Universitat de Girona

A CONTEXTUAL VIEW ON THE ROLE OF CONTEMPORARY ARCHITECTURE IN URBAN TOURISM DESTINATIONS: EXPLORING WHY CONTEMPORARY ARCHITECTURE IS ATTRACTING TOURISM

Jan Specht

TESI DOCTORAL

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Programa de Doctorat en Turisme, Dret i Empresa

Dirigida per:

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El Dr. **Jaume Guia Julve,** Professor del Departament d'Organització, Gestió Empresarial i Disseny del Producte de la Universitat de Girona,

Certifico:

Que aquest treball, titulat "A Contextual View on the Role of Contemporary Architecture in Urban Tourism Destinations: Exploring Why Contemporary Architecture is Attracting Tourism", que presenta el Sr. **Jan Specht** per a l'obtenció del títol de doctor, ha estat realitzat sota la meva direcció i que compleix els requeriments per optar Menció Internacional.

Girona, 31.10.2012

Dr. Jaume Guia Julve   **Jan Specht**

Director   Doctorand

To my parents,

for their love, endless support and encouragement.

Abstract

Architecture forms an inherent part of urban tourism. Nevertheless, so far little research has been carried out regarding the interdependencies between urban tourism and architecture in general, as well as contemporary architecture in particular. Furthermore, there is a lack of literature regarding the reasons for contemporary architecture attracting tourism. Therefore, the present thesis is based on two principle research questions:

1. What is the role of contemporary architecture in urban tourism destinations?

2. Why is contemporary architecture attracting tourism?

Taking a twofold approach, the theoretical part of the thesis was based on a comprehensive literature review – including a wide variety of related disciplines – and dedicated to the first principle research question. Thus, by means of a contextual view, it was demonstrated that contemporary architecture can play a multitude of important roles in urban tourism, and contribute to the image of an urban destination.

Devoted to the second principle research question, the empirical part of the thesis was built on exploratory case study research at the locations of Berlin and Beijing. First, by means of content analysis of travel guidebooks, for both case study locations a sample of contemporary architecture with significance for tourism has been identified. And secondly, for each of the samples' units of analysis, a specific level of touristic significance, related to different roles (or types) of tourists, has been measured. Furthermore, specific features and characteristics, distinguishing the selected architectures, have been observed and allocated. Using univariate, bivariate and multivariate analysis techniques, during the ensuing data evaluation, those features and combinations of features with an influence on the touristic significance of contemporary architecture have been identified. As a result, around 50% of the analysed relations showed significant signs of dependency. Important modalities for the touristic significance of contemporary architecture turned out to be, for instance, having a touristic function, being accessible for visitors, being of large size and showing predominance towards the surrounding built environment. However, depending on the evaluated roles of tourists, the results differed.

Preface

Given my educational background with studies of architecture, as well as of recreation and tourism science, the topic of my PhD thesis might seem quite natural. Yet, it still took me a long time to realise the practical and scientific need of this research. During my time as a consultant in the Middle East, from late 2007 until early 2009, I have been involved in a range of projects related to the development and management of tourism facilities. To my surprise, most of these projects were based on little knowledge about the interdependencies between architecture and tourism, and none of the involved parties appeared to really understand what was attracting tourism and what tourists were expecting from different types and functions of architecture. Instead, all seemed to be a huge intuitive experiment, driven by money and politics, if not testosterone.

However, starting to review the literature, there was not much evidence about the mutual interdependencies between architecture and tourism either – in particular regarding contemporary developments. For this reason, I found myself some months later in Spain, scientifically working on this matter in the context of my PhD at the University of Girona. Taking me around the world, it never became boring. On the contrary, working on my thesis, I have been rewarded with a wealth of experience. On the other hand, I hope and believe that my research and the achieved results will have significance beyond the research setting and contribute to further international and interdisciplinary research and practical applications.

Prof. Dr. Jaume Guia from the University of Girona, Spain supervised the research process and the development of this thesis. Furthermore, in particular led by Prof. Dr. Xu Honggang, the Chinese Sun Yat-sen University in Guangzhou has actively supported the research.

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Specht, J. (2009). The Role of Architecture in Tourism Destination Development and Branding. In S. Krakover & N. Uriely (Eds.), *Tourism Destination Development and Branding: Eilat 2009 Conference Proceedings* (pp. 98–106). Eilat, Israel: Ben-Gurion University of the Negev.

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This thesis contains the results of four years of research at different locations around the world, and I cannot remember a single moment of this time that I have not enjoyed. On one hand, this might be due to the appeal of the research topic. Yet, to a large extent it also depended on the people that have been supporting me during this exciting process. Certainly, I would have never reached the point of finishing my dissertation without the help of others, who were always willing to coach and motivate, but also sponsor and host me. For this, I would like to kindly thank all my supporters.

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I would like to thank the EU Science and Technology Fellowship Programme China for providing me with a grant to do research in Asia. Furthermore, I owe appreciation to my friends and fellows, in particular Muntsa Bau, Igor Cersosimo, Antonella Forganni, David Larreina Garcia, Sergi Portoles and Anna Susmita, who did either support me with scientific advice, translations or a couch to crash on during my case study research.

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Thanks and love to my family, in particular to my mother Angelika and my father Hans-Rudi, as well as my brother Thomas, for their endless encouragement and support. My girlfriend Juan Li deserves a special word of appreciation for her patience and love, and also for supporting me with all the Chinese translations for my research.

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1   Introduction

Frank Gehry's Guggenheim was just about to open its doors, when in 1997 the New York Times called it "The Miracle in Bilbao" (see Illustration 1-1). The author of the article, American architecture critic Herbert Muschamp (1997), stated that Bilbao "has lately become a pilgrimage town... If you want to look into the heart of american [sic] art today, you are going to need a passport... and find your way to Bilbao, a small, rusty city in the northeast corner of Spain" (para. 2). Indeed, once the second most industrialized place of Spain, the Basque city of Bilbao had been in economic decline since the mid-1970s (Gomez, 1998, p. 108). Losing its former means of existence, while – unlike many other regions of the Hispanic peninsular – still being uncharted territory for tourists, Bilbao sought a new identity, a future prospect. Thus, Gehry's Guggenheim came at just the right time. As Zulaika (2005) believed, "the dreamed transition from the smoky industries of steel manufacturing to a service-dependent and high-tech economy needed a powerful signature building, a flagship image, and Gehry provided it" (p. 155).

Illustration 1-1 Guggenheim Museum Bilbao, Spain (Author, 2011).

Within the first years of operation, the museum alone attracted an average of around 100,000 visitors per month and improved the total number of tourists to the Basque Country by some 35% (Plaza, 2000a, p. 1056). The plan worked out, Gehry's Guggenheim paid off. However, Guggenheim Bilbao was not only an economic success story. What would later be called and controversially discussed as the "Bilbao effect", according to Ockman (2001) a term American architect Peter Eisenmann claimed, was the perception of a whole new era of tourism dedicated to contemporary architecture and in reverse, contemporary architecture dedicated to tourism (p. 3).

Architecture plays a critical role in almost every area of tourism, providing infrastructure to enable tourists to reach the desired destination and, once in place, accommodation to host them, while also offering venues for leisure activities. Thus, by providing space and allowing movement as some of the most basic prerequisites for tourism, it can be argued that tourism is barely conceivable without architecture. However, architecture does not only create basic conditions for tourism, but may indeed be a major motivator for a tourist's destination choice. Historical monuments, from Rome's Colosseum to St Peter's Basilica, from the Pyramids to the holy city of Jerusalem, and from the Great Wall of China to the Forbidden City in Beijing, have all been attractions since the early days of tourism. In the first instance open only to privileged classes, historical monuments are today counted among the strongest pull factors of mass tourism for many destinations. Furthermore, contemporary architecture has been the object of touristic desire long before Gehry created the Guggenheim Museum in Bilbao. Buildings from the recent past, such as the Sagrada Família in Barcelona, the Atomium in Brussels and Sydney Opera House are considered landmarks and do not take second place to historical monuments regarding their level of touristic significance. Yet, no other building has increased the awareness of contemporary architecture as a tourist destination as much as the Guggenheim Bilbao. Yesterday one might have gone to Brussels, possibly paying the Atomium a brief visit, whereas today the attraction of choice might be Bilbao's Guggenheim Museum, while a stop in downtown Bilbao is just a dispensable option. Since the "Bilbao effect", priorities have changed considerably, and so has the perception of contemporary architecture in the context of tourism. Culham (2001)

even claimed that "never before had a building possessed such alchemical power" (p. 1). It became a symbol for economic revitalisation and touristic development by means of contemporary architecture, calling in action both critics and imitators. Just three years after the opening of the museum, Thomas Krens, former Director of the Solomon R. Guggenheim Foundation, stated in an interview that between Gehry's office and his, there were more than 60 requests to participate in urban development and cultural infrastructure projects all over the world (Guggenheim Foundation Bilbao, 2000, para. 3). No wonder critics soon called it "McGuggenisation", while discussing cultural globalisation and its negative social impacts (McNeill, 2000, p. 474). When Azua (2005) stated, "it is controversial, personal, admired, and criticized", he not only highlighted the controversial dimension of the project but also its tremendous public and political attention (p. 73).

This unprecedented success story of Gehry's Guggenheim and its apparent omnipresence in international media seems to have been the cause to raise not only a strong public awareness, but also eventually scientific attention to something which was by no means of novel nature. As a result, numerous investigations have been published in regard to the Guggenheim Bilbao, analysing the mutual interdependencies between tourism and contemporary architecture. Inspired by the "Bilbao effect", a conference was held at the Columbia University in 2002, which discussed architecture as a destination for tourism. In this context the term "architourism" was coined which, in the words of organisers Frausto and Ockman (2005), should now stand for a specific type of tourism analogue to ecotourism, art tourism or heritage tourism (p. 9).

Over the last decade, touristic cities such as Barcelona, Berlin, Paris and Beijing have extensively made use of contemporary architecture to further enhance their image and elevate their position in the perception of the world, attracting interest and investment far beyond the field of tourism. On the other hand, to destinations not yet present on the tourist trail, architourism has offered a whole new perspective. Whereas historical monuments and outstanding landscapes are matchless and site-related unique selling propositions, contemporary architecture might be an instrument to enhance neglected destinations and create new images of such places. As Kotler

and Gertner (2004) suggested, if too few natural attractions exist, a destination needs to undertake investment to build attractions for tourists (p. 48). As a result, famous architects from Foster to Hadid, Calatrava to Nouvel, Koolhaas to Herzog and de Meuron have been asked to repeat the one-of-a-kind building (or effect) that Gehry was once able to create in Bilbao. In fact, it seems that since Bilbao brand-name architecture became the favoured global formula to create new destination images and attract masses of tourists. The so-called "star-architect" ascended towards being the new Messiah for little visited tourism destinations which do not possess any important attraction; the Bilbao effect was the new and much needed miracle (Lee, 2007, para. 9). Or was it just the latest to be successful?

When in 1977 the Pompidou Centre in Paris opened its doors to the public, its significance for architecture and tourism was not yet predictable (see Illustration 1-2 and Illustration 1-3). Considerable controversy arose over this polarising art centre, designed by architects Renzo Piano and Richard Rogers. In some critics' opinions the exceptional industrial style did not fit into the Beaubourg neighbourhood. Three decades later, British architect Richard Rogers was named the 2007 winner of the Pritzker Prize, the profession's highest honour, and the New York Times noted that his Pompidou Centre "turned the architecture world upside down" (Pogrebin, 2007, para. 1). So far, the art centre has received over 150 million visitors and is counted as one of Paris' main attractions. Baudrillard, Krauss and Michelson (1982) critically coined the term "Beaubourg effect" some twenty years before the world marvelled at the Bilbao effect, and still, the Pompidou Centre is different to the Guggenheim Museum, just as Paris is different to Bilbao (p. 3). As Joan Ockman of Columbia University pointed out, both the Pompidou Centre and the Guggenheim Bilbao are "alien objects dropped in from another world, but it makes a difference whether the object is dropped onto a world capital or a second-tier city" (as quoted in Lubow, 2003, para. 7). Whereas substantial impacts on Bilbao's tourism economy can directly be traced back to Gehry's Guggenheim, the Pompidou Centre forms only a small part within a wide range of attractions in Paris. In other words, it is beyond dispute that many tourists come to Bilbao mainly (if not only) to see the Guggenheim, but it is difficult to prove to what extend the Pompidou Centre is an exclusive reason to visit Paris.

Illustration 1-2 Pompidou Centre by Rogers and Piano**,** Paris, France (Author, 2009).

Illustration 1-3 Striking technical installations of the Pompidou Centre contrasting the "classical" built environment of Beaubourg, Paris, France (Author, 2009).

Nevertheless, there are also distinct similarities, such as their spectacular appearance, which is apparently detached from any surrounding architecture and is therefore controversially discussed. Furthermore, both buildings are so-called "brand-name architectures", benefiting from the fame (and brand) of their creators while equally contributing to it. Frey (1998) suggested to call such a process of mutual benefit a "virtuous circle" (p. 114).

But is spectacular "brand-name architecture" really a warranty for economic success? Is it a valid concept to activate growth or transformation in evolving, stagnating or declining cities and regions? Can success stories such as Beaubourg and Bilbao be repeated in any other location? According to Plaza (2000a), the effectiveness of such strategies in attracting tourism "is not always clear. Cities can increase in aesthetic importance, yet fail to draw a significant stream of tourists" (p. 1055). Various projects following these examples did in fact not bring the aspired success, and critics increasingly proclaimed the end of the era of spectacular architecture and brand-name architects. Terms such as "Archityranny" circulated (d'Acierno, 2005, p. 140). Klingmann (2006) appealed for a return to modesty and talked about a "culture of copy" (p. 2). In the German newspaper "Die Zeit", Kähler (2002) warned against an "Architecture of Spectacle (Architektur des Spektakels)" (para. 1). And yet no one seemed to have evidence of critical factors impacting the prosperity and adversity of contemporary architecture as a tourism destination.

1.1   Problem Statement

Architecture is characterised by an enduring presence that forms our environment and exerts an important impact on a destination's image in the mind of both residents and visitors. Thus, architecture always evolves from a local, temporal and cultural context. Where modesty might be suitable for one destination, spectacular architecture could be a transformation catalyst or unique selling point for another. Therefore, project developers need to be aware of the local situation as well as the reciprocal relationship between the modern practice of tourism and the built environment. In the words of Urry (2002), "architects and architectural practices are of major importance in shaping the contemporary tourist gaze" (p. 111). He described this gaze as a set of expectations of tourists, which are seeking for an "authentic" and "pleasurable" experience that is "out of the ordinary" (p. 1). According to Urry, places are chosen to be gazed upon because of anticipations, constructed and sustained by different types of media (e.g. travel literature):

> The tourist gaze is directed to features of landscape and townscape…visually objectified or captured through photographs, postcards, films…These enable the gaze to be endlessly reproduced and recaptured. The gaze is constructed through signs, and tourism involves the collection of signs" (p. 3).

In this regard, architecture plays a critical role and therefore "tourist practices have to be taken much more seriously by commentators on building design" (p. 111). However, as Urry further argued, "tourists are socially differentiated and hence gaze selectively upon different architectural styles" (p. 111).

Despite the obvious lack of evidence regarding the interdependencies between architecture and tourism, and the acknowledgement of such needs by many academics, so far, little research has been carried out (see Section 1.5 below). Experts in both tourism and (contemporary) architecture seem to be reserved towards the "other's" discipline. Furthermore, many publications are based on personal experience rather than scientific investigation and fieldwork. Well-researched cases, such as Gehry's Guggenheim in Bilbao, are still exceptions which, in addition, focus on single-architectures. In contrast, there is a deficiency of investigation of

contemporary architecture in an urban context as part of a wider mix of tourism attractions. Furthermore, the little existing research has so far concentrated on principal magnets of tourism, while contemporary architecture with lower touristic significance seemed to be outside the scientific scope.

While a comprehensive discussion about specific problems occupies the scientific community, fundamental principles, scientific classifications and basic models are lacking. Hence, so far no reliable information about the role of contemporary architectural urban tourism destinations is available.

Likewise, there is a lack of research regarding the reasons for (contemporary) architecture attracting tourism and the factors and processes influencing its touristic significance. Hence, there is limited knowledge to rely on for both scientists and practitioners, such as: potential tourism developers, urban planners, architects and investors. Yet, without fundamental and specific knowledge about the reciprocal relationship between the modern practice of tourism and the built environment, the development of destinations by means of contemporary architecture is left to chance. This is an unsustainable situation considering the enduring impacts of architecture and the vast financial investments required by such projects.

1.2   Research Questions

Evaluating the influence of a large cultural artefact to increase tourism, Plaza (2000b) stated regarding the Guggenheim Bilbao that "the relevant question is this: Why is the museum attracting tourism?" (p. 270). In an attempt to find an answer to this question she first referred to Thomas Krens, former director of the museum, claiming "the magnetism of Frank Gehry's building itself" as the principal motive of the tourists visiting the place (p. 270). Plaza emphasised the difficulties to prove Krens' hypothesis by stating that "intangible image effects cannot be valued reliably" (p. 272). In her approach, she then tried to find further indications through the analysis of sponsorship. She compared the ability of different Guggenheim branches to attract money from sponsors, which eventually led her to the conclusion that the label Guggenheim alone may be "insufficient under certain circumstances" (p. 272). She further traced strong media presence and special exhibitions as possible motives, while admitting that "the influence of each motivation" needs to be delimitated more accurately in future research (p. 273).

While Plaza concentrated her investigation on the destination of Bilbao only, the present thesis aims to take her argument further by taking a step back in order to deal with the more general question, why is contemporary architecture attracting tourism?

Guggenheim Bilbao is a special case of a single facility, representing the main attraction of a destination that previously received little touristic attention. However, the limited results of Plaza's endeavour to gather evidence about the tourist's motivation for visiting Bilbao show the challenge to deal with such intangible issues – even in a delimited context. Hence, literature has so far favoured very specific cases of contemporary architecture related to tourism, or has concentrated on the allurement of tourism attractions in a universal context (see Goeldner & Ritchie, 2009; Lew, 1987; Woodside & Lysonski, 1989). However, comprehensive indications about tourists' motivations to visit contemporary architecture as a tourism destination are still of little availability (see Shaw, 2007, p. 3).

One reason might be the lack of fundamental research regarding the interdependencies between architecture and tourism in the first place (see Section 1.5 below). In fact, without basic knowledge about the role of contemporary architecture in tourism, it might be difficult to investigate why it is attracting tourism at all. Thus, with focus on the urban context, the first principle research question of the thesis is:

What is the role of contemporary architecture in urban tourism destinations?

In order to further specify this principle question, it is supported by a set of sub-questions:

- What are the interdependencies between tourism and the built environment?
- How does architectural tourism relate in a spatial and temporal urban context?
- How can contemporary architecture influence the image of an urban destination?
- Why is (contemporary) architectural tourism dominated by spectacle?

Based on the findings of the investigations related to the first research question stated above, as well as the connected set of sub-questions, the second principle research question is then tackled:

Why is contemporary architecture attracting tourism?

Once again, the principle query is supported by a specific set of sub-questions:

- Which type of tourist is attracted by contemporary architecture?
- How can the touristic significance of contemporary architecture in an urban context be measured?
- Which features or characteristics can have an influence on the touristic significance of contemporary architecture in an urban context?

Section 1.6 describes the organisation of the present thesis and explains in this context, how the above stated questions were reflected and used to guide the research design.

1.3   Purpose and Contribution

The objective of the present thesis is to contribute to the knowledge of the mutual interdependencies between tourism and (contemporary) architecture.

Taking a twofold approach, the first part of the thesis – discussed in Chapter 2 – is of a theoretical nature and aims to find answers to the first principle research question: What is the role of contemporary architecture in urban tourism destinations? It is based on a comprehensive literature review, inter-relating a wide variety of further disciplines, such as urbanism, geography, economics, marketing, sociology and psychology. However, due to the lack of literature and former research about fundamentals of (contemporary) architecture as part of a tourism destination and/or a destination itself, the present approach goes beyond a classical literature review – regarding both content and extent. Hence, instead of limiting the approach to the reproduction of extant literature, the theoretical research (see Chapter 2) already contributes with insights and the development of theory (led by the first principle research question and its respective subset). An additional overview about the "State of the Art" is provided in Section 1.5 below.

The second and empirical part of the thesis – described in Chapter 3 – builds on the findings of the theoretical part and is based on exploratory case studies in Berlin and Beijing. It aims at finding evidence leading to new and traceable assumptions regarding the second principle research question: Why is contemporary architecture attracting tourism? In the context of the related research design – guided by the second set of sub-questions – a further contribution is also the development of specific methodological approaches, for instance, regarding the classification of tourists attracted by contemporary architecture, or the measurement of the touristic significance of contemporary architecture in an urban context (see Section 3.1 below).

It is assumed that the outcome of the thesis has practical significance beyond the research setting. Hence, it will provide a basis for further research, as well as applicable information for destination developers and other institutions related to urban planning and tourism development or management. After all, the aim is not only to analyse existing cases for the sake of scientific theory, but also to provide practical indications and evidence for potential optimisations of future developments.

1.4   Delimitations

In the American edition of the Encarta World English Dictionary (n.d.), "contemporary" is defined as: "1. of same time: existing or occurring at or dating from the same period of time as something or somebody else… 2. existing: in existence now… 3. modern in style: distinctively modern in style… 4. of same age: of the same or approximately the same age as something or somebody else." In addition, The Free Online Dictionary (2012) noted that "when contemporary is used in reference to something in the past, its meaning is not always clear. Contemporary critics of Shakespeare may mean critics in his time or critics in our time." In fact, this is likewise true for the application of the term "contemporary architecture", which needs to be considered in its temporal context. For instance, architecture such as the Golden Gate Bridge in San Francisco (completed in 1937), the Eiffel Tower in Paris (completed in 1889) and even the Hagia Sophia in Istanbul (inaugurated in 360) have been considered contemporary architectures in their specific times of construction. Furthermore, regarding their temporal context, all of them employed innovative building technologies. However, at the present time, these examples are no longer considered nor perceived as contemporary architecture. The case study research is limited to architecture which, to date, is generally accepted as contemporary and was created after 1989. However, in order to understand developments and changes over time, selected examples from other periods, formerly perceived as contemporary architecture, will also be discussed in the theoretical part of the thesis.

Robinson and Foell (2003) stated in a study for the Center of Historical Buildings of the U.S. General Services Administration that "scholars and professionals studying twentieth-century buildings vary widely on their definitions of what the term 'Modern architecture' entails and exactly what time period it encompasses" (p. 12). Indeed, on the one hand, the term of "Modern architecture" is often used in the context of specific movements such as Modernism, Bauhaus or International Style (Palmer, 2009, p. 187). On the other hand, in practice and in literature, the terms "contemporary architecture" and "modern architecture" are often applied synonymously. To avoid misconception, in this thesis the term "Modern

architecture" will only be applied to specifically refer to buildings related to "Modernism" or the "Modern-era", which were usually built during the time period from the beginning of the 20th century till the late 1960s. Furthermore, the term might also occur in direct citations.

In particular in the context of the empirical research the term "building" is hardly mentioned. This is because also structures other than buildings in the strict sense form part of the case study research (e.g. bridges, monuments and architectural parts of parklands). Hence, instead of "building" the terms "architecture", "architectural structure" or "architectural object" are used preferentially.

A further delimitation is the focus on the phenomenon of architectural tourism in an urban context. Again, in order to illustrate the theoretical background, examples of different types of contemporary architecture significant for tourism are employed. These include permanent structures and spatiotemporal installations, as well as iconic solitaires and urban ensembles. However, the exploratory case studies concentrate only on cities with a wide range and variety of attractions. Destinations, mainly consisting of contemporary architecture, such as Hong Kong, or destinations dominated by single contemporary architecture, such as Bilbao, are not in the focus of the empirical research (see Section 3.1.1 below).

Tourists might be motivated to visit an (urban) destination by different types of pull factors and – more often than not – by a mixture of such. Thus, in the context of the present thesis it will not be explored, whether specific architectural objects form a primary or sole motivation for a visit. Instead, the role of contemporary architecture in the urban mixture of attractions will be investigated. Furthermore, the present research is based on the understanding of a tourist, which might have various alternating and/or overlapping roles, according to the different purposes of his visit and his pattern of consumption. Accordingly no type (or role) of (urban) tourist is excluded from the research, as, for instance, a business traveller might still use his spare time for leisure purposes related to contemporary architecture. This concept is discussed and delimited in a more detailed way throughout Section 3.1.2.

1.5   State of the Art

In order to first gain knowledge of a specific field, one might start with some basic literature explaining fundamentals and interdependencies. In this regard, tourism offers a wide choice of both academic and applied background literature (for example, Franklin, 2003; Goeldner & Ritchie, 2009; Lickorish, 1997; Sharpley, 2006; Van Harssel, 1995). The same applies to architecture in general and contemporary architecture in specific (for example, Conway & Roenisch, 2005; Farrelly, 2007; Mallgrave & Contandriopoulos, 2008; Pollio, 2005). However, regarding fundamentals about the mutual interdependencies of tourism and architecture (and more specifically tourism and contemporary architecture), so far little research has been done.

Tourism related to contemporary architecture gained importance for national and local economies around the globe; several conference proceedings and a few scientific articles explicitly mentioning architectural tourism demonstrate an upward trend of academic interest. However, most research is still based on theoretical observation or the authors' personal experiences. Therefore, Ritchie and Crouch (2003) pointed out a large number of destinations seeking transformation, and argued that "anecdotal evidence alone is not sufficient and, indeed, may seem confusing" (p. 10). As a matter of fact, several authors have noted a lack of research in contemporary architourism. In 1993, Gaebe (1993) had already claimed that there was a lack of studies analysing the extent to which contemporary buildings in an urban context were perceived by cultural tourists as an attraction (p. 67). Almost fifteen years later, in his doctoral dissertation about architectural tourism and its influence on urban design, Shaw (2007) still argued that there was little academic research related to architourism outside of Bilbao (p. 77). Grötsch (2006) pointed out the obvious importance of aesthetics as travel motivation and wondered at the lack of research (p. 280). Weber (2009) further specified that architecture as travel motivation had not yet been scientifically researched. Chang (2010) also asked for more research on architectural tourism (p. 970). With reference to the term "architourism", Gruen (2006) reasoned that "it is too early to speculate about whether the term sticks, but at the very least, architecture should now be considered a

legitimate topic of scholarly inquiry into tourism" (p. 5). On the contrary, Bijlsma, van Dijk and Geerts (2004) believed that "a considerable amount of research has been carried out on architecture and the tourist city... issues such as identity, city branding, heritage, and theories such as the tourist gaze and the generic city come to mind when architecture and tourism are considered in the urban context" (p. 2).

Indeed, reviewing the most recent literature, it becomes clear that it is not the quantity of publications, but the types and the focus areas of the existing research that are the main issue. For instance, literature on urban tourism is vast, and the obvious importance of architecture in an urban context allowed for its reference within most of the publications. However, the majority of statements are based neither on comprehensive field studies, nor on research specifically looking into the phenomenon of architecture as a destination, and even less are on contemporary buildings in an urban context. So far, historical monuments are more likely to meet the interest or expertise of tourism researchers, with the result of a comprehensive number of publications within and without the urban context. On the other hand, the few publications focusing specifically on contemporary architecture as a destination or tourism attraction mainly deal with special cases or individual architectures. Such are often selected iconic buildings like the Guggenheim Bilbao and the Sydney Opera House, or spectacular ensembles such as the Millennium Architecture of London, the architectures of Disney, or the gambling city of Las Vegas. Yet, few authors showed specific interest in contemporary architectural tourism as a distinct segment of tourism and carried out basic research or comprehensive fieldwork in order to find more evidence of the motivations of tourists to visit contemporary architecture.

The following sections aim to provide an initial overview of the literature that specifically considers (contemporary) architecture as a destination. Furthermore, selected conferences, surveys and important internet resources will be highlighted. A more comprehensive and contextual review of the existing literature, including related fields such as branding, marketing, economy, geography and urbanism will then be performed in Chapter 2.

Literature

Provoked by the 'Bilbao effect', Frausto and Ockman (2005) organised a conference in 2002 about the interdependencies of tourism and architecture while coining the term "architourism." The elaborate conference proceedings were amongst the first volumes concentrating exclusively on this topic. Consisting of a collection of essays and articles from authors of different professional and academic backgrounds, the book's thematic backbone was formed by contemporary architecture related to tourism. However, historical monuments were discussed within the same context and the authors failed to give a clear and obvious definition of architourism and its contextual and temporal aspects (see Shaw, 2007, p. 64).

With "Architecture and Tourism: Perception, Performance and Place", Lasansky and McLaren (2004) provided collected editions of articles mainly written by architecture historians or art historians. Split into thematic chapters, "the essays place the topic of architectural tourism within the broader context of architectural historiography as well as contemporary politics, culture and socio-economics" (Lasansky, 2004, p. 10). The book was focused on historical monuments, whereas contemporary developments were only superficially dealt with. In a book review, Tunbridge (2006) pointed out that while the scientific community needs to know more about "Bilbao-style architourism" as the latest tourism trend, the book failed to provide "such an obvious completion." He finished his review with the remark:

> All chapters in this book are of interest; all raise as many questions as they answer, as the editor's note. It is unfortunate that the editors did not round out the discussion and point it forward; and in so doing give a clearer justification for the book to be titled Architecture and Tourism (p. 1415).

Turnbridge's review highlights a common problem of most edited volumes and proceedings concerned with architecture and tourism: the lack of interdisciplinarity. Despite the obviously interdisciplinary nature of architecture in the context of tourism, authors tend to belong to a limited and often similar set of disciplines. This might have comprehensible reasons which stem, for instance, from the separation of the academic fields of architecture and urbanism on the one hand, and tourism and geography on the other. The result, however, is a one-sided and sometimes ineffective discussion of interfaces.

Besides Frausto and Ockman's "Architourism", the edited volume "Tourism Architecture: Building Culture as Success Factor (Tourismusarchitektur: Baukultur als Erfolgsfaktor)" of German tourism and urbanism expert Romeiss-Stracke (2008a) formed an exception. Throughout the book, a wide range of authors from several fields of research discussed a joint leitmotif of building culture as a factor of success. However, clear definitions and fundamentals regarding tourism and architecture were still missing. Furthermore, while providing interdisciplinarity, the book was lacking internationality. Limited to the German speaking market, the content was focused on cases in Germany, Switzerland and Austria.

In her monograph "Brandscapes: Architecture in the Experience Economy" Anna Klingmann (2007) provided a comprehensive view on contemporary architecture in the experience economy. Klingmann offered a critical perspective of buildings as brands and demonstrated the related social and economic impacts. In a review, Publishers Weekly (2007) criticised that Klingmann's statements came off as "either vague or self-evident" and declared that, "the general idea behind the book is valid, but esoteric, faux-academic writing… too often substitutes for well-developed argument and clear-headed analysis" (para. 1). However, a clear thread ran through the chapters, and though Klingmann's primary concern was not about tourism, its impacts on contemporary architecture (and vice versa) were widely discussed and put into different contextual frameworks throughout the book.

Scanning peer-reviewed journals from different disciplines leads to the conclusion that, despite an upward trend, publication of architourism related research is still exceptional. Mass media, on the other hand, shows a growing interest in the topic. Some hundred periodical publications (online and print) from all over the world cover a wide range of contemporary architecture in the context of tourism. Most notably, and on a regular basis, The New York Times comes up with comprehensive articles of contemporary developments with impacts on tourism destinations. However, almost all popular publications share a preference for individual and spectacular buildings designed by brand-name architects, while more often than not a contextual view is missing.

Conferences

In 2002 a conference titled "Architourism: Architecture as a Destination for Tourism" was organized by the Temple Hoyne Bull Center for the Study of American Architecture at Columbia University and was followed by an extended conference proceeding in 2005. While Frausto and Ockman (2005) stated that "its immediate provocation was the 'Bilbao effect'", a series of controversial questions was posed at the initiation of the conference:

> What was different about this contemporary architectural 'effect' from that produced by earlier historical monuments? How do the new pilgrimage sites differ from the Taj Mahal and the Alhambra, the Crystal Palace and the Eiffel Tower, or for that matter 20th Century buildings like the Sydney Opera House and the Pompidou Center? In what ways have contemporary media culture, globalization, urbanism, and 21st Century economics changed the relationship between architecture and tourism (p. 9)?

Although not all contributions strictly followed the leitmotif, the interdisciplinary approach of the conference, and the suggestion that "architecture, in becoming a marketable destination today, now has its own niche in the tourist industry", have been ground-breaking for the following research and conferences (p. 9).

In April 2005, the Clark Conference "Architecture: Between Spectacle and Use" was held at the Sterling and Francis Clark Art Institute, Williamstown, Massachusetts. The idea "stemmed from a reading of Hal Foster's critique of Frank Gehry's Guggenheim" and led to a series of critical contributions assembled in a proceeding with the same title (Vidler, 2008). In the introduction Vidler (2008) stated:

> With contributors from the professions of architecture, art history, and architectural criticism, 'Architecture: Between Spectacle and Use' explored the problems and possibilities of contemporary architecture in light of the global nature of practice, the history of architecture's modern reception, and new approaches to the technologies of design (p. xiii).

After reviewing the well-written articles, it became clear, however, that the impact of tourism on the discussed contexts was either disregarded or deplored. This

constricted reflection might once again have originated from a lack of interdisciplinarity of the contributing authors.

A conference organised in the same year (2005) by the Oman Ministry of Tourism, the UNESCO and the World Tourism Organization in Muscat, Oman, covered a wider range of topics regarding the built environment in the context of tourism. Titled "Built Environments for Sustainable Tourism (BEST)", the conference aimed at examining case studies of tourism projects all over the world, in order to identify sustainable principles and criteria for further developments. The conference was divided into different thematic sessions ranging from "Design and Construction of Modern Tourism Facilities" to "Urban and Local Regeneration through Sustainable Tourism." As a result, the participants came up with the joint "Muscat Declaration on Build Environments for Sustainable Tourism" containing a catalogue of 24 suggestions for central and local governments, tourism authorities and the tourism private sector (World Tourism Organisation, 2005, p. 12). While not directly related to architectural tourism, various findings of the conference were also relevant and of avail for the development of contemporary architecture as an attraction or a destination.

Also in 2005, a two-day forum took place in Santa Fe, Argentina (Foro arquitectura y turismo región centro 2005). It aimed at providing an insight into the interdependencies of tourism and architecture with an emphasis on the interdisciplinary actors and the role of the public and private during the development process (Arqa.com, 2005; Grötsch, 2006, p. 286).

With a first session in 2007 and a second in 2009, the "International Symposium Tourism XXL" in Barcelona, Spain, addressed a whole series of topics related to contemporary architecture and tourism, focusing on coastal areas (Gausa, Banchini, & Falcón, 2009). The lectures, round tables and debates involved experts, politicians, scientists and businessmen from different fields. Hence, in the frame of the first symposium (star-)architect Rem Koolhaas and novelist Michel Houellebecq, "famous for his provocatively amoral theories on tourism and pleasure", held a public dialogue about the present and future of tourism and architecture (Vidal-Folch, 2007).

In 2008 the Technical University of Berlin held the symposium "Architecture and Tourism" dedicated to the discussion of urban tourism and its relation to

architecture and the urban space. The event was complemented by a public exhibition with works of a research project on "The Tourist City Berlin." An extended collected edition of the same name was published in 2010 which assembled the contributions of symposium and exhibition (Richter, 2010b).

The ITB Berlin (2012) in Germany is one of the world's largest travel trade fairs with some 11,000 exhibitors and 170,000 visitors over the five days of the yearly exhibition (numbers from 2009). In 2009, the organizers started to be aware of architecture and tourism as a topic of commercial and public interest. Thus, in the framework of that year's "ITB Destination Days Conference", academics and practitioners gave a range of public lectures dedicated to the interdependencies of architecture and tourism (Dittrich, 2009).

Surveys

So far, little fieldwork has been carried out about (contemporary) architecture as an attraction or as a tourism destination. However, some studies focusing on specific cases and limited geographical areas led to interesting results and hypotheses, while still requiring further research.

In 2007, the Austrian Ministry for Economy and Labour (Bundesministerium für Wirtschaft und Arbeit Österreich) published a study called "Architecture makes Guests (Architektur macht Gäste)" whose aim was "to identify and link economical and cultural demands regarding the Austrian tourism architecture" (Pla'tou, 2007, p. 1). In the course of the study the following four central questions were elaborated:

1. What are the experiences of entrepreneurs using contemporary architecture?

2. Through which factors does architecture attract visitors?

3. Which positive effects can be achieved through contemporary architecture?

4. What are the points of interest for entrepreneurs who want to accomplish economic success through contemporary architecture? What can they do in order to be successful? (p. 2)

For the empirical part of the study, around 300 questionnaires were sent out to Austrian tourism entrepreneurs working with high value architecture. Around 50%

returned the questionnaire. Regarding their experiences with the use of contemporary architecture, part of the outcome was that:

- 88% of the interviewed proprietors are convinced that contemporary architecture is profitable

- 97% of the interviewees confirmed the expectation that contemporary architecture can be used as a vital marketing tool (p. 2)

Furthermore, the survey led to a range of rather general statements about factors through which architecture attracts visitors. Amongst those, the use of high quality architecture was identified as one of the main contributors to attract and satisfy guests and to provide a competitive edge for providers. Moreover, the importance and value of contemporary architecture as a marketing tool in tourism was highlighted throughout the study. In this context, significant brand touch and successful media presence have been some of the more important arguments. Altogether, the study has shown that (in Austria) the architectural image has a considerable influence on the selection of a holiday destination. However, to a large extent the interviewees belonged to the hospitality industry (53%), followed by nature parks (12%) and museums (10%) (Hromas, 2008, p. 18). Contemporary architecture as a (primary) source of attraction was not in the focus of the survey.

In her master thesis about architecture as a strategic success factor in the management of attractions, Weber (2009) corroborated the proposition of the Austrian Ministry for Economy and Labour that the architectural image has a considerable influence on the selection of a holiday destination. Based on eleven interviews with experts from architecture and tourism, Weber set up the hypothesis that architecture can be regarded as a competitive advantage and a means of differentiation in the tourism market (p. 10). Her research leaned on Porter's (1999) generic strategies (p. 38). Weber concluded that the success of tourism architecture was based on the interaction of several factors and needs to…:

- …follow a strict overall performance [from concept to operation].

- …be credible and authentic.

- …be sustainable and ecological.

- …fit into its intended function.

- …follow the requirements of its target groups.

- …bring or support identity.

- …be productive and successful from an economic point of view (p. 95).

Weber emphasised that tourism architecture could not be the only argument for entrepreneurial success in tourism, but rather, forms part of a complex combination of different factors. While the majority of Weber's interview partners were Austrians, the study was limited to the German speaking tourism market only.

In his doctoral dissertation "Tourism by Design: An Analysis of Architectural Tourism and its Influence on Urban Design from 1997 to 2007", Shaw (2007) examined "the possible long-term use of signature architecture as a catalyst for urban redevelopment… in several Western United States cities" (p. ii). Following a general literature review, Shaw collected data on visitor's motivations and opinions of signature architecture by means of an online survey. However, the sample was based on a very limited group of respondents and only contained a total of 70 completed surveys. As Shaw admitted, "this number was significantly lower than expected" (p. 117). Furthermore, due to time constraints, the survey was conducted during a very short time period, from February until March 2007 (p. 168). In order to find potential respondents for the online survey, Shaw posted an appeal and respective hyperlink in different online groups, which related to either architecture or tourism. Thus, "51.4% (36) [of the 70 respondents] indicated that visiting a building was one of two or more primary reasons for travel", which showed a conspicuously strong preference for architecture (p. 123). In fact, Shaw confirmed that "of the respondent group, approximately 50% indicated that they were architects/professors (of architecture)/students (of architecture)" (p. 133). This might have been due to the selection of online groups in which Shaw posted the link, or the fact that people with an interest in architecture were more likely to spend time answering the provided online survey. However, it also implied that the outcome was by no means representative but limited to a very specific interest group or type of visitor. Furthermore, the literature review, the case examples and the survey were dedicated

almost exclusively to the geographical area of North America. However, Shaw believed that, "the data still yields some pertinent conclusions" (p. 117). In his conclusion, he therefore claimed "an [public] interest in architecture as a destination for tourism" and declared that "architectural tourism is a niche sub-set of cultural tourism" (p. 166).

With regard to the Seven Wonders of the Ancient World, during previous decades various organisations have been trying to find out what architecture the world marvels at today. These initiatives were to a certain extent motivated by an economic interest, since being listed as a "modern wonder" might gain the attention of tourists and thus generate income for the respective city or region. Therefore, it is not surprising that additional efforts and funding have been put into some of the campaigns. For instance, in 1994, the American Society of Civil Engineers (ASCE) (1994) compiled a list of "Seven Wonders" and called it "a tribute to modern society's ability to achieve the unachievable, reach unreachable heights, and scorn the notion of 'it can't be done'." Amongst ASCE's selection were architectures of all different kinds, from bridges (Golden Gate, San Francisco) to dams (Itaipu, Brazil and Paraguay) to canals and tunnels (e.g. the Panama Canal and the English Channel, United Kingdom and France) to towers (e.g. Empire State Building, New York). Gaining notably stronger attention by the international media and the public, another project was started in 2001. Swiss New Open World Corporation (2007) asked to vote the "New7Wonders of the World" from a selection of 200 existing monuments. The results were announced in 2007 and included mainly historical structures such as Machu Picchu in Peru, the Great Wall of China, the Colosseum in Rome or the Taj Mahal in India. The only architecture from the 20th century to be elected was Rio de Janeiro's Christ the Redeemer Statue as one of the "New7Wonders" while the Sydney Opera House was among the twenty-one finalists. Project founder Bernhard Weber claimed the project was the world's first-ever global vote with 100 million votes received. He emphasised the high share of young participants and pointed out that "children up to a certain age do not have a strong national sense of pride, so they were our most objective voters, they voted for what they genuinely liked best" (New Open World Corporation, 2007). Votes could be cast via text messaging or telephone;

repeat voting was not prevented. Hence, it could not be ruled out that stakeholders influenced, if not manipulated, the votes. As a result, Wilkonson (2007) reported in the Los Angeles Times that "officials at UNESCO's World Heritage agency, for example, questioned Weber's methodology and goals" (para. 22).

On the occasion of the 150th anniversary of the American Institute of Architects (AIA) in 2007, Harris Interactive (2007) conducted research to identify America's favourite works of architecture. After a first round with AIA members only, a public survey followed, leaning on a list of the top 247 structures which were previously selected by the AIA members. 1,800 people were questioned during the public survey while figures of gender, age, ethnicity etc. were weighed to bring them in line with their actual proportions in the population. The Empire State Building topped the final ranking, followed by the White House and the neogothic Washington National Cathedral. Besides historical monuments, the list also included a large number of contemporary structures completed after 1989. However, some of them had been under construction for several centuries (e.g. Washington National Cathedral and New York Cathedral of St. John the Divine) and did not reflect a contemporary style of architecture. Others adapted more or less classic styles from different origins such as the Bellagio Hotel and Casino, Las Vegas, from 1998 (ranked 22nd), which was inspired by the Lake Como resort of Bellagio in Italy. On the other hand, Saarinen's Gateway Arch in St. Louis from 1965 came with a rather timeless architecture and ranked 14th. As typical examples of recent contemporary structures in a narrower sense of understanding, the Rose Centre for Earth and Science, New York from 2000 (ranked 31st), the Apple Store Fifth Avenue, New York from 2006 (ranked 53rd) and Calatrava's Milwaukee Art Museum from 2001 (ranked 59th), could be mentioned.

In early 2010, when Vanity Fair (2010) conducted the "World Architecture Survey", they chose a different approach to determine the most important works of contemporary architecture. Instead of a public vote, the American magazine asked 52 "leading architects, critics, and deans of architecture schools two questions: what are the five most important buildings, bridges, or monuments constructed since 1980, and what is the greatest work of architecture thus far in the 21st century?" As a result, more than fifty percent of the interviewees named Gehry's Guggenheim Museum in

Bilbao, Spain as one of the most important works since 1980. On the other hand, with seven votes, Beijing's National Stadium by Herzog and de Meuron was the building most often cited as "most significant work of architecture created so far in the 21st century." Tribute was also paid to Renzo Piano's Menil Collection (Houston, USA), Peter Zumthor's Thermal Baths (Vals, Switzerland), and Sir Norman Foster's HSBC Building (Hong Kong, China). However, with nearly three times as many votes as the second-place building, works by Gehry received the most attention, followed by those of Rem Koolhaas. The result of the survey led Vanity Fair to label Gehry as "the most important architect of our age." The survey had no direct link to tourism. However, of all things the architectural community elected, Gehry's Guggenheim in Bilbao was the "most important piece of architecture built since 1980"; a building which, at the same time, represents one of the most important pieces of contemporary architourism.

Internet

Over the last few years, the internet continuously gained importance for both tourism providers and consumers. From online booking to virtual tourism, the Internet offers a seemingly unbridled source of information and instrument of travel preparation for tourists. This applies specifically when it comes to niche segments and special interest tourism. Regarding contemporary architecture, an array of web pages provides information to different target groups. Some of them are "pure" databases, providing information about contemporary buildings and architects which can be searched through keywords and various filters. Others use a more integrated approach including blogs and discussion forums, linked news and articles as well as details about related conferences and further events. Although many pages started as pure architectural databases, architectural tourism became a key aspect of continuously growing interest. In the following, some of them will be introduced.

For Architectour.net (n.d.), an online journal and international contemporary architecture database founded in Italy, the name is part of the programme. The platform called itself "a portal on international architecture of the 20th and 21st centuries that documents works that have been built and are still existent." Architectour.net "intends to be an orientational [sic] tool in the 'mare magnum' of

specialised information on architecture." Besides scholars and professionals, the content specifically addresses "people, travellers or enthusiasts who are interested in the innovation of the constructed heritage and the evolution of the contemporary city." As stated among the frequently asked questions, "seeing becomes knowing with the mind's eye, seeing in the sense of visiting, embarking on a journey to the work itself."

Galinsky (n.d.) addresses "people enjoying buildings worldwide" while the provider emphasised the application of an easy language, understandable also for laymen. The webpage has been live since 1998 and offeres free contemporary architecture travel guides for selected cities and regions with accompanying maps in a printable Portable Document Format (PDF).

The online architecture guide MIMOA (n.d.) took a step forward and provides an exchange of travel guides designed by the members themselves. As the Dutch organisers stated, "MIMOA was born [in 2007] out of personal frustration. Never to be able to find the right addresses of the most recent modern architecture when you set out to choose and prepare a city-trip..." They further explained that "MIMOA is specially designed to take the whole database with you while travelling. You can select projects to create your own personal architecture guide and even browse projects and locations from different mobile devices."

The international architecture database archINFORM (n.d.), originally emerging from records of interesting building projects from architecture students, meanwhile includes information of more than 29,000 projects and claimed to be "the largest online-database about worldwide architects and buildings from past to present." archINFORM extended the deployment of mobile devices in the context of contemporary architourism. Since 2010, owners of certain smartphones have the ability to download special augmented reality applications, allowing for additional information by using the device's internal camera and GPS sensor. "A real time camera view is overlayed [sic] by related meta information… from different internet sources." On top of the reality, users can not only see building related information but also architectural events or architecture offices nearby.

1.6   Outline and Structure of the Thesis

The thesis contains a total of four main chapters. Following this first introductory chapter, Chapter 2 is devoted to the theoretical research and Chapter 3 to the empirical research. The structure of both Chapters 2 and 3 is oriented along the two principle research questions and their respective subsets (see Section 0 above). Chapter 4 closes the thesis with the conclusions. In the following, each of these main chapters will briefly be outlined.

Chapter 1: Introduction

Containing the "Problem Statement", the "Research Questions" and the description of "Purpose and Contribution", Chapter 1 introduces the thesis and describes its objectives. It further explains the "Delimitations" of the chosen approach(es) as well as the "State of the Art." However, unlike the comprehensive literature review provided in Chapter 2, the latter mentioned "State of the Art" provides a structured overview of the literature, conferences, surveys and internet sources directly related to the field of architectural tourism.

Chapter 2: The Role of Contemporary Architecture in Urban Tourism Destinations (Theoretical Research)

Devoted to the first principle research question, Chapter 2 covers the theoretical research. By means of a comprehensive literature review, taking also into consideration a variety of related research fields, the role of contemporary architecture in urban tourism destinations has been explored and is described within four sub-chapters (or sections), which again are each dedicated to one of the research sub-questions. The aim was to provide a contextual view on the interdependencies between tourism and (contemporary) architecture. However, making assumptions and thinking outside of the box, the approach went beyond the guiding research questions and the extent of a "classical" literature review. The findings of Chapter 2 provided the fundamentals for the empirical research described in Chapter 3.

Chapter 3: Why Contemporary Architecture is Attracting Tourism (Empirical Research)

Dedicated to the second principle research question, Chapter 3 covers the empirical research. Hence, by means of exploratory case studies in Berlin and Beijing it was investigated, why contemporary architecture is attracting tourism. The second set of research sub-questions guided the respective research design, comprising four important steps: 1. Selection of suitable cases. 2. Identification and allocation of roles of tourists related to contemporary architecture. 3. Measurement of the touristic significance of contemporary architecture at the selected case study locations. 4. Collection of variables with potential influence on the touristic significance of contemporary architecture at the case study locations. Furthermore, Chapter 3 describes the way in which the collected data was analysed by means of univariate, bivariate and multivariate techniques, as well as the presentation and interpretation of the related results.

Chapter 4: Results

In Chapter 4 the conclusions of the theoretical and empirical research are summarised and discussed along with the research questions and sub-questions. Furthermore, the outcomes of the present thesis are put in relation to previously published literature and the results of former studies. To conclude, suggestions for further research are made.

2 The Role of Contemporary Architecture in Urban Tourism Destinations (Theoretical Research)

What relationships exist between the design of architecture and urban space and contemporary practices of tourism (Richter & Zimmerling, 2010, p. 10)?

When Jana Richter posed this question at the introduction of a collection of articles about Berlin as a tourist city, she might already have known about the challenge to constitute conclusive answers to these – so far – hardly explored interdependencies. Relationships are complex per se involving at least two different entities, and in the present case, there are far more (see Soanes, 2002, p. 704). With the transformation of urban architecture and space through tourism in Berlin defining the framework of Richter's book, she and further authors provided interesting approaches and concepts towards the relationships between architecture and tourism. However, while contributing further pieces to a puzzle of yet unknown size, none of the authors were able to provide a conclusive answer to the book's initial question. Yet, in the face of the dynamic nature and the complexity of the relationships between architecture, tourism and the urban space, one might ask whether conclusive answers are even feasible and whether the constantly growing puzzle of interconnected topics and terms is to be finished at all (see Illustration 2-1).

Without claiming to be exhaustive, the following sections aim to bring some light into this tangle, describing types and qualities of some of the most critical relationships. Based on a comprehensive literature review, the role of contemporary architecture in urban tourism destinations will be explored. Architectural tourism will be controversially discussed and set into a broader context, including a wide variety of disciplines and examples from different periods and regions.

While Chapter 2 – the theoretical part of the thesis – is devoted to the first principle research question, its four sub-chapters (or main sections) are dedicated to the respective set of sub-questions (see Figure 2-1).

Illustration 2-1 Selection of terms and topics related to architectural tourism (Author, 2012).

Sections (Theoretical Part)	(Guiding) Research Sub-Questions:
Tourism and the Built Environment (Section 2.1)	What are the interdependencies between tourism and the built environment?
Architectural Tourism in the Spatial and Temporal Urban Context (Section 2.2)	How does architectural tourism relate in a spatial and temporal urban context?
Contemporary Architecture and the Destination Image (Section 2.3)	How can contemporary architecture influence the image of an urban destination?
Architectural Tourism and the Spectaculture (Section 2.4)	Why is (contemporary) architectural tourism dominated by spectacle?

What is the role of contemporary architecture in urban tourism destinations?

Figure 2-1 Sub-chapters and corresponding research sub-questions of the theoretical part of the thesis.

2.1 Tourism and the Built Environment

The tourist landscape is by definition a constructed one (Bijlsma, van Dijk, & Geerts, 2004, p. 2).

Regardless of the place or the activity, most likely one is surrounded by a certain kind of built environment using its various elements. From airports to train stations, trails to highways and canals to bridges, the built environment is critical for human mobility and is also a vital element of tourism. Furthermore, a city – as the most obvious expression of the built environment – provides various functions satisfying people's basic needs, which, in principle, are similar for tourists and local inhabitants. Both sleep, eat and move. Therefore, both require and often share a specific built environment. Lasansky (2004) claims that "the reciprocal relationships between the modern practice of tourism and the build environment... have been inseparable since the first pilgrims descended upon Rome" (p. 1). In fact, the relationship between tourism and the built environment might sometimes even outreach the tourist's own perception. While cities are unquestionably perceived as a built environment, there is a large diversity of interpretation regarding the application of the term. In a report about built environments for sustainable tourism, the World Tourism Organisation (2005) defined the built environment as "the buildings, structures, and ancillaries comprising an interrelated man-made area, often architectural in character" (p. 3). They further pointed out that "it is important to specify that the built environment does not exist in urban settings exclusively, for any man-made construction can be spoken of as a built environment. The context, whether urban or rural, has no impact on the definition of the concept." However, regarding countryside and agricultural areas, the common perception leans towards "natural landscapes", although most of them are still man-made areas. The Paperback Oxford English Dictionary, for instance, provided a definition of landscape as the "picture of an area of countryside" (Soanes, 2002, p. 469). Furthermore, when it comes to national parks and forest areas, common sense would not link them to the built environment. However, one has to be aware that in 2005, according to the Food and Agriculture Organization of the United Nations

(2005), primary forests accounted for only 36% of the worldwide forest areas (see Illustration 2-2). Primary forests were defined as "forests of native species where there are no clearly visible indications of human activities and where the ecological processes are not significantly disturbed" (p. 3). Hence, although perceived as "natural", by definition meaning "not made or caused by humans", the opposite is often the case (Soanes, 2002, p. 560). Similar logic applies, for instance, to certain beaches, lakes and even entire islands used as tourism destinations. Though their appearance provides the image of a natural setting, they are for the most part modified, if not artificially built from scratch (see Illustration 2-3).
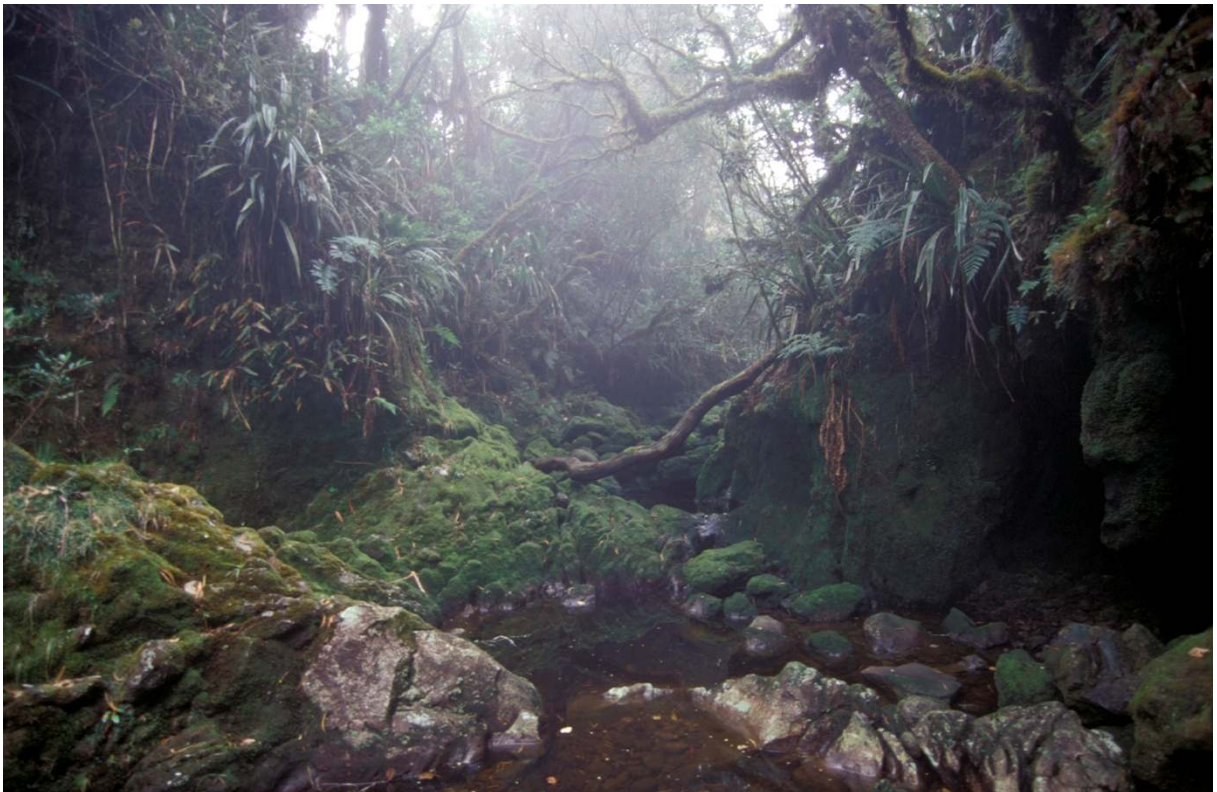
Illustration 2-2 Primary forest**, Belóuve, La Réunion (Author, 1999).

      Bijlsma, van Dijk and Geerts (2004) claimed that the tourist landscape is by definition a constructed one (p. 2). Goeldner and Ritchie (2009) further included social and cultural aspects into their definition of the built environment:

> The components or activities within a tourism destination that have been created by humans. These include the infrastructure and superstructure of the destination, as well as the culture of its people, the information and technology

they use, the culture they have developed, and the system of governance that regulates their behaviours (p. 613).

Taking all these aspects into account, the complexity and the importance of the built environment for tourism becomes apparent. It can even be argued that tourism is in no way possible outside of the built environment.

The emphasis of this thesis is placed upon those parts of the built environment related to architecture which is defined as "the design and construction of buildings" (Soanes, 2002, p. 38). Yet, in the context of tourism, the terms "architecture" and "building" are not synonymous. King (2010) suggested "where architecture is making building with the help of architects and the ideology of architecture, buildings are concrete materials" (p. 26). Klingmann (2007) further qualified that "buildings fulfil needs; architecture fulfils desires" (p. 312). Taking into account that tourism is all about desires, the implication should then be that tourism needs architecture instead of buildings.

Illustration 2-3 Man-made Al Lulu Island (back right), Abu Dhabi (Author, 2007).

2.1.1 The Functions of Architecture in Tourism

We shape our buildings, thereafter they shape us (Churchill, 1960, para. 1).

For Kierchhoff (1997) "a comfortable atmosphere and natural, unspoiled environment are among the most important expectations of tourists visiting a destination. Thus, tourism architecture and its landscape setting are two important factors in the satisfaction of holiday makers with both their journeys and destinations" (p. 249). As a matter of fact, although tourism is a service driven industry, architecture is still one of its most critical elements. Therefore Weiermeir (2002) believed that "architecture and design (together with nature and landscape) are tangibles in an otherwise intangible world of (tourism) services or experiences which crucially help in the reduction of quality uncertainly [sic] and in providing coherence to the experience of tourists" (p. 5). A range of authors followed this argument and identified specific combinations of tangible and intangible elements which are defining tourism. Law (2002), for instance, understood as "elements of tourism" as well intangible features as tangible building structures (p. 12) (see Figure 2-2).

Primary elements

Activity place

Cultural facilities

Sport facilities

Amusement facilities

Leisure setting

Physical characteristics

Socio-cultural features

Secondary elements

Additional elements
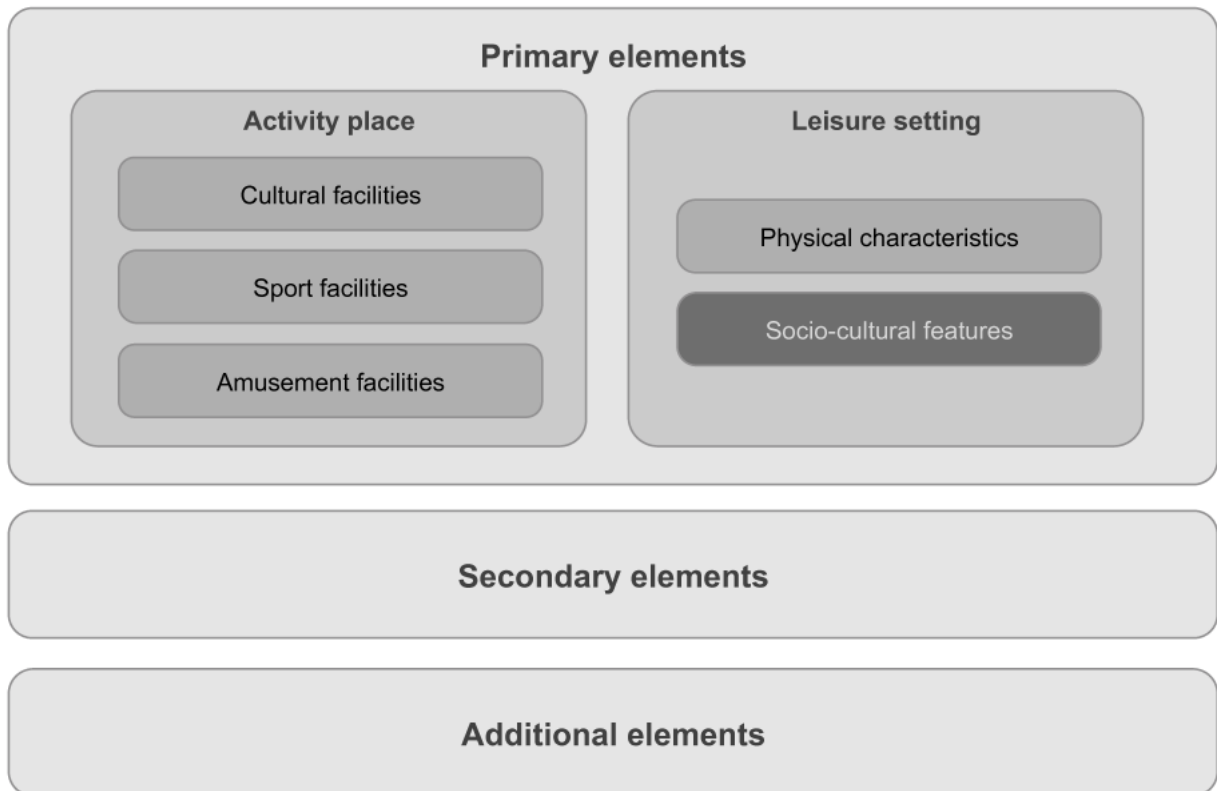
Figure 2-2 The elements of tourism (simplified after Jansen-Verbeke, 1988; Law, 2002).

Law (2002) distinguished between primary, secondary and additional elements of tourism. Cultural facilities, sport facilities, amusement facilities and physical characteristics formed the primary elements with most of them being different types of tangible architectural attractions, from museums to historical street patterns. A socio-cultural set, comprising of intangible features such as friendliness, security and language completed the primary elements. Secondary elements consisted of facilities for accommodation, catering and shopping, while the additional elements describe features mainly related to transport and information (p. 12).

Following a similar approach, Hughes (2000) divided "components of the holiday destination" into attractions, amenities, accommodation, access and atmosphere (see Figure 2-3). With the first four categories mainly comprising of tangible building structures from museums to malls to roads, the model's category atmosphere then included components of rather intangible nature, such as "way of life" (p. 125).

| Attraction |
| Amenities |
| Accomodation |
| Access |
| Atmosphere |
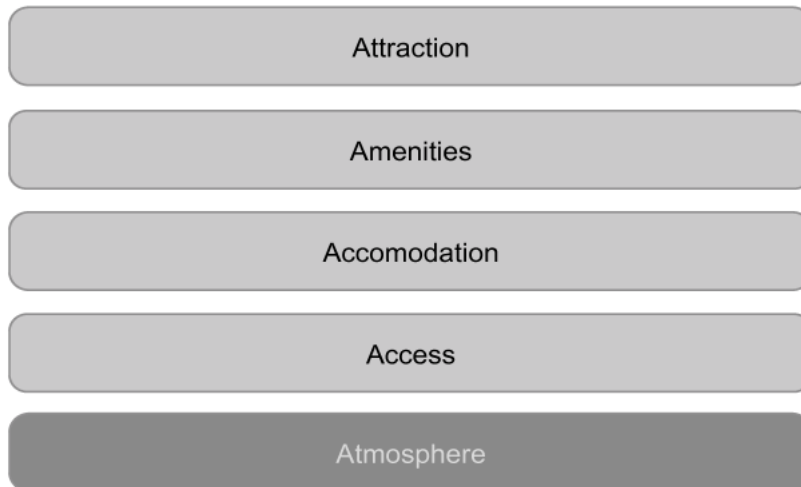
Figure 2-3 Components of the holiday destination (simplified after Hughes, 2000, p. 125).

In their model of the tourism phenomenon, Goeldner and Ritchie (2009) understood the built environment as one of the dimensions of the components of tourism which are created by humans (see Figure 2-4). However, for Goeldner and Ritchie the built environment did not only consist of tangible elements, such as infrastructure and superstructure but also included intangible elements, such as culture, governance and information. Furthermore, by separating infrastructure from superstructure, Goeldner and Ritchie aimed to distinguish the intentions to create

certain structures of a destination. According to this logic, infrastructure included roads, networks and certain types of commercial facilities and was not intentionally created for tourism, but mainly for the needs of residents. On the other hand, tourism superstructure comprised "those facilities that have been developed especially to respond to the demands of visitors. The most obvious examples include hotels, restaurants, conference centres, car rentals, and major attractions." However, Goeldner and Ritchie (2009) acknowledged that a strict delamination is impossible with infrastructure also used by tourists, while residents "desire many benefits from certain elements of the tourism superstructure" (p. 14 ff.).
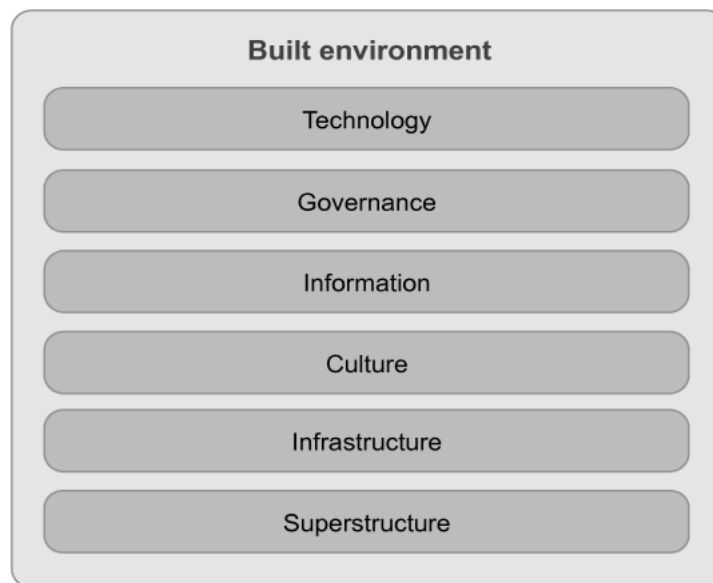
Figure 2-4 The built environment as part of the tourism phenomenon, (simplified after Goeldner & Ritchie, 2009, p. 13).

Narrowing down the former models to tangible building structures only, a further approach of segmentation relies on the intention, the type and the function of architecture within a tourism system. While refraining from hierarchical classification as done by Law (2002) and Jansen-Verbeke (1988), Figure 2-5 shows a functional allocation of architecture in the context of tourism. Similar to Goeldner and Ritchie's (2009) approach, the model first distinguishes between the intentions of development. Hence, architecture might be developed for demands of visitors or demands of locals only, but also for the demand of both groups together. Depending on this intention, as well as the type, architecture might then fulfil specific touristic and/or non-touristic functions (see Figure 2-5 and Table 2-1).
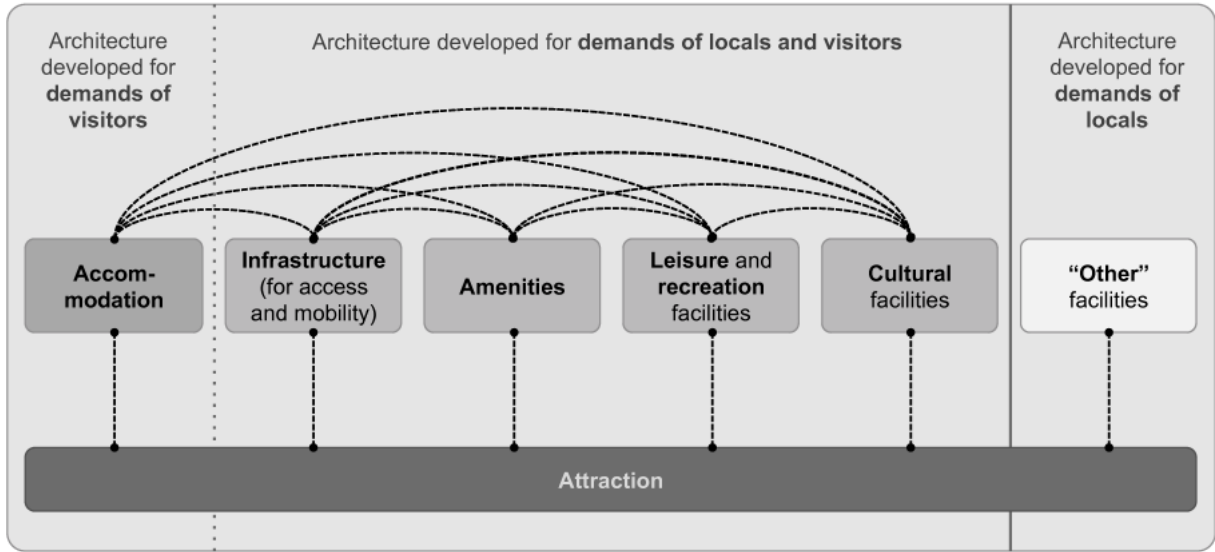
Figure 2-5 Functional segmentation of architecture in the context of tourism.

Intention	Architecture developed for **demands of visitors**	Architecture developed for **demands of locals and visitors**				Architecture developed for **demands of locals**
Type	Accommodation (for visitors)	Infrastructure (for access and mobility)	Amenities	Leisure and recreation facilities	Cultural facilities	"Other" facilities
Function (Example)	Apartment Camping site Guesthouse Holiday house Hostel Hotel Motel etc.	Airport Bridge Harbour Railway Road structure Tunnel etc.	Bar Club Coffee shop Commerc. building Restaurant etc.	Casino Parklands and water structure Sports building Theme-park etc.	Art gallery Cinema Concert hall Exhibit hall Fair Monu-ment Museum Opera house Show-room Theatre etc.	Educational building Industrial building Office building Public building Religious building Residential building Urban equipment etc.

Table 2-1 Functional segmentation of architecture in the context of tourism.

Architecture developed for demands of visitors:

Accommodation (for visitors): A destination's places where tourists might live or stay such as hotels, motels, hostels, guesthouses, holiday homes and camping sites (see Soanes, 2002, p. 5).

Architecture developed for demands of locals and visitors:

Infrastructure (for access and mobility): Large-scale public traffic systems that are necessary for a destination to be reached and function properly. Such infrastructure comprises, for instance roads, bridges, railways and tunnels, as well as buildings, such as airports, train stations and harbours (see McAdam, Harris, & Bateman, 2005, p. 160).

Amenities: Useful features or facilities of a building or place (see Soanes, 2002, p. 23). Amenities comprise a wide range of facilities from restaurants to bars to shops, which can be located within a building (e.g. hotel bar) and in surrounding areas.

Leisure and recreation facilities: Structures providing space and instruments for leisure and recreational activities. They might form part of a building with an otherwise distinctive primary function (e.g. a spa within a hotel); they might represent an own specific building structure (e.g. a sport stadium) or they might be combined within a typological and functional ensemble (e.g. a theme park). Leisure and recreation facilities and cultural facilities are closely related and the allocation of architectural structures to a functional type might eventually depend on the perspective and intention of the individual user.

Cultural facilities: Architecture dedicated to cultural activities. Such might work as stand-alone structures or in combination with other types and functions of architecture (e.g. a cinema within a mall or a theatre within a casino).

Architecture developed for demands of locals:

"Other facilities": Architecture which has been developed with an intention detached from tourism. Its initial objective is to primarily serve requirements of locals, such as employment (e.g. office space or industrial building), religion (e.g. church or mosque) or housing.

This functional segmentation of architecture in the context of tourism follows a simplified approach and is based on a general point of view, while exceptions might apply. Certain types or functions of architecture which have initially been developed for the demand of locals might, in specific situations, still cater to visitors. Furthermore, depending on its characteristic, the same architectural structure might serve a variety of functions as, for instance, accommodation and amenities are in reality often combined. Within their venues, many hotels host restaurants and shops. Large casinos or theme parks might even form an integrated functional ensemble. Hence, primarily representing leisure and recreational facilities, such developments may eventually cover all functions, from accommodation to infrastructure to amenities to cultural facilities. Even "other facilities" such as offices can belong to these premises. Forming part of infrastructure for access and mobility, airports and train stations often also host amenities and accommodation. Another rather rare combination is a bridge which at the same time fulfils the function of a "shopping centre", as in the case of Ponte Vecchio in Florence, Italy. The medieval bridge still has shops built along it, as was once common. Occupied initially by butchers, today's tenants are jewellers, art dealers and souvenir vendors. At the same time, the bridge is one of Florence's main tourism attractions.

In fact, whether developed for the demands of visitors, locals or both, and regardless of its function, any kind of architecture might (but does not necessarily need to) be "interesting or appealing for tourists" and hence an attraction (Soanes, 2002). "Attractions are the 'raison d'être [reason]' for tourism" and architecture is an important element in this context (Boniface & Cooper, 2005, p. 40). Yet, as pointed out by Lew (1987), "it can sometimes be difficult to differentiate between attractions and non-attractions. Transportation (e.g., cruise liners), accommodations (e.g., resorts), and other services (e.g., restaurants) can themselves take on the attributes of an attraction, further complicating the distinction between various segments of the tourism industry" (p. 554). Examples are the Burj Al Arab in Dubai (see Illustration 2-4), the Alamillo Bridge in Valencia, Spain, or the National Stadium of Beijing, China (see Illustration 2-56). Within the tourism system, all have distinct main functions, from infrastructure for access and mobility to accommodation while at the same time representing important tourism attractions of their destinations.

Illustration 2-4 Burj al Arab, United Arab Emirates: Combining a range of functions, the contemporary luxury hotel is also one of Dubai's most important tourism attractions (Author, 2007).

As a matter of fact, even buildings developed for the demands of locals without any direct function dedicated to tourism might still be tourism attractions. An example is Torre Agbar, built in 2005 by French architect Jean Nouvel, in association with the Spanish firm B720 Arquitectos in Barcelona, Spain (see Illustration 2-56). The privately owned contemporary office tower is one of Barcelona's more recent tourism attractions, although it is not accessible for tourists and fulfils no further function for tourism than its pure appearance and thereby transmitted image. Some architectural structures represent attractions without having any other important function at all – neither for visitors nor locals. Sometimes they have intentionally been built as "pure" attractions, and sometimes they have lost their initial function(s) over time. Two prominent examples are the Eiffel Tower in Paris, France (see Illustration 2-79) and the Atomium in Brussels, Belgium (see Illustration 2-23), both built in the context of former World Fairs. First and foremost however, this functional transformation process applies to historical monuments. Another example is the Colosseum in Rome, Italy. Once the most important recreation and leisure facility of the Roman Empire, its main function today is as a tourism attraction. Further examples are the Acropolis in Athens, Greece, the Egyptian Pyramids of Giza (see Illustration 2-74) and the Great Wall of China.

Illustration 2-5 Torre Agbar, Barcelona: Office tower and tourism attraction (Author, 2010).

Most architectural functions for visitors and locals alike are represented by fixed building structures. However, there are further types fulfilling similar functions. A cruise ship, for instance, is used as infrastructure for access and mobility while also offering accommodation, a wide range of amenities and sometimes even leisure and recreation, as well as cultural facilities. The same applies to some types of trains, buses and planes (see Illustration 2-6). Although these are not buildings, all of them are designed structures. Hence, in a wider sense of the term, one might call them "architecture". However, the present thesis concentrates on contemporary architecture in the narrow sense of building structures as tourism attractions, according to Figure 2-5.

Illustration 2-6 Rotel Tours, the rolling hotel, Morocco (Author, 2002).

2.1.2   From Tourism Architecture to Architectural Tourism

Without tourist attractions there would be no tourism. Without tourism there would be no tourist attractions (Lew, 1987, p. 554).

