija iz Kyota (2012.) bavi se ulogom lokalnih zajednica u održivosti naslijeđa. Pariška deklaracija (2011.) govori o odnosu naslijeđa i razvoja, naglašavajući da je kultura, koje je dio naslijeđe, osnovna sastavnica ljudskog razvoja koja omogućava ekonomski rast i razvojne procese. Skup u Johannesburgu (2002.) potvrdio je kulturnu različitost kao četvrti stup održivog razvoja – uz ekonomiju, društvo i okoliš. Razvoj se objašnjava ne samo kao termin ekonomskog rasta nego i kao način da se postigne zadovoljavajući stupanj intelektualnog, emotivnog, moralnog i duhovnog postojanja. Na nekoliko je skupova naglašena važnost konteksta i duha mjesta (*genius loci*) kao nositelja autentičnosti prostora naslijeđa (*authenticity*).

Sve deklaracije i konvencije, kao i mi sami, prepoznamo današnje probleme s kojima se naslijeđe suočava, kao što su: zanemarivanje, nestajanje, nedovoljna skrb za očuvanje, neodržavanje, neprimjereno korištenje, prepuštanje propadanju. Tome je pridonijela i globalizacija koja umanju-

je važnost lokalnog identiteta i kulturne različitosti. Mnoge su zemlje ratificirale i podržale brojne konvencije posvećene kulturnom naslijeđu, ali ih ne primjenjuju. Problem nije u prepoznavanju problema i teorijskim načelima koja proizlaze iz konvencija i deklaracija. Načela jesu općenita, deklarativna i usmjeravajuća, ali u stručnom smislu ona su jasna, premda su moguće različite interpretacije i različiti putovi do ostvarenja ciljeva.

Zato je važnost međunarodnih skupova, kao što je i ovaj, da se posvuda isti ili slični problemi iznesu, razmijene iskustva, pokažu primjeri dobre prakse i donesu zaključci koji će pridonijeti unaprjeđenju metodološkog pristupa planiranja i projektiranja u prostorima naslijeđa sa svrhom njegove revitalizacije. Zadatak je svih nas koji radimo na očuvanju i unaprjeđenju kulturnog naslijeđa da potičemo i pokrećemo stvarnu revitalizaciju naslijeđa, da taj mrtvi kapital postane aktivan, da naslijeđu omogućimo novi život i samoodrživost, a zajednici koja posjeduje naslijeđe i korisnicima naslijeđa da steknu ekonomsku, društvenu i kulturnu dobit važnu za održavanje naslijeđa te za kreiranje novoga kulturnog ozračja prema naslijeđu. Umjesto iskorištavanja i obezvrjeđivanja naslijeđa potreban nam je suživot s njime. Umjesto izgradnje novih zgrada obnovimo i revitalizirajmo najprije naslijeđene zgrade i povijesne jezgre gradova i naselja. Potrebno je osvijestiti investitore da je ulaganje u naslijeđe samo na početku skuplje, ali dugoročno isplativije. U konačnici, obnova i aktivno korištenje naslijeđa dobrobit je za sve.

Naslijeđe nije samo lijepa slika i nostalgично sjećanje na minula vremena. Ono nam omogućava da djelomično živimo u prošlosti, da u njemu živimo i danas te da ga koristimo za razvoj u budućnosti. Kako naslijeđe, poglavito materijalno/graditeljsko, učiniti ili održati aktivnim? Skloni smo reći da ga treba integrirati u fizički i društveno-kulturni okoliš. Kako? Kreativno se prilagoditi naslijeđu, a ne obratno. U staroj zgradi ne možemo dobiti sve ono što možemo u novoj, ali život u staroj zgradi i naslijeđenim ambijentima posve je drukčiji. Vrijeme je da uklonimo umjetno postavljenu razliku između konzervacije i inovacije, ali obje moraju biti kreativne i odgovorne, lišene birokratskih stega. Potrebna je fleksibilnost i prilagodljivost u primjeni stan-

darda i regulacija prilikom obnove kulturnog naslijeđa.

