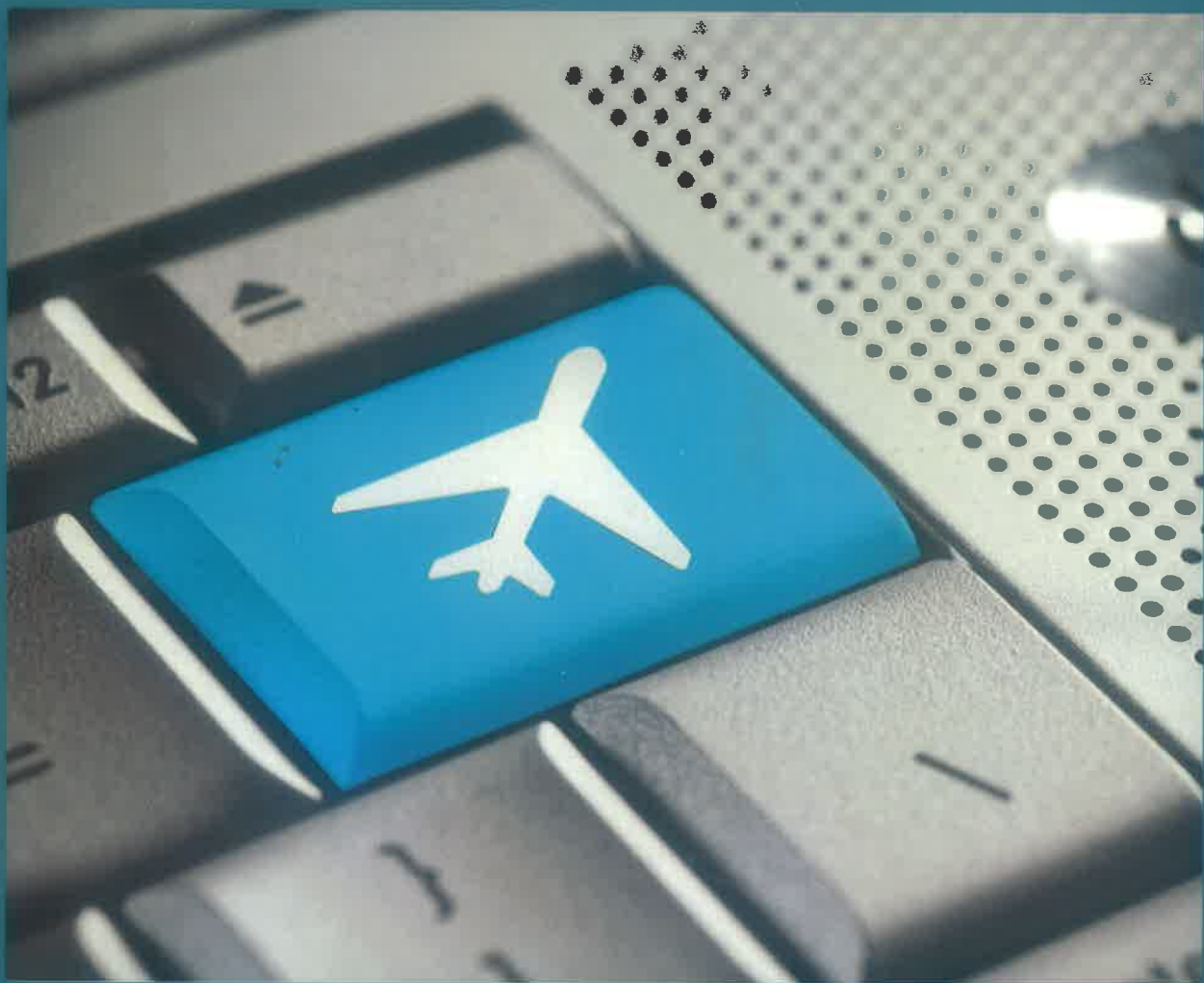# Global Hospitality and Tourism Management Technologies

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Global Hospitality and Tourism Management Technologies

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Chapter 7

The Role of Architecture on Tourism Industry:
The Problem of (Mis)use of Building Technology and Language of Heritage

