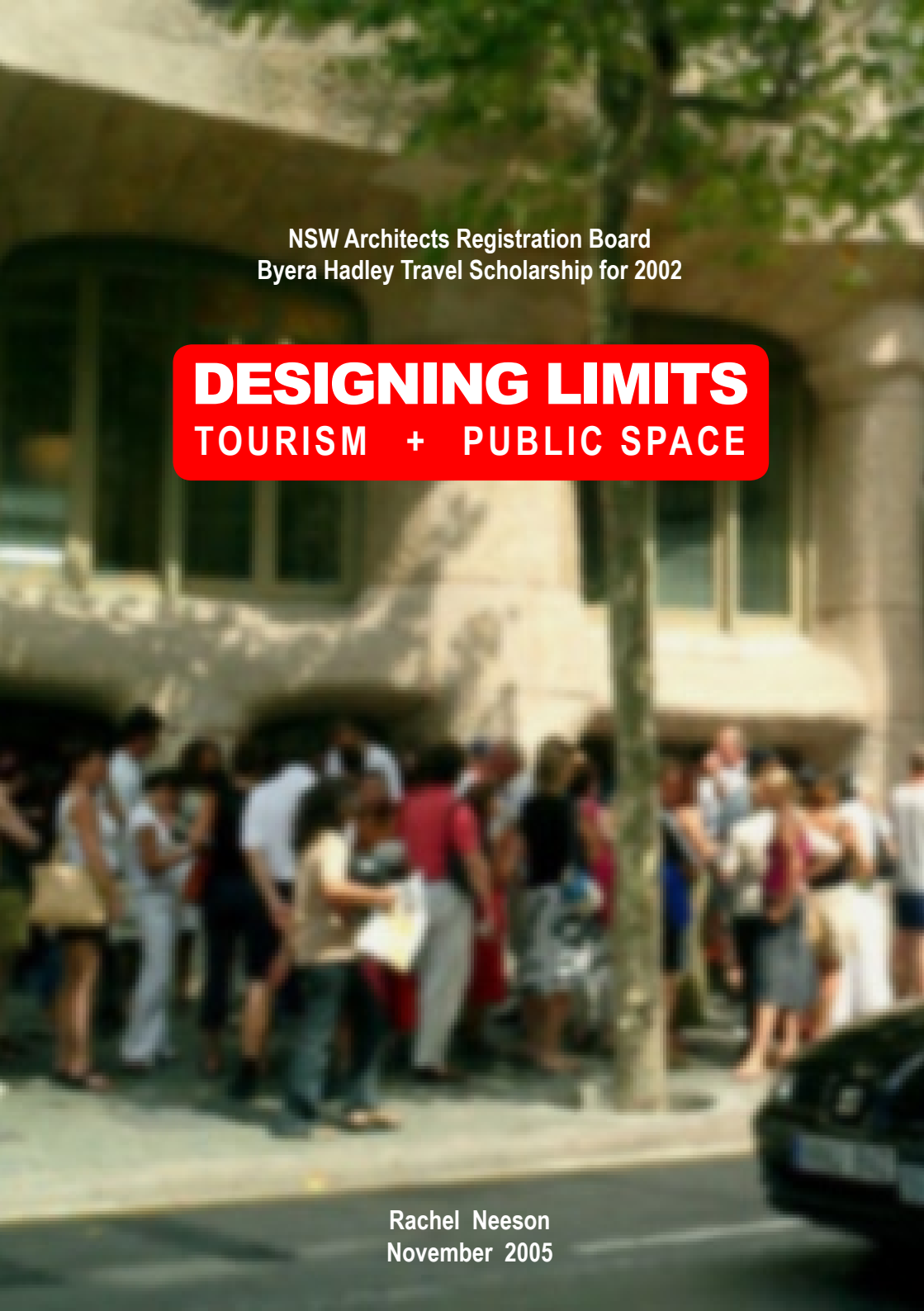
NSW Architects Registration Board
Byera Hadley Travel Scholarship for 2002

DESIGNING LIMITS

TOURISM + PUBLIC SPACE



Rachel Neeson
November 2005

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OVERVIEW

Tourism is a fascinating social phenomenon whose impact on public space is becoming increasingly important to place-making everywhere, as leisure industries expand and new destinations emerge across the globe. Historically driven by modern western culture, a growing Asian middle class, in particular an enormous tourist trade from mainland China, is anticipated to be the next big development in global tourism. Despite international security concerns – terrorism, the war in Iraq, the outbreak of SARS, the South-East Asian tsnumai, the threat of avian flu – the importance of tourism to the world economy continues to grow.

Public space is the primary domain of tourist practices – those activities outside the everyday work and home. The Byera Hadley Travelling Scholarship has facilitated a focussed study of the relationship between tourism and public space; a surprisingly unexplored yet critical question for urban places globally.

procedure + intent

I was awarded the 2002 Byera Hadley Travelling Scholarship after completing the first half of a two part masters program in Barcelona. The research builds upon my post graduate experience, using the second part of the 'Arquitectura: Critica y Proyecto' program as a springing point for the independent study.

An objective of the study was to apply the methods of investigation advocated by the masters program that broadly aimed to develop critical architectural practice by dissolving the opposition between the traditionally diametric roles of design and criticism. In other words, developing research through a combination of both observation and projection. The intention of the study was to offer productive ways of looking at the impact of tourism on public space through the examination of a series of European case studies and, in turn, to develop an approach to spatial intervention as related to tourism and place making in Australia. This study thereby draws upon a series of case studies, used to determine or discover criteria pertinent to the broader question of tourism and public space, as the basis for reframing each place through design.

The Scholarship assisted my return to Barcelona in 2003, where I was able to develop two sites investigated in 2002, as case studies within a broader tourism context; the Fondamenta Santa Lucia within the context of Venice as one of the most heavily visited site in Europe, and the Sagrada Familia urban precinct within the context of Barcelona as a model tourist city.

My research included interviews with city designers and architects, and drew upon the resources of two libraries in Barcelona; the library of the *Collegi d'Arquitectes de Catalunya*, the second largest architectural library in Europe, and the *Biblioteca de Turisme*, specialising in tourism. The literature review, sustained in Australia, turned up several impressive texts, including Lucy Lippard 's book on tourism, art and place. [1]

A particular interest in mobility and the seasonal flux of tourists experienced in coastal areas as compared with city tourism destinations, led me to search for a case study outside Barcelona. I selected the Island of Mallorca with the Balearic Archipeligo, which at a point of crisis was looking to radical measures to recover from environmental damage due to tourism.

Uluru provided an appropriate Australian comparison to these examples of major tourist sites in Europe, as the country's most iconic tourist attraction along with the Sydney Opera House. What was emerging from these case studies was their constraints or limits – congestion, spatial contestation, environmental depletion – and associated impacts on the tourist experience.

I continued this research whilst developing practice with Nicholas Murcutt in Sydney, after my return from Barcelona. Through our practice I became involved with three public projects at Sydney Olympic Parklands. My focus on tourist sites in Europe started to inform our approach to these public visitor sites at the Parklands. These provided the opportunity to consolidate and translate the research findings into actual projects, which are also included here as case studies.

This report is structured by these case studies, with salient themes woven into the discourse where they are of particular relevance or are most clearly illustrated by each precedent.

Touristic sites exaggerate the tensions present in contemporary public space. Furthermore, the economics of tourism draws attention to these places by authorities seeking to find solutions to the conflicting demands. This study focuses on the way in which architects have responded to such limits as constraints, simultaneously inverting them into architectural strategies that offer a variety of solutions as inventive mechanisms for dealing with these dialectics. The study describes the shifting patterns of 'desired' touristic practice, led by both the promoters of tourism and tourists themselves, and how architects have responded to these shifting attitudes. More importantly, it advocates that architectural urban practice can be a powerful agent in resisting or promoting such shifts.

relevance

The Byera Hadley Travelling Scholarship has allowed me to undertake study that has been personally rewarding. This research has relevance to the profession and to the wider industry, and is of continuing interest to me as an architect and educator, via the following three areas identified in my original proposal.

Sydney as a tourist city

Tourism will continue to be important to Sydney in her role as the main portal for international tourists to Australia. Increasingly public space will need to negotiate the pressures of the tourist, the everyday user and the everyday user engaged in tourist practices, operating as tourists in their own city.

This research has helped shape the direction of my own practice in Sydney, directing my approach in projects where the 'visitor experience' is framed as a central theme in the design of public space. I have been able to share these insights with other professionals through my delivery of an abbreviated version of this report at the 2004 ICOMOS Conference entitled *Loving it to Death*. Interestingly I was the only non-heritage specialist architect registered for the conference.

the academic environment

Since my return to Australia I have been continuously involved with teaching practice. This year I coordinated a teaching program with Maryam Gusheh from the University of New South Wales. The design studio was used as a critical laboratory to explore the notion of 'organised leisure' in the contemporary city, and formed the basis for our joint paper for the recent 2005 Association of Architecture Schools of Australasia Conference. I also coordinated a teaching studio linked to the Historic Houses Trust *Changing Spaces* exhibition that opened in October this year.

cross-cultural exchange

I have been actively promoting cross-cultural exchange through my teaching activity, bringing to Australia the expertise of architects from Barcelona and taking a group of Australian students to Spain. This year I taught in the second annual TE'TSAB workshop held in Barcelona, representing the University of New South Wales, with a total of six other schools from Europe and South America.

[1] Lucy Lippard, On the Beaten Track: tourism, art and place (New York: The New Press, 1999)

INTRODUCTION

Tourism is grounded in the idealisation of direct experience.

governed by a rule of presence, sightseeing may begin with mediated experience – an image from a poster, a guidebook, the National Geographic, a scene from a movie – but it can never end there. The basic rule of sightseeing is that mediated experience…is not a substitute for the Real Thing. [1]

'Being there' is tourism's primary tenet made possible by unprecedented mobility; the physical movement of people and proliferation of information technology. Yet when the paraphernalia of tourism becomes all too present - too many tourists and too many barricades, signs and railings to manage them - the experience can fall short of the expectation, and actually *being there* can disappoint.

The tourism industry has traditionally focused on marketing, promoting the place or the 'there'. [2] The need to balance tourism development with environmental management is widely recognised. Tourism itself is threatened by its potentially destructive impact upon physical environments through overuse, invasion of local communities and overriding of established patterns of use. Whilst local governments in Australia are starting to implement tourism policies in urban areas, [3] the relationship between tourism and the physical design of public space is a surprisingly unexplored yet critical question for those places that are centres of tourism.

Mass tourism of today offers one of the most radical landscapes of the contemporary city. Although sociology, the economy and especially the market already recognise the phenomenon as one of the most powerful and pervasive vectors of urban culture, architecture [and urbanism] does not answer to it, if not from the overloaded scale of museums and theme-parks. [4]

How can one design for the ultimate tourist experience and at the same time maintain the qualities that make the place a sustained destination?

This research focuses on the notion of 'limits' as a conceptual device for successfully negotiating the impacts excessive visitation - the struggle for tourist sites to simultaneously cater to dialectical requirements of the local residents vs visitors, accessibility vs safety, historic fabric vs contemporary infrastructure. Multiple interpretations of 'limit' are pursued, encompassing spatial limits, temporal limits and limits implied by legislative and administrative modes of control. The focus is on public and publicly accessible spaces as the primary settings for tourist practices.

This approach has been developed through an inquiry into specific tourist sites in Europe and Australia. In particular, Barcelona and Mallorca are significant for their bold and persistent response to the adverse impacts of contemporary tourism in Spain. Specific case studies are employed to reveal the way in which insightful consideration of limits has allowed the coexistence of multiple and at times conflicting demands. Further, and arguably more significantly, such measures have enabled the construction of a new image and experience of each place, that make *being there*, better.

The report extends the relevance of this approach to the design of visitor sites at Sydney Olympic Parklands, with specific reference to my recent engagement with such settings.

Tourism paraphernalia along the Lloret del Mar beachfront, Costa Brava, Spain


PALMA DE MALLORCA
CASE STUDY: 1
MILL MUSEUM
CASTELL BELLVER
RONDA PROMENADE
INTERREG IIIB
Ajuntament de Palma
BADIA DE PALMA
REIAL CLUB NAUTIC
PARC DE LA MAR

MALLORCA:
Palma de Mallorca

The entire Mediterranean coast is a tourist belt. Spain has become a 'service' nation with tourism its major industry. [5] The Balearic Archipelago is the jewel in the crown. This collection of four islands, Mallorca, Menorca, Ibiza and Formentera, claims the highest density of tourists in the country with some 19.7% of all tourist stays. [6]

mass coastal tourism and physical limits

The Balearic Islands have historically reacted automatically to the demand for tourism. In the decade from 1991, the number of tourists increased from 5.9 to 10.7 million.[7] The permanent population in 2001 was recorded at just 878,000.[8] Not surprisingly, the economy of the Balearic Islands yields the highest per capita income in Spain.[9] The cost is an ecological footprint equal to a much larger population on a much larger territory. The Balearic Islands have met their physical limit.

Energy consumption has increased. Subterranean water resources have been depleted, with a 90 metre reduction in mean water table levels since 1975. The islands suffer the highest production of domestic waste in Spain, estimated at double the national average, and the highest car ownership in Europe. The air pollution in Palma, generated by the 918 vehicles per 1000 inhabitants, is reported to be twice that in Madrid. [10]

It is not the scale of tourism alone, but its temporal nature that threatens the islands' sustainability; the dramatically changing size of its population seasonally. Overwhelmingly visitors flock to the Balearic Islands for leisure. Sun and sand tourism; a tourism limited to the coastal edge and to summer. Hotels and tourist apartments record occupancy rates of almost 93% in August compared with only 5% in December.[11] The haunting images by Spanish photographer Sergio Belinchon aptly capture the emptiness of a coastal tourist town lying dormant during the winter.[12] Whilst some argue that the geographic concentration of tourists on the coast somehow safeguards the interior, this model is clearly unsustainable in the Balearics.

The seasonality of mass coastal tourism throughout Mediterranean Spain is the legacy of an industry that developed from the mid 1950s based on an offer of sun, sights and savings. It coincided with the post-war emergence of tour operators in England and the economic growth of northern European countries. Tourism, seen as a source of income and form of propaganda used to demonstrate foreign acceptance of the Franco regime, was encouraged at whatever cost. The number of tourists grew from less than 700000 in 1951, the year before the country's political isolation from the United Nations was repealed, to 32 million in 1973. Spain was acceded into the European Community in 1986 following a period of transition to democracy after the death of Franco in 1975. By 1989 the tourist figures had soared to 54 million.[13] Whilst this spectacular growth substantiates the nation's reputation as a pioneer of the mass tourism industry, it has also resulted in prolific coastal development that continued well into the post-Franco era. Spain's position in beach tourism is now challenged by low environmental standards, crowded beaches, over-commercialisation, noise, drunkenness, overbuilding and competition from cheaper emerging destinations such as Tunisia, Croatia and Egypt.

