

# **CULTURAL HERITAGE ATTRACTIONS AND TOURIST HISTORIC CITY (A CASE OF YOGYAKARTA INNOVATIVE TOURIST DESTINATION IMAGE)**

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## **ABSTRACT**

This research investigates the application of cultural heritage attractions and tourist historic city to projecting the identity and image of a tourist destination. Its objectives are to examine the historical cultural relevance of selected cultural heritage attractions, and eventually establish a model of tourist historic city. Yogyakarta tourist destination was chosen because of its historical character and its tourism potential development.

Primary research was undertaken into the relationship between a tourist historic city and cultural heritage by conducting in depth interviews and field observation of attractions to produce an innovative tourist destination image that should be created for Yogyakarta. Secondary research was also conducted being the whole basis of the research study.

The research found that the cultural heritage attractions formed by Kraton, Mount Merapi and Parangteritis Beach are potential for developing innovative tourist destination image as a mean to encourage greater length of stay for tourism development. Their historical cultural relevance is associated with the Yogyakarta city history. Yogyakarta tourist historic city model was interpreted as an integrated tourism product of particular historic experience and culture indicating its cultural significance and functional link between the historic core Kraton and extension provided by the Mount Merapi and Parangtritis Beach.

Yogyakarta tourist historic city is functioned as the centre for tourism facilities where the major of high order accommodations, catering and transport facilities are allocated; and as the main tourist attractions with the existence of “Kraton” the city’s historic core. The Mount Merapi and Parangteritis Beach heritage sites located in city’s periphery are the extension of tourist attraction as part of the city history association with historic and social values, thus potential for Yogyakarta innovative tourist destination image creation.

**Keywords:** Cultural heritage attractions, Tourist historic city, Innovative tourist destination image.

## **INTRODUCTION**

Yogyakarta is known as the centre of Javanese art and culture, and one of the main tourist destinations in the country. The wealth of Yogyakarta cultural heritage attraction has been perceived internationally in the world heritage sites of Borobudur and Prambanan Temple. However they are both located about 42 km (Magelang Regency, Central Java Province) and 17 Km (Sleman Regency, Yogyakarta) away from Yogyakarta city respectively. The position of these two heritage sites have drawn visitors away from the city of Yogyakarta and the perceived established of Yogyakarta tourist destination has been as Borobudur and Prambanan image. The tourists are not aware of the wealth of cultural heritage attractions in Yogyakarta and its vicinity. This research intends to propose that Yogyakarta's innovative tourist destination image can be generated from its cultural heritage attractions and tourist historic city.

This research will be based on the conceptual framework of the role of heritage attractions within a destination in terms of projecting the identity and innovative image of a tourist destination. According to Leask and Gouding 1996, heritage attractions may occupy a key position as an aid to destination branding within a destination where heritage attraction are effective tools in creating innovative image for the tourist destination. Destination image can affect both numbers and types of tourists. Many cities have gained their reputations by through heritage attractions, which attract tourists as well as the local population, for example Edinburgh, London, Amsterdam, Egypt (Davidson and Maitland, 1997).

The major concern of this research has been in historical cultural relevance of Yogyakarta selected cultural heritage attractions, and eventually to establish a model of tourist historic city supporting the creation of innovative tourist destination image of Yogyakarta. The understanding of the characteristic of Yogyakarta tourist historic city and its cultural heritage attractions therefore are given priority. The selection of Yogyakarta as a case study was inspired by an intuitive appreciation of its historical character and its tourism potential. Therefore under the title ***Cultural Heritage Attractions and Tourist Historic City: Case Study of Yogyakarta Innovative Tourist Destination Image***, this research focused on linking cultural heritage attractions with tourist historic city and to see an innovative image tourist destination for Yogyakarta could be created. In the long run will be benefit to encourage greater length of stay and by facilitating the utilization of other complement historical cultural product.

## LITERATURE REVIEW

### **The Concept of Cultural Heritage Tourism**

An understanding of cultural heritage tourism is dependent upon getting to grips with defining and linking the term culture, heritage, and tourism. A wider definition of culture extends it to cover historic city transformed into heritage (Ashworth, 1991). In tourism term this is most usually manifested in a mix of preserved buildings, conserved cityscapes, morphological patterns, as well as place associated with historical events and personalities. Ashworth (1995) also mentioned it may be extended to include past and contemporary cultural products and performances defined as the cultural heritage. Thus art can be subsumed into heritage but heritage includes more than is generally considered to be art. These together are the resources that are used to create the tourist historic city, which are both spatially clustered set of specific heritage tourism sites and facilities

and also more holistic idea of the heritage city as a place where tourism activities occurs both heritage and non heritage related (Ashworth and Tunbridge, 1990).