Murat Çetin
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ABSTRACT

This chapter aims to shed light on the nature of architecture, its technological and cultural ramifications on tourism industry. It elucidates the background of issues regarding the interaction between the fields of cultural production (architecture) and cultural consumption (tourism). The chapter argues that power of tourism industry has reached, under the pressure of global economics, to a capacity to turn even daily architecture into instruments of touristic show. In this context, technology is utilized as an instrument to produce such iconography only as a surface articulation. Thus, architecture becomes a commodity of touristic consumption in this current socio-economic and cultural context. The pressure of tourism industry seems to create a significant split between the architecture and its location in terms of specific cultural roots. This tendency is discussed as a potential threat to sustainability of tourism industry itself since it damages its own very source, that is to say, richness of cultural differences.

INTRODUCTION

Within the framework of the relationships among tourism management, approaches, global tourism trends and technology, this chapter aims to cast light on the status of architecture and its technological as well as cultural ramifications on the ongoing tendencies in tourism industry (Adorno, 1991). The main focus of this chapter is on the use of global building technologies at the peril of local architecture which is a cultural asset for tourism (Bourdieu, 1993). In other words, building technology is tackled as a means which interferes in between tourism and heritage, and disturbs their natural, or rather, organic relationship (Fowler, 1993). Along this purpose, the economic, social, cultural and philiosophical background of this disturbance is elucidated with specific reference to the field of architecture (Lasansky, 2004).

Tourism, as one of the most rapidly growing sectors in the world in regard to economical, technological and social transformations, facilitates significant interactions and transactions among different countries (MacCannell, 1999). After various successive stages of evolution and self-criticism in regard to the issues of excessive consumption (Slater, 1999) and thus loss of natural and cultural resources, targets of tourism has started to be shifted from an industry that was developed along the axis of 3S (sun, sand, sea) mass tourism which has been isolated from the culture and economy of the loci, towards one that is organized along the axis of 3E (education, entertainment, environment) under the influence of increasing concern for issues such as sustainability, conservation of both heritage and nature, etc. (Ellul, 1997). Thus, impact of tourism on tangible and intangible assets of cultural heritage has been placed to the center of tourism industry (Chambers, 1997; Pickard, 2001). In that regard, relationships between tourism, city planning, heritage conservation, restoration and architecture (Baud-Bovy & Lawson, 1998; Var & Gunn, 2002) have gained utmost importance particularly from the viewpoint of sociological impacts of tourism activity on the cities it is performed (Ockman, 2005). On another yet parallel line, architecture has taken the lead in tourism as the main object of touristic activity and has recently generated a specialized type called architecture tourism whereby specialist trips are organized around the cities worldwide to visit contemporary buildings designed by well-known architects as well as historically important or traditionally characteristic buildings (Kahvecioglu & Ciravoglu, 2007).

Tourism movement, which boomed particularly during 1980s, introduced a very dense and over urbanization causing; not only major damages to coastal zones via massive constructions, but also to local life by means of conversion of local economies for only tourists, which gradually resulting in the decline of these towns during off-seasons, and eventually destroying both local economy and social life. Nonetheless, despite many negative consequences, tourism activity continued its growth and became the center of global social, cultural and economic life. Therefore, the phenomenon of tourism, in which diverse parameters play complex roles, necessitates an intense interaction among sectors and disciplines. Among these disciplines, architecture stands out as a leading actor since it not only facilitates investments, synthesizes the requirements of comfort and entertainment or organizes activities, technologies and spaces, but also creates identities and produces the imagery and iconography associated with branding of the tourism investors. Today, hence, tourism industry and architecture are in a comprehensive and very close interaction.