The Balearic Government responded to the tourism–environment crisis with the introduction of an Eco-tax in May 2002. The controversial levy of one Euro per night per visitor is directly allocated to the Fund for the Rehabilitation of Tourist Spaces, for the financing of projects that broadly improve the quality of tourism through the recovery of natural and cultural resources. They have included the demolition of the ugliest beachfront hotels, the modernisation of tourist facilities, the planning of heritage centres and new cycle routes, the replacement and planting of traditional trees, and the development of wastewater irrigation systems. These projects are symbolic of the new tourism model that aims to shift the focus away from the ubiquitous and seasonally consumptive sun and sand tourism. They are as much about promoting a transformed image of the islands as they are about tackling the big environmental questions.

f 04 *Evolution of tourism promotion in Spain*

1958

1964

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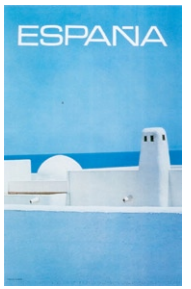
1970

1971

1974



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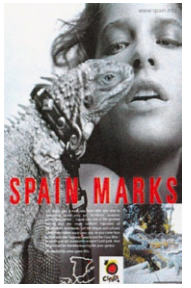
2003



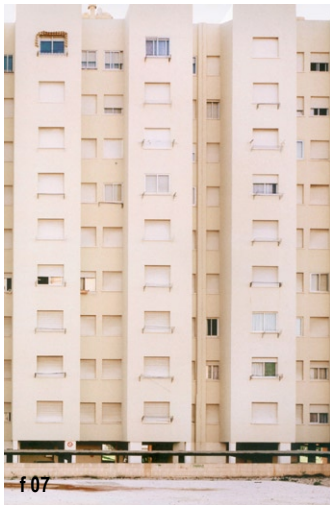
place-image

The re-imaging of the Balearic Islands will allow realignment with a changing tourism industry, that increasingly rejects particular forms of mass tourism such as the low end packaged holiday in preference for a more individually tailored tourist experience.[14] This is a global phenomenon that is recognised at a national level in Spain, as evidenced by one of the tourism industry's recent national advertising slogans. Launched in 2003, '*Spain Marks*' is suggestive of a more multifaceted tourism that aims to capture a more affluent visitor, using provocative imagery and text that imply a modern sophistication and an individually felt experience.

The chronology of tourism promotion in Spain reveals a shifting national image reflective of the changing nature of tourism. The Comisaria Regia de Turismo (1911) was one of the early institutions set up to support tourism. It established tourist attractions such as Toledo, and published pamphlets on city monuments and natural areas, maps and books on Spanish art. The emphasis on cultural exoticism persisted with catchphrases such as *'Spain is different'* (1948) and the use of what have now become clichéd images of Spain, such as the bullfight. The focus on climate in the construction of a national image can be traced back to an exhibition of Spanish Tourism at the World Travel Market in London in 1914, which introduced the slogan *'Sunny Spain'*. Tourist marketing intensified under Franco's Ministerio de Informacion y Turismo established in 1951, including the first promotion of beach tourism - sun plus sand. The development of imagery and slogans that commercialised the low cost beach holiday persisted through the 60s and 70s. An enduring campaign *'Everything under the sun'* was launched in the mid-1980s, accompanied by the distinctive logo, el Sol de Miro, painted by acclaimed Spanish artist Joan Miro. It integrated a focus on Spain's unique cultural and artistic heritage, its urban centres and cultural currency, together with the favourable climate, in the promotion of a more diversified image of Spanish tourism.

Tourism is a physical manifestation of globalisation. Local place marketing is arguably more important than national image making to a contemporary tourism in an increasingly accessible and homogenised world. Places are obliged to emphasise local distinctiveness in order to differentiate themselves as destinations and remain competitive within a globalised tourist market. Architecture has contributed explicitly via the creation of icons such as in Bilbao and the construction of theme parks. In these exceptional circumstances architecture is radically instrumentalised to implant identity in places that are understood to lack one. Alternative to this is an approach that Paul Walker describes *'as being a kind of architectural theory of tourism.'*[15] He is referring to Frampton's critical regionalism, that advocates engagement with local geographies, climate, materials and customs, as a means for constructing 'authentic' place. History or heritage is necessarily drawn into place marketing through emphasis on historic landmarks and vernacular forms of building that consolidate a distinctive urban image.

How can architecture give support to the re-imaging of the Balearic Islands?



cultural itineraries

I am drawn to an anthology of modest but exceptional architectural projects that pre-date the Eco-tax era in the Balearic capital, Palma de Mallorca; the restoration of the Bellver Castle by architects Torres Lapena, the additions to the old city walls also by Torres Lapena, and the conversion of a flour mill to a small museum by Flores Prats. They are located within walking distance to each other near the bay. These projects encompass aspirations beyond tourism. They are not major tourist attractions nor do they shed light on the fundamental environmental issues, but they offer clues as to how the Balearic Islands community is likely to develop a web of smaller cultural projects to enrich its tourist image beyond 'the beach'.

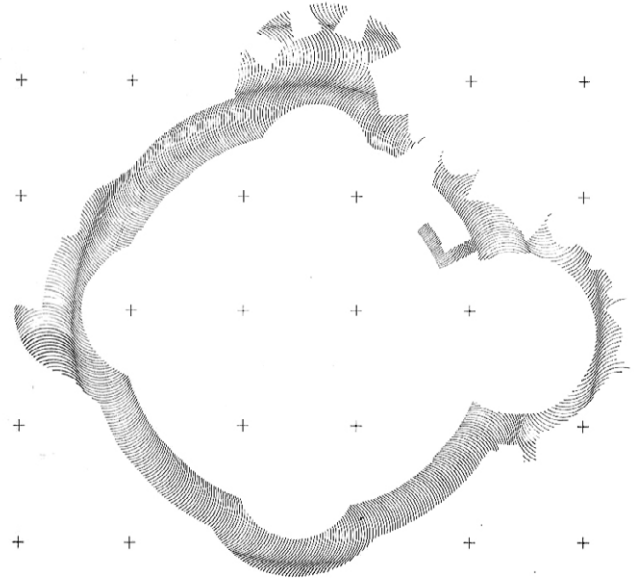
Castles readily convert from royal residence to tourist attraction. They are usually impressive historic landmarks with locational advantages that offer scenic views. The Castell de Bellver is consistent with this typology. The 14th century castle, with its commanding position and distinctive form, is the number two cultural attraction in Palma de Mallorca with an established history as a visitor site.[16] It was converted into the local history museum after the city council took ownership of it in 1931. The work of architects Torres Lapena was primarily restorative. The major intervention was the replacement of the porous earthern pavement to the Paseo de Ronda promenade along outer ramparts of the castle to properly drain the surface, preventing further water penetration and deterioration. The work also included new stairs, platforms and openings that eased public circulation within the complex, plus the insertion of visitor amenities in the old guard house.

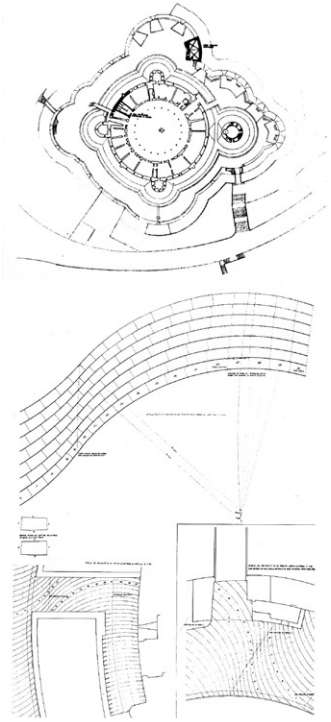
Torres Lapena were invited to transform the Ronda Promenade at the base of the city's cathedral, to integrate an open-air theatre, bar, public amenities, ramps, stairs and paving. Completed in 1991, the intervention allows the visitor to walk along the old city walls, through them and beside them, from the dark narrow streets of the old city to the park outside and to the sea. Almost iconic is the tensile canopy, like a collection of blue and yellow coloured kites, that provides a beautiful and incidental patterned shade to the outdoor seating below.

The museum by Flores Prats occupies a disused flour mill; one of a chain of windmills that follow the escarpment, positioned to catch the prevailing south-westerly winds that come in across the bay. These buildings are an important typology to the Balearic Islands, traditionally used to extract subterranean water. The intervention modifies the interior of the mill as the museum; an intensely internal and earthy space, half-lit by exquisite openings carved into the thick walls and roof. Outside, a small entrance square is formalised around an old water tank, playfully converted into a bar, whilst the roof of the mill is re-structured as a casual lookout.

My interest in these projects is twofold. Firstly, as a sequence of cultural 'attractions' strewn along the old city edge, they are important to the re-imaging of Mallorca from a place dominated by sun and sand tourism to a more complex 'destination' that people will want to visit year round. Together these projects start to re-define the coastal edge as a cultural and historic line, not just a line of beaches.

Secondly, these projects cultivate an 'authenticity' in the sense that they are not exclusively for tourists, but are of the place, in the present and ever-evolving.





f 09 *Pavement layout*

Torres Lapena: Castell Belver (1983 - 1993)

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Torres Lapena: Castell Belver (1983 - 1993)

authenticity and the everyday

Designed for the visitor – one a stage for events, the other a museum – both the Ronda Promenade and Mill Museum encourage the overlapping tourist itineraries with the everyday activity of residents at a strategic level. They avoid 'museumification' by remaining useful and used by the local community, and are in fact 'contemporarised' through their adaptation to new functional programs. The Castell Bellver is relatively isolated from the urban fabric of Palma. Located on a hilltop and surrounded by a pine forest park, it is more strictly a tourist site – museum and scenic lookout – although it is a popular venue for local private functions such as weddings.

The Ronda Promenade offers both a meandering tourist walk and a collection of shortcuts. The insertion of new stairs integrated with ramps and the incision of a new pedestrian tunnel, link the old city with the Parc de la Mar and the seafront. The Mill Museum is located on the edge of an old residential area; along that limit between the local and the touristed.[17] Its intimate public space is explicitly designed as a local square and a playground for local children. It is oriented towards the sea in anticipation of future projects that will connect it to the tourist areas along the bay. Unfortunately these other urban connections have not yet have been made, and so despite the optimistic longterm vision of the architects, both the museum and its café are currently closed, and whilst out of sight they are becoming vandalised. Necessary to the re-imaging of the islands is that designs responds to the infrastructural, not just the experiential and the aesthetic. Without this degree of urban planning, with its implications for local tourism planning, the architectural efforts remain marginalised.

authenticity and interpretation

Tracey Mertz, in her astute book on leisure landscapes, highlights the fragility of authenticity observing that visitors will retreat if 'the pleasant semblance of authenticity is lost, if everything has been discovered, explained and signposted'. [18]

At the Castell Bellver there is a strong sense of visiting a protected ruin. The works by Torres Lapena amalgamate with the old, almost invisible at first glance, and there is no interpretive signage outside the museum exhibition display itself. The architectural interventions themselves serve to reveal the historic landmark. This is accomplished in two ways. Firstly, improved physical access within the complex allows and entices all parts of the castle to be explored. It also enriches the site as a lookout offering numerous possibilities for viewing the view – Palma from the Paseo de Ronda, Palma through a Gothic window, Palma from the roof. Secondly, the works resonate strongly with the materiality, Gothic imagery and distinctive circular geometries of the castle – the buttressed towers, watchtower, moat and inner courtyard. The careful layout of the new pavement adjusts to and accentuates the idiosyncratic globular form of the Paseo de Ronda. The new smooth stone fills the promenade, folding up effortlessly to accommodate a new stair in one place, and leaving fan-shaped remnants of pre-existing pavement in another, where they sit against similarly shaped openings in the outer walls. There is a new bridge connection whose imagery recalls a medieval drawbridge, and ceramic amenities partitioning that evokes medieval patterning.


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Torres Lapena: Ronda Promenade (completed 1991)


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Torres Lapena: Ronda Promenade (completed 1991)

Scripted interpretation is not needed at Ronda Promenade because the interventions throw light upon, embellish and amplify what already exists. The stage is set within a redefined lower square between the old walls of the city and the inclined walls of the adjacent cathedral. The seats are reminiscent of church pews whilst the drainage spouts echo the cathedral gargoyles. The intricate section of the new pedestrian tunnel recalls the profiled columns and exposed eaves supports of the local palaces. All the pieces are connected. A shaft cut through the upper promenade lights the tunnel below and visually links them. They are physically connected by a new stair, whose stone block balustrade draws attention to their scale and that of the surrounding stone blocks from which the old walls are made. Their stacking suggests that they have been relocated from elsewhere.

The project is visually unified by concrete paving that is coloured to match the stone, laid close in some places and with gaps in others. The geometric patterning of the paving, the shade canopy and screening, sits comfortably beside the subtle texture of the existing ashlar walls. The architects have been able to operate on the existing fabric whilst preserving it integrally, transforming the old *'without making the past disappear'*.[19] Rather than retain only exemplar historic elements, rather than distinguish new from old, there is a complete and comfortable fusion.

The Mill Museum celebrates the tradition of mills across the islands and describes its specific function as a flour mill. The existing building is both repaired and remoulded, adapting to the programmatic change from mill to museum; from cottage industry to public space. Its anatomy – a tower for wind-powered grinding and cool, dark base for storage – is made explicit through the internal circulation of the museum. An opening is made where the tower meets the base allowing the visitor to enter and peer up the shaft. Part of the original floor of the mill is excavated to give the height required for a small auditorium space. New openings provide a minimum of light to enable navigation, whilst revealing the construction of the stone vaulted ceilings and the thickness of the masonry walls. By experiencing the semi-darkness, by being able to walk through the base of the tower itself, by seeing the other mills along the cliff edge, all the pieces remain contextualised and the visitor begins to understand how these buildings worked and how they were made, without the scripted explanations of interpretive signs.

The realisation of the Balearics is that the islands bear a physical limit, and that a reversal of the despoilation must be paralleled by a reconstruction of the islands' image, to change expectations and alter visitor behaviours. Such re-imaging is in line with current trends in global tourism.[20] Increasingly the traditional beach tourist is seeking a varied holiday; a more diverse itinerary that combines sun and sand with alternative recreational activities such as visits to cultural attractions. The projects at Palma de Mallorca demonstrate how, if the authorities begin to consider them collectively, this cultural itinerary can be inscribed.