Although no clear definitions exist, the term "tourism architecture" describes a wide variety of functions of architecture in the context of tourism. On the other hand, architectural tourism refers to architecture as a tourism attraction (see Figure 2-5). Acierno (2005) therefore called it "architecture of attractions" (p. 140). Architectural tourism is not limited to a specific period of time or style of architecture. Hence, in a broader sense, it covers any kind of tourism dedicated to architecture from what can be perceived as historical monuments to contemporary structures. However, when referring to historical monuments, the application of the term "architectural tourism" is not very common. Instead, literature often called it "heritage tourism" or understood historical monuments as a part of "cultural tourism", without further specifications or classifications (see Peterson, 1995, p. 7). On the other hand, the term "architourism" for contemporary architecture as an attraction, coined during a conference in 2002, was used increasingly in press and literature (see Frausto & Ockman, 2005, p. 8). In order to facilitate the understanding, within this thesis the terms "architectural tourism" and "architourism" will be applied, likewise in the narrow sense of architecture as an attraction of a destination or as a destination by itself. If not specified, the terms might apply to both contemporary and historical structures. P. L. Pearce (1991) defined an attraction as "a named site with a specific human or natural feature, which is the focus of visitor and management attention" (p. 46). Likewise, Swarbrooke (2002) made a distinction between human-made and natural types of attractions while emphasizing that "no clear definition of the term exists":

- **Natural** (e.g. beaches, rivers and forests)
- **Human-made but not originally designed primarily to attract visitors** (e.g. cathedrals and churches, archaeological sites and ancient monuments)
- **Human-made and purpose-built to attract tourists** (e.g. theme parks, museums, marinas, casinos, health spas, leisure retail complexes)
- **Special events** (e.g. sporting events, festivals, markets and fairs) (p. 5)

The appeal of natural attractions lies in their naturalness. Nevertheless, in the context of tourism there will always be architecture at the site, such as infrastructure, accommodation or amenities. Furthermore, appearances are deceiving and, as mentioned before, seemingly natural attractions from forests to beaches, to rivers to lakes, might be entirely or to some extent human-made. As for special events, even though availing themselves of architecture too, they are generally not focused on tangible structures but on intangible features. Exceptions are, amongst others, World Fairs, where architecture plays an important role as a visitor attraction. Also, major sporting events increasingly make use of contemporary architecture as part of the experience. Recent examples are the Beijing National Stadium (see Illustration 2-56), used for the 2008 Olympic Games in China, or the Allianz Arena in Munich, which was erected for the 2006 Football World Cup in Germany (see Illustration 2-7).
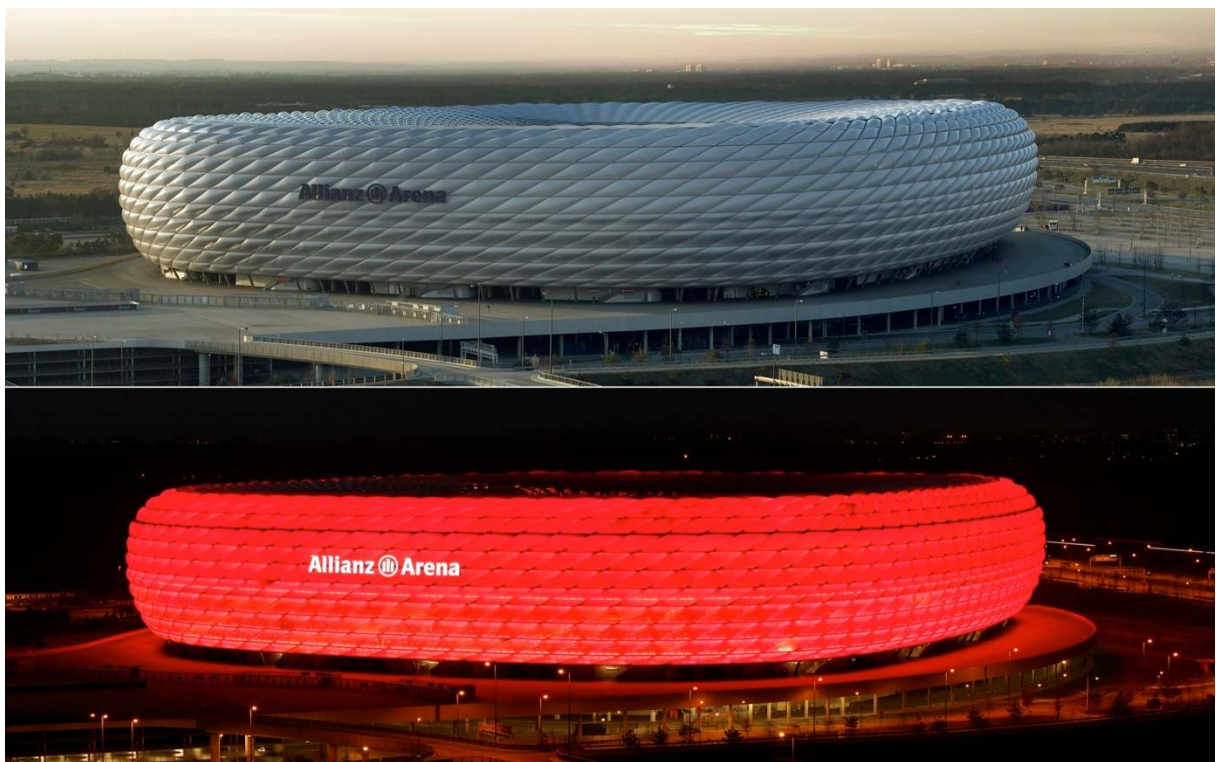
Illustration 2-7 Allianz Arena at day and night, Munich, Germany (Richard Bartz, 2008).

Human made structures are naturally focused on or related to architecture. Swarbrooke (2002) distinguished between structures "not originally designed primarily to attract visitors" and those which are "purpose-built to attract tourists" (p. 5). However, this distinction does not necessarily need to have an influence on an

attraction being classified, or not, as an object of architourism. When Shaw (2007) discussed architectural tourism and defined it as being "concerned with buildings that are consciously aware that they are tourist attractions", he referred to the architecture, not to the function (p. 21). Hence, he assumed that visitors are primarily or at least to some extent attracted by the architecture of the object and not only by its (touristic) function. For instance, a casino or a retail complex, both according to Swarbrooke's classification "purpose-built to attract tourists", might or might not have an attractive architecture; to some extent their force of attraction for visitors is always due to their function. Another example is a museum. Both the Bilbao Guggenheim and the Louvre in Paris also attract visitors because of their architecture. Some visitors even decide to view it from the outside only instead of visiting the museum and its exhibits. On the contrary, the appeal of other museums, though purpose-built to attract visitors, lies in their collection and their function to serve as an exhibition hall, while the architecture plays a secondary role. Then again, most churches, castles and temples have not been designed to attract visitors. However, besides their historical meaning, today the touristic appeal of such structures is often due to their (monumental) architecture. (see Illustration 2-8).
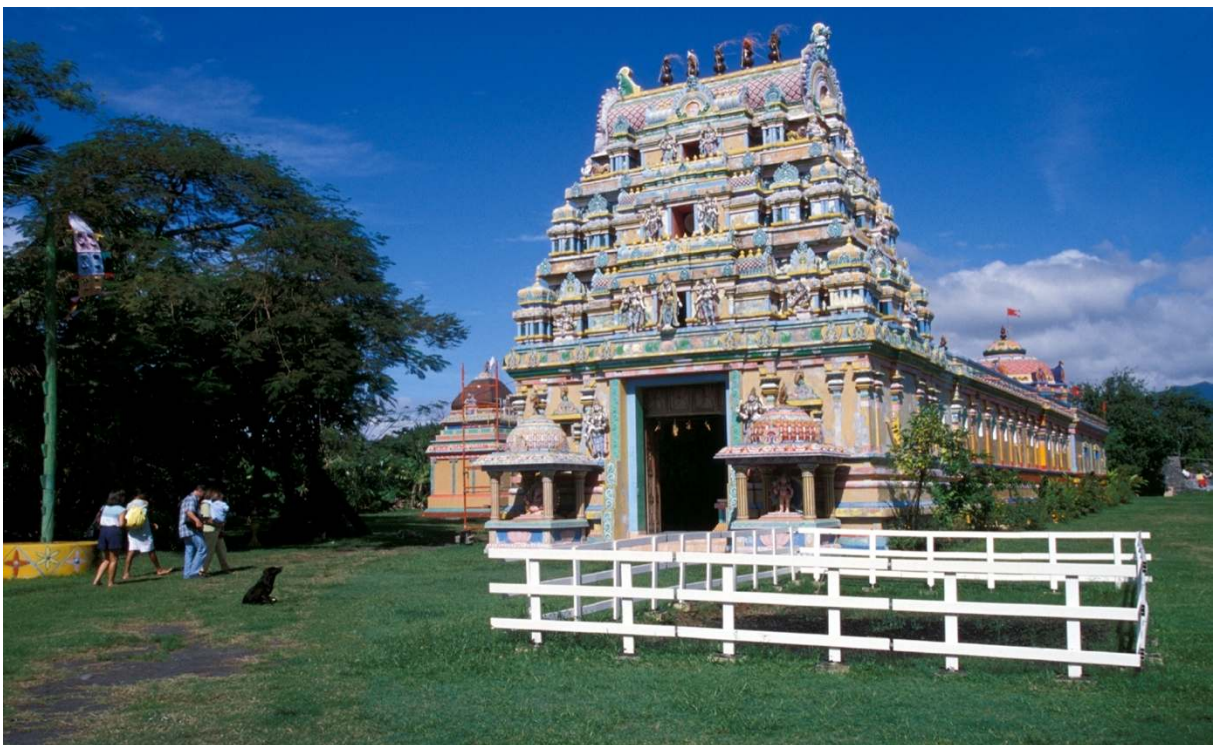
Illustration 2-8 Tamil temple, La Réunion (Author, 1998).

Interview with Thomas Michael Krüger from TICKET B, Berlin, Germany

1. Why is contemporary architecture attracting tourism?

I believe to some degree this attraction comes from the contribution of contemporary architecture to the transformational process, the dynamic of a destination – specifically within an urban context. Berlin is a good example for such a city, motivating tourists over and over again to participate in its continuous change. On the other hand, the eternal city Rome is a place you must have seen once in a lifetime, but not necessarily twice.

2. What are the roles of contemporary architecture in an urban mix of attractions?

Contemporary architecture stands for innovation and transformation. It allows a city to express its aspired perspective. It allows for a statement whether an urban society is rather forward or backward looking while providing sustainable and innovative examples for such orientation. Visiting these buildings provides a tourist with the experience of both the present and future development of a city.

3. Which types of tourists are interested in contemporary architecture?

I believe everybody is interested in it! One lives, loves and dies in architecture, while much of it is contemporary. In fact, so many things happen in architecture that you can basically not avoid giving attention to it. Maybe some people are still not aware of this, but we do often identify and stimulate such interest during our tours. Furthermore, the individual level of education might play a critical role. Yet, I hope and believe that the number of people interested in culture in general and contemporary architecture in particular will grow over time. What we observed in Berlin was that the visitor's initial interest and enthusiasm for contemporary architecture did not – as often expected – abate, but is hardly on the wane.

4. Which features have an impact on the touristic significance of contemporary architecture in an urban context?

I think first of all the feature of accessibility. A fabric or office building, no matter how innovative it might be, would not attract the same amount of people as one with a touristic function such as a museum. Every building that understands visitors as active actors rather than as passive observers might work as an attraction. Furthermore, the iconic quality and the uniqueness of a building are important features. People want to be impressed. There are these kinds of buildings which would immediately urge a tourist to take a photo while both the exterior and the interior might provide such stimulus. In fact, best would be a combination of an iconic and appealing form together with an easy accessibility which allows the visitor for a spatial experience of the architecture.

5. From a tourism-related point of view, are there rather conflicts or synergies between contemporary and historical architectural structures?

I cannot think of any kind of conflict but would rather see synergies. Take, for instance, the Reichstag building or the German Museum in Berlin, where contemporary and historical architecture complement each other ideally. Yet, as an architect, I might have a different view to contemporary architecture, believing that – as long as it is of high quality – it is enrichment for a city. Sure enough, there are also bad examples. The Mediterranean coast, for instance, has many areas with low quality architecture harming the landscape. Being contemporary is not enough; the quality of the architecture is crucial.

6. In an urban context, what should planners take into consideration when developing architecture for tourism?

I think that architecture is an underestimated success factor for the internal and external image of a corporation. Hence, the architect needs to convince investors of the importance of open designs with high quality standards. Too many buildings are not open to the public. As a result, the attitude of public responsiveness and transparency that many companies or political institutions would like to express is not reflected in their architectures.

7. Can contemporary architecture serve to reflect the specific atmosphere and culture of its location or is it rather a global form of architecture which barley depends on a specific location?

Whether a building draws attention to contextual aspects has nothing to do with it being contemporary or not. Once again, this is a question of quality and I personally believe that contemporary architecture that is reflecting its spatial, cultural or historical context is much more interesting than any kind of detached architecture. Yet, there are examples for both, while those buildings without a contextual reference are more likely to be criticised. Frank Gehry, for instance, is repeating the same style over and over again. Hence, eventually no more than the form remains, while the actual object could be placed at any location.

Berlin, 8th January 2012

TICKET B was founded in 1996 by architects Thomas Michael Krüger and Wolfram Belz. In 2006 they were joined by Susanne Günther. Together with them, an experienced team of certified architects who also have educational training and architectural and urban planning communication skills, have guided more than 30,000 enthusiastic clients around the city of Berlin so far. Thomas Michael Krüger lectures at various universities in Berlin, and is the author and editor of numerous architectural guides and trade publications including the architectural map of Berlin. TICKET B is a founding member of the international network www.guiding-architects.net.

Illustration 2-9 Thomas Michael Krüger (left) and the team of TICKET B, Berlin (www.ticket-b.de).

2.1.3 Between Historical Monuments and Contemporary Architecture

The time makes no difference in the reason of the thing (Wilmot, 1904, p. 232).

In the final report of an analysis aiming "to investigate the impact of good architecture on tourism development and determine how the City of Toronto can promote better architecture and design", the Planning and Transportation Committee of the City of Toronto (2003) initially asked whether architecture can be a tourist attraction. Based on the results of the investigation the report confirmed:

> Other cities around the world are demonstrating that the answer can be a resounding 'yes'…Travel motivated by distinctive buildings and cityscapes is nothing new. The Pyramids, Taj Mahal, Eiffel Tower, Leaning Tower of Pisa, and the thousands of cathedrals, castles and historic town squares and city centres throughout Europe have been attracting tourists for hundreds of years (p. 3).

Culham (2001) referred to the Grand Tours of the 17th through 19th centuries and emphasised likewise that "the connection between architecture and tourism is nothing new" (para. 4). Gruen (2006) believed that the origin of this connection lies even further back in history; he stated that, "depending upon one's perspective, architectural tourism is as old as architecture itself. Some of the earliest sites known to humankind may have had ritual or pilgrimage functions, and people travelled vast distances to encounter them." Drawing a comparison between the past and the present he pointed out that this "was an earlier, arguably different, time. Back then, touring the built environment was a means to an end, whether that end was salvation, knowledge, or refinement" (p. 1). But, did tourist behaviour really change so much over time? Is it true – as many authors believe – that today's architectural tourist wants to be amazed and is seeking "the spectacular" only, while tourists in earlier times were all in search of cultural or religious enlightenment (see Fernández-Galiano, 2005; Foster, 2002; Kähler, 2002; Moix, 2009; Vidler, 2008). O'Gorman (2010) stated in this regard:

> Characteristics of travel for curiosity or pleasure can be found from at least 1500 BC. The tombs and temples of the pharaohs began as early as 2700 BC, and by 1500 BC, the Sphinx and the three great pyramids were already over a thousand years old, became early tourist attractions, and consequently

suffered from ancient vandalism. Inside one of the pyramids, on one of the walls, a 3500 year old graffiti remains. A message that can be dated back to 1244 BC reads: 'Hadnakhte, scribe of the treasury... came to make an excursion and amuse himself on the west of Memphis, together with his brother, Panakhd, scribe of the Vizier' (Yoyotte, 1960, p. 57). When reviewing ancient texts it would seem that tourist behaviour has not particularly evolved over the last 3500 years – see something new, experience something different and leave one's mark behind (p. 3).

Schwarzer (2005) was also of the opinion that "using a building to stimulate tourism and solidify urban identity is hardly a new phenomenon, having history dating back to ancient Greece." However, for Schwarzer "the difference today lies in the number of tourist-magnet buildings underway, as well as the global marketing considerations that go into all aspects of project planning, including design." He believed that "tourism is a far more important sector of the world economy than it was fifty or one hundred years ago" (p. 25). Indeed, today's tourism is no longer reserved for a small elite but open to a much larger amount of people with different educational and financial backgrounds, and just as different requirements. As a result, largely diversified demand and supply markets have evolved over the last years. However, there is no evidence that travel motivations have radically changed over time. When it comes to tourism and architecture, neither over-generalisation nor black-and-white approaches are appropriate. In the past, not every traveller sought knowledge or salvation only, but might have also been attracted by spectacular architectural forms and images such as the Great Pyramid of Giza or the Colosseum in Rome. Furthermore, although dedicated to god(s), most ancient religious sites (e.g. temples and churches) have made good use of spectacular architecture in order to attract masses and to impress their visitors. On the contrary, not every visitor of the Guggenheim Museum in Bilbao today is solely attracted by the spectacular form of the contemporary building, but might also be interested in its exhibition.

For Culham (2001) "the World Trade Center, built in 1973, was one of the earliest examples of contemporary architecture as a tourist attraction, a trend which only gained significant momentum in the late 1990s" (para. 2) (see Illustration 2-10).

He believed that "as one of New York City's most popular tourist attractions, the twin towers were powerful expressions of American contemporary culture… Although the future plans for the site are unclear, it will undoubtedly be of tremendous interest as a reflection of the ideals and values of a post-September 11th New York City" (para. 2). In one way or the other, architecture always reflects and impacts the culture and appearance of a place. Yet, meaning comes in general over time and might – for different reasons – later evolve into social and cultural significance (see Section 2.4.4 below). However, based on the reason and type of their construction, some buildings are already significant from the outset, just for what they represent or for the political or historical context they have been built in. Therefore, Shaw (2007) argued:

> First, historic buildings, such as the United States Capitol, are often draws for tourists, not based on the architecture, but based more on the function of the building. The seat of the United States government would most likely be a tourist draw regardless of the structure it was housed in... Secondly, historic buildings that have become tourist attractions were not often initially designed as such (p. 17).

As it is the case with the future World Trade Center in New York, even before built, some places are so deeply biased with meaning that it seems almost impossible to give them an adequate architecture (see Lang, 2005, p. 264). Another example is the Holocaust Memorial in Berlin (see Illustration 2-11), designed by Peter Eisenmann as a field of 2,700 concrete slabs, which eventually opened in 2005, "after years of delays and disagreements over design and construction issues" (see "Berlin Opens Holocaust Memorial", 2005, para. 3). The meaning of architecture is reliant on many factors, but most notably depends on the perspective of its stakeholder. Locals might have different viewpoints compared to visitors, yet both are still far from being homogeneous groups. Taking the Guggenheim Museum in Bilbao as a contemporary example, its meaning for locals might range from cultural invader to economic redeemer to transformational activator. On the other hand, for visitors, the museum might rather stand for extraordinary contemporary architecture, while the connection to the city of Bilbao itself plays only a secondary role. In addition, for American visitors, the national perspective could be important because the museum is a branch of New York's Guggenheim, and its designer, Frank Gehry, is an American architect.

Illustration 2-10 Twin towers of the World Trade Center, New York, United States: Destroyed in a terrorist attack on Tuesday, September 11, 2001 (Author, 1995).
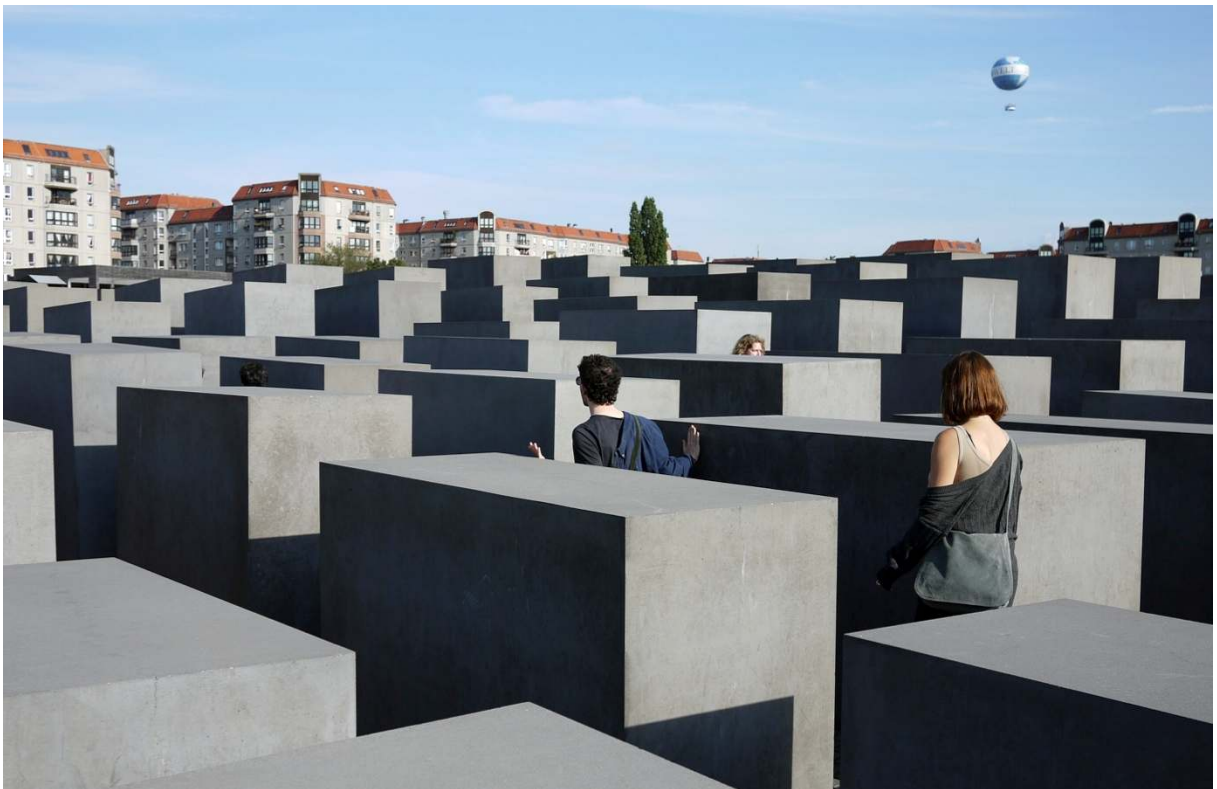
Illustration 2-11 Holocaust Memorial, Berlin, Germany (Author, 2011).

Contrary to historical monuments, contemporary architecture is unlikely to have a historical meaning or significance, as in the exceptional case of the World Trade Center in New York. Yet, it would simply be wrong to refer to contemporary architecture as generally meaningless. The meaning of architecture for a specific place or person depends on each stakeholder's own gaze or perspective and does not necessarily need to evolve from historical events (see Section 2.4.3 and 2.4.4 below). Most architecture has been contemporary at some point in history, while over time it might have gained, changed and sometimes even lost significance (depending again on the individual perspective). At its time of completion in 1931, the Empire State Building in New York was significant for its contemporary form and outstanding dimensions, as well as being the highest building of the world. Today, out-dated in size and form, the building's fame and significance still remains. A similar example is the Eiffel Tower in Paris, once celebrated at the 1889 World's Fair as an engineering marvel. Though it is technologically not a challenge today, the puddle iron lattice tower is still a significant (if not the most significant) icon of Paris and France – for tourists and locals alike. However, whether it really is, or ever was, meaningful has been subject to controversial discussion since its beginning (see Barthes, 1982; Ockman, 2004, p. 237). Yet, this is one of the major challenges for tourism developers who are seeking to attract tourists by means of (contemporary) architecture. Even though the reasons for architecture to become meaningful or significant might be manifold, such quality is difficult to plan and to provoke artificially. Sure enough, there are instruments to influence the process, as demonstrated by the Guggenheim Museum in Bilbao. But they are limited and there is no guarantee for a successful investment in architecture as a facilitator for tourism. However, this applies to both contemporary developments and reconstructed or renovated historical structures. To avoid taking risks, developers around the world try to copy successful projects from other destinations. This is a barely new phenomenon, as Judd (2003) remarked when referring to the regeneration strategy of a range of run-down US cities in the 1980s:

> By building fortress spaces, even the most crime-ridden cities were able to carve out islands and reservations that could comfortably be inhabited by tourists and middle-class city residents. In the ensuing years, enclavic tourist spaces have multiplied throughout the world (p. 27).

Besides the social and structural impacts of such "tourist bubbles", the economical benefits might eventually turn out to be anything but sustainable (see Fainstein & Judd, 1999, p. 266). Many tourists seek the unusual and want to be surprised, if not amazed. But the question remains why one should travel to a destination if the attraction(s) can be seen just as well at home. Furthermore, if a once unique attraction has been copied often enough, it will eventually become usual and lose its force of attraction (see Section 2.4.3 below). In 1998 when McDonald's opened its first restaurant in Saint-Denis, the capital of the French Island Réunion, the lines of customers would last for weeks. People travelled around the island just to get a chance to eat their first "Big Mac". Yet, this sudden and short-term influx might not have been so much provoked by an exceptionally delicious cuisine of the American fast food chain, but rather by the visitor's appetite to experience something out of the ordinary, something "exotic." When Lippard (2005b) claimed that "tourists traditionally go to see old things or new things! Not much in between, unless it's a monument", he referred to the actual age of things (p. 63). Lippard did not specify what is meant by "in between"; in reality, to date still important tourism attractions might well evolve from across the ages. Bilbao's Guggenheim (1997), Paris' Centre Pompidou (1977), Sydney's Opera House (1973), Ronchamp's Notre Dame du Haut (1955), San Francisco's Golden Gate Bridge (1937) and Barcelona's Parc Güell (1914) are all examples of major tourism attractions that have maintained their status throughout time. When it comes to tourism, it is not so much about "old" and "new" but rather about "outstanding" or not. Accordingly, "old" becomes "historical" in the sense of historically meaningful, while "new" might be understood as "innovative." As long as things are (and remain) special, their age is just a minor matter. Furthermore, the definitions of the terms "old" and "new", once again, depend on subjective factors and might differ substantially from person to person.

While literature still discusses the conflicts and differences between historical monuments and contemporary architecture, some destinations have already taken one step further, relying on their synergies. In fact, tourists cannot be easily labelled and, rather than looking for one type of attraction, visitors might often seek a well-balanced mixture. Therefore, more and more destinations move away from a limited branding approach, but at the same time promote themselves, for instance, as historical and innovative or urban and natural (see Illustration 2-12 to Illustration 2-14).

Illustration 2-12 HSBC billboard advertising at Dubai International Airport (Author, 2010).

Illustration 2-13 Collage of historical monuments and contemporary architecture at Beijing Capital International Airport (Author, 2011).

Illustration 2-14 Advertisement at Berlin Central Station: "Modern Architecture and Mother Nature Meet at a Sensational Place: In Brazil." (Author, 2010).

When it comes to the reconstruction of historical monuments architects and urban planners are confronted with particular challenges, while – in principle – there are two contrary ways to handle them:

a) Reconstruction, trying to preserve as much of the old structure as possible

b) Causing a conscious contrast by means of contemporary architecture

After wars and natural disasters, planners are often faced with the question of how to treat the remaining structural scars. Germany, with its massive destructions during World War II, provides many such examples. For instance, at the Römerberg, Frankfurt on the Main's historical town hall square, the original building structure had been destroyed to a large extent during the bombing of the Royal Air Force in 1944. Today's historical appearance of the place is a result of reconstruction measures, more or less true to the original (see Illustration 2-15). Another example is Dresden's Church of Our Lady, built in the 18th century, destroyed in a firebombing in 1945. Finished in 2005, after twelve years of reconstruction, it now represents the reconciliation between former warring enemies. Based on historical plans, remaining parts of the original have been preserved and used as much as possible in the rebuilt structure (see Illustration 2-16).

Illustration 2-15 Römerberg (Ostzeile), Frankfurt, Germany. Reconstruction from the1980s (Author, 2011).

Illustration 2-16 Church of Our Lady (Frauenkirche) Dresden, Germany: The remaining parts of the original are still visible as dark spots within the rebuilt structure (Author, 2006).

The Reichstag building in Berlin (at that time called "Reichstag") first opened its doors in 1894 for the parliament of the German Empire. Leaning on the surrounding district, architect Paul Wallot used the so-called Renaissance Revival style (also referred to as "Neo-Renaissance") for its design. A fire heavily damaged the building in 1933, which was then further corrupted during World War II. Only after the unification of Germany, on October 3rd 1990, did a full restoration begin. After its completion in 1999, the Reichstag building again became the host of the German parliament, now called "Bundestag." The project was led by British architect Sir Norman Foster, who, instead of reinstalling the original structures, chose to set a contemporary architectural counterpoint in the form of a large glass dome with a 360 degree view of the surrounding cityscape (see Illustration 2-17). However, as is often the case, the decision was not only taken for aesthetical but also for social and political reasons. Today the dome is open to the public who can see the debating "Bundestag" below. The aim is to demonstrate that in a unified and democratic Germany, people are now standing above their political representatives, which was not the case during the Nazi regime nor the government of the former German Democratic Republic. Hence, the Reichstag dome stands for a transformational process towards a new democratic society (see Large, 2000; Morris, 2001). Furthermore, the glass dome was designed to be environmentally friendly and energy efficient. In addition, with "around two million visitors per year", the building is also one of the city's most important tourism attractions (Steinecke, 2008a, p. 194). Comparable with a hybrid vehicle that combines the advantages of a combustion engine and an electric motor, the Reichstag is in a position to offer visitors a synergetic combination of meaningful historical and contemporary features. The Louvre Palace in Paris, looking back on an 800-year-old building history, offers a similar combination (though the political impacts are quite different). The glass and steel pyramid, built by Ieoh Ming Pei in 1989, constitutes a contemporary counterpoint which serves as the entrance to the famous Louvre Museum (see Illustration 2-18).

Mixtures of different styles of architecture are nothing new. Many churches, for instance, combined a variation of different styles within their building structures. This was sometimes due to a long period of construction, for structural reasons, or due to public or political leanings.

Illustration 2-17 Reichstag building, Berlin, Germany: Mixture of contemporary and historical architecture and a tourism magnet (Author, 2011).

Illustration 2-18 Louvre Museum, Paris, France: Contemporary entrance setting against a historical backdrop (Author, 2010).

For many visitors, such mixtures – often evolving from successive historical epochs – are difficult to identify. In contrast, a combination of chronologically and stylistically dispersed contemporary and historical structures can be perceived more consciously. However, when it comes to the combination of historical and contemporary architecture, there is no limit to the variety. Examples range from contemporary annexes to existing historical buildings to structural interventions and selective design measures (see Illustration 2-19). Another approach with significance for tourism that may lead to the creation of interesting combinations of architectural styles is the functional conversions of a building. In case of war or natural disaster, building structures might be harmed while the original function is still needed. However, when it comes to the remains of economical change, things are different. While many fabric buildings have lost their original function and gradually degenerated into industrial wasteland, the basic structure of the architecture is often still intact. Furthermore, for many people such industrial remains represent cultural heritage closely connected to the development of their city or region. Hence, a popular concept of preservation is the functional conversation and economical revitalisation of industrial buildings, often related to tourism and done by means of contemporary architecture. A prominent example is the Tate Gallery of Modern Art at the former Bankside Power Station in Central London. The post-war industrial building was closed in 1981 and re-opened in 2000 after being converted by Swiss architects Herzog & de Meuron. It soon became one of London's main tourist attractions. "It was designed for 1.8 million visitors a year, but gets 4.7 million. (Runners-up are the Centre Pompidou in Paris, with 3.5 million, and the New York Museum of Modern Art, with 2.8 million.)" (Bayley, 2010, para. 1). Culham (2001) pointed out that "the dramatic response is widely, and accurately, attributed to [the designers] Herzog & de Mueron's striking achievement" (para. 12) (see Section 2.4.3 below and Illustration 2-98). Another example of revitalisation by means of conversion and functional adaptation is the Las Arenas project in Barcelona, Spain. The former bullfighting ring from 1900 fell into disrepair in the 1990s as bullfighting had not been hosted since 1977. Eventually, with Catalunya's decision to abolish bullfighting by 2012, Las Arenas was irretrievably about to lose its original function. Hence, British architect Richard Rogers was hired to transform the retired bullring into an attractive commercial complex while preserving the circular Neo-Mudéjar style facade of the original (see Illustration 2-20).

Illustration 2-19 Historical government building with contemporary façade design in Paris, France: (Author, 2010).

Illustration 2-20 Las Arenas, Barcelona, Spain: Transformed from a former bullring into a shopping mall in 2011 by British architect Richard Rogers (Author, 2011).

According to press commentary, Rogers design was not only accepted but rather embraced with the potential to develop to one of Barcelona's top attractions for locals and tourists alike. Rose (2011), for instance, wrote in The Guardian:

> Las Arenas had more than 300,000 visitors in its opening week this March: that's around a tenth of the city. The rooftop public viewing terrace has been a huge hit, offering an unrivalled 360-degree view of the city. Families seem to have incorporated the building into their evening stroll (para. 2).

A substantial change from industrial structure to industrial culture has also occurred in the German Ruhr area (Ruhrgebiet). Formerly an industrial centre of coal mining and steel production, today most of the area's mines and furnaces are no longer used. Yet, many places have already been converted and given a new function. There is, for example, the Zollverein Coal Mine Industrial Complex (Zeche Zollverein), a large former industrial site in the city of Essen. Listed as a UNESCO World Heritage Site since 2001, the complex is now a place for cultural events. Furthermore, a former boiler house converted in 1997 by British architect Sir Norman Foster, is host to the contemporary Red Dot Design Museum. At the entrance of the plot, Japanese architects Kazuyo Sejima and Ryue Nishizawa (SANAA) designed a contemporary cube-shaped building generally referred to as "Zollverein-Kubus" in 2006, which is today used by the Design Department of Folkwang University as a school building. Although it formed an important part of the functional transformation of Zeche Zollverein, contemporary architecture has only been used to a rather moderate extent, while as much of the historical structure as possible was preserved.

Located in a former military factory from 1957, 798 Art Zone is today home to some of Beijing's contemporary artists. However, unlike other urban projects, the decommissioned area has not been transformed after a designed master plan. From 1995 it has, step-by-step, been recolonized by individual artists. As it turned out, the Bauhaus-inspired functional design of the former Joint Factory 718 area, once built in cooperation with East Germany, provided an ideal surrounding for exhibitions, galleries and workshops. Since 798 Art Zone has become a tourist attraction, the area was refurbished and made more accessible for visitors (see Illustration 2-21 and Illustration 2-22). Once again, contemporary architecture was used to create selective counterpoints, while attempting to preserve the original atmosphere (see Yang, 2008, 17 ff.).

Illustration 2-21 798 Art Zone Beijing, China: Contemporary art, architecture and industrial heritage (Author, 2010).

Illustration 2-22 798 Art Zone Beijing, China: Contemporary art, architecture and industrial heritage (Author, 2010).

2.1.4   Form Follows Function or Function Follows Form

My work is not about 'form follows function,' but 'form follows beauty' or, even better, 'form follows feminine' (Oscar Niemeyer, as quoted in Metz, 1997, p. 35).

For Schwanzer (2000), the nature of architecture is determined by three components: A technical, an artistic and a social one. However, according to his theory, one can only refer to an artistic component insofar as the form of the building has [or is] also a function. On the other hand, he believed that the social component is always existent because every building is also an expression of the social situation of a specific period of time (p. 31). Considering Schwanzer's propositions in the context of (contemporary) tourism, most notably the importance of the social and artistic components of architecture becomes apparent. In fact, architecture always evolves from a specific social context, as was stated in the course of a conference about built environments for sustainable tourism, jointly organized in 2005 by the Oman Ministry of Tourism, the UNESCO and the World Tourism Organization in Muscat, Oman:

> The built environment cannot be understood in isolation of its context. Because of the very fact that it is man-made, it reflects human interaction with its milieu. As such, the built environment is the result of natural constraints and resources, socio-cultural imperatives, economic and functional needs, and technological possibilities. Moreover, it is the identity of a community that is reflected by the built environment. Respect for the sense of place, traditions, and cultures are paramount for the wellbeing of the populations and the sustainability of tourism and of its quality (World Tourism Organisation, 2005, p. 3).

Likewise Gruen (2006) believed that "architectural tourism cannot be separated from economic, political, and social issues that penetrate any other sort of tourism and, in fact, is bound to them." Klingmann (2007) noted that "architecture is a product of complex social, economic, and political interests simultaneously reflecting and shaping the conditions of our environment" (p. 327). In fact, the same piece of architecture might concern a wide variety of people, differing in political and economical interest

and belonging to different social and cultural groups. Chang (2010) talked in this regard about the awareness of the production and consumption of place (p. 965). He referred to Goss (1988) who suggested four areas for consideration: producers, consumers, production and consumption processes. Goss differentiated between the meaning of architecture for those groups who view it (e.g. residents), those who produce it (e.g. architects), those who run it (e.g. facilities managers), those who use it (e.g. tenants) and those who own it (p. 398). While each of the groups might again consist of entities of very different natures and interests, tourism adds a whole new dimension to it because – from a single building to an entire urban district – there might always be a conflict of interests between the architecture a resident wants to use, and the one a tourist seeks. Reimann (2011) described the growing conflict between residents and tourists in Berlin Kreuzberg in an online article of German newspaper "Der Spiegel." After more and more apartment buildings had been taken over by hostels and hotels, or had been transformed into holiday flats, residents felt disturbed by rising rents, noise and pollution and eventually held a public event with the title "Help, the tourists come (Hilfe, die Touristen kommen)" (para. 6).

Lasansky (2004) noted that "tourism is simultaneously a cultural product and producer of culture" (p. 1). On the other hand, architecture itself is also a cultural product, which (often, but not always) stands for the culture it evolved from. However, for the most part the local residents' and the tourists' cultures differ from each other and might sometimes even be in conflict (see Sections 2.4.2 to 2.4.4 below). With regard to architecture, this does not only interfere with the usage of a building, but also with the artistic dimension reflected in its form and style (see Schwanzer, 2000, p. 31). Goss (1988) suggested that "architecture should be treated as a complex function: as a cultural artefact, as an object of economic value, as a sign, and as a spatial system" (p. 402). Regarding the building as a cultural artefact, he further specified that "the central assumption is that, although constrained by environmental conditions and available construction materials, form and style in architecture reflect the level of technological development and the values of a culture" (p. 402). Yet, when it comes to tourism, most of his statement risks losing ground. Once again taking Gehry's Guggenheim Bilbao as an example, constraints by environmental conditions and the

availability of construction materials now appear to be almost irrelevant. Furthermore, form and style neither reflect the identity mentioned by the World Tourism Organisation (2005) nor the values of the Basque culture – at least not at the time of completion of the contemporary American museum. Instead, at its origin, form and style of the expressive sculptural building rather reflected the expectations of the tourists which Bilbao so desperately sought to attract. In fact, the form of Gehry's architecture was so attractive that somehow it became the main function of the building while turning an architectural principle upside down. When American architect Louis H. Sullivan (1896) took examples from nature and argued in an article that "form ever follows function, and this is the law", he pioneered a principle that has ever since been internalised by generations of architects (p. 4). "Form follows function" as an integral part of architectural design is mainly associated with the Modern Movement of the 20th century. Nevertheless, the idea that a building's shape should first of all be based upon its intended purpose, is not limited to this period of time, but for many architects and scholars to date, is a basic principle. On the other hand, Goss (1988) opposed that "a wide range of forms is practical, however, for any function. Only in the most ideal and extreme of modernist architecture will form be reducible to function" (p. 397). He referred to Prak (1968), who argued:

> The function of a building determines its form in a double sense. In a purely rational sense by requiring of it that it will be practical and will work; in an aesthetic sense by demanding that the felt emotional importance of the function finds some expression in architecture (p. 25).

As discussed before, in the context of tourism, the functions of architecture might be manifold. Yet, when it comes to architecture as an attraction, an important function of a building might also be to amaze. This again finds expression most likely in its form and style. However, the intention to use architecture for representational issues, or in order to amaze visitors, is by no means a new phenomenon. With the expression of form exceeding the primary function of the building, public and spiritual institutions have used architecture for hundreds of years for similar purposes, and these building were always also used to demonstrate power and status. Castles,

churches and temples are just some historical examples of what fits into a category Goss (1988) called "architecture as sign." For Goss, "each building conveys a meaning as a sign" since he believed that "the architectural object is a signifier which has as its object an ideology, concept, or social relation. Architecture thus constitutes a language which communicates social meaning." Goss further stated that "of vital significance is how function and form interrelate to communicate meaning" (p. 396). Yet, the meaning and function of a temple and a church are of spiritual nature and do, in general, follow a repetitive formal logic, disregarding any enhancement of their formal expression. Even the Egyptian pyramids were burial sites, although the monumental approach of the architecture might have served different representative purposes. Then again, other than being a sign, what are the meanings and functions of architectures such as the Eiffel Tower in Paris and the Atomium in Brussels (see Illustration 2-23)? Is there any more that can be done apart from marvelling at the architecture itself or using the object as a viewpoint? If nothing matters but form, is it even appropriate to talk about architecture? Or should one rather call it sculpture or simply art?

Illustration 2-23 Atomium, Brussels, Belgium (Author, 2010).

Kanas National Park, Providing Tourists with Beautiful Room for a Rest

Since 1982, China has created numerous national parks, reaching some 208 in 2011. Kanas National Park is located near the very northern end of Xinjiang – at the borders with Kazakhstan, Mongolia, and Russia – and was established in 2008 with an area of around 10,000 square kilometres. The park is one of the world's largest (Bagchi, 2011, para. 3). With its main attractions, the "Kanas Lake" and a village of the local Tuva (or Tuwa) minority called "Hemu", the park accounts for around 700,000 visitors per year, with numbers expected to increase. According to an article in China Daily, "a plan for tourism and environmental management of the park has been under consideration for several years. The government has spent 3 billion yuan ($438 million) on these efforts over the past five years. The same amount has been budgeted for the next five" ("National Treasures", 2009, para. 6). Indeed, huge efforts have been made to improve the area's touristic appeal. Old hotels and further building structures which do not fit into the aspired image have been removed from the areas around Kanas Lake. Traffic has been restricted and the authorities control any kind of new development. At the same time, the local and regional governments established a comprehensive touristic infrastructure, including a large visitor centre. Most of the structures are made of wood (though often with a core of stone or concrete), modelling themselves on some solid timber houses of the otherwise nomadic Tuva people. However, the authorities took some artistic liberties and only a few of the new developments correspond to the style, size or structure of traditional Tuva houses. Hence, although great importance has been given to the aesthetic aspects of the new building structures, their form and function is sometimes difficult to understand. For instance, a walk down from the parking areas leads through a forest into the valley of Lake Kanas. The landscape first opens up to a smaller lake. Without any close built environment other than a small walk-way and a wooden house with a steeple-like structure on the other side of the lake (see Illustration 2-24), the scenery blends smoothly into the surrounding mountain landscape. Yet, coming closer, a visitor might ask himself what the prominently featured and formed building represents, what its function is, and he might eventually be surprised with the answer (see Illustration 2-25).

Illustration 2-24 Tourism toilet, Kanas National Park, China (Author, 2011).

Illustration 2-25 Plate of tourism toilet, Kanas National Park, China (Author, 2011).

2.1.5   Between Art and Architecture

I don't know where you cross the line between architecture and sculpture. For me, it's the same. Buildings and sculptures are three-dimensional objects (Frank Gehry, as quoted in Welchmann, 2005, p. 238).

In his manifesto "Toward an Architecture (Vers une architecture)" Charles-Édouard Jeanneret, one of the pioneers of Modern architecture, who was better known as Le Corbusier, defined architecture as follows:

Architecture is the masterly, correct and magnificent play of masses seen in light. Our eyes are made to see forms in light; light and shade reveal these forms; cubes, cones, spheres, cylinders or pyramids are the great primary forms which light reveals to advantage; the image of these is distinct and tangible within us without ambiguity (Le Corbusier, 1946, p. 31).

But is there any difference between architecture and sculpture? As Unwin (1997) asked: "Is architecture merely sculpture – the three-dimensional composition of forms in space" (p. 13)? According to the Paperback Oxford English Dictionary, architecture is defined as "the design and construction of buildings" (Soanes, 2002, p. 38). On the other hand, sculpture means "the art of making three-dimensional figures and shapes, by carving stone or wood or casting metal" (Soanes, 2002, p. 754). Hence, if the main difference is given by the classification of building or figure and shape, the Eiffel Tower can be called architecture. On the other hand, following this logic, Mount Rushmore National Memorial would then represent a sculpture, as it features the heads of four former United States presidents carved out of stone (see Illustration 2-26). But how about the Statue of Liberty in New York? She (or it) is certainly part of the built environment. But is she sculpture or architecture? Designed by Frédéric Bartholdi, the statue was built by the same engineer as the Eiffel Tower, Frenchman Alexandre-Gustave Eiffel. Supported by an interior framework, the statue is one of the earliest examples of curtain wall construction in which the exterior structure is not load-bearing. Hence, the statue is neither carved, nor casted but constructed. She is as accessible as a building while at the same time representing a figure. In fact, drawing a line between architecture and sculpture is anything but easy or unambiguous. Yet, regarding the interdependencies between form and function of

architecture in the context of tourism, terms are not decisive, and neither are structural differentiations and classifications. Rather important are the meaning and intention of the construction. In fact, as discussed before, a difference between many historical monuments and their contemporary counterparts is the initial purpose or intention of their existence. Although many historical buildings today are important tourist attractions, only a few of them have been created with tourism in mind. Even the Statue of Liberty, since her dedication in 1886 greeting thousands of visitors arriving every day in New York, was first and foremost meant to be a symbol of freedom and the commonalities of the American and French Nations.
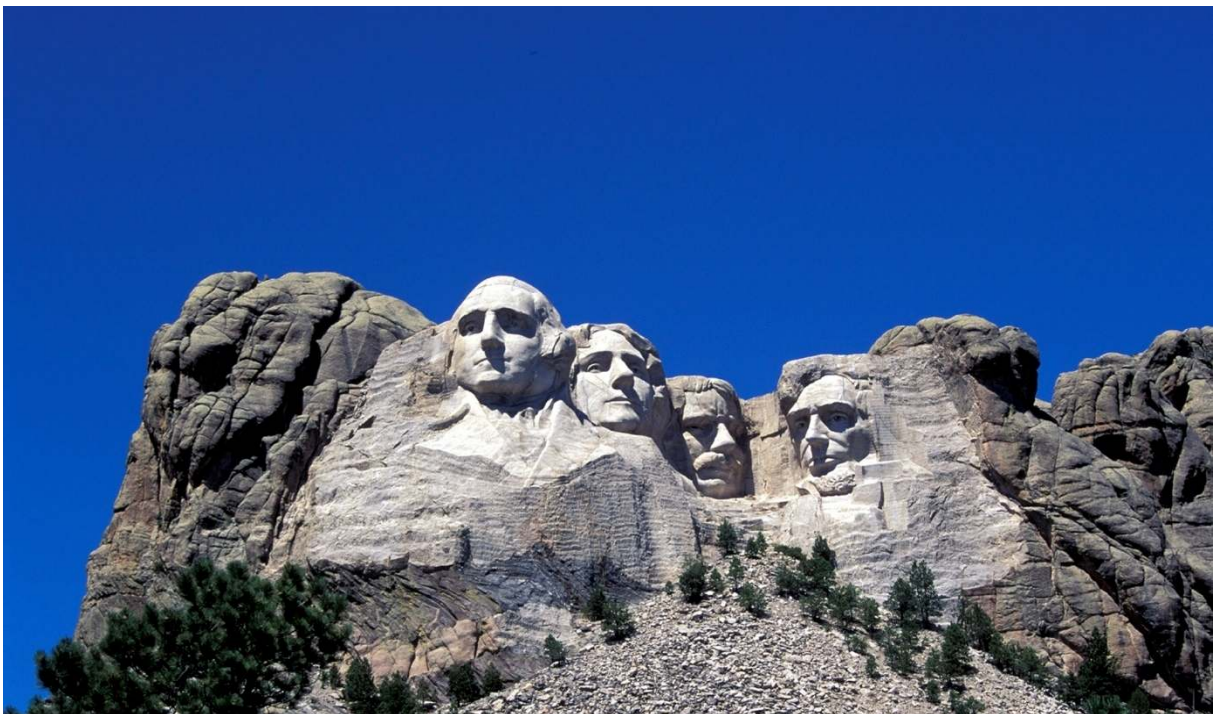
Illustration 2-26 Mount Rushmore National Memorial, United States (Author, 1995).

By contrast, many contemporary architectures (throughout all possible functions from accommodation to traffic infrastructure to attractions) have been intentionally built to attract and not only to serve tourists. Hence, they are consciously aware that they are (and that they were meant to be) tourist attractions (see Shaw, 2007, p. 22). And, if form attracts, then form becomes meaning, becomes function. In this case, not so much in regard to the structure, but rather to the content and meaning, the borders between architecture and sculpture start to blur and to disappear. Architecture becomes, or – as claimed American architect and artist Daniel Libeskind – "is public art" (Pitzke, 2009). To a certain degree this might also

explain why many museums have increasingly been using spectacular contemporary architecture as a shell to attract visitors in recent years. As Bailey (2002) stated in an online article in the Forbes Magazine, "Gehry's architecture and the Guggenheim's art have proved an irresistible combination" (para. 6). This comes as no surprise if Gehry's architecture was no less (and no more) than art itself. Evans (2003) noted that Le Corbusier's Musée à Croissance Illimitée (1939) and Wright's Guggenheim in New York (1959) symbolises "the modern cultural building as an architectural monument first and a functional gallery second" (see Illustration 2-27). Evans also claimed that the Pompidou Centre in Paris (1977) has an evident preference for form and architectural impact over function and criticised that the "open plan layout and free standing temporary walls made it almost impossible to show sculpture and painting satisfactorily" (p. 430). He concluded:

> Architectural statement and form over function and the vernacular is therefore a compromise which state and cultural institutions are willing to make, despite the 'danger that the museum as cultural status symbol can shift the emphasis onto the building and its symbolic meaning to a degree to where what is inside hardly seems to matter at all' (Schubert, 2000, p. 98) (p. 430).

Illustration 2-27 Guggenheim Museum New York, United States (Author, 1995).

Discussing a similar argument, Foster (2002) appealed for a more differentiated view. For him, Frank Lloyd Wright's Guggenheim "is too often seen as a sculptural object, but the Wright has a formal logic, the whitish spiral, as well as a programmatic conceit, the museum as a continuous ramp, that the Gehrys do not possess" (p. 430). In fact, around the globe Wright's principle of the museum as a continuous ramp has been copied and used as a functional element for various exhibitions and museums. An example from 1972 is the museum of German car producer BMW in Munich, designed by Austrian architect Karl Schwanzer. Schwanzer inverted Wright's principle to move from top to bottom and allowed visitors to start their circuit at the bottom of the cylindrical building. Vidler (2008) agreed with Foster and added that, compared to Wright's Guggenheim, "Gehry's museum seemed altogether formless and merely gestural. An object of nothing more than 'touristic awe'" (p. vii). Once again, it depends on individual attitude and affection rather than on a strict and unambiguous classification of terms, if it is to be called architecture or art, building or sculpture. When asked whether he considers himself an artist, Gehry negated this and said that he is an architect – but Michelangelo has also built houses ("Die neue Lust am Bauen", 2007, p. 51). Following this debate, the question arises why the discussion about terminologies is actually taken so seriously. Article 13 of the "Charter of Fundamental Rights of the European Union" stipulates that "the arts and scientific research shall be free of constraint" (European Parliament, European Council, European Commission, 2007). However, it seems that the same right does not apply to architecture. As Unwin (1997) noted, "architecture is not a free art of the mind" (p. 16). Instead, it appears that any building which is not up to standard has to be justified. The reasons for such critical evaluation might be due to substantial differences between architecture and certain kinds of art. For instance, architecture can usually not be moved or detached from its place of origin, while many artworks – from paintings to sculptures – are easy to relocate or deconstruct. Hence, their long-term impact on the environment is much lower than this of architecture in the form of a building. As with many forms of art, architecture also follows temporary trends, or is at least influenced by them. A challenge is that the piece of architecture might still exist after the trend has long waned. A sculpture, on the other hand, can easily be removed once it does not meet the requirements of its stakeholders, aesthetically or politically (see Illustration 2-28 and Illustration 2-29).

Illustration 2-28 Contemporary art against a historical backdrop in Venice, Italy: Controversial, but easy to remove (Author, 2007).

Illustration 2-29 Temps de Flor, Girona, Spain: Contemporary art and flower festival in the historical city centre (Author, 2009).

Consciously or unconsciously, architecture is a matter for each and every one. Influencing the built environment, architecture is part of our everyday lives. One can choose whether or not he wants to visit the inside of a museum and to consume certain kinds of art. Architecture, on the other hand, is almost unavoidable. It can be argued that this also applies to public art (e.g. graffiti or a statue); however, such artworks are to be found at selected places only. Architecture is everywhere. The question is whether these are arguments for more or less art in architecture. The Paperback Oxford English Dictionary defines art as "the expression of creative skill in a visual form such as painting or sculpture" (Soanes, 2002, p. 41). Yet, without creative skill, architecture degrades to mass-produced articles wrapped in concrete. It is not only visitors that seek a break from their everyday lives. Cities such as Barcelona are equally popular for their creative spirit and the exciting mixture of architectural styles and times, functions and forms, with both visitors and local residents. From Mercat de Santa Caterina with its colourful undulating roof designed by architects Tagliabue and Miralles to Gehry's Fish sculpture at the seafront, Barcelona keeps boredom at bay and leaves room for architectures out of the ordinary (see Illustration 2-30 to Illustration 2-32). This is part of a long tradition that can look back on many examples; amongst them the famous works of Spanish Catalan architect Antoni Gaudí (Curl, 2007, p. 308; see Frampton, 2007, p. 64). Functional environments are not necessarily perceived as pleasant places worth living or visiting. Destinations planned in one piece, such as the cities Brasilia in Brazil and Chandigarh in India, are "two examples that grew out of a 'cold sterility' often idealized in the last century" (Hirschmann, 2008, para. 9). The "artistic dimension" is a critical part of architecture, especially when it comes to tourism (see Schwanzer, 2000, p. 31). Yet, creativity does not mean to cut back functionality. Conversely, form and function can compose a harmonious and integrated entity, provided with appropriate legal, economic and political conditions, as well as an architect of great talent. Art and architecture are closely interrelated in many ways. From exhibitions (e.g. museum) to events (e.g. theatre), architecture also provides appropriate settings and frames for art. However, an extraordinary example for the opposite case where architecture was framed and enclosed by art itself was Christo and Jeanne-Claude's wrapping of the Reichstag building in Berlin (see Morris, 2001; Schlinke, 1996).

Illustration 2-30 Mercat de Santa Caterina, Barcelona, Spain (Author, 2011).
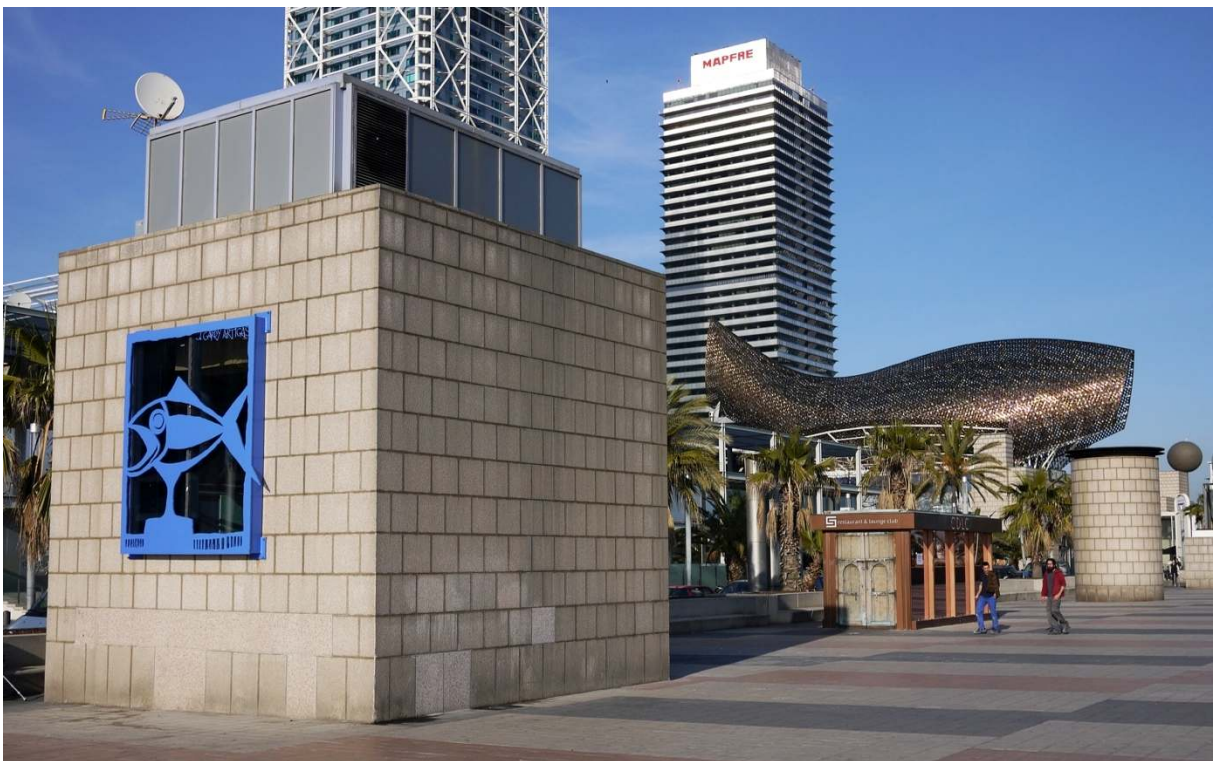
Illustration 2-31 Fish sculpture (rear right), Frank Gehry, Barcelona, Spain (Author, 2011).

Illustration 2-32 La Torre Calatrava, Barcelona, Spain: Art or Architecture? (Author, 2011).

From Artist to Architect: Friedensreich Hundertwasser

Friedensreich Hundertwasser (1928 – 2000) was a Jewish Austrian artist who "abhorred straight lines and the rigidity of Modernism" (Curl, 2007, p. 377). Initially dedicated to painting, he later turned to architecture:

Hundertwasser became involved with architecture because he criticised it. In 1959, as a visiting lecturer in Hamburg, he denounced the aridity of modern architecture, ridiculed symmetry – by wearing different coloured socks – and described straight lines, horizontals and verticals as 'the tool of the devil' and 'the rotten foundation of our doomed civilisation'. He denounced the professional institutions of architecture because they would not permit practice by amateurs. This, he said, proved that architecture was not an art, but a professional conspiracy (Pawley, 2000, para. 5).

As a result he created "organic" architectures leaning on his own colourful paintings (see Illustration 2-33 and Illustration 2-34). Irregular forms involving natural features such as trees and grassed roof areas are characteristic of his work. While still controversially discussed, Hunderwasser's architecture from Austria to the United States and from residential buildings to thermal baths is also an object of tourist interest. Hundertwasser remarked in an interview with German newspaper "Die Welt" that as he "only painted facades, critics often blamed him to create Potemkin villages [based on the myth of fake settlements erected at the behest of Russian minister Grigory Potemkin to fool Catherine II during her visit to Crimea in 1787]." Yet, Hundertwasser said that the modern buildings were much more mendacious and claimed that one cannot exist without lies and "to live without Kitsch becomes unbearable." He also emphasised that the view to a beautiful building is just as important as living inside of it. Taking as an example his Hundertwasserhaus in Vienna, Löwengasse the creator claimed that "there are 150 living, while around one million passer-by's per year have a glance at it" (Martens, 1998). German "Frankfurter Allgemeine Zeitung" called it an architectural artwork out of the norm and said it was one of Vienna's most visited attractions since its opening in 1985. In the true sense of the word, Hundertwasser brought nature into the urban environment ("Hundertwasser-Bauwerke: Sehenswürdigkeiten in einem Rausch aus Farben und Formen", 2011, para. 2).

Illustration 2-33 Hundertwasserhaus, Bad Soden, Germany (Author, 2011).

Illustration 2-34 Hundertwasserhaus (detail), Bad Soden, Germany (Author, 2011).

2.2   Architectural Tourism in the Spatial and Temporal Urban Context

There can be no separation between our architecture and our culture. Nor any separation of either from our happiness (Wright, 2005, p. 338).

In a survey about the "relative importance of socio-cultural elements influencing the cultural attractiveness of a tourism region", Ritchie and Zins (1978) compared non-residents with residents. As a result, the relative importance of architecture for residents ranked in seventh place and for visitors (non-residents) fourth place after the socio-cultural elements of history (3), gastronomy (2) and traditions (1) (p. 254 ff.).

Although the study might show the relative importance of architecture for a tourism destination, such generalisation holds some shortages and architecture as a (cultural) tourism attraction requires a more contextual view. Depending on the type of destination and the according types of visitors, architecture might be a more or less important element and might also differ in form and function (e.g. rural vs. urban tourism). Even within a specific destination, types of visitors and requirements might diverge substantially. This applies specifically to urban destinations where shopping tourism, event tourism, cultural tourism, as well as many other forms of tourism, take place, sometimes coexisting and sometimes fusing. Furthermore, when it comes to attractiveness and touristic interest, "architecture" as a term is not specific enough for a significant evaluation. For instance, visitors seeking historical monuments might not be interested in contemporary architecture at all (Steinecke, 2008b, p. 190).

2.2.1 About the Interaction of Urban Atmosphere and Urban Tourism

Agriculture is the business of rural areas and culture is the business of cities (Robert C. Lamm, as quoted in Azua, 2005, p. 79).

As a result of global change, urbanisation is accelerating on a global scale. Urbanisation or urban drift, "the social process whereby cities grow and societies become more urban", means that people from the country move to and settle down in a city (Soanes, 2002, p. 927). In the annual "World Urbanization Prospects" from 2009, the United Nations Department of Economic and Social Affairs Population Division (2009) stated:

> Between 2009 and 2050, the world population… living in urban areas is projected to gain 2.9 billion, passing from 3.4 billion in 2009 to 6.3 billion 2050… Thus, 75 per cent of the inhabitants of the more developed regions lived in urban areas in 2009, whereas just 45 per cent of those in the less developed regions did so. Urbanization is expected to continue rising in both the more developed and the less developed regions so that, by 2050, urban dwellers will likely account for 86 per cent of the population in the more developed regions and for 66 per cent of that in the less developed regions. Overall, the world population is expected to be 69 per cent urban in 2050 (p. 2).

According to the report, in 2009 "China, India and the United States accounted for 36% of the world's urban population" (p. 11). Today, China alone accounts for over 100 mega-cities (Augstein, 2008, p. 58). Dubrau (2008) called it "high-speed urbanization" and believed that "there is no end in sight for this trend; it has only just begun" and that it as a matter of fact that it also impacts the development of urban tourism (p. 10). On one hand, an increasing urban society already seeks to escape the cities during holiday periods; on the other hand, with growing and new developing cities, urban tourism destinations will not only gain in volume, but also in diversity. From mega-cities to small towns, historical cities to modern metropolises, tourists can choose from a growing variety of urban destinations and – within these – from a broad mix of attractions. At the same time, more and more cities try to transform themselves into tourism destinations, often by means of special events or contemporary architecture (Shaw, 2007, p. 54).

Cities have always been attractive to visitors, from pilgrims to travelling salesmen, to tourists. Judd (2003) argued that "until the rise of mass tourism in the latter half of the nineteenth century, cities held a special status as travel destinations" (p. 25). In fact, during the "Grand Tours" of the fifteenth through the eighteenth centuries, upper-class Europeans and Americans visited "cultural" cities, such as Paris, Florence, Naples, Venice and Rome. Ancient ruins, churches, palaces and the architecture of the Renaissance drew the attention of mainly young men "seeking inspiration, sophistication and education" (Culham, 2001, para. 4).

Fainstein and Judd (1999) introduced a three-fold classification of cities that are visited by tourists which also leaned on a differentiation between the intentions to create a destination (see Swarbrooke, 2002, p. 5). Hence, while "resort cities" are entirely and "converted cities" partly created for tourism, "tourist-historical cities" have not been built with any touristic intention (p. 262).

Figure 2-6 Types of cities visited by tourists (simplified after Fainstein & Judd 1999, p. 262).

Law (2002) criticised the model's missing consideration of size and claimed that different places might vary in population size and visitor numbers. Depending on its size, a city's tourism and economy might be more or less diversified. Therefore, it is "not clear from this classification where large metropolitan areas like capital cities fit in" (p. 5). Indeed, when it comes to large cities, a clear and unambiguous differentiation is difficult. Mixtures or overlaps are more likely. Fainstein and Judd (1999) described "converted cities" as "a type of tourist city in which specialized tourist bubbles are carved out of areas that otherwise would be hostile to or inconvenient for tourists" (p.

266). The Basque city of Bilbao is a good example, with the Guggenheim Museum and its surrounding areas forming, by means of contemporary architecture, a specifically created tourist bubble within an (for tourists) otherwise rather unattractive (though not hostile) environment. The authors took the Times Square as an example for an artificially created tourist bubble while confirming at the same time that it "does not fully exemplify the concept of the tourist bubble, both because of its long history as an entertainment mecca, and because of New York City's overall character" (p. 266). This logic of a mix of converted and tourist-historical areas also applies to other cities. Examples are Berlin, Beijing, Paris and Barcelona. Paris even has, with Disneyland, an integrated resort city in addition, although it is not located within the inner city limits but in Marne La Vallee, on the verge of Paris' outskirts. There are only a few created and specialised "resort cities" with a notable size of over one million, such as Las Vegas and Orlando (Law, 2002, p. 6). In turn, today, Macau, one of the world's largest casino destinations, is composed of a mixture of tourist-historical and resort areas, the latter mainly consisting of casino developments (see Illustration 2-35). Macau's largest "tourist bubble" has been created in the context of a land reclamation project between the two islands Ilha da Taipa and Ilha de Coloane.
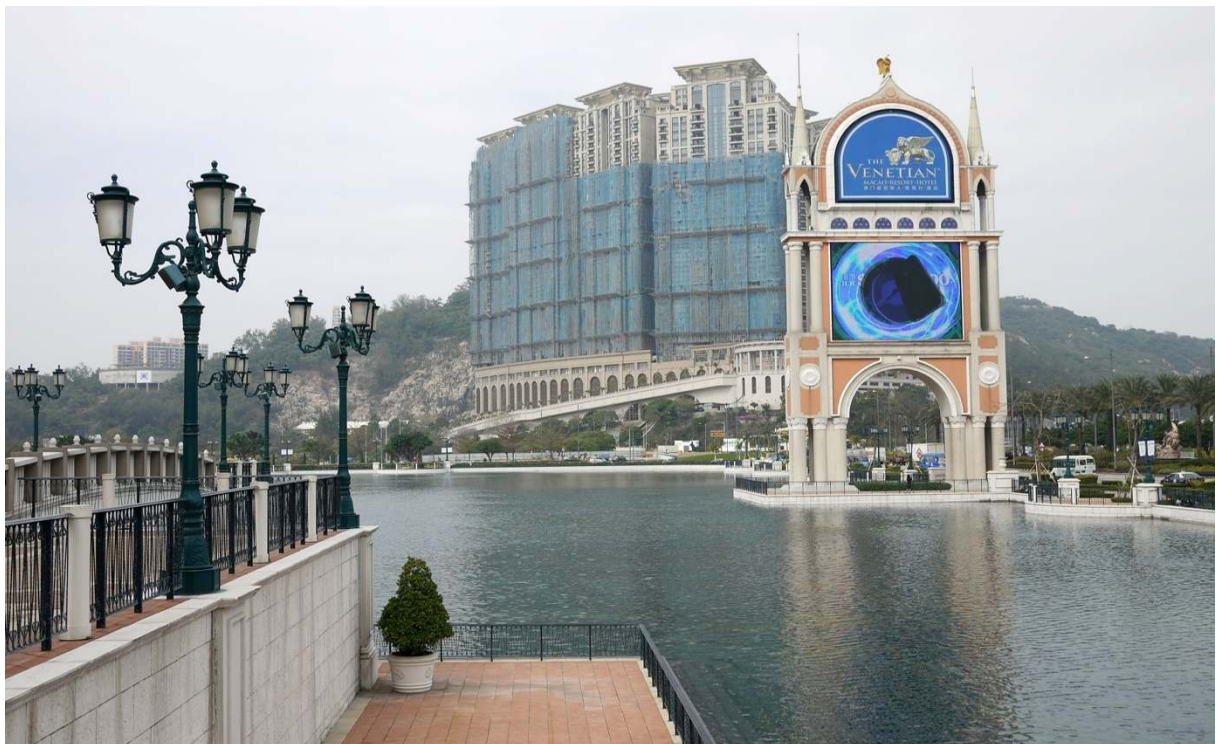
Illustration 2-35 Large-scale casino developments in Macau (Author, 2011).

In face of the urban diversification, a distinct classification of entire cities as urban tourism entities is indeed a problematic approach. Selby (2004) pointed out that "the scale of tourism districts within cities, emphasising the clustering of facilities and attractions, has been more attractive to researchers" (p. 12). Hence, research often concentrates on cities' core districts, mainly the historic centres. Shovala and Ravehb (2004) referred to Burtenshaw, Bateman and Ashworth (1991), Yokeno (1968) and D. G. Pearce (1987), when claiming that "a city's historic core, its major cultural institutions…, main business district, shopping districts, and urban parks form the main attractions of urban tourism. These sites are usually concentrated in the innermost parts of the metropolitan area together with accommodation services for tourists" (p. 741). However, as Law (2002) stated, "the post-war period has also witnessed significant changes in the internal geography of cities. From being relatively compact and monocentric (i.e. focused on the city centre) cities have decentralized and become polycentric with consequences for core areas" (p. 32). Again, size plays an important role in this regard with significant impacts on urban tourism. For instance, small and middle "tourist-historical cities" are in the majority of cases still reduced to their historic cores, while global metropolises, in accordance with a rapid growth, experience an increasing diversification of tourism space. Newly developed areas become touristic counter poles or synergetic complements of historic centres. Examples are the newly developed (or redeveloped) districts of La Defense in Paris, Potsdamer Platz in Berlin and Pudong in Shanghai.

Although all aforementioned districts were not created primarily with tourism in mind and also fulfil diverse functions, they also form important tourism areas within their urban destinations. In fact, when it comes to large cities, urban planning occurs in general at district level (D. G. Pearce, 1998, p. 63). However, for tourism, the opposite often takes place; from both the perspective of a tourism developer, a tourism manager and the tourist himself urban districts usually play a secondary role as a destination. The spatial perception takes place most likely on the scale of the urban entity as a whole (e.g. Paris) or the urban attraction itself (e.g. Eiffel Tower and Pompidou Centre, Paris). Exceptions are districts, perceived as an attraction in a body (e.g. Montmartre, Paris). One reason might be that the majority of tourists do not

visit an urban destination for one attraction only, but for a bundle or mix of attractions that meet their personal desires and requirements. This mix might then stretch across different districts and cover different types of attractions within an urban destination. However, for researchers, the limitation on specific areas and selected touristic patterns is a simpler approach than the attempt to understand the complexity of urban tourism systems as a whole. Shovala and Ravehb (2004) noted that "although the academic literature on urban tourism has expanded rapidly in the last decade… very few studies have dealt with the differential tourism consumption patterns in cities in terms of content and spatial activity, and most of such research has focused on seaside resorts or small historic cities rather than large multifunctional cities" (p. 742). Thus, literature does not reflect reality. Steinecke (2008b), for instance, believed that a city's touristic force of attraction most notably results from its urban atmosphere and multi-optional offers (p. 742). In a report about architectural tourism potentials, the Planning and Transportation Committee of the City of Toronto (2003) stated:

> Cities are attractive to visitors (as well as to residents and business) not only because of their landmark architectural pieces designed by "label" architects, but also because of their overall design, harmonious composition of open spaces and built form, and streets with views and interesting or surprising features… Most great cities are appreciated for their overall design as well as for the landmark buildings they contain. Think of downtown Boston, Chicago, London and Paris (p. 4).

Grötsch (2006) referred to a visitor survey in Vienna when he confirmed that Vienna's cityscape and architecture plays an important role in a tourist's decision-making process. However, Grötsch also emphasised that in this regard architecture does not mean single buildings and landmarks of the past and present, but rather a kind of urban atmosphere (p. 278). Gaebe (1993) also believed that the structural identity of cities is not given through single buildings but through the diversity of forms and proportions (p. 65). He further stated that even in non-European cities with a preponderance of modern buildings (e.g. Chicago, New York, Singapore or Tokyo), for the most part attractiveness is given by a mixture of buildings from different eras, functions and styles (p. 67) (see Illustration 2-36 and Illustration 2-37).

In a report produced for the Research Group of the European Travel Commission and the World Tourism Organization (2005), a broader view was taken and it was stated that "for large cities and metropolises the concept of the creative city, linking the traditional cultural products, services and heritage with the creative industries such as media and entertainment, design, architecture and fashion, can offer great advantages in attracting visitors" (p. ix). As a matter of fact, amongst others, the urban atmosphere evolves from a wide range of factors, formed by the past and present culture(s) of a city's stakeholders. For instance, the urban atmosphere of Barcelona is affected by its architecture, its location between the mountains and the sea, its festivals, its nightlife, the "Futbol Club (FC) Barcelona" and many further factors, which also includes the average age of its inhabitants and visitors. While impacting the numbers and types of tourists visiting the city, many of these factors are of a dynamic nature and might change over time. This also applies to a city's architecture, which – although far from being the only one – is still one of the most important factors impacting the perceived urban atmosphere. As Bijlsma, van Dijk and Geerts (2004) point out, "architecture and urban space itself are, after all the main attraction of the city" (p. 2). Richter (2010a) further observed:

> Increasing tourist crowds concentrate particularly in the centre of the metropolitan areas. The largest proportion - almost 63% of a tourist's daily activities consists of visiting famous place, mostly architecture and urban spaces… Statistically, tourists walk 10 km per day through urban spaces, spending two-thirds of the day in open areas of the city (p. 178).

However, urban atmosphere is not only a matter of famous places and architectures. Taking again the example of the tourist city of Barcelona, the spectacular and iconic buildings of Antoni Gaudí form part of the conscious image most tourists have in mind. Yet, there are other structures, which – although anything but spectacular or iconic – contribute just as much to Barcelona's unconsciously perceived urban atmosphere and, hence, also to the city's touristic image.

Illustration 2-36 Mixture of buildings from different eras, functions and styles in Chicago, USA (Author, 1995).

Illustration 2-37 Historical building framed by contemporary structures, Singapore (Author, 2011).

2.2.2 Architectural Tourism in the Context of Urban Transformation

Tourism is important for cities. Cities are important for tourism (Asworth and Duran, as quoted in Gausa, Banchini, & Falcón, 2009, p. 91).

Both architecture and the urban space are dynamic elements that might change over time, just as the surrounding urban atmosphere might change. However, to what degree and by which means this change takes place can vary substantially and depends on legal, economical, cultural and social aspects. Lynch (1990) opened his book about the image of the city with the following passage:

Looking at cities can give a special pleasure, however commonplace the sight may be. Like a piece of architecture, the city is a construction in space, but one of vast scale, a thing perceived only in the course of long spans of time. City design is therefore a temporal art, but it can rarely use the controlled and limited sequences of other temporal arts like music. On different occasions and for different people, the sequences are reversed, interrupted, abandoned, cut across. It is seen in all lights and all weather (p. 1).

Cities such as Barcelona, Beijing, Berlin, London, Paris, and Moscow all provide a more or less diversified architectural structure from very different eras of their history, including a broad range of contemporary structures. By contrast, for historical reasons, cities such as Rome, Florence, Venice or Jerusalem are bound to few specific eras from their past, which have coined their cityscapes and their touristic images alike. As a matter of course, all aforesaid cities also provide contemporary structures, yet those are mainly located in the outskirts and are barely present in a tourist's mind. Steinecke (2008b) noted that some cities intentionally try to "freeze" a certain era for tourists, while other epochs are ignored as much as possible. He called it "a conceptual dictate of an era" (p. 192). Law (2002) stated that "in selling a city to tourists, only a part of the city is sold, obviously those components which are thought to be attractive to them." Those might be located close to each other and concentrate on certain districts, but might also be spread across the city. Law calls it "composite product" or "bundle of products" when agencies or local authorities – often on the basis

of intuition – put together such packages of city elements for tourists and thereby try to form an image of urban atmosphere, even before a tourist's first visit (p. 54).

Unlike "resort cities", which are in general generated expressly for tourism and put up within a short period of time, most other cities have to deal with a historically formed and transformed urban structure. In this regard, Knox (2011) stated:

> The form of cities has been influenced by design since the earliest times, though the motivation has varied a great deal, from mythology and religion to geopolitics, military strategy, national identity, egalitarianism, public health, economic efficiency, profitability and sustainability. Similarly, the driving forces behind urban design and planning have ranged from despotic powers to utopian idealists, and from democratic governments to private developers (p. 65).

As a result of such variable influences, even cities of geographical and historical proximity might, in form and structure, differ substantially from each other. In "Good City Form", Lynch (1984) provided a catalogue of basic city models from the "radial star" to the "linear city" (p. 283 and Appendix D). However, when it comes to tourism, a city's form and structure are just some of many interacting components influencing the urban atmosphere and the perception of different kinds of visitors. For instance, amongst other factors the potential to be a "tourist-historical city" is determined by the age and degree to which historical elements, from architecture to traditional customs, have been preserved and are still considered interesting and appealing. Hence, while some cities are simply too young to be perceived as historical places by tourists, others suffer from the vast demolition of their historical urban structures by wars (e.g. Dresden, Germany), natural disasters (e.g. New Orleans, United States) or transformational processes (e.g. Beijing, China). Often driven by political and economical catalysts, such transformational processes might then be irreversible and, once destroyed, a historical structure can be lost forever – not only for tourism. However, attempts to rebuild historical structures, from single buildings to entire districts, can be observed all over the world (see Illustration 2-15 and Illustration 2-16). Whether such measures are successful or not depends not least on the number of tourists perceiving these rebuilt historical structures as authentic and worth visiting. An example is the redevelopment of traditional Hutongs in Beijing.