Cultural heritage in its broadest terms such as natural and man-made, material and immaterial, are very complex phenomenon. It is not easily defined nor is it easily regulated, preserved, conserved or protected. Heritage is a fundamental part of any country's national identity and therefore touches on core values and sensitive issues. This means that the heritage does not, and cannot, belong to one sector, a specific group or community, and certainly not to any commercial interest who wish to use a particular aspect of the communal heritage. It is generally agreed that heritage encompasses all aspects of natural and man-made heritage including not easily defined immaterial aspects of life such as tradition, ceremonies, and values. Cultural heritage also covers material aspects such as clothes, foods, and arts and crafts. Within these broad definitions, it can be seen that within all countries that there may be groups with their own specific 'heritage' that is a specific geographical area perhaps with its own customs, food specialties and language (Mapisammeng, in Nuryanti 1997). As Butts observed in Hall and Macarthur 1996, "Cultural heritage consist of both tangible and intangible elements which are closely interrelated. The traditions or history of artifacts, building or historic places must be preserved if they are to retain their significance. Any strategy for the preservation of material cultural heritage should also recognize the importance of maintaining the relationship between the tangible and intangible elements of cultural heritage", therefore cultural heritage tourism is in fact part of the form of cultural object either tangible or intangible at the tourist destination that is motivated by a desire to observe, learn about, or participate in, the culture of the destination (Swarbrooke, in Robinson 1996).

### **Cultural Heritage Attraction and Its Value Significance**

Built heritage is very often recognized simply as one form of cultural heritage attractions as stated in the United Nations World Heritage Convention concerning protection of the world cultural and natural heritage (Hewison 1989), there are three main components:

- **Monuments**  
Architectural works; works of monumental sculpture and painting; elements or structures of an archaeological nature; inscriptions, caves and dwellings; and combinations of features which are outstanding universal value from the point of view of history, art or science, such as ancient monuments.
- **Groups of Buildings**  
Groups of separate or connected buildings which, because of their architecture, homogeneity or place in the landscape, are of outstanding universal value from the point of view of history, art and science, such as museums, castle.
- **Sites**  
Works of man or combined works of nature and man, and areas including archaeological sites, which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view, such as religious sites (churches, mosque, temples, etc), site associated with historic events and famous people.

Cultural heritage attractions also include festivals, special event, traditional food and drinks, traditional crafts, arts, customs and languages (Prentice 1993).

Under the Australian International Council on Monuments and Sites (ICOMOS) Charter for the Conservation of Places of Cultural Significance (The Burra Charter revised 1988), the cultural significance is defined as aesthetic, historic, scientific, and social values for past, present, or future generation. It is a concept, which helps in estimating the value of places (in Kerr 1990). Table 1 offers a definition of these terms.

Table 1  
Dimensions of Cultural Significance

Values	Definition
Aesthetic	Aesthetic value includes aspects of sensory perception for which criteria can and should be stated. Such criteria include consideration of the form, scale, color, texture and material of the fabric <sup>1</sup> , the smells and sounds associated with the place <sup>2</sup> and its use
Historic	A place may have historic value because it has influenced, or been influenced by, a historic figure, event, phase or activity. It may also have historic value as the site of an important event. For any given place the significance will be greater where evidence of the associations may be so important that the place retains significance regardless of subsequent treatment .
Scientific	The scientific or research value of a place will depend upon the importance of the data involved, its rarity, quality or representative's and the degree to which the place may contribute further substantial information.
Social	Social value embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group.

(Source: Kerr 1990:25, 29, 30).

<sup>1</sup>Fabric means all the physical material of the place

<sup>2</sup>Place means site, area, building or other work, group of buildings or other works together with associated contents and surroundings.

### **The Role and Challenge of Cultural Heritage in Tourism**

A growing interest in cultural heritage, in historical places and as such in cities offering a diverse cultural agenda, opens new perspective and involves new management issues for tourism industry and for governmental agencies. Developing tourist products based on historical and contemporary culture is now a strategic option for many cities and region in search of new and innovative economic activity (Verbeke and Jansen, in Wahab and Pigram 1997). Form a destination point of view, a tourism product is a combination of resources and services. Resource constitutes the initial attraction that a destination has for visitors, whilst services are provided to make possible or enhance the visit. The function of cultural heritage as tourism product generally agreed as an attraction for tourist activity. The culture of a destination may be taken to mean any aspect of it which visitors are keen to see or experience during their stay (Davidson and Maitland 1997). There is a sign of an important expansion of travelling for and with cultural motives, which explains the growing worldwide success of potential cultural tourism. The fact that cultural tourism is gradually becoming an important market segment can be concluded from the shift in the motivation pattern of travelers. Understanding other cultures, gaining new perspective on life and visiting cultural, historical and archaeological treasures are now becoming a new motive. Clearly the new product

meet a changing demand pattern and at the same time stimulate a revival of interest in cultural heritage, and in sites and buildings with a history, not only among tourists but equally in the domestic market (Verbeke and Jansen 1996).

Heritage must be recognized as being special and different from other forms of tourism as it reflects the values and culture of a country and a community. Therefore, an effective marketing system for heritage must be comprehensive integrated management system that fundamentally aims to satisfy not only client needs but also the community's perceptions to be acceptable, profitable, and manageable, in short sustainable (Nuryanti, 1997). Responsible planning implies understanding the complexity of the tourism system, the changes in demand, which now tend to 'multi motivation, and as a consequence require a 'multifunctional supply of facilities (Pearce 1991). The challenge is to develop or redevelop cities as destinations for cultural tourism in such a way as to assess the carrying capacity of the specific environment fully and to keep in mind the long term impact of the tourist activity (Pillmann and Predl 1991).