As a matter of fact, authentically historical architectural edifices have always triggered tourism (Stoller, 1989) by their values as either being witnesses to historical events, or representing various phenomena, or merely by their monumentality, originality or other assets. These unique masterpieces or contexts used to render certain destinations more advenageous over the

others. Thus, relatively disadventageous locations in terms of touristic attractions have developed various strategies to overcome their position by the utilization of architecture again (Donald, 2007) due to its representation capacity. One of these strategies has been to create their own iconic symbols through contemporary architecture and its new forms by well-known designers, who are promoted as celebrities, while the other strategy being to simulate unique buildings and cities in these inopportune places which has no relevance to the location of the original. Recently, tourism industry seems to be promoting not only fake copies of historically important or well-known buildings, cities but also their kitsch and eclectic collage, such as monuments, pyramids, palaces, urban plazas and even the whole city of Venice in resorts. The consequences of this trend, which is referred as 'Las Vegas effect' or 'WoW effect', will be discussed below. Regarding the other, and relatively more ethical strategy, such contemporary architectural edifice itself can transform its location into a magnet of touristic attraction by its own very existence. The most typical example og this sort is the town of Bilbao in Spain becoming a touristic place by the construction of Guggenheim Museum building by Frank Gehry and radically transforming town's economy, which is defined in literature as 'Bilbao effect' (Zulaika, 2003).

As a result of this strong connection and interaction between architecture and tourism, tourism industry gained a remarkable power over architecture. In this context, having gone way beyond the reasonable touristic demand to experience architecture in its original location, this power has reached to a capacity to be able to turn daily architecture into instruments of touristic show. More precisely, tourism, when reached to the required level of demand, can have the power to transform buildings totally or partially. That is to say, touristic demand can easily force developers, owners, local administrators, governers and finally architects to convert, for instance, religious buildings to art galleries, parliament buildings to

recreation areas, skyscrapers to panoramic towers, private houses to museums etc. Doubtlessly, such phenomena could easily be explained by material aspects. From economical viewpoint, to start with, one may suggest that although demand is assumed to create the supply according to classical economics, demand can be artificially created and stimulated in order to maximize the profitability of the capital. Space and time appear as two major obstacles for the circulation of global capital (Yirtici, 2005). Space and time, in conventional terms, are bounded by local context, that is to say, by geography and its specific spatial characteristics and own rhythm of time. Nevertheless, global economy requires such a local resistance to be eliminated simply because homogeneity will increase the fluidity of of global capital (Bauman, 1997). Therefore, the currently dominating economic system seeks various ways not only to break the links with locality, time and space but also to reconstruct them in an abstract level. Along this goal, it utilizes building technology to materialize this deconstruction and reconstruction of space-time relationship. Manifestations and ramifications of these radical transformations will be discussed below.

Therefore, this section will address the issue of technology in tourism, and particularly that of building technology, as a socio-cultural issue. The argument developed in this section is centered on the notion of authenticity, its vitality for sustainability of local economy, and thus, local everyday life.

TOURISM, CULTURE AND ARCHITECTURE

Tourism has originally stemmed from the human need to other cultures, to experience heterogeneity of life and the diversity of its cultural products, artefacts on earth (Giddens, 1991). Thus, the travels, which used to be real adventures due to problems regarding transportation difficulties,

safety and cost issues, had gradually started to be encouraged by technological advances particularly in transportation during 19th century. In other words, tourism, which started as a cultural enterprise, still places cultural activity onto its center no matter how much it is also associated with disciplines such as economis, logistics, etc. Franklin (2003) defines tourism not only as a cultural activity but also as a part of the phenomenon of globalization. The difference of tourism, today, is its homogenizing effect which occurs in two mutually interacting channels. Firstly, tourism industry supply tourists everywhere with more or less similar services, uniform catering, hosting, and even the same artificial climate as well as standard packages to the extent that they provide them even with similar physical and spatial settings. The aforementioned 'Vegas' or 'WoW' effects are polarized manifestations of such homogenization of the globe through tourism. Secondly, tourists, in return, develop a behavior in which they are interested more in the artificial experiences, simulations and pseudo-local gift items (that are mostly produced in China) than the genuine, authentic and salient features of the place and its people.

Holiday villages are typical examples of this where guests, whose only contact with local culture is gift shops either pre-arranged by the tour agency if not another in the duty-free just before they leave the place at the end of their vacation, are isolated from the everyday, real surrounding of their destination. In an age of violence, crime and terror, the underlying fears of people yield in such a degree of isolation and artificialization even in vacations, which defeats its initial purpose of tourism that was to discover, encounter and interact with the 'other' (Giddens, 1991).