Kulturni krajolik (urbani i ruralni) nova je paradigma za usklađeni razvoj koji integrira gospodarske, društvene i okolišne procese. Kulturni krajolik objedinjuje i arhitektonsko/graditeljsko i pejzažno naslijeđe. Traži se novi interdisciplinarni i transdisciplinarni pristup koji će ukloniti ili uskladiti razlike između prirodnih, društvenih i tehničkih znanosti. Bez suradnje različitih disciplina nije moguće uspješno planiranje, upravljanje i zaštita kulturnog krajolika, koji ne smije biti interpretiran kao prostor konzervacije, nego kao prostor u kojem se provodi strategija održivog razvoja. Posebice je to važno u ruralnomu krajoliku, gdje se istodobno treba uvažavati tradicijski uzorak naselja i povijesni krajolik.

Zajednice i pojedinci (vlasnici) imaju pravo na korist od kulturnog naslijeđa – i graditeljskog i prirodnog, ali istodobno imaju obvezu čuvati autentičnost i kulturnu različitost. Kako to postići i uskladiti? Prihodi od naslijeđa moraju se najprije uložiti u održavanje i unaprjeđenje naslijeđa, a tek onda koristiti za druge potrebe. Naslijeđe valja ugraditi u sve razvojne strategije radi gospodarske i društvene dobiti na način da koristi lokalnoj zajednici kroz zapošljavanje i poboljšanje uvjeta življenja.

Od povezanosti naslijeđa i turizma mnogo se očekuje. Potrebna je dugoročna vizija za održivi razvoj turizma. Valja odrediti vrstu turizma i kome je turizam namijenjen da bi se moglo graditi u prostorima naslijeđa. Autentičnost se mora postaviti kao srž razvoja kulturnog turizma, promovirajući interpretaciju temeljenu na istraživanju i prepoznavanju duha mjesta. Vođenje zaštite i održavanje kulturnog naslijeđa u prostorima turističkih odredišta zahtijevaju posebne integrirane planove, propise prilagođene naslijeđu i kreativnu provedbu, što nadilazi razinu konzervacije. Jedino objedinjeno prostorno i turističko planiranje može postaviti dobru osnovu za kvalitetne programe i uključivanje kulturnog naslijeđa u turističko gospodarstvo. Pritom je važno ne zaboraviti na nosivost prostora naslijeđa, da ne bismo dobili suprotne i neželjene učinke.

Aktivno korištenje kulturnoga naslijeđa podrazumijeva primjenu odgovarajućih metoda, istraživanje naslijeđa i prostora

u kojem se osjeća zračenje naslijeđa. Temeljem toga moguće su vrsne kreativne interpretacije te prostorna, urbanistička, arhitektonska i pejzažna rješenja koja mogu afirmirati kulturno naslijeđe i osigurati njegov novi i održivi život – na korist zajednice i pojedinaca.

Da bismo ostvarili postavljene ciljeve, potrebna je profesionalna izobrazba svih koji izravno i posredno koriste kulturno naslijeđe kao temeljni resurs razvoja ili donose odluke važne za kulturno naslijeđe i razvoj – arhitekata, konzervatora, prostornih planera, planera razvoja, pejzažnih arhitekata, investitora, turističkih djelatnika, menadžera naslijeđa, službenika državne uprave i drugih. Potrebne su promjene ili dopune postojećih studijskih programa u akademskoj izobrazbi s ciljem prepoznavanja i afirmacije kulturnog naslijeđa kao čuvara identiteta prostora i kulture, kao mogućeg nositelja razvoja, kao neiskorištenog resursa kojem treba dati novi smisao i nove mogućnosti. Unaprjeđenju kulturnog naslijeđa mogu pridonijeti i znanstvenoistraživački projekti koji bi s različitih znanstvenih područja sagledali kulturno naslijeđe i postavili nove metode i nove poglede na aktivno korištenje naslijeđa. Takav je istraživački projekt i *Heritage Urbanism* (HERU), u sklopu kojeg je organiziran i ovaj znanstveni skup kao jedan od modela istraživanja.