The central challenge in linking cultural heritage and tourism lies in reconstructing the past in the present through interpretation (Nuryanti, 1996). Cultural identity is recognized the moment cultural heritage is established, therefore special attention must be focused on the ways cultural heritage and identity is communicated. It is furthermore, of great significance to maintain and preserve cultural heritage because this is a road to preserving cultural identity and its global recognition (Vuckonic, in Nuryanti 1997).

### **The Concept of Tourist Historic City**

The concept of a tourist historic city is derived from the conjunction of the 'tourist' and 'historic' city model. The historic city is at least in part defined by tourist demand and the tourist city is in part delimitable in terms of the location of historic attraction. The concept of tourist historic city both poses and provides the framework to the management such as cities. From the viewpoint of the historic city, it refers to urban conservation. From the viewpoint of tourist city, it refers to 'commodification' of the past that is its treatment as commercially exploitable product.

A city can simultaneously be regarded as tourist historic, in which has implications for the way it is perceived as a whole, and also include specified areas which are designated tourist historic to distinguish them from others which are not (Ashworth and Tunbridge, 1990). Ashworth and Tunbridge (1990:79) defined the tourist historic city as the area of overlap between the historic and tourist cities, this being part of the city where historical artifacts and associations are being actively used for tourism, whether as primary attractions, secondary supporting services or merely as background environment for the enjoyment of visitors engaged in non historic activities. It is clear that the tourist historic city is not a separate functional zone; it is an integral part of the formal and functional complex that comprises the central area. This city does not exist in isolation but in a series of associations, whether functional or spatial with other urban activities, thus tourist historic city must be occupied and populated by its uses and users. The uses can be brought together into 4 groups as follows:

- Service provided directly to consumer markets (tourism/recreation set, leisure shopping, the arts/crafts/antiques set).
- Services provided indirectly and normal impersonally to customers.
- Services offering culture, the arts or entertainment
- Housing services.

The users of tourist historic city characterized and classified into 4 groups:

- The intentional users from outside the city region (Heritage tourists)
- The intentional users from inside the city region (Recreating resident)
- Incidental users from outside the city region ( Non recreating visitors)
- Incidental users from inside the city region (Non recreating residents)

The uses and users are not independent variables but are closely related as to be only definable in relation to each other (Ashworth and Tunbridge 1990:124).

### **Modeling Tourist Historic City**

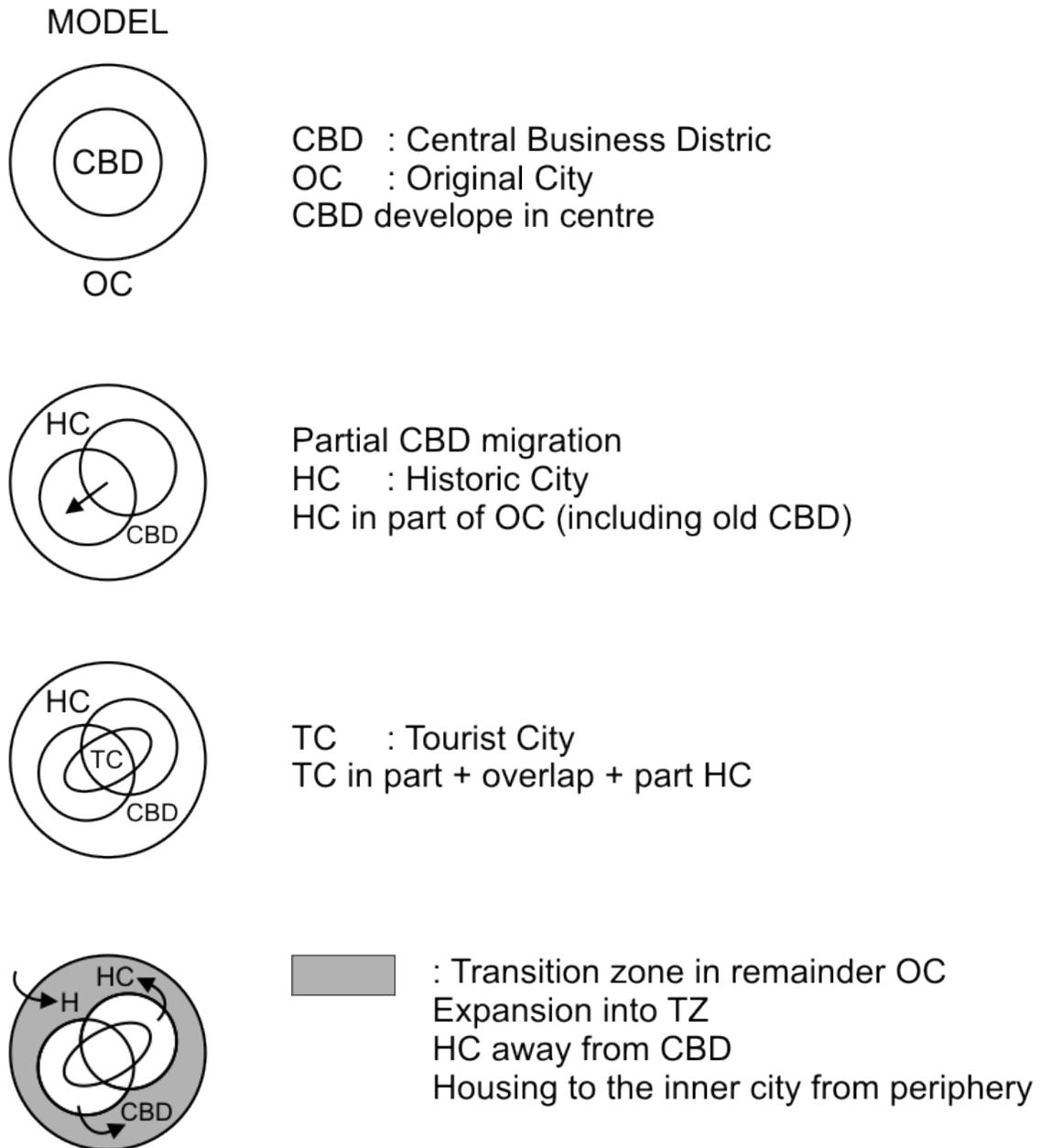
The tourist historic city model, being derived from a conjunction concept, is necessarily constructed by superimposing the spatial patterns of the historic and tourist cities within the wider context of urban functions. The historic city can function as one of a city's most important tourist resources and tourism is often centred on such historic areas, however it is unlikely to have solely a tourist function (Ashworth and Tunbridge, 1990).