The Brand-New Historical Hutongs of Beijing

A hutong (see Illustration 2-38) is "a narrow lane or alleyway in a traditional residential area of a Chinese city, especially Beijing" (Oxford Dictionaries, n.d.). Hutong alleys are formed by lines of so-called "siheyuan", traditional Chinese courtyard residences. Hutongs were formed connecting one siheyuan to another while sometimes different hutongs join each other, forming a kind of network throughout Beijing. A traditional siheyuan is a courtyard surrounded by four single-story buildings, occupied by a single, but often large, family. However, when, due to population increases and urban drifts, more and more people had to share a decreasing amount of urban space, this traditional mode of operation soon became dysfunctional. Since the mid-20th century, the number of hutongs in Beijing has dropped substantially. As a result of overcrowding, poor hygienic conditions and, not least, a strong increase in real estate value, many traditional structures have been demolished to make way for new road developments and high-rise building projects. The dramatic regression of traditional hutongs has called critics into action. Celebrities, such as Charles Windsor, Prince of Wales, supported initiatives to save and restore the ancient structures (Booth & Watts, 2008, para. 4). As a result, some hutongs have already been classified as "protected areas." Furthermore, since some of the remaining hutongs attract an increasing number of visitors from inside and outside Beijing, several reconstruction projects took place in different areas of the city. Beijing Architect Zhu Pei, for instance, proposed a strategy "for redeveloping the Xisi Bei hutong area by preserving or 'freezing' its best elements, inserting modern interpretations of traditional structures, and adapting industrial buildings added in the '50s and '60s to new uses" (Pearson, 2008, para. 3). However, material usage has been handled quite permissively, and instead of traditional building materials concrete is often used (see Illustration 2-39). Furthermore, many of these "modern interpretations of traditional structures" come, for economical reasons, with larger building areas or additional floors to use space more efficiently. The same is true for the function. Once a Hutong area becomes popular, more and more traditional and reconstructed siheyuans are used for tourism; they host shops, hotels, restaurants, bars and clubs, while the original function of living is abandoned.

Illustration 2-38 Traditional Hutong structures in Bejing (Author, 2010).

Illustration 2-39 Reconstruction of Hutong structures, Bejing (Author, 2010).

Although the reconstruction of historical structures can be an effective instrument to attract urban tourism, it is also a dangerous one. As mentioned before, some tourists might not perceive the replicas as authentic (see Section 2.4.3 below). Furthermore, by freezing certain eras for tourists, cities run the risk of becoming stuck in the past – a condition that might fast reach beyond tourism and eventually also have impacts on the general mentality and local population. Yet, as with any other product, urban destinations need to reinvent themselves over and over again in order to remain an attractive and interesting place for tourism. Richter (2010a) believed that "urban tourism cannot progress without modern [contemporary] architecture" (p. 188). As architecture is also a reflection of urban culture and time, it should likewise represent a city's present and past in order to provide tourists with an integrated experience instead of a visit to a retrograde open-air museum. Thereby, historical structures and contemporary architectures do not need to be in conflict with each other but might on the contrary complement one another by forming an integrated mix of attractions. As a matter of fact, the same applies to other forms of cultural attractions (e.g. events). Well-planned contemporary structures might also initiate transformational processes with positive touristic, economic and social effects for their surrounding areas, district or even the entire city. Gospodini (2001) argued:

> In context of large groups of cities… design schemes can constitute counterstructure to the familiar environment, by contradicting the established international design trends and being avant-garde... This can be supported by examples from recent history of architecture and urban design: 'new' movements appear to have always produced in their beginning, design schemes – at small scale and large scale, buildings, open spaces, urban areas, or even cities – which being avant-garde in their era, constituted 'counterstructures' and thereby, great resources of urban tourism. For instance, Modern Movement and Le Corbusier's Church of Ronchamp, the city of Brazilia; high-tech architecture and the building of the Pompidou Centre in Paris, the Lloyd's Building in London; Post-Modernism and the glass-pyramids of the Museum of Louvre, the 'follies' edifices of La Villette in Paris, the Canary Wharf in London's Docklands. In the last years, following the movement of Deconstruction, the best example supporting this argument is the Guggenheim Museum in Bilbao, Spain (p. 931 f.).

Chang (2010) referred to the Guggenheim Bilbao arguing that "appreciation of a particular building prompts a wider engagement with the built environment." He cited Lasansky (2004) and pointed out that "the effects of architourism often extend beyond buildings to entire neighbourhoods and cities as iconic architecture serves as sites of entertainment, education and even national identity." Furthermore, referring to an expression used in an article by Sklair (2005), Chang wrote that "in more ways than one, the Bilbao Effect creates a 'new urban pole of attraction' (p. 498) around which contemporary public life is organised, performed and sometimes contested" (p. 964 ff.). As a matter of fact, inspired by the "Bilbao effect" as well as the former "Beaubourg Effect", many cities tried to revitalise existing urban areas by means of outstanding and often iconic contemporary buildings. Schneider (2008) coined the term "city acupuncture" (p. 130). Shaw (2007) stated "urbanistically, architourism has matured from single gem-like buildings to buildings incorporated in larger urban plans" (p. 11). Also Lang (2005) agreed that buildings might have a "catalytic effect on their neighbourhoods" and referred, amongst others, to the "Grands Travaux [or Grands Projets]" of French president François Mitterand in the 1980s (p. 120). The latter, officially called "Grandes Operations d'Architecture et d'Urbanisme", was an architectural program providing contemporary architectures in Paris to manifest France's role in art, politics, and economy and to revitalise specific districts. Furthermore, some of Mitterand's projects, such as the Louvre Pyramid, Museum d'Orsay, Parc de la Villette, the Arab World Institute, Opéra Bastille and the Grande Arche de La Défense also rank among Paris' most important attractions. However, Kähler (2002) warned that, as in the case of the spectacular "Grands Projets", a sustainable rehabilitation of an entire urban district is only possible if the massive costs of such buildings can be justified (para. 8). Meanwhile, another approach gains increasing popularity. Instead of using contemporary (iconic) architecture to revitalise existing districts, these are used as cornerstones to initiate and distinguish entirely new development areas. A branch of Pompidou Arts Centre in Paris might serve as an example. Designed in Metz, France, by architects Shigeru Ban and Jean de Gastines, it is located in the Amphitheatre District near the railway station and represents the cornerstone of the new development area of around 50 hectares (see Illustration 2-40 and Illustration 2-41). Completion of the development project is expected by 2015.

Illustration 2-40 Pompidou Centre, Metz, France (Author, 2011).

Illustration 2-41 Construction sites around the Pompidou Centre, Metz, France (Author, 2011).

2.2.3 Contemporary Architecture as an Integrated Part of Self-Contained Resort City Destinations and Theme Parks

Disneyland is like a piece of clay: If there is something I don't like, I'm not stuck with it. I can reshape and revamp (Walt Disney, as quoted in Smith, 2001).

What Fainstein and Judd (1999) called a "resort city" is a place created expressly and entirely for tourism (p. 262). Of course, cities such as Las Vegas also have local populations, which do not depend entirely on tourism. However, the primary intention to create such cities, as well as their economic focus, is directly related to tourism. When it comes to commercial theme parks, this interdependency becomes even more apparent. Places such as Disneyland in Anaheim, California or Walt Disney World Resort in Orlando, Florida, were almost entirely created for tourism. In fact today, not only the theme parks themselves are economically dependent on visitors, but also their surrounding areas. As a result, in the world's mind Orlando and Anaheim are so closely connected to Disney's resorts that other potential "urban attractions" are overshadowed. The Paperback Oxford English Dictionary defined a theme park quite generally as "an amusement park designed in accordance with a particular setting or idea" (Soanes, 2002, p. 868). P.L. Pearce (2000) used a more specific definition:

Theme parks are capital intensive, highly developed, self-contained recreational spaces which invariably charge admission. The entertainment, rides, speciality foods and park buildings are usually organized around themes or unifying ideas... These themes are crucial to the operation of the parks as they create a feeling of involvement in setting which is in stark contrast to daily life… (p. 578).

Steinecke (2008a) thought that a theme park belongs to a larger family of "theme worlds", among them "theme hotels, theme restaurants, urban entertainment centres, musical centres, science centres, brand and corporate lands, thermal baths, multiplex cinemas, indoor ski facilities and arenas" (p. 159). For Ritchie and Crouch (2003) Las Vegas and Disney's theme parks are the most famous examples of tourism superstructures, which are almost complete destinations in themselves (p. 125). While the primary function of both is entertainment, the distinctive architectures the places provide play an important part in their success and development to self-

contained and integrated destinations. As American architect Jon Jerde pointed out, "with Disneyland, Walt Disney created a threshold where the interpenetration of psyche and environment, of fantasy and reality becomes a unique experiential component of participatory entertainment" (as cited in Klingmann, 2007, p.70). For example, the iconic Cinderella Castles and the futuristic buildings of Epcot (Walt Disney World Resort, Orlando) provide a vital contribution to the parks' recognition value, while at the same time allowing for their specific atmosphere and "je ne sais quoi." As a result, even young children, one of the park's main target groups, can at first glance differentiate Disney's resorts from other theme parks. The story is similar with "gambler's paradise" Las Vegas. Although there is no specific need for exceptional buildings in order to gamble, billions of dollars have been invested into expressive casino architectures for a good reason. Las Vegas wants to stand out and provide more than a place to play for a limited and somewhat discredited target group. Instead, the city learned from Disney's theme parks and today provides, within a unique setting of iconic and staged contemporary architecture, integrated family entertainment from musicals to sporting events (see Cass, 2004, p. 244 and see Illustration 2-42).

Illustration 2-42 Family friendly entertainment: A pirate battle on the Las Vegas Strip (Author, 1995).

Parker (1999) wrote that during the third period of Las Vegas' development "a loosely organized pro-growth coalition emerged to market the city as a tourist destination. Since the late 1980s… there has been a movement to transform 'Sin City' into 'The All-American City'" (p. 107). Las Vegas used contemporary architecture to set a benchmark as "the centre of superlatives", while at the same time making permissive use of "copy and paste." Thus, Knox (2011) observed:

> By any account, the capital of urban spectacle and simulation must be Las Vegas, where the Strip is studded with buildings cribbed from the skylines of other cities. The landmarks of Paris are just across the street from the canals of Venice, and right down the block from the Brooklyn Bridge and the Statue of Liberty. Within the fantastical architecture of themed casino hotels – a massive black pyramid [see Illustration 2-44], a Disneyesque medieval castle, and so on – are spectacular circus acts, concerts and exhibitions. The Mirage [see Illustration 2-43], one of the world's largest casinos, has an ecologically 'authentic' tropical rain forest in a nine-storey atrium; a 20,000-gallon marine fish tank behind the reception desk; and, outside, a 54-foot volcano that spews steam and flames into the night sky for three minutes every half-hour (p. 179).

Illustration 2-43 The Mirage, Las Vegas (Author, 1995).

Las Vegas is often criticised for being inauthentic, a fake city, making use of cultural achievements from other destinations. Though, in contrast to historical replicas, provided at other places, Las Vegas' copies never tried to fool their visitors. Who would seriously think that "original" Venice and Paris could be found within Las Vegas? Who would believe that the black pyramid or the Sphinx of the Casino Luxor Las Vegas are some thousand years old? The aim of Las Vegas' investments in such developments was not to create an image of being anything other than Las Vegas itself, the city of pleasure and entertainment. No more than Disney attempted to copy and create an impression of a "real" historical building by making the "Cinderella Castle" a landmark and flagship attraction for the respective theme parks. Instead, both simply tried to satisfy the desires of their visitors, without ideological barriers in terms of architectural and historical accuracy (see Section 2.4.3 below). Walt Disney once stated: "We're not trying to entertain the critics…I'll take my chances with the public (as quoted in Marling, 1991, p. 174). In the face of a total attendance of "around 116.5 million visitors to Disney's worldwide attractions in 2007", one might concede that he had a point (Shani & Logan, 2010, p. 160).

Illustration 2-44 Luxor, Las Vegas (Author, 1995).

Gospodini (2001) tried to interpret "in terms of counter-structures in the formal dimension of environment, the popularity of theme parks" as follows:

> Three-dimensioned and human scaled sceneries, virtual reality spaces, audio-animatronic figures, etc., create an illusionary physical environment that constitutes a counterstructure to real physical environment. For some theorists in architecture and urban design (see Venturi, Brown, & Izenour, 1978), this species of illusionary physical environment appear to attract individuals and tourists in particular; they seem to serve important psychological and social needs of individuals and on this basis, they need to be understood by architects, planners and others, rather than snobbishly criticized, or dismissed (p. 928).

In a similar context, Schneider (2006) talked about "Worlds of Experience (Erlebniswelten)" and consequentially called the thematically imbedded building structures "Architectures of Experience (Erlebnisarchitekturen)." She emphasised the importance of such architectures for a visitor's overall experience (p. 97). Sure enough, exceptional architecture alone is not sufficient to make a city such as Las Vegas the mass tourism destination it is today. The overall experience tourists are seeking is once again given by a mix of attractions, in the case of Las Vegas ranging from gambling, to events, to shopping. However, without its exceptional architecture, Las Vegas would not be Las Vegas. As Klingmann (2007) argued:

> Over the last fifteen years, casinos have proven to be great experts in meeting consumers' expectations by producing holistically choreographed, sensual environments that cater to nothing but pure pleasure and indulgence. Despite all the objections voiced against casino architecture, which critical architectural practice views as lacking substance, one must admit that these mixed-use structures recognize social desires by taking into account the needs of highly diverse user groups. Their achievement is determined above all in terms of commercial success and the large numbers of visitors. In 2005, more than 44 million people flew into Las Vegas, generating over $30 billion in revenue. According to the Las Vegas Convention and Visitors Authority, the number of annual visitors had increased from approximately 6 million in 1970 to more than 31 million in 2001 (p. 189 f.).

Once again, it is all about the "mix" and yet – regarding tourism – all too often also about the "mass." In fact, part of Las Vegas' force of attraction is not least the mere mass of outstanding casino architectures. What might seem to be a contradiction in terms is an important aspect of contemporary tourism development. Unlike other consumer products, tourism has to be consumed at its place of production. Thus, the travel to and back from a destination presents a good deal of the overall costs. As a result, a tourist wants to be sure that the aspired place is worth visiting and will provide a sufficient mass of attractions to satisfy his expectations. It seems Las Vegas is able to accomplish these requirements. By contrast, taking again the Spanish city of Bilbao as an example, Lee (2007) argued in The New York Times:

> On paper at least, Bilbao seems to have it all: world-class museum, fine Basque cuisine... But like the new bike paths that were rarely used during my visit, the city lacks the critical mass of attractions to take it from a provincial post-industrial town, to a global cosmopolitan city (para. 32).

Bilbao's city fathers are aware of this lack and pin their hopes on the force of attraction of contemporary architecture. International (star)architects from Foster to Calatrava designed further expressive contemporary structures. Only time will tell if the plan works out and if Bilbao can liberate itself from its one-attraction image, resulting from the fame of the Guggenheim Museum. On a larger scale, Dubai pursued a similar strategy. As one of seven of the United Arab Emirates it is to date the most relevant when it comes to tourism. No other state in the region was able to create such a strong image as a tourism destination. According to Govers and Go (2009), "the success of Dubai as a global brand, to date, has not been built on fancy brand communication strategies, but rather through bold actions with impact. Mega-projects such as islands in the shape of palm trees and the world map have attracted international media attention" (p. 88). Still seeking superlatives, Dubai today provides a large mix of attractions from malls to beaches, to indoor ski centres (see Illustration 2-45 and Illustration 2-46). Yet, in a tourist's mind, Dubai is closely connected to its iconic architectures. For this reason, in recent years a "culture of copy" escalated in the region involving reams of contemporary mega-projects (Klingmann, 2006, p. 2). Although neighbouring countries come up with similar attractions, they still lack the image provided by Dubai (see Sections 2.4.3 and 2.4.4 below).

Illustration 2-45 Indoor ski entertainment park, as a part of Dubai's integrated mix of attractions, Dubai, UAE (Author, 2010).

Illustration 2-46 Souvenir photos at Ski Dubai, UAE (Author, 2010).

While not every city can (nor wants to) copy the concepts of Las Vegas and Disney's theme parks, many still seek to benefit from the desire of both locals and visitors to be entertained, and therefore try to integrate respective entertainment areas within their urban spaces. Using as analogy the Roman "politics of bread and circuses [from Latin: panem et circenses]" Eisinger (2000) stated in an article:

> Cities also began to invest with private partners in festival malls, riverfront walks, and urban entertainment districts. Boston's subsidy of the Faneuil Hall-Quincy Market complex in the mid-1970s served as the prototype urban festival mall project, in which developers, with city assistance, combined architectural renovation, high-end retailing, and a wide array of restaurants and cafés as a way of drawing people into the heart of the city. Quincy Market was so successful economically and aesthetically that nearly 250 communities were prompted to copy the model in one way or another over the following dozen years (Walters, 1990) (p. 319).

Judd (1999) confirmed that "cities have come to use enclosed malls as a principal weapon in the competition for recreational shopping and tourism" (p. 46). He believed that "more than any other component of the standardized tourism space, malls establish the atmosphere and the context of a 'utopian visual consumption' that potentially makes every city, whatever its past function or present condition, a tourist attraction" (p. 49). According to Goeldner and Ritchie (2009), "shopping is an important part of any tourist's activities. Shopping leads as the number one or two activities while travelling for both domestic and international travellers" (p. 236). Simultaneously, the boundaries between shopping and entertainment increasingly start to blur, and so do the differences between the related facilities. According to the Paperback Oxford English Dictionary a mall is "a large enclosed pedestrian shopping area" (Soanes, 2002, p. 508). However, today's malls provide much more than shopping facilities. As entertainment became an inherent part of a shopping experience, visitors can now combine it, for instance, with gastronomical, cinematographic or sporting activities. Likewise spatial boundaries are blurring and it became difficult to differentiate between a "simple" mall, a festival mall, an urban entertainment centre and an urban entertainment district (Eisinger, 2000, p. 318). An example for a suchlike fusion is the "Potsdamer Platz" in Berlin, Germany with the

integrated "Sony Centre." Today's "Leisure Society (Spassgesellschaft)" has strongly changed its buying behaviours (Romeiss-Stracke, 2005, p. 125). While in the past theme parks might have provided some shopping facilities, today's (festival) malls might provide their own theme parks, attracting both tourists and local consumers. Thus, Goeldner and Ritchie (2009) described:

> The Mall of America in Bloomington, Minnesota, is the largest mall in the United States [see Illustration 2-47 and Illustration 2-48]. It has proven to be a real tourist attraction. Excursion motorcoach tours in Minnesota and nearby states now feature packages with Mall of America as their destination. This mall is particularly attractive to children because it features Lego's gigantic space station, dinosaurs, a medieval castle, and other intricate creations. They can also enjoy Knott's Camp Snoopy and plenty of rides. There are fourteen theaters in the Upper East Side entertainment district, plus a comedy club, sports bars, and a variety of nightclubs. While shopping at the West Edmonton Mall in Alberta, Canada, one can view sharks from a submarine, live a Roman fantasy, or soak in a bubble-filled spa near a volcano. This mall is the largest in the world. It even contains a full-scale replica of Columbus's ship Santa Maria, roulette wheels, the Ice Palace, and, of course, hundreds of stores, plus some theme parks. It is Alberta's number-one attraction, drawing in 21 million visitors a year (p. 238).

Urry (2002) claimed, referring to theme parks, that sometimes "education and entertainment are becoming merged." He applied the term "edu-tainment" (p. 136). Tröster (2008) called the fusion of shopping and entertainment "shop-o-tainment" and claimed Las Vegas as a role model (p.33). In fact, checking on large casinos in Las Vegas or Macau, one might be tempted to put their primary functions into question. The combined plethora of opportunities provided by these large complexes integrates gambling facilities, restaurants, stores, theatres and many more. Some casinos provide entire sport arenas or their own zoos and museums. Meanwhile malls started to provide similar entertainment to casinos. "Everywhere is mega-mall" and with the continuously rising visitor expectations the demand of attractive high quality shopping-architecture grew bigger in equal measures (Steiner, 1987, p. 1780).

Illustration 2-47 Mall of America, Bloomington, United States (Author, 1995).

Illustration 2-48 Indoor theme park "Knott's Camp Snoopy" at the Mall of America, Bloomington, United States (Author, 1995).

Despite this range of commercially successful examples, Eisinger (2000) criticised the global and political trend, being in favour of large urban entertainment projects, and reasoned:

> It is not surprising that political and civic leaders increasingly are intent on spending their political and fiscal resources to support such entertainment facilities… Local leaders believe that they hold out the prospect of economic revival... Thus city leaders make entertainment projects a keystone of their urban economic development strategy, hoping that they will generate ancillary investment, high employment multipliers in the hospitality and retail sectors, and local tax revenues. A substantial literature, however, suggests that such expectations are generally misplaced (Swindell & Rosentraub, 1998). The economic effects… show up on the negative side of the balance sheet, and in the few cases when they do not, their effects are highly localized (p. 318).

Following a defined setting and a clear theme, zoological parks and aquariums can also be classified as specific types of theme parks. Similar to other types, most zoological parks pursue the objective to provide their visitors with a well balanced mixture of education and entertainment (edu-tainment). Just like other attractions, zoological parks also have to keep pace with changing trends in order to draw a critical amount of visitors. Some apply selective advertising measures and an increased medial presence, for instance, within television series' or through the active marketing of newborn animal babies. The interim culmination of such hype represented the polar bear baby "Knut." Rejected by his mother at birth, the little bear became a veritable media star and lured millions of visitors to Berlin's zoological garden ("Baby Bear Becomes Media Star", 2007). At the same time zoological parks also invest in contemporary architecture, which is appropriate to the species and contributes to the parks overall image and atmosphere. An example from 2008 is the elephant house of British Architect Sir Norman Foster at Copenhagen Zoo (Glancey, 2008). Four years earlier, in 2004, Cologne Zoological Garden opened its Asian Elephant Park, designed by German architects Oxen and Römer. Committed to aesthetics and to adequate elephant housing, the park was a groundbreaking achievement for visitors and animals alike (see Illustration 2 49 and Illustration 2-50).

Illustration 2-49 Asian Elephant Park, Cologne Zoological Garden, Germany (Author, 2011).

Illustration 2-50 Asian Elephant Park, Cologne Zoological Garden, Germany (Author, 2011).

2.2.4 Contemporary Architecture as a Temporary Event

A country, after all, is not something you build as the pharaohs built the pyramids, and then leave standing there to defy eternity (Trudeau, 1995, p. 366).

As almost any tangible asset, architecture also has a life cycle, which varies substantially, depending on factors such as building material and quality, environment and maintenance. However, architecture has always been surrounded by an aura of eternity. This applies above all in the context of tourism, which is strongly influenced by images of historical monuments. With structures such as the Pyramids of Giza, the Great Wall of China, the Colosseum of Rome and reams of old churches in mind, architecture indeed seems to be everlasting. No wonder the expression "built from stone" stands for something solid, enduring, or even eternal. Yet, architecture might sometimes be of very temporary nature such as, for instance, in the context of special events. From folk to music festivals, arts to Christmas markets, numerous short-term events with an impact on tourism make use of temporary architectural structures. Often, a characteristic feature of such structures is their ability to be to be pitched and disassembled in just a few minutes or hours, without leaving permanent traces at the location (see Illustration 2-55).

On the other hand, there are also large temporary events (with impacts on tourism), which need other types of architecture. Ritchie (1984) calls them "hallmark events", defined as:

Major one-time or recurring events of limited duration, developed primarily to enhance the awareness, appeal and profitability of a tourism destination in the short and/or long term. Such events rely for their success on uniqueness, status, or timely significance to create interest and attract attention (p. 2).

For hallmark events, it is mainly urban destinations that apply or initiate them, while hoping that the strong presence in international media will enhance the touristic image of their place and people. Such events include:

- **World Fairs** (also called "world expositions or exhibitions")
- **Major sports events** (e.g. Olympic Games and sport World Cups)
- **Cultural and religious events** (e.g. World Youth Day)

Hallmark events require complex architectural structures, forming part of a comprehensive overall planning. In addition, they are often key attractions and visual ambassadors for both the event and the destination (see Section 2.3 below). Examples are Olympic stadiums (see Illustration 2-56), and national pavilions of World Fairs (see Illustration 2-51). Other than for minor events, such structures are not easily disassembled or rebuilt and are often associated with high levels of investment. Thus, at the latest after the event is over, a frequent topic to a controversial discussion is what to do with them. At the same time, Law (2002) noted "a tendency for pre-event studies to exaggerate the benefits" (p. 148). Hence, politicians, developers and scientists alike are looking for sustainable and transferable concepts for a "post-event" utilisation, while World Fairs and Olympic Games turned out to be specifically problematic in this regard. What makes such endeavours so difficult is also the fact that the facilities are often oversized and concentrated in one particular spot, which again is very particular and cannot easily be compared with other places. Furthermore, as demonstrated in the case of the Sydney 2000 Olympic Games, there are always two sides to a coin. Morse (2001) referred to Michael Payne, the Marketing Director of the International Olympic Committee (IOC), acknowledging that "Australia was really the first Olympic host nation to take full advantage of the Games in vigorously pursuing tourism for the benefit of the whole country." He further stated that the IOC has declared Sydney's strategy "to be a role model for future host cities to consider" (p. 106). On the other hand, while facing mounting losses, the 800 million Australian Dollar expensive main stadium, built for over 100,000 visitors, was able to attract only a few events during the first post-Olympic years (Law, 2002, p. 149).

The integration of venues and areas remaining from hallmark events is still a challenge for many destinations that decided against demolition. Continuing to build on tourism seems reasonable, in the face of successful destination symbols evolving from former World Fairs. Yet, landmarks such as Paris' Eiffel Tower (1889), Brussels' Atomium (1958) and Seattle's Space Needle (1962) are not only exceptions, but also small components in an otherwise much larger context. Hence, while single key structures might well remain attractions, the entire development often lacks a sustainable utilisation concept, as demonstrated by the former exhibition area of Expo 1992 in Seville (see Lang, 2005, p. 341 and Illustration 2-52).

Illustration 2-51 UK pavilion at Expo 2010 in Shanghai, China: The structure costing £15 million to be built was dismantled after the event (Moore, 2010) (Author, 2010).

Illustration 2-52 Nature taking over some parts of the former exhibition area of the Expo 1992 on the artificial island Isla de la Cartuja, Seville, Spain (Author, 2009).

Sometimes architecture is not only an important or challenging part of a temporary event, but forms itself the very focus of it. A prominent example is the "Wrapped Reichstag" in Berlin where, in 1995 the artist couple Christo and Jeanne-Claude mantled the historically significant building temporarily with a special tissue. As a result of the controversially discussed event, within only two weeks around three million tourists came to visit the German capital (Steinecke, 2008a p. 196). Konrad (2010) explained, that it "offered the masses a memory on an event at one moment in time, that in history is hardly important, but in the minds of the people remains a personally experienced spectacle" (p. 233). Another example is the international arts festival "Euroaplia", where from October 2009 until February 2010 a building in the city centre of Brussels was decorated with some thousand lanterns (see Illustration 2-53) which completely changed its appearance and transformed it into a "cultural alien" of touristic interest (Europalia, 2010, para. 3).

Illustration 2-53 Europalia International Arts Festival, Brussels, Belgium (Author, 2010).

In a broader sense, art and sculpture festivals might also put architectural structures at the core of a temporary event. While being built up of different materials, such sculptures may represent objects, ranging from statues to famous buildings to fully functional hotels. Examples are:

- **Sand sculpture festivals** (e.g. American Sand Sculpting Championship and Festival Internacional de Escultura em Areia, Pêra, Portugal)
- **Ice sculpture festivals** (e.g. Quebec City Winter Carnival, Canada and International Ice and Snow Sculpture Festival, Harbin, China)

Yet, it is not only artistic events or fully finished buildings that are able to attract large crowds, but sometimes even the process of construction itself. Steinecke (2008a) wrote about a great interest in the (re)development process of the Potsdamer Platz in Berlin following the reunification of Germany in 1990 (p. 196). As a result, the temporary visitor centre of the once largest building site in Europe counted around nine million visitors from 1995 to 2000 (Becker & Steinecke, 1993, p. 27; Ribbeck, 2000, p. 219). With the reconstruction of Berlin's City Palace (Berliner Stadtschloss), a 590 million Euro project which will not be completed until 2019, of similar interest could be observed ("Info-Box zum Berliner Schloss eröffnet", 2011). Once again, a temporary information centre (Humboldt-Box) has been installed, which became a controversial measure and tourist attraction at the same time (see Illustration 2-54).
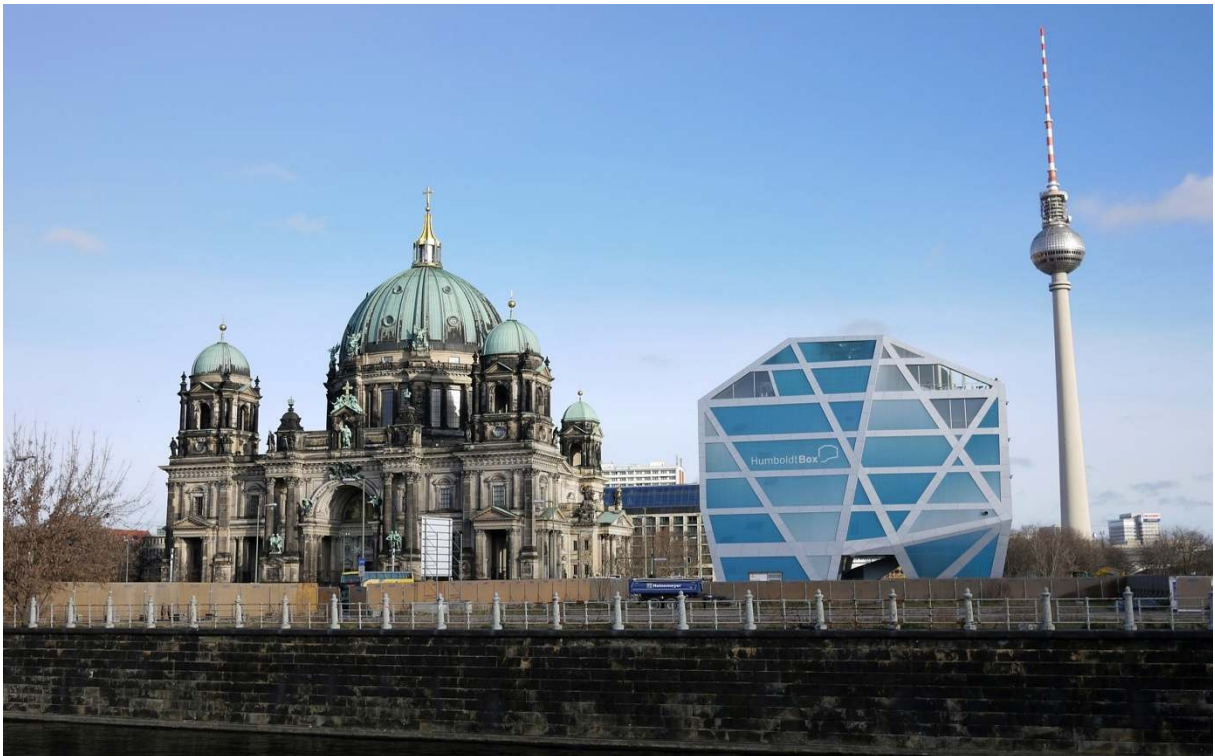
Illustration 2-54 The Humboldt-Box (middle), Berlin, Germany: Architecture of contemporary and temporary nature in front of a historical backdrop (Author, 2012).

Illustration 2-55 Temporary architecture in the mountains of Garmisch-Patenkirchen, Germany: Pitched and disassembled without leaving permanent traces (Author, 2011).
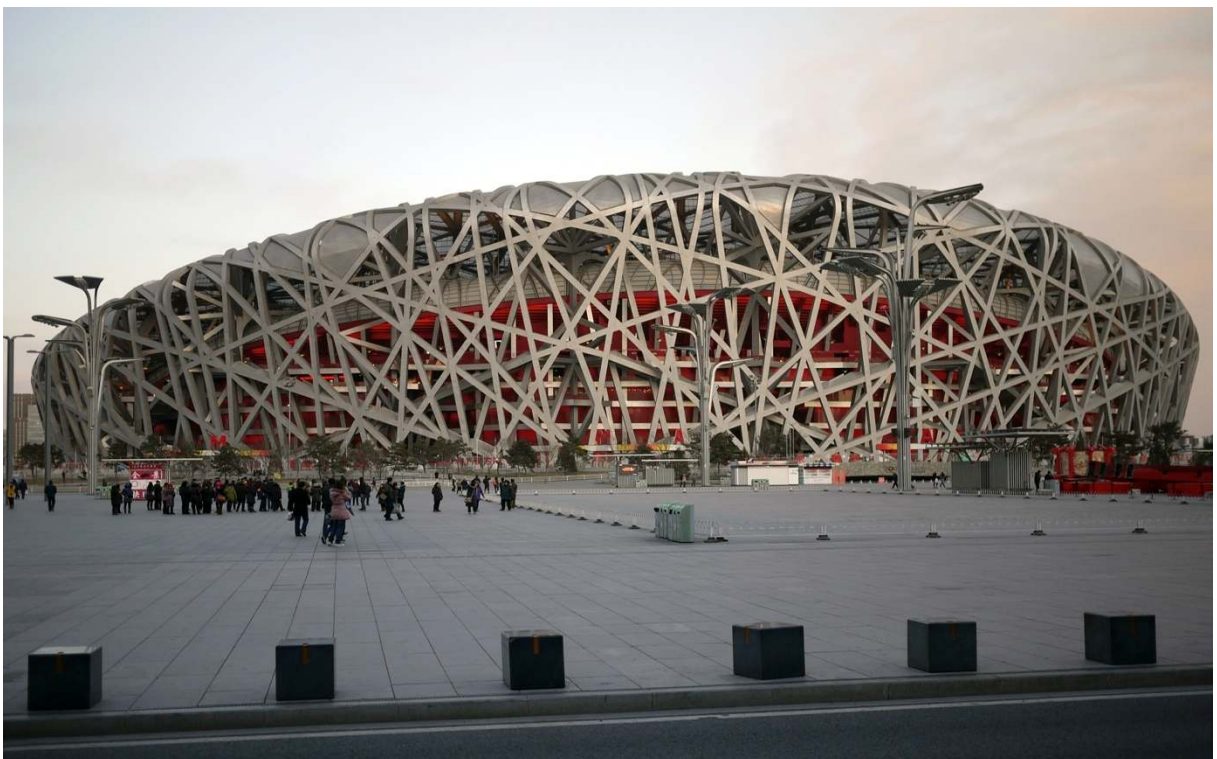
Illustration 2-56 National Stadium (also referred to as "Bird's Nest"), Beijing, China: Contemporary remains from the Olympic Games 2008 and tourism attraction (Author, 2012).

2.2.5 Corporate Architecture and Tourism

We will not put up elaborate buildings as monuments to our success (Henry Ford, as quoted in Ford & Crowther, 2006, p. 167).

Architecture as an instrument of representation and a symbol of power has a long tradition. From governments to religious institutions, important organisations have always made use of architecture to manifest and communicate their status and beliefs. Yet, to date, for many industrial corporations, architecture mainly represents a means to an end, providing space for sales, production or administration. Henry Ford, for instance, preferred to convince his customers with excellent products, rather than by means of any symbolic architecture. For German-Iranian architect Hadi Teherani (2004) this was a failed strategy as he believed that both are critical success factors, a convincing product and the expression of a brand's competence by means of architecture. Likewise, Aguareles (2009) argued:

> Architecture's ability to embody allegory led to the pharaohs to build their pyramids in the middle of the desert and the Church to construct gigantic cathedrals, and is now leading big corporations to commission distinctive buildings that endow them with a sharply defined identity in the midst of a city. Today's firms are aware that the architecture of their buildings adds to the elements that make up their corporate identity, so they strive to put their headquarters in symbolic, representative structures (p. 6).

Since more and more companies discovered the emotional value of their buildings, Matzig (2008) called them "Business Cards of Stone (Visitenkarten aus Stein)" and observed that gradually even small and medium-sized enterprises understand "corporate architecture" as part of their "corporate identity" (para. 1 ff.) (see Figure 2-7). Klingmann (2007) further argued that well designed buildings might, in fact, combine the functional and representative dimensions of architecture:

> Corporate Architecture, as an integral part of a comprehensive corporate identity program, conveys a firm's core ideas and belief systems by simultaneously providing a symbolic dimension, an emotional experience, and an organizational structure that help strengthen corporate values on a perceptual level (p. 259).
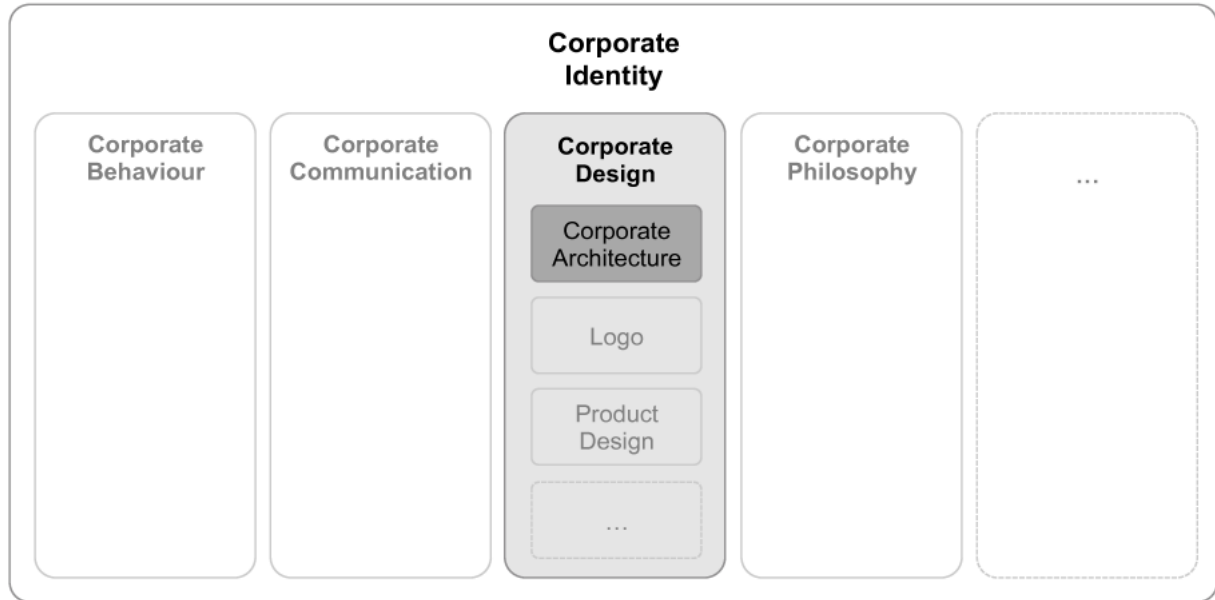
Figure 2-7 Corporate architecture as part of the corporate identity (designed by author in 2011).

In practice, the different areas and sub-areas forming part of a company's corporate identity are closely related and might differ in terms and structures. Furthermore, there are strong interdependencies between the "corporate identity", which embodies the self-perception of a company, and the "corporate image", representing the perception of outsiders (public, customers etc.). Architecture might impact the internal identity and the external image of a corporation alike, while both dimensions are interrelated. However, while functional aspects, such as for instance the quality of a workplace, might be more important for employees, customers are often attracted by rather visual aspects. Therefore Teherani (2004) believed that only when transformed into a symbol, does a functional building become corporate architecture (para. 1). Likewise, Krieger (2010) reported in an article in German newspaper "Handelsblatt" about the architecture of company headquarters that corporations do not seek for functional buildings, but for symbols (para. 6). Yet, referring to German architect Michael Schumacher, Krieger also wrote that "being spectacular is not a value in itself" (see Section 2.4 below). Instead, the architecture needs to reflect and represent a corporation's values, both inwards and outwards. Technology companies, for instance, might make use of innovative architecture to express their progressive nature. Jürgen Steffen, who designed the new headquarters of Thyssen-Krupp steel and technology group in Düsseldorf, Germany, explained that using bricks would not have been credible. Instead, the chosen design – out of steel

and glass – visibly represents the company and the products it stands for (as cited in Krieger, 2010, para. 16). Other corporations demonstrate sustainability by means of so-called "green buildings" (environmentally responsible architecture). For instance, as the tallest skyscraper in the European Union, located in the banking centre of Frankfurt, the Commerzbank Tower is not only demonstrating the financial power of its owners (see Illustration 2-57). Designed by Norman Foster in the early 1990s, the distinctive 300 meter building was one of the world's first "green skyscrapers", using environmentally friendly technologies to reduce energy consumption. In addition, winter gardens, as well as natural lighting and air circulation, contribute to the quality of the workplace. Thus, the innovative architecture impacts both the corporate identity and the corporate image of the Commerzbank AG.

Illustration 2-57 Commerzbank Tower (left), Frankfurt, Germany (Author, 2011).

In "Corporate Architecture: Development, Concepts and Strategies" Messedat (2005) noticed:

> It has become essential for companies and brands to be clearly recognisable, for them to distance themselves from competitors and to develop an individual profile. With this desire… the architecture of company buildings has taken on a more significant role. (p. 11)

However, when it comes to the requirement of a unique and easy recognisable identity, a tourism destination is similar to a corporation. By the same token, companies employ architecture to represent their products and services, destinations might use them to create images and desires in a customer's mind, and to represent themselves as an appealing tourism product. Companies can create their own corporate architecture (e.g. showrooms or distinctive headquarters) or, for instance, sponsor a stadium, carrying their name and logo (see Illustration 2-7). Conversely, destinations often need to rely on their (existing) most appealing and famous architectural attractions. As Human (1999) observed, "at its simplest London becomes Big Ben…, Sydney is its Opera House, Paris the Eiffel Tower, New York the Manhattan skyline and so on" (p. 81). Yet, while destinations often make use of such architectural icons, incorporated as visual symbols within the destination's logo (see Section 2.3.4 below), companies tend to do it the other way around, incorporating their company or brand logos within the corporate architecture. French car producer Citroen, for instance, since 2007, employs a contemporary show room on Paris' Champs-Elysées. Designed by Manuelle Gautrand, out of soaring glass and steel chevrons, the facade structure interprets Citroen's triangular company logo (see Illustration 2-58). Another example is the corporate architecture of German car producer BMW. When in 1968 Austrian architect Karl Schwanzer proposed a new headquarters for BMW in Munich, the form of a four-stroke car engine inspired it. In addition, the associated corporate museum carried an oversized company logo on its rooftop. Both buildings opened in 1973, in 2007 followed – at close quarters – by the "BMW World." Designed by Austrian architects Coop Himmelb(l)au, the multi-functional exhibition facility pursued the objective to invite potential customers to experience the BMW's most recent products (see Illustration 2-59). On the contrary, one of the few exceptions of architecture incorporated directly within the logo of a corporation is the former German life-sciences company Hoechst AG, since its merger with France's Rhône-Poulenc S.A. in 1999 called Sanofi-Aventis Deutschland GmbH. From 1947 to 1997 parts of an expressionistic administrative building, designed by Peter Behrens in 1924, acted as the model for the logo of former Hoechst AG (see Illustration 2-60). Today, the building is part of the project "Itinerary of the Industrial Heritage of the Rhein-Main (Region Route der Industriekultur Rhein-Main)." Yet, located on the restricted industrial site of "Industriepark Höchst", it is accessible for visitors only during limited periods.

Illustration 2-58 Citroen show room (centre), Paris, France (Author, 2010).

Illustration 2-59 BMW Welt (left), BMW museum (front right) and BMW headquarter (back right), Munich, Germany (Source: BMW Welt, Am Olympiapark 1, D-80809 München).

Illustration 2-60 Administrative building from Peter Behrens in Hoechst, Germany (left) and Hoechst logo from 1947 to 1997 (right) (Source: Hoechst GmbH, Unternehmensarchiv, D-65926 Frankfurt am Main).

Corporate architecture might serve as a representative and unique landmark. Yet, it can also be replicated. Thus, many companies developed standardized architectural systems, which are – as far as possible – independent of any specific context. Hence, in order to create recognition values connected to the corporate identity, the same architectural structures are reproduced over and over again. Examples are food chains, such as McDonald's or Starbucks, using similar visual and structural elements throughout all their restaurants and coffee shops, worldwide (see Section 2.3.4 below). Likewise, companies from Adidas to Apple to Audi increasingly apply standardized shop concepts, at first sight representing the corporate lifestyle images they aim to relate to their brands and products. However, as Klingmann (2007) argued in "Brandscapes: Architecture in the Experience Economy", such commercial interests might create potential risks for individual places and societies:

> Because corporate identity programs are inherently market-driven, the implicit danger of this self-referential approach is that it overrides the characteristic qualities of place. As corporations move from place to place, they create departicularized environments that are largely based on a concept of distinctive visibility and fail to engage the local context by simply imposing standardized forms and formulas on the urban or suburban landscape (p. 260).

On the other hand, destinations are immobile and inseparably connected to a specific place. Hence, taking tourism as an example, the consumer (tourist) needs to move to the product (tourism at the destination), as generally the product of "tourism" cannot be moved or delivered. Hence, for tourism, a destinations characteristic qualities and place identities are vital elements, while architecture as a destination symbol needs to be distinctive in order to represent a specific place. Yet, at different destinations around the globe, dozens of similar "Hundertwassers" and "Gehrys" might put into question whether the symbolic and touristic success of such investments will be of long duration (see Section 2.1.5 above). When, as in the case of Bilbao, architecture designed by a famous "star-architect" is representing a commercial corporation (Guggenheim) and a destination (Bilbao) at the same time, risks and conflicts increase. Stakeholders might wonder what the architecture really stands for: The Corporation, the destination or the architect. And what will happen if

both Frank Gehry and the Solomon R. Guggenheim Foundation try (as they have been asked many times) to repeat the "Bilbao effect" at further destinations, while using a similar architectural approach? Distinctive and well-designed corporate architecture, on the other hand, might even create positive synergy effects for both (tourism) destinations and companies. As the case of Volkswagen in Wolfsburg, Germany demonstrates; the company is not only the region's main employer, but also an important tourism attraction. Adjacent to the Volkswagen factory, the corporate theme park "Autostadt" has attracted over 20 million visitors since its opening in 2000 (ca. 2 million per year). An important economical factor for a city otherwise poor in attractions. As the federal tourism marketing association of Lower Saxony pointed out, the Autostadt has put Wolfsburg on the touristic map (TourismusMarketing Niedersachsen GmbH, 2010, para. 4). Similar examples, regarding economic and touristic patterns as well as the significance for their destinations are "Walt Disney World Resort" in Orlando (Florida), United States and Legoland in Billund, Denmark. However, such "brand lands" or "corporate lands" as well as other "emotionalised" theme parks are far from being the only examples of synergetic bonds between corporations and destinations by means of architecture (Isenberg, 2008, p. 146). For instance, as demonstrated by the attractional force of commercial skylines around the globe, many destinations – from cities to regions to nations – are not only closely linked to specific corporations and industrial sectors, but also to their corporate architectures (see Illustration 2-61, Illustration 2-65 and Illustration 2-104).

Illustration 2-61 "Banking city" Hong Kong: Corporate architecture with touristic significance as an ensemble of a skyline (Author, 2011).

2.3 Contemporary Architecture and the Destination Image

Tourism is, after all, a visual art (Lippard, 2005a, p. 73).

According to the Paperback Oxford English Dictionary, an image is "the general impression that a person, organization, or product presents to the public" (Soanes, 2002, p. 414). For MacKay and Fesenmaier (1997), "the term image generally refers to a compilation of beliefs, and impressions based on information processing from a variety of sources over time, resulting in an internally accepted mental construct." They understood a destination's image as "a composite of various products (attractions) and attributes woven into a total impression" (p. 538). Baloglu and Brinberg (1997) observed as early as 1997 that "the concept of image has received increased attention by tourism researchers, industry practitioners, and destination marketers. Image differentiates tourist destinations from each other and is an integral and influential part of travellers' decision process" (p. 11). Likewise, Human (1999) believed that "the projection of an appropriate destination image is widely accepted as a vital element in tourism marketing and to be a critical factor in travellers' decisions" (p. 82). In fact, in a society rich in information and stimuli, more than ever, a clear and convenient image is a crucial competitive advantage. Attraction is almost everywhere, and, in addition, today's low-cost carriers now seem to make every destination reachable at an affordable price. At the same time, the rising trend of multiple short trips means that the tourist has less time available to plan for and stay in a potential target destination. Hence, in order to deliver concise positive messages, destination managers tend to use selective visual symbols, while excluding anything distracting. As MacKay and Fesenmaier (1997) remarked, "both attention to, and exclusion of, certain destination attributes or symbols can play a part in how destination promotions are perceived" (p. 538). Selby (2004) affirmed, "fundamental to place marketing is the construction and projection of an attractive image of the locality. In many cases there will be an attempt to replace a vague or unfavourable image with one that is conducive to attracting tourists and investment" (p. 16). What meets the assumed desires is appropriate. This applies first and foremost to complex and heterogenic destinations with social conflicts, threats of crime or reputed "unattractive" urban or natural landscapes. Rio de Janeiro, for instance, will hardly present its shantytowns, the so-called "Favelas", in a "mainstream" tourism advertisement. Instead, the destination focuses on symbols with

assumed positive connotations, such as Sugar Loaf Mountain (Pão de Açúcar), Copacabana, carnival and samba dancers.

Under certain conditions, such repetitive symbols, irrespective of their nature, might then burn into the customer's mind and eventually become icons and representative visual ambassadors for their places and related cultures (see Illustration 2-62). Human (1999) claimed the important role of the icon, which is determined by its visual quality and must be uncontroversial, readily recognisable and designed to project the desired image of the destination (p. 81). According to Law (2002), "in recent years it has been realized that two of the most important ways a place can change its image is through special events and the construction of landmark buildings, both topics which have great significance to urban tourism" (p. 39). Destinations without a perceptible face, without a clear image, do indeed have a difficult position in global competition. It is hence barely astonishing that more and more developers try to increase their market value and change the image of a destination by means of distinctive visual icons, while architecture and photography play a key role in this regard.

Illustration 2-62 The Terracotta Army (also The Terra Cotta Warriors and Horses) representing both Xi'an and China as a destination (Author, 2010).

2.3.1 About the Interdependencies between Photography and Architecture and their Mutual Impacts on the Image of a Tourism Destination

Travel is a strategy for accumulating photographs (Sontag, 1977, p. 9).

For an industry selling products which need to be consumed on the spot and cannot be touched or tested before being purchased, a catchy and reliable image indeed becomes a crucial advantage in global competition. Regarding the distribution of such an image, photography opened a whole new world of possibilities. According to Human (1999), "tourism and photography have undergone an extraordinary parallel process of industrialisation with common origins in 1841" (p. 81). Urry (2002) argued further that, "if photography had not been 'invented' around 1840 and then enormously developed through the cheap Kodak camera [and recently the distribution of digital photography] then contemporary tourist gazes would have been wholly different" (p. 129). In particular since photography, contemporary destination images are no longer formed and transported as narratives and by word of mouth, but as "real" pictures via visual media, making a destination not only tangible, but also more credible in a tourist's view. Tooke and Baker (1996) evaluated an article of Butler (1990) about "the influence of the media in shaping international tourist patterns" and remarked:

Butler traces the promotion of destinations through visual media back to the paintings and sketches brought home by those who undertook 'Grand Tours' in the 17-19th centuries. Subsequently posters and illustrations for railways and steamship lines were designed to demonstrate the destination and its attractions to potential visitors. Photographs and postcards are also a valuable form of promotion for the destination. For over a hundred years these effective advertisements have been purchased and distributed by the target market at no expense to the destination. More recently, motion picture films and television film have had a powerful influence on people's tastes and ideas. Butler suggests that as people read less, what is shown in movies, videos and television will become even more important (p. 88).

In fact, it seems that today's all-determinant imperative is whether a destination's attractions are unique and photogenic. As Urry (1995) argued,

"environments which are not visually distinct in some way or other are very unlikely to be consumed" (p. 189).

As an early precursor of consciously designed and idealised place images for tourists could be seen the painting series "Views of Rome (Vedute di Roma)" of Italian architect Giovanni Battista Piranesi (1720-1778) (see Illustration 2-63). It is remarked that Piranesi made his "Views of Rome" with sales to tourists in mind (MacCannell, 2005, p. 27). Piranesi restaged what, in his opinion, was worthwhile for a visitor to see – similar to the "image manipulation and physical retouching", used during the 19th Century photography of architecture (Pelizzari and Scrivano, 2011, p. 108). In the same way, contemporary tourism developers and marketers carefully select and stage those items which should represent their location, thus shaping the aspired destination image.
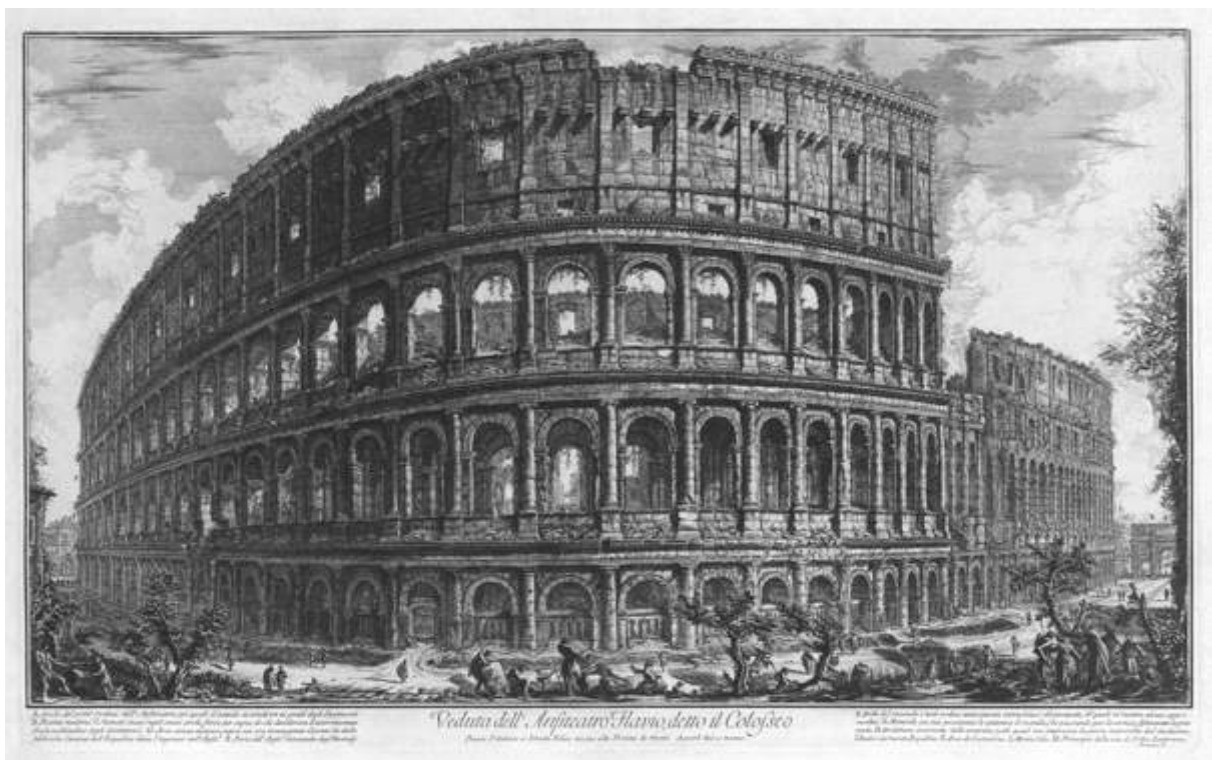
Illustration 2-63 Giovanni Battista Piranesi's "Il Colosseo" (1757) from "Vedute di Roma" (Source: R. S. Johnson Fine Art, 645 North Michigan Avenue, Chicago 60611).

In an essay about photographic tourism, Palmer and Lester (2005) pointed out that "the stereotypical image of tourists taking pictures of all that they encounter highlights the ongoing relationship between photography and tourism." They referred to Edensor (1998), who "has described the iconic image of the tourist easily identified

by the prominent existence of a camera as a 'banal and familiar' sight" (p. 15). Also for Urry (2002), "much tourism becomes in effect a search for the photogenic." He believed, "as everyone becomes a photographer so everyone also becomes an amateur semiotician" (p. 128). But what exactly is the "photogenic" a contemporary tourist is seeking? What makes one object appealing for tourism, while another does not raise any touristic interest? Or, as Lasansky (2004) in the foreword of the book "Architecture and Tourism" asked, "why does the selective eye choose some elements of Rome for attention and discard others as valueless?" (p. xviii). Richter (2010a) pointed out the example of Brandenburg Gate (Brandenburger Tor), where "a blue dot shows the visitor exactly where to place him or herself for a perfect picture in front of the historical backdrop, in front of the cornice of the real Brandenburg Gate" (p. 180). However, not all tourist sites are favourably disposed towards such guidance, suggesting objects worth a picture, while even providing a place for the "perfect" picture including the tourist himself. Furthermore, specific objects and destination images often attract tourists long before they visit the site. Based on literature review, Piggott, Morgan and Pritchard (2004) described "promotional material, secondary experiences (e.g. the opinions of others) and the media" as the "three main influences on destination image formation" (p. 208). Garrod (2009) believed that "photographs play a crucial role in the promotion of tourism destinations, working through a range of media including brochures, television commercials, and picture postcards." He referred to Urry (1990), who linked the practice of photography and being a tourist, suggesting that "they may constitute a self-reinforcing 'closed circle of representation' in which tourist photographs both reflect and inform destination images" (p. 346). Garrod further stated that "the fundamental motivation of tourists travelling to such destinations, then, is to gaze on [and take pictures of] the panoramas, landscapes, buildings, people, and other manifestations of place they have been led to expect to find there through exposure to visual representations" (p. 347). Based on an empirical study, Garrod, in principle, confirmed Urry's theory of the "closed circle of representation", while calling attention to possible exceptions. He also referred to a further study carried out by O.H. Jenkins (2006) in Australia, with the major conclusion that, "very much like the tourists in Urry's tourist gaze, backpackers to Australia do indeed tend

to seek out particular views that were considered 'photogenic' or 'iconic,' and to reproduce these in their photographs" (p. 348).

MacKay and Fesenmaier (1997) cited Deighton and Schindler (1988) and Mitchell (1986), stating that "through advertising, especially the visual component, image becomes an artificially created differentiation as product attribute beliefs are formed and influenced" (p. 540). Referring to Hecker and Stewart (1988), they then emphasised that "over 50% of advertisement response variability is attributed to nonverbal factors." As Romeiss-Stracke (2008b) observed, around 80% of the advertising material used in tourism employs architectural elements, which are mostly of historical but increasingly also of contemporary nature (p. 14). Hence, when it comes to tourism destinations, "nonverbal factors" are often expressed by means of architecture (see Illustration 2-64).

Illustration 2-64 Billboard advertising at Baiyun International Airport, Guangzhou, China: Beijing employing architectural elements to promote itself as a tourism destination (Author, 2010).

Photography might have changed the reasons for travelling just as much as the development of mobility has changed the way of travelling. As Adler (1989) pointed out, "the aristocratic traveler who was addressed, often by his tutor, in early manuals of advice, went abroad for discourse rather than for picturesque views or scenes" (p. 9). Architecture, on the other hand, has always formed part of what travellers were seeking, whether for their studies or for the picturesque view. For instance, in the early years of photography, architecture and landscapes were popular subjects among the bourgeoisie, stimulating travels to a world, so far reserved for a privileged minority (Ackerman, 2002, p. 26). Yet, photography has not only changed

tourism and brought architecture into (the camera's) focus. Photography has also had a major impact on the development of architecture itself, in particular when it comes to contemporary structures in the context of tourism. Unwin (1997) understood "making frames" as one of the purposes of architecture at its origin. He believed that "the products of architecture can frame images of gods; they can frame the remains of dead people; they can even frame the family pet. But perhaps their noblest purpose is to frame the lives of people" (p. 75). Yet, according to Unwin, photography fundamentally changed this architectural order:

> Photographs often portray buildings not as frames but as objects. This is a consequence of the process of photography, which is one of placing a two-dimensional frame around something. This process deprives us of our experience of buildings as frames, turning them into objects which are themselves framed (p. 75).

This aspect becomes particularly evident with examples such as Hong Kong and Singapore, where much of the architecture is often worth nothing but a tourist's gaze. The view is the attraction, while many tourists have no further interest in the architecture itself or an actual visit of the framed objects (see Illustration 2-65 and Illustration 2-66). They form just (photogenic) part of the destinations' image. In fact, since photography has become an important element of tourism, architectural developments, seeking touristic significance, have to adapt in many ways. Walter Benjamin's (1980) pioneering thoughts about "the work of art in the age of mechanical reproduction" apply more than ever. Nowadays, "production and reproduction stand as two terms within a continuous cycle, their roles overlapping", while "the product (the 'original') and its reproduction (the 'copy') are confused with each other" (Colomina, 2002, p. 208). Before photography, the users of architecture were the audience, while today the audience is the user, consuming the building by means of visual reproduction. "In turn, the work itself is changed" (Colomina, 2002, p. 209). Architects need to think more "photographically" (Pelizzari and Scrivano, 2011, p. 108). While Piranesi could adjust his "Views of Rome" (see Illustration 2-63) by means of manual skills, regardless of the "real" situation, today's architecture not only needs to be of photogenic form, but also needs to be placed in a position that allows for a "perfect" picture (see Illustration 2-68 and Illustration 2-70).

Illustration 2-65 Viewing platform facing the skyline of Hong Kong (Author, 2011).

Illustration 2-66 Viewing platform facing the Marina Bay Sands Integrated Resort, Singapore (Author, 2011).

Hence, in order to correspond to Urry's "closed circle of representation", both the tourists and the tourism marketers and developers have to be able to put the architectural object into the "required frame." Therefore the view (through the camera lens) has to be free of anything distracting. Destinations aware of such aspects therefore seek to identify and protect strategically important views. The city of London, for instance, provided a policy for the management of strategic views within its spatial development strategy, while stating:

> A number of views make a significant contribution to the image and character of London at the strategic level. This could be because of their composition, their contribution to legibility, or because they provide an opportunity to see key landmarks as part of a broader townscape, panorama or river prospect. The Mayor will seek to protect the composition and character of these views, particularly if they are subject to significant pressure from development (Greater London Authority, 2011, p. 223).

The so-called "London Plan" distinguished between different types and levels of strategic views (see Illustration 2-67) and furthermore identified "three strategically important landmarks in the designated views: St Paul's Cathedral, the Palace of Westminster and the Tower of London" (p. 224). Special attention should be given to these specific landmarks regarding two aspects:

- **Landmark Viewing Corridor** – the area between the viewing place and a strategically important landmark that must be maintained if the landmark is to remain visible from the viewing place.
- **Wider Setting Consultation Area** – the area enclosing the landmark viewing corridor in the foreground, middle ground, and background of the protected vista. Development above a threshold height in this area could compromise the viewer's ability to recognise and appreciate the strategically important landmark.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) also considers an undisturbed view as an important quality of an architectural landmark, as demonstrated by the example of Cologne Cathedral (see Illustration 2-82). A city landmark and one of Germany's most important tourist

attractions, the Gothic church was added to the UNESCO World Heritage List of culturally important sites in 1996. In 2004 UNESCO classified the cathedral as "World Heritage in Danger", because of plans to construct a high-rise building on the opposite side of the river Rhine. According to the UNESCO World Heritage Committee, the intended project would have visually impacted the site and disturbed the view. Only after the authorities' provision of a policy limiting the heights of any future construction near to Cologne Cathedral, UNESCO removed it from the "List of World Heritage in Danger" in 2006. By contrast, the Dresden Elbe Valley (Dresdner Elbtal) in eastern Germany had its status as a "World Heritage Site" revoked in 2009 as a result of the construction of the four-lane bridge "Waldschlösschenbrücke" across the valley.
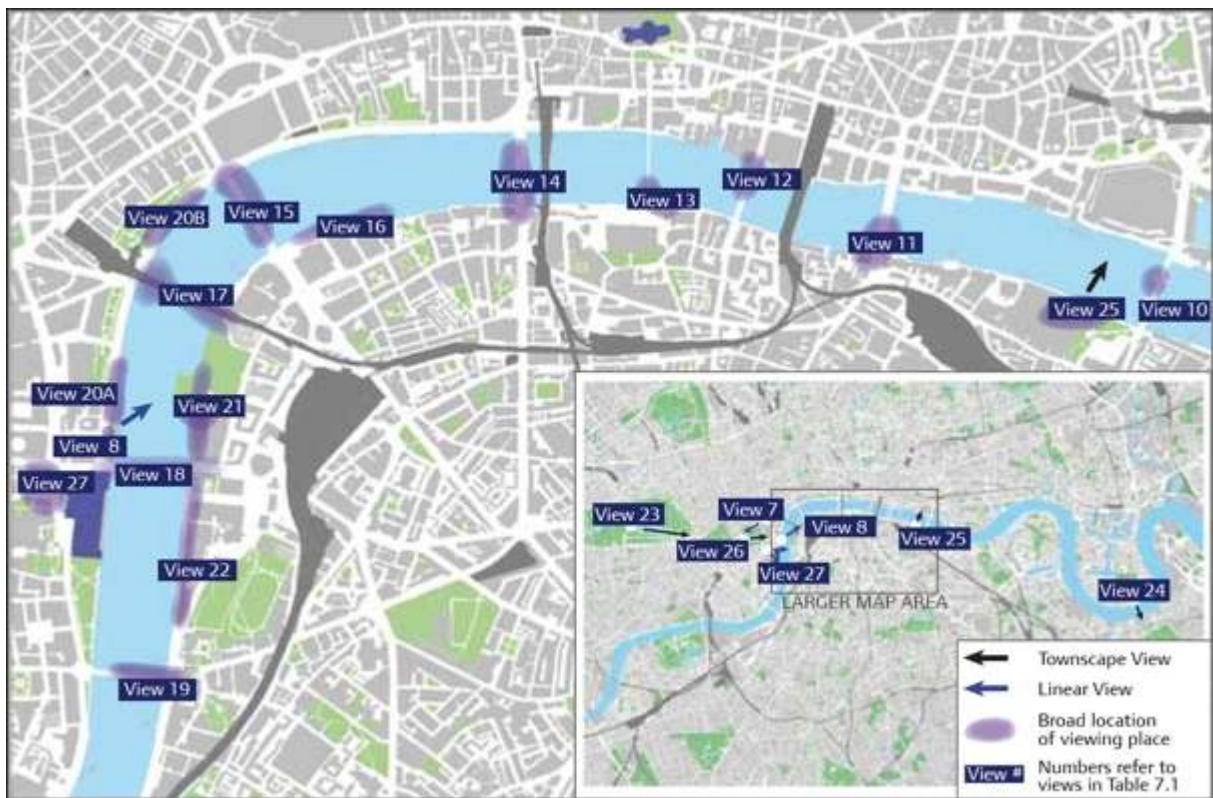
Illustration 2-67 "View Management Framework", city of London (Greater London Authority, 2011, p. 223).

Whether of historical or contemporary nature, an undisturbed view might indeed be an important enabler for the touristic success of architectural objects, providing some basic conditions for a photogenic appearance and medial presence. As Schwarzer (2005) noted, "it has helped that both buildings [Gehry's Guggenheim

Museum Bilbao and Calatrava's Milwaukee Art Museum] photographed well. Their size and complexity can be captured in a single immediately identifiable shot. Such reductive image-bites are employed in a variety of sales campaigns – from billboards to postcards, brochures, magazine spreads, and the internet" (p. 26). In fact, regarding the public interest, Azua (2005) wrote that, from 1998 until 2002, "Bilbao believes it has received an estimated 103 million citations in press coverage (80 million from the international press and 23 million from radio and TV)" (p. 91). As a result, Plaza (2000b) asserted that "the diffusion of Frank Gehry's masterpiece's image through printed and audiovisuals [sic] means of communication is making the museum a fashionable imperative for tourists" (p. 273). Lippard (2005b), on the other hand, critically observed:

> You can't escape the Bilbao Guggenheim, even if you've never seen it. To paraphrase Walter Benjamin [original quote derived from "A Small History of Photography", 1931]: 'Will not the media coverage become the most important part of the experience?' In these days of virtual tourism and torrents of received information, not having seen a famous tourist site may almost be an advantage…what's the difference [between having seen a site or not]? I can see all of them in my mind's eye. Sometimes I can't remember if I've been to a place or just know too much about it, or maybe I dreamed it. If I had seen Bilbao, could I have kicked the preconceptions and actually had a lived experience? (p. 59)

Without a doubt, the mutual impact of photography and architecture on the image of tourism destinations is significant. Further amplified by modern mass media, it has a lasting effect on a traveller's pattern of decision and behaviour. Only time will show which influence the further development of "virtuality" will still have on (certain types of) tourism. In future, will there be tourists that are – due to an intensified image distribution – even more motivated to visit the "real" destination? Will they continue to make their own photos or films, while – posting them back onto the virtual space – contributing further to the "closed circle of representation"? On the other hand, will there be those who will close themselves off from all kinds of tourism due to an excess of media coverage, long perceived as unbearable? And what about tourists being content with a "virtual visit" to a destination, while otherwise abstaining from

"physical travel"? Many touristic structures, from parks to museums to hotels, already offer virtual visits of their premises. Google (2011) even invites users on a virtual journey from Moscow to Vladivostok with the "Trans Siberian Railway", providing the following introduction:

> The great Trans Siberian Railway, the pride of Russia, goes across two continents, 12 regions and 87 cities. The joint project of Google and the Russian Railways lets you take a trip along the famous route and see Baikal, Khekhtsirsky range, Barguzin mountains, Yenisei river and many other pictu-resque places of Russia without leaving your house. During the trip, you can enjoy Russian classic literature, brilliant images by photographer Anton Lange and fascinating stories about the most attractive sites on the route. Let's go!

Travelling the world from the comfort of your sofa? Perhaps not such an absurd prospect after all, given the growing numbers of internet users that – rather than meeting face-to-face – already favour communicating with friends by means of Facebook or other social networks.

Illustration 2-68 Tourists at the Forbidden City (front side view) in Beijing, China: An open area and the Tiananmen Square in front of the attraction allow for the "perfect" picture (Author, 2010).

Illustration 2-69 Tourists on one of the peaks of Jingshan Hill (also known as Coal Hill) in Beijing, China: A famous viewpoint and spot for photos of the Forbidden City (Author, 2010)

Illustration 2-70 The Forbidden City (back side view) in Beijing, China from Jingshan Hill, situated immediately north (Author, 2010)

Visiting the Stars: Architecture in the Context of Movie Induced Tourism

Within the strong and multifarious relationship between tourism and visual mass media, the area of media-related tourism represents a very special niche. According to Busby and Klug (2001), it "involves visits to places celebrated for associations with books, authors, television programmes and films" (p. 316). Referring to the literature, he claimed that there was no doubt that specifically "films and television programmes create an increase in visitor numbers at their respective locations" (p. 317). Tooke and Baker (1996) pointed out that "a movie may generate and sustain interest in a destination in a way which destination marketers cannot afford to do" (p. 88). Sometimes, a movie might even make a destination popular, which otherwise lacks reasons for developing tourism (O'Connor, Flanagan & Gilbert, 2008, p. 425). As a result, specifically urban tourism destinations created active policies of attracting filmmakers (European Travel Commission and the World Tourism Organization, 2005, p. 42). Furthermore, due to its "limited duration in viewing time" a movie adheres to Ritchie's (1984) definition of a hallmark event, which has been discussed in chapter 2.2.4 (Tooke & Baker, 1996, p. 88).

Riley, Baker and Van Doren (1998) pointed out the importance of iconic objects or elements in a movie, which viewers are able to attach to a specific destination (p. 923). Such icons might, for instance, be natural landscapes, such as Maya Bay on the island Koh Phi Phi Leh in Thailand, the main location for shooting Hollywood Blockbuster "The Beach" from 2000 (see Illustration 2-71). Yet, when it come to icons and recognition values related to movie induced tourism, once again, architecture plays a dominant role. Thus, perhaps the most prominent example of a building featured in countless films, with impacts on the image and visitor numbers of its destination, is the Eiffel Tower in Paris. Further examples are the Empire State Building in New York (e.g. King Kong, 1933), the Guggenheim Museum in Bilbao (e.g. James Bond, 1999) and Plaza de España in Seville, built in 1928 for the Ibero-American Exposition of 1929 (see Illustration 2-72). The ensemble of Spanish Renaissance Revival style architecture was used as a location for scenes in films such as Lawrence of Arabia (1962), Star Wars Episode II: Attack of the Clones (2002), and The Dictator (2012).

Illustration 2-71 Maya Bay, Thailand: Location for "The Beach" (Author, 2011).

Illustration 2-72 Popular film location Plaza de España, Seville, Spain (Author, 2011).

2.3.2   The Role of Signs, Symbols, Icons and Ducks

Recognition is more important than knowledge (Auge, 2005, p. 91).

For Berger (1998), a symbol is "something that stands for something else" (p. 206). Vernon (1971) further defined it as "anything to which meaning is attributed" (as cited in Colton, 1987, p. 347). Depending on appearance and context, a cross might, for instance, represent Christianity. Yet, it might have many other meanings too, which ultimately depends on the recognition of individuals and groups of people and their respective behaviours. Therefore "symbolic interactionism is based on the premise that human society is characterized by the use of symbols and meanings, and that the meanings of various social and nonsocial objects or symbols are derived through the interaction process" (Colton, 1987, p. 346). This interdependency might be as old as the phenomenon of society itself, with symbols perceived as such both consciously and unconsciously.

In literature and practice, the terms "symbol" and "sign" are often used in an interrelated and sometimes even synonymous way. American philosopher Charles Sanders Peirce (1839-1914), for instance, believed that a sign "is something which stands to somebody for something in some respect or capacity" (as cited in Zeman, 1977, p. 24). He thus focused on three aspects, the "iconic, indexical, and symbolic dimension" (Berger, 1998, p. 4). The Paperback Oxford English Dictionary, on the other hand, defined a symbol as "a shape or sign used to represent something such as an organization" (Soanes, 2002, p. 848). Religious and political institutions are represented by all kinds of signs or symbols, to which the meaning of power is often attributed. Likewise, those are used by commercial corporations, for instance, in the form of brand and product logos (see 2.2.5). Signs and symbols are also an important instrument in tourism. Depending on type and connotation, they might, under certain circumstances, function as visual ambassadors for a destination, linked to specific values creating desires in a tourist's mind. Such symbols might be humans, such as the samba dancers who stand for Rio de Janeiro and a desired zest for life; or animals, such as elephants and lions symbolising Africa and a spirit of wilderness and adventure. Likewise landscapes – from beaches to mountains – might express natural beauty, which in tourism is often linked to recreation or outdoor activities. Even specific types of plants or an entire local flora might be able to represent a destination, as natural

symbols and tourism attractions alike. An example is the massive Coastal Redwood (Sequoia Sempervirens) of northern California, the tallest tree species on earth.

However, when it comes to destination symbols, a dominant role is played by architecture, from historical monuments to contemporary structures. Recognition value might be one of the reasons, and the tourist's search for the photogenic, another. There are only a few landscapes and natural monuments, such as Ayers Rock and the Great Barrier Reef in Australia or, for instance, the Grand Canyon in the United States, which can be distinctively identified on a photo or a postcard. Even the giant Redwood tree might not always be easy to relate to a specific destination, but rather to a region or type of landscape. And who is able to tell from a picture of a beach or mountainscape, where exactly it might be located (see Illustration 2-73)? Yet, an important success factor in tourism is to differentiate a destination from its competitors. As Urry (1995) argued, "environments which are not visually distinct in some way or other are very unlikely to be consumed" (p. 189). Ritchie and Crouch (2003) pointed out that both awareness and image of destinations are amongst the most important factors regarding their competitiveness (p. 243). Hence, if linked to a positive destination image, visually distinct attractions might provide a competitive edge to those who are lucky enough to have them available. This applies above all to such attractions – whether natural or man-made – that are not reproducible and inseparably connected to their specific locations. A desire to see the Pyramids requires a visit to Egypt (see Illustration 2-74); the Colosseum demands a journey to Rome, and China is the place to go to glance at the Great Wall. On the contrary, beautiful beaches or diving spots can be found in many places around the globe, and consequently there is strong competition between so-called "sea and sun destinations." And what about destinations that need to enhance their touristic appeal, or those which still aspire to become a destination at all, but do not yet have any important attractions? Beautiful and distinctive landscapes are rather "God-given" opportunities, while it is in the hands of residents and visitors alike to treat them with care and responsibility. Yet, the human influence in transforming or creating landscapes is (fortunately) limited. Although there are, for instance, discussions about constructing a 2,000-metre mountain in the flat Netherlands, the country will hardly consider transforming itself into a skiing destination, just to satisfy tourist desires (see Wieten, 2011, para. 2).