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BEYOND THE BEACH — ITALIAN AND CROATIAN ADRIATIC COASTAL AREAS EXPERIMENTAL LABORATORIES FOR NEW URBAN AND TOURISTIC MODELS BASED ON THE VALORISATION OF THE ENVIRONMENTAL, NATURAL AND CULTURAL HERITAGE OF THE MIDDLE ADRIATIC BASIN

BEYOND THE BEACH — TALIJANSKA I HRVATSKA JADRANSKA OBALA EKSPERIMENTALNI LABORATORIJ ZA NOVE URBANISTIČKE I TURISTIČKE MODELE UTEMELJEN NA VALORIZACIJI OKOLINE, PRIRODNE I KULTURNE BAŠTINE SREDNJEG JADRANSKOG BAZENA

KEY WORDS
adriatic scape
identity
mapping
soft-infrastructures
experiential tourism

KLJUČNE RIJEČI
jadranski pejzaž
identitet
mapiranje
"mekana" infrastruktura
doživljajni, iskustveni turizam

The importance of valorising a community's cultural heritage is inseparable from the dynamics for its fruition. The study focused on a cross-border section encompassing the Italian and Dalmatian coastlines and examined the spatial declinations of new tourism practices with the aim of defining a unique field of experimentation involving different forms, natural and cultural, of environmental heritage. The method is an experimental one, exploiting the use of architectural planning to develop tools for defining suitable spaces to new free time practices. The results illustrate a form of development for local communities in which the valorisation of endogenous resources and the introduction of new, through experimental architecture, can contribute to renewing the meaning of the "cultural heritage": a collection of assets, all but closed, open and dynamic, in perpetual expansion.

Istraživanje se usredotočilo na obalna područja Srednjega Jadrana, prepoznata u pograničnom dijelu kojega zajedno čine talijanska i dalmatinska obala, definiraju opseg u kojem su turistička odredišta poslužila kao eksperimentalni laboratorij za izgradnju novih urbanih modela koji uključuju različite čimbenike prirodne i kulturne baštine. Metoda istraživanja je eksperimentalna te iskorištava lokalne resurse, kao što su elementi promicanja lokalnog područja, te predstavljanje novih resursa kroz inovativnu i eksperimentalnu arhitekturu može pomoći reinterpretaciji potpunog značenja izraza *kulturno naslijeđe*: skup dobara, daleko od zatvorenog, otvoren i dinamičan, uvijek otvoren.

"... the Mediterranean is the sea of affinity, the Adriatic is the sea of intimacy ..."

Predrag Matvejević

HERITAGE, GEOGRAPHY AND TOURISM

The importance of protecting and valorising a community's cultural heritage, today seems inseparable from a close examination of the methods and tools available for its fruition. These dynamics lead to a re-evaluation of those spaces dedicated to free time in contemporary residential culture, and when intertwined with geography contribute to defining new territories for tourism. Geography and tourism therefore becomes the object of critical reflection, insofar as they are inescapable terms of reference when developing hypotheses for territorial transformation and development. These two elements in turn characterise the possible relationship between architectural planning and environmental, natural and cultural heritage.

The study performed by the School of Architecture & Design of Ascoli Piceno, culminated in the book *Beyond the beach_new spaces for Adriatic tourism*¹, examined the possible spatial declinations of new tourism **practices, going beyond the recurring distinction between natural and cultural resources**, with the aim of defining a unique field of experimentation involving a combination of different forms of environmental heritage. A new territory therefore, represented by maps that valorise local resources, interweaving possible itineraries able to support day-to-day movements and facilitate the pervasive nature of tourism flows, supporting the recent exploratory nature of tourism.

The study focused on the coastal areas of the Middle Adriatic basin, specifically a cross-border section encompassing the Italian and Dalmatian coastlines, both characterised by the strong tie between their historical-cultural heritage and territorial planning. A privileged environment therefore, in which to also assess the possibility for new relationships between coastal and inland territories, in a relational scenario that acts not only in a linear motion along the coasts, but also transversally, configuring new relationships amongst heterogeneous spatial contexts. In this context, tourism spaces are considered as experimental laboratories for the development of new architectural devices that enable the fruition of cultural and environmental heritage, as well as for the definition of innovative urban and territorial development models.