The historic city is a particular district within the city where architectural forms and morphological patterns of artifacts and building, together with their associations from the past have been consciously used to shape a place bound heritage product (Timothy and Wall, 1995). The tourist city represents a pattern of spatially clustered sets of functional associations that relates the activity of tourism to cities in general. It is intrinsically part of a wider network of tourism places, whether these are defined in terms of visitor behavior or facility supply, in a way that the historic city is not (Ashworth and Tunbridge, 1990).

### **Establishing a Model**

An evolutionary model of a tourist historic city is shown in figure 2. In the first phase, the original city is assumed to encompass all urban functions, whether commercial, tourist residential or administrative. In phase II growth is assumed to have occurred outwards in all directions and thus logically the centre will be the oldest part of the city. Phase III represent the fully developed ideal situation where the historic city, the tourist city and the central commercial district all partially overlap. This pattern is a result of the shift of some central area commercial functions out of the conserved original city and the spread of the tourist city over both a selected part of the historic city and a portion of the modern commercial area (Ashworth 1990 and 1991).

Figure 2  
An Evolutionary Model of The Tourist Historic City



Source: Ashworth, 1990:74

### **Variation of the Model**

The model described above can be modified in response to the particular conditions of a city. Depending on spatial structures, physical and functional characteristics and cultural context. Such variations in are grouped into three categories in the following table:

Table 2  
Variations in Modeling the Tourist Historic City

Variation in the site	<ul style="list-style-type: none"><li>• Circular city, which is equally accessible in all direction</li><li>• Waterfront city, which is located on water frontage</li><li>• Acropolis city, dual upper and lower towns</li></ul>
Variation in size	<ul style="list-style-type: none"><li>• Small town</li><li>• More open air museums than urban places in a full sense medium sized city</li><li>• Large sized city</li></ul>
Cultural and historical variations	<ul style="list-style-type: none"><li>• Product of particular historical experience and reflects a particular culture.</li></ul>

(Source: Ashworth 1991).

The multitude of tourist historic cities around the world area modeled in almost as many different ways as each case is necessarily the product of a unique set of resources, resulting from a particular historic experience, and presented as a distinctive product on a targeted tourism market (ibid).

### **Heritage Planning Approach**

The important relation between tourism development and the cultural heritage of a city that the tourist is the central actor, tourism in its various forms has played and continues to exercise a critical role in the development of such (historic resources), while conserve historical resources form an equally critical part of a growing tourism industry. The symbiosis of the two has become a major force in the design and structure of the tourist historic city.