Thus, this homogenizing behavioural cycle and the superficial interest in local culture develop a state-of-mind of their own. In other words, 'being tourist' becomes an (ephemeral, distancing, superficial) attitude towards life in general. Eventually, everyday life and touristic life becomes inseper-

able (Erkal, 2007). The border which seperates them first blurs, then finally collapses. Thus, the global world envisaged by those who favoured its homogenization becomes merely touristic; entertaining on short-term basis yet monotonous in the long run. On a similar note, Hannerz (2006) suggests that tourists are becoming a significantly influential social group to shape the city social life and public realm due to increasing mobility in the age of fast travel, information technology and global economy. Referring to Culler (1989)'s studies on semiology of tourism, he emphasizes the point that tourist as people staying in a place too short to assess their environment through neither function nor context but rather through their guidebooks, cameras, and thus, images, icons and associated events. This type of short-term perception and assessment which eventually exerts power on the city to turn everything into a spectacular show for tourists through signs (Barthes, 1977) including spaces they experience. In other words, for tourists, sign value of an architectural edifice merits more than its use value. Thus, function, as one of the essentials of architecture, becomes suspended and reduced to the level of an object that is consumed visually (Alsayyad, 2001). How architectural product looks for a tourist gains more importance than what it is produced for and what it contains. In this context, architecture inevitably becomes a part of the whole tour package disposed for pleasure and entertainment. Consequently, it is no longer part of its local culture although tourism is based on the idea of selling 'culture' a significant part of which is characterized by its unique architecture that is conditioned by local social dynamics.

Nonetheless, contemporary architecture with its new technologies and new language seems to be replacing the authentic local products of architecture. Thus, 'tourism of architecture', which has a siginificant shares in the global tourism activity, is overemphasized so much that 'architecture of tourism' is considered as a field of specialization within the discipline of architectural design.

Particularly, considerable amount of tourism in developed countries is oriented towards products of architecture, some of which create attraction due to their historical value whereas most of which attract due to their capacity to represent contemporary architecture.

Architecture, particularly for tourism, becomes a commodity of consumption (Appadurai, 1988). By the same token, architecture is considered as a global asset in a world of intense communication through help of technology. So, administrations and developers compete with eachother to create their own architectural assets for increasing their share from the tourism market if they do not already have their own existing architectural stock to be marketed through tourism sector. In this process, the use and value of architecture as tourism object are reduced to temporary stage sets for being replaced with new icons (Hughes, 1991) to surprise the spectator and signs for every new show that is to be staged to satisfy the demands of rapidly growing tourism industry. Such a consciousness and desire to produce architecture as show eventually result in an inflation of iconic buildings and promotion of kitsch buildings against the real value of genuine architectural products that reflect the true culture of a loci. At this point, the issues of heritage conservation and renewal arise as mechanisms of safeguarding the sustainability of local cultures.

Having repeated that building technology is discussed here as a cultural issue, this chapter argues that concepts of technology and language are mis-interpreted in architecture, particularly when its relation to tourism industry is considered. While the language is conceived as a mere iconography devoid of its cultural components; from its production processes, from social, geographical or climatic factors, the technology is conceived as an instrument to produce this iconography as if it is merely a surface surface articulation like a stage set for a show. That is why the architectural literature takes a critical stance towards what is called Vegas Effect. As a matter of fact, tourism cannot sustain even itself, not only local life, by relying purely on creating shows and temporary settings unless some effort is made to revive the culture through conservation and rehabilitation. In regard to the relationship between tourism and architecture, technology could only be judiciously and critically applied to serve the rehabilitation of the disturbed balance between tectonics and skin, building and facade, real and fake, actual and virtual, signified and signifier, content and form, meaning and icon, in sum, between architecture and show. Therefore, the issue of misinterpretation is tackled on two fronts; visual language and building technology. The following successive sections address these two interrelated issues respectively.