Illustration 2-73 Children at the beach of French island Reunion, in the Indian Ocean: Appealing, but neither distinctive nor easy to associate with a specific destination (Author, 1998).

Illustration 2-74 Great Sphinx of Giza (front) and Great Pyramid of Giza (back): Unique selling proposition for Egypt's tourism industry (Author, 2007).

Architecture on the other hand – as demonstrated in almost any context by historical and contemporary cases – can be purpose-designed and individually adapted or staged, perhaps eventually giving rise to a desired symbol, which is linked to a positive destination image. Konrad (2010) argued in this regard:

> The semiotics in tourism is mostly linked to clear and recognizable images: Visiting the Alps, the tourist will take a picture of mountains, a wooden cottage and cattle. Visiting Pisa, the tourist will take a picture of the Leaning Tower. Visiting Paris, the tourist will take a picture of the Eiffel Tower. For the masses, architecture is a major element of the semiotics of tourism leading to the connotation of a place. Therefore, the recognizable and memorizable iconography of buildings – that is the use of images – is crucial to the tourist's world. And because of expanding tourism the construction of architectural icons has become an increasingly popular phenomenon (p. 228).

Hence, just as Zeman (1977) before, Konrad also emphasised the iconic dimension of the sign as an important aspect for semiotics, which is "the study of signs and symbols and their use or interpretation" (Oxford Dictionaries, n.d.). Defined as "a person or thing regarded as a representative symbol or as worthy of veneration", an icon thus has an inherent positive and often emotional connotation, while a symbol can also stand for something negative (Soanes, 2002, p. 412). In the context of architecture and branded spaces, Klingmann (2007) reasoned:

> Because icons have the power to reflect a social system, they become objects of veneration that are imprinted in people's memory. Hence, every country has its icons: Big Ben has come to stand for London; the Eiffel Tower symbolizes Paris and, in the larger context, French culture; the World Trade Center towers represented American ideals to the world - so much so that even after their physical destruction, they leave a permanent trace in people's minds (p. 50).

Goeldner and Ritchie (2009) therefore concluded that "Internationally recognized tourism icons are a powerful draw to any destination fortunate enough to have inherited or created one… the challenge for all destinations is to find 'the stroke of genius' that will uniquely associate the icon with the destination – and that will, for any number of reasons, become internationally popular" (p. 247). As demonstrated for hundreds of years, such icons will most likely find expression in architectural

structures. In an essay about "spectacle architecture", Smith (2008) argued, "at the most general level, architecture has for centuries supplied the image economy (the "iconomy", for short) with key markers, with built stakeholders that seek to arrest the image flow, to tie it down to place, a brand, and a purpose" (p. 3). Jencks (2005) called attention to the Seven Wonders of the World and wrote that, "While the amount of iconic building that goes on today is unique, the practice is old" (p. 23). He believed that after the war, in a period otherwise dedicated to "reconstruction and austerity", the "first modern icon" was a little chapel (which he also called a "spiritual icon") in the region of Franche-Comté, France (see Illustration 2-75):

> The first post war icon, the little church at Ronchamp [Chapelle Notre-Dame-du-Haut] by Le Corbusier, the building that was to set the standard for all subsequent work in the genre, the sculptural explosion that opened the door to what becomes the hero of the tale, the 'enigmatic signifier'. (p. 24)

In fact, even in the present day, Ronchamp is mainly known for its chapel, which long ago became more than a destination symbol, but a destination in itself. The reasons for an (architectural) object to become significant for tourism and eventually a destination symbol, a famous icon uniquely associated with a specific place, are still not clear. However, being photogenic and represented in international media definitely has an impact and interrelates with many further factors. Yet – whether historical or contemporary – a valid differentiation only works if architecture provides an emotional and unique selling proposition; or, as Grötsch (2006) called it, a "unique aesthetic proposition" (p. 280). Once again, while taking Gehry's Guggenheim Museum in Bilbao (see Illustration 2-76) and Calatrava's Milwaukee Art Museum as contemporary examples, Schwarzer (2005) held their "iconoclastic form" responsible for being chosen "among other possible designs. At the time of their construction, they looked like no other architecture" (p. 25). In "Learning from Las Vegas", Venturi, Brown and Izenour (1978) called such buildings "ducks": structures, which are "permeated with naively or gratuitously expressive values", while relying on their mere form. The term derived from a poultry restaurant of this very shape, on Long Island, USA (p. 130). Yet, while the expressive and often "iconoclastic form" of the "duck" is shaped on purpose, a similar outcome might even result from chance or mistake, such as the Leaning Tower of Pisa for example. "Completed in 1350, the tower became a tourist icon because of an engineering error" (Judd, 1999, p. 265).

As a matter of course, the types of tourism need to be differentiated. An architectural symbol or icon might not have the same importance or meaning for a "recreational tourist" seeking a beach holiday, as it has for a "cultural tourist" or "urban tourist." Still, even "sea and sun destinations" might seek "the architectural stroke of genius" in the form of an architectural icon that will make them easily recognizable. An example is the Spanish resort island of Tenerife, where Santiago Calatrava designed the Auditorio de Tenerife "Adán Martín", an iconic concert hall with a distinctive and emblematic roof structure. Opened in 2003, this exemplary "duck" is today considered the landmark of the island's capital, Santa Cruz de Tenerife (Borowski, 2007, p. 248). Yet, in his book "The Iconic Building", Jencks (2005) strongly criticised Calatrava's design and wrote that it was "meant to do for that port city what iconic architecture did for the ports of Sydney and Bilbao – transform the economy – and it has resulted in one of the biggest empty gestures in architectural history" (p. 138). In an interview with American architect Frank Gehry, he further stated that it "has this great bird-like protuberance that people associate with a quiff of hair, architecture as hair styling. This quiff serves no function except to be a huge icon for the city, and certainly it functions well in the travel advertisements" (p. 172). In a report about city tourism and culture, the Research Group of the European Travel Commission and the World Tourism Organization (2005) therefore suggested:

> Detractors of signature architecture for cultural institutions have pointed out that the danger is that the context will dominate the content. Only when both the content and the context are of 'signature' level can they succeed over a long(er) period of time (p. 43).

What is valid for the building itself applies even more to the broader context of the destination. "To rely on the icon is to undermine the accepted value of tourism to the destination. Certainly it can reduce the more nebulous benefits flowing from an appreciation of other people's history, heritage, values, culture, anthropology, cuisines, living and other habits" (Human, 1999, p. 83). Bilbao might be the prime example of a destination focusing on only a few architectural icons. As Lee (2007) wrote in the New York Times, "Architecture alone does not a city make. Bilbao is all dressed-up, but hasn't figured where to go" (para. 33).

Illustration 2-75 Chapelle Notre-Dame-du-Haut de Ronchamp, France: The "first modern icon" (Author, 2010).

Illustration 2-76 Guggenheim Museum Bilbao, Spain (front): Contemporary "duck" and controversial destination symbol (Author, 2011).

2.3.3 The Tourist's Desire to Go and See Something New, While at the Same Time Seeking Something Familiar

The traveller sees what he sees, the tourist sees what he has come to see (Gilbert K. Chesterton, as quoted in Konrad, 2010, p. 227).

According to Urbain (1989), "one of the oldest and most widespread reasons for traveling was to see the unusual" (p. 107). He cited Jousset (1860):

When, in 1830, a Parisian yielded to the travel demon, he was leaving gaily with his umbrella under his arm by the St. Cloud stage coach. It was called: to go and see something new. Nowadays, one has to travel far away to find as much. The commonplace spreading nearer and nearer covered everything with a uniform grey color (p. 1).

What was true in 1860 has not lost any of its relevance today. On the contrary, the continuously increasing stimulus satiation provokes a likewise increasing stimulus threshold. What was regarded as spectacular yesterday might today already be perceived as rather trivial. The media age makes it all visible for everybody, no matter how far away the actual site might be. For tourism developers, this leads to the need forever new attractions, which are (and, at best, remain) unique and appealing. Not an easy task, as demonstrated by Las Vegas, "the capital city" of spectacular architectural icons. "Las Vegas might be the prime example of a location where there are only signature buildings, and consequently, the Eiffel Tower, Campanile, a volcano, Statue of Liberty and the Great Pyramid become boring once the next new casino is built" (Shaw, 2007, p. 82).

On the other hand, there are also examples of significant architectural landmarks which have not lost any of their appeal for tourism, although the initial triggers for their fame no longer exist. Size, for instance, is a strong force of attraction, with historical examples from the Great Wall of China to the Pyramids of Giza and, not to be forgotten, the no longer existing Colossus of Rhodes. Architectural "superlatives" have always been an expression of power and at the same time attractors of floods of pilgrims and other visitors: a convenient synergy, which has been appreciated by religious and secular rulers for centuries, and might as well have given inspiration to

one destination developer or another. Hence, since the biblical Tower of Babel there is a perpetual and increasingly faster competition for the tallest structures (see Illustration 2-77). When in 1889 the Eiffel Tower in Paris surpassed the Washington Monument, it represented the tallest building in the world. It took over 40 years until the slightly taller Chrysler Building at 319 metres in New York City was constructed. However, only 11 months later within the same city, the (without antenna spire) 381-metre tall Empire State Building followed. It stood as the world's tallest building for 40 years until the construction of the World Trade Center, once again in New York City in 1972. In 1998 and many broken records later, the Petronas Towers in Kuala Lumpur, Malaysia, represented the tallest buildings in the world, surpassed by Taipei 101, Taiwan, in 2004. Since 2010, Burj Khalifa in Dubai, United Arab Emirates holds the record at 829 metres (see Illustration 2-78). Yet, Saudi Arabian Prince Al-Waleed bin Talal has already signed the construction contracts for the Kingdom Tower, which is intended to be the first to break the one-kilometre mark (see Reuters, 2011, para. 1).
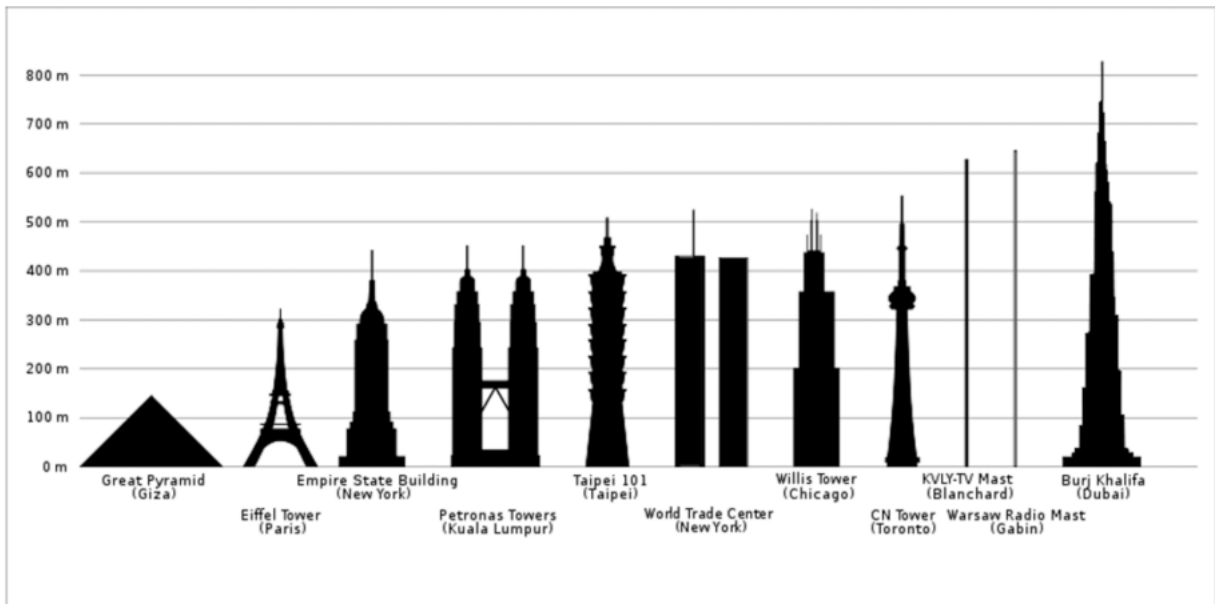
Illustration 2-77 Examples of current and previous height record holders with significance for tourism (Source: Rama, Wikimedia Commons, Cc-by-sa-2.0-fr).

Whether as single buildings (e.g. Empire State Building, New York) or as structural urban ensembles (e.g. Manhattan Skyline, New York), skyscrapers stand for the contemporary urban destination like almost no other type of building. And all too often, being the tallest one also means being the most famous. Yet, sometimes

fame lasts longer than merit, as applied to all the previously mentioned towers. Although they might have lost their records as the tallest structures in the world, they never lost their touristic significance. On the contrary, today many of them succeed in attracting more visitors than ever. Urry (2002) noted to this effect:

> First, there is seeing a unique object, such as the Eiffel Tower, the Empire State Building, Buckingham Palace... These are absolutely distinct objects to be gazed upon which everyone knows about. They are famous for being famous, although such places may have lost the basis of their fame (such as the Empire State Building, which still attracts two million people a year) (p. 12).

Illustration 2-78 Burj Khalifa, Dubai, UAE (left) and Petronas Towers, Kuala Lumpur, Malaysia (right) (Author, 2010 and 2011).

In a study about determinants of tourism destination competitiveness in Asia Pacific, Enright and Newton (2005) discovered that, for the urban destinations Singapore, Hong Kong and Bangkok, the "well-known landmarks" ranked 4th to 5th, while "interesting architecture" ranked 9th to 10th on a scale of 15 attractors, ranked by "importance mean scores" among visitors. For all surveyed destinations, the

aspect of "safety" ranked first (p. 345). In fact, with the overabundance of propositions in tourism, well-known landmarks carry out a number of functions. Among those is the need to satisfy a tourist's natural desire for orientation. As Specht (2009) pointed out:

> As much as multinational chains (e.g. McDonald's and Starbucks) are able to provide the security of the familiar in any place, the tourist also wants to feel safe in his selected holiday destination – not only safe in a physical manner, but also protected against disappointment. Vacation time is valuable and must not be wasted. Therefore the desire to discover the unknown is complemented and sometimes even substituted by the requirement to find the familiar. And symbols are a perfect instrument to combine those two desires. Seen for a hundred times in pictures, movies, books and the internet, the Eiffel Tower is familiar long before the tourist has even visited Paris (p. 100).

According to Bijlsma, van Dijk and Geerts (2004) "contemporary tourists are looking for familiarity; they want to feel at home in a strange place" (p. 2). Cohen (1972) was one of the first to suggest a tourist role typology, which was based on a "novelty-familiarity continuum" (see Jiang, Havitz & O'Brien, 2000, p. 965; Lepp & Gibson, 2003, p. 609). And Baloglu and Brinberg (1997) claimed that "future research should take into consideration an individual's familiarity with the destination because of its potential influence on image formation in tourism literature (p. 14). MacKay and Fesenmaier (1997) stated in an article about image formation in tourism that: "Image is subjective knowledge. The implications and impact of promoted image can affect tourists through the creation of expectations and the desire for image verification" (p. 541). Referring to Gartner (1989), Leisen (2001) argued likewise that "once a consumer decides to travel, he or she expects a rewarding experience from the trip. The traveller's anticipations are derived from the image the traveller has of the destination" (p. 51). Yet, a symbol or well-known landmark, linked to the destination image, does not only satisfy a visitor's expectation, the entire visit might be validated by means of it. Goeldner and Ritchie (2009) took Paris' Eiffel Tower (see Illustration 2-79) as an example and claimed it to be "one of the world's most instantly recognizable icons" and a "must-see structure for all visitors to France. A photo taken

beside the tower is a lifelong treasure for many tourists" (p. 247). A picture alongside the Eiffel Tower is the ultimate proof of having been in Paris – for the visitor as well as for those who are staying at home but are aware of this specific destination symbol. Even before a visitor's return, his pictures might be uploaded to Facebook, Picasa or other Web 2.0 applications. Thus, the visitor is sharing his travel experience with family and friends, while at the same time fostering a common understanding of destination symbols and images. Once again, he contributes to Urry's "self-reinforcing 'closed circle of representation' in which tourist photographs both reflect and inform destination images" (as cited in Garrod, 2009, p. 346).

However, photos are not the only popular proof of a tourist's visit to a destination. According to Garrod (2009), "like tourist photographs, postcards represent a 'trophy' of the tourist gaze: tangible evidence that the trophy-bearer has visited the destination and in some sense consumed it" (p. 348). In fact, postcards often carry the same symbols and icons of a destination the visitor is already familiar with and seeks to capture in his own photos. Furthermore, besides postcards, tourists can also get physical replicas of their "favourite" attractions. "Souvenirs, the material artefacts of tourism", are present everywhere and available in almost any form and size (Benson, 2004, p. 33). The Eiffel Tower made out of metal, glass or wood; in a snow dome, on a t-shirt or as a key ring shows there are no limits to the power of commercial imagination (see Illustration 2-80). Contrary to landscapes, architectural icons are ideal to be transformed into tangible memorabilia, while, as a result, not only occupy a virtual position in a tourist's mind, but also a physical place in his living room.

Illustration 2-79 Eiffel Tower, Paris, France: Widely visible, an instantly recognizable and photogenic icon and must-see structure for tourists (Author, 2010).
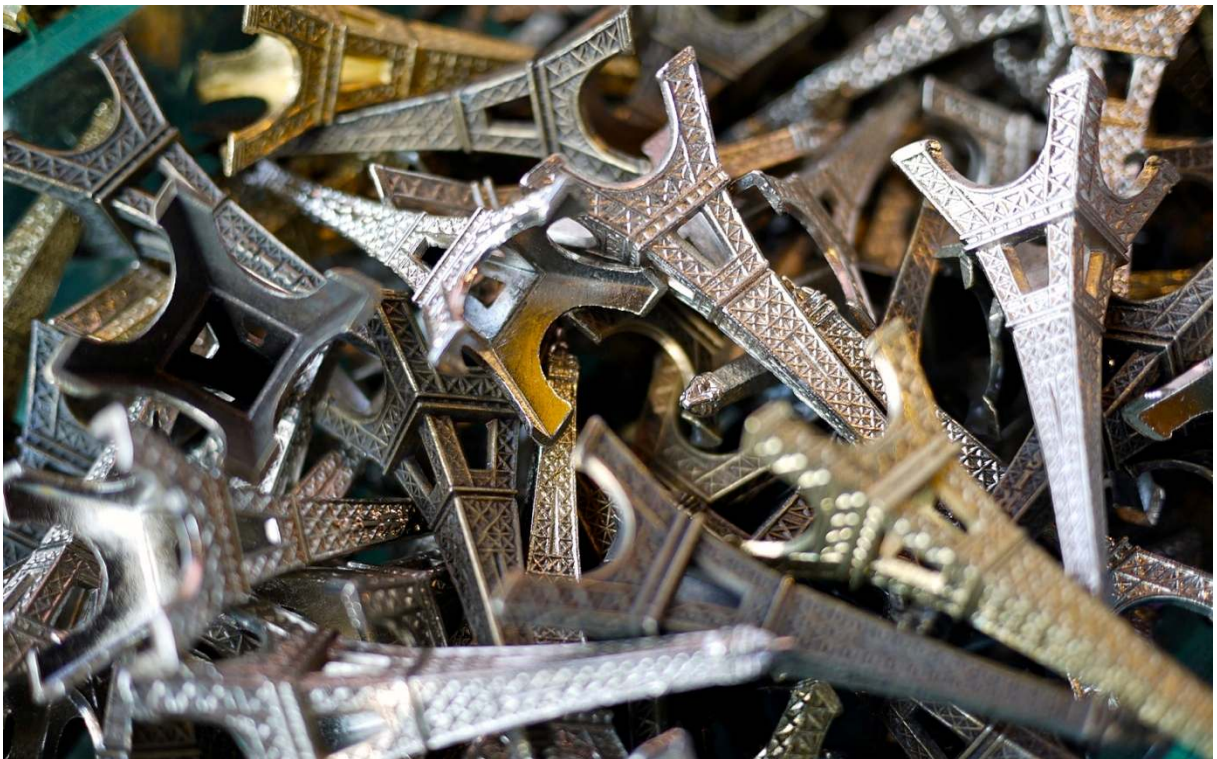
Illustration 2-80 Miniatures of the Eiffel Tower: Material artefacts and memories of a visit to Paris, France (Author, 2010).

2.3.4 The "Virtual" and the "Real" Symbol and Why One Is Not Just Like Another

Among the various things that make an iconic building successful, one… is its relationship to local society (Jencks, 2005, p. 48).

Nowadays most corporations employ a so-called "logo" which is described in the Paperback Oxford English Dictionary as "a symbol or other small design adopted by an organization to identify its products, uniform, vehicles, etc." (Soanes, 2002, p. 493). Hence, the design of a bitten-into apple stands for a technology company, a tick mark for a fashion producer, the image of a jaguar for a car manufacturer and a shell represents a multinational oil and gas company. The success and sustainability of such logos then depends on their recognition value and the perception and ability of targeted customer groups to relate them to specific brands and products.

Evans (2003) believed that "logos have been used at least since Ancient Greece as a form of shorthand that communicates specific information using a minimum of visual support, to refine and condense a range of complex, even disparate, meanings and knowledge in one integrated symbolic image (Lip, 1995)" (p. 421). For tourism destinations, architectural structures often serve as such "symbolic images." Yet, in order to become an appealing tourism attraction and, furthermore, to be widely accepted as a destination symbol, architectural structures need to comply with a range of requirements, ultimately depending on each individual context. According to Konrad (2010), "Most tourist attractions work with a code that is easy to decipher - height, size, shape, typology, materials, and so on." Taking the Sydney Opera House as an example, he explained, "the major semiotic level is the syntax, the shape. We perceive a shell-like structure in front of an open field of water. The tourist reads this uniqueness as an attraction and that makes the opera house an often photographed building" (p. 229). Likewise, Steiner, Pirker and Ritter (2001) emphasised the importance of the symbolic dimension and wrote about the Sydney Opera House:

It is one of the most important symbolic architectonic examples of the 20th century. Its identity-giving silhouette still serves as a model and precedent for many symbolic buildings. There isn't a picture of Australia that gets by without the skyline of the Sydney Opera House. It is the most prominent example of the architecture of the 20th century creating new and timeless architectonic symbols. (p. 9)

Indeed, a distinctive shape might facilitate media distribution, which might then further intensify the recognition value of the building and, in the long run, turn it into an unquestioned and enduring destination symbol, into a "must-see icon." Providing a distinctive form, some architectural icons are so well established in media and tourism that – even when simplified or displayed in a strongly abstract manner – they can most likely be recognised and linked to a specific destination by a large audience (see Illustration 2-81). An example is the Office du Tourisme et des Congrès de Paris (2011), which used the Eiffel Tower for the logo of its official website, while creating an abstract visual link with only two simple strokes. Further abstractions of the Eiffel Tower can be found within various logos of companies, events and products, somehow related to Paris or France. Likewise, the Sydney Opera House is used within various logos of Australian tourism products, including those of the Olympic Games 2000. Displayed in an often abstract manner, the shape of the Opera House's roof structure could also be understood as waves of the Australian seas, which gives the logo(s) a deliberate double meaning (see International Olympic Committee, 2011).
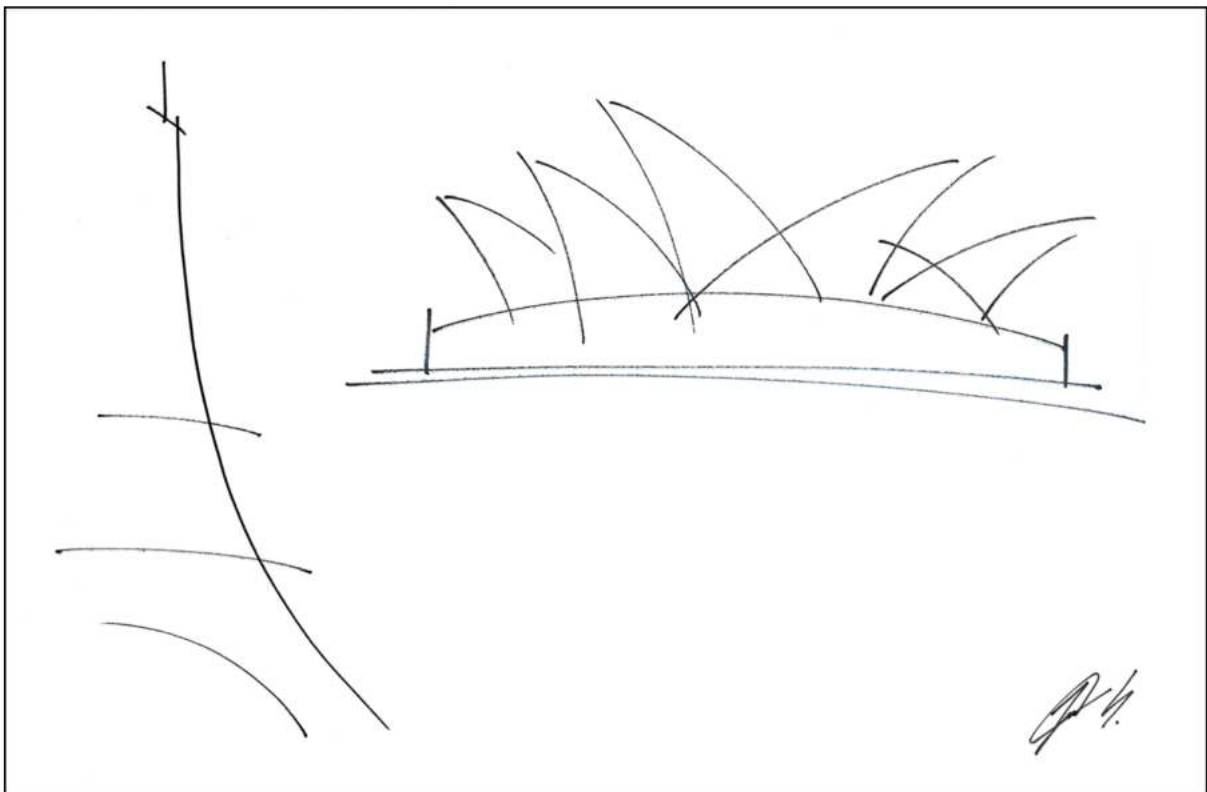
Illustration 2-81 Simplified pictograms of the Eiffel Tower, Paris, France (left) and the Sydney Opera House, Australia (right): Remaining recognition value despite strong abstraction (Author, 2009).

Another example, based on a similar approach, is the logo of "KölnTourismus" which is the official tourism board of the German city of Cologne. The main attraction and an unquestioned destination symbol of Cologne is the gothic High Cathedral of St. Peter and Mary (also referred to as Kölner Dom). The iconic landmark was classified as a "UNESCO World Heritage Site" in 1996. KölnTourismus integrated the cathedral into its logo by means of the transparent simplification of its two characteristic spires. The resulting umbrella brand links the destination Cologne to its most famous landmark, while still allowing space for other content (see Illustration 2-82).

Illustration 2-82 Umbrella brand of KölnTourismus, used on a panorama picture with the river Rhine (front) and Cologne Cathedral (back right), Germany (Source: KölnTourismus GmbH).

Yet, despite many examples of architectural destination symbols used in tourism marketing and branding, such physical structures are very different from virtual symbols, usually used for other consumer products. When Belgian artist René Magritte created "The Treachery of Images (La Trahison des Images)", showing a pipe, he wrote below it, "This is not a pipe (Ceci n'est pas une pipe)" (see Illustration 2-83). He later explained, "Could you stuff my pipe? No, it's just a representation, is it not? So if I had written on my picture 'This is a pipe,' I'd have been lying!" (Magritte & Torczyner, 1977, p. 71).

In fact, as Magritte expressed, a painted pipe does not fulfil any function of a physical one, apart from having a similar appearance. Hence, it is not "real", but just a sign, an image of an object, which does or does not physically exist. Italian semiotician Eco (1976) wrote:

> Semiotics is concerned with everything that can be taken as a sign. A sign is everything that can be taken as significantly substituting for something else. This something else does not necessarily have to exist or actually be somewhere at the moment in which sign stands for it. (p. 7)

Yet, unlike other symbols, architecture does indeed exist and is located somewhere, which eventually has a major impact on its application as a destination symbol and/or within a logo.

Illustration 2-83 La Trahison des Images (Magritte, 1929).

Companies might choose amongst almost any kind of sign to represent their brands and products. Sometimes these symbols do not even logically correspond to the products they stand for, as is the case of Apple Inc., using the image of bitten-into fruit to represent consumer electronic products. As long as the targeted consumers

make the link between the sign and the product, its original meaning becomes irrelevant. The same applies to the American restaurant chain and international franchise Pizza Hut Inc., which uses a red hat to represent its brand and products (see Illustration 2-84). Yet, while the connection between the image of a piece of headgear and American fast food might not be obvious, the company's name and word mark of the logo "Pizza Hut" are directly linked to the physical place of consumption, the pizza "hut" or pizza restaurant. Depending on its strategy, the target markets and the general "Zeitgeist", Pizza Hut Inc. might at any time decide to relaunch its logo, to adapt the form or colour or even to use a completely different design. Ultimately it is just a virtual symbol, owned by a specific company, while impacting a fairly limited group of stakeholders. Things change when it comes to the related architecture(s). Hence, while the "virtual" hat serves only representational functions, the "real" hut (or restaurant) consists of physically existing architecture thus providing, first and foremost, space to process and consume the company's products. Located in a specific place, it has to adapt to an individual built environment as well as to a specific cultural context. At the same time, its physical presence and any related change might impact a large range of stakeholders from owners to customers, to employees to neighbouring residents.

Illustration 2-84 "Virtual" logo of Pizza Hut Inc. (left) (Source: Pizza Hut Germany) and a "real" pizza "hut" in Zhuhai, China (right) (Author, 2011).

What applies to corporate architecture, applies a fortiori to architecture as a destination symbol. Such a symbol is not only linked to a specific destination, it represents it, together with its residents and the related culture. Hence, in general a destination symbol concerns a much larger group of stakeholders than corporate architecture does which is involving visitors and residents, from far beyond the object's direct neighbourhood. As a matter of course, just as with corporations, destinations can also relaunch their logos, whether containing architectural elements or not. Yet, the physical architectures behind them cannot be changed as easily or be adapted to a new style or "Zeitgeist." On the contrary, any intrusion into the (built) environment might have long-term effects. Whether these are positive or negative, whether they are perceived as ugly environmental scars or architectural gems, depends on many factors which are often related to the foresight and instinct of developers and politicians. A company, first of all, has to keep an eye on its customers when choosing an appropriate brand or product symbol. Yet, a destination cannot only focus on the customer group of tourists, but needs to consider, first and foremost, the requirements of its own residents. Only a symbol accepted by those whom it represents – the people living and defining the culture of a place – can be successful in the long-term which is a fact developers and politicians should keep in mind when intending to copy the "Bilbao Effect", in order to create a new image of a destination and thus increase the numbers of visitors.

While visitors can leave after having gazed at a destination's architecture, the residents will have to stay and live with it, whether they want to or not. As Klingmann (2007) reasoned in "Brandscapes: Architecture in the Experience Economy":

> We are confronted with an economy dominated by a privileging of the image – giving rise to a climate in which publicity and perception play an ever more crucial role in the marketing of architecture. Yet, architecture is more than an image. Unlike products, architecture is characterized by an enduring public presence that defines our environment more than any other brand as a lived, day-to-day experience. (p. 327)

Hence, whether promoted as a destination symbol or involved in any other way in the branding process of space and place, architecture needs to be understood and assessed within an individual overall context, linked to its large group of stakeholders.

2.4   Architectural Tourism and the Spectaculture

The spectaculture demands its sites of pilgrimage; architourism requires destinations (Ockman, 2001, p. 1).

According to Pretes (1995), "contemporary society is dominated by spectacle. Tourism sights, whether natural or man-made, are spectacular" (p. 4). Debord (1996) described this phenomenon in his book "The Society of the Spectacle" (first published in 1967) as follows:

> The entire life of societies in which modern conditions of production reign announces itself as an immense accumulation of spectacles. Everything that was directly lived has moved away into a representation (p. 2).

With regard to the interdependencies of architecture and tourism, Ockman (2001) called it "spectaculture", while taking the "Bilbao effect" as a prime example (p. 1). Architecture has indeed long followed this trend, acting almost as a tangible image of the spectaculture, while being captured and distributed by means of photographs and mass media (see Section 2.3.1 below and Illustration 2-85). Yet, this development has not only been subject to a lot of criticism, but as well predicted, an early end, by tourism scholars and architects. For instance, British urbanist Sir Peter Geoffrey Hall stated that architectural icons bring us to a zero-sum (as cited in Moix, 2009, para. 1). In an interview about his work in the Gulf region, architect Bernardo Fort-Brescia claimed that "the era of shock architecture is over" (as cited in "Returning from Fantasy Island", 2009, p. 6). While Gilmore (2004) believed that "the modern world is no longer rocked by superlatives" (p. 179). Furthermore, as if it was a matter of course, places like Las Vegas and Disneyland are almost automatically dismissed as artificial and inauthentic (see Illustration 2-86). But is this exuberant criticism justified? Are times of spectacular and iconic architectures for tourism really over? Although critics might differentiate and specify more accurately than the above stated catchwords suggest, the current discussion seems to have a single direction, as d'Acierno (2005) rightly asked:

> Does architecture need to treat the issue of spectacle and its current institutional inscription with spectacle culture directly? Do architects, in their buildings, need to take up consciously a position either for or against the

spectacularization of architecture?... Is a critic of architecture-as-spectacle possible? (p. 139)

When discussing spectacular architecture, similarities to the stock exchange often appear where exaggeration and dissociations from fundamental data are common events. The trend rules, facts are generalised, individual sight gets lost. In the introduction to their book "Architourism", Ockman and Frausto (2005) asked for a good reason if there was anything different about the "contemporary architectural effect" from that produced by earlier historical monuments. From the Pyramids to the Vatican, the Taj Mahal to the Neuschwanstein Castle, visitors always seek to be amazed (p. 9). Although historical architectures have rarely been built with tourism as the prevalent motivation, there is still no evidence that contemporary architourism needs to be less sustainable. Authenticity is a subjective perception and tourism has long involved spectacle. Tourists seek to find unique and distinctive attractions (see Section 2.3.3 above). And yet this reflects two different factors often lumped together. Uniqueness does not necessarily mean spectacular, while spectacular implies a certain uniqueness. At the time of its construction, the Bilbao Guggenheim provided a unique architectural experience for its visitors. However, if Gehry builds similar museums all over the globe, Bilbao and all its copies might eventually lose their force of attraction, just as they have lost their exceptionality in the tourist's mind. Nothing would be spectacular about them anymore. Klingmann (2006) calls it a "culture of copy" when successful concepts are transferred repeatedly, causing the opposite effect to that which branding intends to generate (p. 2). People and places must differentiate themselves in a global economy, and this applies even more for the tourism industry. A culture of copy makes places more homogeneous and less spectacular at the same time, while furthermore creating problems of identity. There is nothing amazing about what one can see everywhere. The value of a successful destination lies in its potential to reduce substitutability. "Good destination branding is therefore original and different, but its originality and difference needs to be sustainable, believable and relevant" (Morgan & Pritchard, 2004, p. 65).

The following sections discuss these controversial issues, while aiming to differentiate and represent a balanced point of view.

Illustration 2-85 Lijiang Waterfall Hotel Guilin, China: Featuring a waterfall with a height of 45 meters, listed in the Guiness Book of Records (Author, 2012).
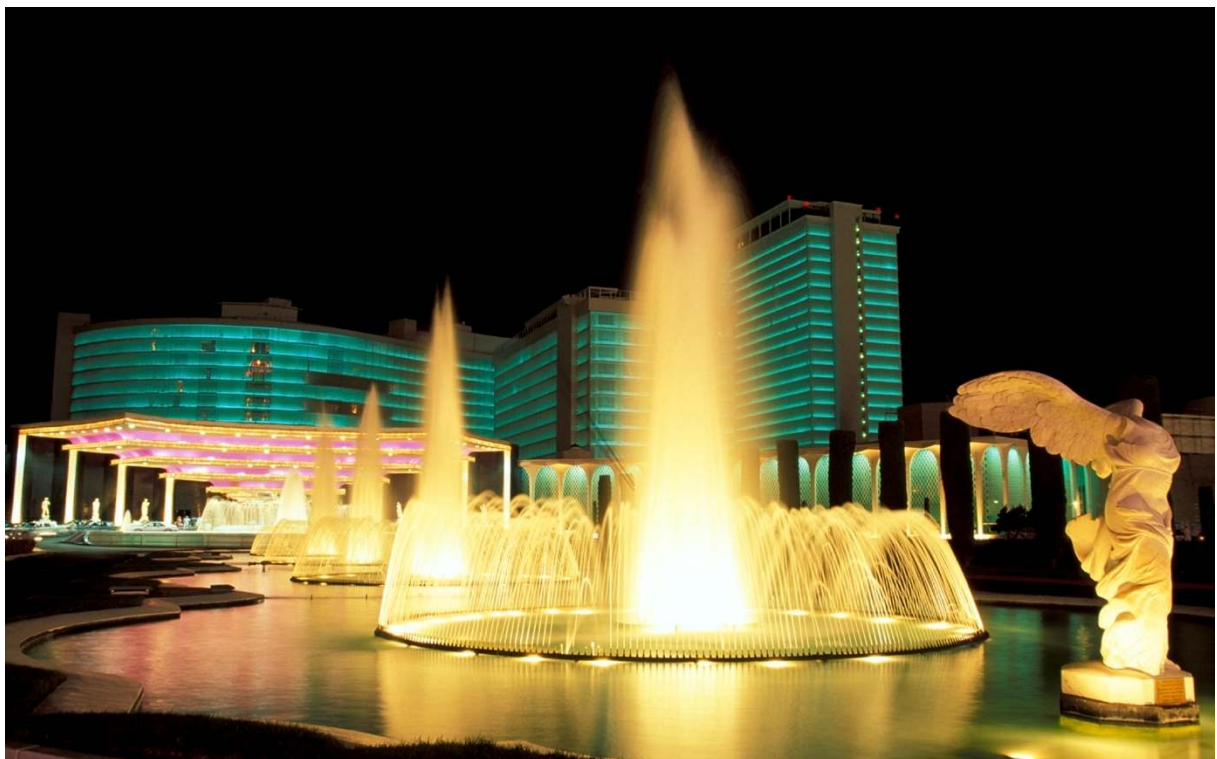
Illustration 2-86 Caesars Palace, Las Vegas, USA: Spectaculture as dominating impetus (Author, 1995).

2.4.1 In Search of a New Balance

People are looking for the extraordinary (Urry, 2002, p. 38).

In "Complexity and Contradiction in Architecture" (first published in 1966) Robert Venturi, coined the expression "Less is a bore", which was a post-modern antidote to Ludwig Mies van der Rohe's famous modernist dictum "Less is more" (Venturi, 2002 p. 17). He explained that "where simplicity cannot work, simpleness results. Blatant simplification means bland architecture." However, Venturi, who was awarded the Pritzker Prize in Architecture in 1991, was not negating simplicity as a general concept, but even described it as a "method of achieving complex architecture." On the other hand, he emphasized that complexity "does not mean picturesqueness or subjective expressionism" (p. 18). In fact, spectacle for the sake of spectacle reduces architecture to an empty shell, just as simplicity for the sake of simplicity might do. What Venturi calls a "false complexity" and a "false simplicity" accords in a way with Sullivan's (1896) principle that "form ever follows function" (p. 4). Here as well, true beauty comes from within, while an empty shell sooner or later risks being perceived as soulless and inauthentic. As Urry (2002) pointed out, "Tourism has always involved spectacle… Because of the importance of the visual, of the gaze, tourism has always been concerned with spectacle" (p. 77). However, historic spectacular buildings – from the pyramids in Egypt to medieval cathedrals in Europe – did not primarily intend to attract and amaze visitors, but held profound meaning, which was based on their reflections of local societies and interdependencies with the surrounding built environment (see Section 2.1.4 above). Jenkins (2006) described some of today's spectacular stand-alone icons as "fragments" (p. 196). She cited Rybczynski (2002), who referred to such buildings that pay little attention to their surroundings and are "rarefied creatures, often refined and styled to the point of caricature" as "show-dog architecture." Being spectacular is no guarantee for becoming extraordinary, while contrarily some extraordinary architecture evolved out of a combination of modesty and creativity. Chang (2010) observed a change in the field of architourism, where "increasingly, non-iconic buildings of vernacular architectural styles are also appreciated by visitors as a way to authentically experience a place" (p. 963). In 2003 the New York Times Magazine

devoted a series of articles, called "Tomorrowland", to the architectural "wow-factor", induced by spectacular buildings. In this context, Rosemary Mahoney (2003) embraced in a critical contribution Munich's contemporary Church of the Sacred Heart (Herz-Jesu-Kirche) from 2000 (see Illustration 2-87), as a welcome relief in a time otherwise "volatile, over stimulated, wickedly efficient, technologically afire…" (para. 4). Yet, the church is anything but short on spectacularity. With doors covering almost the whole front of 20 meters wide and 16 meters high, the church, designed by German architects Allmann Sattler Wappner, was build so that these doors can completely open up and merge with the outside. However, the wow-effect comes as a surprise hidden by an otherwise pure and silent architecture.

Illustration 2-87 Church of the Sacred Heart (Herz-Jesu-Kirche), Munich, Germany: Ecclesiastical architecture of spectacular modesty (Author, 2010).

In an environment which is largely defined by spectacular and iconic buildings, the countertype might eventually stand out and become the extraordinary. An example is the Museum of Islamic Art in the Qatari capital Doha, which was designed by architect I. M. Pei and opened its doors to the public in 2008 (see Illustration 2-88). Instead of competing with its neighbours, the United Arab Emirates and Saudi Arabia,

for the highest and most expensive architectonic superlatives, Qatar chose a different path. The booming emirate has taken up the cause of sustainable construction and cultural integration, with Pei's museum being one of the key developments. There is no doubt that, located on the edge of Doha harbour, the contemporary building sticks out and cannot deny a high level of iconicity. Yet, unlike many other examples of the region, the cubic pyramid captivates with a rather silent geometric design, while at the same time integrating Islamic symbols and elements of the local culture (see Illustration 2-88 and Illustration 2-89). To allow for this, the Emir of Qatar granted architect Pei with the necessary time to study and find "the soul of Islamic architecture", which brought him on a six-month odyssey to different places in Europe, North Africa and the Middle East .

A further example of exciting and yet somehow silent architecture, is given by a contemporary thermal bath from 1996, in the municipality of Vals, Switzerland. Using locally sourced "quarried gneiss stones", Swiss architect Peter Zumthor did not try to simply copy or adapt the local style, but to build an architectural bridge to the modern age. Epitomizing the so-called "Swiss-Box" school of clear forms wrapped in a single material, he created a vast monolith hosting a labyrinth of space and water (see Nuttgens & Weston, 2006, p. 195). However, despite its size and massive body, Zumthor's design is not grabbing for attention. Instead, it merges with the surrounding mountainscape and reveals emotions with surprising details and elaborate plays of light and reflection (see Illustration 2-90 and Illustration 2-91). As a result – likewise the Spanish city of Bilbao – the remote valley of Vals succeeded in attracting and sustaining a large number of visitors by means of a single architectural structure. Yet, the destinations' strategies were completely different, as were their initial positions. Vals was looking for a design capable of attracting tourism without disturbing and contradicting the traditional order of the Swiss mountain village. Bilbao, on the other hand, was asking for urban transformation and renewal (see Section 2.2.2 above). To a certain degree, many other cities face similar challenges, as Kotler, Haider and Rein (1993) observed, "almost all places are in trouble, but some are in more trouble than others…At the most desperate extreme are places that are dying or chronically depressed" (p. 3). However, a focus on spectacularity and individual buildings is, by far, not the only concept of urban transformation. New Urbanism, for instance, is a

movement that arose in the United States during the 1980s. It advocates for a more sustainable development of local communities. Founded in 1993, the organizing body of the movement, the Congress for the New Urbanism (1996), accounts for the Charter of the New Urbanism, which stated:

> We stand for the restoration of existing urban centres and towns within coherent metropolitan regions, the reconfiguration of sprawling suburbs into communities of real neighbourhoods and diverse districts, the conservation of natural environments, and the preservation of our built legacy. We advocate the restructuring of public policy and development practices to support the following principles: neighbourhoods should be diverse in use and population; communities should be designed for the pedestrian and transit as well as the car; cities and towns should be shaped by physically defined and universally accessible public spaces and community institutions; urban places should be framed by architecture and landscape design that celebrate local history, climate, ecology, and building practice…(para. 2 ff.)

Supporters of New Urbanism are specifically critical with the uncoupled nature of individual iconic buildings, calling some of the most famous examples from Libeskind, Koolhaas and Gehry, "unnatural" and "disorienting" (B. Jenkins, 2006, p. 196). On the other hand, without questioning New Urbanism as a concept in itself, Shaw (2007) remarked in his dissertation that it is "generally a very small to mid-scale concept that thus far as [sic] been unable to actually challenge urban core concerns of public/private space, urban decay and non-human scale" (p. 85). Furthermore, Weiermair (2008) warned against a return or adherence to past structures and traditions and believed that only continuous transformation of cultural and architectural urban structures according to the requirements of new generations resulted in authenticity (p. 115). Yet, Weiermair's theses are not contravening the philosophy of New Urbanism, but appeal to a more differentiated approach. Concepts and solutions need to be as individual as the challenges and stakeholders of different places. As Knox (2011) concluded in his book about cities and design:

> 'True urbanism' recognizes the multiple actors in systems of provision as well as the need for flexibility and diversity in guiding urban development. 'Integral

urbanism' recognizes the need for greater integration in the tasks that planners and architects typically conceive of as being separate from each other. Sustainability recognizes the interdependencies among issues affecting not only the environment but also social justice and the economy (p. 236).

With tourism in mind, the development of spectacular architecture needs neither to be an inappropriate decision nor out of date. Furthermore, as proved by many examples (see above), spectacular does not necessarily mean "loud", but can just as well impress in silent reticence. The extraordinary however, is vital. An extraordinary that can be understood by "the common tourist" in order to be widely accepted as such. As some works of Swiss-French architect Le Corbusier testify, "exclusive" architectures comprehensible for experts only might, despite their acknowledged excellence, fail acceptance of local communities and visitors alike. However, in order to be sustainable sources of attraction and admiration, tourism architectures do not only need to be creative and innovative, but also consistent against copy and further development (see Section 2.4.3 below). Relying, for instance, only on the attribute of being the highest tower in the world, might be of short duration, since somewhere else a higher structure might soon follow. The exception proves the rule and, hence, the Empire State Building became a sustainable destination symbol long before the Griffin Television Tower in Oklahoma surpassed it in 1954. However, keeping the height record for 23 years as well as being present in famous movies such as King Kong did support this process (see Section 2.3.1 above). Due to the continuing build-up of attractions as well as the medial distribution, the threshold of today's tourist is in constant rise. The challenge for contemporary tourism developers is, hence, the creation of a sustainable exceptionality being able to form a strong image in the tourist's mind, which is linked to desires and most notably to specific places and destinations. However, while movements such as New Urbanism almost blend out the visitor, some planners and politicians do the opposite and put all their attention on the economical opportunities of tourism. As a result, urban "tourist bubbles" and individual architectures arose, which risk being in conflict with the local societies (Judd, 2003, p. 27). Hence, a first step towards sustainable developments might be a good balance between the global view and a local understanding of the particularities of places and people (see Section 2.4.2 below).

Illustration 2-88 Museum of Islamic Art in Doha, Qatar (Author, 2011).
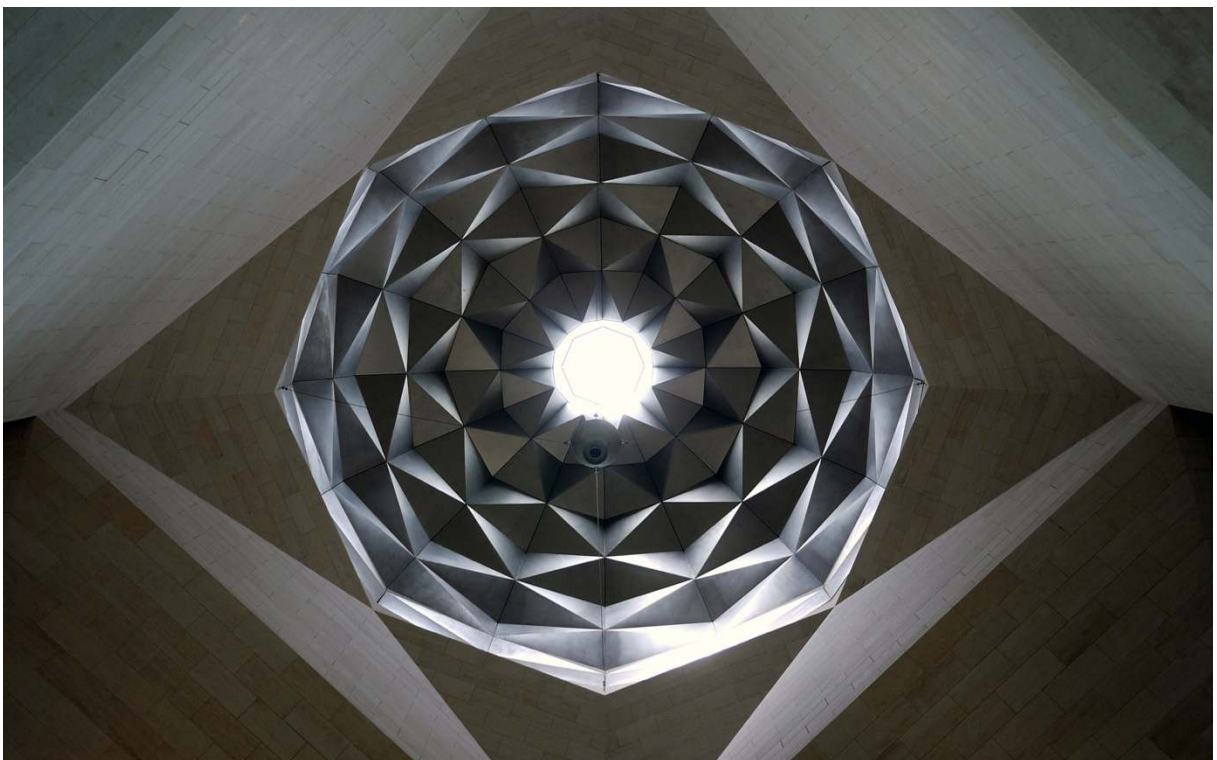
Illustration 2-89 Museum of Islamic Art in Doha, Qatar: Ceiling structure seen from the main foyer (Author, 2011).

Illustration 2-90 Thermal bath of Vals, Switzerland: Materialising out of the mountain (Author, 2010).

Illustration 2-91 Thermal bath of Vals, Switzerland: Surrounded mountainscape reflecting in a window, just like a picture in a frame (Author, 2010).

2.4.2 Between Grobalization and Glocalization

And because of the globalisation of the tourist gaze, all sorts of places (indeed almost everywhere) have come to construct themselves as objects of the tourist gaze (Urry, 2002, p. 115).

Among the range of studies, which examine the attitude of residents towards tourism development, are Ap and Crompton (1993), Hernandez, Cohen and Garcia (1996), Lankford (1994), Ross (1992), and Zamani-Farahani and Musa (2008). Jencks (2005) emphasised that such an attitude is specifically relevant for the success of iconic architectural developments (p. 48). On the other hand, Chang (2010) claimed that increasingly "tourists are attracted not just by the singular and iconoclastic, but also the vernacular", which is closely related to the local culture (see also Section 2.4.1 above). Chang thus observed a transition in literature from "studying the built environment predominantly for its symbolic meaning (e.g. Gottdiener, 1983; Rowntree & Conkey, 1980) to one that also engages with everyday uses and users of spaces" (p.964). However, Eisinger (2000) remarked that although the economic impacts of large tourism projects on local communities are tested in the literature, "little attention is given to the political and social implications of building a city for visitors rather than local residents" (p. 316).

Globalisation is not to be imagined from the daily life anymore. All kinds of products are physically or virtually transported around the world, leading to homogeneity in fashion, food and media. Location, on the other hand, cannot be moved or transported and still became "subject to the pressures of globalisation" (Govers & Go, 2009, p. 55). Nowadays, one is unable to find an urban environment without a McDonalds, a Starbucks, an Apple Shop or a Nike Store. Thus, Ritzer (2003) coined the term "grobalization", to describe the "imperialistic ambitions" of corporations as well as nations, and other entities and their desire "to impose themselves on various geographical areas" (p. 194). The term was based on their constant need of profit growth ("gro(w)balisation"). However, as much as this kind of globalisation (or grobalization) might give cause for criticism, it clearly has a certain degree of local approval. While depending on local acceptance and – more vital – local consumption, none of the former mentioned multinationals (also referred to as "global players") would otherwise have gained ground.

Things change when locations are mainly built for and consumed by groups other than local residents (e.g. tourists). In an article about "building the city for the visitor class" Eisinger (2000) takes "urban entertainment facilities" as an example to demonstrate the social and economical risks of projects focusing on visitors and ignoring the needs of residents. She thus emphasized that a potential effect might be a strain of the "bonds of trust and accountability between citizens and their leaders", complemented by negative impacts on the civic agenda (p. 323). On the occasion of the opening of the Pennsylvania Convention Center in 1993, Edward Rendell, the Mayor of Philadelphia, expressed:

> I feel like a Roman emperor. I can't give decent city services, I want to close health centres, and I want to cut back on library hours, and here I am giving bread and circuses to the people (as quoted in Bissinger, 1997, p. 202).

Yet, as sadly proven by many failures, such strategies are not only expensive, but also shortsighted and needless. In fact, the local and the global do not need to be in conflict, and neither do residents and visitors. On the contrary, as demonstrated by the concept of "glocalization", which can be understood as a counterpart to the meaning of "grobalization":

> Glocalization is the result of the relationships between the global and the local. These relationships allow the global and the local to reinforce and complement each other rather than compete with each other. Although markets, customers, and products may be global in many contexts, they are local in their designs and content (Reisinger, 2009, p. 23).

Since the pressures of globalisation, the need for destinations to differentiate themselves from their competitors through the creation of unique identities became more critical and apparent than ever (Klingmann, 2007, p. 281; Moilanen & Rainisto, 2009, p. 3; Morgan & Pritchard, 2004, p. 60). Yet, fighting the negative impacts of globalisation by means of globalisation itself would just be like "putting the fox in charge of the henhouse." Without any doubt, urban space undergoes and needs to undergo constant transformation. To freeze in nostalgia, preserving and reproducing the same traditional architectures repeatedly is unnatural and might become unhealthy for the development of a society (see Sections 2.2.2 and 2.4.1 above).

Furthermore, for hundreds of years, global trends and currents have influenced architectural styles. Neither the Eiffel Tower in Paris, nor the Sydney Opera House have been using any kind of typical architecture traditionally related to their locations. In addition, both faced severe criticism and opposition from local residents. Nevertheless, both became widely accepted and admired destination symbols, while the reasons for this development are not always clear and certainly difficult to control (see Section 2.4.4 below). Beijing is now following a similar path, with uncertain outcome. Despite criticism, in 2007 the National Centre for the Performing Arts (NCPA) has been completed near to the Forbidden City and Tiananmen Square (see Illustration 2-92 and Illustration 2-93). What created considerable controversy was the historical significance of the environment, the futuristic architecture and the fact that not a Chinese, but a French architect (Paul Andreu) designed the centre. Similar protest arose over Rem Koolhaas' CCTV Headquarters (see Illustration 2-94 and Illustration 2-95), completed in 2012 (see Scheeren, 2004, p. 38 ff.). To a certain extent it also concerned the National Stadium from the Olympic Games 2008, designed by Swiss architecture firm Herzog & de Meuron (see Illustration 2-56). While the local public has not been involved in the decisional process at all, media accused foreign architects of not understanding Chinese culture and needs, but "using China as a playground for their experimental ideas" (Dubrau 2008, p. 14). Today they are already visitor attractions, only time will tell if these buildings also achieve sustainable recognition and admiration from local residents (see also case study Beijing in Section 3.2.2 above).

Undoubtedly, public participation is complicated and time-consuming. However, in a study about "Socially Appropriate Tourism Development in British Columbia", Cooke (1982) found that the broad participation of residents from planning to managing tourism was a key factor for sustainable success (p. 27). Furthermore, not least in case of an economic failure, large public acceptance is a crucial coverage for the responsible policy-makers. The identification of the local population with any kind of development (not only architecture) contributes to its credibility and authenticity, and this also applies with regard to the perception of visitors. As Onion (1998) pointed out, "the only values you can sell to tourists on a sustainable basis are those developed, adopted and shared by the local inhabitants" (p. 43).

Illustration 2-92 The Forbidden City (front) in Beijing, China from Jingshan Hill, with the National Centre for the Performing Arts in the background (Author, 2010).
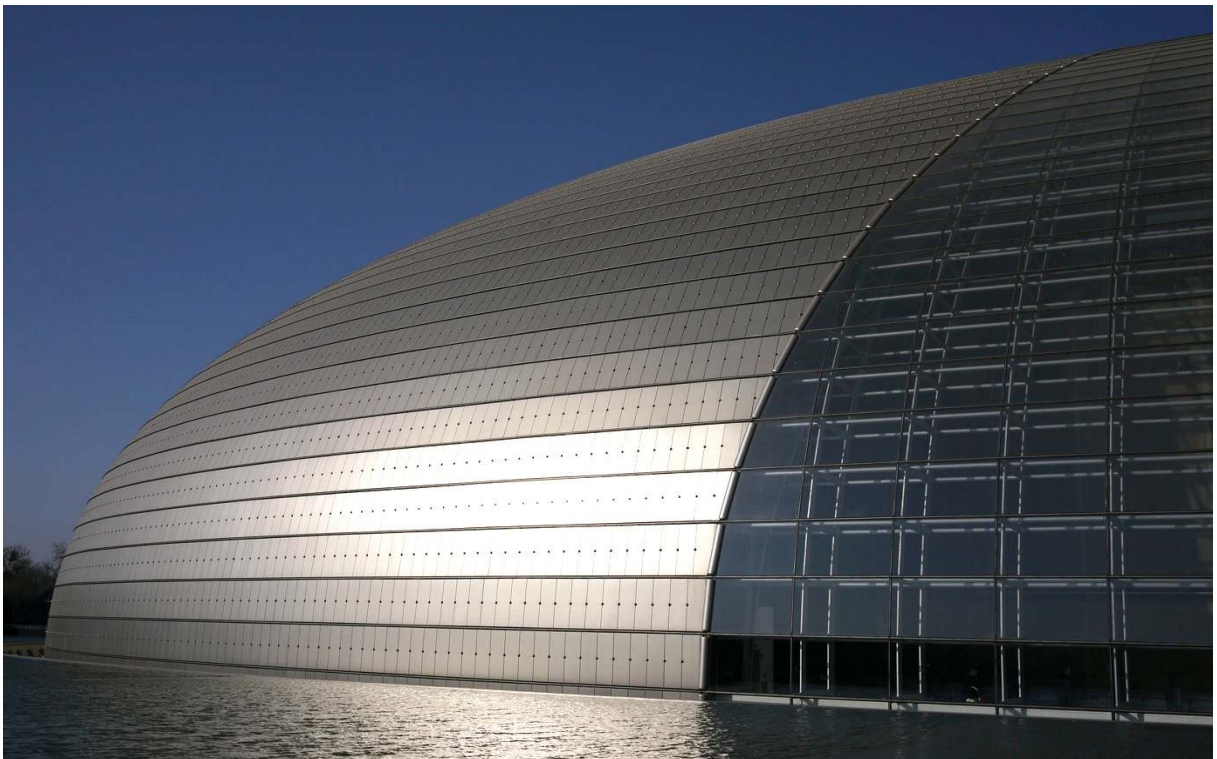
Illustration 2-93 National Centre for the Performing Arts in Beijing, China: Controversial contemporary "steel-egg" (Author, 2010).

Illustration 2-94 CCTV Headquarters Beijing, China: Contemporary iconic alien in a vibrant city (Author, 2011).
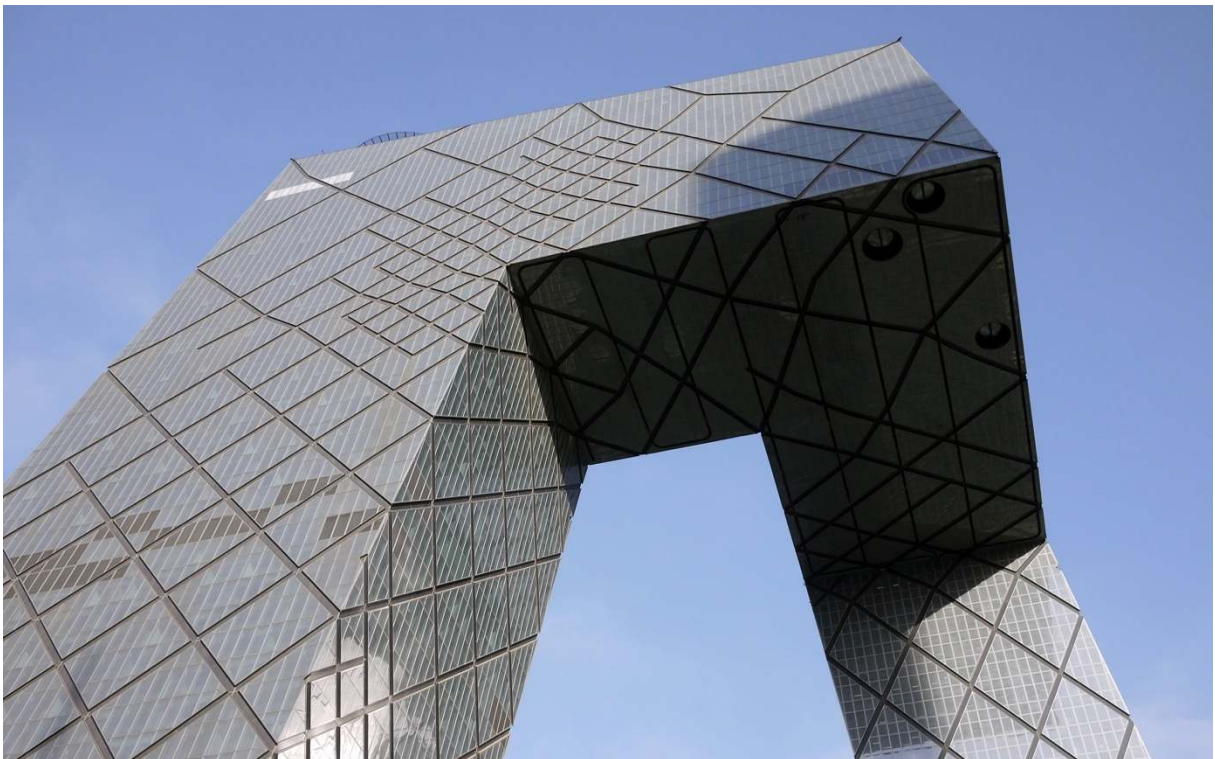
Illustration 2-95 CCTV Headquarters Beijing, China: Extraordinary formal language (Author, 2011).

2.4.3 Starchitects Between a Culture of Copy and a Quest for Authenticity

Authenticity is a primary concern of tourists and landscape planners (Chang, 2010, p. 964).

Kühn (2008) remarked in the context of the "Austrian National Award for Architecture (Österreichischer Staatspreis für Architektur)" that the "new [or post-modern] guest" is nearly free from the burden to distinguish true from fake. Expecting a staged environment almost everywhere, he is as happy about a good fake as about the so-called "authentic" (p. 15). In this regard, Cohen (2004a) stated in an article about "Authenticity and Commoditization in Tourism" that contemporary tourism is anyway "damned to inauthenticity" (p. 102). However, in a former publication Cohen (1979) further distinguished that tourists might find themselves in different situations, while then again having different perceptions of scenes (p. 26). He thus proposed a four-cell model of tourist situations (see Figure 2-8).
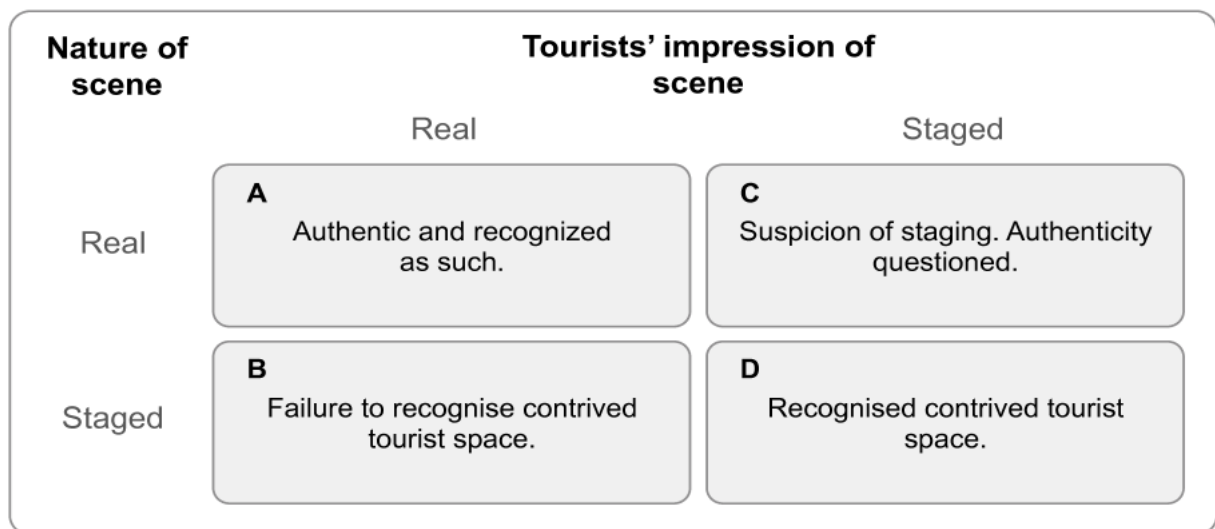
Figure 2-8 Four cell model of tourist situations (based on Cohen, 1979, p. 26).

Kühn (2008) and Cohen (1979) pointed out two important aspects of the "element" of authenticity in tourism, which are a) the ability to recognise contrived tourist spaces, and b) the degree of acceptance of spaces perceived as "inauthentic." However, when it comes to tourism, one might initially ask what "authentic" and "inauthentic" really mean. In this regard, little can be concluded from the Paperback Oxford English Dictionary's definition for "authentic", simply described as "the quality of being authentic" (Soanes, 2002, p. 49). Conversely, its antonym "inauthentic" was

defined by the same dictionary as "not in fact what it is said to be" (Soanes, 2002, p. 419). Applying the latter definition to destinations and theme parks, such as Disneyland or -world and Las Vegas would then mean that they are "perfectly" authentic, as they provide exactly what they profess to: staged entertainment. Neither casino destinations nor theme parks pretend to be anything than what they are and the same holds for their architectures (see Section 2.2.3 above). Who would think that an Egyptian Pharaoh built the Pyramid of Luxor Las Vegas or that the old Romans ever worked at Caesars Palace (see Illustration 2-44 and Illustration 2-86)? Apart from minors, who would seriously believe that Disney's fairytale castle was once a "real" castle or that it "really" arose from a fairytale? In fact, while in the centre of Las Vegas, a spectacular casino might easily be perceived as authentic, the contrary could be the case for a historical church building. Authenticity is related to place, but it is first and foremost also related to people. As Spode and Klemm (2008) stated, authenticity is not a physical parameter, but a social construct. Authentic is what people perceive as authentic (p. 108). Furthermore, as Chang (2010) argued, the very idea to individuals and societies of what is "authentic" might also change over time (p. 970).

Lasansky (2005) believed that authenticity is all about intangible experience (p. 54). Then again, authenticity is closely related to knowledge. Taking as an example the "Church of our Lady (Frauenkirche)" in Dresden, Germany, some tourists might not be aware of its former destruction and reconstruction and perceive it as an authentic "historical" building. Others, aware of it, might still classify it as authentic due to its detailed reconstruction and the fact that some of the original elements have been integrated into the rebuilt structure (see Illustration 2-16 and Section 2.1.3 above). Others, however, might always dismiss it as an inauthentic replica of the (historical) original. This all depends on knowledge, culture and the individual perspective and will eventually influence the tourist's experience of place and object. In this regard, another interesting example is the Spanish "Poble Espanyol" in Barcelona (see Illustration 2-99 and Illustration 2-100). The village was constructed in 1929 for the "Barcelona International Exhibition", as an open-air architectural museum. According to Mendelson (2004) the aim was to appear to tourists as an authentic representation of the architecture, customs and trades of various locations and eras from around Spain (p. 129). Mendelson pointed out that "today the Poble Espanyol is still one of Barcelona's greatest tourist attractions" (p. 144). Indeed, day by day there are crowds

of visitors wandering through the narrow streets of this staged village in the middle of the Catalan capital of Barcelona, taking photos of architectural styles, which are otherwise possible to find in Andalusia, Murcia or Madrid. Authenticity, however, does not seem to be an issue anymore. But, how about a "French" chateau and a "European" village in China? Located to the northwest of Beijing, Chateau Changyu-AFIP opened its doors to the public in 2008 as the latest of four chateaus of wine producer Changyu Pioneer Wine Co. Inc. (see Illustration 2-101 and Illustration 2-102). Ever since, representations of architectural styles from different eras and European countries offer the mainly Chinese visitors an ideal image of a romantic European setting, which is much like in the movies. As a result, more and more Chinese filmmakers are also using Chateau Changyu-AFIP as a cheap substitute for locations in Europe, while at the same time further contributing to its popularity.

The question is, what makes one more authentic than the other? Is it the place, the age or the context? Is the Poble Espanyol more authentic than Chateau Changyu-AFIP, just due to the geographical proximity to its cultural origin (or the cultural origin it aims to represent)? Does not the age of almost 85 years alone make the Poble Espanyol authentic? Or are both just the same type of decontextualized copies of otherwise authentic settings, for the sake of tourism? Eventually, the determination lies in the eye of the beholder (or visitor) and depends on his individual perspective and perception. In Western societies, however, there is a tendency to not question what has reached a certain age, but to accept it as historical and thus authentic. An example is the "Chinese House (Chinesisches Haus)", a pavilion in Sanssouci Park in Potsdam, Germany (see Illustration 2-96). Frederick the Great, King of Prussia, commissioned it and it was built between 1755 and 1764 in the then-popular style of "Chinoiserie", combining elements of rococo with parts of Chinese architecture. This style not only reflected a general interest of the noble class in Chinese culture, but also a romanticized perception of it (see Illustration 2-97). As a matter of fact, the representations of what was supposedly the Chinese way of life were often far from reality. But how about the authenticity? Was the Chinese House in the 18th century, what Chateau Changyu-AFIP is today, just the opposite way around? Would Chinese and Western visitors alike understand it as authentic now? Did it become more authentic after almost 250 years, or has it always been?

Illustration 2-96 Chinese House (Chinesisches Haus) in Sanssouci Park, Potsdam, Germany (Author, 2011).

Illustration 2-97 Detail of the Chinese House (Chinesisches Haus) in Sanssouci Park, Potsdam, Germany (Author, 2011).

Once again, it all depends on the individual perspective and when it comes to the perception of authenticity, decisions should not be based on "snap judgements". Nevertheless, in the context of contemporary developments, critics soon centre on the topic of authenticity, as was also the case for the newly built Guggenheim Museum in Bilbao, Spain. To avoid this opposition, the initial idea was to "recycle one of the historic industrial buildings." However, as it was assumed to not have attracted masses of tourists, it was eventually dismissed (Lippard, 2005b, p. 67).

A similar concept was used some years later in London by architects Herzog & de Meuron, who transformed the former Bankside Power Station in 2000 into the Tate Modern art gallery, which is now attracting several thousand visitors a day (see Section 2.1.3 above and Illustration 2-98). Yet, is it really more authentic to take a building out of its context and give it a new role completely detached from its original purpose? Furthermore, London is not Bilbao and one should not argue rashly against one or the other without a differentiated view of the individual situation (see Section 2.1.4 above).

Illustration 2-98 Tate Modern art gallery, London, United Kingdom (Source: MasterOfHisOwnDomain, Wikimedia Commons, 2008).

In the quest for authenticity Benjamin's (1980) thoughts on the reproduction of the work of art also need to be considered (see Section 2.3.1 above). Thus, in the context of contemporary architecture and tourism it was, once again, Gehry's work (of art), in the form of the Guggenheim Bilbao, which came to the centre of attention. Plaza (2000b), for instance, warned that "Frank Gehry could replicate this style elsewhere… perhaps causing Bilbao to lose its present advantage" (p. 273). And indeed, it was exactly what Gehry did, as for example in 2003, with the "Walt Disney Concert Hall" in Downtown Los Angeles, USA. Yet, the feared dramatic decrease of visitors to Bilbao did not take place. Nevertheless, in tourism, where uniqueness and exceptionality are critical factors, such concerns are all legitimate. If, for example, a current destination tried to copy Gaudi's Sagrada Família in Barcelona, still few tourists would have trouble distinguishing the original from the copy and it can be assumed unlikely that Barcelona would have lost any of its force of attraction. On the other hand, what would happen if almost every major city around the globe had a contemporary museum designed by Frank Gehry? Would the Guggenheim Bilbao still be considered the original? Would people still want to visit Bilbao for a specific building, if a similar one, designed by the same architect, is to be found around the corner? Or would all of them lose their force of attraction due to their high number and thus lack of uniqueness? Klingmann (2006) called such a process a "culture of copy", where signature buildings are "imitating one another in their offerings and aesthetics" (p. 2). According to Evans (2003), such "copycat design and regeneration concepts are now commonplace" (p. 431). However, both authors emphasised that the challenge is mainly linked to the export of signature buildings and this also marks a major difference to architectural movements of the past. Architects have always influenced each other, while reproducing elements of the works of others and including them in their own architecture. In fact, with an important enough group of architects, who are sharing similar aesthetics, eventually new styles of architecture (and art) might evolve and spread around a region or even "go global" (see Jacobs, 2006, p. 12). Nevertheless, nobody would refer to movements such as the Renaissance, the Art Nouveau or the Modernism as cultures of copies. Neither would one classify their representatives as copyists, although they used similar styles and elements as others did and/or reproduced their own style at different places. So why are some of today's most famous architects criticised for doing the very same thing? Maybe, the fact that now everybody seems to seek their own "universal" style, which is

detached from place and people, is causing this opposition. In a series about contemporary architecture in the New York Times, Lubow (2003) wrote that "the best contemporary architecture doesn't share a style" (p. 2). Though one might not share this opinion, it is indeed not easy to classify contemporary architecture after the 1980s. In an article about the "Dialectics of Design" B. Jenkins (2006) wrote that despite the widely varying styles of architects such as Eisenman, Gehry, Hadid, Koolhaas, Libeskind, Tschumi, and Coop Himmelb(l)au, they share, amongst others, "the rejection of historical national styles and tradition" (p. 198). Often described as deconstructivists, some of the most important representatives of the movement (among the above mentioned, first of all Frank Gehry) deny any conscious allegiance with it (see B. Jenkins, 2006, p. 208). However, whether sharing a style or not, another common point of many of these loosely called deconstructivists is their status as "architectural superstars" (also referred to as star-architects, starchitects, label-architects or brand-name-architects). Much like Hollywood with its global film-industry and culture of superstars linked to dreams and expectations, star-architecture (or starchitecture) became a favoured global formula for destinations which seek to create new images and attract masses of tourists. And while Hollywood's producers demand cinema blockbusters from their film stars, tourism destinations place great expectations in their "starchitects" to create blockbuster architectures at whatever cost and risk (d'Acierno, 2005, p. 140; McNeill, 2007, p. 63). As a result, the 'new' London carries the signature of Sir Norman Foster, Valencia is associated with Spanish architect Santiago Calatrava, and the Arab Emirate of Abu Dhabi plans to create an entire museum island with branches of world-class institutions such as the French Louvre. Each museum is intended to be designed by another starchitect, including Frank Gehry, Jean Nouvel, Tadao Ando, and Zaha Hadid. It seems that now the place needs to conform with the architect and not the other way around. However, the cult of the starchitect, who is imposing their own specific style to different places and cultures, is not only a contemporary phenomenon. An example is French architect and engineer Gustave Eiffel (1832-1923). Scattered around the globe, some of his works, which range from the Eiffel Tower in Paris to the Statue of Liberty in New York, churches to bridges and hotels to stations, initially failed to engage the local context. Yet, it seems that over the time most of them have widely been accepted by locals and visitors alike as an inherent and authentic part of place and destination (see also Section 2.4.4 below).

Illustration 2-99 Pople Espanyol, Barcelona, Spain: Representation of architecture, customs and trades of various locations and epochs from around Spain (Author, 2011).

Illustration 2-100 Pople Espanyol, Barcelona, Spain: Also in a staged Spanish village, a church could not be missing (Author, 2011).

Illustration 2-101 Chateau Changyu-AFIP, China: "French" chateau in the northwest of Beijing (Author, 2010).

Illustration 2-102 Chateau Changyu-AFIP, China: Photo session in a staged "European" village (Author, 2010).

2.4.4 From Non-Place Architecture to Destination Symbol to Archibrand

Place is to architecture, it may be said, as meaning is to language (Unwin, 1997, p. 15).