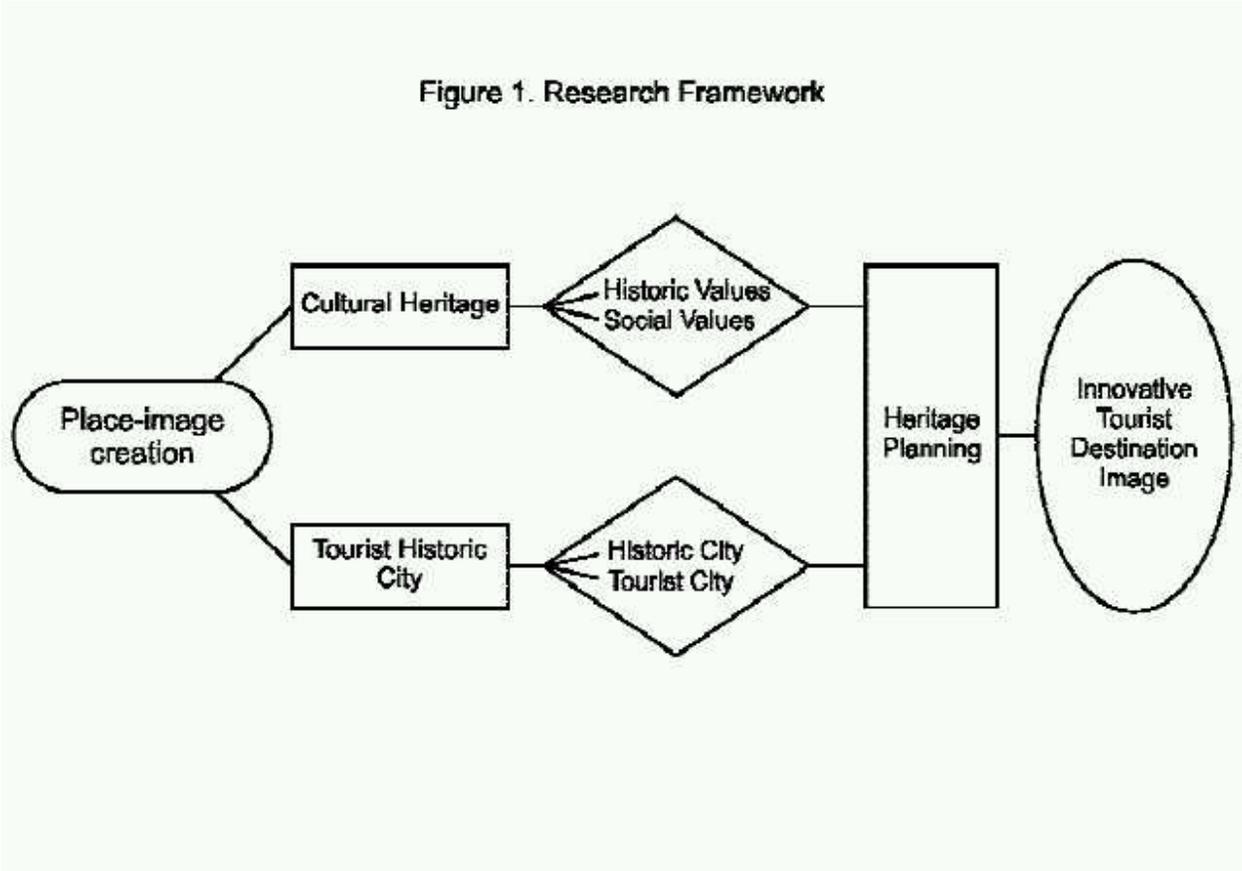
The essential of heritage planning in the tourist historic city involves:

- Developing tourism to create attractions, infrastructure, and services; to promote urban visits and to develop attractive / innovative image; to coordinate efforts within the industry and between the industry and government agencies; and to provide appropriate land use/development incentives and controls.
- Using tourism as a catalyst to attract other forms of development/investment; to generate a positive image of the area; and to facilitate conservation and amenity provision through tourism.
- Balancing tourism with other urban functions to determine the role and priority of tourism vis a vis resident oriented services and business or industrial development; and to evaluate opportunity costs.
- Dealing with negative impacts to account for such negative effects as reduction of affordable housing, inflated land costs, traffic congestion, pollution, prostitution, crime, loss of leisure opportunities for residents.

## **RESEARCH DESIGN**

The research is descriptive and exploratory. A case study is chosen as the overall research strategy and one of the most widely used methods for empirical study. It is good vehicle for investigating a contemporary phenomenon and it relies on multiple sources of evidence, it benefits from the prior development of theoretical propositions to guide data collection and analysis. The methodology approach for the investigation is qualitative research because this research is mainly concerned with the practical result, reason, and values of people personally involved in tourism development of the area study. This approach is used for producing qualitative data by conducting in depth interview, field observation, and references study. It seeks to describe the characteristic of Yogyakarta tourist historic city and cultural heritage attractions as a means of creating innovative Yogyakarta tourist destination image.

The research plan for this investigation is illustrated in figure 1.



**ANALYSIS AND FINDING**

### **The Characteristic of Tourist Historic City**

The idea of creating innovative Yogyakarta tourist destination image is seen to be interesting according to the regional tourism board and local tourism planner. The Yogyakarta tourist historic city is suggested to function both as the centre for tourism services and main tourist attractions with Kraton as the heritage site in the city. The Mount Merapi and Parangteritis Beach heritage sites located in the city periphery are as the part of Kraton historical background. Thus could reshape the character of Yogyakarta as the centre of art and culture, and develop a stronger historical cultural image of Yogyakarta. Research has been able to identify the characteristic of Yogyakarta tourist historic city by defining its various elements, tracing its origins and describing its relationship with the form and functioning of the city as a whole, finally establishing the model of Yogyakarta tourist historic city.