New tourism space planning is therefore predominantly oriented towards the interpretation of territories, so as to understand their constitution and the culture of the places therein, in order to knowledgeably interpret the concept of **identity** that resides within the intimate relationship between geography and architecture.

ADRIATIC IDENTITY

The distinguishing feature of the Adriatic segment is owing to the diversity of its places, a form of geography that profoundly and diversely influences the different types of coastal settlements and their connections with the hinterland. Unique combinations of water and land, coastlines and infrastructure, settlements and terrain, each unpredictably characterise the **coastal landscapes** in a variety of combinations that are then multiplied, stretching our view of the horizon from one side of the Adriatic to the other. All this leads to a transversal exploration of the territory, which is not limited to the Italian threshold of water, but rather pushes on to the opposite shores, shedding light on new and different levels of potential relationships with the Croatian territory. The notion of diversity between these two different faces of the same sea, including all those aspects normally taken into account when formulating new hypotheses for the development and management of cultural and environmental heritage (the relationship between natural systems and settlements, mobility and tourism, identity and art), can't help but place previous acquisitions into perspective and offer new food for thought on architectural planning.

At first glance, Adriatic territories entirely correspond to that "Mediterranean" hybridisation described by Predrag Matvejević², able to interpret " (...) *the indefinable passing of nature in history and art, the extended form of coastlines through architectural forms* (...)." ³ In any

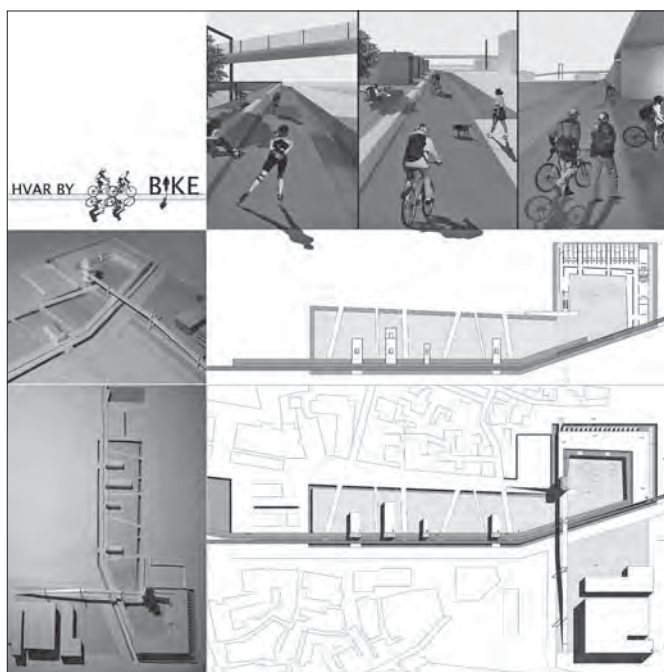
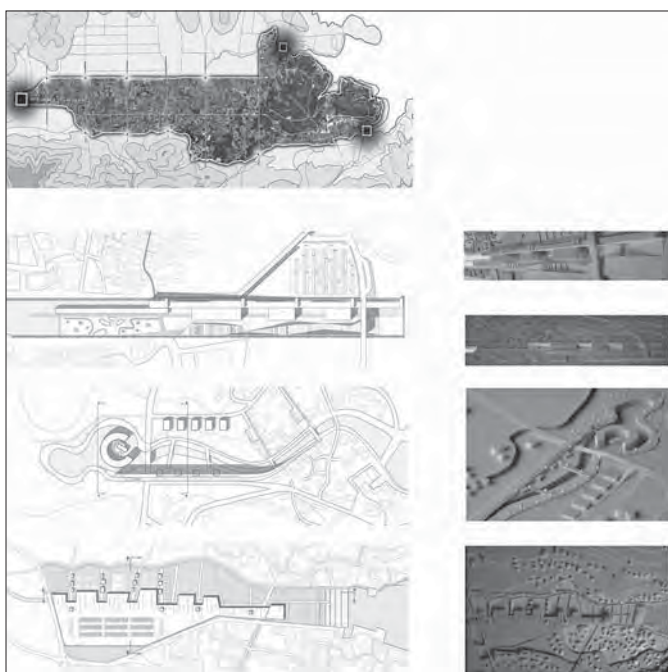


Fig. 1 Field investigation

¹ Coccia L. e D'Annunziis M. 2012

² Matvejević P. 1987

³ Magris C. 1991: 10



case, these two coasts at a **geographical intersection**, respond in a manner that contradicts such categories of study.