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Flores Prats: Mill Museum (completed 2003) exterior


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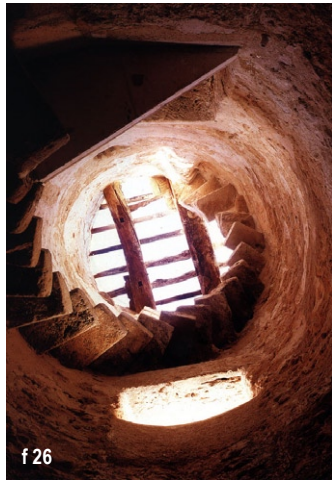
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Flores Prats: Mill Museum (completed 2003) interior


Map2 VENICE
0 250 500m
0 250 500yd
LAGUNA VENETA
To Mestre (6km) & Marco Polo Airport (10km)
Ponte della Libertà
Map4
Map3
CANNAREGIO
SANTA CROCE
SAN POLO
SAN MARCO
DORSODURO
SANTA MARTA
SACCA FISOLA
SACCA SAN BIAGIO
CASTELLO
Murano
Colonna
Faro
To Burano, Punta Sabbioni & Sant' Erasmo
To Burano
Sant'Alvise
Madonna dell'Orto
Piscina Comunale di Sant'Alvise
Parco Giorgio
C d Capitello
Canale delle Sacche
Canale delle Navi
Ex-Macello Comunale
Fond di San Giobbe
Ghetto
Parco Savorgnan
Rio Terrà San Leonardo
Rio Terrà Lista di Spagna
Fondamente Nuove
I Gesuiti
Sacca della Misericordia
GRAND CANAL
Ponte degli Scalzi
Strada Nova
Tronchetto
Tronchetto Car Parks
PalaFenice
Stazione Marittima (Merci)
Piazzale Roma
Stazione Merci
Garage Comunale
Campo di S Andrea
Giardini Papadopoli
Rio Terrà dei Pensieri
Bacino della Stazione Marittima
Canale Scomenzera
Santa Maria Gloriosa dei Frari
Campo San Polo
Ponte di Rialto
Calle dei Fabbri
Campo Santa Margherita
Campo Santo Stefano
St Mark's Basilica
St Mark's Square
Doge's Palace
Bacino di San Marco
Canale di San Marco
Ospedale Civile
SS Giovanni e Paolo
Ospedaletto
Barbaria de le Tole
Police Station
San Francesco della Vigna
Scuola di San Giorgio degli Schiavoni
Arsenale Nuovissimo
Darsena Grande
Bacini di Carenaggio
Celestia
Arsenale
Museo Storico Navale
Cattedrale di San Pietro di Castello
San Pietro
Via G Garibaldi
Viale Garibaldi
Secco Marina
Fond S Giuseppe
Sant'Elena
Biennale Internazionale d'Arte
Giardini
Playground
Biennale
Giardini Pubblici
Viale Trento
Viale Quattro Novembre
C d Pasubio
C Gen Chinotto
Stadio Penzo
Parco delle Rimembranze
Darsena di Sant' Elena
Santa Maria della Visitazione
S Agnese
Gesuati
Former Ospedale degli Incurabili
Rio Terrà del Spezier
Punta della Dogana
Santa Maria della Salute
Gallerie dell'Accademia
Ponte dell'Accademia
Canale di Fusina
Sacca Fisola
Alilaguna hydrofoil to Airport
Palestra Club Delfino
Spirito Santo
San Giorgio
San Giorgio Maggiore
Fondazione Cini
Giudecca
Canale della Giudecca
Zitelle
Cipriani
Fond S Giovanni
Fond delle Zitelle
Redentore
SS Redentore
Fond di San Giacomo
Palanca
F di Ponte Piccolo
Sant'Eufemia
Fond delle Convertite
Mulino Stucky
Fond San Biagio
Women's Prison
Former SS Cosma e Damiano
Piscina Comunale A Chimisso
Canale dei Lavraneri
Rio de Sant'Eufemia
C d'Erbe
Rio del Ponte Lungo
C de Scuola
C San Giacomo
C dello Spuero
C Michelangelo
To Lido
To San Lazzaro
MAP KEY
Pedestrian Mall, Piazza
Public Building
Highlight
Sights & Activities
Entertainment
Bus Station
Hospital, Clinic
Information
Parking
Point of Interest
Police Station
SANTA LUCIA
CASE STUDY: 2
f 29

VENICE:
Fondamenta Santa Lucia

Venice is one of the most iconic cities in the world. It is a city without precedent; a pedestrian city defined by a labyrinth of canals. It is an historic city that was gradually consolidated on a string of islands in the Venetian lagoon to become the centre of a great seafaring empire. It is a romantic city that retains the sense that is it from another time. It is such a unique destination full imagery that is so powerful, so familiar and so clichéd – the Grand Canal, the gondola, the Rialto, Piazza San Marco – that you feel you have been even without visiting. The tourist experience of Venice becomes a verification of these anticipated images.

the tourist gaze

As argued by sociologist John Urry in his seminal book 'The Tourist Gaze', the nature of tourism is fundamentally visual. The Grand Tour is widely cited as the precursor to modern tourism. The classical Grand Tour evolved in the seventeenth century and was practised by young men of the elite classes as a scholastic endeavour. By the nineteenth century the emphasis had shifted from travel *'for the opportunity for discourse, to travel as eyewitness observation',* in what Urry refers to as the *'visualisation of the travel experience'*.[21] Scenic tourism emerged on the back of nineteenth century Romanticism, conceptualising and idealising 'nature', accenting individual and emotional experience, and encouraging a *'Western attraction for sublime landscapes.'* [22] This same period saw the development of photography and the proliferation of guidebooks. Images became instrumentalised in construction of anticipation, fostering the desire to visit in order to sight.

Venice is one of the most visited and sighted cities in Europe; a tourist city where the tourist presence overwhelms. Venice has consolidated a fixed image of itself, responding to this voracious consumption of an anticipated Venetian-ness, which has thwarted its ability to evolve into a contemporary city. There has been a persistent outflow of residents from the city, which in 1951 had a permanent population of 170000. The centre of Venice currently has 67000 inhabitants and is inundated by 14.5 million tourists annually.[23] Like much of the Mediterranean there is a high degree of seasonality, with 100000 to 150000 visitors a day in summer. Facilities in Venice are generally oriented towards the tourist. For example, there is currently only one supermarket. The city has become expensive for residents and tourists alike, the large tourist numbers driving up the cost of living. An estimated 70% of hotel rooms in Venice are 3 and 4 star rated.

f 30 *Aerial photo, S. Lucia station and the Grand Canal, Venice*

populations - 8-10am

total station users 82 500*

max total to/from P.Roma by foot 17 000

	COMMUTER	TOURIST	MEETING	OTHER
11.6% station users				
9570	total 18% SU	total 61% SU	total 12% SU	total 9% SU
50% travel by foot	861.3	2918.85	574.2	430.65
NORTH	70% x 9% x SU		70% x 6% x SU	
1004.85	602.91		401.94	
SOUTH - new bridge	30%x9%xSU+500		30% x 6% x SU	
930.65	758.39		172.26	
PASSING BY				
50% travel by water	861.3	2918.85	574.2	430.65
av total 781/day				
VAPORETTI LUCIA	48% x 9% x SU	48% x 30.5% x SU	48% x 6% x SU	48% x 4.5% x SU
av 379/day = 48%	413.424	1401.048	275.616	206.712
VAPORETTI SCALZI	39% x 9% x SU	39% x 30.5% x SU	39% x 6% x SU	39% x 4.5% x SU
av 302/day = 39%	335.907	1138.3515	223.938	167.9535
VAPORETTI BAR	13% x 9% x SU	13% x 30.5% x SU	?% x 6% x SU	?% x 4.5% x SU
av 100/day = 13%	111.969	379.4505	74.646	74.646
9570	1722.6	5837.7	1148.4	861.3
12.9% P.Roma				
2193	total 18% PR	total 74% PR		
SCENARIO 2	50% x18% x PR	50% x74% x PR		
1008.78	197.37	811.41		
SCENARIO 3	100% x18% x PR	100% x74% x PR		
2017.56	394.74	1622.82		

populations - 10-12noon

total station users 82 500*

max total to/from P.Roma by foot 17 000

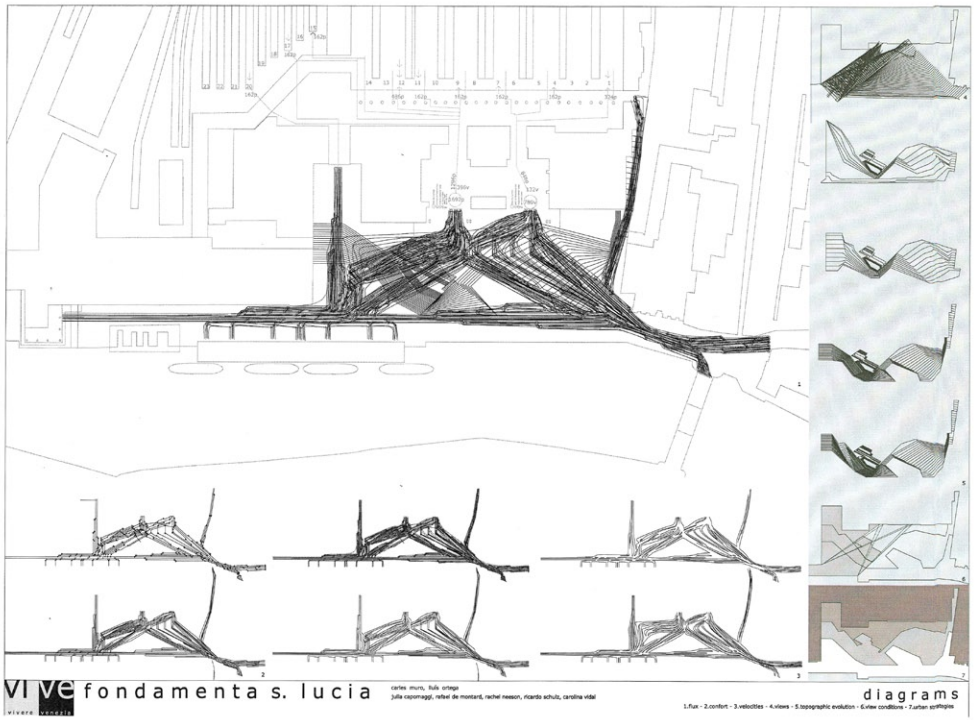
	COMMUTER	TOURIST	MEETING	OTHER
9% station users				
7425	total 18% SU	total 61% SU	total 12% SU	total 9% SU
50% travel by foot	668.25	2264.625	445.5	334.125
NORTH	70% x 9% x SU		70% x 6% x SU	
779.625	467.775		311.85	
SOUTH - new bridge	30%x9%xSU+500		30% x 6% x SU	
834.125	700.475		133.65	
PASSING BY				
50% travel by water	668.25	2264.625	445.5	334.125
av total 781/day				
VAPORETTI LUCIA	48% x 9% x SU	48% x 30.5% x SU	48% x 6% x SU	48% x 4.5% x SU
av 379/day = 48%	320.76	1087.02	213.84	160.38
VAPORETTI SCALZI	39% x 9% x SU	39% x 30.5% x SU	39% x 6% x SU	39% x 4.5% x SU
av 302/day = 39%	260.6175	883.20375	173.745	130.30875
VAPORETTI BAR	13% x 9% x SU	13% x 30.5% x SU	?% x 6% x SU	?% x 4.5% x SU
av 100/day = 13%	86.8725	294.40125	57.915	57.915
7425	1336.5	4529.25	891	668.25
14.1% P.Roma				
2397	total 18% PR	total 74% PR		
SCENARIO 2	50% x18% x PR	50% x74% x PR		
1102.62	215.73	886.89		
SCENARIO 3	100% x18% x PR	100% x74% x PR		
2205.24	431.46	1773.78		

f **31** *Vivrevenezia workshop. Fondamenta S. Lucia, Data tables - daily pedestrian movements*

congestion

It is the cost of staying overnight in Venice that has been attributed to the increasing percentage of tourists who come only for the day. Three-quarters of all visitors to Venice are day-trippers who will typically spend less than the average tourist. Staying only a few hours, these 11 million excursionists will focus their visits on the city highlights.[24] The impact is acute overcrowding of these cultural hot spots and a congestion of the tourist 'highway' from Santa Lucia station and Piazzale Roma to San Marco via the Rialto, along which the majority of tourist flows are concentrated. These places are at their limit. Whilst the tourist experience is eroded by crowded access and time wasted queuing to the major attractions, the rest of the historic city remains largely off primary tourist itinerary.[25] It is surprising that Venice has no tourism policy to negotiate these tensions when what appears obvious is a need to discourage the day-tripper and promote alternative itineraries that relieve the pressure on its most famous attractions.

The reconsideration of mobility issues, has been fundamental to the management of historic cities across Europe. In the historic centre of Palma de Mallorca, operable bollards allow access only to local resident vehicles. The narrow medieval streets are shared by residents and tourists on foot. Toledo, an historic town and popular tourist destination south of Madrid, also excludes traffic. Public escalators provide access to the elevated town from the valley where a series of car parks and the railway station are located. Perhaps is it because the congestion in Venice is pedestrian rather than vehicular, that it has not yet been seriously addressed.



f 32 *Vivrevenezia workshop. Fondamenta S. Lucia, Pedestrian flow diagrams*

f 33 *Vivrevenezia workshop. Fondamenta S. Lucia, View cone mappings - existing condition + proposed*

defining spatial limits

The dialectic between the romantic image of Venice on the one hand and the pragmatics of pedestrian traffic management on the other, formed the basis for our project at the *vivrevenezia* summer school. In 2002 the *IUVA Universita degli Studi* together with the *Consorzio Venezia Nuova*, the City of Venice and the Venice Biennale, identified eight Venetian *campi* as sites for the investigation *'of a city in which every moment is simultaneously many cities: the everyday city of its residents, the temporary city of commuters, and the occasional city of visitors.'* [26] The brief suggested an investigation of the practical requirements of global tourism and daily use, and proposed the challenge *'to unite modernity and conservation in historical city centres'*. [27] I contributed to the team from the *Universitat Politecnica de Catalunya*.

The site was the Fondamenta Santa Lucia; the main arrival point to the city and the beginning of the tourist highway to Piazza San Marco. The Fondamenta Santa Lucia is the public space between the Grand Canal and the Santa Lucia rail station, which continues to provide the primary means of access to Venice via the translagoon bridge. The bridge and first railway station, completed in 1860, were part of a massive urban intervention that transformed the extreme western part of the Cannaregio district, equipping Venice with the mechanism for unprecedented movement in and out of the city – mass tourism. The current station was rebuilt in 1954 and is elevated above the fondamenta, connected to it by a broad staircase. Our project anticipated the imminent construction of a fourth bridge over the Grand Canal that will connect the site to the bus depot and car parks at Piazzale Roma, and will serve to intensify the Fondamenta Santa Lucia as the city's portal.

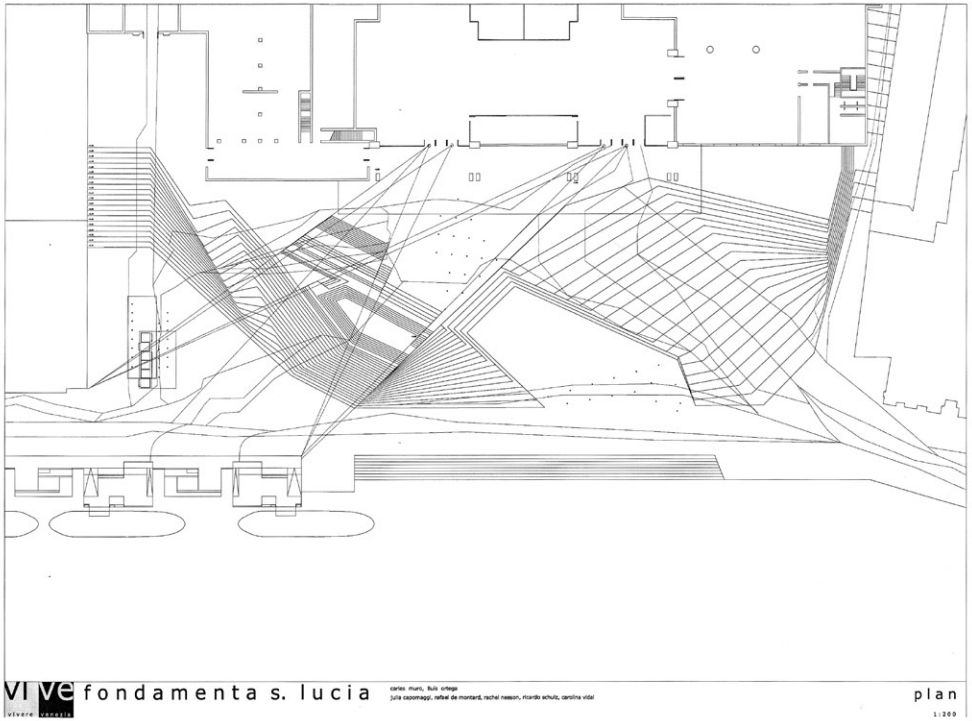
An estimated 82000 people use the Santa Lucia station daily of which 74% are tourists. As the site has one of the highest concentrations of pedestrian movement in Venice, our starting point was a meticulous collection of arrivals data for the trains, buses and local ferries or vaporetto. The information was collated in 2 hour blocks as a series of tables that described the pattern of daily movement over a 24 hour period, quantifying the number of commuters and tourists arriving in each time block and identifying their mode of transport. This distinction between commuters and tourists – between those who use the city daily and need to move around efficiently, and those who are unfamiliar with the place, who arrive, pause and gaze – was critical to the way the space could be reconfigured to improve mobility overall. In order to understand the spatial implications of the present condition, peak pedestrian movements were translated into mappings of pedestrian flows across the site that identified congested and underutilised areas.