For Praeger (2010), "the traditional idea of a place is connected to the user. The meaning of a place depends on what the people in it do" (p. 221). Hence, according to Cresswell (2004), "place" could be defined as "a meaningful location" (p. 7). In turn, "space is a more abstract concept than place... space, then, has been seen in distinction to place as a realm without meaning" (p. 8). In "Place: A Short Introduction" Dovey (2010) further explained that a difference between place and space is the intensity of place that "connects sociality to spatiality in everyday life" (p. 3). However, Cresswell (2004) also pointed out that "although this basic dualism of space and place runs through much of human geography since the 1970s it is confused somewhat by the idea of social space" (p. 10). This is an issue that gains increasing importance in times of Web 2.0. In his book "Place and Placelessness" Relph (1976) described the identification of people with a particular place as "insiderness" (p. 141). On the contrary, "outsiderness" applies when a person is somehow divided or separated from a place – or at least feels this way. Based on Relph's arguments, Seamon and Sowers (2008) explained, for example, that the feeling of homesickness in a new place can be a kind of "outsiderness" (p. 45). Lew (1987) pointed out that "tourists are, by definition, outsiders", while their degree of "outsiderness" might vary depending on the individual perception and the way they are perceived and accepted by the "insiders" or locals (p. 560). As for a "tourist place", P.L. Pearce (1982) defined it as "any place that fosters the feeling of being a tourist"; this might include positive (e.g. relaxation) as well as negative (e.g. homesickness) feelings (p. 98). Thus, in order to create successful destinations, tourism developers and marketers need to create and promote positive and meaningful place images (see Section 2.3 above).

Yeoman (2008) stated that "brands and images will become more important, because the choice of destination will be shaped by the values held by the consumer" (p. 37). Busby and Klug (2001) explained that the "physical place is replaced through sensibilities by an image of place which is no less real… places are being constructed

in the image of tourism, both socially and physically; places are then sold as products" (p. 322). However, Human (1999) warned in this regard that "the ability to assign meaning to a place is an act of power which has real effects on the people living in it" (p. 83). Indeed, as Govers and Go (2009) claimed, "the 'true' identity of place, 'the' place image does not really exist." Instead, individuals and communities may have very different perceptions. Govers and Go, hence, suggested a referral to a "dominant view" instead of "the" image of a place (p. 18).

While there may be discrepancies in the terminology, without question, meaning and the related images depend on individual perspectives which may be very different when it comes to residents (or locals) and visitors (or tourists). In fact, finding sustainable concepts allowing global and local requirements to reinforce and complement each other might be one of the greatest challenges for destinations (see Section 2.4.2 above). Klingmann (2007) suggested that, while corporations need to "think globally and act locally, places are confronted with the reverse paradigm. They have to think locally and act globally, using their local differences as equity" (p. 272). Taking such suggestions all too literally, some surprising approaches which combine a variety of global and local elements can today be found around the globe. Important examples are again some of the Arabic Gulf States which – due to tremendous wealth coming from oil – have to cope with a matchless rapid social and economic change that also reflects in the architectural development. The search for a new identity driven by the desire to be innovative, modern and important while at the same time preserving old values and traditions provoked some spectacular eclecticisms of international structures combined with local elements. Dubai's luxury hotel and iconic landmark Burj Al Arab mimics the sail of a boat (see Illustration 2-4). Some giant malls of Saudi Arabia and the Emirates carry abstract tent roofs. Various islands formed like Arabic palms have been created along the coastlines of Dubai. There is hardly a skyscraper that is not complemented by traditional Arabic elements. Wind towers (also referred to as "wind catchers"), once built in the region for natural air conditioning purposes, become inoperable adornments in a new context. Yet, similar eclecticisms can also be found in China or other Asian countries, where contemporary skyscrapers are often given traditional roof structures, sometimes resembling hats from a retro fashion show (see Illustration 2-103).

Illustration 2-103 Marriott Hotel, Singapore: Combination of contemporary and traditional architectural styles from different geographical areas (Author, 2011).

As a matter of fact, "the meaning of a place is not entirely determined by the physical properties of that place" (Ward & Russel, 1981, p. 123). Architecture, however, remains an important and controversial image vehicle and means of identification for locals and visitors alike (see Section 2.3.2 above). Klingmann (2006) even claimed that in a global context, architecture is not only an integral part to branding and vice versa, but has become the essence of marketing our environment (p. 1). There may be a broad consensus that the tower-block developments, such as the ones that can be found in tourism regions along the Mediterranean, do not connect with their specific environments and few destinations would build them on purpose to create their destination images. The contemporary architectural icon, however, is where opinions differ. Such buildings, often spectacular and designed by so called "star-architects", are in the focus of critics, dismissed as narcissistic masterpieces representing the style and name of their creators only, without reflecting their surrounding areas and cultures (see Section 2.4.3 above). Many perceive such structures as inauthentic, Relph (1976) warned against "an inauthentic attitude towards place" which he thought would eventually lead to "placelessness" (p. 90). In this regard, Relph emphasised the special role of the media. On the other hand, in his book "Non-Places: An Introduction to Supermodernity", Augé (2008) pointed out the important role of architecture. Cresswell (2004) argued that Augé's "non-place" is what essentially makes "the space of travellers." He further claimed, "non-places demand new mobile ways of thinking" (p. 46). And indeed, in face of economical, social and technological transformations of global scale, the evaluation of place (and placelessness) might need to be reconsidered. In an article about the Bilbao Guggenheim, Gilbert-Rolfe (2005) described the modern world as "both happily and unhappily engaged in the loss of local identity" and as being a:

> Placeless world of technologically advanced consumerism,… in which every place is simultaneously present to all the others, united by a common economy, which itself is no more bound by constraints of place than architecture is by the limitations of materials (p. 230).

Hence, while developers and architects must deal with new social and technological requirements, the issue of how individual buildings relate with their context will always remain a fundamental concern in urban design. Lang (2005) described this as follows:

> Should a building meld in with those around it or stand out? Should it be a foreground or a background building? Almost all developers and their architects want their buildings to be foreground buildings and resent any guidelines or other design controls that they see as limiting their imaginative power. Interestingly, major architects seem to have less difficulty in designing background buildings than minor ones striving to make their mark. (p. 115)

Yet, for B. Jenkins (2006), architecture in the context of tourism cannot just "fit in." Instead, "to attract tourists or gain cultural status, buildings must exhibit radical difference of some sort" (p. 196). As discussed before, the built environment is just one of the aspects of place, while the social factor is (or should be) inseparably linked with it. As Knox (2011) argued in a book about the relationships between design and urban environments:

> An erosion of the distinctive sense of place associated with particular localities… is not simply a matter of the aesthetics of the built environment. Sense of place is always socially constructed, and a fundamental element in the social construction of place is the existential imperative for people to define themselves in relation to the material world" (p. 173).

However, a sense of place might change over time, and so might the identification of people with specific elements of the built environment. It must be allowed to ask whether there has, for instance, been any specific relation between Utzon's Sydney Opera House or the Eiffel Tower and their social environments. Today both architectures are unquestioned tourism magnets and symbols standing for their cities and nations. Yet, in the time of their construction, both faced controversial discussions and massive opposition, putting into question their social and cultural value (Jencks, 2005, p. 198; Knox, 2011, p. 184). In his dissertation, Shaw (2007) used a more recent example from Redding, California, where the

approval for the Sundial Bridge, designed by Spanish architect Calatrava and completed in 2004, was granted by only 51% of public support, over spending money on a library. Shaw noted that, "however, the bridge has been well-received by the public since that time, and now 90% of those in Redding are pleased that the bridge was built instead of the library" (p. 162). MacCannel (2005) claimed a similar development for the Bilbao Guggenheim, often criticised for its detachment from local culture, and pointed out that "the people of Bilbao, even those who were displaced to make room for the museum, take pride in it and now embrace it as their own" (p. 24). Would it be all that strange to imagine the Eiffel Tower, for instance, being London's landmark today, if it had been constructed by Eiffel on the occasion of a World's Fair in England instead of France? For French literary theorist, philosopher, critic and semiotician Roland Barthes (1982), the Eiffel Tower was a pure and virtually empty sign, a kind of zero degree of the monument (as cited in Ockman, 2004, p. 237). And yet, this might be one of the reasons why it was even possible for everybody to project his cultural connotations and associations into it, to give it an individual meaning and to make it become such an outstanding destination symbol for both visitors and the local population. Architecture cannot be developed in isolation but evolves from a local, temporal and cultural context. Whether it will be perceived as "non-place architecture" or become a destination symbol depends on many factors. Thus, a positive balance between the force of attraction, mainly important for visitors, and the degree of acceptance, related first and foremost to residents, creates ideal conditions (see Figure 2-9). However, while both aspects can be influenced by means of diligent and communicative planning, there is no guarantee for the creation of "successful" architectures in the context of tourism. Destination symbols might evolve over time as perceptions and values of locals and visitors change. On the other hand, the opposite process can also happen, with initially celebrated architectures gradually losing their force of attraction and/or acceptance. In some cases, however, a single architecture might become so important that it exceeds the function of a "normal" attraction and a destination symbol. Instead, it becomes an important destination and a brand of its own. With tourists visiting particularly for a specific building, the degree of popularity of such an "archibrand" might even become higher than this of its actual

destination or place it is located. Examples are the Guggenheim Museum in Bilbao, Spain (see Illustration 1-1 and Illustration 2-76) and the Chapelle Notre-Dame-du-Haut de Ronchamp in France. As for the latter, many visitors would not even stopover at the little village of Ronchamp, located at the foot of the hill with Le Corbusier's iconic church on top (see Illustration 2-75). Also, the Pompidou Centre in Paris, France, can be considered an archibrand although not on a scale of the city of Paris but of the urban district of Beaubourg (see Illustration 1-2). As a matter of fact, there is a smooth transition and an archibrand, might be (and often is) a destination symbol at the same time. Furthermore, between a non-place architecture and a destination symbol there is still much room for structures which are difficult to classify or to name (see Figure 2-9). However, it is critical for people involved in the process of destination development to be aware of the (sometimes) different perceptions of "insiders" and "outsiders", as well as the individual situation and requirements of each specific place.
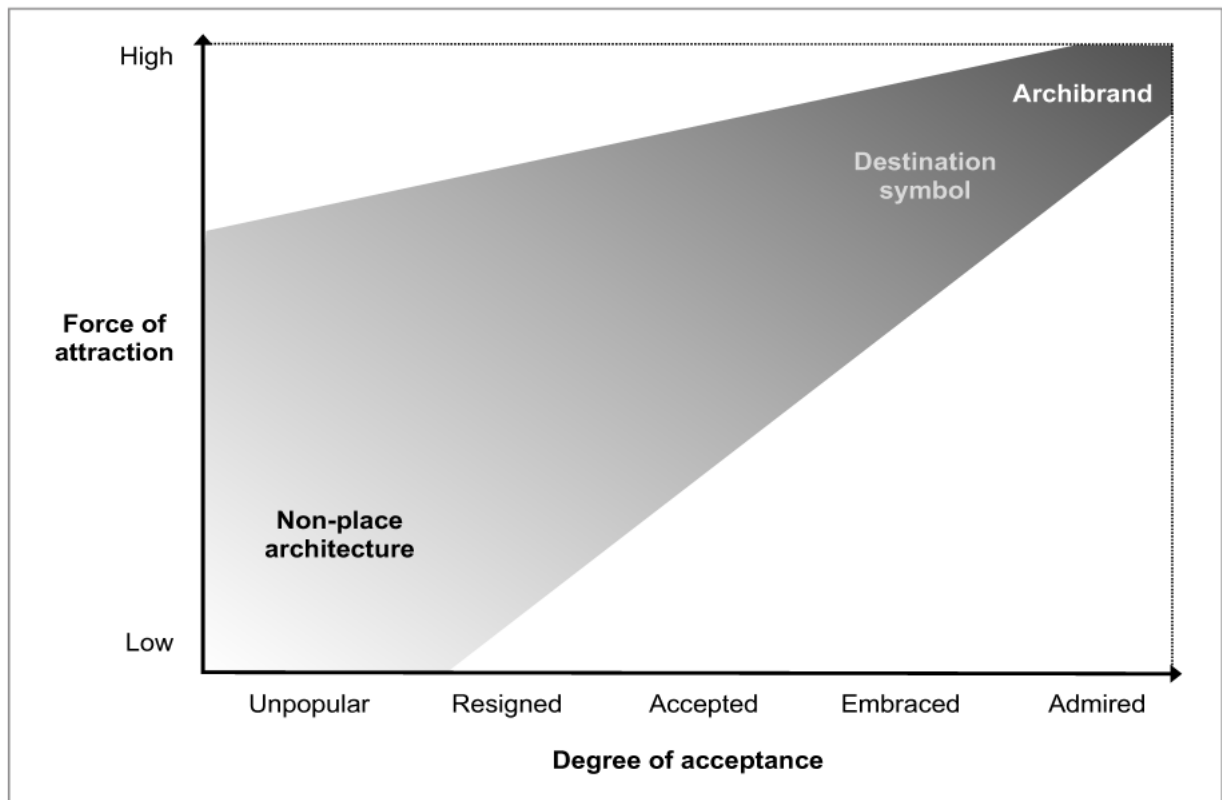
Figure 2-9 From non-place architecture to destination symbol to archibrand: Simplified model for the classification of architecture according to its force of attraction and degree of acceptance.

In a place with rich cultural heritage, a stable social and economic structure and a contented population, new development might tie in with the existing architecture. Various societies, however, are in a state of flux. Bilbao was a city in economic decline when Gehry created the Guggenheim Museum as part of a bigger plan aimed at transforming the town by means of contemporary and spectacular architectures. Bilbao sought transformation, wanted to reinvent itself, and thus a modest solution might have failed external and internal recognition. Also the formerly mentioned Gulf States, such as the United Arab Emirates, Kuwait and recently Qatar, are all seeking in somehow different ways, transformation by means of contemporary architecture (see Illustration 2-104). Whether perceived by "outsiders" as authentic or artificial, aesthetic or kitschy, sustainable or short-lived, paradise or Disneyland the discussions should not hide the fact that this transformation is borne by large parts of the local population. Neither should it be forgotten that within only a few years the United Arab Emirates, and first of all Dubai became important tourism destinations. In this process the choice of spectacular architecture has made an essential contribution to create a strong destination brand and has formed a new and distinctive destination image.
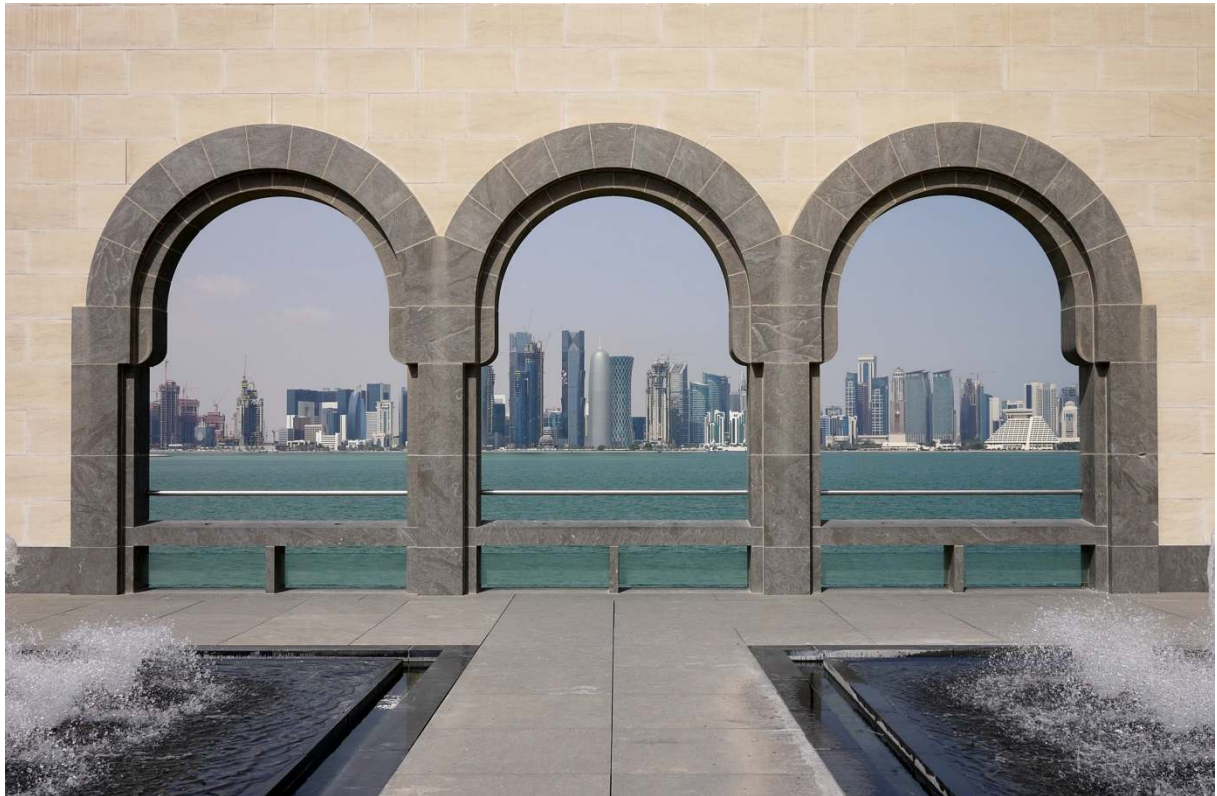
Illustration 2-104 New Doha skyline seen from the Museum of Islamic Art in Qatar (Author, 2011).

Nevertheless, architecture is more than a brand or an image. Sustainable architecture needs to be flexible in order to adapt to changes. Medical doctors need to analyse patients and their history with diligence, in order to make valid diagnoses and to find appropriate therapies. And likewise, so do tourism developers, politicians and architects need to deal with the whole spectrum of aspects defining their people and places and enter into an open dialogue with all stakeholders. Otherwise rapid results might turn out as treatment of symptoms not leading to any sustainable development. And if the worst comes to the worst, imprudently and rashly taken actions might leave irreversible scars in the architectural as well as the social and economic structure of a place. As Konrad (2010) pointed out, "it is not the quest on whether buildings are iconic or not but if they are able to contribute to the construction of our society" (p. 234).

3 Why Contemporary Architecture Is Attracting Tourism (Empirical Research)

The greater objective of the present thesis is to make a contribution to the knowledge of the mutual interdependencies between tourism and (contemporary) architecture. Therefore, the subject of architectural tourism has been approached in more than one way. In the first part of the thesis, based on an extensive literature review, links have been created between the related subject research fields. Thus, the role of contemporary architecture in urban tourism destinations (and beyond) has been explored, at the same time providing the basis and direction for the exploratory case study research, which forms the empirical and second part of the thesis. This approach was all the more necessary because of the lack of former academic research and reliable data about architectural tourism (see Section 1.5 above).

Gerring (2007) claimed that "the world of social science may be usefully divided according to the predominant goal undertaken in a given study, either hypothesis generating or hypothesis testing." He then explained that "case studies enjoy a natural advantage in research of an exploratory nature" (p. 39). Correspondingly, the present study aims to contribute to generate hypothesis, instead of testing it, and therefore builds on exploratory case study research (see Eisenhardt, 1989, p. 534; Yin, 2008, p. 35).

The study follows an inductive research approach, moving from specific observations to broader generalisations and theories (see Mayring, 2002, p. 36). Based on premises, it still involves a degree of uncertainty. Furthermore, the adopted research approach demonstrates some parallels to the "grounded theory method". Initially developed by Barney G. Glaser and Anselm Strauss (1967), grounded theory is the systematic generation of theory that can be collected from various sources such as observations, interviews, literature and archival materials (see Breuer, 2009; Bryant & Charmaz, 2007; Glaser & Strauss, 2005; Goulding, 2002; Hildebrand, 2009; Jones & Noble, 2007; Reichertz, 2010). In practice, the basis of grounded theory can also be the case study, and although it is mainly used in qualitative research, it is also

applicable to quantitative data. Similar to the method of grounded theory the present study is trying to support the generation of hypothesis as a foundation for theory, (see Altheide, 1996, p. 17). Hence, instead of aiming for the "truth", it will rather try to conceptualise "what is going on". However, while the initial objectives and positions might overlap, other approaches of the present study deviate from those usually applied in grounded theory. An example are the processes of data collection and evaluation, which in grounded theory are conducted in parallel, while the present study only features a certain overlap (see Mayring, 2002, p. 104). Therefore, in the following the term of grounded theory will not be applied, unless approaches or procedures are specifically based on it (see Eisenhardt & Graebner, 2007, p. 6).

In the following will be illustrated the exploratory case study research and empirical part of the thesis, starting with the general research design, followed by an introduction of the specific case studies and the methods used for the subsequent analysis of the collected data. The chapter then closes with the presentation and interpretation of the results (see Figure 3-1). The overall process leans on Eisenhardt's (1989) "Process of Building Theory from Case Study Research" (p. 533).

Why is contemporary architecture attracting tourism?

Research Design
(Section 3.1)

- **Selection of suitable cases**
- **Classification of tourists** related to contemporary architecture
- **Measuring the touristic significance** of contemporary architecture
- **Identification and collection of variables** influencing the touristic significance of contemporary architecture

Case Study Research
(Section 3.2)

Multiple case study design:
- Case study **Berlin**
- Case study **Beijing**

Analysis
(Section 3.3)

Introduction to the types of analyses:
- **Descriptive** statistics
- **Bivariate** analyses
- **Correspondence** analyses

Results
(Section 3.4)

Presentation and interpretation of the results of the analyses:
- **Descriptive** statistics
- **Bivariate** analyses
- **Correspondence** analyses

Figure 3-1 Process overview of the empirical part of the thesis.

3.1   Research Design

Neuendorf (2002) stated that hypothesis should be based on theory (p. 108). On the other hand, "when there is no clear theory to drive the research or past studies that have examined the content of interest, research questions might guide the process" (p. 109). To that effect the exploratory case study research is led by the query, why is contemporary architecture attracting tourism? However, posing such a question of rather broad and general nature, the expectation is not to find conclusive answers, but to raise awareness of the subject and to conceptualise the multitude of links and aspects which may influence it. By exploring the role of contemporary architecture in tourism, this has already been initiated in the theoretical part of the thesis (see Chapter 2 above) with the intention to find further evidence by means of subsequent case study research. Therefore, the principal question of the empirical part is also supported by a more specific set of sub-questions (see Section 0 above), which are based (as far as possible) on the existing literature and guide the design and the implementation of the exploratory case study research (see Figure 3-2).

The following sections of this chapter detail the setup of the case study research, while further explaining the development of the employed approaches and instruments.

Process Steps (and Sections):	(Guiding) Research Sub-Questions:

Selection of Suitable Cases
(Section 3.1.1)

Classification of Tourists
Related to Contemporary Architecture
(Section 3.1.2)

Which type of tourist is attracted by contemporary architecture?

Measuring the Touristic Significance
of Contemporary Architecture
(Section 3.1.3)

How can the touristic significance of contemporary architecture in an urban context be measured?

Identification and Collection of Variables
Influencing the Touristic Significance of Contemporary Architecture
(Section 3.1.4)

How can the touristic significance of contemporary architecture in an urban context be measured?

Figure 3-2 Process steps and (guiding) sub-questions of the exploratory case study research.

3.1.1 Selection of Suitable Cases

In "Case Study Research: Design and Methods" Yin (2008) stated that "a case study is an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (p. 18). Thus, emphasis is placed on the contextual and contemporary aspects of the inquiry. Leonard-Barton (1990) provided a broader definition of a case study as "a history of a past or current phenomenon, drawn from multiple sources of evidence", while likewise claiming that "context is important" (p. 249).

The exploratory part of the present study is built on case studies according to Eisenhardt (1989) and Eisenhardt and Graebner (2007). Furthermore, structural elements of Yin's (2008) design approach are used. In the following, the case design and selection of cases will be further detailed.

3.1.1.1 Case Design

For Gerring (2007), a case study "may be understood as the intensive study of a single case where the purpose of that study is – at least in part – to shed light on a larger class of cases (a population)" (p. 20). He distinguished between single and multiple case studies and explained that once the focus is no longer on individual cases, but on a broad sample of cases, the term "cross-case" would be appropriate (p. 20). Gerring further explained that individual cases are specifically suitable for generating theory or hypothesis, while cross-case studies, with a large number of cases, serve for testing it. Likewise, Yin (2008) distinguished between "single-case designs" and "multiple-case designs", while further differentiating according to the amount of units of analysis concerned. Accordingly, "holistic cases" centre on a single unit of analysis and "embedded cases" deal with multiple units of analysis. Yin also emphasised that "every type of design will include the desire to analyse contextual conditions in relation to the case" (p. 46).

The present study leans on Yin's classification and represents a "multiple-case (embedded) design" (see Figure 3-4).

3.1.1.2 Case Selection

Eisenhardt (2007) claimed that if the purpose of the research is to develop theory, a theoretical sampling approach is appropriate. Thus, cases are not selected randomly, but "because they are particularly suitable for illuminating and extending relationships and logic among constructs" (p. 27). Theoretical sampling can be understood as a variation of purposeful sampling (Coyne, 1997, p. 628).

As only cases suitable to the purpose of the research are likely to provide results, the selection process of the present study leans on a theoretical sampling approach. In fact, although all urban destinations might form part of the total population, they do not necessarily need to be suitable cases. In the context of contemporary architecture in an urban mix of tourism attractions, examples for "unsuitable" cases are, for instance, urban destinations, which particularly focus on historical monuments (e.g. Rome, Italy and Athens, Greece). On the other hand, urban destinations, which are almost only defined by architecture from the recent past, do not provide a suitable mix of attractions either (e.g. Hong Kong and Dubai). Likewise, destinations such as the Spanish Bilbao with its contemporary Guggenheim Museum are not suitable for the purpose of the research. They provide units of analysis which are both too few and too "extreme".

Instead, suitable cases can be regarded as urban destinations, which are looking back on a long architectural history, disposing today of a high amount and variation of historical monuments and contemporary architectures, as well as further attractions. Based on these and other eligibility criteria a first set of two cases (instead of one, as is often done in theoretical sampling) has been selected, as follows:

- **Berlin**, capital of Germany
- **Beijing,** capital of China

Both destinations can be regarded as "particularly suitable" or "unusually revelatory" cases for the purpose of the research (see Eisenhardt & Graebner, 2007, p. 27). Furthermore, due to different political and economical events, and despite their geographical distance, both share significant similarities regarding their urban development after 1989 (see Sections 3.2.1 and 3.2.2 below).

Taking into consideration the approach of theoretical sampling, the initial set of two cases might be altered or complemented, depending on the course and findings of the investigation. In that event, further "suitable" cases could be Paris, London, Madrid or Moscow, as well as the city of Barcelona.

Another criterion for the selection of cases was the degree of accessibility. As the researcher is of German nationality and has been living for several months in Beijing, access to the required data at both case study locations is comparatively easy and barriers, such as language constraints, are almost minimised.

Within the selected cases, the embedded units of analysis (see Figure 3-4) are contemporary architectures with a measurable significance for tourism (see Section 3.1.3.3 below).
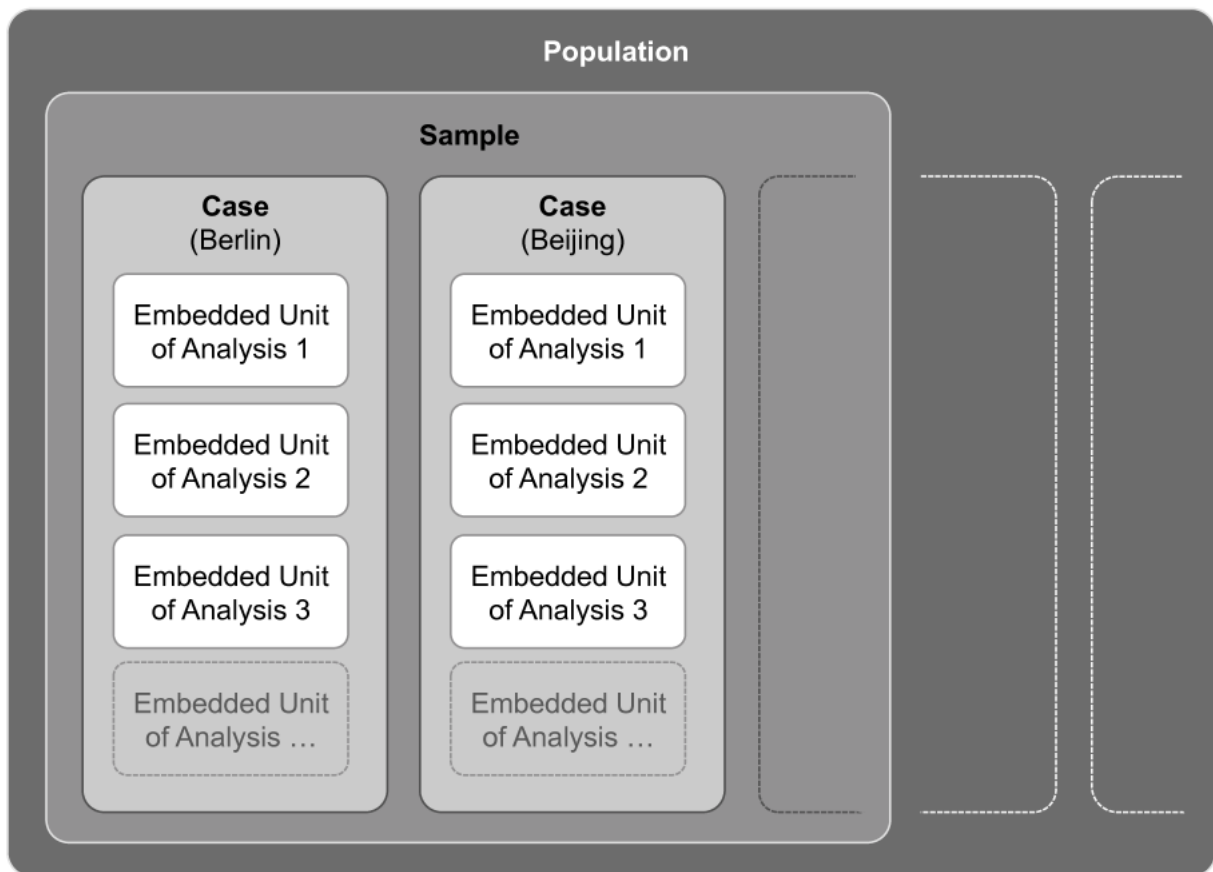
Figure 3-3 Multiple-case design with two cases and multiple units of analysis (adapted from Yin, 2008, p. 46; Gerring, 2007, p. 23).

3.1.2 Classification of Tourists related to Contemporary Architecture

Classification is defined as "the action of classifying" or "a category in which something is put" (Soanes, 2002, p. 152). Approaches to classification can be found throughout the disciplines, while in philosophy the term "categorisation" is more commonly used. Yet, in practice both terms are often applied synonymously. In order to classify an object, it has to be put into a specific class or category. However, as some objects of a larger group might not be identical, but only similar, a certain degree of abstraction is necessary in order select and classify such objects to smaller groups or new generic terms. Of course, abstraction always leaves room for interpretation.

"Tourists are not homogeneous" (Mo, Howard, & Havitz, 1993, p. 319). However, in tourism an objective classification is not easy (or even possible), as eventually it all depends on the tourist's gaze or perception. The gaze, in turn, depends on a wide range of factors, such as a tourist's culture, education, age or gender (see Section 2.4.3 above). According to Urry (2002) "tourist sites can be classified in terms of three dichotomies: whether they are an object of the romantic or collective tourist gaze; whether they are historical or modern; and whether they are presented as authentic or inauthentic" (p. 94). But what would this mean for the tourists visiting such sites? May they be classified in the same way? And how about architectural tourism? How could tourists interested in or gazing at architecture be classified? Conventional architectural classification approaches are of limited use in this regard, as a tourist's gaze or perception might not correspond with the technical classification criteria which is usually applied. An example is the classification of architecture by age or era. Reconstructed historical buildings (e.g. Church of our Lady, Germany; see Illustration 2-16), recently built architectures using historical styles or elements (e.g. "new" Qianmen Street in Beijing, China; see Illustration 3-1 and Illustration 3-2) or still unfinished buildings, which are decades under construction (e.g. Sagrada Família in Barcelona, Spain) might – based on their date of completion – all be classified as contemporary. However, most tourists would still perceive them as historical structures. While neither making a claim to be complete nor to be conclusive, the following sections aim to provide approaches for the classification of tourists related to (contemporary) architecture.

Illustration 3-1 Qianmen pedestrian street in Beijing, China: Popular shopping area for more than 500 years (Author, 2010).

Illustration 3-2 Qianmen pedestrian street in Beijing, China: "Contemporary" tourism attraction, featuring "renewed" buildings, resembling the style of the late Qing Dynasty (Author, 2012).

3.1.2.1 About Roles of Visitors

In tourism, in particular in an urban context, architecture might serve in various capacities, including this of an attraction (see Section 2.1.1 above). Goeldner and Ritchie (2009) believed that "such cultural media as painting, sculpture, graphic arts, architecture, and landscape architecture constitute an important motivation for travel" (p. 280). However, referring to mass tourism, Schwarzer (2005) claimed that "architecture might be the entrée for a trip, but in the end it is just one course of a long menu" (p. 18). In fact, instead of being attracted by one type, tourists are often rather motivated by a mixture of different types of attractions. This, however, makes it difficult to separate one from another, and to form distinct groups of tourists. Plaza (2006) noted in this regard that "the fact that cities like London, Madrid or New York have several excellent museums and other forms of art and entertainment, makes it difficult to discern precisely what is the focus of tourist attention. Bilbao's offer of one specific museum [the Guggenheim] makes the city an almost perfect laboratory for testing the impact of this cultural investment" (p. 453).

In fact, in general even museums and other forms of art and entertainment are just a small part of a city's mix of attractions. A tourist, interested in museums may also be attracted by special events or the local cuisine, while – taken individually – none of these attractions might be sufficient as a sole motivator to visit the destination. Once again, the appeal of the mixture is decisive. A visitor interested in contemporary architecture might also be looking for historical monuments and further cultural elements and attractions. Therefore, Weiermeier (2002) suggested that "cultural goods and services as parts of a tourism or larger cultural cluster must… play a different role than culture or cultural goods as the sole motivator and/or prime decision parameter or prime satisfier in the destination choice and destination evaluation process" (p. 3). Likewise Law (2002) argued that "the demand by leisure tourists to travel to cities also has various elements from culture to entertainment, although in some cases there may be joint demand" (p. 26). Hence, most notably when it comes to urban destinations, a rigid allocation of a tourist to one specific type or purpose is not enough. Instead, it appears appropriate to use a more flexible approach, assigning a tourist with various alternating roles, according to the different

purposes of his visit and his pattern of consumption. As Cohen (2004b) claimed, "there also exist many forms of partial tourism, in which travelling for novelty and change is combined in varying degrees and forms with other non-instrumental or even instrumental purposes" (p. 29). For instance, a visitor spending some days in Barcelona, Spain attending a fair, might at the same time also visit friends, enjoy a concert, check out the city's cultural offerings and spend some time at the beach. Hence, depending on the method of classification, the same visitor could, for instance, be called an "urban tourist", a "business traveller", a "cultural or art's related tourist", a "tourist visiting friends or relatives (VFR)", a "recreational tourist" or a "sun lover" – all at the same time (see Goeldner & Ritchie, 2009, p. 11; Hughes, 2000, p. 56; Van Harssel, 1995, p. 129; Yiannakis & Gibson, 1992, p. 291). Therefore, some approaches ask for the primary interest of a tourist, or the main reason of his journey, in order to enable a clear attribution to one specific type or group. Yet, regarding urban tourism, such "clear attribution" might often not only be difficult, but also imprecise and misleading (e.g. for appropriate tourism marketing). Shovala and Ravehb (2004) suggested:

> The tourism product of large cities is enormous in capacity and highly diversified (Jansen-Verbeke, 1996). Indeed, it is impossible for tourists to consume the whole urban tourism product on an average 2- to 3-day visit to such a city (Mazanec, 1997); they have to choose which of the attractions they wish to visit and which to skip. The result is the creation of typical consumption patterns of the tourism product based on the preferences and limitations of different tourist types (p. 742).

In an article about historic theme parks, Moscardo and Pearce (1986) pointed out that "there is no one motive for travel, and one cannot talk about 'the tourist' as if it were one role only." Referring to Cohen (1979; 1984), P.L. Pearce (1985) and Smith (1977) they talked about "evidence supporting the idea that there are many travel-related roles, that is many different types of tourist" (p. 470). Cohen (2004b) further stated that different roles may overlap "along a single dimension or along several dimension" (p. 35). Hence, the same tourist might correspond to different types or roles, and the architectural tourist might just be one of them.

3.1.2.2 Towards an Architecture-Related Role Model of Visitors

The Planning and Transportation Committee of the City of Toronto (2003) called architectural tourism "an emerging international travel market"; however, assuming that, "the number of people who might potentially be motivated to visit Toronto solely because of its architectural product is probably small – perhaps less than 10,000 per year unless tied to a major event or conference" (p. 6). Yet, the Council understood architecture as an important piece of the puzzle of an integrated destination and suggested:

> Greater access to our [Toronto's] architecture probably would enhance the visit and contribute to decisions to travel for tens of thousands potential visitors. It would also be a selling feature in attracting international conferences and business events for design professionals as well as for other professions employing highly educated people with interests in culture (p. 6).

But, who are these people attracted by architecture in general and contemporary architecture in particular? Hughes (2000) first distinguished between two general types of journeys:

- **Instrumental** (business or conference, education, religion or visiting friends)
- **Non-instrumental** (holiday)

Hence, while instrumental journeys are primarily dedicated to a specific purpose, non-instrumental ones "are to do with 'change' – that is travel to and stay at a different place regardless of the things done or seen" (p. 35). However, as discussed before, both types might have strong overlaps. A tourist might spend, for instance, the evenings of a business trip in the form of a "non-instrumental holiday." For Hughes (2000), "a desire to see and learn about other cultures or the opportunity to see famous buildings and sites… is still non-instrumental… it is a desire to get away rather than the attraction of particular places that distinguishes most holidays. The 'push' is more important than the 'pull'" (p. 35). Yet, this classification is only applicable to a certain degree of interest. Visitors to the Great Pyramid of Giza or the Guggenheim Bilbao, for example, might very well be driven by the desire to visit a specific place and object. Hence, such visitors are not primarily "pushed" by a desire for change, novelty or escape, but rather "pulled" by specific attraction(s). Referring to

arts tourism, Hughes (2000) therefore proposed a more specific approach of classification (p. 127). Based on the degree of cultural interest and cultural intent he distinguished between five different categories of arts-related tourists (see Table 3-1). With a few changes, Hughes' approach could also be adapted to a typology of architectural tourists, based on their interest and intent to visit architecture. Furthermore, the same logic could be used for further areas, such as culture, food or music. Hence, Hughes provided a scale to indicate the intensity of the relationship between a tourist and a specific area of interest (arts, in his particular case). However, the approach gave no indication regarding the interdependencies and hierarchies between different areas of interest and the related types of tourists. For instance, from the types of arts tourists presented in Table 3-1, it is not possible to conclude which kinds of art are concerned, or if any of the given types are interested in or intend to attend other cultural or non-cultural attractions.

Type of arts-related tourist	Level of interest	Level of intent	Force of attraction of architecture
Arts-core	Pre-interest in attending	Main purpose	Attraction
Arts-peripheral (incidental)	Pre-interest in attending	Secondary purpose	Attraction or amenity
Arts-peripheral (accidental)	No pre-interest in attending	Not a purpose	Not an attraction, possibly an amenity
Unintentional	No pre-interest in attending	Not a purpose (no deliberate decision to attend)	Not an attraction or amenity
Non-arts related tourist	No pre-interest in attending	Not a purpose (does not attend)	Indirect attraction or amenity

Table 3-1 Types of arts-related tourists (based on Hughes, 2000, p. 127).

In a text about "the heritage resource as seen by the tourist" Peterson (1995) proposed a classification of four types of visitors to heritage sites:

- **Aficionados** – Preservationists, heritage professionals or well qualified amateurs, who are interested in the historic resource in great depth

- **Event visitors** – Visiting a heritage site for an event, such as art festivals, concerts, historical festivals etc. (most often locals, not tourists)

- **Tourists** – Visitors, who are out of their normal routine, are away from home and visiting historic sites

- **Casual visitors** – Using historic site for leisure purposes (parks etc.), while the site is important for its grounds, not for its history (p. 242)

Although not explicitly specified, Peterson's approach does, similarly to Hughes' (2000), also include dimensions of interest and intent. In his dissertation about "architectural tourism and its influence on urban design", Shaw (2007) adapted Peterson's approach for his research and claimed that "architecture also has these classifications in that some buildings are visited for their aesthetic value, completely aside from their function or historical significance" (p. 79).

McKercher and du Cros' (2002) typology of the cultural tourist (see Figure 3-4) also has similarities to Peterson's (1995) approach and Hughes' (2000) typology of the arts-related tourist. Yet, McKercher and du Cros' used the dimensions of "importance of cultural tourism in the decision to visit a destination" and "experience sought", leading to five types of cultural tourists:

- **The purposeful cultural tourist** – Cultural tourism is the primary motive for visiting a destination and the tourist has a very deep cultural experience

- **The sightseeing cultural tourist** – Cultural tourism is a primary reason for visiting a destination, but the experience is less deep

- **The serendipitous cultural tourist** – A tourist who does not travel for cultural reasons, but who, after participating, ends up having a deep cultural experience

- **The casual cultural tourist** – Cultural tourism is a weak motive for travel and the resulting experience is shallow

- **The incidental cultural tourist** – This tourist does not travel for cultural reasons, but nonetheless participates in some activities and has shallow experiences (p. 144)

In some way, McKercher and du Cros' dimension of "importance of cultural tourism in the decision to visit a destination" combined Hughes' dimensions of "interest" and "intent". However, the dimension of "experience thought" was an addition to Hughes' approach, as it went beyond the desire and decisional process to visit a specific destination or attraction, looking at the experience and hence the satisfaction during and following the tourist's visit. Likewise to Hughes' approach, McKercher and du Cros' model could be adapted to different areas of interest or types of tourists, including the architectural tourist. Yet, it still did not provide indications regarding their interdependencies and hierarchies. For instance, depending on his specific interest and intent, a cultural tourist might accord top priority to historical monuments, while having a deep experience at the same time (purposeful cultural tourist). On the other hand, he might be less keen on contemporary architecture, but in passing by, still experience some interesting buildings (casual or serendipitous cultural tourist). Hence, in order to understand the different roles that one and the same tourist might take during a journey, interdependencies and also different levels of potential interests, intentions and – as far as possible – experiences, might need to be taken into consideration.
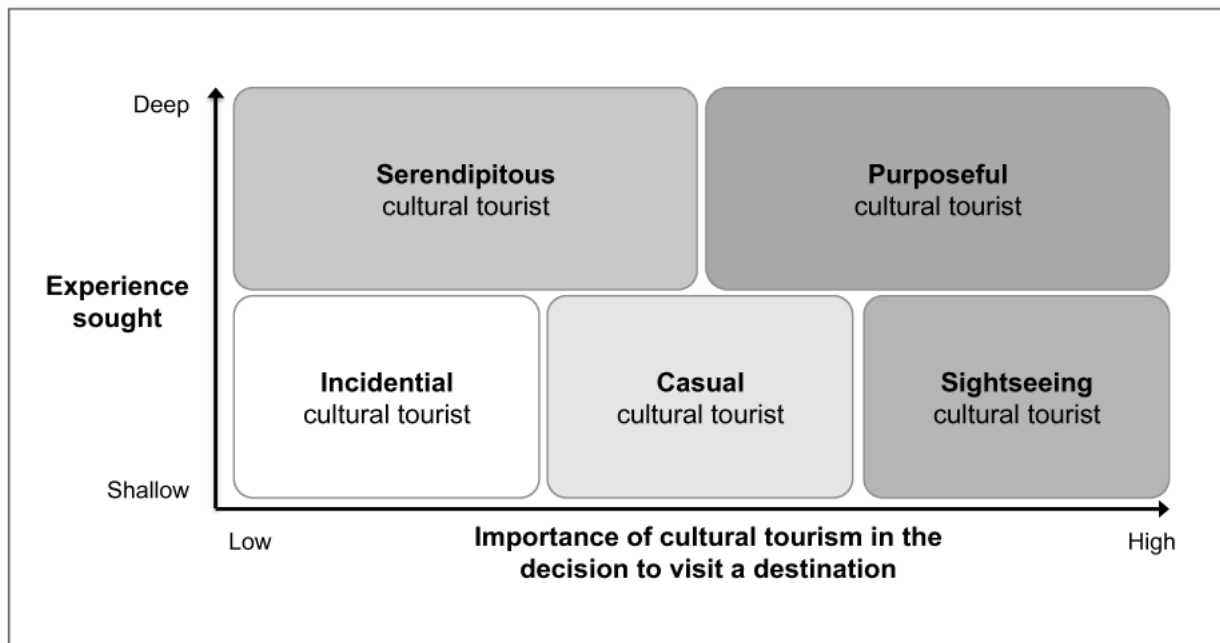
Figure 3-4 Types of cultural tourists (based on McKercher and du Cros, 2002, p. 140).

For Wood (2002), cultural tourism formed part of the tourism market on the same hierarchical level as rural tourism, nature tourism, sun-and-beach tourism, business travel and fitness/wellness and health (as cited in Ritchie & Crouch, 2003, p. 50). Whereas Robinson and Novelli (2005) at first distinguished between two categories:

- **Mass tourism** – Conventional tourism involving large number of tourists in staged settings

- **Niche tourism** – Special interests, culture and/or activity based tourism involving small number of tourists in authentic settings (p. 9)

For Robinson and Novelli cultural, environmental, rural, urban and other forms of tourism were particular "micro-niches" within the category of niche tourism. They further classified heritage tourism as part of cultural tourism, while art, for instance, belonged to urban tourism. Potential overlaps have not been taken into consideration (e.g. heritage tourism in an urban context). On the other hand, Smith (1977) clearly distinguished cultural tourism and historical tourism (which, according to Ashworth (2000), was almost synonymous to heritage tourism) from one another (as cited in Goeldner & Ritchie, 2009, p. 277). Smith argued that cultural tourism "is travel to experience and, in some cases, participate in a vanishing lifestyle that lies within human memory", while historical tourism is related to monuments and other architectural structures that stress "the glories of the past".

As the literature review demonstrated, the classification of tourism types and tourist orientations depended to a large extent on the perspective and understanding of the individual authors. Without claiming to be representative, the model shown in Figure 3-5 provides an excerpt, allowing at first for the allocation of architectural tourism (or the architectural tourist) within a more comprehensive classification system. The classification approach shall demonstrate the interdependencies with related, super- and subordinate areas. Hence, an architectural tourist might be interested in contemporary and/or historical architecture and belong, as well as the arts-related tourist, to the superordinate group cultural tourist. A cultural tourist, belonging to the superordinate group of tourists can, but does not need to be interested in other areas too. Deepening on the purposes of a visit and pattern of consumption, during a journey he might take different roles, which belong to different groups or types of tourism.
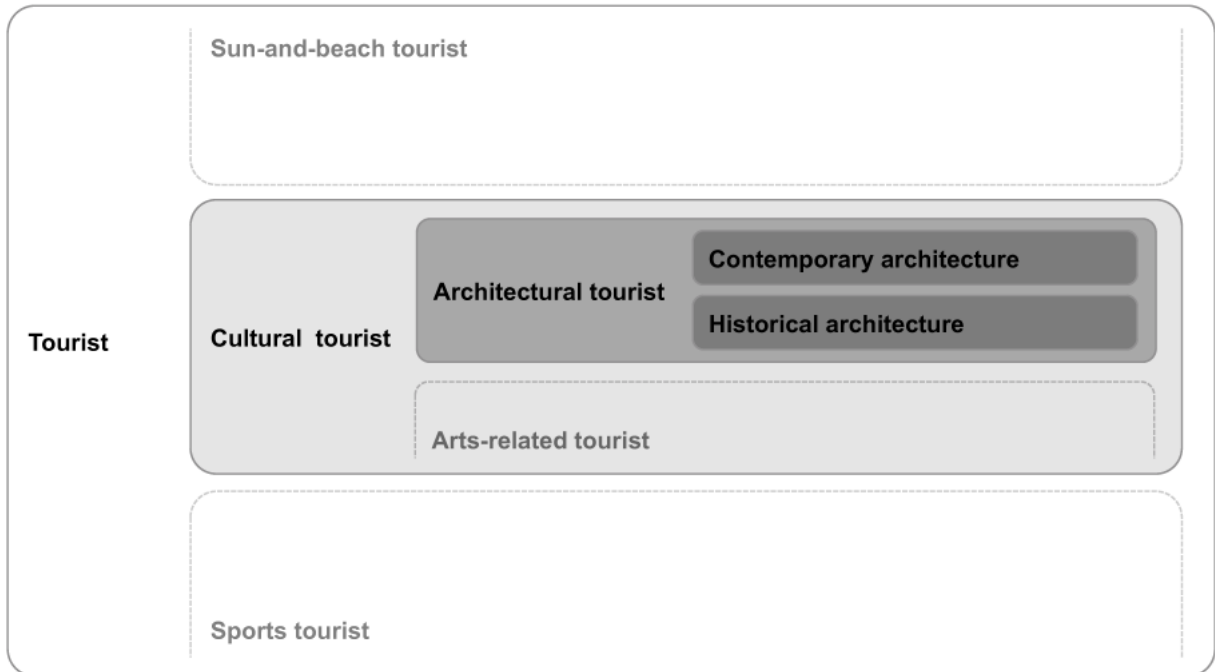
Figure 3-5 Hierarchical classification of the architectural tourist (simplified excerpt).

Building on the hierarchical classification from Figure 3-5, as well as Hughes' typology of the arts-related tourist (see Table 3-1), Figure 3-6 below represents a role model of tourists related to (contemporary) architecture.
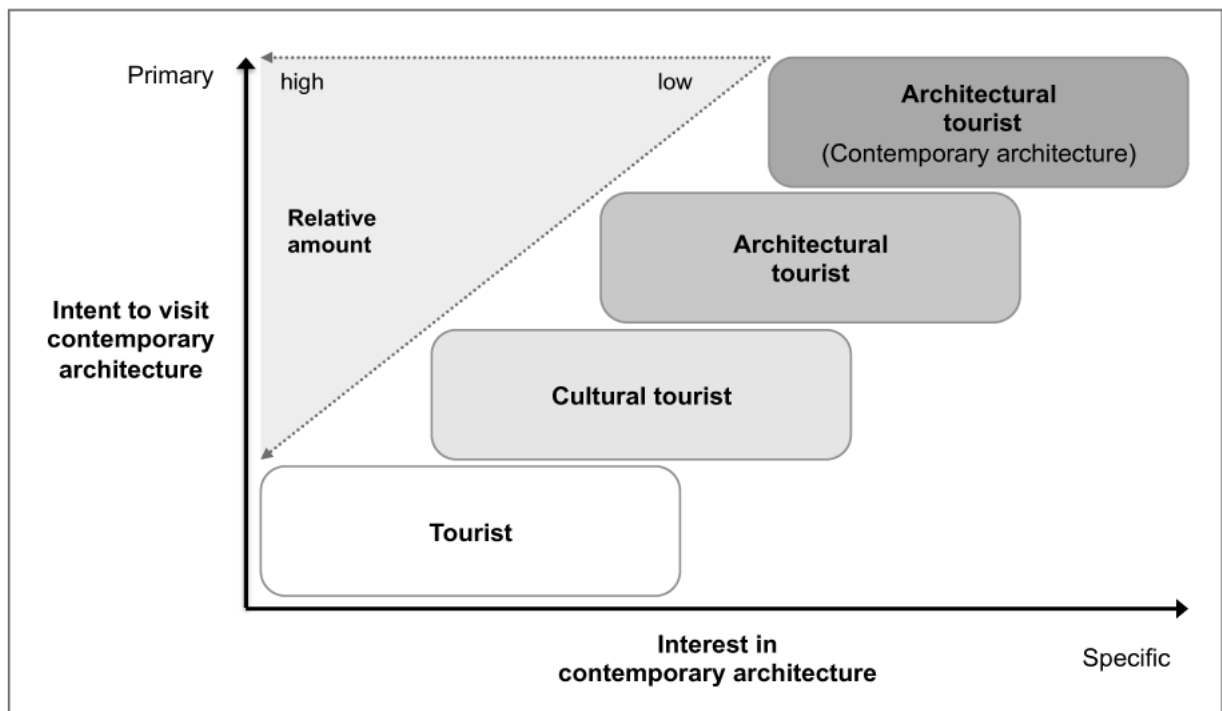
Figure 3-6 Roles of tourists related to contemporary architecture.

Using the dimensions of "interest in contemporary architecture" and "intent to visit contemporary architecture" leads to four hierarchical types of tourists that are more or less related to contemporary architecture (see Figure 3-6 and Table 3-2).

Type of tourist	Field(s) of interest	Level of interest in contemporary architecture	Level of intent to visit contemporary architecture	Force of attraction of contemporary architecture	Relative amount of tourists
Architectural tourist (contemporary architecture)	Contemporary architecture	Specific	Main purpose	Attraction	Low
Architectural tourist	Architecture (contemporary and historical)	Specific-general	One of the main purposes	Attraction or amenity	Low-middle
Cultural tourist	Culture (arts, architecture, music etc.)	General	Secondary purpose	Indirect attraction or amenity	Middle
Tourist	Various fields	Non	Not a purpose (no deliberate decision to attend)	No or indirect attraction or amenity	High

Table 3-2 Roles of tourists related to contemporary architecture.

The main purpose of architectural tourists, who might range from experts to "well qualified amateurs", is to visit (historical or contemporary) architectures (see Peterson, 1995, p. 242). Conversely, the "regular" tourist might rather accidentally or incidentally attend such structures. Yet, this does not mean that contemporary architecture is per se not an attraction for roles other than the architectural tourist(s). Instead, the touristic significance of contemporary architecture depends on different aspects (or variables), which might as well be relevant for architectural or cultural tourists or tourists in general. Furthermore, the more specific the level of interest, the lower the relative amount of tourists belonging to this role (see Hall & Mitchell, 2005, p. 74). The typology provided in Figure 3-5 and Table 3-2 is applicable regardless of place (e.g. urban or rural) or duration (e.g. short or long trip) and served as a base for the case study research.

3.1.3 Measuring the Touristic Significance of Contemporary Architecture

The overriding research question of the empirical part of the thesis asks, "Why is contemporary architecture attracting tourism?" Yet, before looking for indications about the "why", one needs to identify, "which" contemporary architecture is attracting tourism, or – in other words – is significant for tourism at all.

According to the Paperback Oxford English Dictionary "to attract" is defined as "draw in by offering something interesting or worthwhile" (Soanes, 2002, p. 47). "Significant" means "important or large enough to have an effect or be noticed" (Soanes, 2002, p. 780). Thus, in the context of tourism (attractions) both terms might often describe the same phenomenon and be applied synonymously. However, as it is common practice to constrain the term "attractive" to (positive) appearance only, the following approach is based on the broader understanding of the term "significant".

Within the urban context a tourism attraction almost always forms part of a broader mix of attractions (see Section 2.2.1 above). Therefore, the significance of a single object might be measured in relation to the total supply of attractions of an urban destination as well as to its own or selected types of attractions only. Hence, depending on the aim of the study, a ranking order based on the touristic significance could include all kinds of attractions from contemporary architecture to historical monuments and cultural events, to culinary experiences, or it could simply focus on one type only. Due to the difficult comparability of different types of attractions on the one hand and the clear focus of the present study on the other, in the following, contemporary architectures will only be compared and ranked amongst each other, regarding their touristic significance.

3.1.3.1 Evaluation of Tourism Related Media Sources

According to Burns and Lester (2009) "tourism is an image-rich, political, cultural and commercial undertaking" (p.49). They thus observed:

Visual images in the form of brochures, advertising hoarding boards, TV advertisements and full colour spreads in Sunday newspaper travel supplements are used to promote products, cityscapes, landscapes, nation-as-destination and, uniquely in the case of tourism, material culture and social

structures... On the consumer side, postcards, photographs and videos form an essential part of remembering and evocation that enriches the touristic experience and, in some cases, gives it purpose (p. 49).

For Quinlan (2005), "the main travel information sources outlined in academic literature include communication with friends and family, brochures, destination sponsored guides, travel agents, tour operators, media (such as television programmes and advertising), travel guidebooks, and the internet" (p. 22). Likewise, Piggott, Morgan and Pritchard (2004) observed that literature identified three primary influences on destination image formation, which were promotional material, experiences (e.g. opinions of others) and media (p. 208). Hall and Valentin (2009) pointed out that "tourism scholars have all but ignored the fact that it is the general mass media, and not academic journals, that primarily influences public opinion. Yet research in this area is surprisingly scarce" (p. 193).

MacCannell (1999) proposed that in order to form an attraction, three components were needed: a tourist, a sight and a marker, which gives information and makes the sight significant. He thus extended the conventional meaning of a "marker", restricted to information close to the sight, to "any information about a sight, including that found in travel books, museum guides, stories told by persons who have visited it… and so forth" (p. 110). As Lew (2009) explained in the course of an analysis of guidebooks about Singapore, "guidebooks, in this context, are markers of tourist attractions. They locate sights through maps and addresses, provide them with names, and tell the tourist why these sights are significant" (p. 126).

According to Urry's (1990) theory of a self-reinforcing "closed circle of representation" such markers might be formed by tourists and destinations alike. Taking tourist photography as an important source of information, Urry explained that it both reflects and informs destination images (see Section 2.3.1 above). Hence, unlike marketing material for many other consumer products, information in tourism related media is sometimes also influenced by the consumer (the tourist) himself and not unilaterally determined by the producer (the destination). This is particularly true for media, created by independent authors (e.g. guidebooks and documentaries) or dedicated consumers (e.g. travel reports and internet forums).

Based on this awareness, different tourism related media have been evaluated in order to identify relevant and reliable information sources for the touristic significance of contemporary architecture at specific destinations (see Table 3-3). All destination material could – to some extend – lend itself to analysis to approach the research question. However, in the course of the present evaluation, it turned out that none of the considered media was free of limitations regarding the objective of the study. Nevertheless, making some compromises, "travel and guidebooks" provided relevant and reliable information about the touristic significance of contemporary architecture at the case study destinations. Whereas, for practical reasons and further limitations, other evaluated types of media have not been used for the study. This also accounts for online information sources, which – doubtlessly of increasing importance – are yet still of limited comparability and (often) used by a limited and/or undefined group of users. In the following some limitations of different types of media will be discussed, after this, the Sections 3.1.3.2 and 3.1.3.3 will introduce a method of content analysis of guidebooks as a source of information for the touristic significance of contemporary architecture at specific destinations.

Type of media	Description
Travel and guidebooks	Books of information about a destination and its attractions for different types and groups of visitors
Destination marketing material	Official material of a destination's tourism authorities or the public sector marketing
Photo sharing websites	Image hosting website for users to share and embed personal photographs
Television and printed press	Documentaries and articles about a destination and its attractions in television broadcasts, newspapers and magazines

Table 3-3 Overview of selected tourism related media.

Destination Marketing Material

In an article about the effectiveness of brochures, Zhou (1997) suggested that they "should not only convey promotional messages but also provide information such as maps, business hours, parking areas and regulations, and other information one would expect to find in a travel guidebook" (p. 155). Zhou's suggestion highlighted a major limitation for the analysis of brochures: their promotional objective. Hence, while for some other tourism related media a certain degree of neutrality of the authors can

be expected, destination marketing material is always unilaterally determined by the interests of a destination. A further limitation might be given by a too small number of material available for evaluation (as was the case for Beijing and Berlin).

Photo Sharing Websites

Garrod (2009) criticised that "where studies of the role of the photograph in tourism have been undertaken, the tendency has been to employ photographs taken by professional photographers for the purposes of promoting a tourism destination… rather than photographs taken by the tourists themselves" (p. 348). Things changed, since in recent years the phenomenon of online photo sharing has enjoyed increasing popularity, allowing users to publish or transfer digital photos to publicly or privately share them with others. At the same time, more and more scientists discovered photo sharing websites for their research, often using a so-called "tag", a non-hierarchical keyword which is assigned to a photo, as a central element of investigation (Abbasi, Chernov, Nejdl, Paiu, & Staab, 2009; Rattenbury & Naaman, 2009; Rorissa, 2010; Schmitz, 2006). According to Rattenbury and Naaman (2009) "user-supplied 'tags', textual labels assigned to content, are a powerful and useful feature in many social media and web applications (prominent examples include Flickr, del.icio.us, and YouTube)" (p. 1). The authors further explained that "tags usually manifest in the form of a freely chosen, short list of keywords…unlike category- or ontology-based systems, tags have no a priori semantics, and therefore result in unstructured knowledge" (p. 2). Hence, depending on its knowledge and preferences, a user might allocate a specific "tag" or name for each photo, referring to the people or objects it displays, or use a collective term, with consecutive numbering. In this case, instead of appointing each photo, for instance, with the specific name of the attraction it shows, the name of the destination might be used as a collective term (e.g. Berlin_001, Berlin_002 etc.). As a result, in practice, famous attractions with "household names" are often specifically labelled, while less famous objects and objects with ambiguous names cannot be identified by means of their "collective" tags. Thus, the search for a broad sample of contemporary architecture with touristic significance would not lead to meaningful results, but instead be limited to the (few) most famous buildings of a destination. A further restriction of using photo sharing websites for the present study has been the limitation to a web-affine user group.

Television and Printed Press

In television and the printed press, one can find all kinds of articles about tourism destinations, as well as about contemporary architecture (in a few cases about both together). However, the variety of formats, content and target groups made it difficult to compare and evaluate prospective data. Furthermore, the evaluation of these types of media involved a disproportionate effort, with an uncertain outcome.

3.1.3.2 Guidebooks as a Source of Information on Contemporary Architecture

According to the Paperback Oxford English Dictionary, a guidebook is "a book of information about a place, designed for the use of visitors or tourists" (Soanes, 2002, p. 368). On the other hand, Strauch claimed that there is no single definition, as guidebooks are a mixture of different types of literature (p. 794). Putschögl-Wild (1978) drew a distinction between travel literature, which she thought was of a narrative nature and the guidebook, with its rather practical background (p. 19). Likewise Gorsemann (1995) called guidebooks a practical manual for tourists (p. 11).

Guidebooks have been part of tourism "ever since people began travelling for leisure" (Otness, 1993). Hence, there are signs of the use of guidebooks in the form of maps and travel descriptions, dating back to the ancient Greek and Roman civilizations, as well as the Middle Ages (Strauch, 2007, p. 793). However, the "modern guidebook", as we know it today, has its historic origins in the Grand Tours from the 17th to 18th Century and the beginning of "modern tourism" in the 19th Century (see Brodsky-Porges, 1981; E. Cohen, 1985). According to the Economist (1998), "the first uniform series of travel guides were the handbooks, launched in the 1830s by John Murray, a British publisher." Though, the synonym for the "modern guidebook", came a few years later with the launch of a rival series from German Karl Baedeker. Bruce (2010) noticed in this regard, "whether or not Karl Baedeker was the 'inventor' of the formal tourist guidebook, or only its popularizer, is less clear" (p. 93).

Koshar (1998) pointed out that "almost anyone who has been a tourist has used a tourists' guidebook" and described guidebooks as significant elements of the infrastructure of tourism (p. 323). Indeed, whether as a printed version or a digital

"ebook", the written traveller companion enjoys increasing popularity in many countries. "In the United Kingdom alone, over 7.5 million travel literature titles were purchased and circulated in 2002" (Quinlan, 2005, p. 1). As for Germany, the number of travellers using guidebooks during their holidays increased from 25% in 1990 to 40% in 2000 (Strauch, 2007, p. 792). However, the specific information needs and attitudes of a traveller depend on its type or role (see 3.1.2.1) as well as on socio-demographic characteristics, such as provenance, education and culture. According to Quinlan (2005), "most studies [of tourists using guidebooks] did not indicate the motivations, destination characteristics, and tourist travel type... in the results, therefore it is difficult to determine why travel guidebook use among tourists varies." However, Quinlan also observed that "guidebooks are mainly marketed to the independent traveller market segment" (p. 20) and that "travellers to unfamiliar destinations seem to rely more heavily on guidebooks" (p. 23).

According to Bhattacharyya (1997), a guidebook functions as a "surrogate tourism guide", which, just as the human guide, "helps the traveler to navigate through the terrain" (p. 373). Cohen (1985) identified the two main functions of a (human) tourism guide, as being a "leader" and a "mediator." Today's role of a guidebook was conceptualised in the literature in similar ways, while the aspect of being a "mediator" between the tourist and the destination or the guest and the host was often emphasised (see de Kadt, 1979; P. L. Pearce, 1982). Therefore, Van den Berghe (1980) also called it a "middleman" (p. 381).

Based on the German market, Steinecke (1994) distinguished four types of guidebooks: 1. "Instructors" for orientation abroad, 2. "Animators" for leisure activities and interests, 3. "Organisers" for travel and accommodation arrangements and 4. "Interpreters" for the communication of knowledge about foreign cultures and societies (p. 20). Yet, today many guidebooks combine Steinecke's typology within one and the same edition, offering the customer all kinds of information from one single source. As claimed by the Economist (1998), a guidebook has "to explain to tourists why they ought to visit a place, then give enough detailed information to render their visit convenient, enjoyable and instructive." (para. 7).

Using Information from Guidebooks for Scientific Research

According to Bhattacharyya (1997), "Guidebooks, in general, are a common but little analysed part of the tourism system" (p. 373). Likewise Quinlan (2005) observed that there are "few studies focusing on what information guidebooks are presenting to tourists" (p. 2). Furthermore, Strauch (2007) admonished a better use of guidebooks not only for science, but also for both scientific and applied research (p. 792). One reason for this lack of research might be that due to different layouts and structures, as well as the heterogeneity of user groups the comparability of guidebooks is limited in certain respects, making a proper analysis elaborate. However, precisely this diversity renders the evaluation of guidebooks particularly promising for certain types of enquiries, for instance, related to the image of a destination. Therefore, O'Leary and Deegan (2005) stated that content analysis of guidebooks and travel brochures might provide a great deal of information about images projected by a destination (p. 250). Quinlan (2005) quoted Carter (1998) and argued likewise that guidebooks have been analysed, because of their "underlying ideology of destinations" (p. 26). Based on a study about "Guidebook Representations of Imperial London", Gilbert (1999) also stated that such written information is influencing the perception of destinations and the practices of travel of millions of tourists. Lew (2009) argued in an article about the analysis of guidebooks for Singapore that "a guidebook reflects the viewpoints and interests of both its author or editor, and the market for which it is written" (p.124). This argument is in accordance with Urry's (1990) theory of the "closed circle of representation". Hence, one can argue that the interdependency between guidebooks (or their authors) and travellers is determined in a reciprocal rather than in a unilateral way (see Section 2.3.1 above). Just as "photographs both reflect and inform destination images", the written information (including photographs) of guidebooks might well represent a similar phenomenon (Garrod, 2009, p. 346). Studies about the influence of guidebooks on the travel behaviour discovered that a tourist's expectations and his experiences at the destination are both closely linked to the travel literature (see Edwards, 1996, p. 198 ff.). A further argument towards this interdependency might also be the relative interdependency of guidebook authors, compared, for instance, to the creators of tourism marketing material. The author of a guidebook is generally

neither pursuing the economic or political interests of a destination, nor of a specific service provider or attraction at a place. Instead he offers (or should offer) an objective view on the destination and thus reflects the perspective of a tourist, choosing and describing objects to be gazed upon, which correspond to a tourist's perception and preferences.

About the Documentation of (Contemporary) Architecture in Guidebooks

Objects or attractions recommended in guidebooks might be of any kind, while architecture represents a large stake in this regard. Richter and Zimmerling (2010) even claimed that "for the most part, travel guides are guides to architecture. They direct tourists' awareness to what can be described in detail: Building, monuments and spatial ensembles" (p. 15). Yet, the proportions, in which different styles and eras of architecture are displayed varies a lot. Schwarzer (2005) emphasised the importance for the touristic significance of architecture of being documented extensively in guidebooks (p. 18). However, he observed that architectures after the year 1900 have been displayed much less than historical monuments from the times before. Instead, contemporary works were rather to be found in specific architectural guides (p. 20). Over the last years, things slightly changed, since contemporary architecture is also gaining popularity in (mass) tourism. As a result – although the focus is still on historical architecture (not least, given the sheer dominance in numbers) – such works are now more and more often mentioned, also in "general" guidebooks. At the same time, specialized editions for any kind of architectural interest also gained momentum. "Different guidebooks are written for different types of visitors to better meet their individual travel needs" (Lew, 2009, p. 124).

3.1.3.3 A Methodological Approach Using Elements of Content Analysis for the Measurement of the Touristic Significance of Contemporary Architecture

Content analysis (also referred to as "textual analysis") is based on different scientific understandings or, as Neuendorf (2002) noted, "even in the scholarly literature, some confusion exists as to what may be called a content analysis" (p. 4). According to Krippendorff (2004) "content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of

their use" (p. 18). Neuendorf defined it as "the systematic, quantitative analysis of message characteristics" (p. 1). She thus leaned on a quantitative approach, while Mayring (2002), amongst others, rather emphasised the importance of a qualitative interpretation of textual documents (p. 47). Yet, in a different contribution, Mayring (2009) also remarked that qualitative content analysis might integrate quantitative approaches in the analysis process as well (p. 471). Boettger and Palmer (2010) explained the differences between the two directions as follows:

> In its qualitative form, content analysts evaluate the text collection for emergent and recurring themes. This application does not begin with fixed, mutually exclusive categories; instead, researchers refine their categories as themes emerge, a process that can continue through data analysis… In quantitative research, content analysts evaluate texts for predefined terms or phrases and use inferential statistics to make conclusions about their presence (p. 347).

Hall and Valentin (2009) noted that "the subjects of CA [content analysis] in tourism range from advertisement identification with respect to gender and place issues to an analysis of definitions published in academic journals" (p. 192). They further pointed out that many tourism scholars still had reservations about the methodology of content analysis (see Athiyaman, 1995; Jamal & Hollinshead, 2001). Yet, according to Hall and Valentin (2009), "the reasons for this are unclear" (p. 192). Krippendorff (2004) claimed that "content analysts can adopt multiple contexts and pursue multiple research questions" (p. 89). Also for Neuendorf (2002), content analysis was applicable to all contexts and not reserved for mass media or any other kind of content. She claimed, "the study of any type of message pool may be deemed a content analysis" (p. 17). Hence, though – due to their differentiated audience – guidebooks are not mass media, they might well serve as message pools for content analysis (see Neuendorf, 2002, p. 22). However, as for tourism related studies, much (of the few) content analyses focused on images and advertisements only (see Albers & James, 1983; Andsager & Drzewiecka, 2002; Echtner & Prasad, 2003; R. T. Peterson, 1998). Mayring (2002) noted that content analysis aims to make data accessible that does not need to be collected by the researcher on purpose (p. 47). Thus, content analysis is specifically appropriate in cases with little promising access

or without any direct access to data, by means of interviews or observations (p. 49). According to Krippendorff (2004) "recognizing meanings is the reason that researchers engage in content analysis rather than in some other kind of investigative method. A content analyst must acknowledge that all texts are produced and read by others and are expected to be significant to them, not just to the analyst" (p. 22). In the case of guidebooks, such meaning and significance might go so far that readers choose what to visit, where to sleep and what to eat according to the author's advice. At the same time, this "recommending nature" of guidebooks limits the analyses for the present purpose to mainly quantitative elements of content analysis. The reason is that guidebooks generally focus on positive recommendations, while in the first place in the context of attractions, negative aspects are not really taken into consideration (see Strauch, 2007, p. 797). In other words, anything not worth visiting is not mentioned. Hence, scientific publications or technical expert literature might well evaluate both the positive and negative aspects of architectural objects. Conversely and almost without expectation, travel literature does not provide a critical view on the recommended objects, nor explicitly advise against a visit to specific architectures. Exceptions are some types of "anti-travel guidebooks" as, for instance, a publication from Heuss and Weiss (2011), titled "Forget about Berlin: A Travel Warning (Vergiss Berlin: Eine Reisewarnung)". However, such types of guidebooks are not only rare, but also serve more to amuse the readers rather than as a travel advisor. As a result, a qualitative approach to content analysis of guidebook texts about contemporary architectural attractions would barely lead to any result for obtaining valid answers to the research question(s). With almost all comments having positive meanings, no gradual classification of objects according to their touristic significance is viable. Instead, a first assumption is that authors of guidebooks, while reflecting the tourism perspective, might have left out all objects which they believed had no (or low) significance for tourism (see Entman, 1993; Santos, 2009). Conversely, all objects displayed in guidebooks and suggested as worth visiting, are suspected of having a certain level of touristic significance. Furthermore, in order to measure this level, some quantitative elements of content analysis will be used.

Starosta (1984) explained the quantitative approach to content analysis as follows:

> Content analysis translates frequency of occurrence of certain symbols into summary judgments and comparisons of content… whatever "means" will presumably take up space and/or time; hence, the greater that space and/or time, the greater the meaning's significance (p. 185).

In fact, much of the studies applying quantitative content analysis are based on the coverage of media, which is published on a regular – daily or weekly – basis (e.g. daily newspapers or internet news). Precoded categories or variables are measured over defined periods of time regarding, for instance, their number of appearances in specific types of mass media (Hall & Valentin, 2009; K. L. Morgan, Larkin, & Adams, 2011). However, even though guidebooks are also published on a regular basis, their frequencies usually differ from one to four years. Furthermore, for each destination there is only a limited number of editions available, which is often far from the number of national or even local mass media. Hence, measuring the appearance of contemporary architecture in guidebooks over a defined period of time does not make much sense. Conversely, the dimension of "space" may be used as a valid and important measurement unit in the context of an analysis of guidebooks and the present research objective. Thus, a similar method is applied, as often used for newspapers, measuring the amount of space in articles devoted to specific issues by means of counting the respective number of "column inches" (see Kassarjian, 1977, p. 12; O'Connell & Layder, 1994, p. 200). In fact, checking on different guidebooks about several destinations, it becomes obvious that not all attractions are treated with equal measures of space. Instead, main attractions are in general described over average, regarding the amount of space used, while less important objects are often mentioned within some columns or lines only. This awareness is used in order to measure the touristic significance of contemporary architectures, according to the space they are granted with or the quantitative extent they have been described to within a guidebook. As Altheide (1996) wrote in the context of quantitative content analysis, "units of space have most commonly been designated as countable and, therefore, measurable" (p. 15). In doing so, the process described over the following

sections leans on "manifest" content, which is defined as the "elements that are physically present and countable" (Gray & Densten, 1998, p. 420). Whereas "latent" content, which is "consisting of unobserved concept(s) that cannot be measured directly" is not considered (Neuendorf, 2002, p. 23).

Definition of Applicable Levels of Units

In a project of content analysis, often multiple units, which can be defined as "wholes that analysts distinguish and treat as independent elements", need to be taken into consideration. Units employed in content analysis can usually be broken down into units of sampling, units of data collection and units of analysis (Neuendorf, 2010, p. 281; White & Marsh, 2006, p. 29). However, as Neuendorf (2002) pointed out, "they are not always the same" and depend on the type and objective of the analysis (p. 71). Using important elements of content analysis, the present study also employs different levels of units, which are adapted from Neuendorf's and White and Marsh's approaches (see above), as well as from a classification model proposed by Krippendorff (2004):

- Units of sampling
- Units of data collection
- Units of analysis
- Units of enumeration (p. 98)

Units of sampling: Units of sampling are "units that are distinguished for selective inclusion in [or exclusion from] an analysis" (Krippendorff, 2004 p. 98). They have the purpose of identifying the population for the study, while providing the basis for the sampling process. In the present study, the units of sampling are guidebooks for the case study destinations Berlin and Beijing.

Units of data collection: According to White and Marsh (2006), units of data collection are units that are used to measure variables in the content analysis (p. 29). Krippendorff (2004) referred to units of data collection as "recording units" (p. 99). He explained that "recording units are typically contained in sampling units [or units of sampling]" and "may also be distinguished and described on several levels of inclusion" (p. 100). In the present study, out of the units of sampling, specific guidebooks are selected and allocated to defined groups or types of

visitor, with relevance to the research questions (see Section 3.1.2.1 above). Each of these represents a unit of data collection, while their selection is based on distinctive sampling processes, as detailed below.

Units of analysis: According to Riffle, Lacy and Fico (2005) the units of analysis are the variables analysed to accomplish the research objectives (p. 68). The units of analysis of the present study are contemporary architectures at the case study locations (Berlin and Beijing), which appear and are described within the units of data collection as an attraction and, hence, represent text sections or messages (see Figure Figure 3-3).

Units of enumeration: Krippendorff (2004) claimed the importance given to units of enumeration "deriving largely from the early definitional requirement of content analysis that it be quantitative." He further distinguished three different kinds and uses of quantities, while one of them was described as "quantities that measure a recording unit, such as the size of a photograph, the column inches of an article, or the length of a speech… these measures or counts are also descriptive" (p. 102). In the present study, a unit of enumeration measures the space a unit of analysis has been granted with or the quantitative extent this unit of analysis has been described to, within a certain unit of data collection. Thus, it could also be referred to as "unit of space." The aim of this measurement approach is the subsequent identification and allocation of a specific "Touristic Significance Factor (TSF)", as described below.