Along the Italian coast, the geophysical aspects of the transformations that have taken place offer us immediately visible "data". Firstly, the continuous overlapping and interweaving of unitary-type elements: natural systems (water, valleys, hills and mountains) and artificial systems (railways, state roads and motorways). Secondly, the formation of a specific territorial configuration, characterised by a strong sense of direction determined by the coastline, which continues for approximately 300 kilometres, offering an unequivocal model of urban development. Its characteristics are synthetically represented through the comb-type interweaving of two different settlement plans, one that follows the Apennine-hill system, constituted by historical ridge-type paths and settlements essentially tied to the sharecropping economy, and the other structured along the coastline and valleys, home to the majority of recent construction.

More organic and fractal, the Dalmatian coastlines jaggedly snake for approximately 6,000 kilometres, weaving and chipping their way through dry land and hundreds of islands. Rock faced summits, swallowed up by the sea throughout history, surface just above the water, splitting the horizon into countless sequences. In the background, the hard Dinaric Alps relentlessly denote the border, physical and otherwise, with the Balkan regions. Geographic, climatic and biological contrasts that highlight the diversity of Dalmatia despite its being profoundly Adriatic. Discrete and with an aleatory geography, its settlements reaffirm the rationale and hierarchies of its original nuclei. City centres occupied by sailors and fishermen, formed in those areas best sheltered from the Bora, today characterised by consistently urban-centric development, the result of the imposing pressure of tourism flows.

Radically different landscapes, even in their geological composition, emerge in contrast along the two faces of the Adriatic: softly, clayey-sandy to the west, and porously calcareous to the east. Different types of land inscribed by the work of humans: the first carved into with crevices, the second divided by dry stone walls. Different matter, the structure of which has given rise to warm, plastic mountain-seaside villages on one hand, and the slicing shadows of the whitish seaside apartment blocks, on the other. Materials which, using specific methods on both fronts, have characterised the architectural forms we see today and which constitute a complex form of **Adriatic environmental heritage**, both natural and cultural, which any eventual acts of transformation must necessarily consider.

Fig. 2 Environmental heritage
(Photo by: D. Maurizi, 2010)

Fig. 3 Cultural heritage (Photo by: D. Maurizi, 2010)