Of equal importance was a visual criteria that played to the expectation of the first time visitor at that precise moment of arrival – moving from the station with its distinctively modernist rationalist aesthetic to the first sighting of 'Venice'. The precise extent of this first sighting was determined via a view cone mapping at the threshold of the station, revealing current obstacles and potentials.

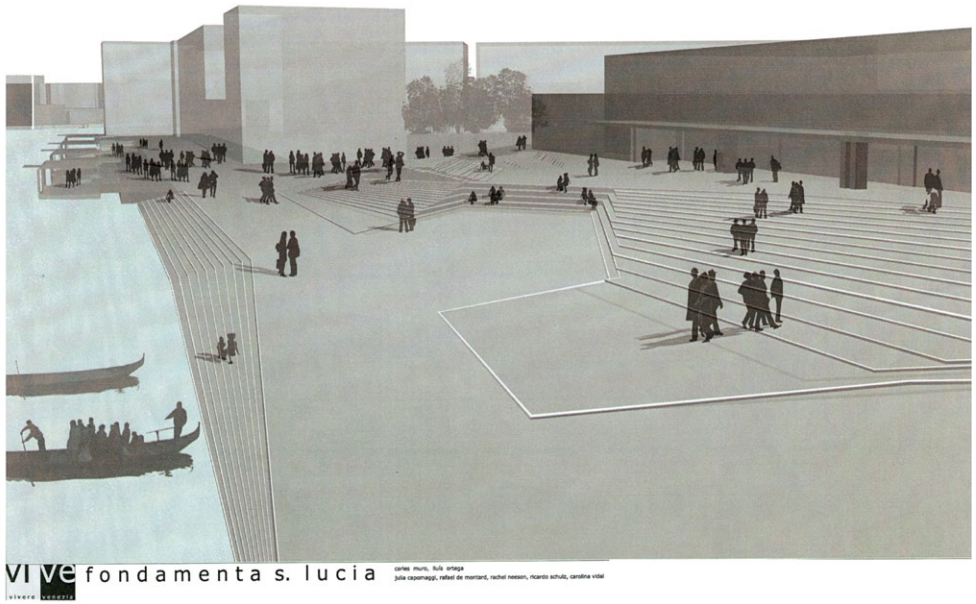
The flow diagrams and view cone mappings identified precise spatial limits and were instrumentalised as mechanisms for design. The project involved the reshaping of the station staircase to create a topography that both separated the direct movements of everyday user from the meanderings of the visitor, and reconstructed the scenic view. The ticket booths, information points, vaporetto and water taxi stops were relocated to reduce congestion and open up the vista along the Grand Canal. The picturesque quality of the historic setting was intensified by concealing this urban infrastructure behind a new topography of stairs and platforms, which enabled the San Simeon Piccolo church opposite the station and Scalzi Bridge to dominate the view of the arriving tourist.

A strategy for public lighting was developed to complete the scenic editing. The characteristic darkness of Venice at night is critical to its appeal to visitors. It creates moody quality and the sense of an authentic historic centre. The proposed lighting subtly drew attention to the historic fabric, the pavements and the water using low level and reflected light.

Whilst clearly contemporary in its form, the proposal made strong reference to the quality of urban space in Venice. The groundplane in Venice is highly nuanced, sensitive to the encroaching tides and its submerging foundation. As a reworking of the ground in specific traditional materials the project was of Venice. It confronted the issue of mobility and constructed a more Venetian Venice without fabricating a veneer.



f 34 *Vivrevenezia workshop. Fondamenta S. Lucia, Proposed plan*



f 35 *Vivrevenezia workshop. Fondamenta S. Lucia, Proposal*

SAGRADA FAMILIA

CASE STUDY: 3

BARCELONA:
Sagrada Familia

Barcelona has a climate that encourages leisure and is equipped with the necessary tourist icons. Whilst the 1929 Barcelona Exposition gave the city some degree of international visibility, it was the 1992 Olympic Games that drew international attention via the media, and coupled with the 'Gaudi phenomenon', launched Barcelona as a significant tourist destination within Europe.

the Barcelona Olympics

The Olympic Games heralded the 'new Barcelona urbanism' and were the catalyst for a series of projects that transformed the city. Barcelona is a city committed to contemporary architectural and urban design. Any intervention in the city must, by legislation, be 'contemporary'. In fact, Spain boasts the largest number of architectural journals internationally. One suspects that a 40 year resistance to fascist leadership, particularly in the Catalan states, Catalunya itself, the Balearic Islands and Valencia, where nationalist sentiment was unsympathetically received by the Franco regime, might help explain this embrace of the 'now.' Placa Sant Felip Neri is the most potent memorial to the recent past.[28] It is a small and beautiful space, out of the way in the centre of the old city. It is a place without any need for signposting. A 2 metre high band of bullet holes in the stone walls of the former church is evidence enough of the murder of Catalans by the regime.

A mere 10% of the Barcelona Olympic investment was spent on sports facilities.[29] A broader recreational potential of the city was realised through the design of numerous public parks and squares, the creation of new beaches increasing the total length of beaches from 1km to 4.2km, and the transformation of the harbour into sports and leisure area. A strategic legacy is the improved transport infrastructure; projects such as Ronda de Barcelona ring road that initially reduced traffic in the city centre by 20%, the amplification of El Prat Airport increasing capacity to 24 million travellers annually and the expansion of the Barcelona Port. Trains and buses were air-conditioned and the frequency of public transport services was increased. Escalators were installed up Montjuic hill where the major sports and cultural facilities were located.[30] What distinguishes Barcelona, a city that measures approximately 10km x 10km, is its accessibility.

f 37 *Tourist brochure*

The Barcelona Olympics had a significant impact on tourism. The Olympics-generated urban renewal of the city made it more 'liveable' for its residents and attractive to its visitors. With a relatively stable resident population of 1.5 million,[31] the annual number of tourists has increased dramatically from a little over 1.7 million in 1990 to almost 3.6 million tourists in 2002.[32] The percentage of tourists visiting for leisure, rather than for business, has more than doubled. The increase in the average duration of visits has been less dramatic. In 1990 it took 2.84 days to 'do' Barcelona; in 2002 it took 3.63. Since the 1992 Olympics Barcelona has embarked upon a building program to increase the number of museums and other attractions, in a conscious effort to cement the city as a destination in its own right rather than just a place that tourists pass through. It now has a total of 54 museums. The current agenda is to promote the city as a pre-eminent venue for major conferences, conventions and congresses.

urbanism and tourism

The crossing of urban planning and tourism agendas forms a powerful synthesis in Barcelona. At the urban scale at least, what benefits the resident also benefits the visitor. The city model is based on criteria of density, sustainability, infrastructural support, and high quality public space. The city is currently designing and implementing a large number of urban projects, largely concentrated in the areas surrounding the two rivers that flank its extremities, the Llobregat and the Besos.

The Forum 2004, near the mouth of the Besos River, is *'the urban project that defines the Barcelona of the future.'* [33] Located at the periphery, the area had been the site for major public utilities such as an incinerator, water treatment plant and power station. The renewal project extends the city to the sea, opening up new beachfront areas, and providing new environmental infrastructures including a water treatment plant housed under a large square. Business tourism may not have been the motivation for the project, but was explicitly recognised as the economic driver. The centrepiece of the new seafront expansion is the iconic Forum building by international architects Hertzog De Meuron, and the International Conference Centre of Barcelona, which has a capacity of 15000 making it one of the largest in Europe. They were the major venues for the 2004 Barcelona Universal Forum of Cultures mega-event, which arguably 'launched' them. Barcelona's aspirations for business tourism are also reflected in current works at the

f 38

f 39 *'suffering from tourists'*


Sufridores de los turistas

Muchos barceloneses se sienten agobiados por la gran cantidad de visitantes de la ciudad ≡ Argumentan que algunos extranjeros son cada vez más irrespetuosos

airport. It will be transformed into an international airport that can handle up to 40 million travellers a year, almost double its current capacity. [34]

Barcelona is exemplary, not only in terms of its urban development but for how those transformations support tourism. A walk down Las Ramblas however, offers a reminder of the daily impacts of tourism. As the main axis from the harbour through the old city, Las Ramblas is the principal thoroughfare along which tourists structure their visits. Consequently, Las Ramblas is often saturated with tourists and relinquished by locals, who will by-pass it to avoid the congestion, the tourist retail, the fast-food and 'themed' food outlets. These conflicts are substantiated by newspaper reports that voice the complaints of locals 'suffering' under the city's increasing tourism.

How can Barcelona manage these impacts?

the 'Gaudi phenomenon'

The longest queues in Barcelona are at the entrances to works by Antonio Gaudi. Architecture as a primary tourist attraction is nowhere more present than in Barcelona. In 2002 the city launched the 'International Gaudi Year' commemorating the 150th anniversary of birth of the country's most renowned architect. Designed as a year-long tourist event, it was marked by special exhibitions, conferences and access to buildings not generally open to the public. I participated in a design workshop led by the Japanese architect Kazuyo Sejima that focused on his most famous contribution and the city's most popular tourist attraction, the Sagrada Familia.

the Sagrada Familia

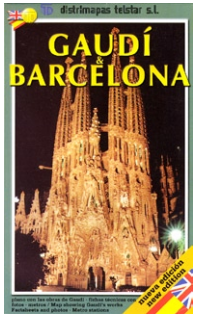
More than 120 years after its inception the Sagrada Familia continues to be a construction site. The 'temple' was commissioned by the Association of the Spiritual Devotees of Saint Joseph who purchased the site in 1881. Gaudi took over the project from the original architect, Villar in 1883, one year after it had begun. He worked on it throughout his life.

Gaudi developed his legendary structural concepts in the design of the crypt at Colonia Guell, just outside Barcelona, which for many is Gaudi's most impressive building. He explored the catenary arch, making hanging models out of mesh weighted with bird shot which he would line with sailcloth and photograph. The crypt was constructed from images created by painting over the inverted photographs and plaster models.

Construction of the Sagrada Familia progressed intermittently after Gaudi's death in 1926, coming to a complete standstill in 1936 at the beginning of the Spanish Civil War when almost all the original drawings were burnt and the plaster models damaged during a raid. Opinion in Barcelona has been divided ever since, between those who believe that the building should be finished and others who think it should be left incomplete, as a kind of 'ruin'; essentially a debate about the authority of authorship. Construction has continued since 1952 and is expected to be completed in 30 years.[35] Now, with over 4 million visitors per year paying 10 Euros per entry, the project is no longer reliant on donations from the devout.[36] It is entirely funded by tourism.

The complex occupies an entire block and is flanked on either side by parks that occupy two others. The Placa de la Sagrada Familia and the Placa de Gaudi act as huge forecourts that afford the frontal postcard images for which the building is so well known. Gaudi's urban plans, however, indicate a much more intense relationship with the city. Most compelling is his proposal for a star shaped public space where the building was only ever to be viewed obliquely. Perhaps this was a reaction to the orthogonal relentlessness of the Cerda grid in which it is located. Or perhaps he was drawn to Barcelona's medieval churches, wedged within a dense city fabric, where up close one can only ever see a fragment and at a distance only ever a roofscape. The current relationship of the Sagrada Familia to the surrounding urban fabric is arguably anathema to Gaudi's intentions. Furthermore, the project cannot physically be completed without further property acquistion and demolition. It was designed with the main entrance to the south; an elaborate staircase that crosses over Mallorca Street, potentially extending as a ceremonial avenue to Diagonal.

The ambivalent attitude of many people in Barcelona towards the Sagrada Familia prompts an interesting comparison with Sydney where the Opera House, a functioning cultural centre and the city's major icon, is warmly embraced by locals and tourists alike. The Sagrada Familia is exclusively a tourist icon and the most recognisable emblem of Barcelona. It remains to be seen whether, in an increasingly secular Barcelona, the sentiment changes when the cathedral becomes operational in 2007.

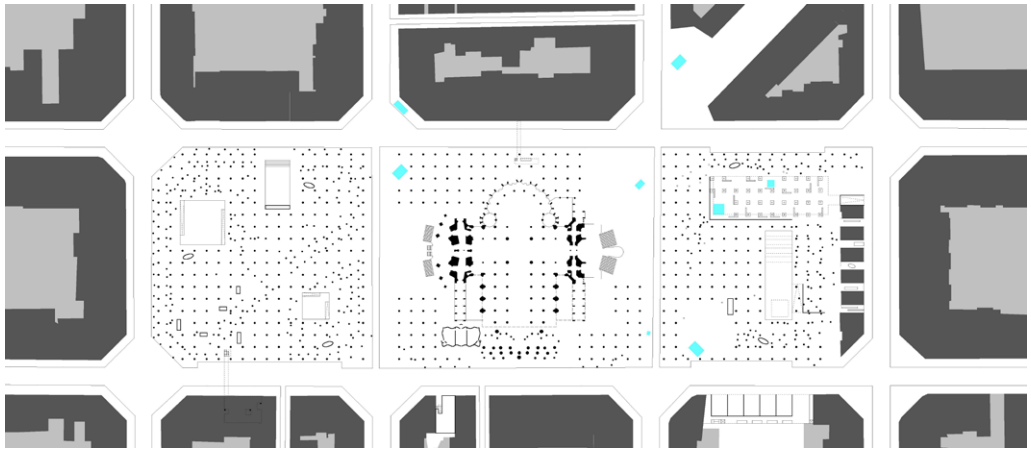


f 45 *Sagrada Familia = Gaudi = Barcelona*

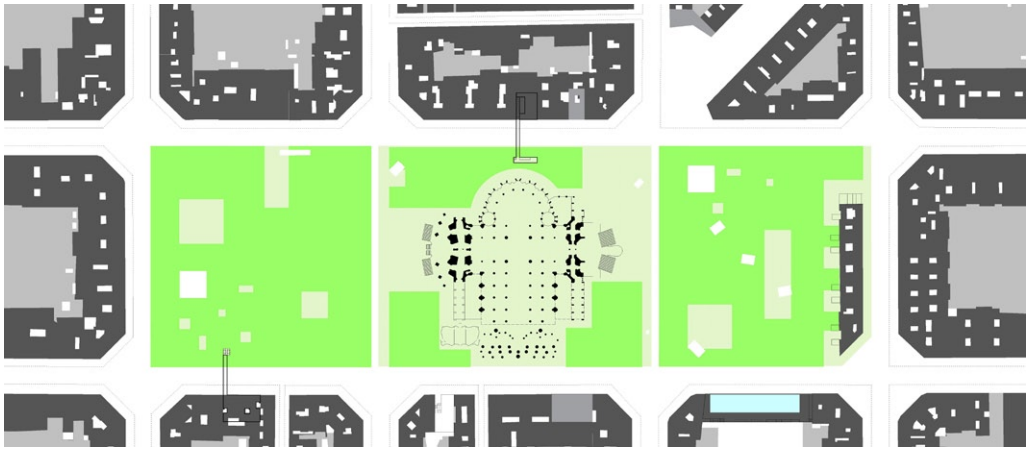
spatial limits

The focus of the workshop was the current concern for the future of the public spaces surrounding the cathedral; the curtilege to this historic monument. These spaces are an uncomfortable meeting ground for the interests of mass tourism and a local residential population. As a construction site and tourist attraction the Sagrada Familia offers little to the everyday life of the city's own inhabitants. It has become an alienating, physical impasse, generating tourists and tourist coaches, souvenir stalls, fast food franchises and Spanish theme restaurants. There is the incongruous juxtaposition on a daily basis between the tourist, constantly looking up for the perfect photo as proof of actually being there, and the local, passing through on their way to the metro, meeting friends, playing petanca, walking the dog.