For most tourism destinations, whether national or local, natural or urban, there is a large choice of guidebooks in existence which address any kind of interest. Taking the classification from Section 3.1.2.1 above regarding tourists potentially interested in contemporary architecture, the following types or roles have been identified:

- **Architectural tourist** (specifically interested in **contemporary architecture**)
- **Architectural tourist** (specifically interested in architecture in general)
- **Cultural tourist** (specifically interested in art, history and architecture)
- **Tourist** (no prevailing interests)

Depending on a destination's type and the level of development of tourism and architecture, a respective choice of guidebooks might be available to satisfy the specific

needs of information of each or certain types of these tourists. This applied first and foremost for major urban destinations, such as Paris, London, Berlin or Sydney. Furthermore, the degree of available guidebooks not only differs from destination to destination, but also depends on the origin of consumers. Using travel guidebooks is still a mainly "western" phenomenon, while in Asia and other places, a prevalent mentality of organized tours prevents visitors from actively informing themselves (see Section 3.1.3.2 above). Furthermore, the few available guidebooks for such source countries are often translated from foreign editions as, for example, in the case of guidebooks about Berlin for Chinese visitors. As a matter of course, this phenomenon might change over time and cannot be generalized, as China is different to Taiwan is different to Japan etc. However, for now it has to be taken into consideration. Therefore as well as for language constraints, the present study mainly concentrates on Westerners, which might be defined as "native or inhabitant of the west, especially of western Europe or North America" as visitors of urban destinations (Oxford Dictionaries, n.d.).

Selection of Relevant Guidebooks as Units of Data Collection

In the first instance, the units of sampling (all available guidebooks about the case study destinations) need to be identified and evaluated against their possible fit with one of the roles of tourists, which are relevant to the study (see Figure 3-7). Due to the topical focus on contemporary architecture, only books published after 2006 will be taken into consideration. In the case of Berlin, guidebooks for all relevant roles of visitors are available, while for Beijing only regular guidebooks and guidebooks about contemporary architecture exist (for details see Sections 3.2.1.2 and 3.2.2.2 below). Based on these results, meaningful units of data collection need to be selected out of the units of sampling. Therefore an adequate sample of guidebooks, "a subset of units for study from the larger population", has to be selected from all identified groups of guidebooks available (Neuendorf, 2002, p. 83). In the following, first the relevant types of guidebooks will be described, before the sampling process will briefly be outlined, as summarised in Figure 3-7 and Figure 3-8.

Guidebooks about contemporary architecture: The number of guidebooks which are specifically focused on the contemporary architecture of a destination, is relatively small. In the present case of Berlin, there are four such guidebooks,

while for Beijing nine exist (partly in editions which combined several urban destinations around China). All of them are either written in English and/or translated into several other languages in order to address as broad an audience as possible. Hence, in both cases, the entire population is taken as units of data collection, which can then be called a "census" (Krippendorff, 2004, p. 120; Mann, 2010, p. 6; Neuendorf, 2002, p. 74).

Guidebooks about architecture: The number of guidebooks which are concerned with a destination's architecture in general, regardless of age and style, is often limited. For Berlin three such books have been identified, while for Beijing there are no viable examples available. Again, almost all of them are either written in English and/or translated into several other languages and all units of the specific populations will be included in the analysis (of Berlin).

Cultural guidebooks: Guidebooks specifically dealing with art, history, architecture and other cultural elements are also limited regarding their numbers (five for Berlin, none for Beijing). Most of them are written in German and English and some are furthermore translated into other languages. Thus, the units of data collection included in the case study of Berlin again constitute a census, while for Beijing this category is not applicable.

Regular guidebooks: Not focused on limited and specific interests, regular guidebooks address a wide range of tourists. As a result, compared to the types of guidebooks described before, there is a much larger number and choice of "regular" publications available. Furthermore, although many popular guidebooks have been translated into different languages (e.g. Lonely Planet), there is also a wide range of publications available which are written in the native language of tourists from different source countries. Hence, using the method of "cluster sampling", at first the entire population of "regular" tourists of a destination is divided into distinct geographical groups (or clusters) regarding their countries or nations of origin (Krippendorff, 2004, p. 116). However, as the total number of clusters is still too large for the analysis, a sample of clusters has to be drawn. Therefore, the method of "cluster sampling" requires the selection of a simple random sample of the groups. However, such random

sampling would not be conductive to the aim of the research. Instead, in a second step, a "purposive or judgemental" approach (also called "relevance sampling") is used to make sure that tourists from nations with high significance for the case study destinations will be chosen (Krippendorff, 2004, p. 118; Neuendorf, 2002, p. 88; Riffe, Lacy & Fico, 2005, p. 86). This approach offers similarities to Eisenhardt and Graebner's (2007) "theoretical sampling of cases", applied and described in Section 3.1.1 above. Hence, based on official statistics from the case study destinations, the three most important tourist nations (by number of overnight stays) are selected for further analysis. In the ensuing step, the respective "regular" guidebooks, which are used by the selected (national) groups of tourists, are detected. In any case, the population is still too large to come to a "census". Thus, the sampling process needs to be further continued, as shown in Figure 3-8. Once again, instead of a random sampling, a "purposive or judgemental" approach is conductive to the aim of the analysis. The reason is, as described by Krippendorff (2004), that "textual units are unequally informative about the answers to analysts' research questions" (p. 116). Krippendorff gave an example of analysts sampling newspapers according to their circulation figures in order to find answers to research questions about public opinion. He, thus, introduced the technique of "varying probability sampling", which is also used in the present study to assign probabilities to the respective guidebooks, "in terms of their importance, influence, or informativeness" (p. 116). In order to do so, the "Best Sellers Rank for Travel Books" of online bookseller Amazon (n.d.), which consists of lists containing "best-selling items in books", will be consulted over a period of six weeks. As a result, the four to five guidebooks which appear most often within the "Top Five", will be selected as final units of data collection. The advantage of this measurement approach is not only its easy accessibility and up-to-dateness, but also the availability of Amazon in all source countries of the tourist groups which are evaluated for the present study (for details see Sections 3.2.1.2 and 3.2.2.2 above).
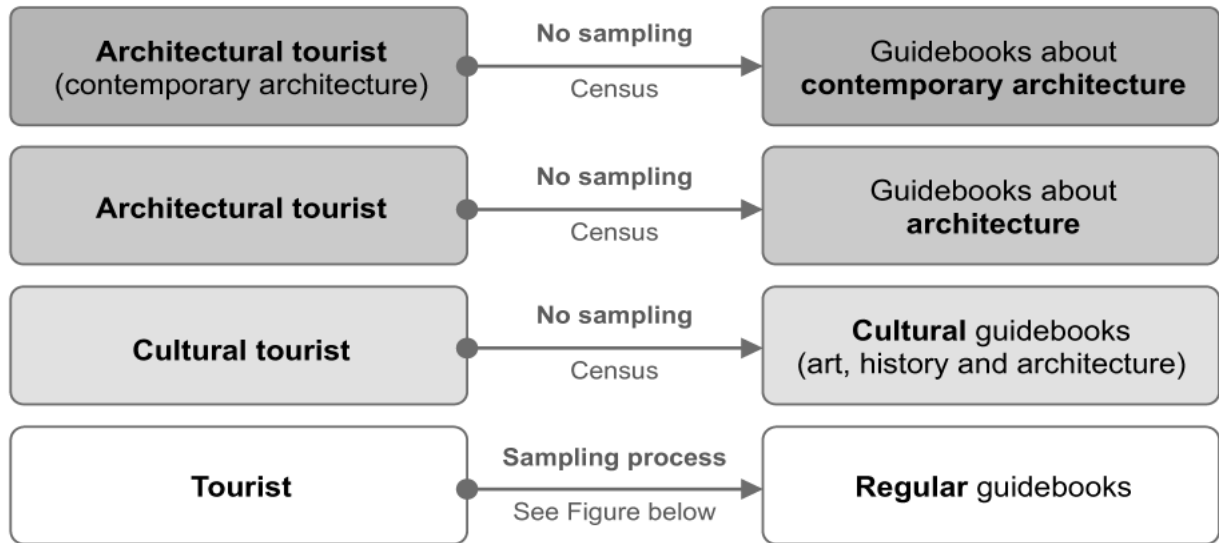
Figure 3-7 Allocation overview of types of guidebooks to the related roles of tourists.
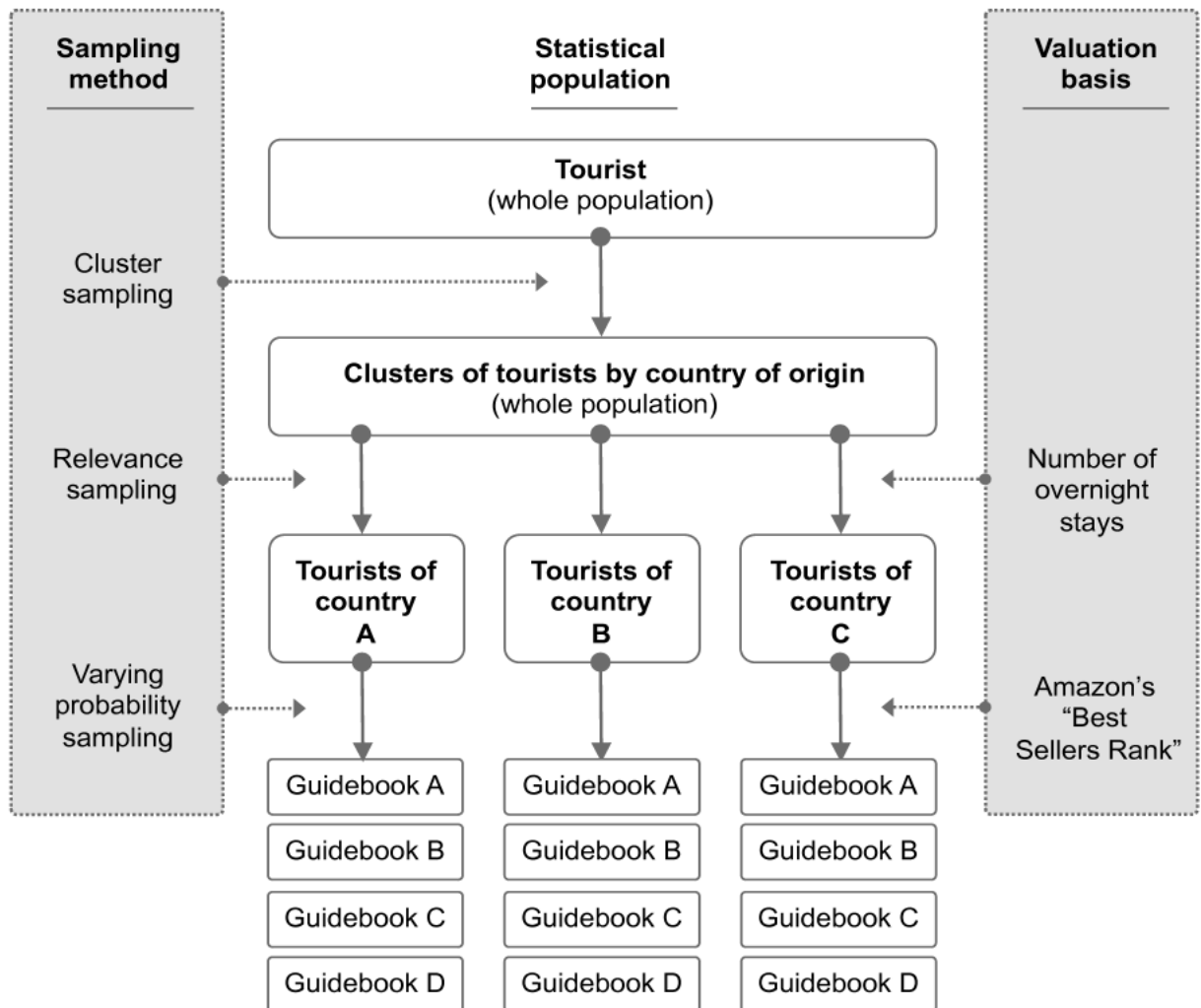
Figure 3-8 Simplified sampling process to select regular guidebooks as units of data collection.

Measurement and Allocation of Touristic Significance

According to Babbie (2007) operationalisation is to decide on concrete measurement techniques (p. 111). Neuendorf (2002) called it "the process of developing measures" and emphasized that researchers should try to achieve "categories or levels that are exhaustive and mutually exclusive and an appropriate level of measurement" (p. 118). Stevens (1951) simply defined measurement as "assignment of numerals to objects or events according to rules" (p. 1). Thus, Neuendorf explained that in the context of content analysis, such objects or events can be understood as message units (p. 111).

When it comes to the measurement of message units in guidebooks, one has to take into consideration that guidebooks about one and the same destination might differ widely regarding their structures, extents and basic concepts. Some of them have less than a hundred pages, while others exceed a thousand. Some are black and white, focused on textual elements only, while others lean on colourful pictures and graphs. Furthermore, the content emphasis might also vary. However, to some extend all guidebooks suggest and describe attractions which they consider worth visiting for tourists. Yet, their approaches might once again differ. Hence, defining the same "units of enumeration" for all guidebooks (units of data collection) would not lead to meaningful results – in particular, if they are based on fixed quantities of space, which specific contemporary architectures (units of analysis) are granted with. Instead, every guidebook requires specific "units of enumeration", which rely on the same rules, but take into account its individual structure, volume and concept.

Hence, in the first step, all selected units of data collection are evaluated and searched for patterns regarding the presentation of attractions. As demonstrated a prior series of trials, guidebooks in general show clear and consistent patterns. Hence, while "standard" attractions cover a certain space, which is consistent within most of the books (e.g. always one page), main attractions are granted with additional space in the form of extended text passages and/or pictures. In addition, such attractions of superior interest are sometimes also mentioned as highlights of a

destination, forming part of lists, such as "top picks", "20 things not to miss", "top tip" or "top highlight." On the other hand, objects or attractions of minor interest are often mentioned with some lines or a short passages only. Based on this evaluation, the following scale of units of enumeration, from Level A to C, has been defined:

Level A: Clearly exceeds the average space that is used to describe a "standard" attraction and/or refers to attractions specifically mentioned as "top or main highlight" of a destination.

Level B: Corresponds to the average space that is used to describe a "standard" attraction in a guidebook.

Level C: Goes clearly below the average space that is used to describe a "standard" and applies to minor attractions.

As mentioned before, the units of enumeration are not describing fixed quantities of space or text, but need to be adapted to the specific size and structure of every single unit of data collection. For instance, with one guidebook Level B might correspond to one page; Level A might range from 1.5 to 3 pages, and Level C might represent only half a page of text. Another guidebook might then provide completely different values, while the mutual relations remain more or less the same. At first, a scale of five (A-E) instead of three levels (A-C) has been tested. Yet, the supposingly higher accuracy turned out to be delusive. In fact, carrying out repeated trials in order to test the reliability of both measurement procedures, the approach with three levels always led to the same results. Conversely, with five levels several errors occurred, as some cases were ambiguous and – just placed between two of the five levels – quite difficult to allocate, as the levels were too close to each other.

After the general evaluation of all selected guidebooks, the second step comprises the specific analysis. Hence, each unit of data collection – a selected guidebook, belonging to a specific role or type of tourists – is scanned for contemporary architectures, described as an attraction (unit of analysis). Not all books provide a specific section for attractions, and even when they do, it is not always the only place where these are mentioned. As Lew (1987) observed, "tourist guide books usually classify attractions under a combination of both specific and

general categories" (p. 555). For instance, a hotel – though possibly also an attraction – might be mentioned in the subcategory "accommodation", or appealing restaurants might be described in "food and drinks." Hence, the entire guidebook serves as a unit of data collection and not some selected sections only. On the other hand, only contemporary architectures, which are somehow described worth a visit as an architectural object or at least as a whole, are taken into consideration. For instance, if the basement of a contemporary multi-story building hosts, amongst other things, a restaurant, which is only mentioned for its cuisine, the object is not included in the analysis. Conversely, if the architecture or design of a restaurant is emphasised as an attraction, regardless of its location within the guidebook, it is included in the analysis.

Once evaluated as to whether an object forms part of the analysis or not, the extent of its description is measured. Based on the general pattern, prevalent in each individual guidebook, a variable from A to C is then assigned to the architectural object of interest. Taking, for instance as a reference, Imhof's (2011) guidebook for tourists, who are specifically interested in the contemporary architecture of Berlin, "standard" attractions, such as the new central station, are granted around one page of text and pictures and, hence, assigned with "Level B." Minor architectural attractions, such as the Belgium Embassy, share the same page with other objects and are classified with "Level C." In turn, the Jewish Museum, one of Berlin's main attractions, is awarded with "Level A", as it is described over more than three pages. Based on the previous approach, the specific touristic significance of each of the architectural objects (identified for the different roles of tourists) need to be assessed. Therefore, at first the scale from A-C is converted to numerical values, which are – due to the lack of former research and references – based on the experience gained during the evaluation process as well as the personal estimation of the researcher:

- Level A = 1.5
- Level B = 1.0
- Level C = 0.5

Like this, within each category and for every object (unit of analysis) the average values of all analysed guidebooks can be calculated, forming the "Touristic Significance Factor (TSF)" for the respective role or type of tourist:

TSF 1 → Architectural tourist (specifically interested in contemporary architecture)

TSF 2 → Architectural tourist (specifically interested in architecture in general)

TSF 3 → Cultural tourist (specifically interested in art, history and architecture)

TSF 4 → Tourist (no prevailing interests)

Again, TSF 4 is composed of an average of all TSF's of this level identified for each of the three tourist nations selected for the different case studies (see above).

The values of the different TSFs might range from 0.00 to 1.50, while no object could have a TSF of 0.00 in all four categories (1-4), since it has to be mentioned in at least one of the guidebooks in order to form part of the analyses. For the survey, the evaluation and all calculations, the database software Bento Version 4.0 is used (see Illustration 3-3).
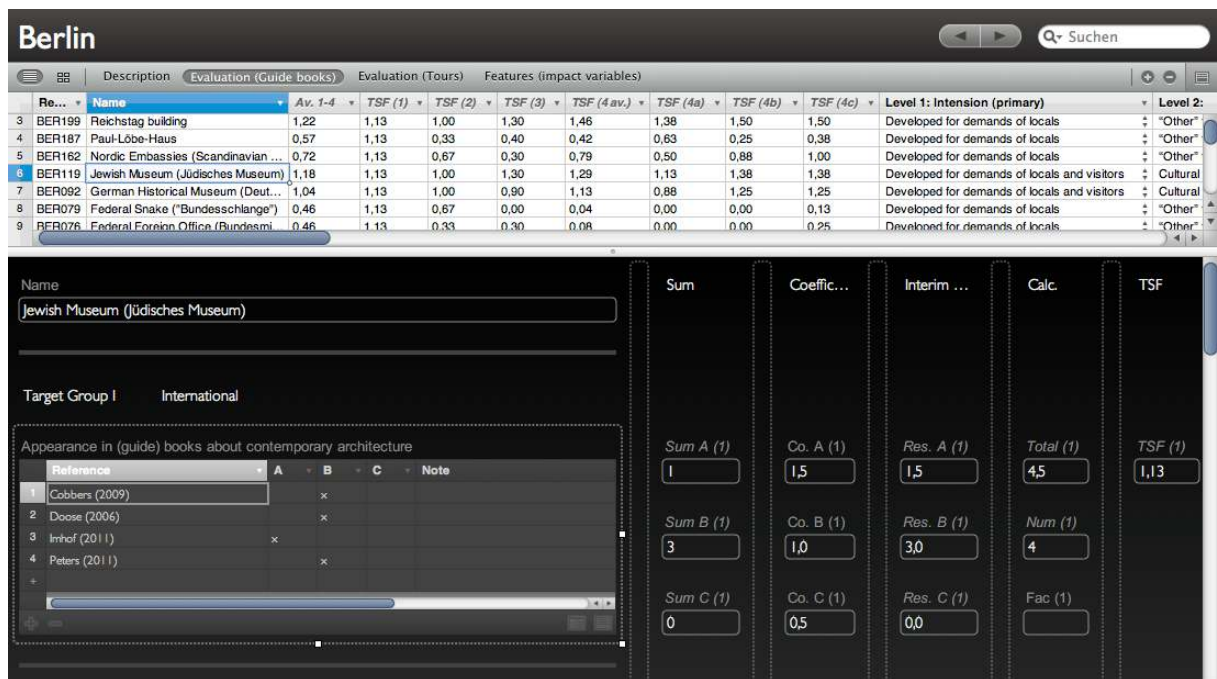
Illustration 3-3 Screenshot from database Software Bento 4.0 (extract of the screen surface for the analysis of guidebooks for the case study Berlin).

Specifics and Limitations of the Methodological Approach

The approach of measuring the touristic significance of contemporary architecture by means of elements of content analysis overall attempts to meet the standards of the scientific method (see Neuendorf, 2002, p. 10). On the other hand, there are some inherent limitations to the study, which shall be aligned and briefly summarised in the following.

Objectivity: Eliminating personal biases, objectivity is desired in any kind of scientific research, while at the same time the scientific community discussed whether "true objectivity" is even possible. The present study is using quantitative elements of content analysis, while no text is interpreted or analysed in a qualitative way. Hence, regarding the analysis of the guidebooks, a high degree of objectivity is given. On the other hand, guidebooks are always written by individuals or teams of authors and thus, a certain risk of emotional involvement from this side cannot be avoided.

Reliability: According to Carmines and Zeller (1979), "reliability concerns the extent to which… any measuring procedure yields the same result on repeated trials" (p. 11). As the respective measurement of space related to the description of contemporary architecture in guidebooks follows clear criteria, repeated trials (incl. these done by different people in the context of "investigator triangulation") always led to the same results (see Yin, 2008, p. 116). However, altogether only one researcher carries out the study and in different circumstances a zero amount of chance error might not always be attained.

Replicability: Replication refers to repeating a study with different cases or in a different context, while checking on similar results (Neuendorf, 2002, p. 12). For Krippendorff (2004) "Replicability is the most important form of reliability" (p. 18). It is assumed that using guidebooks in order to measure the touristic significance of attractions could also be done in other cases (destinations), as long as an adequate amount of appropriate guidebooks is available. Furthermore, a similar approach could possibly also be used for other types of attractions. However, the present study is limited to contemporary architecture(s) at the case study destinations of Berlin and Beijing.

Generalizability: Whether the applied approach is generalizable, and whether that means it can be applied to a larger population, has to be regarded on different levels. First, on the level of guidebooks, apart from the "regular" tourists from all other categories, the entire available population forms part of the study (census). As for the units of analysis (the contemporary architectures at the destinations), the sample is limited to these, which are mentioned in at least one of the evaluated guidebooks, given the assumption of a certain degree of touristic significance. Hence, the study is limited to a population of contemporary architectural objects at the destinations Beijing and Berlin, which are mentioned and described in guidebooks. The further analysis of this population might allow for indications of why contemporary architecture is significant for specific roles or types of tourists (and why it is, hence, mentioned in the respective guidebooks). However, based on these conditions, no valid answers can be provided to the opposite question of why certain architectures are not significant for tourism and, hence, ignored by the guidebooks.

In the context of a content analysis of tourism websites about the destination Macau Choi, Lehto and Morrison (2007) stated that "content analysis is exploratory in nature and relies on subjective judgments to some extent" (p. 128). In fact, in addition to the general limitations described above, during the research process, more specific constraints have been observed:

- Only guidebooks from the year 2006 and later form part of the analysis. However, some of the relevant contemporary architectures were built after the publication of certain of the selected guidebooks. In order to allow all the same for a valid "Touristic Significance Factor (TSF)" for these objects, (case-related) the respective guidebooks are excluded from the calculation.

- Although the guidebook's authors should be neutral assessors of a destination and unbiased advisors to tourists, it cannot be ruled out that third parties, who could have sponsored some of the editions, might have influenced the content.

- All guidebooks form independent elements, without any visible connection across sampling units, biasing the analysis. However, it cannot be ruled out that authors of guidebooks, which form part of the units of data collection, read and were influenced by the content of other guidebooks from the same sample.

- Guidebooks about contemporary architecture, as well as architecture in general, provide a clear and definable focus. Furthermore, "regular" guidebooks, without a specific focus, can also be clearly defined. On the other hand, "cultural guidebooks" usually show some differences in terms of their content. Hence, some focus more on history, others on art, and others on architecture and design. Furthermore, these are also the types of guidebooks with the lowest degree of translation into multiple languages and hence, accessibility to a broad range of international tourists. Taking this into account, all outcomes based on the analysis of "cultural guidebooks" need to be treated with special caution.

3.1.4 Identification of Variables Influencing the Touristic Significance of Contemporary Architecture

Much has been written about factors influencing the attractiveness and competitiveness of tourism destinations (see Crouch & Ritchie, 1999; Enright & Newton, 2005; Gausa, Banchini, & Falcón, 2009; Goeldner & Ritchie, 2009; Hong, 2008; Papatheodorou, 2006; Reisinger, 2009; Ritchie & Crouch, 2003). Yet, due to the wide variety of demand (tourists) and supply (destinations), no universal set of impact factors exists (see Enright & Newton, 2005, p. 340; Kim, 1998, p. 343). Nevertheless, literature agreed on many common factors (positive and negative), including the architecture of a destination. Ritchie and Zins (1978), for instance, understood architecture as one of the "social and cultural elements" influencing the attractiveness of a tourism region (p. 256).

But what are the variables influencing the attractiveness of architecture itself? So far little has been written in this regard. Konrad (2010) referred to architectural icons when she said that "most tourist attractions work with a code that is easy to decipher – height, size, shape, typology, materials, and so on" (p. 229). But are these really the variables influencing the attractiveness of an architectural attraction? How about further features? And which of them are determinants?

In companies few factors are often decisive for success, while most others play a secondary role (see Hoffmann, 1986 p. 832; Mandorf, 2008, p.6). Sure enough, the present study is neither about companies nor about the "relative concept" of success, but about contemporary architecture and variables influencing its touristic significance. However, there might well be parallels. Hence, the objective is to find out about (decisive) variables influencing the touristic significance (which might to a certain extend also be interpreted as attractiveness) of contemporary architecture for different roles or types of tourists (see Sections 3.1.2 and 3.1.3 above). Hence, a set of variables first needs to be identified which distinguishes or characterises contemporary architecture in the context of tourism. Second, the degree of influence of individuals or combinations of these variables on the touristic significance of contemporary architecture has to be analysed (see Section 3.3 below).

3.1.4.1 Classification of Variables

In the course of his doctoral thesis, Shaw (2007) developed a list of attributes to measure the motivation or interest of tourists visiting (contemporary) architectural destinations. Used in an online survey, the list contained 34 different attributes, mainly describing the quality of either the architecture itself (e.g. aesthetics), the surrounding environment (e.g. surrounding attractions) or related tourism services (e.g. availability of organized tours) (p. 98). Lew (1987) provided, in a model of a "tourist attraction typology", a list of features, which to some extent are also applicable to contemporary architecture as an attraction (p. 561). Further authors engaged in the research of features of architecture (in the context of tourism) were Azua (2005, p. 92 f.), Borden and Ray (2000, p. 23 f.), Schober (2008, p. 33), Schneider (2006, p. 101), Schwanzer (2000, p. 63 ff.), Weber (2009, p. 93 ff.) and Unwin (1997, p. 16 ff.).

As specified below, for the present case study research, a set of variables with an assumed influence on the touristic significance of contemporary architecture has been selected, which is based on the above mentioned literature as well as on discussions with experts from both areas of tourism and architecture. For practical reasons, and in order to avoid confusion with other expressions used throughout the present thesis, in the following the term "variable" will be applied. However, in literature the terms "attribute", "characteristic" "criteria", "feature", "factor" and "parameter" have been used synonymously in a similar context.

When dealing with variables of any kind, an important aspect is always their degree of measurability. Thus, a general distinction can be made between "hard" and "soft" variables (see Mandorf, 2008, p. 10). The present study leans on this classification while using the following typology:

- **Hard variables**
  Rather objective variables, which are mainly quantitative, easy to measure and do not depend on a visitor's individual perspective (e.g. construction date).

- **Soft Variables**
  Rather subjective variables of mainly qualitative nature, which are difficult to measure and depend on a visitor's individual perspective (e.g. spectacularity).

- **Contextual Variables**

   Variables, which are related to a broader context than a specific object or attraction (e.g. travel trends or policies). Reisinger (2009) refers to them as "situation factors" (p. 308).

In the context of urban analysis, Schwalbach (2009) provided a similar classification, which distinguished between "Scientific Observation" (Hard Variables), "Aesthetic Observation" (Soft Variables) and "Integrative Observation" (Contextual Variables) (p. 13).

Although some contextual variables might well be measurable, they are still excluded from the present study, which is focused on the touristic significance of individual contemporary objects and inner-urban ensembles of contemporary architecture. As for the soft factors, only those are used which are at least to a certain degree independently measurable, based on predetermined criteria. The variable "visual appeal", for instance, has been excluded, although it was assumed of having an impact on the touristic significance of contemporary architecture. However, the assessment of the visual appeal of architecture is almost entirely dependent on individual perception (see Schwalbach, 2009, p. 13). On the other hand, the variable "iconic quality", which describes the degree of iconicity of a building, has been included, while being determined by a clear set of criteria. Even though the data collection and evaluation of the selected "units of analysis" and their respective features (variables) is carried out with the greatest possible neutrality and diligence, a residual degree of subjectivity (particularly regarding the soft variables) has to be considered when interpreting the results of the study and using them for further research. Furthermore, it has to be taken into account that even variables classified as objective (or hard) might have a certain degree of subjectivity as, for instance, the size of a building might be "just" in-between two measurement levels and hence, a decision has to be made by the researcher.

3.1.4.2 Description of Variables identified for the Case Study Research

In the following, the set of variables used in the present study shall be briefly introduced and described.

Hard Variables

Group	Variable	(Nominal) values	Scale	Degree of subjectivity	Used in case study: Berlin	Used in case study: Beijing
Functional features	Intention	level 1 (see Section 2.1)	-	none	✔	✔
	(Functional) type	level 2 (see Section 2.1)	-	low	✔	✔
	Function	level 2 (see Section 2.1)	-	low	✔	✔
Formal features	Form	tall, expanded, compact, scattered	-	low	✔	✔
	Size	small, middle, large, ensemble	1-4	low	✔	✔
Temporal features	Contemporary/historical mixture	yes, no	1,0	none	✔	✔
	Creation date	1989-2011 (year)		none	✔	✔
Spatial data	Centrality	low, middle, high	1-3	low	✔	✔
	Integration	low, middle, high, ensemble	1-4	low	✔	✔
	Architectural ensemble	yes, no	1,0	none	✔	✔
	Part of architectural ensemble	yes, no	1,0	none	✔	✔
Touristic context	Touristic function	yes, no	1,0	low	✔	✔
	Accessible	yes, no	1,0	low	✔	✔
	Free admission	yes, no	1,0	low	✔	✔
	Registration required	yes, no	1,0	none	✔	✔
	Degree of surrounding contemporary architectural attractions	low, middle, high	1-3	low	✔	✔
	Degree of surrounding attractions	low, middle, high	1-3	low	✔	✔
	Mentioned in tour programs	0-100%		none	✔	✗
	Close to regular tour routes	yes, no	1,0	none	✔	✗
	Photogenity/telegenity	low, middle, high	1-3	low	✔	✔

Figure 3-9 Overview of hard variables, selected for the present study.

Intention: Describes whether an architectural object was developed for the demand of locals or of tourists, or of both locals and tourists (see Section 2.1.1 above).

(Functional) type: Delineates the general type or group of function(s), such as accommodation or cultural facilities (see Section 2.1.1 above).

Function: Represents the specific type of function as, for instance, hotel or museum (see Section 2.1.1 above).

Form: Describes the formal appearance of the architectural object (e.g. tall or compact).

Size: Explains the relative size of an object, compared to the entire sample.

Contemporary/historical mixture: Describes if the object is composed of a mixture of contemporary and historical elements (see Section 2.1.3 above).

Creation date: The year of completion of the object or its contemporary elements.

Integration: Concerns the degree of integration within the surrounding built environment. Irrespective of the visual appearance and style, the variable describes whether an object is, for instance, integrated in a perimeter block development or completely detached from the surrounding architectures (see also variable "conformity").

Centrality: Describes the relative distance of the object from area(s) identified as touristic centres of the urban destination (see Pearce, 1998, p.63).

Architectural ensemble: States whether the object is perceived and defined as a structural and/or functional ensemble (e.g. Potsdamer Platz in Berlin).

Part of architectural ensemble: Identifies objects which form part of ensembles, as described above (e.g. Sony Center at Potsdamer Platz in Berlin).

Touristic function: Related to the variables "(functional) type" and "function", it defines whether the object (or ensemble) or important parts of it have any touristic function, based on the definitions given in Section 2.1.1 above.

Accessible: Defines whether the entireties of a building or architectural ensemble or important or special parts of it (e.g. a viewing platform) are publically accessible for individuals on a regular basis and without a membership or similar requirements (e.g. necessity of being a guest in a hotel). In this context, accessibility refers to the inner parts of the architecture.

Free admission: Explains whether the entireties of a building or architectural ensemble or important or special parts of it are publically accessible for individuals on a regular basis and for free. In this regard, distinctions are sometimes difficult. For instance, a cinema requires an entrance fee to visit its main building parts, but not the entrance hall. Conversely, many shops, cafés or restaurants allow for a visit of the entire architectural interior without an obligation of consumption.

Registration required: Defines whether the visit of an object that is publically accessible requires a former registration, which cannot be done at place and at the time of visit.

Degree of surrounding contemporary architectural attractions: Describes the degree of contemporary architectural attractions in the object's neighbourhood. The variable depends on a combination of the relative distance and the amount of attractions, as well as on their touristic significance.

Degree of surrounding attractions: Same as "degree of surrounding contemporary architectural attractions", but with regard to all kinds of attractions (excluding contemporary architectures).

Mentioned in tour programs: Percentage of guided tours, offered on a regular basis, which specifically mention the object in their printed or online programs (see Farías, 2010; Richter & Zimmerling, 2010).

Close to regular tour routes: Defines whether an object, which is or is not specifically mentioned in a printed or online program, is still located along or within sight distance of the regular routes of guided tours (if existing at the destination).

Photogenity/telegenity: The variable is independent of the visual appeal of an object, but describes the general possibility to make a photo (or film), without the need of special equipment (e.g. fisheye lenses). It depends on different factors, such as the proportion of the building that can be photographed (e.g. entire building or only front view). Furthermore, negative aspects are also taken into account as elements of intricateness, such as a crowded place, not allowing for an "unspoiled" view, or a street between the object and the ideal position for a photo (see Section 2.3.1 above).

Soft Variables

Group	Variable	(Nominal) values	Scale	Degree of subjectivity	Used in case study:	
					Berlin	Beijing
Public relevance	Notoriety of architect	low, middle, high	1-3	middle	✔	✔
	Historical significance	yes, no	1,0	low-middle	✔	✔
	Political/social significance	yes, no	1-3	low-middle	✔	✔
Impression/ perception	Spectacularity	low, middle, high	1-3	high	✔	✔
	Iconic quality	low, middle, high	1-3	middle-high	✔	✔
	Conformity	low, middle, high	1-3	middle	✔	✔
	Uniqueness/ differentation	low, middle, high	1-3	middle-high	✔	✔
	Predominance	yes, no	1,0	middle	✔	✔

Figure 3-10 Overview of soft variables, selected for the present study.

Notoriety of architect: Describes the "general" awareness level (or fame) of the object's architect in those countries, which are the main sources for visitors of the case study destinations (see Section 3.1.3.3 above). Evaluation depends, amongst other things, on the media presence of the architect as well as number, type, significance and internationality of his architectures.

Historical significance: Explains if the object has any historical significance at its location. Such significance might be related to its historical parts only (e.g. Reichstag building, Berlin) or might have been the reason for its construction (e.g. Holocaust Memorial, Berlin).

Political/social significance: Identifies objects with a "general" political or social significance. Examples are government buildings, embassies, stadiums, memorials and religious buildings.

Spectacularity: Defines the "general" degree of an object's spectacularity and might refer to either the outside or the inside. A "spectacular" view out of an architectural object is also taken into consideration (e.g. World Trade Centre, Beijing). As the variable depends to a high degree on the architectural

experience and perspective of the beholder, it is one of the most subjective ones of the present study (see Section 3.1.4.1 above).

Iconic quality: Describes the degree of iconicity of the architectural object and might concern both the outside and the inside perception (see Section 2.3.2 above).

Conformity: Explains the degree of an object's conformity with the surrounding built environment and is thus related to the local architectural context (see also variable "integration").

Uniqueness and differentiation: Describes the degree of uniqueness and differentiation of the object from the global architectural context, while the proximate local built environment is less relevant (see also variable "conformity" and Section 2.4.3 above).

Predominance: Defines whether there is a distinctive predominance of the architectural object within its spatial and built environment. Remote objects, which are automatically predominant, are not taken into consideration.

3.1.4.3 Data Collection and Identification of Variables at the Case Study Locations

At the case study locations Berlin and Beijing, the data collection is carried out by means of observation (see Goeldner & Ritchie, 2009, p. 520). Therefore the researcher evaluates the selected "units of analysis" (see Section 3.1.3.3 above) with regard to the set of variables described in Section 3.1.4.2. All classifications and ratings are based on a criteria catalogue and continuously cross-checked with the values of comparable units. With the researcher as sole observer, a high degree of data consistency is possible. However, in the context of "investigator triangulation" and in order to also ensure a high level of reliability and – as far as possible (see explanation above, regarding the degree of subjectivity of the selected variables) – of objectivity repeated trials and random tests by third parties will be carried out (see Yin, 2008, p. 116). Where necessary, further information sources (e.g. Internet or experts) will be consulted.

For the collection and management of data the database software Bento Version 4.0 is used (see Illustration 3-4).

Illustration 3-4 Screenshot from database Software Bento 4.0 (extract of the screen surface for the data collection of variables for the case study Berlin).

3.2   Case study research

For the exploratory case study research, the urban destinations of Berlin in Germany and Beijing in China have been selected (see Section 3.1.1 above). Research at both locations has been carried out in parallel in order to allow for an adaption of each step of the process of data collection, depending on the course of the fieldwork. Thus, each step was implemented and adapted at first in Berlin and then in Beijing. Nevertheless, in case of any discovery at the case study location of Beijing, which asked for an adaption, the previously collected data from Berlin was verified accordingly and – if necessary – the respective process step repeated next time. Furthermore, a first evaluation and analysis of the collected data (including field notes) was performed after each process step at both locations.

To facilitate and prepare the case study research, a comprehensive set of secondary data consisting of statistical information, touristic reports and surveys, urban planning data and existing structural analyses was gathered and evaluated before entering the field.

The following sections aim to briefly describe the specific characteristics of both case locations and provide an overview of the course of the fieldwork.

3.2.1 Case study Berlin

In an article in German newspaper "Spiegel Online" Weiland and Korolewicz (2010) claimed that no architect could afford to ignore Berlin (para. 9). At the same time Richter and Zimmerling (2010) observed, that "Berlin, has become a tourist city" and that "the process of 'touristification' has influenced and changed this metropolis since reunification in 1990 more then most other cities" (p. 19). It is not least this combination that makes Berlin an ideal location for a case study about contemporary architecture related to tourism.

The fieldwork in Berlin took place during the periods of July to September 2011 and January to February 2012.

3.2.1.1 Description of the Case Study Location Berlin

Located in the northeast of Germany, in the Spree-Havel River valley, Berlin is one of Germany's 16 federal states and the urban centre of the Berlin-Brandenburg Metropolitan Region. The capital of Germany since 1871, after World War II the city became divided into East Berlin and West Berlin, which remained a West German exclave surrounded by the Berlin Wall from 1961 until 1989. Following German reunification in 1990, the Federal Government moved gradually back from Bonn to the city on the river Spree. Since 1994 Berlin is the seat of the Federal President, since 1999 of the Federal Parliament and since 2000 of the Federal Council.

With a population of almost 3.5 million people, Berlin is Germany's largest city (Amt für Statistik Berlin-Brandenburg, 2011). The city is divided into twelve administrative districts (see Figure 3-11).

Berlin's Urban Development After 1989

The official web site of Berlin's tourism authorities, the Berlin Tourismus & Kongress GmbH (2011) opened its section about architecture in the capital with the following words:

Berlin is something of an upstart in the world of European capitals. As a city, it didn't really get going until the 19th century. But then it took off in style – especially with regard to its architecture. In just a few years, the home of the Hohenzollern family had developed into a major conurbation with more than a

million inhabitants. But Berlin is a city in flux. A "new" Berlin has clearly emerged since the fall of the Berlin Wall, but the city is still constantly evolving.

Gaebe (1993) ranked Berlin amongst the meccas of architecture already long before the fall of the Berlin Wall and drew on as many as four major architecture and construction exhibitions in the city during the 20th century alone (p. 72). Yet, the watershed years of 1989 and 1990 indeed marked the start of a new era, not only as regards the social, economical and political transformation of Berlin, but also its architectural and urban development. In particular in the centre of Berlin ("Berlin Mitte", see Figure 3-11) and along the former course of the wall large contemporary development projects were launched which forever changed the face of the city and added new architectural elements to its urban mix of attractions.
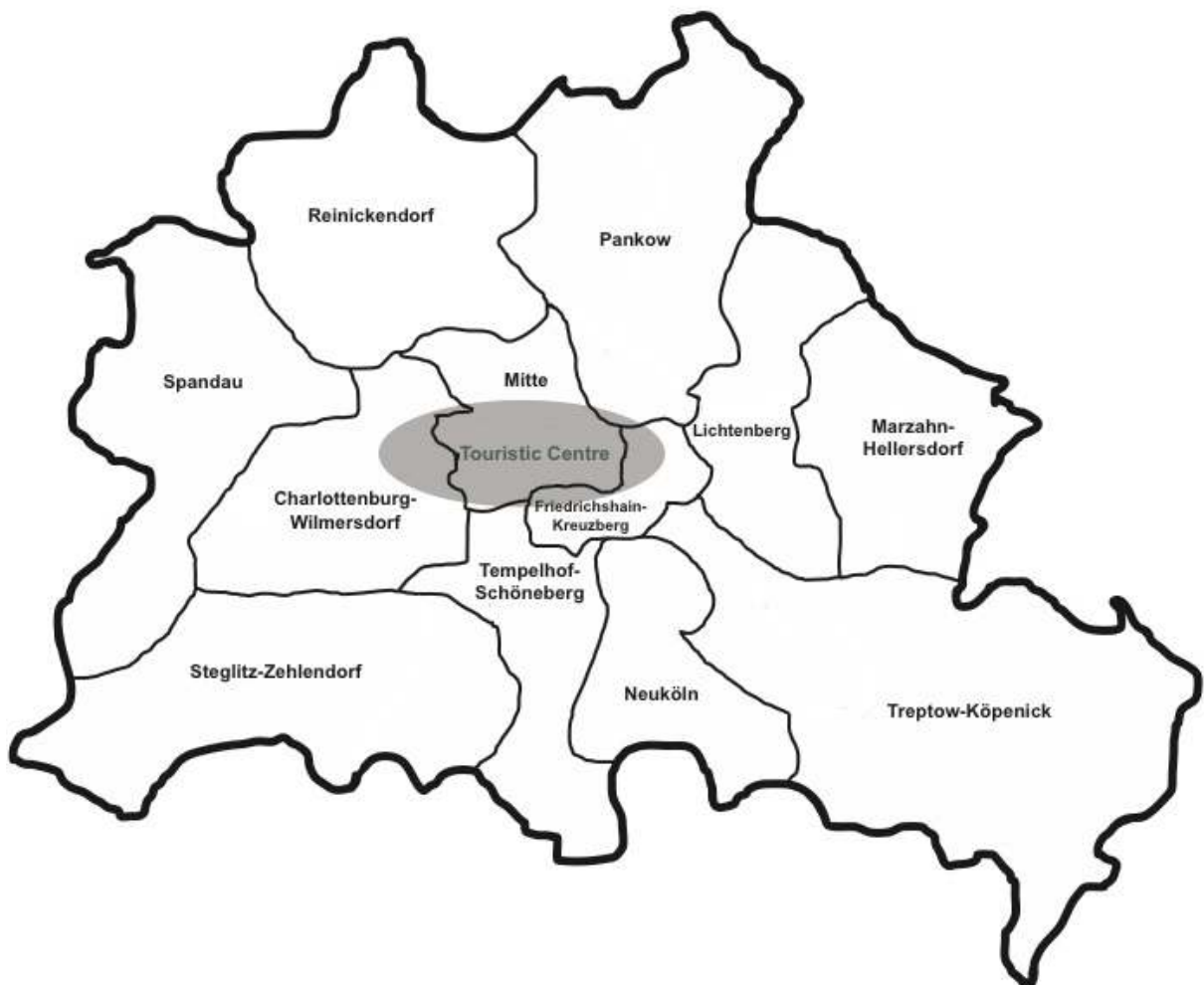
Figure 3-11 Districts of Berlin, Germany (designed by author in 2012, based on Berlin Tourismus Marketing GmbH, 2008, p. 3).

Berlin's Tourism Development After 1989

In the context of an article about tourism marketing strategies for "New Berlin", Häussermann and Colomb (2003) wrote that "the development of urban tourism has been part of a wider strategy to re-invent Berlin as a post-industrial service metropolis able to attract tourists, visitors, investors, and potential residents" (p. 201). As a result, since 1990 numbers of visitors more than doubled to reach, according to the federal statistics office, the Amt für Statistik Berlin-Brandenburg (2012), over 22 million overnight stays in 2010 (p. 6). Regarding source countries, Germany itself accounted for most of the overnight stays with around 13 million, followed by the United Kingdom with around 900 thousand and Italy with almost 800 thousand (p. 7). As for the districts (see Figure 3-11), in 2010 Berlin Mitte ranked first with 8.5 million overnight stays, followed by Charlottenburg-Wilmersdorf with almost five million and Friedrichshain-Kreuzberg with almost three million (p. 10). At the same time, these districts also represented the touristic hot spots and provided Berlin's most important attractions (see Berger, 2009, p. 24; Hoffmann & Pazderski, 2010, p. 293).

3.2.1.2 Identification of the Touristic Significance of Contemporary Architecture in Berlin

Krüger (see interview in Section 2.1.2 above), Knoch, and Schaefer (2002) introduced their comprehensive architectural map of Berlin as follows:

> With more than 2,100 buildings… the Architectural Map of Berlin covers almost all constructions of architectural significance in the city. In addition to well-known attractions such as the Reichstag, Potsdamer Platz or the Jewish Museum, numerous less familiar works of outstanding architectural achievement have been included… (p. 3).

Displaying structures from all epochs of the cities architectural history, in the time from 1990 to 2002 (the date of publication), the map accounted for 759 building structures as architecturally significant. A linear extrapolation for the period from 1990 to 2010 then leads to 1,265 structures of architectural significance in Berlin.

However, the objective of the present study is the identification of the touristic (and not architectural) significance of contemporary architecture. Hence, using the

approach explained in Section 3.1.3 above, a selection of guidebooks related to specific roles of tourists has been analysed (see Figure 3-7). As consumers of "regular guidebooks" the three source countries Germany, United Kingdom and Italy, which accounted for most of the overnight stays by nation, have been chosen (see above and Figure 3-8).

Based on the content analysis of the selected guidebooks (units of data collection), 260 units of analysis, contemporary architectures with significance for tourism, have been identified and allocated with an individual Touristic Significance Factor (TSF). Appendix A specifies these guidebooks, while the results of the evaluation will be detailed in Section 3.4.1.1 below.

3.2.1.3 Collection of Data with Potential Influence on the Touristic Significance of Contemporary Architecture in Berlin

In order to collect data with potential influence on the touristic significance of contemporary architecture, each of the 260 identified units of analysis was investigated individually with respect to the variables described in Section 3.1.4.3 above. Therefore 195 of the 260 objects have been visited and investigated by means of direct observation and consultation of people at place (see Appendix B.1). The objects that could not be visited in person (e.g. for logistic reasons) have been investigated by means of instruments such as Google Street View, architectural databases (see Section 2.4) and further information sources. Furthermore, in the context of "data triangulation" and "convergence of evidence" all data collected on location by means of observation has been double-checked and aligned with the help of multiple sources, such as the previously mentioned instruments (Google etc.), and in addition compared with the respective entries in guidebooks (see Yin, 2008, p. 116). During the fieldwork in Berlin altogether over seven thousand individual pieces of information have been collected and allocated.

3.2.2 Case study Beijing

When Deyan Sudjic (2004), former curator of the Venice Biennale, wrote that Beijing is currently in an explosive building boom as big as the world has never seen before, China's capital was about to undergo the fastest and strongest urban transformation of its long history (p. 31). Mitter (2008) described that "everywhere one goes in China, there are signs of change", and Beijing seemed to be the capital symbol for this heavy transition (p. 3). Dubrau (2008) observed that "firms, institutions and impending major events require a markedly new, modern 'lighthouse' architecture" (p. 13). Indeed, designed by the crème de la crème of international star-architects (see Section 2.4.3 above) all around the city spectacular development projects arose – not least for the Olympic Games in 2008. Sudjic (2004) claimed that the city was at the point of eventually wiping off the undefined anonymity so far provided by the city's new developments (p. 30). However, Beijing's architectural internationalisation and urban transition remained a contentious issue (see Shi, 2006; Zhu, 2006). Also, Campanella (2008) remarked in his book "The Concrete Dragon: China's Urban Revolution" that "most major landmark buildings in Beijing... have been the work of foreign architects. This is often- and increasingly the source of controversy" (p. 139).

Yet, it was exactly these fields of conflict (and synergy) between different cultures and the historical and hypermodern elements of Beijing's urban (and tourism) development that made the present case study interesting.

The fieldwork in Beijing took place during the periods of October to November 2011 and March to April 2012.

3.2.2.1 Description of the Case Study Location Beijing

Composed of the Chinese characters 北 (Běi) for north and 京 (Jīng) for capital, Beijing literally means the "Northern Capital". The name was initially used during the Ming Dynasty, when the Yongle Emperor distinguished Beijing from Nanjing, the "Southern Capital" (Hucker, 1958). Since 1949 Beijing is the capital of the People's Republic of China. The city is located in the northeast of China, between two tributaries of the Hai River system (see Bosselmann, 2008, p. 20). Beijing Municipality is divided into 16 administrative county-level subdivisions, which include 14 urban and suburban districts, as well as two rural counties (see Figure 3-12 for the "inner-urban

districts"). In 2010 Beijing had a population of more than 19.5 million people in its Municipality (National Bureau of Statistics of China, 2011). It is China's second largest city after Shanghai, and one of the most populous urban centres in the world.

Beijing's Urban Development After 1989

China's transformation from a planned to a mixed economy to an increasingly open market environment started after the death of Mao Zedong in 1976. However, with the military suppression of the protests on Tiananmen Square in Beijing in 1989 and the subsequent international sanctions against the government, the reform process momentary stalled (see Youngs, 2002). "Beijing was unusually quiet in the months after the Tiananmen crisis" (Li, Dray-Novey & Kong, 2007, p. 237). Yet, as the 1990s unfolded the rapid economic growth of China continued, and with it the boom in Beijing.

Until the early 1980s the city of Beijing covered an area of some 50 square kilometres and was dominated by one and two-story buildings (see Kogel, 2004 and "The Brand-New Historical Hutongs of Beijing" in Section 3.2.2 above). Nowadays, circular "Ring Roads" surround a growing agglomeration of high-rises. The sixth road has been finished recently, built about 50 kilometres from the city centre, while a seventh is already in the planning stage (Dubrau, 2008, p. 13; Li, Dray-Novey & Kong, 2007, p. 241). "At the beginning of the twenty-first century, the Old City had expanded vertically while the entire city had expanded itself horizontally" (Li, Dray-Novey & Kong, 2007, p. 252). China's process of high-speed urbanisation changed the size and the face of (not only) its capital, and all too often this happened at the expense of historical structures (see Sudjic, 2004, p. 32). Hence, while the outer suburbs expanded further and further to formerly rural areas, in the old city centre historical structures suddenly needed to share the same place with contemporary developments (see Zhu, 2009, p. 210). A climax marked the National Centre for the Performing Arts (NCPA), designed by French architect Paul Andreu, which was built from 2001 to 2007 in direct proximity of the Forbidden City and Tiananmen Square (see Illustration 2-92 and Illustration 2-93). Not far from it, in recent years, Beijing Planning Exhibition Hall (http://www.bjghzl.com.cn/) has invited visitors to experience and comprehend the urban development of Beijing, for instance, by means of a huge model of the city (see Illustration 3-5 and Illustration 3-6).

Illustration 3-5 Beijing Planning Exhibition Hall, China: Extract of a model of Beijing's urban development (Author, 2012).

Illustration 3-6 Beijing Planning Exhibition Hall, China: Extract of a model of Beijing's urban development, featuring the CCTV building and the World Trade Center (Author, 2012).

Beijing's Tourism Development After 1989

According to the World Tourism Organisation (2012) China ranked – with 57.6 million international tourist arrivals in 2011 – third in the list of "World's Top Tourism Destinations", after France with 79.5 million and the United States of America with 62.3 million (p. 6). Within Mainland China, Beijing ranked second after Shanghai among the top city destinations (Euromonitor International, 2012). In 2011 the city attracted some 5 million international visitors, including the source regions of Hong Kong, Macao and Taiwan (Beijing Statistical Information Net, 2012). With around half a million visitors each, Japan and South Korea thus constituted the largest visitor groups by nation. However, for reasons specified in Section 3.1.3.3 above, the present study was mainly focused on visitors from so-called "Western" nations. Hence, selected source countries for the analysis were the United States of America (approx. 750 thousand visitors), Germany (approx. 200 thousand visitors) and the United Kingdom (approx. 170 thousand visitors). In this context it has to be critically mentioned that a significant number of US citizens as well as citizens of the United Kingdom, who are visiting China, might also be of Chinese origin (e.g. former immigrants). This fact has not been considered in the present study.

Beijing's main tourism attractions are concentrated within the inner-urban districts, in particular in the old city centre (Xicheng and Dongcheng) as well as in the central parts of the city's most international district Chaoyang (see Beijing Travel Committee, n.d.). An exception is the Summer Palace, located in the district of Haidian (see Figure 3-12).

Beijing is famous for its historical structures, such as the Forbidden City, the Temple of Heaven or the countless (though diminishing) traditional Hutongs. Nevertheless, contemporary architecture is – consciously or unconsciously – gaining in importance for visitors. As Abbas (2005) observed:

> One may look at three Chinese cities in particular – Shanghai, Beijing, as well as Hong Kong – all popular tourist destinations that have been transformed by new architecture. This is something that every tourist notices…because new buildings are everywhere; so that whether or not architecture is the intended destination for tourism, it becomes a focal point (p. 106).
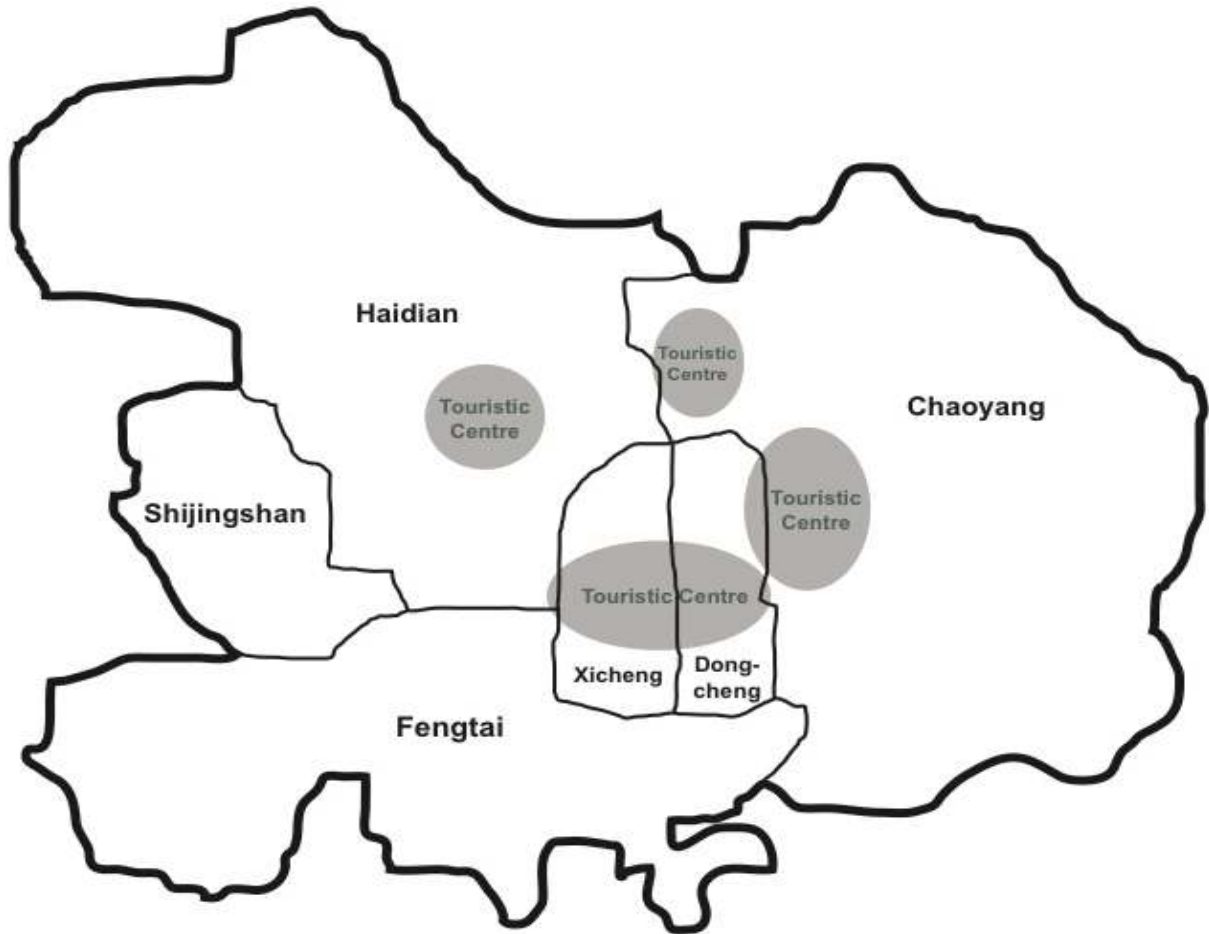
Figure 3-12 Inner-urban districts of Beijing, China between 2nd and 5th Ring Road (designed by author in 2012).

3.2.2.2 Identification of the Touristic Significance of Contemporary Architecture in Beijing

Based on the content analysis of selected guidebooks (units of data collection), as described in Section 3.1.3 above, in Beijing a number of 88 units of analysis could be identified and allocated with an individual Touristic Significance Factor (TSF). Unlike Berlin, with four different roles of tourists and their respective guidebooks, in Beijing only the role of the architectural tourist, specifically interested in contemporary architecture, and the "regular" tourist could be taken into consideration (see Figure 3-7). For the other roles, no sufficient amount of related guidebooks was available. Furthermore, for contemporary architecture guidebooks for the whole of China have been utilised, as far as architectural objects in Beijing have been displayed individually and could clearly be identified. Appendix A specifies these guidebooks, while the results of the evaluation will be detailed in Section 3.4.1.1 below.

3.2.2.3 Collection of Data with Potential Influence on the Touristic Significance of Contemporary Architecture in Beijing

In order to collect data with potential influence on the touristic significance of contemporary architecture, each of the 88 identified units of analysis was investigated individually with respect to the variables described in Section 3.1.4.3 above. Therefore 62 of the 88 objects have been visited and investigated by means of direct observation and consultation of people at place (see Appendix B.2). These objects that could not be visited in person (e.g. for logistic reasons) have been investigated by means of instruments, such as Google and Baidu (maps and images), as well as architectural databases (see Section 2.4 above) and further information sources. In the context of "data triangulation" and "convergence of evidence", all data collected on location in Beijing has also been double-checked with the help of multiple sources, such as the previously mentioned instruments (Google and Baidu), and in addition compared with the respective descriptions in the formerly analysed guidebooks (see Yin, 2008, p. 116). Due to the lack of reliable information material, data related to guided tours in Beijing has not been taken into consideration. Altogether over two thousand individual pieces of information have been collected and allocated during the fieldwork in Beijing.

3.3   Analysis

The purpose of the present study is to explore why contemporary architecture is attracting tourism and which features or characteristics can have an influence on the touristic significance of contemporary architecture in an urban context. Thus, at the case study locations of Berlin and Beijing, a multitude of variables has been collected (see Sections 3.2.1.3 and 3.2.2.3 above). These variables represent (degrees of) features or characteristics of selected architectural objects with a specific Touristic Significance Factor (TSF), allocated according to the measurement approach described in Section 3.1.3 above.

The aim of the subsequent analyses is then to explore whether at the case study locations of Berlin and Beijing, the collected variables describing (degrees of) features and characteristics of selected contemporary architectures have an influence on their touristic significance. In this context, the Touristic Significance Factor(s) represent the "depended variables" and the observed (degrees of) features or characteristics of architectures the "independent variables" (see Lyons & Doueck, 2010, p.76).

The following sections introduce consecutive steps of analysis, which aim to explore, by using different methods or techniques, the relations between variables (dependent and independent). All approaches in general start with a "within-case analysis", followed by a "cross-case search for patterns" (see Eisenhardt, 1989, p. 540; Gerring, 2007, p. 27; Yin, 2008, p. 156).

The analyses were conducted with the support of the Advisory Unit in Statistics of the Technical Service for Research at the University of Girona, Spain (Unitat d'Assessorament Estadístic, Serveis Tècnics de Recerca de la Universitat de Girona). The results of the analyses will be presented and interpreted in Section 3.4 below.

3.3.1 Descriptive Statistics

According to Mann (2010), "statistics is a group of methods used to collect, analyse, present, and interpret data and to make decisions" (p. 2). He defined "descriptive statistics" as consisting of "methods for organizing, displaying, and describing data by using tables, graphs, and summary measures" (p. 3). Hence, descriptive statistics are used to reduce a large set of data to a manageable and understandable size and to "describe the basic features of the data in a study" (Trochim, 2006). They often form the basis of the initial description of a quantitative analysis of data. As Trochim (2006) pointed out, "with descriptive statistics you are simply describing what is or what the data shows" (para. 2).

Accordingly, the present study starts with descriptive statistics in order to organise and to understand the large set(s) of data collected during the case study research at the locations of Berlin and Beijing. Hence, based on frequency distributions and graphical instruments, such as histograms, the data is summarised and visualised. The aim is to provide an initial overall picture of the situation, as well as a basis for decisions concerning the subsequent analyses (see Larson, 2011, p. 38).

For the first stage, univariate analyses are used across cases, followed by bivariate analyses (see Section 4.3.2 below) and multivariate analyses (see Section 4.3.3 below). As explained by Babbie (2007) in his book about the practice of social research, univariate analysis is primarily for descriptive purposes, while bivariate analysis and multivariate analysis are more for explanatory purposes (p. 411). Hence, the univariate analysis of the present study is carried out with the description of single variables and their attributes of the applicable units of analysis.

3.3.2 Bivariate Analyses

According to Babbie (2007), bivariate analysis is the "analysis of two variables simultaneously, for the purpose of determining the empirical relationship between them" (p. 419).

An important objective of the present study is to explore whether the independent variables, describing features of contemporary architectures at the case study locations (see Section 3.1.4 above), have an effect on the dependent variables, representing the architectures touristic significance (see Section 3.1.3 above). Therefore it is measured how these (two) variables simultaneously change together. Hence, the purpose of the bivariate analysis goes beyond the descriptive aim of the former univariate analysis, as it aims at the investigation of the relationship between two variables (see Babbie, 2007, p. 419). To show, whether the values of the dependent variable(s) are contingent on the values of the independent variable(s), the results of the bivariate analysis are presented in so-called "contingency tables" or "cross tabulations", which will be interpreted in summary tables in Section 3.4.2. below (see Everitt, 1992). In addition, a Pearson's chi-squared (independence) test – first investigated by Karl Pearson (1900) – forms part of the analysis. The aim is to assess whether two variables, expressed in each of the contingency tables and associated with a sample, are dependent or independent of the other (Dodge, 2008, p. 79). The value of the chi-squared and its significance level thus depend on the overall number of observations and the number of cells in the contingency table. Larson and Farber (2011) claimed that to use a chi-squared independence test "each expected frequency must be greater than or equal to 5" (p. 533). Accordingly, in the present study, probabilities cannot be estimated with absolute precision, when the expected cell frequencies are below 5. However, often only parts of the cells of a contingency table are affected, while the overall distribution still manifests clear patterns and hence allows space for interpretation.

Some types of the architectures identified as units of analysis (e.g. bridges, monuments and large ensembles) were difficult to compare. For this reason the bivariate analysis will first be done with the whole sample(s), and then repeated without these types (17 in Berlin and 12 in Beijing).

3.3.3 Correspondence Analyses

Correspondence analysis is an exploratory multivariate statistical technique (Babbie, 2007, p. 424; Blasius & Greenacre, 2006, p.7). First presented in the framework of inferential statistics by Herman Otto Hirschfeld (1935), the term of "correspondence analysis" was coined in the early 1960s by Frenchman Jean-Paul Benzécri (1973). In the "Concise Encyclopaedia of Statistics" Dodge (2008) defined correspondence analysis as "a data analysis technique that is used to describe contingency tables…" (p. 119). According to Backhaus, Erichson, Plinke & Weiber (2010), it aims for a two-dimensional graphical representation and hence the visualisation of complex data (p. 549).

For the present study the extended technique of multiple correspondence analysis is used for each case study location. As an extension of correspondence analysis it "tackles the more general problem of associations among a set of more than two categorical variables" (Greenacre, 2006, p. 41). Multiple correspondence analyses also allows for a two-dimensional graphical display of information as points in a geometric map. However, according to Rencher (2002) "distances between points are not as meaningful as in correspondence analysis, but points in the same quadrant or approximate vicinity indicate an association" (p. 528).

The purpose of using this specific analysis technique is to learn more about the association between the different variables identified and collected during the case study research. In this context, two kinds of variables can be distinguished:

- **Active variables** express specific features of contemporary architecture, and take an active part in the multiple correspondence analyses.
- **Illustrative variables** represent the Touristic Significance Factor (TSF) of contemporary architecture for particular roles of tourists, and take a passive part in the multiple correspondence analyses

For Berlin, 16 active and 4 illustrative (TSF1-TSF4) variables are used for the analysis, while Beijing contributes with 15 active and two illustrative (TSF1 and TSF4) ones. The reason, why the number(s) of active variables deviate from this identified as variables with potential influence on the touristic significance of contemporary

architecture before (see Section 3.1.4 above), is due to interdependencies between some of these variables. For instance, the variables "accessible", "free admission" and "registration required" cannot be regarded independently, as the latter two are not applicable once the architectural object is not accessible. Hence, in case of any interdependencies, the variables concerned are substituted by a new combined variable featuring the same characteristics. For example, while the variables "accessible", "free admission" and "registration required" can all be expressed with a binary value (yes/no or 1/0), the combined variable can now have the following five conditions:

1. Not accessible

2. Accessible, free admission and registration required

3. Accessible, free admission and no registration required

4. Accessible, no free admission and registration required

5. Accessible, no free admission and no registration required

The principle purpose of the multiple correspondence analyses is to find out if specific combinations of features (active variables) are particularly favourable or unfavourable for the touristic significance of contemporary architecture for specific roles of tourists (illustrative variables). Therefore, the visualisation of the results of the analysis should make apparent…

…groups or classes of active variables.

…illustrative variables, associated with classes of active variables.

…active or illustrative variables, specifically disassociated from these classes.

An important premise of the approach is to identify classes with little differences inside, and strong differences between them. For both case study locations the results will be presented and interpreted in Section 3.4.3 below.

For the multiple correspondence analyses the software Spad V.5 was used.

3.4　Results

The following sections are organised along with the methods and techniques of analysis used for the present study and introduced in Section 3.3 above. The aim is to provide a structured and comprehensible summary of the outcomes of the different steps of analyses. Based on a large amount of data, the results have therefore been condensed and will be presented and visualised by means of summary tables as well as maps and histograms. The results of the two case study locations of Berlin and Beijing will be directly compared for each type of analysis. In addition to a general interpretation, specific approaches will be explained and exceptions and important results highlighted. For more comprehensive reports of the analyses results see Appendices C.1 to C.3.

3.4.1 Descriptive Statistics

The following overview aims to describe and to provide an initial picture of the collected data at the case study locations Berlin and Beijing. Hence, based on frequency distributions, as well as different types of charts the data is organised, presented and interpreted. Thus, the point of departure was formed by the following samples:

- **260** contemporary architectures with touristic significance in **Berlin**
- **88** contemporary architectures with touristic significance in **Beijing**

Unless otherwise stated, in the following all figures are based on the above-mentioned samples, referred to as "total sample of the case study location…" Sometimes the sample(s) used for specific descriptive statistics or univariate analyses deviated from the total samples of the case study location(s). In these cases not all variables were applicable to all the units of analysis. For instance, the variable "free admission" was only applicable to those units which were actually accessible. As for Berlin, only 109 units met this criterion and as a result the specific sample for the analysis of the variable "free admission" contained 109 instead of 260 units (see Figure 3-28 to Figure 3-30). In all charts used for the descriptive statistics, the first bar (of dark grey colour) represents the respective sample, which served as the basis for the measurement.

The following Section 3.4.1.1 relies on the measurement of the touristic significance of contemporary architecture described in Section 3.1.3 (general description) and Section 3.2 (description of the specific case study locations).

Section 3.4.1.2 then leans on the variables with potential influence on the touristic significance of contemporary architecture, which are described in Section 3.1.4 (general description) and Section 3.2 (description of the specific case study locations).

For a more comprehensive report of the results of the descriptive statistics see Appendix C.1.

3.4.1.1 Description of the Touristic Significance of Contemporary Architecture in Berlin and Beijing

Together composing the total samples of the two case study locations, each unit of analysis is significant for at least one of the identified roles of tourists, as only objects that were – to a certain extent – mentioned in one of the selected guidebooks formed part of the sample(s). With 260 units, the total sample of contemporary architectures with touristic significance in Berlin is almost three times larger than that of Beijing, with 88. Furthermore, in Beijing the roles of the architectural tourist (TSF 2) and the cultural tourist (TSF 3) could not be investigated (see Section 3.2.2.2 above). However, the decline in the amount of units with touristic significance from the architectural tourist specifically interested in contemporary architecture (TSF 1), to the "regular" tourist (TSF 4) was similar at both locations. In Berlin for 82% of the total sample a TSF 1 ≥ 0.1 was measured, while in Beijing the same applied to 100%. Yet, regarding architectures with significance for "regular" tourists (TSF 4), both cities only reached a share of around a quarter of the total sample's numbers (see Table 3-4 and Figure 4-1). Furthermore, some buildings turned out to be significant for all or different roles of tourists (e.g. Sony Center, Berlin), whereas others were only significant for one or the other role (see Illustration 3-7 to Illustration 3-9).

Type of tourist	Touristic Significance Factor	Frequency[1]		Percentage[2]		Mean[3] (Deviation)	
		Berlin	Beijing	Berlin	Beijing	Berlin	Beijing
Architectural tourist (contemporary architecture)	TSF 1	213	88	82%	100%	0.34 (0.33)	0.25 (0.22)
Architectural tourist	TSF 2	179		69%		0.31 (0.27)	
Cultural tourist	TSF 3	85		33%		0.11 (0.23)	
Tourist	TSF 4	68	21	26%	23%	0.15 (0.30)	0.11 (0.25)

[1] Only units with a relevant touristic significance (TSF ≥ 0.1).
[2] Percentage of the total sample of each case study location (Berlin = 260; Beijing = 88).
[3] Mean of TSF (min. = 0.00; max. = 1.50). Based on the total sample of each location (Berlin = 260; Beijing = 88).

Table 3-4 Frequencies, percentages, means and deviations of the units of analysis with significance for the different roles of tourists at the case study locations Berlin and Beijing.

Illustration 3-7 Sony Center, Berlin (roof structure of the central forum), Germany: Contemporary architecture with high significance for various types of tourists (Author, 2011).

Illustration 3-8 Leibniz Colonnades (front, right and left), Berlin, Germany: Mainly significant for the architectural tourist specifically interested in contemporary architecture (Author, 2011).

Illustration 3-9 Swissôtel, Berlin, Germany: Despite its touristic function, mainly significant for the architectural tourist specifically interested in contemporary architecture (Author, 2011).

3.4.1.2 Description of Variables with Potential Influence on the Touristic Significance of Contemporary Architecture in Berlin and Beijing

Regarding the intention of development at both case study locations, those objects specifically developed for the demand of visitors formed only a comparatively small part. In Berlin, architectures developed for the demand of locals dominated, while Beijing showed a more balanced distribution (see Figure 3-13).
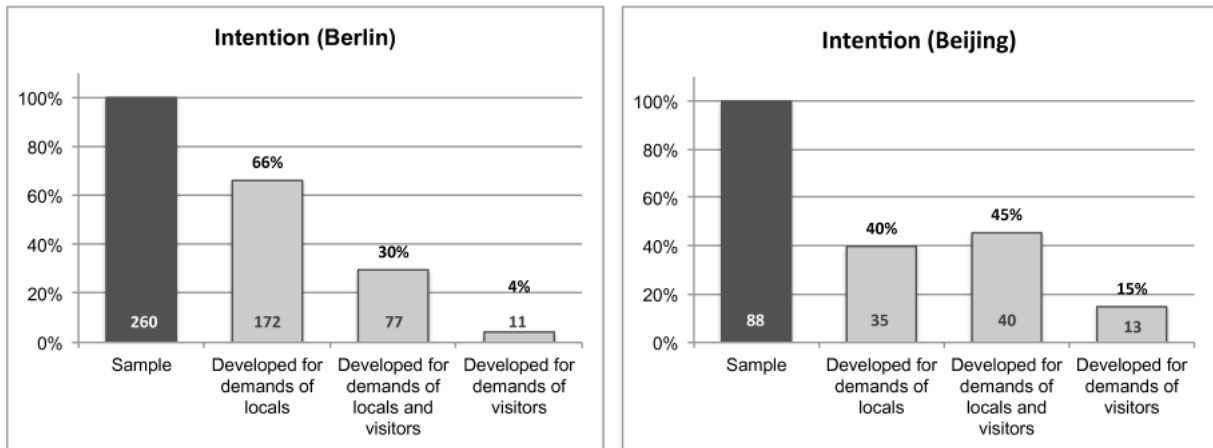
Figure 3-13 Frequencies relating to variable "Intention" at the locations of Berlin and Beijing.

Both in Berlin and Beijing "Other facilities", which were different kinds of architectures developed for the demand of locals (see Figure 2-5), represented by far the largest groups of structures with significance for tourism (see Figure 3-14). However, this distribution chart does not provide any information about the degree of touristic significance of the different types and individual objects.
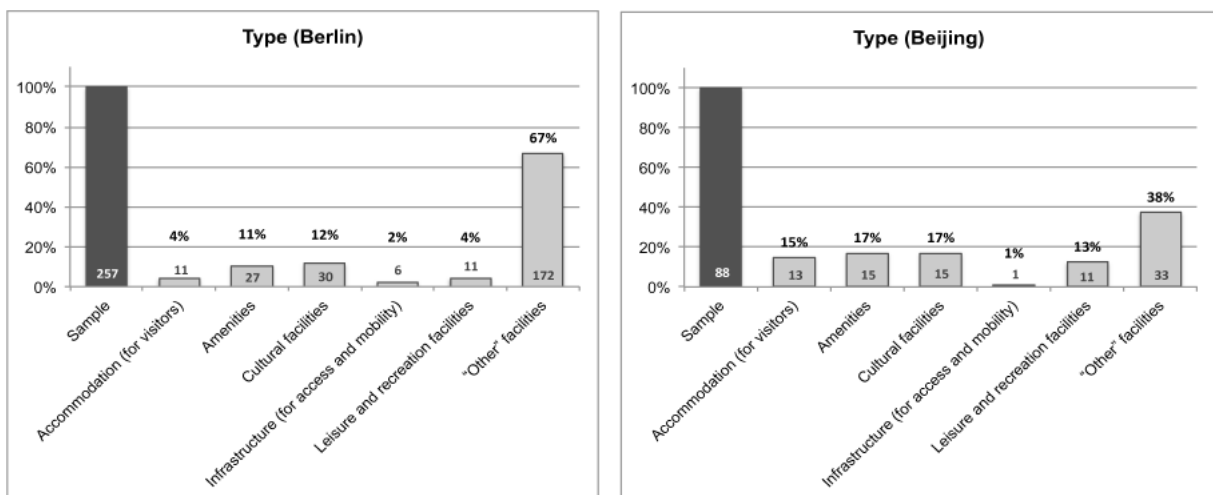
Figure 3-14 Frequencies relating to variable "(Functional) type" at the locations of Berlin and Beijing.