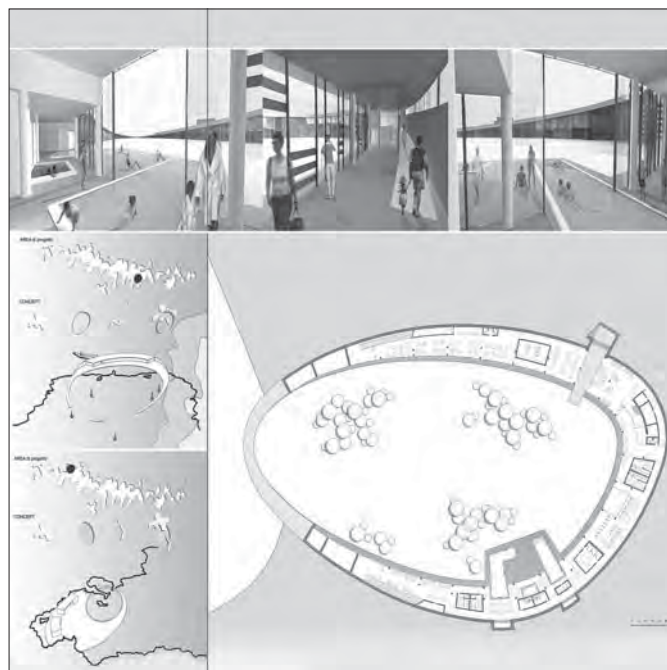
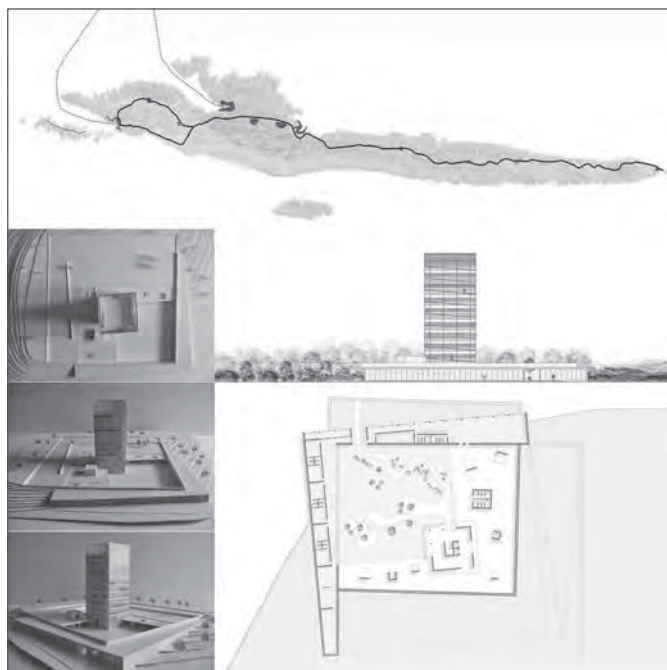
Fig. 4 Settlements (Photo by: D. Maurizi, 2010)

Fig. 5 Infrastructure-Hvar (Project by: S. Armandi, S. D'Angelo, D. Di Nicola, 2010)

Fig. 6 Bike Hotel – Starigrad (Project by: A. Mammoli, E. Muci, 2010)

Fig. 7 Observatory – S. Clement (Project by: M. Farabolini, 2010)

Fig. 8 Enonauts hotel – S. Clement (Project by: V. Bizzarri, M. Di Marco, 2010)



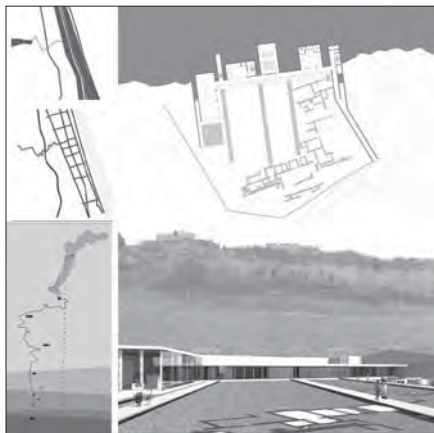


Fig. 9 Archaeological museum – Tortoreto
(Project by: A. Croci, A. Gandelli, 2013)

NEW SPACES FOR TOURISM

The search for new tourism spaces forms part of a programme geared towards enhancing the value of resources in the cross-border Adriatic territory, through the planning of a series of innovative and sustainable interventions. It is based on a conscious detachment from the practices and spaces of mass tourism, which beginning from the after-war and with the help of a strong impetus in the seventies, contributed to the "great transformation" of the coastal landscape. That which inscribed this long period of Adriatic tourism was a form of short-sightedness, a focus on a selected number of circumscribed areas, predominantly coastal, where planning actions sought to reinforce the extraneous nature of these areas with respect to their territory of pertinence. Within this vision, "mass tourism space is more simulated than it is real, more convincing than it is true, translated into enclaves and closed space characterised by the typical monofunctional nature of non-places"⁴. Working within these parameters, planning became a tool with which to "produce tourism in a specific site", the outcome of which, claims Alessandro Simonicca⁵, was measured in terms of "performance", implementing forms that in many cases were far-removed from their local contexts.

The new approach to tourism space planning seeks to refine those tools capable of overcoming the atopic nature that has traditionally defined mass tourism spaces, eventually facilitating the true and genuine experimentation of such places. In doing so, the notion of "performance" is translated into a cognitive exercise through which the place, having unveiled its constitutive structure, also demonstrates its virtuosity or rather its ability to contemplate a form of knowledgeable transformation, in harmony with its context of pertinence.