### **Yogyakarta Historic City**

According to the director of the regional tourism board, Yogyakarta city is the capital and most important commercial centre of the special region of Yogyakarta. The palace senior guide explained that Yogyakarta city itself was founded by Sultan Hamengkubuwono I in 1756 with the establishment of the Royal Palace (Kraton). This complex consisted of a royal residence as well as residential quarters for palace mobility and a number of commoners who also lived and worked within its protective walls, the great mosque of Yogyakarta which is now known especially among domestic tourists for its religious role in the city, and a recreational area known as water Castle (Taman Sari) which was constructed for the royal family for sleeping quarters, swimming, and bathing pools, underground tunnels and landscape gardens. It also had defensive purposes as seen in its tall lookout buildings, thick walls, gates and secret underground corridors leading from the garden to the palace. The Kraton is effectively a town within a city and the present Kraton consists of a series of interconnecting rectangular open courtyards, with open pavilions of various sizes in each, the whole surrounded by high white washed walls (Field observation).

The city is rich in Javanese culture and steeped in the traditional way of life. The linear pattern of the core follows a cosmic spine that connects the Kraton with Mount Merapi, the sacred mountain north of the city, and with the ocean to the south, an area also steeped in legends and religious traditions. The presence of older, highly developed culture is the strong influence of high Javanese culture, with its aristocracy is still preserved today within the Kraton walls (Local Authority Tourism Planner). Although the city has a rich built and living heritage in the city core, the most notable tourist sites are the ninth century Prambanan and Borobudur temple complexes, which lie approximately 17 km and 42 km from the city respectively. These two temples draw the majority of Yogyakarta's international tourists to the city and each receives more than one million visitors annually (Director General of Tourism/UNESCO/UNDP, 2010). Thus the major historic attraction are located outside the historical city core and each of these sites pulls visitors away from the city centre to periphery and even into the adjacent province of Central Java.

Sugiana (1984) has identified the historic centre of Yogyakarta as the area immediately surrounding the Kraton (the city's core) and a narrow zone stretching northward in a linear fashion along Malioboro corridor to the railroad track. Sugiana conducted detailed research into the architectural and cultural importance of the area from the Kraton along Malioboro corridor as historic quarter and suggested that it should be preserved as the earliest settled part of the city. Similarly, other government, commissioned, local planners have argued for the conservation of the historic core along Malioboro corridor as a resource not only for tourists, but for locals as well (University of Gadjah Mada, 1992).

However in the case of creating innovative Yogyakarta's tourist destination image, the discussion with the palace senior guide and the head of the palace tourism organization mentioned that the city evolution was first formed by the establishment of the Kraton some years ago and the history of the Kraton itself, as much as Borobudur and Prambanan. However the tourist destination image of Yogyakarta is associated only with the Borobudur and Prambanan by the majority of international tourists. A cultural heritage image needs careful attention, as culture is the most important way to attract tourists to visit Yogyakarta. The Kraton has a high reputation of holding culture values especially for the Yogyakarta city's history and traditions and potential to be developed as part of an innovative image creation.

The area strategies of the city's history lie within the cosmic line pattern formed by the Parangteritis Beach, Kraton, and Mount Merapi. According to the regional planner agency, these areas are a basis for potential tourism development areas which could strongly create an innovative image of the historical cultural of Yogyakarta City. Even though Mount Merapi and Parangteritis Beach are not located in the city area, the existence of the two possesses the cultural historical background of the building of Kraton (the initial birth of Yogyakarta City. The relationship within these three areas is culturally potential for developing innovative Yogyakarta tourist destination image, particularly for strengthening the regional image as the centre of Javanese culture. The interview with local community, organizers of each area stressed the importance of Mount Merapi and Parangteritis Beach as to integrate the interpretation of culture and history of Kraton. They explained that the relationship was based on historical culture and that customs and ritual ceremony still exists as described below:

The Kraton complex is situated in the city centre. The palace building lies from north to south. The front yard of the palace is called the north square and the back yard called South Square. The design of the building shows that the palace, the obelisk, and mount merapi lie in one line, and it is believed that the axis is sacred. The architecture and alignment of the Kraton is based on esoteric principles rooted in Hindu-Javanese cosmology. The sacred mountain, hub of the cosmos, is represented by the pendopo agung and central courtyard. Radiating from the centre is a series of buildings and courtyard, which represent lands and seas. The various courts are separated by high walls and symbolic gates which signify the different levels within the cosmological system and which serve as both occult and physical barriers. While the north entrance to the Kraton faces toward the mountain realm of the gods, the south gate points to the sea is mystical home of the ancestors. The invisible queen of the south sea called "Ratu Loro Kidul", who according to legend, resides in a kingdom beneath the Indian Ocean, has had a long

association with the court of Java. The right of kingship is traditionally conferred by Ratu Loro Kidul and her sanction was a prerequisite for the building of Kraton. The connection to Ratu Loro Kidul is more evident in the principal Kraton courtyard which is covered with black sand from the Parangteritis Beach, in homage to the queen. Parangteritis is the center of the cult of Ratu Loro Kidul, more particularly at Parangkusumo, a little along the shore from Parangteritis, where offerings are made to the Goddess at the annual Labuhan ceremony and it used to be the place where the Sultan meets with Ratu Loro Kidul. Formerly Mount Merapi was the king's place for meditation to get revelation. The location and establishment of Kraton in present time was inspired by the first sultan meditation in Mount Merapi. Mount Merapi in Yogyakarta city historical background is steeped in legend and traditional culture. The head of mount merapi said that the mountain slope area called "labuhan dalem" used to be the ritual ceremony place.