The approach to this dichotomy was to consider the public space as a thick limit; a negotiated zone between the icon at the centre, inhabited by the tourist and the perimeter, inhabited by the local. The project operated within this limit, re-organising it to cater to the needs of both the local and the tourist. Transport infrastructure was improved, clearing space around the entrances to the metro and relocating coach drop-off and parking. The ground level was cleared to allow a more fluid pedestrian movement. The existing trees were supplemented with a grid of new trees extending the rhythm of columns within the cathedral, and providing a precious canopy of shade. Spaces were carved out of this new canopy, reading like the courtyards and lightwells ('*patios*') studded across Barcelona's dense urban fabric. These patios defined places of different scales within the park for the various programs – a children's playground, a dog enclosure, an outdoor gymnasium, petanca courts, cafes, a tourist information point, amenities, souvenir stalls – simultaneously offering different fragmented views of the icon to satiate the desire to consume the image.

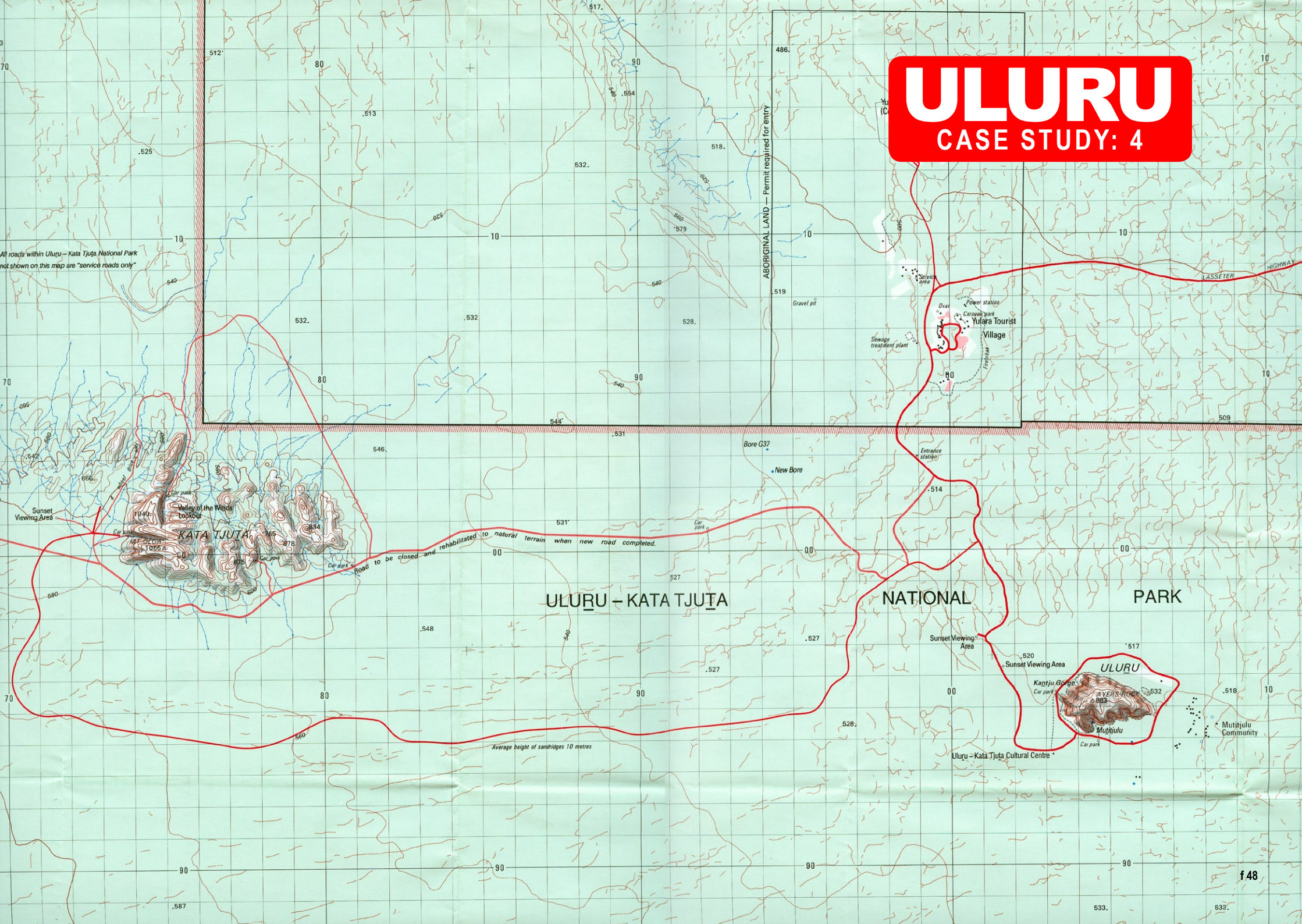


f 46 *Sagrada Familia - proposal for public spaces - street level plan*



f 47 *Sagrada Familia - proposal for public spaces - tree canopy level plan*

ULURU
CASE STUDY: 4



CENTRAL AUSTRALIA:
Uluru

Spain is ranked second in world tourism after France in terms of international tourist arrivals, and second after the United States in terms of international tourist receipts or income.[37] With 51.8 million international tourist arrivals in 2003, it claims over 7.5% of the world's international tourism market.

Uluru and Australia

Tourism in Australia is of a different scale. As a long-haul destination for most of the world, Australia holds less than 1% of the international market, receiving just 4.7 million international visitors in 2003. Despite this, tourism contributes around 4.5% to Australia's gross domestic product and employs an estimated 10% of the workforce, directly and indirectly. It is particularly significant economically in many parts of regional Australia. Domestic tourism is the key driver of the tourism industry in Australia accounting for over 75% of tourism consumption. Its importance is likely to continue given the increasing fears of terrorism and the impact of events such as the Iraq War and the outbreak of SARS that have changed international travel environment.

The international tourist image of Australia bears a strong association with its landscape, and Uluru is its most recognisable symbol; the world's largest geological monolith. It is located within the Uluru-Kata Tjuta National Park, which stretches over 132000 hectares in Central Australia. Formerly 'Ayers Rock', it is the dominant branded tourist image of Australia, visited by almost 350000 people annually. It is the impact of visitors on fragile ecologies and the erosion of indigenous culture, which challenge the management of this place. Spatial and temporal limits are employed as mechanisms at Uluru to manage traditional rights of occupation, controlling the hours of public access and uses within the park. These limits also operate to ensure that what was seen on the postcard is what the tourist experiences in the flesh. The site is rated the 'highest satisfaction park' in the Northern Territory. [38]

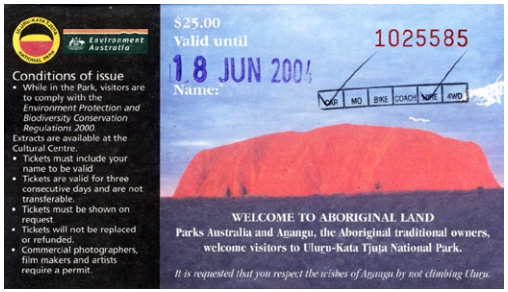
background

Uluru was first visited by European explorer Ernest Giles in the 1872. It was named after the South Australian premier, Sir Henry Ayers, as part of the colonisation process. Unsuitable for pastoralism, early visits to the area were generally for mapping, scientific and mineral prospecting purposes. The subsistence economy of the traditional owners, the Anangu or western desert Aboriginal people, was relatively undisrupted by these early European expeditions. In 1920 the area was gazetted an Aboriginal Reserve, seen as a sanctuary or refuge where Aborigines would live until they were ready to assimilate into European-Australian society. By the end of the 1930s the indigenous population had largely migrated, aggravated by a severe drought and drawn to the missions and cattle stations that had expanded into the area. In the early 1950s the first bus tour operations commenced. This was later followed by the construction of an airstrip and the establishment of motels and a camping area at the base of Uluru. In response to pressure for the site to become a tourist attraction, the area of the park was excised from the Aboriginal Reserve in 1958. By 1976 Ayers Rock was recognised as a valuable asset to the Northern Territory's economy. Tourism had surpassed pastoralism as the primary source of income. The Ayers Rock-Mount Olga National Park was declared in 1977.

The Aboriginal Land Rights (Northern Territory) Act was passed in 1976, recognising prior ownership of land by Aboriginal people. Whilst evidence of the survival of Aboriginal owners of Uluru was first presented to the government in 1971, freehold title was not granted to the Uluru-Kata Tjuta Aboriginal Land Trust until 1985. The Uluru-Kata Tjuta National Park is now jointly managed by indigenous and non-indigenous Australians. This is a relatively new concept for national parks around the world. Under a condition of the 1985 freehold title grant, the Uluru-Kata Tjuta National Park is leased to the Director of National Parks and Wildlife for a period of 99 years, which allows its use as a tourist site. Joint management is administered by a Board of Management on which the traditional Aboriginal owners hold a majority, and Parks Australia. Significantly, visitor numbers increased threefold in the first 10 years of joint management.

The Park was added to the World Heritage List for natural values in 1987. In 1994 it became the second site in the world to be listed as a cultural landscape, recognising the spiritual significance of the place to the traditional Aboriginal owners and the extended history of landscape management using traditional methods governed by Tjukurpa or Aboriginal law. It remains one of the few World Heritage properties listed for both its natural and cultural values.

f 49 *Australlia = Uluru*



f 50 *Entry ticket emphasizing joint management arrangement*

Uluru exemplifies the successful negotiation of a historically, culturally contested landscape, but how does it illuminate upon the question cultural authenticity?

authenticity and temporal limits

There are numerous accounts of authenticity in relation to tourism. It is a particularly potent issue to indigenous and ethno tourism. Dean MacCannell casts the contemporary tourist as the modern day pilgrim, whereby authenticity replaces the sacred in the search for 'the other'. As tourists to Uluru, we are fascinated not only by sight of 'The Rock', but in a 'living' subsistence culture that upholds a spiritual connection to this geological phenomenon.

Aboriginal title and representation within the Uluru-Kata Tjuta National Park management acknowledges prior ownership of land and resists the attrition of Aboriginal culture. What we actually experience as tourists is a 'staged authenticity' [39] that preserves the 'real' culture elsewhere, protecting it from the voyeurism of inquisitive tourists. Approximately 150 Aboriginal people live in the Mutitjula Community within the park, close to Uluru itself, with traditional rights of occupation. These rights are protected by restricted access to sacred sites and areas identified for 'Aboriginal living', as well as temporal limits – the night-time closure of the park. Access to places of outstanding conservation, and areas of scientific and archaeological research, is also restricted. A visitor fee is charged, a portion of which is paid to the indigenous owners.

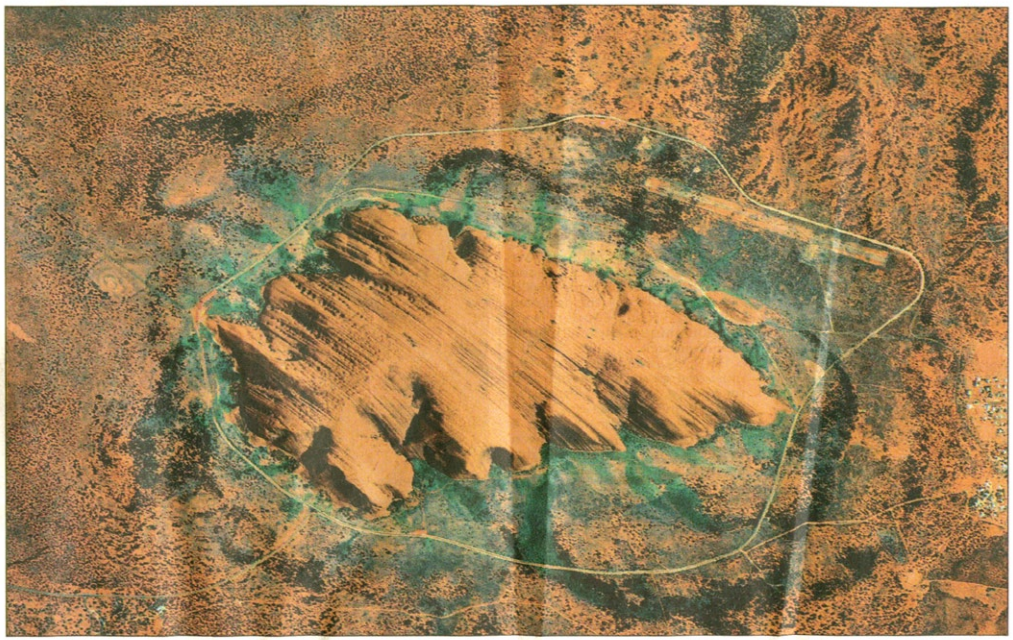
Tourist accommodation has been prohibited in Uluru-Kata Tjuta National Park since 1984, although adverse environmental impacts of these facilities had been recognised in the early 1970s. Hotels, motels and camping grounds are now concentrated at Yulara, 4km north of Uluru, outside the park boundary. The effect is a spatial limit that both respects the indigenous inhabitants and preserves the scenic integrity of 'The Rock' as the tourist gazes upon it without a foreground filled with hotels and coaches.

The Cultural Centre, which was designed by architect Greg Burgess and opened in 1995, is the primary information point for visitors when the park is open. As an object, the building has become emblematic of Aboriginal desert culture. It contains comprehensive cultural interpretation and provides retail outlets that support locally indigenous businesses by satiating the consumptive need of the tourist for genuine artefacts. The Centre also stages indigenous craft demonstrations that whilst intending to be educational, unfortunately cast the performer as an anthropological specimen.