At both case study locations the functions of the analysed architectural structures concentrated on the same seven to eight categories, while all other categories together accounted for only 11% of the total sample of Berlin and 14% of Beijing (see Figure 3-15 and Figure 3-16).
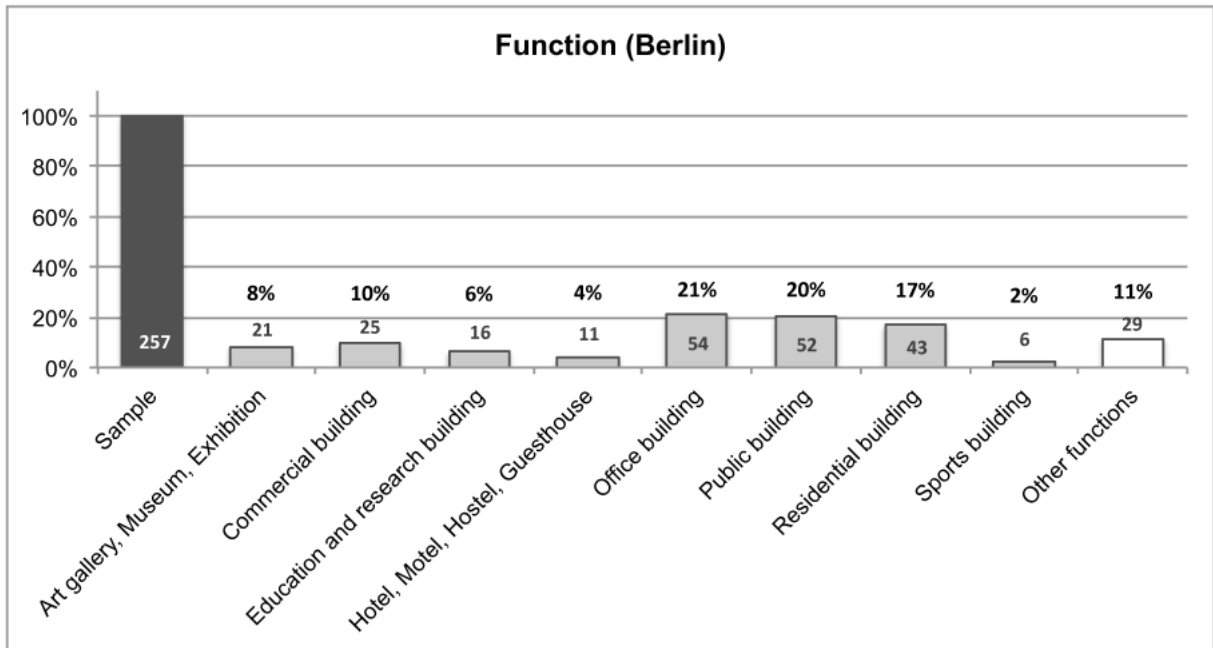
Figure 3-15 Frequencies relating to variable "Function" at the location of Berlin.
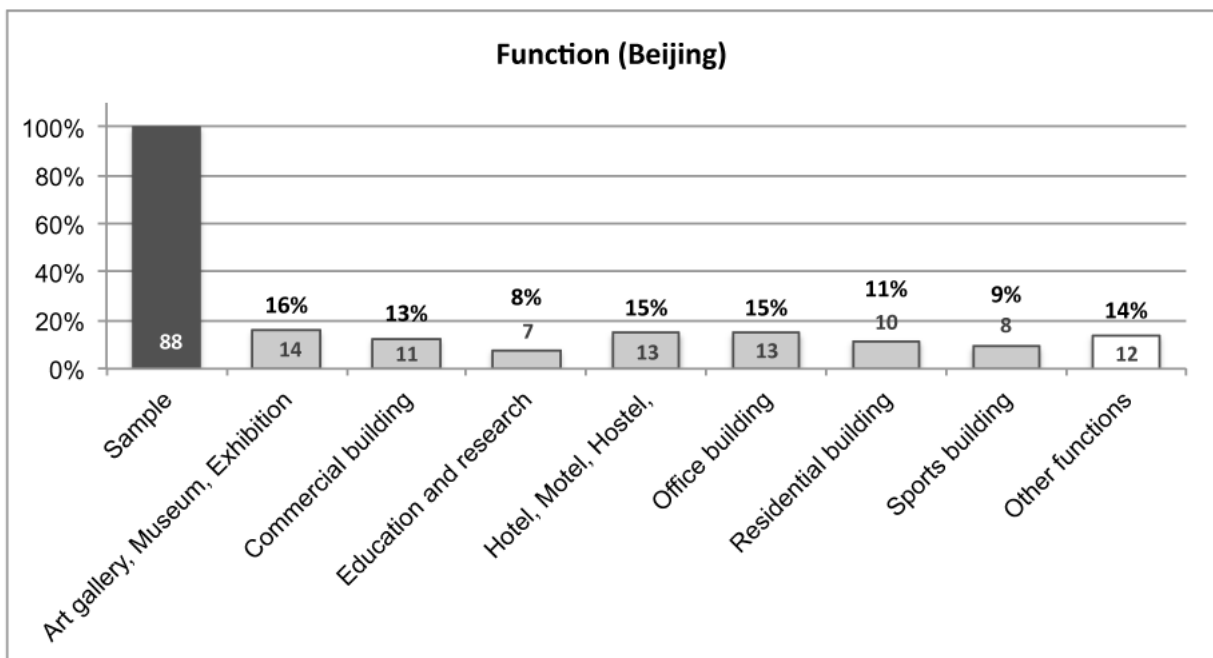
Figure 3-16 Frequencies relating to variable "Function" at the location of Beijing.

As with Berlin, in Beijing the largest groups were architectures of compact form. However, while Beijing showed an otherwise quite balanced distribution, in Berlin together 85% of all analysed units were either compact or expanded (see Figure 3-17).
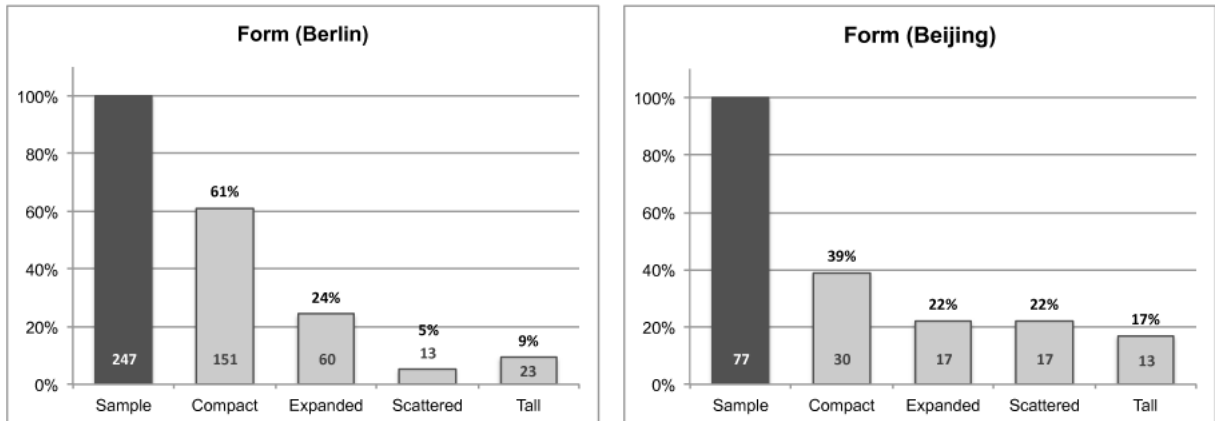
Figure 3-17 Frequencies relating to variable "Form" at the locations of Berlin and Beijing.

Regarding the size of the analysed architectures, at both locations large objects represented a majority. Furthermore, other than in Beijing, in Berlin units of small size were underrepresented with 11% (see Figure 3-18).
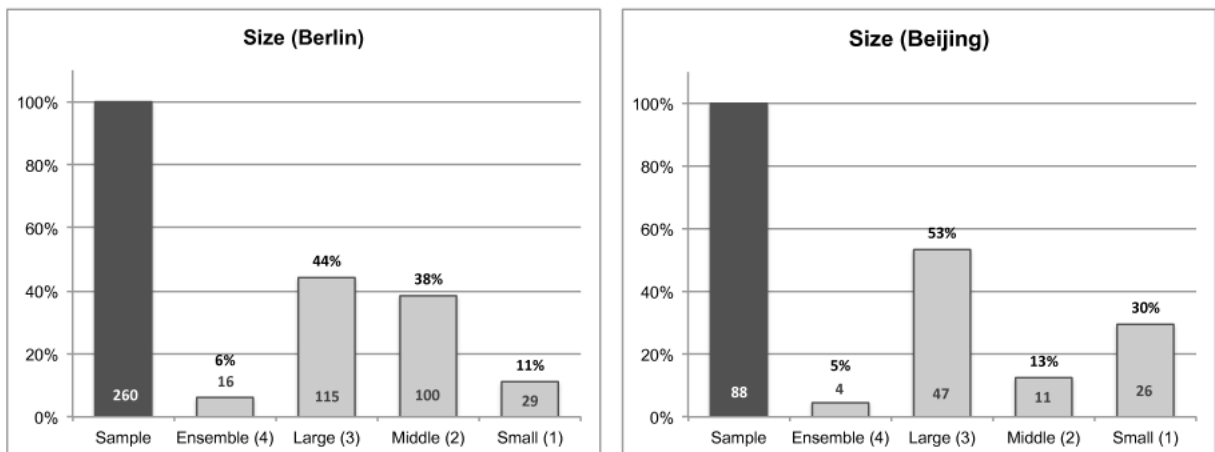
Figure 3-18 Frequencies relating to variable "Size" at the locations of Berlin and Beijing.

Some of the architectures represented a mixture of contemporary and historical elements. In Beijing, such mixtures formed a minor part of only 5% of the total sample of the location, while in Berlin they accounted for 17% (see Figure 3-19). However, the reason for these differences might, to a certain degree, also be related to the specific architectural traditions and urban development of both cities.
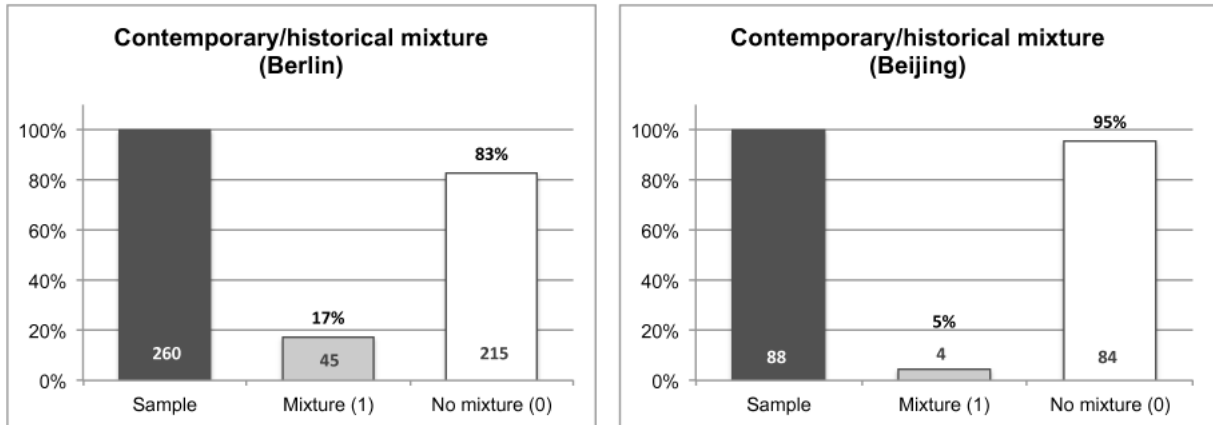
Figure 3-19 Frequencies relating to variable "Contemporary/historical mixture" at the locations of Berlin and Beijing.

Similar ties might also have influenced the frequencies relating to the date of creation (see Figure 3-20). For instance, in Berlin most of the construction activities took place some years after the fall of the Berlin Wall and the reunification of Germany, during the period from 1996 to 2000 (see 3.2.1.1). In Beijing, due to political and economical reasons, construction gathered momentum after 2000 (see 3.2.2).
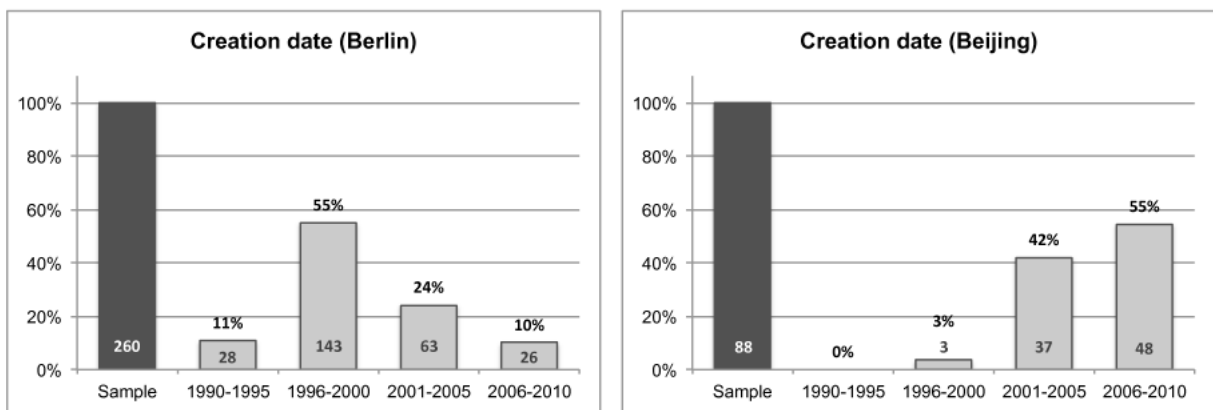
Figure 3-20 Frequencies relating to variable "Creation date" at the locations of Berlin and Beijing.

In Berlin a majority of 164 of the 260 architectures of the total sample were located in the city's most central district "Mitte". The district "Friedrichshain-Kreuzberg" followed with 31 units of analysis and "Charlottenburg-Wilmersdorf" with 25 (see Figure 3-21). Led by Mitte, these three districts also accounted for the highest density of "general" attractions and formed the touristic centre(s) of Berlin (see Section 3.2.1.1 above). However, tourism was not the prime reason for the particular concentration of contemporary architecture in the central parts of the city, but rather the urban transformation process after the fall of the Berlin Wall (see Section 3.2.1.1 above).
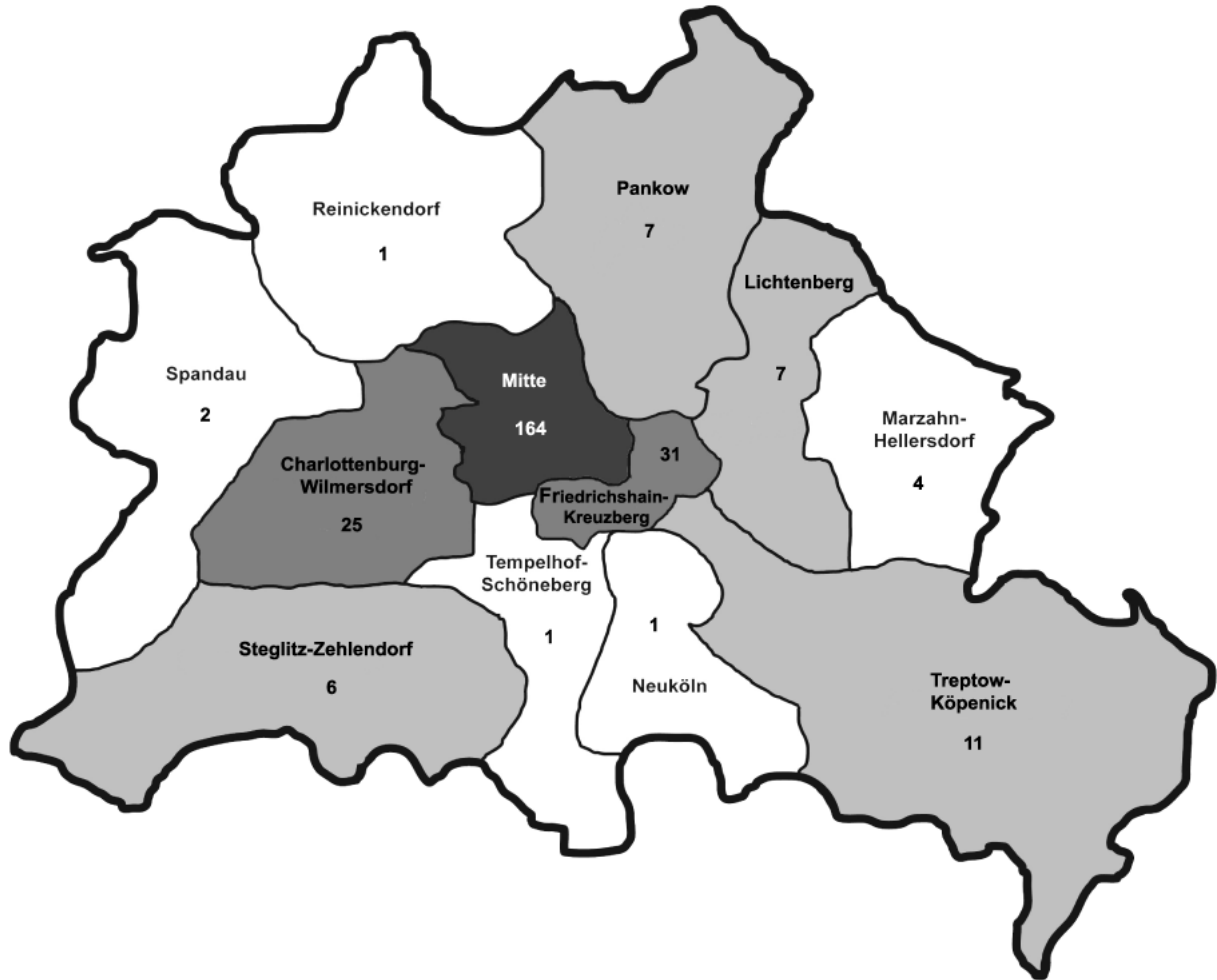
Figure 3-21 Frequencies relating to the urban districts at the location of Berlin.

With 38 of 88 units, in Beijing most contemporary architectures with significance for tourism were located in the eastern inner-urban district of "Chaoyang", followed by the western district of "Haidian" with 14 units. Although representing the old city centre and indisputable historical, cultural and touristic heart of Beijing, the districts "Xicheng" and "Dongcheng" each amounted to only eight units of analysis (see Figure 3-12 and Figure 3-22). However, compared to other districts, the latter two are comparatively small. Furthermore, as in most cities with a long urban history (with the exception of Berlin), in Beijing contemporary architectures were mainly located around new development areas. Such areas were in particular frequent in Chaoyang and Haidian as well as in some special suburban districts (see Section 3.2.2.1 above). Badaling accounted for 11 units, all of which arose from the same specific project, the "Commune by the Great Wall." Originally the commune consisted of private villas

designed by twelve of Asia's most famous architects. In recent years it had been extended and is now owned by Soho China, promoting the Commune by the Great Wall as a first class resort hotel (see http://commune.sohochina.com/). Due to the proximity of the Badaling section of the Great Wall (one of Beijing's biggest tourist destinations), an interesting interaction between contemporary architecture and historical monuments evolved. Although of different nature, a similar interaction could also be observed in Beijing's old city centre (see Section 2.1.3 above).
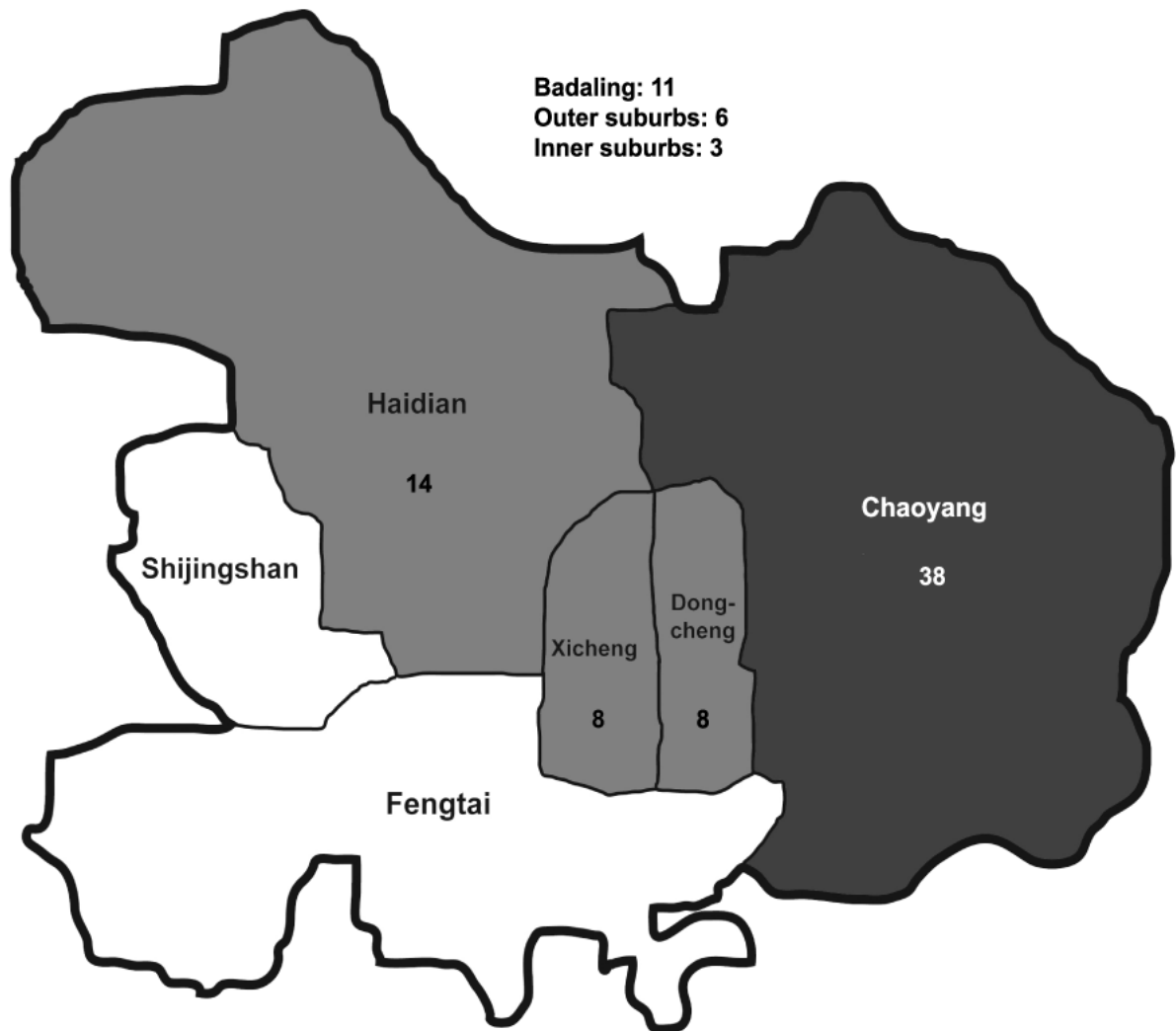
Figure 3-22 Frequencies relating to the (inner-urban) districts at the location of Beijing.

Regarding the proximity of the units of analysis to the touristic centres, the situation was different at both case study locations. While in Berlin a majority of 170 contemporary architectures showed a "high centrality", in Beijing only 6 units and

hence 7% of the sample were as close to the touristic hot spots. The reason, however, was again mainly based on the specific urban development of the two cities (see comments above and Sections 3.2.1.1 and 3.2.2.1 above). These specific circumstances, which might be different in other urban locations, need to be taken into consideration for the interpretation and generalisation of results based on the variable "centrality".
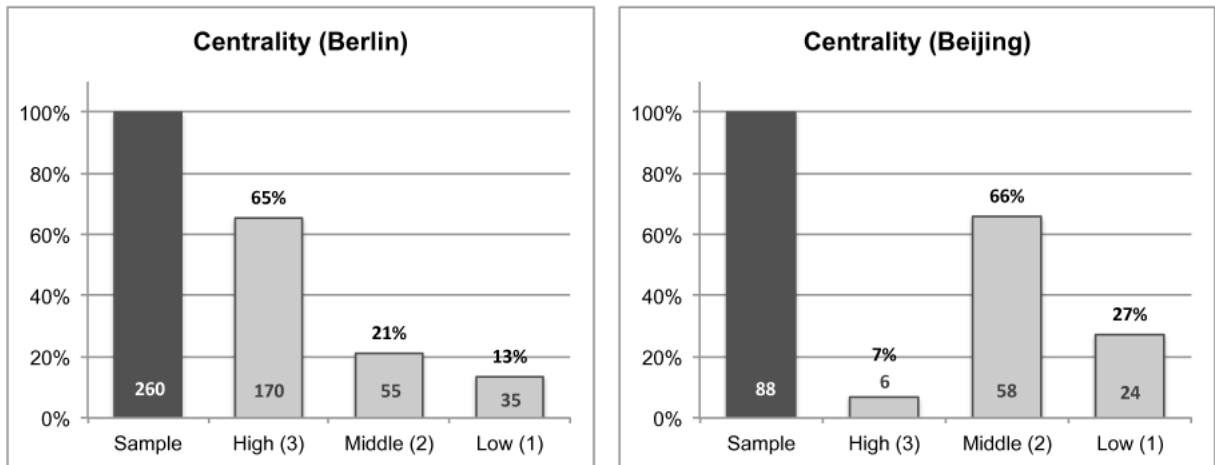
Figure 3-23 Frequencies relating to variable "Centrality" at the locations of Berlin and Beijing.

As for the integration of the analysed contemporary architectures within the surrounding built environment, Berlin showed quite a balanced picture. Conversely, in Beijing none of the units of analysis had the highest degree of integration and the majority of the architectures were rather detached from their surrounding building structures (see Figure 3-24).
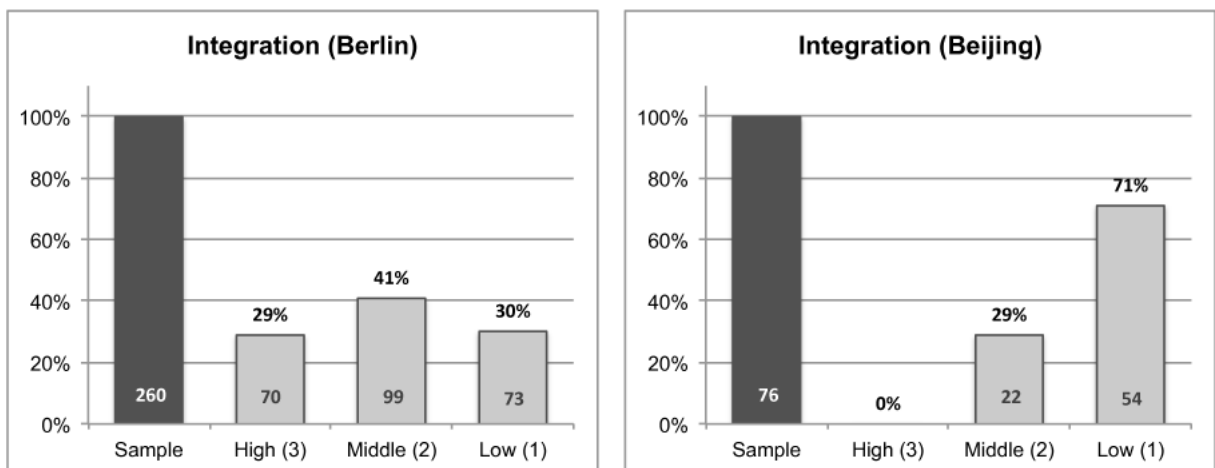
Figure 3-24 Frequencies relating to variable "Integration" at the locations of Berlin and Beijing.

Both case study locations provided units of analysis which were ensembles of contemporary architectures or parts of such ensembles (e.g. Potsdamer Platz and Sony Centre, Berlin). As demonstrated in Figure 3-25 and Figure 3-26, in particular the percentage of architectural ensembles was higher in Beijing, with 22% than in Berlin with 6%.
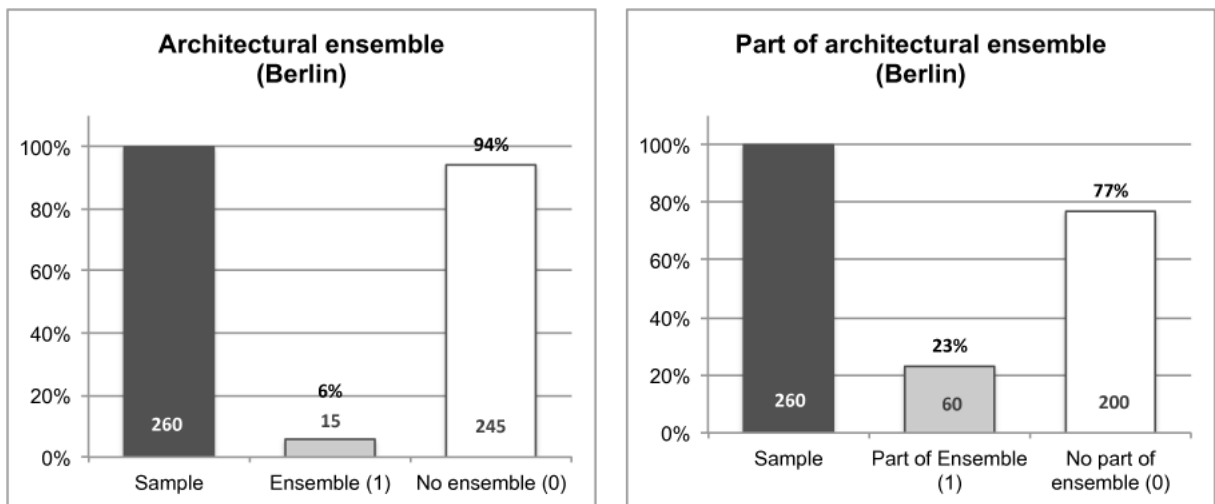
Figure 3-25 Frequencies relating to variables "Architectural ensemble" and "Part of architectural ensemble" at the location of Berlin.
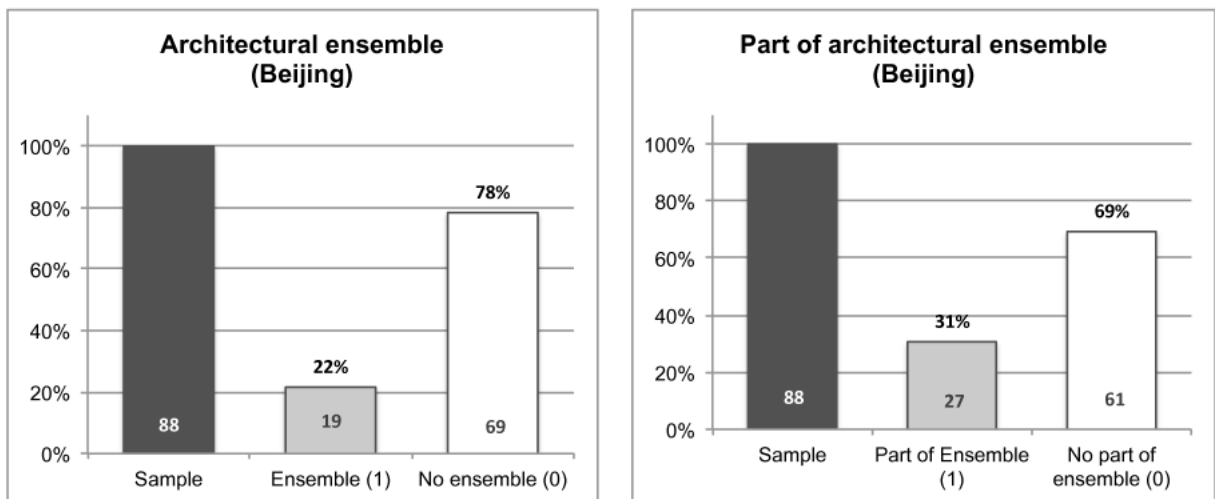
Figure 3-26 Frequencies relating to variables "Architectural ensemble" and "Part of architectural ensemble" at the location of Beijing.

In Beijing almost half (48%) of the analysed architectures (or important parts of these) had a touristic function. In Berlin, only about one-third (32%) reached this status (see Figure 3-27).
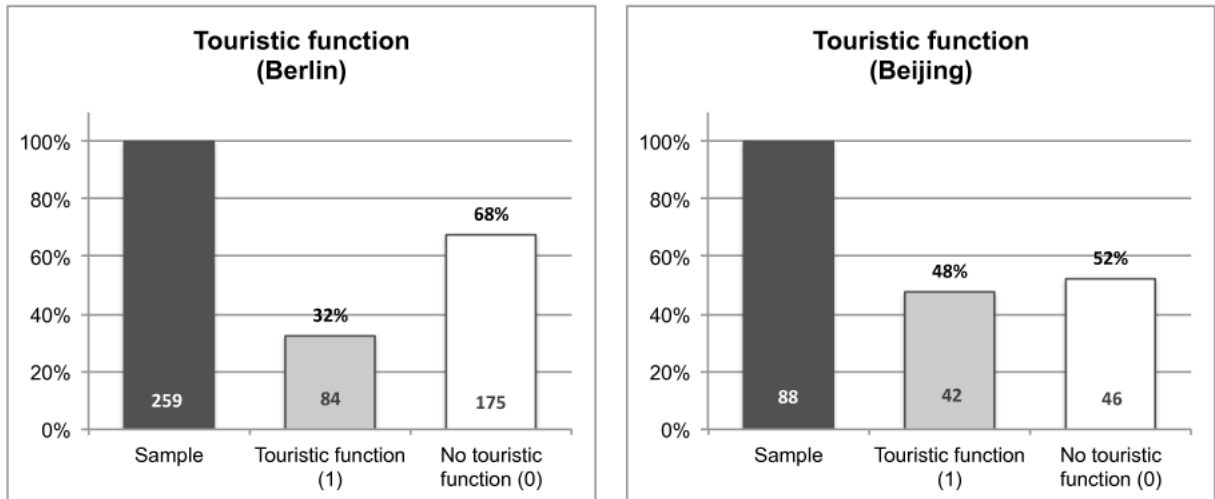
Figure 3-27 Frequencies relating to variable "Touristic function" at the locations of Berlin and Beijing.

At the case study location of Berlin, around 43% of the analysed architectural structures were accessible. In Beijing a majority of 59% of the sample could be entered by visitors (see Figure 3-28).
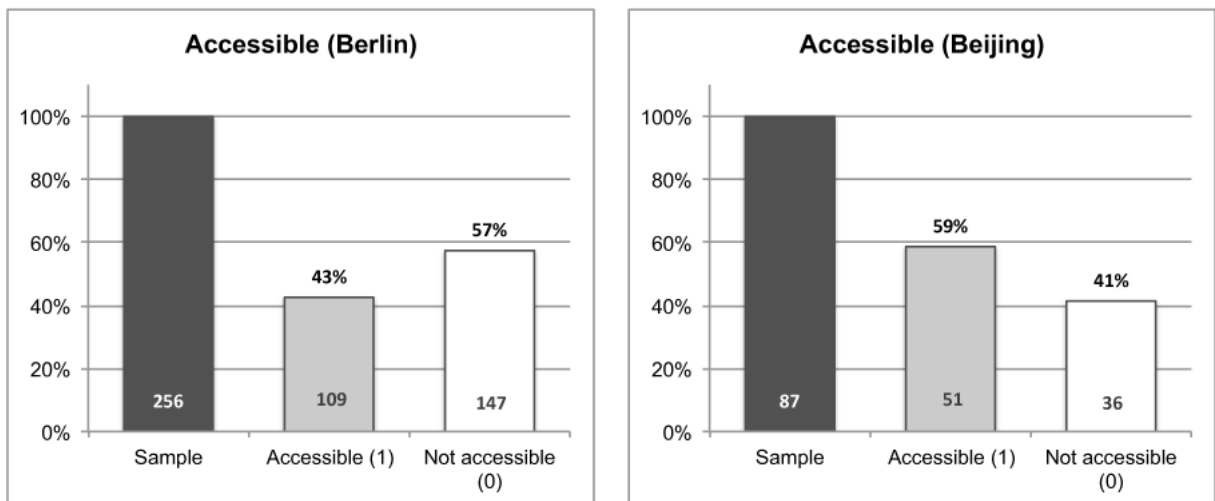
Figure 3-28 Frequencies relating to variable "Accessible" at the locations of Berlin and Beijing.

Of the accessible architectures, in Berlin 66% could be visited free of charge, while in Beijing 45% offered for a free admission (see Figure 3-29).
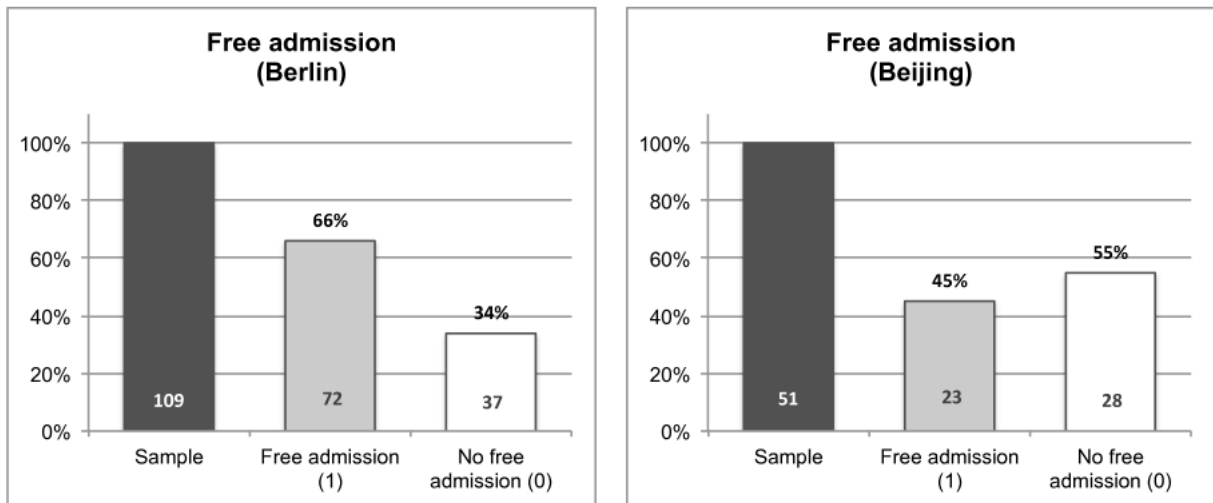
Figure 3-29 Frequencies relating to variable "Free admission" at the locations of Berlin and Beijing.

At both locations registration prior to a visit was required for a minority of the analysed units only. In Berlin these accounted for around 17% and in Beijing for 25% of all accessible architectures (see Figure 3-30).
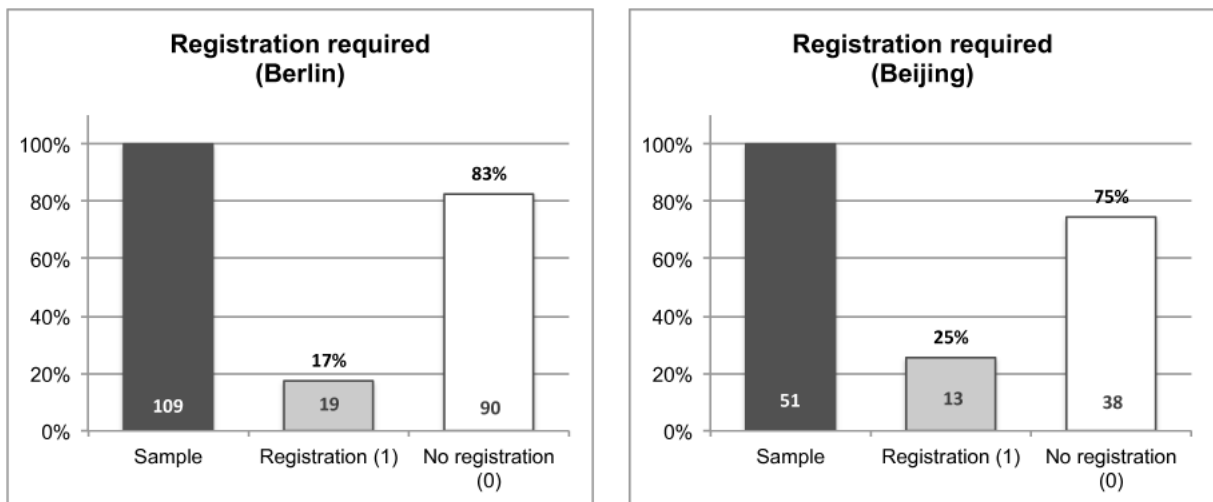
Figure 3-30 Frequencies relating to variable "Registration required" at the locations of Berlin and Beijing.

To a certain degree, the distribution of contemporary architectural attractions always depends on the urban development of a location. In this regard, in Berlin and Beijing the situation was different, as stated above in the context of the variables "centrality" and "frequencies relating to the urban districts". Hence, while in Berlin a

large amount of contemporary architectural attractions were located in the touristic centres, Beijing's units of analysis were often concentrated in new development areas, located in districts other than the historical (and main touristic) centre. Accordingly, in Berlin over 50% of the units of analysis showed a high degree of surrounding attraction, while in Beijing just 7% reached this level (see Figure 3-31).
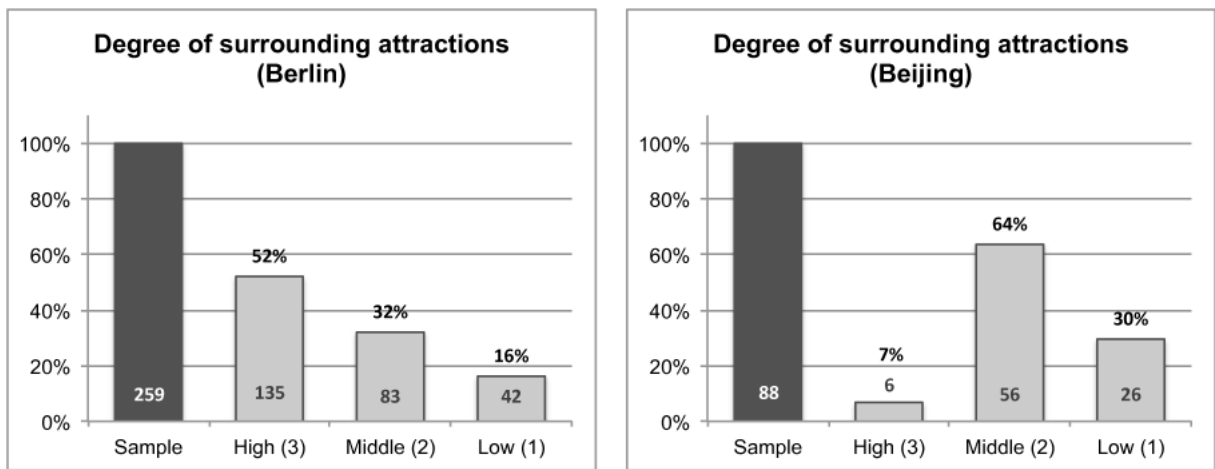
Figure 3-31 Frequencies relating to variable "Degree of surrounding attractions" at the locations of Berlin and Beijing.

A slightly different picture emerged from the analyses of surrounding contemporary architectural attractions, as these were less dependent on the location of "general" and "historical" touristic centres. Hence, in Berlin still more than half of the units accounted for the highest degree, while in Beijing the analysis came to a result of 32% (28 units) with a high degree and 45% (40 units) with a middle degree (see Figure 3-32).
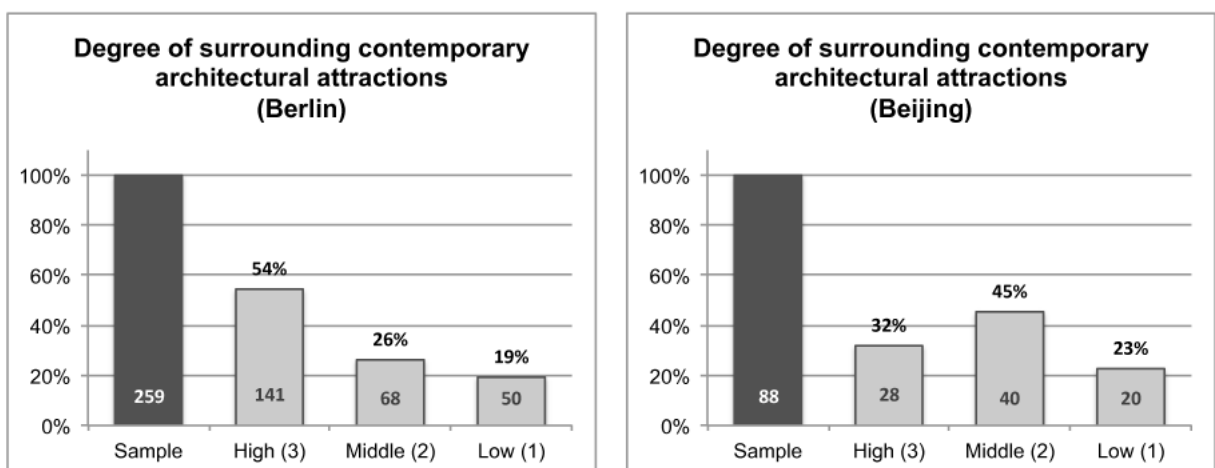
Figure 3-32 Frequencies relating to variable "Degree of surrounding contemporary architectural attractions" at the locations of Berlin and Beijing.

In Berlin the programmes of 24 providers, which offered guided tours on a regular basis, have been evaluated regarding units of analysis being specifically mentioned. Only two objects (1%) were mentioned by almost all providers, while 42 (16%) were mentioned by at least one of them (see Figure 3-33). Furthermore, which objects were located along or close to the regular tour routes was analysed. In Berlin 101 units (39%) complied with this capacity (see Figure 3-33). As for Beijing, no sufficient amount of reliable material was available for this analysis.
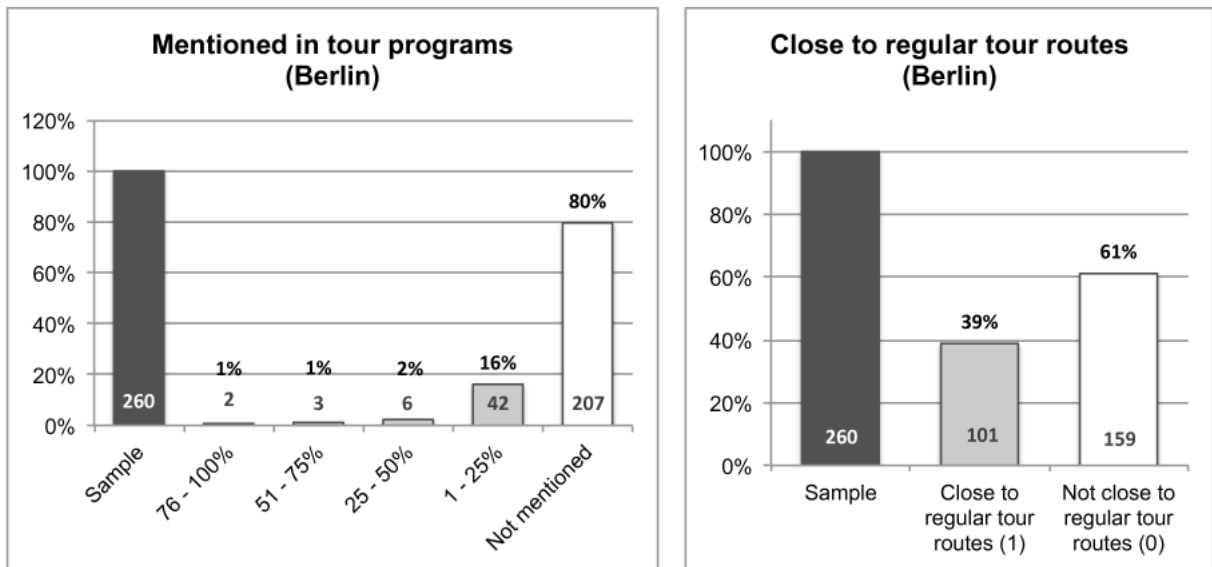
Figure 3-33 Frequencies relating to variables "Mentioned in tour programs" and "Close to regular tour routes" at the location of Berlin.

Regarding photogenity or telegenity (not visual appeal), both locations showed similar results, with the majority of the units having middle degrees (see Figure 3-34).
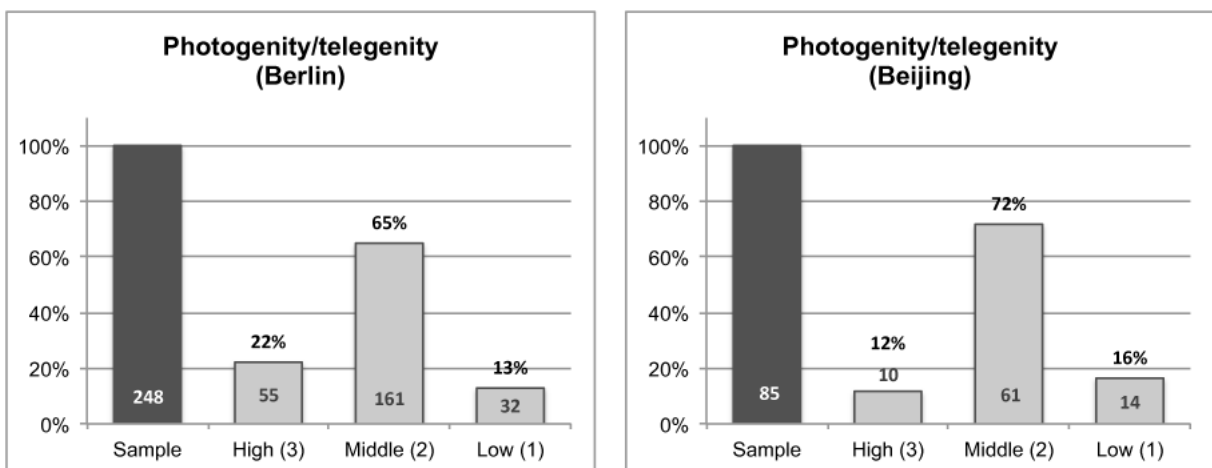
Figure 3-34 Frequencies relating to variables "Photogenity/telegenity" at the locations of Berlin and Beijing.

At both case study locations, a minority of the units of analysis has been designed by so called starchitects or star-architects (see Section 2.4.3 above). In Berlin the objects designed by architects with a high degree of notoriety accounted for around 12% (30 units), while in Beijing the share reached only 8% (7 units). Conversely, at both locations the rate of architectures coming from architects without particular fame was well above 50% (see Figure 3-35).
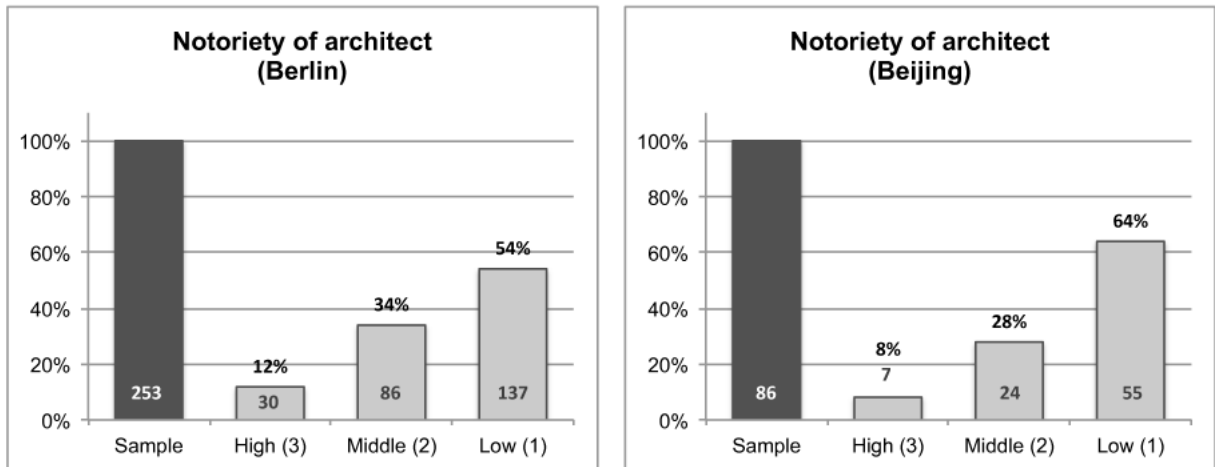
Figure 3-35 Frequencies relating to variables "Notoriety of architect" at the locations of Berlin and Beijing.

In Beijing less than 4% of the objects or the reasons for their creation were historically significant. In Berlin such units of analysis accounted for almost 13% of the sample (see Figure 3-36).
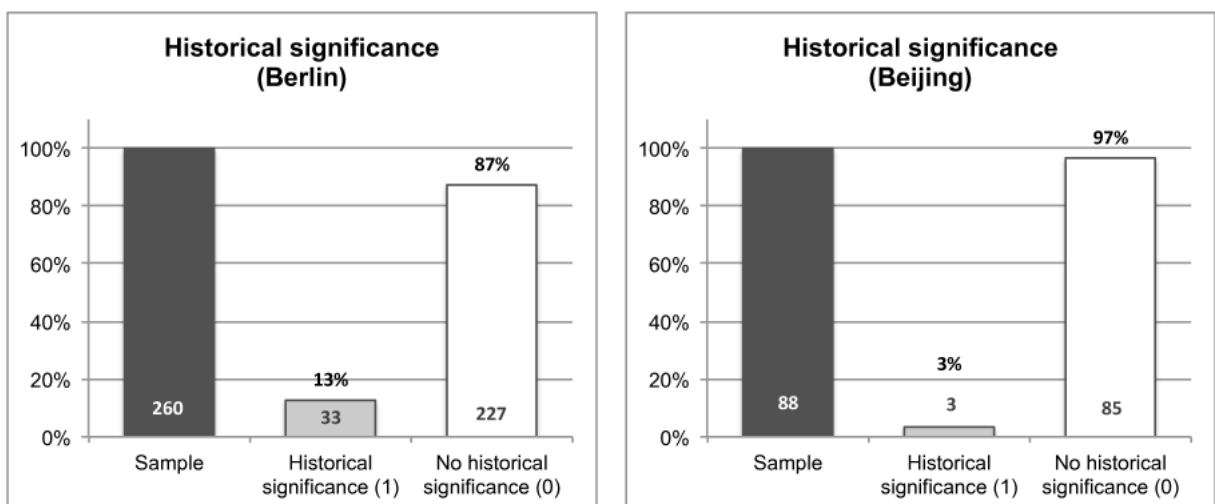
Figure 3-36 Frequencies relating to variable "Historical significance" at the locations of Berlin and Beijing.

As for the political or social significance of the analysed units, both case study locations showed almost the same distribution with shares of 22% (Berlin) and 24% (Beijing) of the sample (see Figure 3-37).
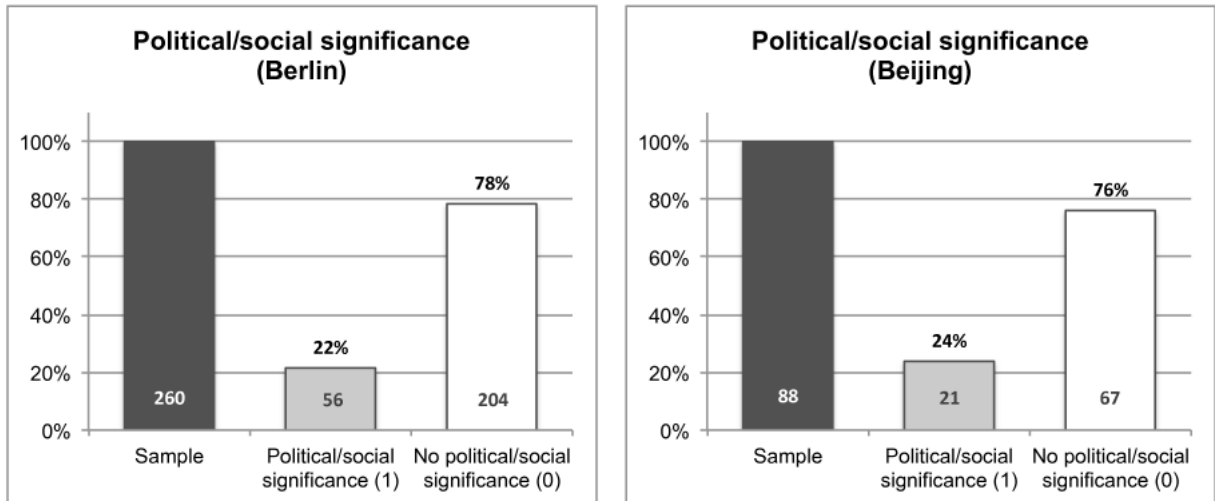
Figure 3-37 Frequencies relating to variable "Political/social significance" at the locations of Berlin and Beijing.

At both case study locations objects with a high degree of spectacularity represented the minority, while those with middle and low degrees had about the same shares (see Figure 3-38). However, with 14% (12 of 88) Beijing came to twice as much units of analysis with a high degree of spectacularity than Berlin, with only 7% (12 of 252).
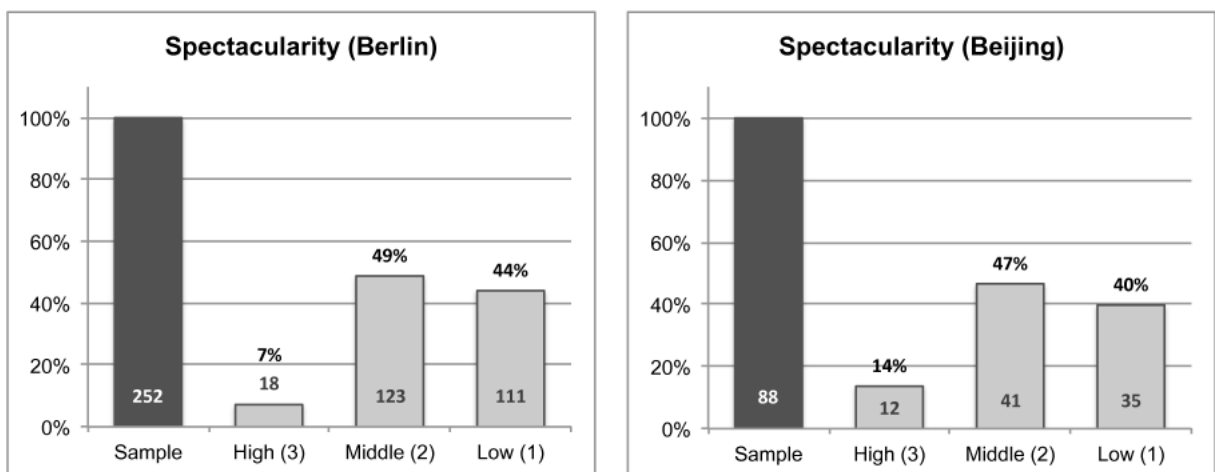
Figure 3-38 Frequencies relating to variable "Spectacularity" at the locations of Berlin and Beijing.

By nature resembling to the feature of spectacularity (although not being alike, as described in Section 3.1.4.2 above), the iconic quality of the analysed samples revealed a similar picture. Likewise objects with a high degree of iconic quality were in the minority. Contrary to the results related to the variable "Spectacularity", however, Berlin had a larger share of architectures of high iconic quality, with almost 12% and Beijing, with only 8% (see Figure 3-39).
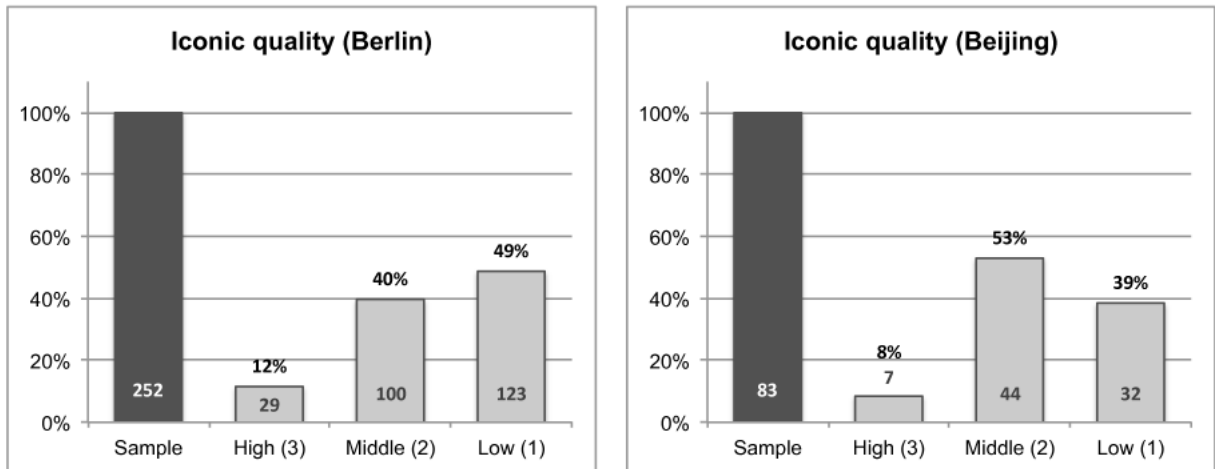
Figure 3-39 Frequencies relating to variable "Iconic quality" at the locations of Berlin and Beijing.

As demonstrated by Figure 3-40 and Figure 3-41 the results of the analysis of the variables "Conformity" and "Uniqueness/differentiation" at both locations showed somewhat similar patterns to the evaluation of the variables "Spectacularity" and "Iconic quality", with few objects of a high degree of the specific features only, and the majorities in the middle ranges.
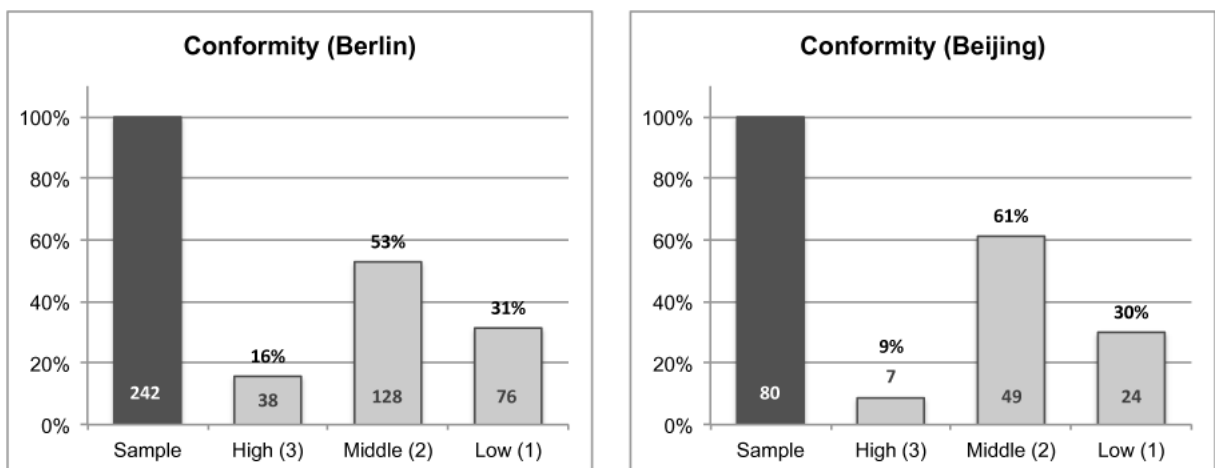
Figure 3-40 Frequencies relating to variable "Conformity" at the locations of Berlin and Beijing.
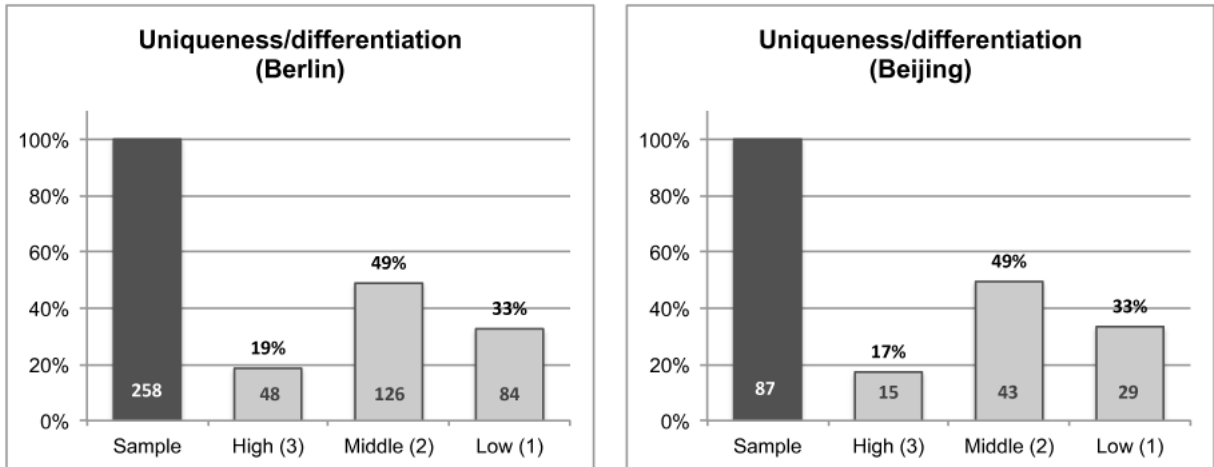
Figure 3-41 Frequencies relating to variable "Uniqueness/differentiation" at the locations of Berlin and Beijing.

Regarding units of analysis showing a distinctive predominance within their spatial and built environments, in Beijing only 48 units of analysis out of a total sample of the case study location of 88 could be taken into consideration. The reasons for not being applicable were either due to units being represented by large ensembles or being disconnected from the surrounding environment in a way that predominance would be given automatically. However, of the remaining sample in Beijing one-third could be classified as predominant, while in Berlin only 13% had this characteristic (see Figure 3-42).
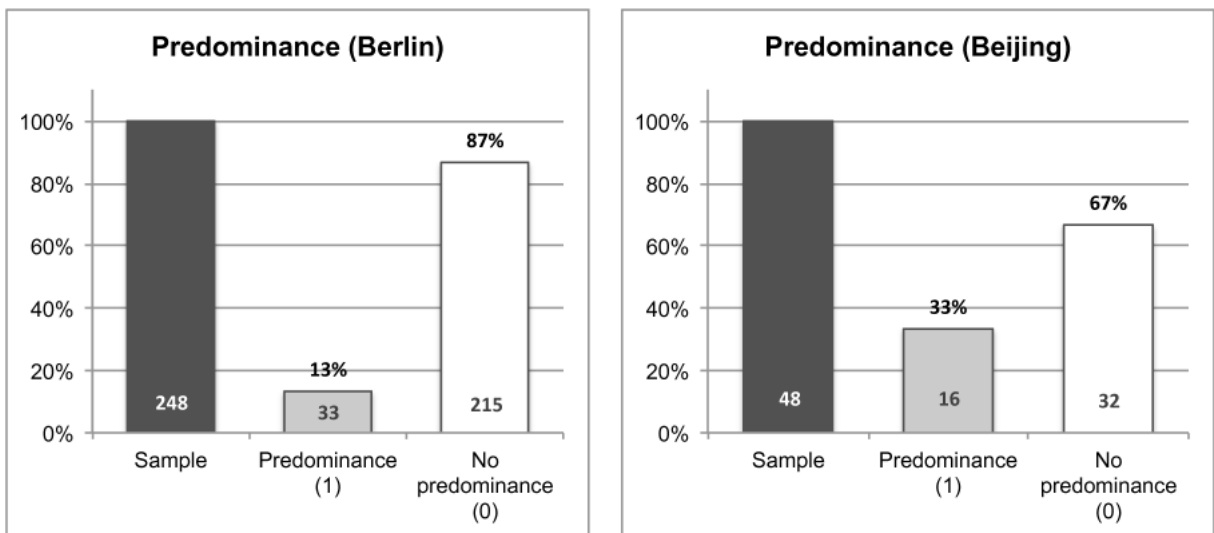
Figure 3-42 Frequencies relating to variable "Predominance" at the locations of Berlin and Beijing.

Altogether the descriptive analyses of variables with potential influence on the touristic significance of contemporary architecture showed comparable results for both case study locations of Berlin and Beijing. In this context, the (few) larger deviations were mostly related to the specific urban structures and historical, political and economical developments of both cities. Given the geographical and cultural distance of the locations, such strong similitudes presented remarkable findings.

In contrast to Berlin, the majority of the contemporary architectural attractions of Beijing were located in new development areas with a significant distance to the historical (and touristic) centres (see Figure 3-31). Hence, it can be assumed that visitors of such structures are coming on purpose to experience the (contemporary) architecture, as random visits or combined visits together with other (non-architectural) attractions are unlikely. Interviews with such visitors could produce some interesting evidence concerning their motivation and levels of interest (see also Section 4.2).

Regarding the results of the individual variables, the dominance of the (functional) type of "Other facilities", which represented architectures developed for the demand of locals only (e.g. office buildings, residential facilities etc.), was a surprising outcome. Specifically in Berlin, the share of this type (or group) of architecture accounted for two-thirds of the sample (see Figure 3-14), what also explained the high amount of buildings without touristic function and being not accessible for visitors (see Figure 3-27 and Figure 3-28). Another noticeable finding was also the domination of large objects at both locations (see Figure 3-18).

The descriptive analysis provided an overview of the situation at the case study locations of Berlin and Beijing. Frequencies and distributions relating to different variables could be analysed within both cases, while cross-case comparison allowed for a further understanding. However, whether any of these variables has influenced the touristic significance(s) of contemporary architecture(s) at the case study locations could only be explored by means of the following bivariate analyses (see Section 3.4.2) and correspondence analyses (see Section 3.4.3).

3.4.2 Bivariate Analyses

The objective of the bivariate analyses was to gather findings about the influence of individual features of contemporary architectures at the case study locations of Berlin and Beijing on the degree of their touristic significance. In this context, the individual features represented the "independent variables", while the "dependent variables" were represented by the Touristic Significance Factors (TSFs) (see Section 3.2.2 above). Referring to different roles of tourists (see Section 3.1.2 above), for Berlin four different types of TSFs (1-4) have been identified, while Beijing was limited to two types of TSFs (1 and 4). By means of bivariate analyses, how each of the independent variables simultaneously changed together with each of the TSFs was individually measured. In this context the TSFs, which might have any values between 0 and 1.5 have been split into six categories (0; 0.01-0.25; 0.26-0.50…≥1). The results of the analyses were presented in contingency tables (see Appendix C.2), which are condensed and interpreted by means of so-called "summary tables" below. 3-5 aims to explain the structure of these summary tables and to give information about the content of their different cells (or rows).

Variable	The independent variable, which the summary table is based on.
Location	The case study location (Berlin or Beijing).
TSF	Type of Touristic Significance Factors of Berlin (1-4) and Beijing (1 and 4).
P-value	Probability or p-value of the Pearson's chi-squared test.
Cells (freq. < 5)	The percentage of cells with expected cell frequencies below 5.
Chi-squared test	The hypothesis test of the Pearson's chi-squared was: - H_0 (null hypothesis): Independency among variables - H_1 (alternative hypothesis): Dependency among variables It was considered an alpha of 0.05. Hence, H_0 was rejected and the alternative hypothesis accepted, if the p-value was < 0.05 (dependency among the variables, indicated by a green ✔). H_0 was accepted, if the p-value was > 0.05 (independency between the variables, indicated by a red ✕). **If expected cell frequencies were below 5 (see above), the chi-squared test was considered as not valid (indicated by a grey n/a). However, in many cases it could still be used as an "informal indication".** Thus, even if the chi-squared test was considered as not valid, for informational reasons the p-value was still specified in the summary tables.
Pattern	Describes, if – independent of the chi-squared test – clear patterns gave ample reason to presume dependencies (green ✔) or not (red ✕). Indistinct patterns were indicated as not applicable (n/a).
Note	Description of the specific situation (e.g. in case of dependencies).

3-5 Explanation of structure and content of summary tables.

In the following the results of the bivariate analyses will be presented and interpreted by means of different summary tables, each based on another independent variable. For a more comprehensive overview of the results of the bivariate analyses see Appendix C.2.

Variable	Intention					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.9611	0.2654	0.0024	<0.0001	0.7242	0.0002
Cells (freq. < 5)	33%	50%	61%	50%	55%	72%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✗	✗	✗	✔	n/a	n/a
Note	TSF4 showed increased frequencies of architectures "developed for the demands of visitors and locals" at levels above 0.5.					

Table 3-6 Results of the bivariate analyses of variable "Intention".

Variable	(Functional) type					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.0687	0.0588	<0.0001	<0.0001	0.0002	<0.0001
Cells (freq. < 5)	74%	76%	81%	79%	66%	86%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	n/a	n/a	n/a	n/a	n/a	n/a

Table 3-7 Results of the bivariate analyses of variable "(Functional) type".

Variable	Function					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	<0.0001	0.0006	<0.0001	<0.0001	<0.0001	0.0001
Cells (freq. < 5)	88%	89%	92%	91%	91%	93%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	n/a	n/a	n/a	n/a	n/a	n/a

Table 3-8 Results of the bivariate analyses of variable "Function".

Variable	Form					
Location	**Berlin**				**Beijing**	
TSF	**1**	**2**	**3**	**4**	**1**	**4**
P-value	<0.0001	0.1092	<0.0001	0.0003	0.3648	0.6818
Cells (freq. < 5)	33%	54%	54%	58%	75%	75%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✘	n/a	✔	n/a	n/a
Note	Although 58% of the units were of compact form, for TSF 1 and TSF 4 their shares were low at levels over 0.75. Beyond this level expanded and tall units showed specifically high frequencies.					

Table 3-9 Results of the bivariate analyses of variable "Form".

Variable	Size					
Location	**Berlin**				**Beijing**	
TSF	**1**	**2**	**3**	**4**	**1**	**4**
P-value	0.0139	0.5227	0.0008	0.0003	0.3648	0.0008
Cells (freq. < 5)	38%	45%	58%	58%	75%	79%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✔	✔	✔	✔	✔
Note	Large architectures and ensembles had shares above average at levels higher than 0.75 of all TSFs. The opposite was the case for levels below 0.25, where small units dominated. These pattern were specifically apparent for TSF 4 (and 3).				Similar patterns as in Berlin, with none of the small and middle sized buildings having a level of TSF 4 above 0.5.	

Table 3-10 Results of the bivariate analyses of variable "Size".

Variable	Contemporary/historical mixture					
Location	**Berlin**				**Beijing**	
TSF	**1**	**2**	**3**	**4**	**1**	**4**
P-value	0.5011	0.6932	0.0072	0.0007	0.7803	0.0191
Cells (freq. < 5)	17%	33%	50%	50%	66%	75%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✘	✘	✔	✔	n/a	n/a
Note	Comparatively higher frequencies of contemporary/historical mixtures at high levels above 0.5 of TSF 3 and in particular TSF 4.				Amount of contemporary/historical mixtures too low (4) for interpretation.	

Table 3-11 Results of the bivariate analyses of variable "Contemporary/historical mixture".

Variable	Creation date					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.0091	0.2744	0.9402	0.8756	0.5067	0.0546
Cells (freq. < 5)	91%	88%	88%	88%	91%	92%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	n/a	n/a	n/a	n/a	n/a	n/a

Table 3-12 Results of the bivariate analyses of variable "Creation date".

Variable	Centrality					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.0038	0.3246	0.4277	0.3081	0.3484	0.0845
Cells (freq. < 5)	33%	33%	56%	44%	80%	78%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✕	✕	✕	n/a	n/a
Note	TSF 1 showed patterns of dependency, with a larger share of objects of high centrality at levels above 0.5.				Amount of units of high centrality too low (6) for interpretation.	

Table 3-13 Results of the bivariate analyses of variable "Centrality".

Variable	Integration					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.0032	0.0025	0.0005	0.0017	0.7263	0.3668
Cells (freq. < 5)	29%	54%	50%	63%	75%	79%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✔	✔	✔	✕	✕
Note	All TSFs manifested clear patterns of highly integrated architectures represented with higher frequencies at levels from 0 to 0.5, while the proportions of detached objects and ensembles were higher at levels above 0.5.					

Table 3-14 Results of the bivariate analyses of variable "Integration".

Variable	Architectural ensemble					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.1736	0.3877	0.0005	<0.0001	0.4820	0.6809
Cells (freq. < 5)	50%	42%	58%	42%	60%	75%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✗	✗	✔	✔	✗	✗
Note	TSF 3 and TSF 4 showed higher proportions of architectural ensembles at levels above 0.5.					

Table 3-15 Results of the bivariate analyses of variable "Architectural ensemble".

Variable	Part of architectural ensemble					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	<0.0001	<0.0001	0.0103	<0.0001	0.4527	0.0004
Cells (freq. < 5)	0%	16%	33%	16%	70%	75%
Chi-squared test	✔	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✔	✔	✔	✗	✗
Note	Results of all TSFs suggested units, which form part of architectural ensembles, more likely of having a higher TSF level than independent architectures.					

Table 3-16 Results of the bivariate analyses of variable "Part of architectural ensemble".

Variable	Touristic function					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.9600	0.4125	0.0027	<0.0001	0.1980	0.0135
Cells (freq. < 5)	0%	16%	33%	33%	60%	67%
Chi-squared test	✗	n/a	n/a	n/a	n/a	n/a
Pattern	✗	✗	✔	✔	✗	✔
Note	At levels above 0.5 of TSF 3 and in particular TSF 4 frequencies of architectures with touristic function(s) were higher than of these without.				At levels of TSF 4 above 0.25 architectures with touristic function(s) had larger shares.	

Table 3-17 Results of the bivariate analyses of variable "Touristic function".

Variable	Accessible					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.0025	0.0006	<0.0001	<0.0001	0.6856	0.0024
Cells (freq. < 5)	0%	25%	42%	25%	60%	75%
Chi-squared test	✔	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✔	✔	✔	✘	✔
Note	Over all TSFs accessible architectures were more likely to be represented at levels above 0.5 than these, which were not accessible.				At any level of TSF 4 (apart from 0) a comparatively higher proportion of accessible units emerged.	

Table 3-18 Results of the bivariate analyses of variable "Accessible".