The virtuous interaction between geography and architecture constitutes the base **element** around which the study is geared, in an effort to successfully redefine the concept of heritage, through the evaluation of its physical dimension and linked to a specific context. Nature and culture come into play in a project for the valorisation of local resources, which when formalised, defines the range of action of exploratory tourism, aimed at new travellers seeking to discover the territory by stopping over in the places along their path, thereby renouncing the idea of a destination being the single objective of one's travels.

The **criteria** adopted when identifying the areas to be included in this planning action, tend to express the unavoidable geographic placement of this theme: the valorisation of heritage invests into dislocated places along an extended stretch of territory intercepted by new tourism infrastructures. Cultural assets or natural sites constitute the cornerstones of the tourism territory, which through targeted planning actions is enriched by new discoveries.

The **method** selected to manage the study is an experimental one, exploiting the use of architectural planning to develop rules and principles for the purpose of defining spaces that are both suitable and conformant to new free time trends and practices. Planning new tourism spaces means knowing how to reformulate architectural themes, making use of categories that are all but practical, themes that are more capable of evoking a spatial idea than they are of providing a response to practical demands. As has always been the case throughout history, and as was demonstrated to us by the great masters of architecture, at times when the need for innovation was most perceived, the answer was to recall upon various archetypes, upon the idea of a native space linked to the deepest form of conceiving, building and experiencing places.

Docks, refuges, platforms, enclosures, paths, shelters, observatories are the terms used to nominate new spaces for exploratory tourism. Points of arrival and departure, places to take a break or for transfers, welcoming areas, protected posts or privileged locations from where to view the landscape, are all spatial conditions in which reflection and meditation is stimulated, allowing tourists to enjoy a rich and stimulating experience. Open yet safe spaces, with porous yet incomplete visibility, respectful of nature, related to their context without renouncing their own vocation of contemporary design, experimental in their use of technology and materials without falling into the

4 Augé M. 1993

5 Simonicca A. 2004

6 Achleitner F. 1997. When asked to comment on the Vals thermal springs developed by Peter Zumthor in the Grisons, Friedrich Achleitner writes: "Tourism is to be reproached for valorising the cultural and environmental resources of a country without creating new ones. What results is the existence of touristic architecture without architectural tourism. But in Vals, a resource has been created that not only enhances the tourism experience of a compulsory stopover, but which also represents a significant stimulus for conventional tourism. Compared with the usual cliché Alpine tourist locations, this project in no way succumbs to popular trends and presents itself as the "anti-model" of "mass tourism", yet its construction is enjoying remarkable success to the point that it is even raising suspicions. Perhaps man is not as stupid as tourism operators think"

trap of unrestrained virtuosity; this is how the quality of new tools available to tourists can be described.

The correct formulation of architectural themes associated with tourism practices leads to the development of new spatial **models** able to enhance the value of pre-existing resources, whilst also producing new ones. In this sense, the act of planning and renouncing the baleful temptation to satisfy popular trends, must move in the direction of unconventional architectural solutions that establish a certain distance from the usual clichés of tourism locations, and which represent an “anti-model of mass tourism”⁶.

Planning experiments performed in Adriatic territories have outlined new **scenarios** in which cultural and environmental forms of heritage thrive. New tourism spaces, in radical contrast with mass tourism stereotypes, are adapted to the specific features of their local contexts, highlighting and enhancing their differences.

CONCLUSIONS

Using the tool of architectural planning, the study has underlined the unique traits of Adriatic areas. Possible solutions have been developed, providing a response to the generally shared view that processes of Middle Adriatic coastal transformation need to be redirected towards more **sustainable and alternate models**, unlike the experiences of the last century. The designs already prepared illustrate a form of **development for local communities** in which the valorisation of endogenous resources and the introduction of new resources through experimental and innovative architecture, can contribute to **renewing the deep meaning of the expression “cultural heritage”**: a collection of assets, all but closed, open and dynamic, in perpetual expansion.

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Fig. 10 Linear platforms for tourism – Pescara
(Project by: L. Yuxuan, Z. Shen Zhen, 2013)

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