Aboriginal representation is strongly evidenced by the indigenous nomenclature that is now used throughout the park. In 1993 the name of the park was changed in recognition of its Aboriginal heritage. Bilingual messaging is used to emphasise the cultural significance of the park to the traditional Aboriginal owners, their role in its management, and their perceptions about appropriate behaviour;
Pukulpa Pitjama Ananguku Ngurakutu – Welcome to Aboriginal Land
Tjunguringkula Warkaripal – Working Together
Nganana Tatintja Wiya – We Never Climb

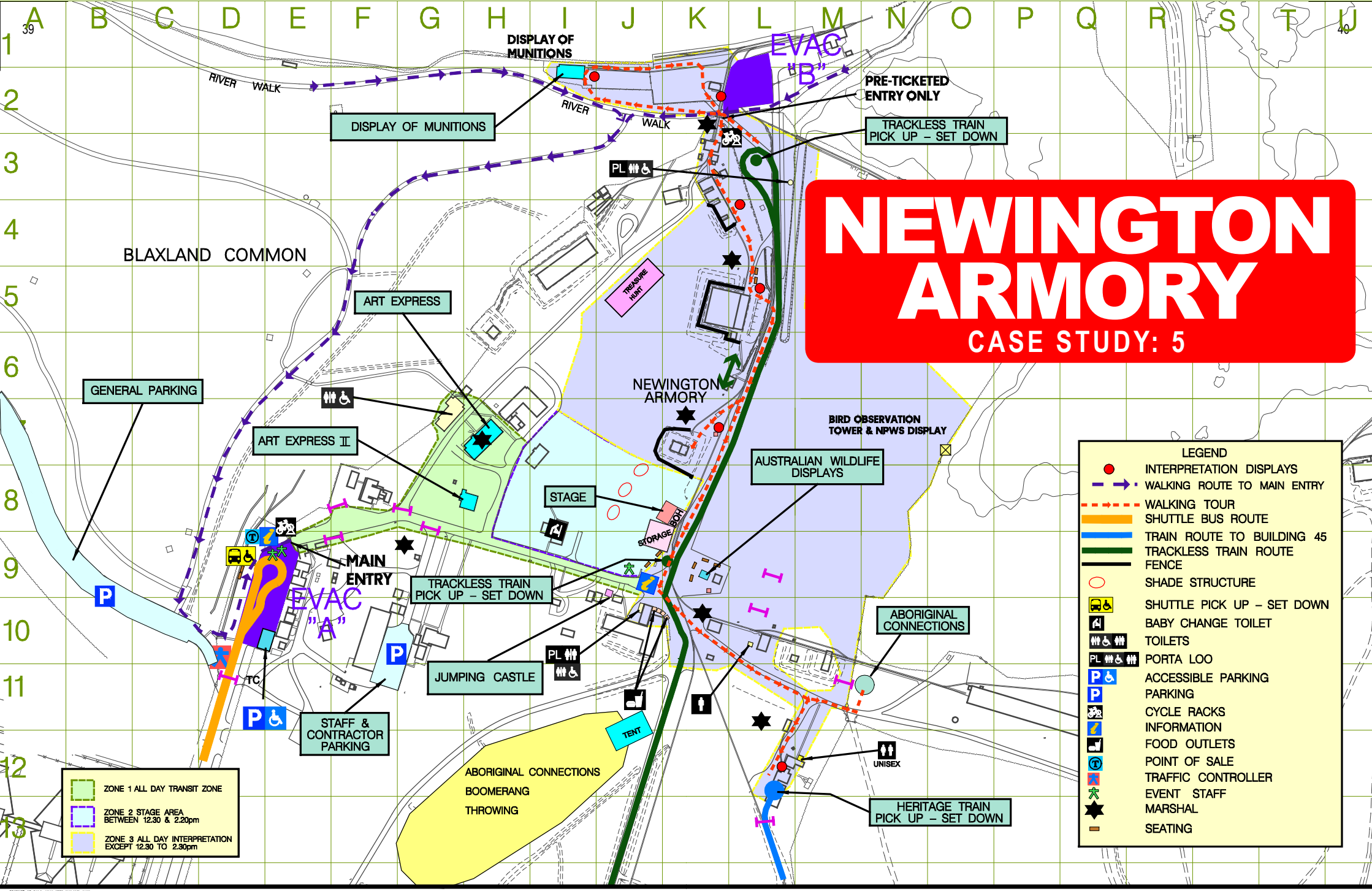
Uluru is a very controlled tourist experience. This degree of control serves to highlight the preciousness of the environment and cultivates a sensitivity to and respect for the indigenous ownership, management and culture. The knowledge that there is a living community within the park, lends a valuable legitimacy to the tourist experience at Uluru. We do not actually have to see the Mutitjula Community. In fact, it is better that we do not as its authenticity would arguably be lost upon exposure to the tourist gaze.

Yet something remains missing from the frame. Despite the indigenous self-determination within the park and the native title of Yulara since 1997, there is a noticeable absence of Aboriginal staff in the tourism enterprises at Yulara itself. Is this simply because the indigenous community does not need employment there as the tourist dollar – proportion of visitor fees – sustains a traditional subsistence life within the park? We tend to project an image of Aboriginal culture back into a pre-modern, pre-colonial past, that idealises a traditional way of life. When this is precisely the image that is constructed and reflected back to us the observant tourist begins to question what has been left out of the story; an entire chapter on the struggle for Aboriginal re-occupation and another more complex question about present equalities within a broader social context.



f 51 *Temporal limits respecting the indigenous culture and preserving the iconic image of 'the Rock'*

f 52 *Nganana Tatintja Wiya - 'We never climb' - tourists at the base of Uluru*



SYDNEY OLYMPIC PARK AUTHORITY

NEWINGTON ARMORY SECRETS REVEALED
OPERATIONS PLAN

DRG. NO.: PN-P-P-153 REV.D
DATE: 25-05-2004
SCALE: AS PER SCALE BAR

SYDNEY:
Newington Armory

The design of limits is the central issue in the opening up of visitor sites within historic precincts at Sydney Olympic Parklands.

Sydney Olympic Parklands covers a 432 hectare area in the geographic centre of Sydney. It is a collection of former industrial and institutional sites that have been remediated and transformed into a tapestry of anthropic landscapes and recreational offerings. The Sydney 2000 Olympics, won on the basis of a strong commitment to the environment, gave the impetus and financing for this rapid rehabilitation. It was the principal site for the Olympics and remains an important venue for major sports events. The continued development and definition of the parklands, under the direction of the Sydney Olympic Park Authority (SOPA) is an ongoing legacy.

Blaxland Common and Newington Armory master plan

Development within the urban core of the Parklands and former industrial sites surrounding it is expected to increase the local population by 70000 by the year 2020, generating a significant additional demand for different types of public open space. We were invited as the architects on a team to develop a master plan for Newington Armory, currently closed to the public, and Blaxland Common, located on the Parramatta River at the northern extremity of the Parklands.[40] The objective was to integrate these areas to extend the publicly accessible area of the Parklands.

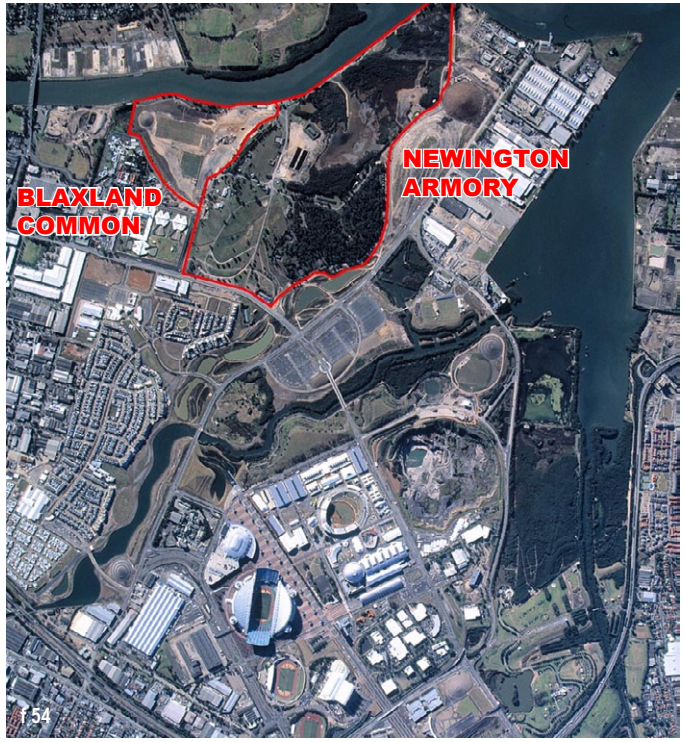
Blaxland Common is an under-utilised open area that backs onto Silverwater Prison. An industrial wasteland for decades it is now a sealed mound elevated above the river. Recent footpaths, seats and plantings have done little to encourage patronage.

Newington Armory is a former armaments depot that extended south to Parramatta Road before it was abruptly truncated by the construction of the Olympic Village. North Newington was retained as the historic 'exemplar' whilst the distinctive road layouts, landform and fabric of South Newington were all erased. The Armory was established on the river in the 1890s. Stock was transported by water to the wharf, then checked and tested prior being stored. It is a fascinating military landscape with flat top blast containment earthworks and an undulating paddock of partially buried bunkers. Its was essentially a pragmatic *'intervention of minimal effort'*,[41] skirting the low lying wetland and elevated woodland areas. Subsequently, a complete estuarine zonation of Cumberland Plain woodland, casuarina, saltmarsh and mangroves, has been reclaimed since the facility ceased operation in the late 1990s. A precious historic and ecological remnant in the city, there is understandably strong inertia to develop the Armory as a genuine public place. Working closely with SOPA, the task of the master plan was to synthesize the many heritage, ecological and management interests, with a vision for how this previously secure off-limits place, can now be opened.

The plethora of limitations are generally seen to render the site unsuitable for visitation. Protection of the historic fabric, protection of habitats and protection of visitors, are at the core of the Newington Armory Plan of Management. These policies translate into obtrusive and unimaginative visitor management solutions on the Newington Armory open days, currently held once a month. Whilst well intentioned, these open days attract only a handful of heritage buffs. So overtly controlled is the experience that the number of visitors appears to almost equal the number of staff employed to police the event. It is an impressive place but despite its intactness, it teeters between museum and fun park, with multitude of barricaded out-of-bounds zones, train rides, bus tours and scripted visitor programs.

The master plan challenges the attitude that the value of the Armory as a public place, lies exclusively in the appreciation of its history and ecology, and that the only legitimate visitors are those with an active interest in them. The master plan acts to amplify the existing spatial qualities, to construct the experience. It proposes interventions that are minimal, but that bring to light the interplay of diverse habitats and reinforce the historic linkages across the site.

The master plan positions Blaxland Common and Newington Armory as tandem parks. Answering to the pressure for increased recreational opportunities within the Parklands, Blaxland Common can be developed for intensive recreational use; a popular riverfront park with barbeque facilities, public amenities and playgrounds. It can also provide a new parking infrastructure necessary to support both it and the Armory, via a new loop road.



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Newington Armory - Existing condition - 'A surreal and fascinating cultural landscape that not many people know about'


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Blaxland Common - Existing condition - 'A riverfront park in Sydney that nobody wants to use?!'

structural change

The key structural move is to extend the street between the two parks, through the gully to the river. The river is recognised as a recreational magnet with potential to become a place of intense activity. The iconic cranes signify arrival and announce the wharf as the main entrance to the Armory. The current entry, opposite the gaol, becomes secondary. Like the deposited armaments, the visit starts at the water, where the visitor is introduced to the oldest and most traditional looking buildings on the site. Mirrored earth mounds, one an existing blast containment berm and the other a reshaping of the Blaxland Common spur, form a sort of threshold experience that anticipates the miliary landscape of the Armory itself.

The second structural move is to open an entrance at the other end of the Armory, where a large portion of the former facility was excised for the village development. This entrance physically connects the southern Armory with the rest of the Parklands, inviting the public into and through it to the river, avoiding a museumified enclave. The serpentine rail cutting adapts as a dramatic entrance. From here the visitor, contained within the cutting, can trace the rail line all the way back to the wharf. Wherever possible, the master plan re-engages existing elements as a way of experiencing and interpreting the military landscape.

public campus

Access within Newington Armory is constrained by heritage, ecological and safety issues. The Woodland Nature Reserve and Wannagal Wetland are protected as rare and 'exemplary' habitats that are required to be completely fenced. The risk assessment audit identified much of the site, from the steep inclines of berms to uneven asphalt roadways, as potentially threatening to public safety. There is the issue of potential theft and vandalism of the historic fabric, and even the question of child protection in relation to school visits.

The strategy of *'a public campus'* was developed as a way of conceptualising an approach to visitor access and management. Like a campus, the Armory has a number of defined entrances that allow general access when the place is open. Within the open campus are discrete areas that are closed; operational precincts, where access needs to be restricted, discouraged or managed separately. This implies the need to define and build spatial limits.

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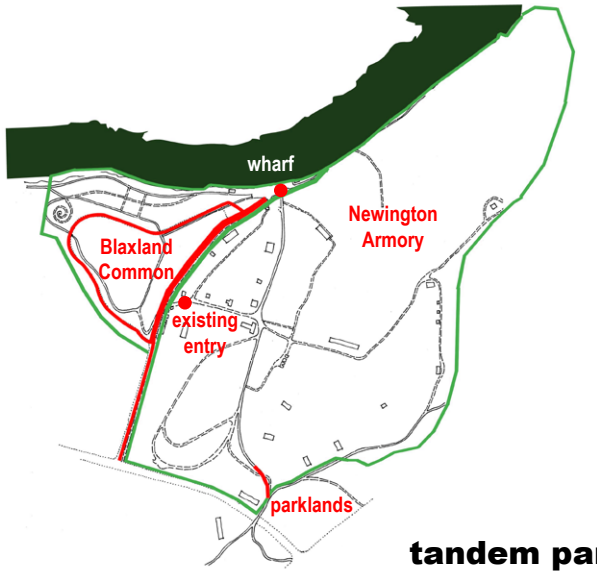
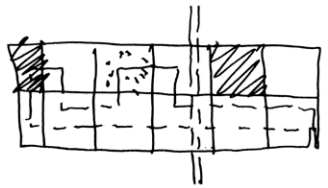


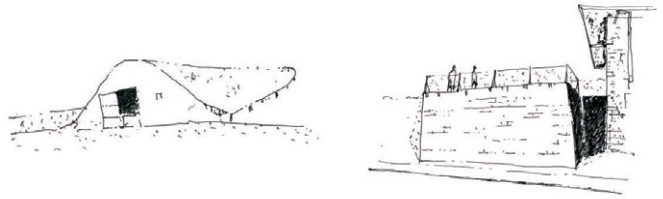
tandem parks

f 61 *Masterplan sturcture*

It is important to communicate the former function of the Armory as a secure site, by the clear definition of external fencing. Internal fencing however, is anathema to the fundamental nature of the former depot as one large defence establishment. Internal fencing needs to be made 'invisibile' if it is to construct the illusion of a single place. Fences hidden by planting, swales, areas of unmown grass and understorey, are mechanisms envisaged in the master plan for creating the required internal boundaries. The exception is the safety railing, required to some of the bunkers and berms in the open campus area. These rely on their visibility and can discretely contribute a contemporary design layer to the place.