Variable	Free admission					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.4254	0.2855	0.9843	0.1520	0.1371	0.0478
Cells (freq. < 5)	17%	33%	50%	25%	70%	75%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✘	✘	✘	✘	✘	✘
Note	Sample of 112 (accessible) units only.				Sample of 51 (accessible) units only.	

Table 3-19 Results of the bivariate analyses of variable "Free admission".

Variable	Registration required					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.0077	0.1134	0.3421	0.0150	0.4938	0.0219
Cells (freq. < 5)	33%	42%	50%	42%	70%	67%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✘	✘	✘	✘	✘	✘
Note	Sample of 112 (accessible) units only.				Sample of 51 (accessible) units only.	

Table 3-20 Results of the bivariate analyses of variable "Registration required".

Variable	Degree of surrounding attractions					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.0005	0.0833	0.0821	0.1143	0.2984	0.1146
Cells (freq. < 5)	17%	39%	50%	44%	80%	77%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✘	✘	✘	✘	✘
Note	TSF 1 showed patterns of dependency, with a larger share of objects at levels above 0.5, which had a high degree of surrounding attractions.					

Table 3-21 Results of the bivariate analyses of variable "Degree of surrounding attractions".

Variable	Degree of surrounding contemporary architectural attractions					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	<0.0001	0.0244	0.1966	0.0094	0.5325	<0.0001
Cells (freq. < 5)	22%	33%	50%	39%	67%	78%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✘	✘	✘	✘	✘
Note	At levels above 0.5 of TSF 1 frequencies of objects with a high degree of surrounding contemporary architectural attractions were comparatively higher to these with a low or middle degree.					

Table 3-22 Results of the bivariate analyses of variable "Degree of surrounding contemporary architectural attractions".

Variable	Mentioned in tour programs			
Location	Berlin			
TSF	1	2	3	4
P-value	<0.0001	<0.0001	<0.0001	<0.0001
Cells (freq. < 5)	8%	25%	33%	33%
Chi-squared test	n/a	n/a	n/a	n/a
Pattern	✔	✔	✔	✔
Note	All TSFs showed clear patterns of dependency, having larger shares of objects not mentioned in tour programs at levels below 0.5 and higher proportions of objects specifically mentioned at levels above 0.5.			

Table 3-23 Results of the bivariate analyses of variable "Mentioned in tour programs".

Variable	Close to regular tour routes			
Location	Berlin			
TSF	1	2	3	4
P-value	<0.0001	0.0942	<0.0001	<0.0001
Cells (freq. < 5)	8%	16%	33%	25%
Chi-squared test	n/a	n/a	n/a	n/a
Pattern	✔	✕	✔	✔
Note	All but TSF 2 had higher shares of objects, which were close to regular routes at levels above 0.5, compared to objects far from regular tour routes.			

Table 3-24 Results of the bivariate analyses of variable "Close to regular tour routes".

Variable	Photogenity/telegenity					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.0363	0.1651	0.2424	0.1400	0.0052	0.5139
Cells (freq. < 5)	22%	39%	55%	44%	67%	78%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✔	✔	✔	n/a	n/a
Note	All TSFs showed patterns of dependency, with units of a high degree of photogenity outbalancing these with low degrees at levels above 0.5.				Distribution too indistinct to make a valid interpretation.	

Table 3-25 Results of the bivariate analyses of variable "Photogenity/telegenity".

Variable	Notoriety of architect					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	<0.0001	<0.0001	<0.0001	<0.0001	<0.0001	0.0026
Cells (freq. < 5)	22%	39%	44%	44%	73%	83%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✔	✔	✔	✔	✔
Note	Objects designed by famous architects were more likely to be represented at levels above 0.5 of all TSFs, compared to these from architects with low degrees of notoriety.				Distribution of frequencies was similar to this of Berlin.	

Table 3-26 Results of the bivariate analyses of variable "Notoriety of architect".

Variable	Historical significance					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.0018	0.0013	<0.0001	<0.0001	0.8610	<0.0001
Cells (freq. < 5)	17%	33%	42%	17%	80%	75%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✔	✔	✔	n/a	n/a
Note	All TSFs showed clear patterns of dependency, having larger shares of objects with historical significance at levels above 0.5 compared to these without historical significance.				Too few of units with historical significance (3) for a valid interpretation.	

Table 3-27 Results of the bivariate analyses of variable "Historical significance".

Variable	Political/social significance					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	<0.0001	0.0057	<0.0001	<0.0001	0.0006	0.0001
Cells (freq. < 5)	8%	25%	33%	8%	70%	75%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✔	✔	✔	✔	✔
Note	All TSFs revealed clear patterns of dependency, having larger shares of objects with political or social significance at levels above 0.5 compared to these without historical significance.				Distribution of frequencies was similar to this of Berlin.	

Table 3-28 Results of the bivariate analyses of variable "Political/social significance".

Variable	Spectacularity					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	<0.0001	<0.0001	<0.0001	<0.0001	0.0003	<0.0001
Cells (freq. < 5)	39%	50%	61%	56%	80%	83%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✔	✔	✔	✔	✔
Note	Over all TSFs highly spectacular architectures were more likely to be represented at levels above 0.5 than these with a low degree of spectacularity.				Distribution of frequencies was similar to this of Berlin.	

Table 3-29 Results of the bivariate analyses of variable "Spectacularity".

Variable	Iconic quality					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	<0.0001	<0.0001	<0.0001	<0.0001	<0.0001	<0.0001
Cells (freq. < 5)	22%	44%	50%	50%	73%	78%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✔	✔	✔	✔	✔
Note	Units with a high degree of iconic quality were more likely to be represented at levels above 0.5 of all TSFs compared to these with a low degree.				Distribution of frequencies was similar to this of Berlin.	

Table 3-30 Results of the bivariate analyses of variable "Iconic quality".

Variable	Conformity					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	0.0603	0.0582	0.1064	0.0003	0.2644	0.6064
Cells (freq. < 5)	17%	33%	44%	39%	67%	78%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✗	✗	✗	✗	✗	n/a

Table 3-31 Results of the bivariate analyses of variable "Conformity".

Variable	Uniqueness/differentiation					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	<0.0001	<0.0001	<0.0001	<0.0001	<0.0001	<0.0001
Cells (freq. < 5)	16%	33%	44%	33%	80%	67%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✔	✔	✔	✔	✔
Note	All TSFs revealed clear patterns of dependency, having larger shares of objects with high degrees of uniqueness and differentiation at levels above 0.25 compared to these with low degrees.				Distribution of frequencies was similar to this of Berlin.	

Table 3-32 Results of the bivariate analyses of variable "Uniqueness/differentiation".

Variable	Predominance					
Location	Berlin				Beijing	
TSF	1	2	3	4	1	4
P-value	<0.0001	<0.0001	<0.0001	<0.0001	<0.0001	<0.0001
Cells (freq. < 5)	16%	25%	42%	25%	60%	67%
Chi-squared test	n/a	n/a	n/a	n/a	n/a	n/a
Pattern	✔	✔	✔	✔	✔	✔
Note	Units with predominance were more likely to be represented at levels above 0.25 of all TSFs compared to these with a low degree.				Distribution of frequencies was similar to this of Berlin.	

Table 3-33 Results of the bivariate analyses of variable "Predominance".

Altogether a majority of the tests showed a substantial percentage of expected cell frequencies below 5 and as a result, the chi-squared test was considered as not valid (indicated by a grey n/a). At the same time, the search for patterns revealed that this specifically happened often in cases which suggested a strong dependency between variables, while their distribution of frequencies was concentrated on a limited number of specific cells. Hence, even if the chi-squared test was considered as not valid, the p-value was still specified in the summery tables as an "informal indication". However, due to the comparatively small sample of 88 units in Beijing, results related to this case study location need to be treated with caution and are only of limited informational value. Even the search for patterns was sometimes ambiguous, as certain categories had altogether too few units to make a valid interpretation. Hence, in case of doubt the specific search has also been classified as "non applicable (n/a)".

Some of the units of analysis, such as bridges, monuments or large ensembles, were difficult to compare with "classical" buildings. For this reason the bivariate analysis has been done first with the whole sample(s), and then repeated with a reduced sample, which did not include these specific types of architecture (17 in Berlin and 12 in Beijing). However, as the results of both tests did not reveal substantial differences, they are not presented separately. The summary tables shown above refer to the complete samples of both case study locations.

3.4.3   Correspondence Analyses

In the present study, the purpose of the multiple correspondence analyses was to achieve findings regarding the association between the different variables identified and collected during the case study research in Berlin and Beijing. Hence, while the bivariate analyses provided indications about the influence of individual independent variables on dependent ones, the correspondence analyses aimed to investigate the interaction of a multitude of variables.

In order to reduce the complexity of the analyses independent variables, which – based on the preceding analyses – showed too few signs of influencing the dependent variables, these have been excluded. Furthermore, in case of potential interdependencies between variables, those involved were combined to a new variable, carrying the same attributes (see Section 3.3.3 above).

The variables representing specific features of contemporary architectures were actively taking part in the multiple correspondence analysis, while those representing the Touristic Significance Factors (TSFs) of contemporary architecture for particular roles of tourists were included as illustrative variables (see Section 3.3.3 above).

For Berlin 16 active variables (some of them results of combinations) and four illustrative variables formed part in the analyses. Beijing accounted for 15 active variables and two illustrative variables (see Table 3-34). Each variable had a number of modalities, which represented its possible degrees. For instance, the variable "centrality" had three modalities "high centrality (3)", "middle centrality (2)" and "low centrality (1), while "touristic function" had only two, which could either be "yes (1)" or "no (0)" (see Table 3-34). As for the Touristic Significance Factors covering a scale from 0 to 1.5, the same six categories (0; 0.01-0.25; 0.26-0.50…≥1) have been used as in the bivariate analyses, representing the modalities of the illustrative variables.

For a more comprehensive report of the results of the correspondence analyses see Appendix C.3.

Table 3-34 provides an overview of all variables, which took part in the correspondence analyses, including their possible degrees and the according numbers of modalities. For technical reasons, and in order to ensure the presentation, each variable has furthermore been allocated with a specific code (see Figure 3-48 and Figure 3-46). The analyses of the data from Berlin was based on a number of 16 active variables with 51 associated modalities, while Beijing had 15 active variables with 48 modalities.

Variables	Type	Code	Degree	Modalities (number)	
				Berlin	Beijing
(Functional) Type	active	Accomodation Infrastructure Amenities Leisure and recreation facilities Cultural facilities "Other" facilities		6	
Centrality		C13	1-3	3	
Touristic function		C17	0,1	2	
Degree of surrounding contemporary architectural attractions		C21	1-3	3	
Degree of surrounding attractions		C22	1-3	3	
Photogenity/telegenity		C25	1-3	3	
Notoriety of architect		C26	1-3	3	
Historical significance		C27	0,1	2	
Political/social significance		C28	0,1	2	
Spectacularity		C29	1-3	3	
Conformity		C31	1-3	3	
Uniqueness/differentiation		C32	1-3	3	
Accessible, Free admission, Registration required (combined)		C34	1-5	5	
Architectural ensemble, Part of architectural ensemble (combined)		C40	1-3	3	
Mentioned in tour programs, Close to regular tours (combined)		C41	1-3	3	n/a
Size, Predominance (combined)		C42	1-4	4	
Touristic Significance Factor 1 (TSF 1)	illustrative	C35	0-5	6	
Touristic Significance Factor 2 (TSF 2)		C36	0-5	6	n/a
Touristic Significance Factor 3 (TSF 3)		C37	0-5	6	n/a
Touristic Significance Factor 4 (TSF 4)		C38	0-5	6	

Table 3-34 Overview of variables included in the correspondence analyses.

The histogram of eigenvalues (in French "valeur propres" and in the following referred to as "factors") reflected the number of nontrivial principal eigenvalues as well as their percentages and cumulative percentages (see Figure 3-43 and Figure 3-44). For instance, in the case of Berlin, the first factor (1) explained 12.72% of the total

eigenvalue, while the second factor (2) covered 9.89%. Together both dimensions came to a cumulative percentage of 22.61%. For all further tests, regarding the data from both case study locations, these first two factors have been considered.

```
HISTOGRAMME DES 34 PREMIERES VALEURS PROPRES
+--------+-----------+-------------+-------------+-----------------------------------------------------------------------------+
| NUMERO |  VALEUR   | POURCENTAGE | POURCENTAGE |                                                                             |
|        |  PROPRE   |             |   CUMULE    |                                                                             |
+--------+-----------+-------------+-------------+-----------------------------------------------------------------------------+
|    1   |  0.2703   |    12.72    |    12.72    | *************************************************************************** |
|    2   |  0.2101   |     9.89    |    22.61    | *********************************************************************       |
|    3   |  0.1559   |     7.34    |    29.95    | *****************************************************                       |
|    4   |  0.1292   |     6.08    |    36.03    | ********************************************                                |
|    5   |  0.1062   |     5.00    |    41.02    | ************************************                                        |
|    6   |  0.1048   |     4.93    |    45.96    | ***********************************                                         |
|    7   |  0.0926   |     4.36    |    50.31    | *******************************                                             |
|    8   |  0.0836   |     3.93    |    54.25    | ****************************                                                |
|    9   |  0.0742   |     3.49    |    57.74    | *************************                                                   |
|   10   |  0.0715   |     3.36    |    61.11    | ************************                                                    |
|   11   |  0.0687   |     3.23    |    64.34    | ***********************                                                     |
|   12   |  0.0667   |     3.14    |    67.48    | **********************                                                      |
|   13   |  0.0623   |     2.93    |    70.41    | *********************                                                       |
|   14   |  0.0596   |     2.80    |    73.22    | ********************                                                        |
|   15   |  0.0555   |     2.61    |    75.83    | *******************                                                         |
|   16   |  0.0498   |     2.34    |    78.17    | *****************                                                           |
|   17   |  0.0479   |     2.25    |    80.42    | ****************                                                            |
|   18   |  0.0461   |     2.17    |    82.59    | ***************                                                             |
|   19   |  0.0443   |     2.09    |    84.68    | ***************                                                             |
|   20   |  0.0422   |     1.98    |    86.66    | **************                                                              |
|   21   |  0.0372   |     1.75    |    88.41    | ************                                                                |
|   22   |  0.0356   |     1.68    |    90.09    | ************                                                                |
|   23   |  0.0304   |     1.43    |    91.52    | **********                                                                  |
|   24   |  0.0285   |     1.34    |    92.86    | *********                                                                   |
|   25   |  0.0258   |     1.22    |    94.07    | ********                                                                    |
|   26   |  0.0254   |     1.20    |    95.27    | ********                                                                    |
|   27   |  0.0246   |     1.16    |    96.43    | ********                                                                    |
|   28   |  0.0205   |     0.96    |    97.39    | *******                                                                     |
|   29   |  0.0164   |     0.77    |    98.16    | *****                                                                       |
|   30   |  0.0128   |     0.60    |    98.76    | ****                                                                        |
|   31   |  0.0086   |     0.41    |    99.17    | ***                                                                         |
|   32   |  0.0077   |     0.36    |    99.53    | ***                                                                         |
|   33   |  0.0063   |     0.29    |    99.83    | **                                                                          |
|   34   |  0.0037   |     0.17    |   100.00    | **                                                                          |
+--------+-----------+-------------+-------------+-----------------------------------------------------------------------------+
```

Figure 3-43 Histogram of eigenvalues of case study Berlin (output format from Spad V.5).

```
HISTOGRAMME DES 31 PREMIERES VALEURS PROPRES
+--------+-----------+-------------+-------------+-----------------------------------------------------------------------------+
| NUMERO |  VALEUR   | POURCENTAGE | POURCENTAGE |                                                                             |
|        |  PROPRE   |             |   CUMULE    |                                                                             |
+--------+-----------+-------------+-------------+-----------------------------------------------------------------------------+
|    1   |  0.2918   |    14.12    |    14.12    | *************************************************************************** |
|    2   |  0.2760   |    13.35    |    27.48    | ********************************************************************        |
|    3   |  0.1696   |     8.21    |    35.68    | ********************************************                                |
|    4   |  0.1603   |     7.76    |    43.44    | ******************************************                                  |
|    5   |  0.1358   |     6.57    |    50.01    | ***********************************                                         |
|    6   |  0.1267   |     6.13    |    56.14    | *********************************                                           |
|    7   |  0.0979   |     4.74    |    60.88    | **************************                                                  |
|    8   |  0.0885   |     4.28    |    65.16    | ***********************                                                     |
|    9   |  0.0846   |     4.09    |    69.25    | **********************                                                      |
|   10   |  0.0772   |     3.73    |    72.99    | ********************                                                        |
|   11   |  0.0680   |     3.29    |    76.28    | ******************                                                          |
|   12   |  0.0658   |     3.18    |    79.46    | *****************                                                           |
|   13   |  0.0586   |     2.83    |    82.29    | ****************                                                            |
|   14   |  0.0475   |     2.30    |    84.59    | **************                                                              |
|   15   |  0.0444   |     2.15    |    86.74    | ************                                                                |
|   16   |  0.0361   |     1.75    |    88.49    | **********                                                                  |
|   17   |  0.0341   |     1.65    |    90.14    | **********                                                                  |
|   18   |  0.0314   |     1.52    |    91.66    | *********                                                                   |
|   19   |  0.0300   |     1.45    |    93.11    | *********                                                                   |
|   20   |  0.0283   |     1.37    |    94.48    | ********                                                                    |
|   21   |  0.0209   |     1.01    |    95.49    | ******                                                                      |
|   22   |  0.0192   |     0.93    |    96.42    | ******                                                                      |
|   23   |  0.0172   |     0.83    |    97.25    | *****                                                                       |
|   24   |  0.0128   |     0.62    |    97.87    | ****                                                                        |
|   25   |  0.0114   |     0.55    |    98.42    | ****                                                                        |
|   26   |  0.0092   |     0.44    |    98.86    | ***                                                                         |
|   27   |  0.0075   |     0.36    |    99.23    | ***                                                                         |
|   28   |  0.0068   |     0.33    |    99.56    | **                                                                          |
|   29   |  0.0056   |     0.27    |    99.83    | **                                                                          |
|   30   |  0.0036   |     0.17    |   100.00    | *                                                                           |
|   31   |  0.0000   |     0.00    |   100.00    | *                                                                           |
+--------+-----------+-------------+-------------+-----------------------------------------------------------------------------+
```

Figure 3-44 Histogram of eigenvalues of case study Beijing (output format from Spad V.5).

By means of a combination of multiple correspondence analyses with clustering techniques, maps have been generated with points representing modalities and the proximities between these points representing the affinities between the modalities (see Figure 3-46 and Figure 3-48). The respective clustering revealed possible groupings of units of analysis with respect to their most significant characteristics (represented by the modalities of the active variables). At the same time, it became apparent which of the illustrative variables belonged to these groups (in the following referred to as classes) or – in other words – for which roles of tourists these classes were specifically significant or insignificant.

Important modalities were selected by means of the so-called "valeur test" that needed to be greater than 2 (absolute value) to be significant at 95%. The higher the result of the valeur test (v-test) in absolute value, the more important the modality for the respective class was. If it was positive, the modality formed part of the class and if it was negative, the modality did not form part of the class.

In the following Sections 3.4.3.1 and 3.4.3.2 above, the natures of the identified classes for both case study locations will be described and presented by means of tables, structured as follows (see Table 3-34):

Part of class		Describes, whether the modality is or is not part of the class.
Importance		Decribes the significance of the modality for the class (positive as negative).
Modality	Code of Variable	Code of the variable (see Table 5-33).
	Degree	Degree of the variable (forms in combination with the code the modality).
Type		Explains if variable is active or illustrative.
Explanation		Explanation of the actual meaning of the modality for the respective class.
Statistical evaluation	v-test	Result of the valeur test.
	Cla/Mod (%)	Indicates the percentage of global (sample) units with the specific modality, which are represented in this class.
	Mod/Cla (%)	Indicates the percentage of units of this class with the specific modality.
	Global (%)	Indicates the global (sample) percentage of the specific modality.
	Count	Indicates the global (sample) number of units with this specific modality.

Table 3-35 Explanation of structure and content of the summary tables used in Sections 3.4.3.1 and 3.4.3.2.

3.4.3.1 Results of the Correspondence Analyses of the Data from Berlin

For Berlin three different partitions could be considered as meaningful, obtaining similar objects (units of analysis) inside each group and significant differences between them. Showing the most distinct results, in the following the partition with three classes (see Figure 3-45 and Figure 3-46) will be presented and interpreted.
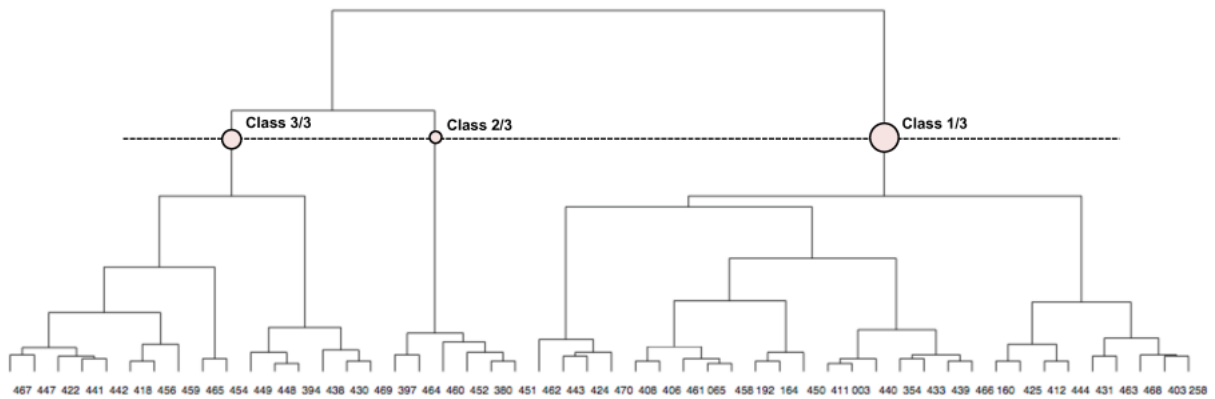

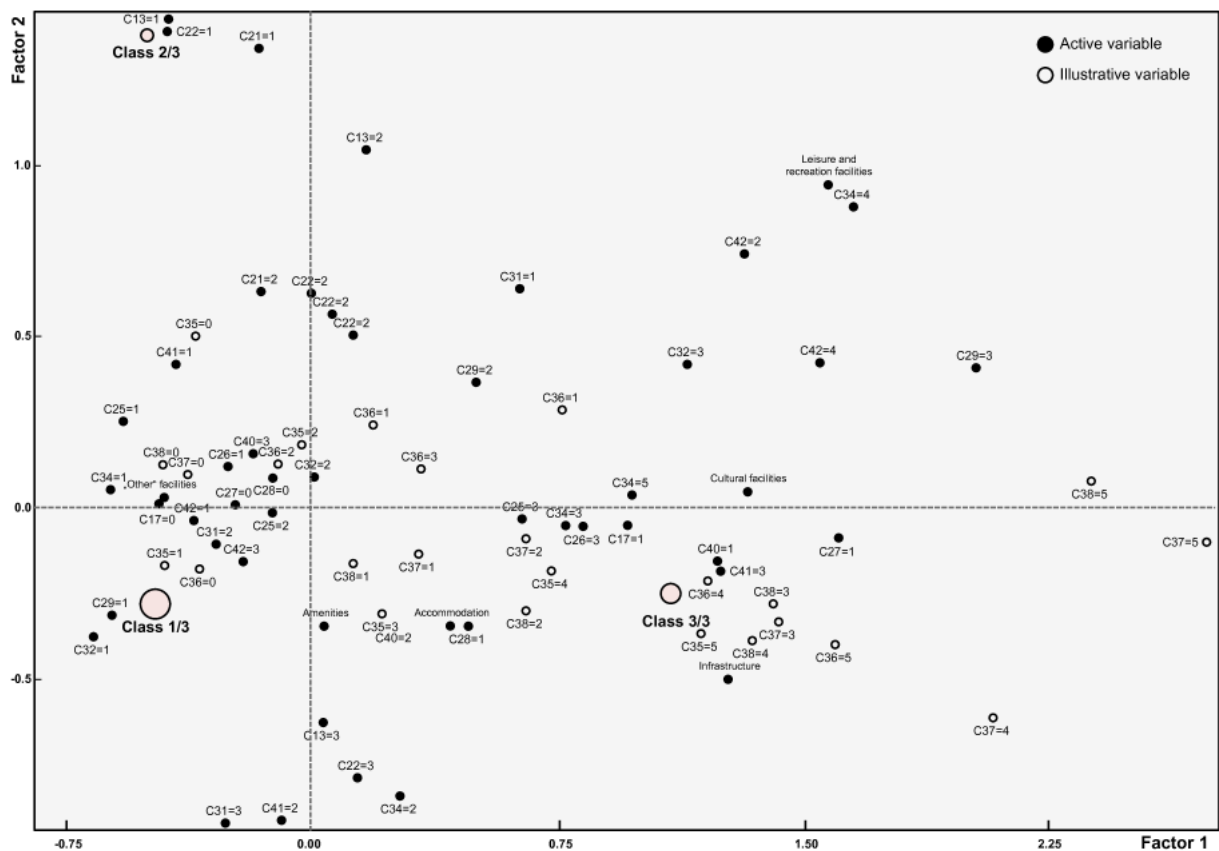Figure 3-45 Partition with three classes (dendogram based on the data of Berlin).

Figure 3-46 First and second factors dimensional space with three classes, based on data of Berlin.

Class 1/3 (Berlin): Non-accessible architectures of small size, without touristic functions and significance for "regular" tourists

The class was marked by units of the type of "other facilities" (96%), which comprised architectures developed for the demand of locals, such as office and residential buildings. Almost 99% of the class's units did not have a touristic function and around 85% were not accessible. Furthermore, a dominance of small buildings and those without historical significance and a low spectacularity was visible. Conspicuous was the large share of units of high centrality. However, this might trace back to the specific urban situation of Berlin with 65% of all units having a high degree of centrality (see 3.2.1.1 and 3.4.1.2). Units without any significance for the "regular" tourist (TSF 4) had a specifically high frequency, while the opposite was the case for those, which had a high or very high significance for this role of tourist. Only 1.44% of all global units with a touristic function formed part of this class (see Table 3-36).

Part of class	Importance	Modality		Type	Explanation	Statistical evaluation				
		Berlin Class 1/3								
		Number of units: 139 (53.46%)								
		Code of Variable	Degree	Type	Explanation	v-test	Cla/Mod (%)	Mod/Cla (%)	Global (%)	Count
Modality is part of class		C17	0	active	No touristic function	12.33	78.29	98.56	67.31	175
		"Other" facilities			Functional type of "other" facilities (e.g. office building)	11.62	77.91	96.40	66.15	172
		C34	1		Not accessible	9.95	79.73	84.89	56.92	148
		C13	3		High centrality	5.16	65.29	79.86	65.38	170
		C27	0		No historical significance	4.25	58.59	95.68	87.31	227
		C42	1		Small size, no predominance	4.17	67.20	60.43	48.08	125
		C22	2		Middle degree of surrounding attractions	3.81	71.08	42.45	31.92	83
		C38	0	illustrative	No (0) significance for "regular" tourist (TSF 4)	3.17	61.08	73.38	64.23	167
		C21	3		High degree of surrounding cont. architectural attractions	3.03	62.41	63.31	54.23	141
		C34	2	active	Accessible, free admission, registration required	2.75	92.31	8.63	5.00	13
		C29	1		Low spectacularity	2.68	63.39	51.08	43.08	112
		C40	3		Neither architectural ensemble nor part of one	2.50	58.60	78.42	71.54	186
Modality is not part of class		Infrastructure		active	Functional type of infrastructure (e.g. airport)	-2.35	0.00	0.00	2.31	6
		C38	4	illustrative	High (0.75-1.00) significance for "regular" tourist (TSF 4)	-2.36	16.67	1.44	4.62	12
		C41	3		Mentioned in tour programs	-2.42	37.74	14.39	20.38	53
		C40	1	active	Architectural ensemble	-2.81	14.29	1.44	5.38	14
		C31	1		Low conformity	-3.31	37.80	22.30	31.54	82
		C38	5	illustrative	Very high (>1.00) significance for "regular" tourist (TSF 4)	-3.36	0.00	0.00	3.85	10
		Leisure and recreation			Functional type of leisure and recreation facilities (e.g. sports building)	-3.58	0.00	0.00	4.23	11
		Accommodation			Functional type of accommodation (e.g. hotel)	-3.58	0.00	0.00	4.23	11
		Amenities			Functional type of amenities (e.g. restaurant)	-3.72	18.52	3.60	10.38	27
		C29	3		High spectacularity	-4.21	5.56	0.72	6.92	18
		C27	1		Historical significance	-4.25	18.18	4.32	12.69	33
		C42	4		Large size, predominance	-4.76	17.95	5.04	15.00	39
		C21	1	active	Low degree of surrounding contemporary architectural attractions	-5.70	17.65	6.47	19.62	51
		Cultural facilities			Functional type of cultural facilities (e.g. museum)	-6.68	0.00	0.00	11.54	30
		C34	5		Accessible, free admission, no registration required	-6.95	0.00	0.00	12.31	32
		C34	3		Accessible, no free admission, no registration required	-7.32	13.11	5.76	23.46	61
		C13	1		Low centrality	-7.34	0.00	0.00	13.46	35
		C22	1		Low degree of surrounding attractions	-8.21	0.00	0.00	16.15	42
		C17	1		Touristic function	-12.33	2.35	1.44	32.69	85

Table 3-36 Summary table of values and characteristics of class 1/3 (case study Berlin).

Class 2/3 (Berlin): Remote architectures with few surrounding attractions, irrelevant for tours and not significant for "regular", cultural or (contemporary) architectural tourists

Units with a low degree of surrounding attractions (both general and contemporary architectures) and a low centrality dominated the class. Furthermore, almost 98% of the architectures in the class were not mentioned in tour programs or close to regular routes. Comparatively high shares had units without any significance for cultural tourists (TSF 3), architectural tourists specifically interested in contemporary architecture (TSF 1) and "regular" tourists (STF 4) (see Table 3-37).

Part of class	Importance	Modality		Type	Explanation	Statistical evaluation				
		Code of Variable	Degree			v-test	Cla/Mod (%)	Mod/Cla (%)	Global (%)	Count
Modality is part of class		C22	1	active	Low degree of surrounding attractions	14.13	97.62	97.62	16.15	42
		C13	1		Low centrality	12.06	97.14	80.95	13.46	35
		C21	1		Low degree of surrounding contemporary architectural attractions	9.26	64.71	78.57	19.62	51
		C41	1		Not mentioned in tour programs, not close to regular routes	6.33	27.70	97.62	56.92	148
		C28	0		No political/social significance	2.44	19.12	92.86	78.46	204
		C35	0	illustrative	No (0) significance for (contemporary) architectural tourist (TSF 1)	3.24	34.04	38.10	18.08	47
		C38	0		No (0) significance for "regular" tourist (TSF 4)	2.75	20.96	83.33	64.23	167
		C37	0		No (0) significance for cultural tourist (TSF 3)	2.72	20.57	85.71	67.31	175
Modality is not part of class		C28	1	active	Political/social significance	-2.44	5.36	7.14	21.54	56
		C41	3		Mentioned in tour programs	-3.37	1.89	2.38	20.38	53
		C41	2		Not mentioned in tour programs, but close to regular routes	-4.35	0.00	0.00	22.69	59
		C22	2		Middle degree of surrounding attractions	-4.92	1.20	2.38	31.92	83
		C22	3		High degree of surrounding attractions	-8.01	0.00	0.00	51.92	135
		C21	3		High degree of surrounding contemporary architectural attractions	-8.31	0.00	0.00	54.23	141
		C13	3		High centrality	-9.94	0.00	0.00	65.38	170

Berlin Class 2/3 — Number of units: 42 (16.15%)

Table 3-37 Summary table of values and characteristics of class 2/3 (case study Berlin).

Class 3/3 (Berlin): Accessible architectures of large size and a high degree of spectacularity and predominance, having touristic functions and a very high significance for "regular" tourists

The class was characterized by architectures with touristic functions, which – regardless of possible entry fees – were accessible and did not require a prior registration. Almost 70% of the global units of large size and predominance were in this class, while this type had only a share of 15% of the total sample. Furthermore, spectacular architectures and those which were mentioned in tour programs and of historical significance were comparatively numerous in the class. A high degree of photogenity as well as of uniqueness and differentiation was also frequent. 71% of all

architectural ensembles of the total sample of Berlin formed part of this class. Units with high to very high significance for "regular" tourists (TSF 4 > 0.75) were important for the class, as well as units of middle significance for cultural tourists (TSF 3 = 0.5 to 0.75). On the other hand, there were very low shares of objects without significance for the "regular" and the cultural tourist. Non-accessible units without any touristic function and developed for the demand of locals were hardly represented with shares from 1.3 to 7.6%, while the respective shares of the total sample reached from 60% to 67% (see Table 3-38).

Part of class	Importance	Modality Code of Variable	Degree	Type	Explanation	v-test	Cla/Mod (%)	Mod/Cla (%)	Global (%)	Count
Berlin Class 3/3										
Number of units: 79 (30.38%)										
		C17	1		Touristic function	14.24	87.06	93.67	32.69	85
		C34	3		Accessible, no free admission, no registration required	7.72	72.13	55.70	23.46	61
		C34	5		Accessible, free admission, no registration required	7.49	90.63	36.71	12.31	32
		Cultural facilities		active	Functional type of cultural facilities (e.g. museum)	7.12	90.00	34.18	11.54	30
		C42	4		Large size, predominance	5.30	69.23	34.18	15.00	39
		C27	1		Historical significance	5.22	72.73	30.38	12.69	33
		C41	3		Mentioned in tour programs	4.98	60.38	40.51	20.38	53
Modality is part of class		C29	3		High spectacularity	4.59	83.33	18.99	6.92	18
		C38	5	illustrative	Very high (>1.00) significance for "regular" tourist (TSF 4)	4.44	100.00	12.66	3.85	10
		Leisure and recreation			Functional type of leisure and recreation facilities (e.g. sports building)	3.97	90.91	12.66	4.23	11
		Accommodation		active	Functional type of accommodation (e.g. hotel)	3.97	90.91	12.66	4.23	11
		C25	3		High photogenity	3.82	51.67	39.24	23.08	60
		C22	3		High degree of surrounding attractions	3.67	40.74	69.62	23.08	135
		C38	4	illustrative	High (0.75-1.00) significance for "regular" tourist (TSF 4)	3.59	83.33	12.66	4.62	12
		Amenities			Functional type of amenities (e.g. restaurant)	3.51	62.96	21.52	10.38	27
		Infrastructure		active	Functional type of infrastructure (e.g. airport)	3.20	100.00	7.59	2.31	6
		C40	1		Architectural ensemble	2.99	71.43	12.66	5.38	14
		C37	3	illustrative	Middle-High (0.5-0.75) significance for cultural tourist (TSF 3)	2.99	71.43	12.66	5.38	14
		C21	3	active	High degree of surrounding cont. architectural attractions	2.63	37.59	67.09	54.23	141
		C32	3		High uniqueness and differentiation	2.35	45.83	27.85	18.46	48
		C26	1		Low notoriety of architect	-2.36	23.74	41.77	53.46	139
		C40	3		Neither architectural ensemble nor part of one	-2.66	25.27	59.49	71.54	186
		C25	2	active	Middle photogenity	-2.67	24.40	51.90	64.62	168
		C29	1		Low spectacularity	-2.90	20.54	29.11	43.08	112
		C42	1		Small size, no predominance	-3.95	18.40	29.11	48.08	125
		C13	1		Low centrality	-4.11	2.86	1.27	13.46	35
Modality is not part of class		C37	0	illustrative	No (0) significance for cultural tourist (TSF 3)	-4.16	21.71	48.10	67.31	175
		C22	1		Low degree of surrounding attractions	-4.72	2.38	1.27	16.15	42
		C27	0	active	No historical significance	-5.22	24.23	69.62	87.31	227
		C41	1		Not mentioned in tour programs, not close to regular routes	-5.32	16.89	31.65	56.92	148
		C38	0	illustrative	No (0) significance for "regular" tourist (TSF 4)	-5.64	17.96	37.97	64.23	167
		C34	1		Not accessible	-12.81	0.68	1.27	56.92	148
		"Other" facilities		active	Functional type of "other" facilities (e.g. office building)	-13.48	3.49	7.59	66.15	172
		C17	0		No touristic function	-14.24	2.86	6.33	67.31	175

Table 3-38 Summary table of values and characteristics of class 3/3 (case study Berlin).

3.4.3.2 Results of the Correspondence Analyses of the Data from Beijing

Regarding Beijing, two partitions could be considered meaningful. As for Berlin, in the following, also for Beijing, a partition with three classes (see Figure 3-47 and Figure 3-48) will be presented and interpreted.
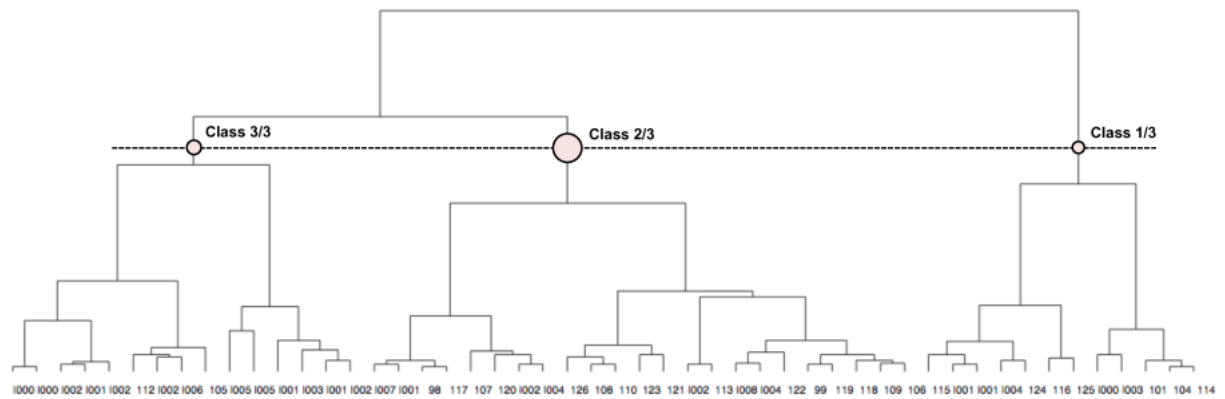

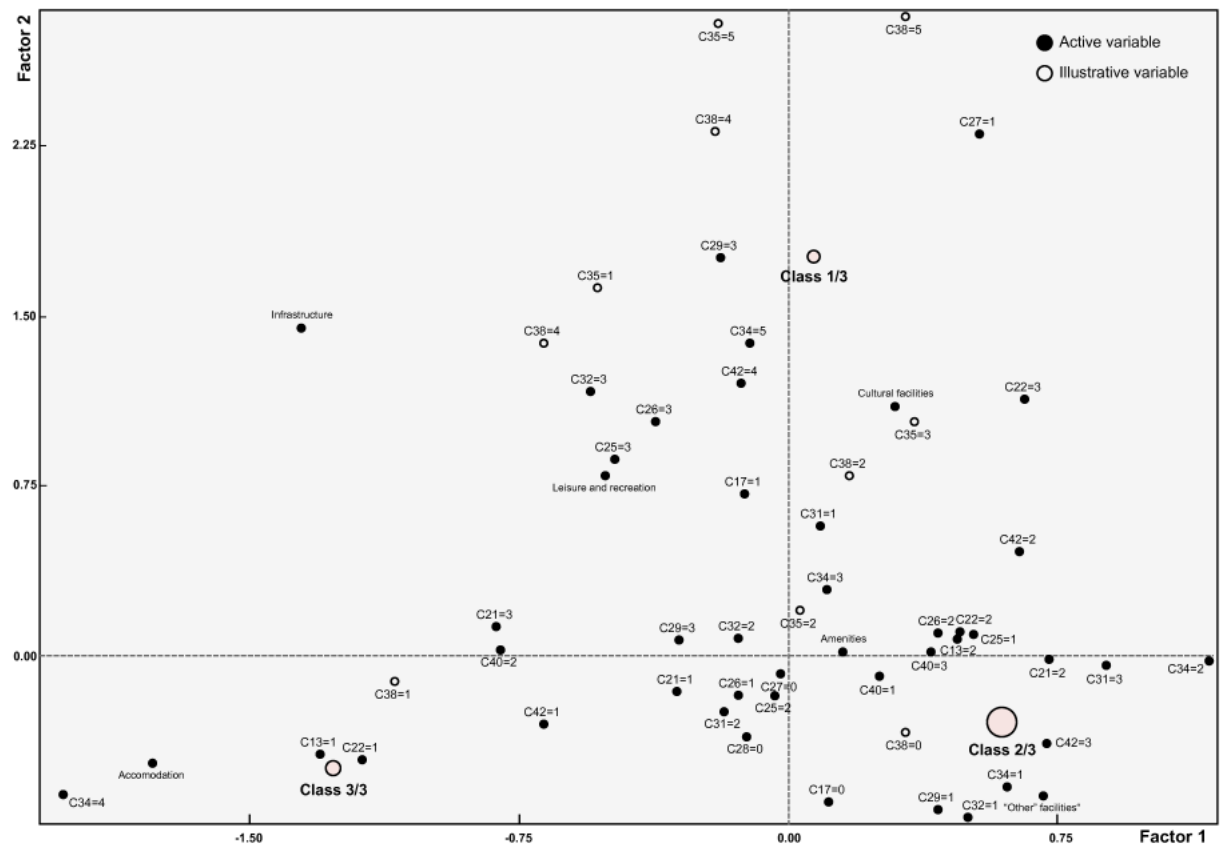**Figure 3-47** Partition with three classes (dendogram based on the data of Beijing).

Figure 3-48 First and second factors dimensional space with three classes, based on data of Beijing.

Class 1/3 (Beijing): Accessible architectures of political and/or social significance and with a high importance for (contemporary) architectural and "regular" tourists

Accessible units with a high degree of spectacularity and of political and/or social significance designated the class. Regarding types, a majority of 53% of all units were cultural buildings, while the global share was only of some 17%. 87% of the units of the class had a touristic function. Units belonging to this class were particularly significant for "regular" tourists (TSF 4) and architectural tourists, specifically interested in contemporary architecture (TSF 1). Contrary, units with low or no significance for these two roles of tourists were comparatively underrepresented (see Table 3-39).

Part of class	Importance	Modality		Type	Explanation	Statistical evaluation				
		Code of Variable	Degree			v-test	Cla/Mod (%)	Mod/Cla (%)	Global (%)	Count
Modality is part of class		C34	5	active	Accessible, free admission, no registration required	5.79	75.00	80.00	18.18	16
		C28	1		Political/social significance	5.55	61.90	86.67	23.86	21
		C29	3		High spectacularity	5.37	83.33	66.67	13.64	12
		C42	4		Large size, predominance	4.14	55.56	66.67	20.45	18
		C32	3		High uniqueness and differentiation	3.38	53.33	53.33	17.05	15
		Cultural facilities			Functional type of cultural facilities (e.g. museum)	3.38	53.33	53.33	17.05	15
		C17	1		Touristic function	3.12	30.95	86.67	47.73	42
		C38	3	illustrative	Middle-High (0.5-0.75) significance for "regular" tourist (TSF 4)	2.79	80.00	26.67	5.68	5
		C27	1	active	Historical significance	2.64	100.00	20.00	3.41	3
		C35	4	illustrative	High (0.75-1.00) significance for (contemporary) architectural tourist (TSF 1)	2.64	100.00	20.00	3.41	3
Modality is not part of class		C27	0	active	No historical significance	-2.64	14.12	80.00	96.59	85
		C34	1		Not accessible	-2.95	2.70	6.67	42.05	37
		C32	1		Low uniqueness and differentiation	-3.02	0.00	0.00	32.95	29
		C17	0		No touristic function	-3.12	4.35	13.33	52.27	46
		C42	1		Small size, no predominance	-3.46	0.00	0.00	38.64	34
		C29	1		Low spectacularity	-3.54	0.00	0.00	39.77	35
		C35	1	illustrative	Low (0.00-0.25) significance for (contemporary) architectural tourist (TSF 1)	-3.62	6.45	26.67	70.45	62
		C38	0		No (0) significance for "regular" tourist (TSF 4)	-3.86	5.08	20.00	67.05	59
		C28	0	active	No political/social significance	-5.55	2.99	13.33	76.14	67

Table header: Beijing Class 1/3 — Number of units: 15 (17.05%)

Table 3-39 Summary table of values and characteristics of class 1/3 (case study Beijing).

Class 2/3 (Beijing): Large architectures with middle degrees of centrality and of surrounding attractions and no significance for "regular" tourists

Units with a middle degree of centrality and of surrounding attractions (both general and contemporary architectures) marked the class. On the other hand, architectures with low degrees of centrality and of surrounding attractions were particularly rare. However, this situation might also trace back to the specific urban situation of Beijing with together over 93% of all units having an either low or middle

degree of centrality (see 3.2.2.1 and 3.4.1.2). A majority of the units were of large size, but not predominant, and almost 60% of them were not accessible. "Other facilities", such as office buildings and administrative facilities, as well as amenities, represented the dominating (functional) types. 84% of all units of the class had no significance for "regular" tourists (TSF 4) (see Table 3-40).

Beijing Class 2/3									
Number of units: 49 (55.68%)									
Part of class	Importance	Modality		Type	Explanation	Statistical evaluation			
		Code of Variable	Degree			v-test	Cla/Mod (%)	Mod/Cla (%)	Global (%)	Count
Modality is part of class		C13	2	active	Middle centrality	6.22	79.31	93.88	65.91	58
		C22	2		Middle degree of surrounding attractions	5.65	78.57	89.80	63.64	56
		C21	2		Middle degree of surrounding contemporary architectural attractions	4.99	85.00	69.39	45.45	40
		Amenities			Functional type of amenities (e.g. restaurant)	3.89	100.00	30.61	17.05	15
		C42	3		Large size, no predominance	3.69	81.82	55.10	37.50	33
		C38	0	illustrative	No (0) significance for "regular" tourist (4)	3.52	69.49	83.67	67.05	59
		C34	1		Not accessible	3.50	78.38	59.18	42.05	37
		"Other" facilities		active	Functional type of "other" facilities (e.g. office building)	3.22	78.79	53.06	37.50	33
		C32	1		Low uniqueness and differentiation	2.96	79.31	46.94	32.95	29
Modality is not part of class		C42	4	active	Large size, predominance	-2.41	27.78	10.20	20.45	18
		C32	3		High uniqueness and differentiation	-2.79	20.00	6.12	17.05	15
		C40	2		Part of architectural ensemble	-3.05	29.63	16.33	30.68	27
		C21	1		Low degree of surrounding contemporary architectural attractions	-3.44	20.00	8.16	22.73	20
		Accommodation			Functional type of accommodation (e.g. hotel)	-3.59	7.69	2.04	14.77	13
		C34	5		Accessible, free admission, no registration required	-3.65	12.50	4.08	18.18	16
		C34	4		Accessible, no free admission, registration required	-4.12	0.00	0.00	13.64	12
		C29	3		High spectacularity	-4.12	0.00	0.00	13.64	12
		C22	1		Low degree of surrounding attractions	-5.88	7.69	4.08	29.55	26
		C13	1		Low centrality	-6.70	0.00	0.00	27.27	24

Table 3-40 Summary table of values and characteristics of class 2/3 (case study Beijing).

Class 3/3 (Beijing): Small architectures with low degrees of centrality and surrounding attractions and no signs of predominance

Units of low centrality and of a low degree of surrounding attractions dominated this class, with shares of both 96%. Half of the units were accessible, requiring prior registration and entrance fees. Three-quarters of the units were of low size and showed no signs of predominance. Most of them had no political and/or social significance. Units with middle degrees of centrality and of surrounding attractions (both general and contemporary architecture) had no or comparatively low shares of around 4% (global shares range from 45 to 66%).

The class did not indicate a distinct direction and accordingly there was neither dominance nor underrepresentation of units with particular significance for any of the concerned touristic roles (see Table 3-41).

Beijing Class 3/3									
Number of units: 24 (27.27%)									
Part of class	**Importance**	**Modality**		**Type**	**Explanation**	**Statistical evaluation**			
		Code of Variable	Degree			v-test	Cla/Mod (%)	Mod/Cla (%)	Global (%)	Count
Modality is part of class		C13	1	active	Low centrality	8.81	95.83	95.83	27.27	24
		C22	1		Low degree of surrounding attractions	8.27	88.46	95.83	29.55	26
		C34	4		Accessible, no free admission, registration required	5.56	100.00	50.00	13.64	12
		Accommodation			Functional type of accommodation (e.g. hotel)	4.45	84.62	45.83	14.77	13
		C42	1		Small size, no predominance	4.04	52.94	75.00	38.64	34
		C21	1		Low degree of surrounding cont. architectural attractions	3.86	65.00	54.17	22.73	20
		C28	0		No political/social significance	3.34	35.82	100.00	76.14	67
		C40	2		Part of architectural ensemble	2.61	48.15	54.17	30.68	27
Modality is not part of class		C25	1	active	Low photogenity	-2.44	0.00	0.00	15.91	14
		Amenities			Functional type of amenities (e.g. restaurant)	-2.57	0.00	0.00	17.05	15
		C42	3		Large size, no predominance	-2.84	9.09	12.50	37.50	33
		C28	1		Political/social significance	-3.34	0.00	0.00	23.86	21
		C21	2		Middle degree of surrounding cont. architectural attractions	-5.56	0.00	0.00	45.45	40
		C22	2		Middle degree of surrounding attractions	-7.09	1.79	4.17	63.64	56
		C13	2		Middle centrality	-7.44	1.72	4.17	65.91	58

Table 3-41 Summary table of values and characteristics of class 3/3 (case study Beijing).

4   Conclusions

The objective of the present thesis was to contribute to the knowledge of the mutual interdependencies between tourism and (contemporary) architecture. In this context the research aimed at finding evidence or solution approaches related to the following basic problems, regarding the lack of…

- …comprehensive fundamental knowledge about the role of contemporary architecture in urban tourism destinations.

- …reliable information about reasons for contemporary architecture attracting tourism.

Corresponding to these basic problems, at first two principle research questions have been developed, each supported by a set of specific sub-questions:

1. **What is the role of contemporary architecture in urban tourism destinations?**

2. **Why is contemporary architecture attracting tourism?**

Taking a twofold approach, the first part of the thesis was of theoretical nature and devoted to the first principle research question (see Chapter 2 above). The second part was concerned with empirical research and dedicated to the second principle research question (see Chapter 3 above). In this context, exploratory case study research has been done at the locations of Berlin and Beijing.

Regarding the theoretical part of the thesis, not only has it made an important contribution in organising and interrelating the existing knowledge about the role of contemporary architecture in urban tourism destinations. Some further pieces could be added to the growing puzzle of evidence about architectural tourism. Furthermore, by putting it into a broader context, a deeper understanding of the mutual interdependencies between tourism and architecture and the interrelationships with other disciplines could be achieved.

As for the empirical research, on the one hand, types (or roles) of tourists related to contemporary architecture have been identified and classified. On the other hand, influences of specific variables (or features) on the touristic significance of

contemporary architecture at the case study locations Berlin and Beijing have been explored. In the context of the research design a further contribution was the development of specific methodological approaches, for instance, regarding the measurement of the touristic significance of contemporary architecture in an urban destination.

The intention of the present study was not to find conclusive answers to the different research questions. It has been acknowledged that first there was too little previous research and literature to build on, and second the number of case studies and embedded units of analysis were too little to gain results other than valid indications. The thesis is broad-based and was conducted with the idea of providing basic, generalized data and indications supporting the development of new theory for further research and practical use. It is assumed that the present thesis has practical significance well beyond the research setting. For instance, some of the developed approaches might not only be useful in similar situations, but also could be adapted and applied within further contexts. It is anticipated that the outcomes of both the theoretical and empirical research will provide a basis for future research as well as applicable indications for destination developers and other institutions related to the fields of urban planning and the development and management of tourism destinations.

To come full circle, the following discussion is conducted along the initial research questions and sub-questions (see Section 1.2 above). However, without any claim of being complete or conclusive, the resulting answers rather aim to summarise the findings of the theoretical and empirical parts of the thesis.

What is the role of contemporary architecture in urban tourism destinations?

The comprehensive investigation of the role of contemporary architecture in urban tourism disclosed the complexity of the enquiry. At the same time the contextual view demonstrated how general this first principle research question was. As a result, a first important finding was that there is no such thing as "the" role of contemporary architecture in urban tourism destinations. Instead, contemporary architecture can play a multitude of important roles. On the one hand there were, for

instance, these defined by the primary types and functions of the architecture with vital significance for the tourism industry, such as accommodation, infrastructure, amenities etc. In this context, it was secondary (not irrelevant though) whether the architecture was of contemporary nature or not. On the other hand, all types of architecture might at the same time represent attractions and furthermore contribute to the image of their (urban) destinations. In this regard, being contemporary or not indeed constituted a critical feature. In the following, some of the aspects related to the role of contemporary architecture in urban tourism destinations will be highlighted linked to their sub-questions.

What are the interdependencies between tourism and the built environment?

As a service related industry, tourism first and foremost depends on people. On the other hand, the built environment contributes with an indispensable framework, defining the destination and thus providing the location for tourism. In this context, the built environment can well go beyond what is generally perceived as architecture and also comprise natural-looking, but human-made structures, such as artificial islands, beaches and even national parks. Also, art might from part of the built environment of a tourism destination. However, whether art can be understood as a kind of architecture or architecture as a kind of art is anything but clearly defined. When it comes to tourism and the built environment, traditional boundaries can vanish and rules might be put out of play. Hence, in face of spectacular architectures (and/or art objects), such as the Guggenheim Museum in Bilbao, the traditional concept of form follows function is often replaced by a function that now rather follows the form. In tourism, more than ever (and yet not always) form became an important (if not determining) aspect. In fact, unlike natural landscapes, the built environment can be formed comparatively permissively. As a result, it can be adjusted to changing requirements, which again are influenced by both long-term developments and short-term trends, as well as economical and political interests. Whether this capacity is perceived as rather positive or negative, is a different matter altogether. In any case, regarding the interdependencies between tourism and the built environment, (contemporary) architecture plays (and always played) an important role.

How does architectural tourism relate in a spatial and temporal urban context?

Within the built environment, a city represents the largest possible accumulation of architecture. At the same time, cities all around the world constitute important tourism destinations. Urban agglomerations are dynamic formations in constant flux, which again might come from the interior or exterior, occur steady or impulsive, happen subliminal or obvious. In any case, this flux affects the urban and architectural structure and vice versa. Exploring a city's architecture is like reading in a three-dimensional book about its history, with witnesses to important economical and cultural periods, scars recalling wars or disasters and experiments, once criticised, later accepted and today embraced as important parts of the distinctive urban atmosphere. Perceptions might change over time, which has been proven by prominent examples, such as Sydney's Opera House and Paris' Eiffel Tower. In fact, change has always been a controversial issue for societies. However, stagnation often means stepping backwards. In the effort for urban transformation, contemporary architecture can play a critical role as an initiator and facilitator and (architectural) tourism might thus be an important ally. Gehry's Guggenheim Museum in Bilbao was an example for transformation on an urban scale, the Centre Pompidou in Paris represented this of an urban district (Beaubourg) and Dubai, as Las Vegas before, demonstrated the birth of an entire destination by means of contemporary architecture. Furthermore, hallmark events, such as Olympic Games and World Fairs, which are closely related to contemporary architecture and tourism at the same time, might trigger similar transformational processes. Yet, how sustainable such temporary events and the related effects will be, depends to a large extent on the quality of the strategies and the aptitudes to find a balance (or even a synergy) between the requirements of both visitors and local residents. In this regard, the Spanish Seville that was host to the Expo 1992 can be taken as a negative example regarding sustainable development. In the same year and country, Barcelona was hosting the Olympic Summer Games. However, unlike Seville, the Catalan capital managed to use the strong media presence, enhance the image of the city and transform itself into one of the world's leading urban destinations and a Mecca for architectural tourism.

How can contemporary architecture influence the image of an urban destination?

In tourism, a clear and convenient destination image constitutes a strong competitive advantage. Destinations with famous natural or historical monuments such as, for instance, Niagara Falls or the Pyramids of Giza, do not need to worry about the achievement of a distinctive image. On the other hand, there are still many places that are seeking to change or – at least – create an image as a tourism destination. According to Law (2002), "two of the most important ways a place can change its image is through special events and the construction of landmark buildings, both topics which have great significance to urban tourism" and indeed both topics which are related to contemporary architecture (p. 39). An urban destination might be defined by a multitude of elements of all kinds that can attract visitors. However, to create and maintain a destination image often selective visual ambassadors or symbols are used, which are capable of creating desires and positive connotations in a tourist's mind. An important attribute of such symbols is their recognition value and thus a characteristic, which only few natural landscapes can offer. Recognition value might be one of the reasons for the dominant role of architecture as a destination symbol, the tourist's search for the photogenic, another. Even before the digital age and the tourists' urge to share experiences and memories online with friends and family, photography represented an important element of tourism. Garrod (2009) referred to Urry (1990) and called it a "self-reinforcing closed circle of representation", when – further amplified by modern mass media – tourists sought to gaze on the objects they have been exposed to by former visual representations (p. 346). However, in order to be credible and sustainable, these symbols needed to represent more than a virtual image of a place only, but somehow reflect what a visitor can expect from the destination. All the same, images are often idealised and therefore symbols, which attract tourists, might at the same time allow them to validate their visit. Already familiar with the appearance of the object, a symbol provides a tourist with a kind of security of not being disappointed, but getting what he came for. Finding romance in Paris cannot be guaranteed, but finding its ambassador, the Eiffel Tower, can be! Once a symbol has reached such significance, it does not matter any more where it really came from. It is famous for being famous (Urry, 2002, p. 12). Nevertheless, tourism developers seeking to create

symbols by means of contemporary architecture need to keep in mind that architecture is never exclusively a visual ambassador or a logo of a destination, such as the virtual logos corporations use to represent their products. Instead, as Klingmann (2007) claimed, "architecture is more than an image. Unlike products, architecture is characterized by an enduring public presence that defines our environment more than any other brand as a lived, day-to-day experience" (p. 327).

Why is (contemporary) architectural tourism dominated by spectacle?

Ockman (2001) claimed that "the spectaculture demands its sites of pilgrimage; architourism requires destinations" and took the "Bilbao effect" as a prime example (p. 01). Indeed, destinations from Bilbao to Barcelona, London to Paris, and Las Vegas to Dubai all offer spectacular contemporary architecture to gaze on. Yet, referring to Ockman's term "pilgrimage" the early beginnings of tourism come into mind with pilgrims travelling to gaze upon spectacular religious sites. Later, during the Grand Tours of the 17th through 19th Centuries, the objective was to marvel at the no less spectacular cultural legacy of the classical antiquity and the Renaissance. In fact, since well before Debord's (1997) manifest from 1967 was the spectacle already part of the society and also formed an important element of tourism. Whether related to historical or contemporary architectural tourism, event tourism or nature tourism, examples of spectacular attractions are available almost everywhere and so are the tourists seeking them. However, whether the spectacle represents a dominant force of attraction or not is less a question of the type of tourism than of the type (or role) of tourist. There are many roles of tourists related to contemporary architecture, and not all of them favour the spectacle (see below and Section 3.1.2 above).

Why is contemporary architecture attracting tourism?

During the course of the theoretical and empirical research it became clear that only a small part of the contemporary architecture of an urban destination is effectively attracting tourism. For instance, out of an unknown amount of contemporary architectures in Berlin, Krüger, Knoch and Schaefer (2002) identified a number of projected 1,265 structures of architectural significance (see Section 3.2.1.2 above). Depending on the role of the tourist, between 68 and 213 of these were of

touristic significance. Furthermore, it has to be distinguished between contemporary architecture functioning as an architectural attraction itself or contributing to the attractiveness of "another" touristic function. For instance, a museum "encased" in a contemporary building might attract tourism for the reason of its exhibition as well as the architecture. Although for the research these circumstances have been taken into consideration, some relations were still ambiguous and could not be interpreted without doubt.

Contemporary architecture is indeed attracting tourism or – to be more precise – certain contemporary structures are attracting specific roles or types of tourists! These roles will be discussed in the following. Furthermore, the measurement of the touristic significance of contemporary architecture and possible features influencing it will be summarised.

Which type of tourist is attracted by contemporary architecture?

According to Mo, Howard, and Havitz, 1993, "tourists are not homogeneous" (p. 319). Yet, in particular in urban destinations it is difficult to discern what the focus of tourists' attention is. The reason might be that a visit of one and the same person is often composed of a mixture of different types of tourism. Therefore it appears appropriate – instead of talking about types of tourists – to refer to roles, which might change over the period of a visit. Based on this assumption, four hierarchical roles have been identified, which can be attracted by contemporary architecture (see Figure 3-6):

- Architectural tourist (specifically interested in contemporary architecture)
- Architectural tourist
- Cultural tourist
- "Regular" tourist

However, while at a destination the potential numbers rise from the architectural tourist(s) to the "regular" tourist, the opposite is true for the related amounts of potentially significant contemporary architectures. For instance, at the case study locations of Berlin and Beijing, samples of 260 and 88 contemporary architectures could be identified. In Berlin, 213 of 260 objects were of significance for

the (contemporary) architectural tourist, while only 68 of these were relevant for the "regular" tourist. In Beijing the ratio was 88 to 21 (see Figure 4-1).
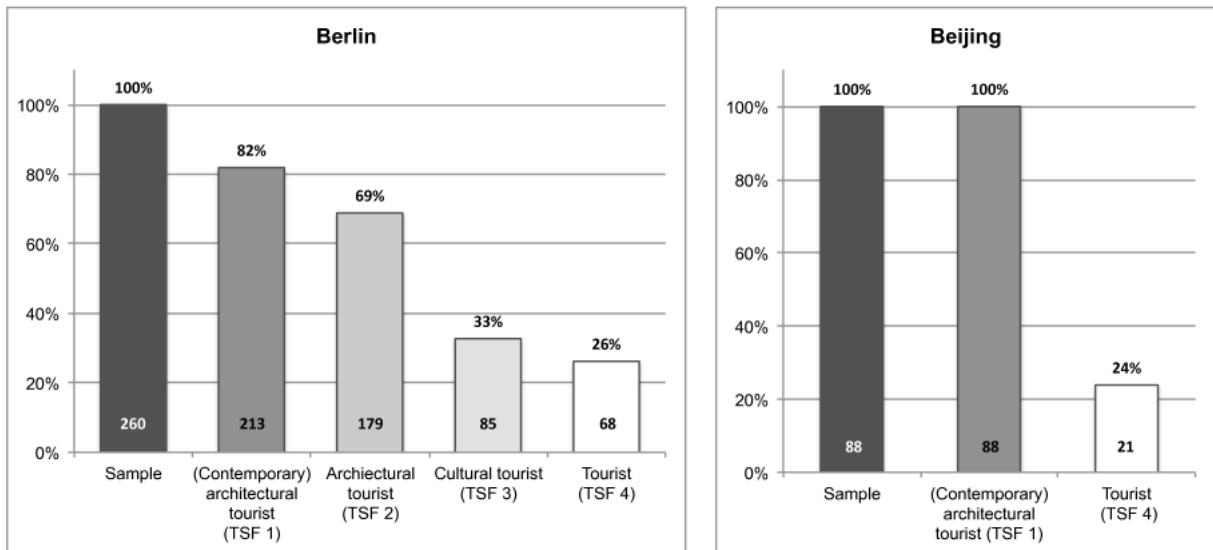

Figure 4-1 Frequencies of the units of analysis with significance for the different roles of tourists at the case study locations of Berlin and Beijing.

How can the touristic significance of contemporary architecture in an urban context be measured?

In the course of the research different types of tourism related media sources have been evaluated. The investigation revealed guidebooks as the most reliable sources of information for the measurement of the touristic significance of contemporary architecture in an urban context. One reason was the relative independency of this type of publication from economical or political interests with the destination. Another was (depending on the location) the availability of specific editions addressing different roles of tourists. Using elements of content analysis, such as measuring the amount of space devoted to individual contemporary architectural objects in a guidebook, meaningful samples could be identified and the specific touristic significance measured and allocated.

Which features or characteristics can have an influence on the touristic significance of contemporary architecture in an urban context?

Based on the literature and suggestions of experts, altogether 28 features with potential influence on the touristic significance of contemporary architecture have

been identified. Divided into hard and soft variables, all selected features have then been provided with measurable degrees or gradations and allocated during the case study research to the samples of Berlin (260) and Beijing (88). Following, by means of bivariate analyses techniques, the relationships between the features (independent variables) and the touristic significance(s) related to different roles of tourists (dependent variables) have been explored.

Table 4-1 and Table 4-2 provide a condensed overview of the results of the bivariate analyses, indicating the identified dependencies (red ✔) and independencies (red ✗) between the selected features and the different types of TSFs.

| Group | (Hard) variable | Case study location | | | | | |
| | | Berlin | | | | Beijing | |
		TSF 1	TSF 2	TSF 3	TSF 4	TSF 1	TSF 4
Functional features	Intention	✗	✗	✗	✔	n/a	n/a
	Type	n/a	n/a	n/a	n/a	n/a	n/a
	Function	n/a	n/a	n/a	n/a	n/a	n/a
Formal features	Form	✔	✗	n/a	✔	n/a	n/a
	Size	✔	✔	✔	✔	✔	✔
Temporal features	Contemporary/historical mixture	✗	✗	✔	✔	n/a	n/a
	Creation date	n/a	n/a	n/a	n/a	n/a	n/a
Spatial data	Centrality	✔	✗	✗	✗	n/a	n/a
	Integration	✔	✔	✔	✔	✗	✗
	Architectural ensemble	✗	✗	✔	✔	✗	✗
	Part of architectural ensemble	✔	✔	✔	✔	✗	✗
Touristic context	Touristic function	✗	✗	✔	✔	✗	✔
	Accessible	✔	✔	✔	✔	✗	✔
	Free admission	✗	✗	✗	✗	✗	✗
	Registration required	✗	✗	✗	✗	✗	✗
	Degree of surrounding contemporary architectural attractions	✔	✗	✗	✗	✗	✗
	Degree of surrounding attractions	✔	✗	✗	✗	✗	✗
	Mentioned in tour programs	✔	✔	✔	✔		
	Close to regular tour routes	✔	✗	✔	✔		
	Photogenity/telegenity	✔	n/a	n/a	n/a	n/a	n/a

Table 4-1 Summary of the results of the bivariate analyses regarding potential dependencies between the independent (hard) variables and dependent variables (TSFs).

| Group | (Soft) variable | Case study location | | | | | |
| | | Berlin | | | | Beijing | |
		TSF 1	TSF 2	TSF 3	TSF 4	TSF 1	TSF 4
Public relevance	Notoriety of architect	✔	✔	✔	✔	✔	✔
	Historical significance	✔	✔	✔	✔	n/a	n/a
	Political/social significance	✔	✔	✔	✔	✔	✔
Impression/ perception	Spectacularity	✔	✔	✔	✔	✔	✔
	Iconic quality	✔	✔	✔	✔	✔	✔
	Conformity	✗	✗	✗	✗	✗	n/a
	Uniqueness/differentiation	✔	✔	✔	✔	✔	✔
	Predominance	✔	✔	✔	✔	✔	✔

Table 4-2 Summary of the results of the bivariate analyses regarding potential dependencies between the independent (soft) variables and dependent variables (TSFs)**.**

In summary, the results of the bivariate analyses revealed the following tendencies:

- **80 (of 164)** analysed relations showed **significant signs of dependency.**

- **49 (of 164)** analysed relations showed **no significant signs of dependency.**

- For **35 (of 164)** analysed relations, the results were not sufficient for a valid interpretation or the tests were **not applicable (n/a)** for other reasons.

- **Dependencies** were **more likely** to occur **with soft variables** than with hard variables.

- **Differences** between the results **regarding the types of TSFs** (or roles of tourists) occurred **more often with hard variables** than with soft variables.

- **Differences** between the results **regarding the case study locations Berlin and Beijing** were measured in particular **with the hard variables.**

Furthermore, by means of multiple correspondence analyses, it has been explored which modalities and associations of modalities had positive or negative influences on the touristic significance of contemporary architecture. In this context, a clustering approach revealed possible groupings (or classes) of units of analysis (contemporary architectures) with respect to their most significant characteristics (modalities). Starting with the "regular" tourist, Figure 4-2 to Figure 4-7 provide a condensed and simplified interpretation of the results deriving from the multiple correspondence analyses of the data from both case study locations. For detailed information, in particular regarding the resulting classes, see Section 3.4.3 above.

Importance	Modalities with a positive influence on the touristic significance of contemporary architecture for the "regular" tourist (TSF 4)*
High	Touristic function Accessible, no free admission, no registration required Accessible, free admission, no registration required Large size and predominance Historical significance High spectacularity Mentioned in tour programs Functional type of cultural facilities High uniqueness and differentiation Functional type of accommodation
Middle	Functional type of leisure and recreation facilities Architectural ensemble Functional type of amenities Functional type of infrastructure Political/social significance
Low	High photogenity Not mentioned in tour programs, but close to regular routes Low conformity Part of architectural ensemble

based on 2 classes from analyses Berlin and 1 class from analyses Beijing

Figure 4-2 Overview of modalities with a positive influence on the touristic significance of contemporary architecture for the "regular" tourist.

Importance	⊕ Modalities with a positive influence on the touristic significance of contemporary architecture for the cultural tourist (TSF 3)*	
High	Touristic function Accessible, no free admission, no registration required Accessible, free admission, no registration required Functional type of cultural facilities Large size and predominance Historical significance Mentioned in tour programs High spectacularity	
Middle	Functional type of leisure and recreation facilities Functional type of accommodation High photogenity Functional type of amenities	
Low	Functional type of infrastructure Architectural ensemble High uniqueness and differentiation	
	based on 1 class from analyses Berlin	

Figure 4-3 Overview of modalities with a positive influence on the touristic significance of contemporary architecture for the cultural tourist.

Importance	⊕ Modalities with a positive influence on the touristic significance of contemporary architecture for the (contemporary) architectural tourist (TSF 1)*	
High	Accessible, free admission, no registration required Political/social significance High spectacularity Large size and predominance	
Middle	High uniqueness and differentation Functional type of cultural facilities Touristic function	
Low	Historical significance	
	based on 1 class from analyses Beijing	

Figure 4-4 Overview of modalities with a positive influence on the touristic significance of contemporary architecture for the (contemporary) architectural tourist.

Importance	Modalities with a negative influence on the touristic significance of contemporary architecture for the "regular" tourist (TSF 4)*	
High	No touristic function Not accessible Functional type of "other" facilities Small size, no predominance No historical significance Low spectacularity	
Middle	No political/social significance Not mentioned in tour programs, not close to regular routes Low uniqueness and differentiation Neither architectural ensemble nor part of one	
Low	Accessible, free admission, registration required Large size, no predominance Low notoriety of architect	
	based on 3 classes from analyses Berlin and 2 classes from analyses Beijing	

Figure 4-5 Overview of modalities with a negative influence on the touristic significance of contemporary architecture for the "regular" tourist.

Importance	Modalities with a negative influence on the touristic significance of contemporary architecture for the cultural tourist (TSF 3)*	
High	Not mentioned in tour programs, not close to regular routes Functional type of "other" facilities Not accessible No touristic function No historical significance	
Middle	Small size, no predominance	
Low	Low spectacularity Middle photogenity Neither architectural ensemble nor part of one Low notoriety of architect	
	based on 2 classes from analyses Berlin	

Figure 4-6 Overview of modalities with a negative influence on the touristic significance of contemporary architecture for the cultural tourist.

Figure 4-7 Overview of modalities with a negative influence on the touristic significance of contemporary architecture for the (contemporary) architectural tourist.

Regarding the results of the multiple correspondence analyses, the following aspects shall be highlighted:

- Modalities of TSFs related to the **"regular" tourist (TSF 4)** were **part of almost all classes** of both case study locations, while those associated with the **architectural tourist (TSF 2) were not part of any of them**.

- **Regardless of a potential entrance fee, accessibility was amongst the most important modalities** influencing the touristic significance of contemporary architecture for all evaluated roles of tourists.

- **Having a touristic function was the most important modality** regarding the significance for the **"regular" and cultural tourist,** but **mattered less for** this related to the **(contemporary) architectural tourist.**

- Due to the specific urban structures of both case study locations, the results of the **modalities related to the centrality, as well as the surrounding attractions and surrounding contemporary architectural attractions, turned out to be ambiguous** and thus not valid for an interpretation.

4.1   Contributions and Comparison with Other Literature

The theoretical research, constituting the first part of the thesis, was based on a comprehensive literature review, relating to the fields of tourism and architecture as well as a whole variety of disciplines from urbanism to geography to sociology (see Chapter 2 above). Hence, while exploring the role of contemporary architecture in urban tourism destinations, the investigation eventually provided a contextual view far in excess of the interdependencies between tourism and contemporary architecture. For this reason, it contributed to a fundamental gap in literature, which so far was mainly concerned with specific problems rather than a broad contextual understanding. In fact, while the few books engaged in the topic of architectural tourism were mainly conference proceedings or collections of articles, basic literature and standard references were still missing (see Section 1.5 above).

The second empirical part of the thesis was dedicated to exploring, why contemporary architecture is attracting tourism, while so far only few studies have been concerned with similar objectives. In fact, mainly concentrated on the question of whether contemporary architecture can be a success factor and/or competitive advantage in tourism at all, most of these studies hardly investigated the impacts of specific features of the architecture (see Section 1.5 above). For instance, an Austrian study about the interdependencies of architecture and economic efficiency in tourism concluded that high quality architecture translates into competitive advantage. In this context, without going into detail, the researchers highlighted aspects, such as sustainability, high quality work ambience for employees, superior atmosphere, special design and impressive shapes as positive contributions (Pla'tou, 2007, p. 17 f.). Shaw (2007), on the other hand, examined in the course of his doctoral dissertation "the possible long-term use of signature architecture as a catalyst for urban redevelopment… in several Western United States cities" (p. ii). By means of an online survey, he collected data on visitor's motivations and opinions of signature architecture. In this context, respondents were asked to rank different attributes of their tourism experience of which 21 were selected regarding their relevance to architectural tourism. As top attributes ranked aesthetics, architecture

information, safety, interpretive signage and information centres. Hence, within his list of attributes, Shaw mixed attributes describing features or characteristics of contemporary architecture with other types of potential visitor's motivations, such as the availability of information material about the architecture or the architect (p. 163 ff.). Not least for this reason, Shaw's results are difficult to compare with the outcomes of the present study. Furthermore, the study's sample was based on a very limited group of respondents, of which over 50% were professionally related to the field of architecture. However, Shaw's attribute "aesthetics", which he identified as the most important motivation for architectural tourism, overlaps with some of the (mainly soft) variables of the present study, likewise indicating an influence on the touristic significance of contemporary architecture. On the other hand, the attributes "Purpose/Function of Building", "Notoriety/Fame of Architect" and "Guided Tours" ranked comparatively low in Shaw's survey. To a certain degree these indications correspond with the results of the present study, regarding the role of the architectural tourist specifically interested in contemporary architecture, who was also the main type of participant in Shaw's survey.

At large, the present empirical study continued at the outcome of former research, which identified contemporary architecture as a potential success factor and/or competitive advantage in tourism, by providing practical indications of factors (or variables) influencing the touristic significance of contemporary architecture.

4.2   Suggestions for Further Research

Based on a comprehensive literature review, the theoretical part of the thesis aimed to establish a fundamental framework for further research regarding the interdependencies between tourism and (contemporary) architecture. Involving a variety of related disciplines, the contextual view also covered a range of different subject areas. However, the broad approach and the complexity of the discussed interdependencies did not allow for an in depth exploration of all potential aspects of relevance. Hence, future research might contribute with further pieces to the puzzle by either adding new elements, or deepening the investigation of selected relationships described within the present thesis.

In the course of the empirical research, an approach to measure the touristic significance of contemporary architecture in urban destinations has been developed. Furthermore, features or characteristics have been identified, which can have an influence on the touristic significance of contemporary architecture in an urban context. The results are based on case study research at the locations of Berlin and Beijing. Due to the limited number of cases, the results of the present study need to be interpreted as first fundamental indications, which should be further triangulated, improved and extended. Thus, suggestions for further research divide into four directions:

1. To apply the **same research setting and instruments** for further case studies **at different locations**, in order to triangulate, improve and extend the results of the present study.

2. To **adapt the research setting and instruments to other types of attractions** (e.g. historical monuments) and use them for case study research at the same or different locations than the present study.

3. To **perform expert interviews and/or hold surveys with tourists** in order to further triangulate, improve and extend the results of the present study.

4. To **try media other than guidebooks** (in particular online information sources) once limitations, such as comparability and a limited range of users, have eventually lost ground to technical and social progress.

Depending on the type of future research, the results of the present thesis might serve to create hypotheses and/or foundations for further theory building.

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Appendices

The following appendices contain data that has been used in the course of the empirical research.

Appendix A: List of Guidebooks Selected for the Measurement of the Touristic Significance of Contemporary Architecture for Different Roles of Tourists

Appendix B.1: Units of Analysis – Dataset Berlin

Appendix B.2: Units of Analysis – Dataset Beijing

Appendix C.1: Results of Descriptive Statistics

Appendix C.2: Results of Bivariate Analyses

Appendix C.3: Results of Correspondence Analyses

Due to their large extend the appendices could not be placed in the main document and have thus been released as separate files.