It seems these three areas are important socio cultural dimensions of Yogyakarta heritage that refer to community or social values. This tied with the community effort to retain or celebrate its identity. In the urban environment, it is important to note that the declaration of an area as heritage sites does not by itself preserve the sense of place of those who were living there before it was regarded as heritage. Heritage is often a living community or culture that its members wish to retain (Hall and Mc Arthur, 1996).

### **Yogyakarta Tourist City**

The Yogyakarta tourist city is used and recognized by tourists but can be described as restricted in its selection of only a small portion of the total area; concentrations are rarely widely separated from each other. The Yogyakarta city is oriented around a cosmic line between the Kraton and Mount Merapi to the north. Tourism activity within the city is largely concentrated in its vicinity. The city's largest concentration of budget accommodation lies immediately to the west of Malioboro corridor and few numbers of star and non star hotels have been built nearby. The majority of the city's attractions are located in the historic core in close proximity to the historic centre. Many of the city's western style restaurants and fast food are found within walking distance of Malioboro Corridor. Most of the city's catering facilities are concentrated within the Kraton downward along the Malioboro corridor to the north and scattered around the accommodation spatial pattern. Thus such as catering services as public houses, bars and taverns, cafes, and fast food outlets have locational pattern that reflect the local distribution of residential and economically active populations in various part of the city, rather than demonstrating the existence of concentrations of tourism activity. They have a tendency to cluster together on particular streets and to be associated spatially with other tourism elements including hotels, which themselves offer public restaurant facilities. Some of the restaurant establishments combine with other entertainment and shopping functions. The Yogyakarta tourist city attractions are the most heterogeneous and amongst the many possibilities, it is the historic attraction that is the most relevant in this context and in practice generally the most important. The majority of the city's attractions are located in the historic core within the Kraton complex. In addition to a legacy of historic structures, Yogyakarta is commonly known as the cultural heart of Java and is blessed with rich traditions of music, dance, and theatre, as well as a variety of craft

industries including batik, pottery, painting and silver. These also function as important attractions for tourist within the historic centre.

### **Yogyakarta Tourist Historic City**

Approximately 75% of Yogyakarta's urban tourist attractions are located within its historic core. However in addition to tourist uses, the same area contains the city's main post office, largest market (Pasar Beringharjo), and one of the city's most dense shopping areas (Malioboro). In addition the linear historic core contains several municipal and provincial government offices, including the state building (Gedung Agung), the government office of tourism and the administrative headquarters of the government of Yogyakarta province. The area of highest tourist use within the city has also historically been, and continues to be, the most important commercial and administrative zone in the city. Since Yogyakarta's inception, this area has functioned as the Central Business District (CBD) even though other parts of the city have grown in importance as secondary, outlying commercial and industrial nuclei.

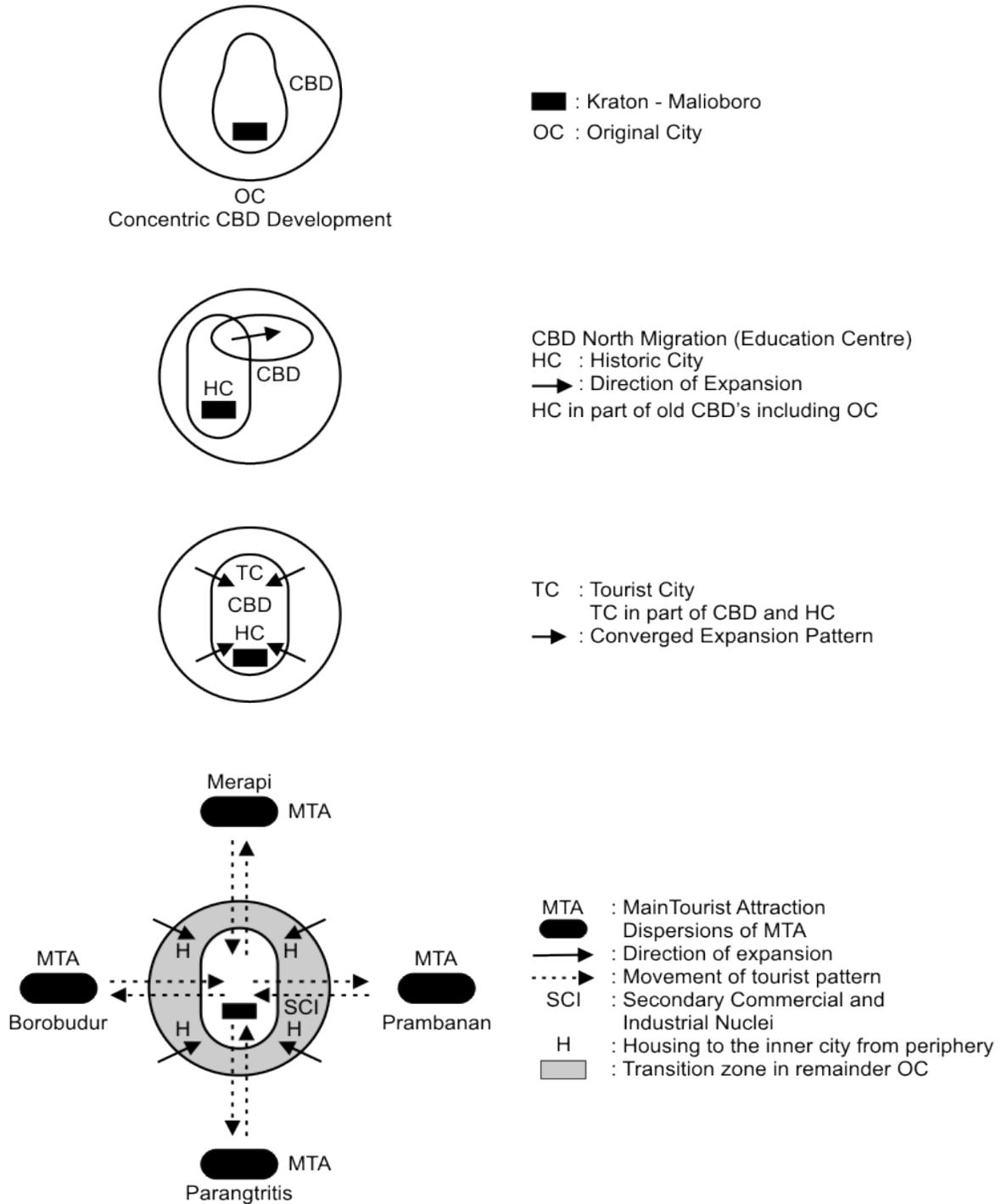
With the unmistakable overlap of primary functions for the tourists, governmental activities and service provision for residents, the Yogyakarta tourist historic city experience differs from the model of Western European tourist historic cities proposed by Ashworth and Tunbridge (1990) in a number minor ways. Although CBDs in many European and North American cities have shifted from their original locations, this has not happened in Yogyakarta. The main commercial and administrative centre is still in the historic core. Since a spatial distinction cannot be made between cities's commercial and tourist centre, there is no outer zone of overlap between the historic city and the modern commercial city.