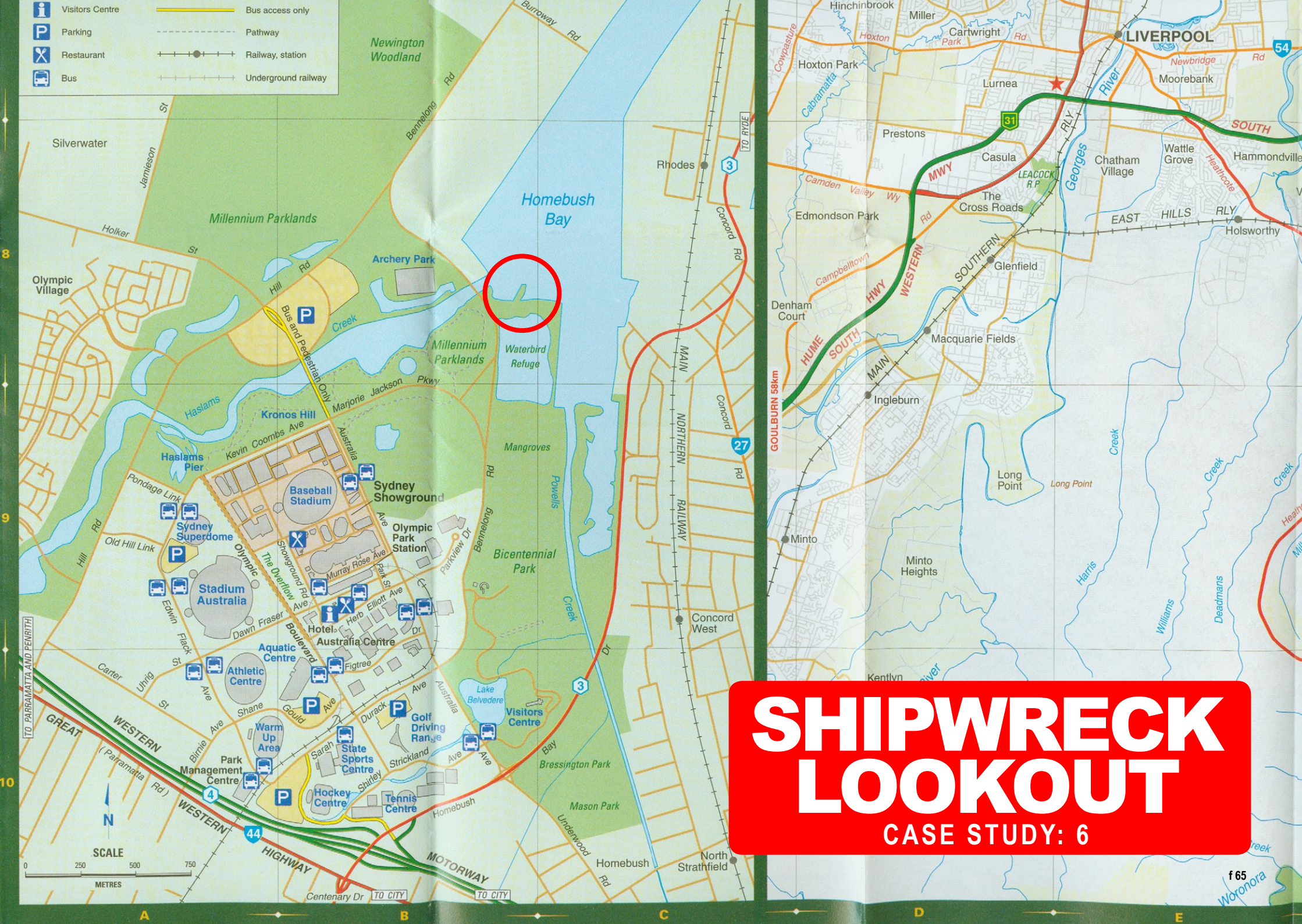


f 62 *'a public campus'*



f 63 *Devices for managing public safety*

f 64 *Visitor management at the Newington Armory Open Day*



SHIPWRECK LOOKOUT

CASE STUDY: 6

SYDNEY:
Shipwreck Lookout

Homebush Bay is defined by long continuous seawalls, the legacy of decades of industrial reclamations. There is a narrow 'Y' shaped promontory at the tail of the bay. Whilst this man-made geographic anomaly is more apparent from aerial photographs than on the ground, it is significant as one of the few places accessible to water, unimpeded by mangroves or seawalls. From this promontory, it is possible to see four of the five shipwrecks that remain visible above water at the shallow, southern end of the bay, from the days when this area was a wrecking yard for the Port of Sydney.

The peninsula is annexed to the Badu Mangrove Walkway that connects Bicentennial Park and the Millennium Marker within the Sydney Olympic Parklands. This is part of the regional Bay to Bay Walk between Parramatta, Homebush Bay and Botany Bay. Several branch pathways lead to special sites constructed as resting places and viewing points, which enrich the recreational offering of the Parklands. A shipwreck lookout aptly complements this catalogue of visitor experiences.

The scenic lookout has a lineage that extends back to Romanticism and the emergence of scenic tourism which objectified nature, as witnessed by the landscape painting movement. The scenic lookout entices the visitor to look at a view that has been chosen for them. Writer and curator Lucy Lippard writes provocatively:

'It is removed from actual experience, even as it may move us deeply for a moment. We go to a place only to stare off into another place where we can't or won't go.' [42]

At Homebush Bay, this was precisely the intention; to offer controlled views of the remnant hulks that for environmental protection and public safety reasons could not be accessed physically. The shipwreck lookout was consciously conceived as a constructed place that would provide a constructed experience within a constructed park.

(Endnotes)
a

The four visible shipwrecks are at varying proximities to the promontory. There is a steel carcass embedded within the bordering mangroves, a pair of timber crane lighters at the point, and two hulks out in the bay, one an ex-boom vessel and the other an ex-tug. What makes this place interesting are not the specific histories of these unremarkable vessels but the development of the culture that now deems them historic artefacts and the legislative mechanisms by which this place has come to be protected.

Its industrial history has left Homebush Bay so polluted, that to avoid disturbance of the contaminants on the seabed, none of the wrecks can be removed. The peninsula, previously part of an estuarine saltmarsh, was constructed around the 1950s as part of the general reclamation of the area. It was used as a wharf for loading bricks from the nearby brickpit onto barges, as evidenced by the remnant bricks that lie around. The bay became 're-naturalised' by mangroves in the early 1970s. The decommissioned vessels were ideal seedbeds and the two hulks out in the bay today appear like giant floating flowerpots. Although they are not locally indigenous the mangroves have created important habitat for fish breeding. They are now protected and subject to a 5:1 replacement policy.[43] The cultural value of these shipwrecks lies in the fact that they are still there and in their new potential as nostalgic objects of a scenic lookout.

new authenticities

'Interpretation' has become a fundamental criteria in the design of visitor sites, and a whole new profession of interpreters has recently emerged. It is the keystone of the ICOMOS International Cultural Tourism Charter whose ethos states, *'A primary objective for managing heritage is to communicate its significance.'* [44] Telling 'the story' inevitably involves selecting which story to tell, often alienating the conflicts of the present from a simplified past. As Urry observes *'Visitors are likely to seek a brief comprehensible history that can be easily assimilated'* begging the question *'whose history should be presented and whose history should be packaged and commodified?'* [45]

Our approach to interpretation at the shipwreck lookout was influenced by an interest in the Center for Land Use interpretation Information in California whose stated mission is a dedication *'to the increase and diffusion of information about how the world's lands are apportioned, utilized and perceived.'* [46] The organisation *'engages in research, classification, extrapolation, and exhibition'*, to produce a land use database, lecture series, exhibition displays and publications. The emphasis is on the development of unbiased analysis of human-made 'natural' environments.

f 66 *The five shipwrecks of Homebush Bay*

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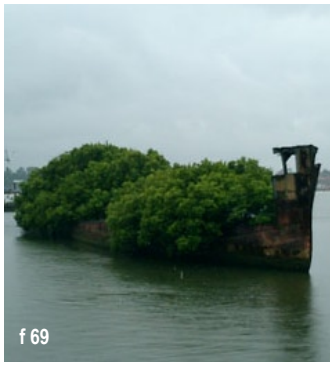

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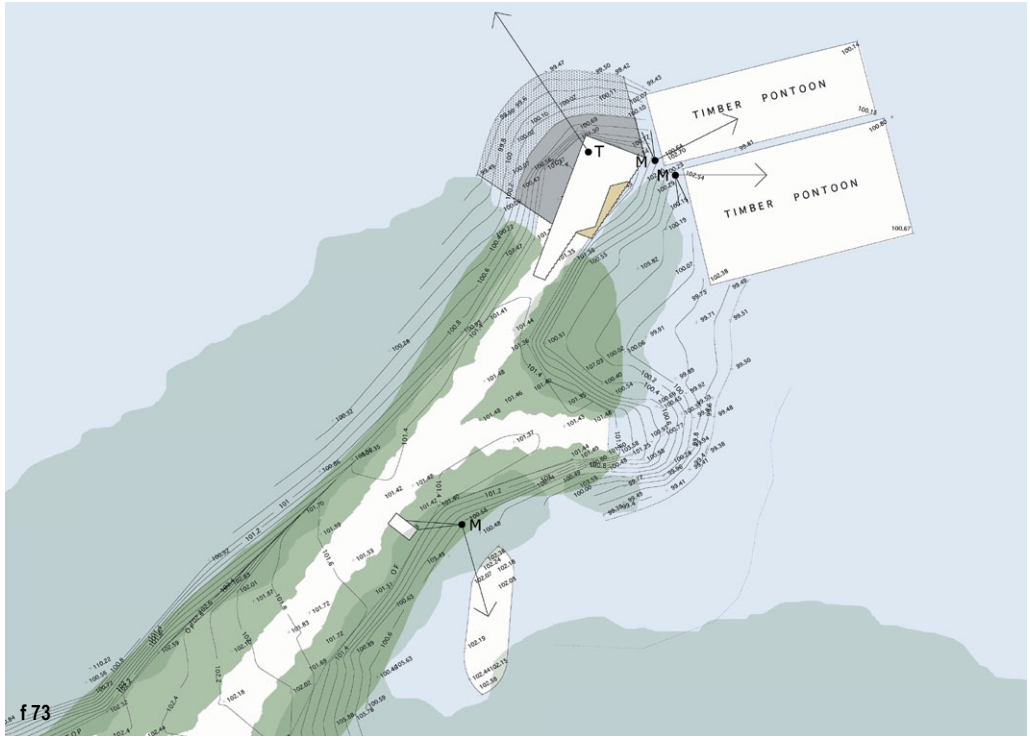
The shipwreck project builds new authenticities by accepting the incongruities of the past and present. It engages with the artifice of operating within a park, orchestrating the visitor experience through constructed settings, and at the same time de-mythologising the site's history. The intervention incites interpretation with the minimum interpretive signage and without being kitsch. It privileges an impartial reading of the past that allows multiple interpretations, over a singular scripted story. It presents known fragmentary facts that reveal the evolution of the place from saltmarsh, to reclaimed wharf, to ship wrecking yard, to natural habitat and scenic lookout, and the evolution of the artefacts from operational vessels, to abandoned hulks, to mangrove seedbeds, to historic relics.

In order to open the peninsula to the public and integrate it into the developing web of pathways throughout the Parklands, there were numerous legislative requirements that had to be addressed. The design is manifest through the resolution of these legislative limits.

safety and habitat

The protection of public safety and ecological habitats implies a clear delineation of pathways and lookout points to encourage visitors not to climb on the shipwrecks, perceived as a public risk, or trample the vegetation. The peninsula provides habitat for estuarine animals including sandpipers that migrate from Siberia and Alaska each summer. These birds are protected under the China Australia Migratory Bird Agreement (CAMBA) and Japan Australia Migratory Bird Agreement (JAMBA) treaties. [47]

The viewing area at the end of the peninsula is defined by a plane of recycled brick, whose gentle incline draws attention to the sloping 'deck' of the timber crane lighters. The re-placement of remnant and locally sourced bricks suggests the historical connection of the site to activities in the nearby brickpit. A non-vertical surface is required within the tidal zone at the ends of the peninsula to maintain the current feeding and roosting function of these areas. Here, the smooth brick paving gives way to a crenellated brick edge, and finally a pile of bricks. The project employs a limited palette of materials, so as not to overwhelm the artefacts and landscapes. The seating is also formed using the same brick, integrated with the platform. It is positioned to capture the best view; where the adjacent mangroves conceal – edit out – the nearby over-scaled apartments from the seater viewer.



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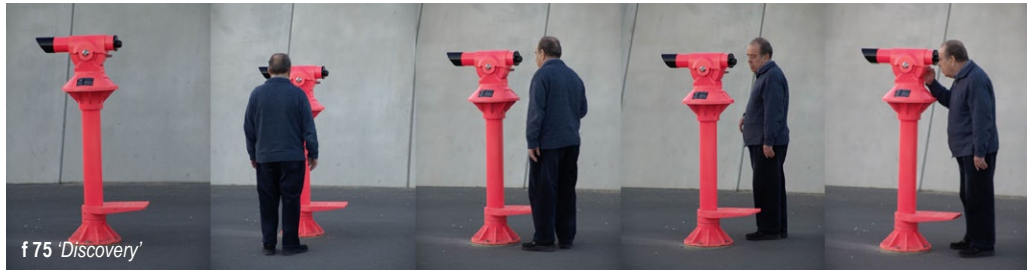
The attraction of a shipwreck lies partly in its discovery. In the staging of this discovery, the pathway along the neck of the peninsula is narrowed, by adding bands of planting that also serve to separate of the visitor from the mangroves and provide habitat for small birds. There are two other small viewing decks. Detailed simply in steel, they appear almost as another part of the steel hulk that they look onto; embedded in the mangroves but not disturbing them.

access

Public spaces are required to be equally accessible to able-bodied and disabled visitors. This obviously has implications on the gradients and finishes of ground surfaces. Furthermore, a public lookout must be designed to the eye-height of a person in a wheelchair.[48] The nearby shipwrecks are too elevated for a seated person to see into them. Instead of constructing long ramps that would overwhelm the site and shipwrecks themselves, the project introduces an inventory of looking devices. Polished stainless steel road mirrors are mounted on the ends of standard streetlight posts to allow view into the timber hulls of the crane lighters across the deck of the steel hulk. A telescope – a quintessential apparatus of the scenic lookout - is mounted at sitting height to magnify the distant shipwrecks.

These devices invite interaction and are playfully suggestive of ship imagery – masts, cranes, periscopes, and bay markers. They draw attention to the site as a constructed lookout, a selected place with chosen views, by mediating between the object and the viewer. The visitor, actually there, is enticed to look at framed reflections of the real thing.

f 74 *An inventory of looking devices*



f 75 *'Discovery'*

COMPARATIVE READINGS AS CONCLUSION

Several recent Spanish publications deal broadly with architecture, urbanism and tourism, including two books that respond specifically to extreme impacts of tourism on Mallorca. Edited and published by the famous shoe Mallorcan company Camper Son Fortesa, *Mallorca Boom* is a compendium of largely nostalgic essays that lament the state of crisis without clearly proposing a way forward.

Arguably more interesting is the publication *Isla Ciudad* (Island City) that presents material produced in a design workshop led by Spanish architect Juan Herreros in 2003. Along the lines of the Winy Maas's *Costa Iberica* (2001), the objective is to use the design studio as a research laboratory that draws upon edited data to radicalise the impacts of tourism at a territorial scale. In *Isla Ciudad,* ecological processes, transport networks and tourist programs are integrated to produce extreme proposals, that serve to highlight the need for a trans-disciplinary environment in which to solve the problems of the island.

Architecture has always been important to tourism, in the making of image objects. This study draws on debates in tourism that challenge the iconic representation of tourist sites dismissing this approach as singular and reductive. The research argues that a rewarding tourist destination must necessarily include an experience of place that is immersed within a current and everyday culture. The case studies examined here represent efforts to enrich the iconic with the value of the everyday. Significantly, what is evidenced is that in meeting the pragmatic dimension of ordinary life these projects paradoxically deliver a strengthened place image.

A comparative reading reveals that this approach - the amplification the touristic through the valuing of the everyday – specifically offers insights to the spatial conditioning of the public realm.

One of the most iconic cities in the world, Venice is the archetypal example of a reductive image-based tourist site. The case study in Venice concentrates on the main arrival point to the city, proposing a reorganisation of the public space between the rail station and the Grand Canal. Developed within a workshop setting, the hypothetical nature of the project allowed a heightened focus on the critical issue of pedestrian traffic congestion. The pragmatics of mobility management called for a reshaping of the groundplane. The resultant topography would not only ease pedestrian flow, separating the movements of the everyday pedestrian from that of the visitor, but would simultaneously amplify the sense of 'Venetian-ness'. The new stepped topography was designed to obscure or edit out all visual evidence of modern infrastructure – relocated ticket booths, information points, vaporetto shelters and water taxi stops – revealing only an historic view of the famous canal city to the expectant tourist.