MIS-INTERPRETATION OF CULTURE AND ITS ARCHITECTURAL LANGUAGE

This section argues that pressure of tourism industry and consumerist misinterpretation of local cultures (Slater, 1999) and their architectural languages seem to have created a peculiar type of urban-architectural forgery that is usually reduced to skin-deep façade mimicry of local architectural features which results in distorted eclecticism of *Disney Architecture* or *Las Vegas Strip Architecture*, background, sources, roots and aims of which are different from socio-cultural context of cities at stake. Therefore, the 'city of collective memory' (Boyer, 1996) seems to have been replaced by the postmodern condition (Lyotard, 1984; Jameson, 1991; Harvey, 1991) of 'city becoming a place of show and display' (Debord, 1967). The architecture as show and display can so easily and quickly be consumed that global cities which are in competition to attract more tourists have to produce new shows, new signs and icons new buildings serve for that purpose (Urry, 1995). Thus, seductive outlook of

their new icons have to fascinate the minds of the new tourist population.

Although monuments gradually lose their power on the collective memory, the demand for new icon buildings does not decrease. That is the reason why bigger buildings, with strange sculptural forms as 'enigmatic signifiers' (Jencks, 1995) are still being built by stararchitects (as celebrities and even superheroes) as remedies (Figure 1) for all the ills of the contemporary city that is rapidly losing its past, heritage and thus character. After economic success of 'Bilbao effect', developers' demand has profoundly increased for iconic despite various socio-cultural concerns and drawbacks. Thus, these iconic buildings multiply through mimetic processes (Blackmore, 1999).

In a world and time dominated by technology and media; the ambiguity and speculations created by iconic architecture has gradually been accepted as a means of being mediatic. Not only ambigous sculptural forms (Gelernter, 1995) but also language produced by techniques of 'copy and collage' turns into architecture a spectacular show and display. These techniques are implemented in such an exaggerated and distorted manner to make the show more interesting for tourists that the end product is not more than *kitsch*. This trend not only affects the exterior image but gradually space program and content of the building as well. Thus, architecture loses its grounds by becoming a skin (Semper, 1989), a mask or a cover rather than what it exists for. Consequently, a process which turns office skyscrapers to watchtowers or worship spaces to galleries is being witnessed.

Architectural product accommodates two types of values; use and meaning (Guzer, 2007). While premodern era was characterized by the fact that meaning was collectively produced by the society (Rapoport, 1982) modernity defined the meaning value over its use value (Perez-Gomez, 1983). In other words, a rational link or correlation between the tectonic existence of an architectural edifice and its formal and artistic expression was inquired until the end of the twentieth century. However, together with post-modern consumption society, these two values are divorced and new value judgements started to influence architectural products, too, as in all channels of consumption objects. Consequently, aspects of meaning and

Figure 1. Buildings for tourism as enigmatic icons and star architects as superheroes; A collage of Guggenheim Museum building silhouette in Bilbao, Spain guarded by architects Frank Gehry and Zaha Hadid (© 2010 Murat Cetin)
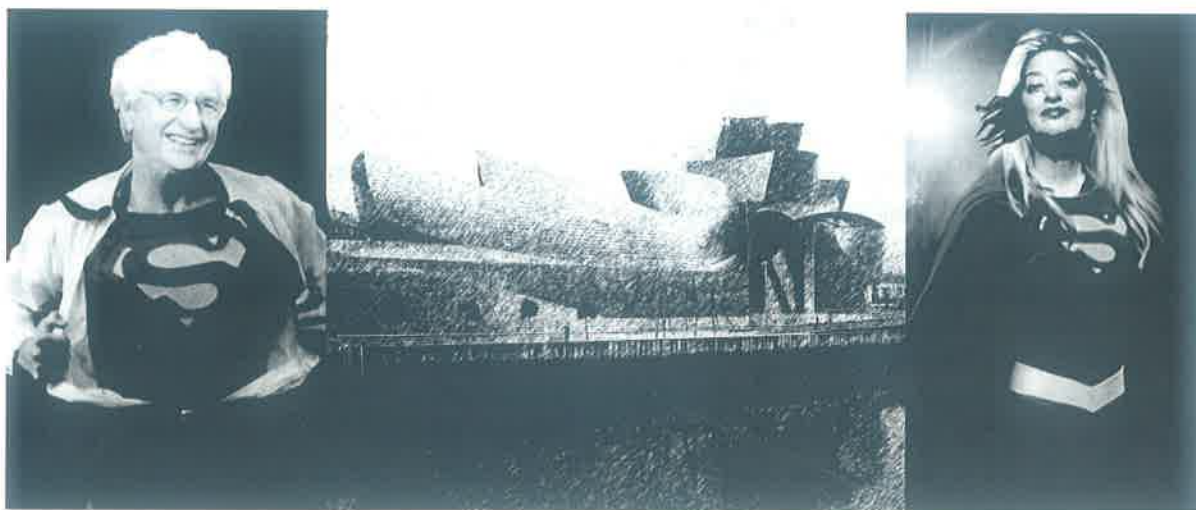
identity have started to compete and challenge the functional aspects of buildings. Thus, today, aspects of meaning and identity, which once was the contribution of architect, directly became a program input defined clearly by developers, investors, corporate institutions or governments particularly in tourism industry to boost up the economy of a city. The manifestations of refunctioning of architecture as an instrument of prestige and economic generator could be observed in a wide spectrum ranging from' Mitterand's Paris Effect' in Europe to 'Dubai Effect' on the Middle East region.