Yogyakarta is somewhat unusual for a tourist historic city in that the main tourist attractions are located a considerable distance from the city centre and outside the historic city, the spatial distribution of tourist land uses have considerable resemblance to those portrayed in the models of Ashworth and Tunbridge.

### **Establishing a Model of Yogyakarta Tourist Historic City**

Based on the characteristics of Yogyakarta tourist historic city, the idea of modeling a tourist historic city with the expansion of its cultural heritage attraction from the city to its peripheries attempts to create innovative image with a stronger historical cultural of Yogyakarta. The tourist historic city is the centre of heritage and modern commercial city whereas the Mount Merapi and Parangteritis Beach are an extension of cultural heritage sites of the city's history. Image building is to provide a full shape of Yogyakarta tourist destination by its cultural and historical variations. The creation of a model of tourist historic city for Yogyakarta is illustrated in figure 3.

Figure 3  
An Evolutionary Model of The Tourist Historic City,  
Yogyakarta Variation



## CONCLUSION

Yogyakarta tourist historic city is categorized as a resource based historic gem in which historic resources dominate morphology and community identity. Despite modifications to the peculiarities of the city's physical site and historic development, a clearly defined tourist city can be identified. Such a zone tourist activity can itself be seen to be composed of a number of different combinations of land uses. The tourist city is in part a selected area of the historic city, sharply concentrated between the Kraton and the Malioboro Corridor; in part it merges with the northern and southern end of the commercial city, where the main shops and transport services of interest to tourist are located. The city center may serve as a gateway to the region, provide many the higher order service and functions and may act as a base for day and half day trips into the surrounding region. While the Mount Merapi and Parangteritis Beach are characterized by their natural resources which has been associated as the area of cultural heritage of Yogyakarta city's history.

The relationship between Kraton, Mount Merapi dan Parangteritis Beach as a whole has become an extension of Kraton society or it has social value added. The linear pattern between the two sites and the city illustrate the imaginary line of an important history of its traditions and religious activity (Labuhan). This imaginary line represent historic values and it is believed the line is sacred, in that the power of the dynastic rules of Yogyakarta was believed to be conferred by God and the king was the spiritual political and social leader of the community and his Kraton function as the physical and symbolic hubs of the universe, while Mount Merapi is the realm of the Gods and Parangteritis Beach is the mystical home of the ancestors.

The historic and social value of the relationship between the Kraton, Mount Merapi, and Parangteritis Beach is associated with a long sequence of history in one locality where the past becomes the base of Yogyakarta customs and believes until the present time. The continuity that can carry the visitors' mind back into the past and produce a feeling of having roots there, that is the most potential trigger to the historical imagination for creating innovative Yogyakarta tourist destination image.

Since this study is exploratory in nature, it does not tend to prove that creating innovative Yogyakarta tourist destination image through modeling a tourist historic city from its cultural heritage characteristic within historical – cultural context are the best for Yogyakarta. Additional research is needed to confirm the finding for utilization of historical cultural product and marketing purposes as a means of encouraging greater length of stay.

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