The Sagrada Familia is an historic monument and the iconic symbol of Barcelona. It is located within a residential quarter of the city away from other tourist attractions, yet remains alienated from the locals, operating exclusively as a tourist site during its continuing construction. The case study focused on the public space that flanks the cathedral and, as in Venice, how it could become a negotiated zone that engaged with both the spectacle of tourism and the activity of everyday life. The space was treated as a leisure zone. The tourist buses were pushed to the periphery, the ground level cleared to ease pedestrian movement and the area planted as a forested park. Different local leisure facilities were rationally distributed, each accommodated within an appropriately scaled space carved out of the dense tree canopy. Resonating with the myriad of lightwells cut into the city's dense urban fabric, these leisure voids catered pragmatically to the recreational needs of the local inhabitants whilst elevating the touristic activity of image consumption by providing multiple and varied apertures for the tourist camera.

The acute environmental condition of the Balearic Islands brought about by decades of mass tourism, has led to a recent focus on cultural tourism, as part of the campaign to enrich its image beyond 'sun and sand'. Of particular interest are a series of adaptive reuse projects in Palma de Mallorca – the Ronda Promenade open-air theatre, the Mill Museum and its adjoining public square, and the Castell Bellver museum, scenic lookout and function centre. These projects seek to give new life to historic buildings, with new functional programs and improved urban connections, providing a more diverse tourist offering and, similarly to the Sagrada Familia, bringing them back into the circuit of the everyday. They are boldly interventionist in their adaptation to contemporary uses – removing fabric, altering circulation, excavating floor levels, cutting new openings, filling in others. In this sense they are ever-evolving. They

f 76 *Venice*

f 77 *Sagrada Familia chocolate euro souvenir*

rely neither upon simplistic readings of old versus new, nor on extensive signage, but provide interpretation between the past and the present by creating a synthesis that amplifies the old – transforming the existing to provide a heightened presence of the past.

The status of Uluru to Australian national image making is complicated and enriched by its political dimension. Uluru is both a tourist site and an indigenous site. It is significant to white-Australian / indigenous relations and one of the few World Heritage properties listed for both its cultural and natural values. Specific to the Uluru-Kata Tjuta National Park are the spatial and temporal management mechanisms pragmatically established to safeguard the everyday life of its indigenous inhabitants and protect its delicate desert ecologies. Controlling the hours of public access and uses within the park zone – keeping tourists out at night and tourism related development out altogether – serves to amplify the image of 'The Rock'. It constructs an ideal view of the iconic object set within its pristine desert landscape, analogous to the visual editing evidenced in the Venice and Sagrada Familia case studies. What is uniquely created at Uluru, however, is a mental space inhabited by the geological monolith itself and its cultural consequence. There is a sense of entering a special spatial zone when crossing the threshold into the park. The actual viewing of Uluru becomes mediated by the indigenous experience.

What distinguishes the case studies at Sydney Olympic Parklands, Newington Armory and the Shipwreck Lookout, is that the issues of public safety, equal access, ecological and heritage protection, have become so highly regulated, that their unravelling and synthesis is inevitably the point of departure in the design of these public leisure spaces. In both projects the practical resolution of public access became the overriding focus. At the Armory this led to a restructuring of the site that reinstated the main entrance at the riverfront, simultaneously making use of the iconic potential of two existing cranes and dense historic building fabric to mark the place. At the Shipwreck Lookout road mirrors and street poles were used to avoid the long ramps that would otherwise be necessary to provide equal visibility to the shipwrecks for both able-bodied and disabled visitors. These abstractly nautical and unexpected objects create the place identity. This is complemented by the precise locational history that influenced material choice – a 'brick' viewing platform at a place made for the transport of bricks. The heightened emphasis on the pragmatic has amplified the image quality of both these projects, critical to the patronage of 'new' visitor sites located within a recently established, evolving and varied park environment.

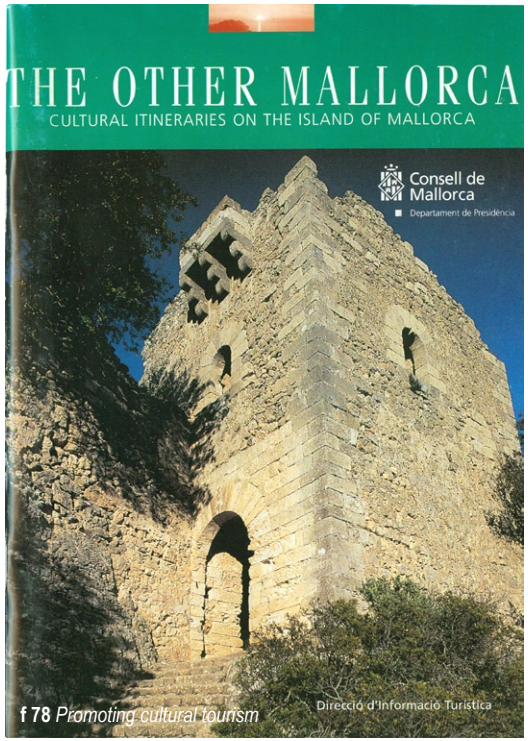
image

There is a complex relationship between place image, authenticity and the tourist experience. The tourist is motivated by anticipation. Fundamental to the tourist experience is the verification of the anticipated image at the visited site. The research highlights the need for this to be constructed. Furthermore, place image is increasingly important as local sites vie for attention within an increasingly diverse tourist market, and as evidenced at Mallorca, can be used to change tourist behaviours. Implicit in the game of tourism is the search for some semblance of 'authenticity'. As tourist sites are constructions, 'authenticity' is necessarily constructed. The overlapping of tourist and resident itineraries, the minimisation of interpretive signage and the revealing of what frames the design, can positively contribute to this constructed authenticity. Moreover, the study points to the need to challenge the growing tendency for over-scripted, over-packaged interpretation and to engage a more pluralist discourse within interpretation programs. The post-tourist preferences the authenticity (reality) of an open interpretation above didactic and linear story-telling.

limits

Limits imply the protection of sensitive sites, delicate ecologies, historic fabric, local communities and visitor safety; the protection of 'place' on which tourism depends. Experiences at Mallorca, Venice, Barcelona, Uluru and the Sydney Olympic Parklands, suggest that the limit - as a physical boundary, as a zone of negotiation between competing pressures, as a set of regulations, and as a setting - is a creative opportunity. The extent to which mappings can be instrumentalised in the design of precise spatial limits invites further exploration. It is particularly pertinent to mobility management issues such as the current discourse on transport in central Sydney.

The notion of limits can be engaged positively in the design of tourist places. The acceptance and design of limits is a productive way of managing both the impact of the visitor on the place and the place on the visitor, so that being there is rewarding.



f 78 *Promoting cultural tourism*

f 79 *Neeson Murcutt: Shipwreck Lookout*

f 80 *Queue to see the Mona Lisa, The Louvre, Paris*

POSTSCRIPT

Tourism is nowhere yet everywhere.[49]

It is increasingly difficult to define tourism. On the one hand, the tourism industry has become progressively consolidated, as evidenced by what sociologists refer to as the 'reflexivity' of tourism; the facility for places to assess and develop their tourism potential. This is manifest by the widespread institutionalisation of tourism studies, the proliferation of tourism textbooks, journals and conferences, the increasing monitoring of impacts on visitor sites, and the growth of tourism consultancies. Yet, as a complex global web, the domain of tourism extends well beyond the tourist, the travel agent, the hotel manager and the guidebook publisher. Numerous fields of work are implicated within tourism, including urbanism and architecture.

Who is it that we are designing for? Who is the contemporary tourist?

We engage in tourist practices daily within our own cities as visitors to museums and exhibition centres, shopping malls and local ethnic centres, and through our attendance at sporting events and festivals. Contemporary culture has come to be characterised by a key aspect of postmodernism, de-differentiation. This refers to the diminishing distinction between tourism and leisure, between reality and representation, and between the different modes of travel namely, physical and virtual.

'People are tourists most of the time whether they are literally mobile or only experience simulated mobility through the incredible fluidity of multiple signs and electronic images.'[50]

Of particular interest is the concept of 'post-tourist', who does not necessarily need to leave home to be a tourist but can travel via the internet and television. The post-tourist is conscious of the very fact that he or she *is* a tourist – an outsider - and is able to engage with tourist practices at different levels in the knowledge that *'tourism is a series of games with multiple texts and no single, authentic tourist experience.'*[51] Firmly realistic, the post-tourist challenges the reductive association of the inauthentic with the superficial, understanding the conventional tourist's quest for authenticity to be largely illusionary.

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Whilst there is a great deal of numerical research within the fields of sociology, economics and marketing, that unpacks the condition of contemporary tourism - quantifying tourist flows, observing tourist and resident behaviours, and postulating limits of acceptable change and carrying capacities - tourism discourse tends to be polarised, either rejecting and resisting its consequences, or celebrating its consumptive nature. This study adopts the attitude of the post-tourist, that neither rejects nor celebrates tourism but that recognises conflicts and searches for ways in which to construct environments that support the necessary range of activities.

END NOTES

[1] Dean MacCannell quoted by Paul Walker, 'The Tourist as Critic; The Critic as Tourist', *UME 9*: 24-5.

[2] Tourism is the fourth largest economic sector in the world behind chemicals, cars and energy.

[3] Waverley Council, which has jurisdiction over Bondi Beach, one of Australia's most iconic tourist destinations, finalised its first Tourism Policy in September 2002.

[4] Vedran Mimica in 'non un'immagine ma un sistema', *Vivrevenezia*, (Venice: Marsilio Editori, 2003), 93.

[5] It is no coincidence that the headquarters of The World Tourism Organization, the United Nations tourism agency, are located in Madrid.

[6] The regional tourist density in the Balearic Islands (2000) was calculated to be amongst the highest in Europe at 55.2 bed-places/100 inhabitants and 87.1 overnight stays/inhabitant. Hans-Werner Schmidt, 'Tourism and the environment', *Statistics in Focus, Theme 4* (40/2002), 1-8.

[7] Grup Balear d'Ornitologia i Defensa de la Naturalesa, *Informe: dades urbanístiques i ambientals de Mallorca*, 2002,' 8.

[8] 2001, Balearic Institute of Statistics (Directorate General of Economy. Departament of Economy, Commerce and Industry. Government of the Balearic Islands). INE

[9] 'Linking the Fragments of Paradise', (Calpe, 2000), 129.

[10] Grup Balear d'Ornitologia i Defensa de la Naturalesa, *Informe: dades urbanístiques i ambientals de Mallorca*, 2002,' 12.

[11] Govern de les Illes balears, Conselleria de Turisme, El turisme a les Liies Balears, Any 2003, 37.

[12] *Quaderns 234* (Barcelona: July 2002.)

[13] O. Pi-Sunyer, 'Tourism in Catalonia, in *Tourism in Spain: Critical Issues*, ed. M. Barke, J. Towner, and M.T. Newton, (UK: University of Northumbria, 1996), 237.

[14] For an in depth account refer to John Urry, *Consuming Places* (London: Routledge, 1995)

[15] Paul Walker, 'The Tourist as Critic; The Critic as Tourist', *UME 9*: 25.

[16] The Bellver Castle is ranked second, after the cathedral, in the listing of 'places of interest' on the 2004 tourist map of Palma published by the Ajuntament de Palma (Palma City Council.)

[17] It is significant that the project for the museum was initiated through the motivations of the local Friends of the Mills Association. This local interest group maintains a strong interest in the management of the museum.

[18] Tracey Mertz, Fun! A Leisure Landscape, (The Netherlands: Nai Publishers, 2002), 282.

[19] Rafael Moneo, 'Epilogue', *El Croquis 61*, (Madrid: 1993), 190.

[20] Manente, M, 'Management of tourist flows – Cities and world's art capitals'.

[21] John Urry, *The Tourist Gaze* (London: Sage, 2002), 4.

[22] Alain de Botton, *The Art of Travel*, (London: Hamish Hamilton, 2002) 171.

[23] Estimate for 2002 from Bouter, R, 'Officer Exchange, Interact', Venice April 26-30, 2004

[24] Estimate for 2002 from Bouter, R, 'Officer Exchange, Interact', Venice April 26-30, 2004

[25] Manente, M, 'Management of tourist flows – Cities and world's art capitals'.

[26] Marino Folin and Paoblo Savona, Viverevenezia Workshop, July 2002, 1.

[27] Marino Folin and Paoblo Savona, Viverevenezia Workshop, July 2002, 2.

[28] The Sant Felip Neri square, named after the church, sits on the grounds of the medieval cemetery. There are actually two 'popular' explanations for the scarred façade. One is that they are the traces of bullets from the shooting of priests and republican supporters during the Spanish Civil War. The other is that a bomb exploded, also during the Civil War, killing 20 children. The church still houses a school.

[29] O. Pi-Sunyer, 'Tourism in Catalonia, in *Tourism in Spain: Critical Issues*, ed. M. Barke, J. Towner, and M.T. Newton, (UK: University of Northumbria, 1996)

[30] Fernando Bayon Marine (Director), *50 Anos del Turismo Espanol: Un analisis historico y structural*, 239.

[31] The population of the metropolitan region is almost 4.5 million. Turisme de Barcelona, Enquesta de Turisme, 2002

[32] Turisme de Barcelona, Enquesta de Turisme, 2002

[33] Juan Pablo Marin, ed., *Barcelona in Progress* (Barcelona: Ajuntament de Barcelona, 2004), 166

[34] Juan Pablo Marin, ed., *Barcelona in Progress* (Barcelona: Ajuntament de Barcelona, 2004), 207

[35] The design is currently being recovered in Melbourne, using advanced computer technology to extrapolate the three dimensional form of the building from the fragments of models and drawings.

[36] Turisme de Barcelona, Enquesta de Turisme, 2002

[37] World Trade Organisation

[38] Northern Territory Tourist Commission.

[39] John Urry, *The Tourist Gaze* (London: Sage, 2002), 9

[40] Neeson Murcutt Architects

[41] Rod Simpson, 'Respecting the Layers', paper presented at the 2003 ICOMOS Conference. This is an insightful and critical review of the excising of South Newington for the development of the Olympic Village.

[42] Lucy Lippard, *On the Beaten Track: tourism, art and place* (New York: The New Press, 1999) 139

[43] Sydney Olympic Parklands Authority policy.

[44] International Council on Monumentas and Sites, *ICOMOS International Cultural Tourism Charter*, (December 2002), 4.

[45] John Urry, *Consuming Places* (London: Routledge, 1995), 166

[46] www.clui.org

[47] Ecological habitats within the vicinity of the site include the Haslams Creek East Green and Golden Bell Frog habitat and the Bicentennial Park Wetlands. Both are protected by the Threatened Species Conservation Act 1995 and the Commonwealth Environment Protection and Biodiversity Conservation Act 1999.

[48] AS1428.2-1992. This document stipulates a design eye-height of 1220mm for a person in a wheelchair, which is roughly equal to the eye-height of a child.

[49] John Urry, Consuming Places (London: Routledge, 1995), 150

[50] John Urry, Consuming Places (London Routledge, 1995), 148

[51] John Urry, The Tourist Gaze (London: Sage, 2002), 91

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f 03 Palma de Mallorca Tourist Map, 2004 (source: Ajuntament de Palma)
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f 05-06 photos: Rachel Neeson, 2003
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f 51 *The Sydney Morning Herald*, Sydney: March 9, 2005, p 2
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f 53 Newington Armory Secrets Revealed Operations Plan (source: Sydney Olympic Park Authority)
f 54 aerial photo: courtesy Sydney Olympic Park Authority
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f 61 Neeson Murcutt Architects in association with HASSELL, 2004
f 62-63 Neeson Murcutt Architects, 2004
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f 74 source: internet
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