Doubtlessly, functional flexibilities brought by technological advances and the resulting physical and spatial transformations have an accelerating impact on the process of the divorce between use and meaning values. Therefore, the next section will elucidate the advances of technology that paved the way for such a radical cultural transformation in the way we built our environment.

MIS-INTERPRETATION OF BUILDING TECHNOLOGY

In addition to obvious and direct relation between building and technology, there is a very subtle and indirect relation between tourism and technology. The advances in technology profoundly change not only the way people live but also how they perceive. This gradual transformation may eventually shift human cognitive schemata which would lead to a new phase, and thus, state of human existence. No matter how far and distant such a phase may seem, consequences of abrupt leaps in this transformation process that are implemented through our fascination with technology might de destructive since our biological and mental ties with reality, nature, location, culture and tradition have not yet been totally removed. Therefore the relation between these strong ties and evolving technology should be re-considered particularly

in the fields of cultural production (*architecture*) and cultural consumption (*tourism*).

This section will address the issue of technological advances and their impact on architecture on two channels; first one is *IT based technologies* the other is *construction technologies*. Both types of technologies are discussed from the viewpoint of their pressure on the transformation of culture and architecture as one of its subsets.

Impact of IT and Media on the Reality of Architecture

As a matter of fact, all commodities (including space) needed continuously changing faces in Post-Fordist production systems. Technology is utilized to enable commodities to change very quickly. Particularly, IT based technologies and media technologies were favoured to overcome the sheer physicality and materialty of real life which stand as major obstacles in this context of rapid and frequent changes occurring in high-speed (Virilio, 1998). Thus, simulation and virtual reality found their ground to flourish in such a context (Baudrillard, 1994). They served the demands of economic system so well that they have finally become an addiction today. Most aspects of life are shifting towards simulated spaces in todays's post – information society. Within the current euphoria of information technologies such as 4G telecommunication, worldwide web, electronic trade, electronic state, virtual social networks etc., our living and perception have been significantly altered since the 19th century, particularly in the last few decades. Architecture is not an exception to this transformation; and neither is tourism industry (Pease *et al.*, 2007).

Ucar (2007) draws attention to a 19th century invention and comments on its influence of the development of tourism; La Nature á coup d'œil", or widely known as 'Panorama' by Robert Barker (Parcell, 1996). He suggests that although they disappeared in 20th century, it can be considered as an evolution because they are still in our daily

lives as a notion of virtual reality. Interactive cameras and web-based programs to combine our photographs provide us with panoramic images with 360 degrees views. In fact, panorama in the 19th century was more than a device to provide 360 degree images, but was more of a studiously choreographed magical stage performance to puzzle the viewer (Oettermann, 1997). The techniques developed by panorama had paved the way for advances in photography and movies. Similar to present times, the rising demand for knowledge in an age of information boom following the widespread dissemination of books had created an intellectual aura of experiencing this new information about 'others'. No matter how difficult, expensive and dangerous the travel was, the demand to see other places, people, cultures, landscapes, buildings, food, artifacts etc. was met by bringing those locations to the people through this new technological initiative what is later called in North America as Cyclorama. This need was intended to be satisfied with a unique technology based on providing virtually realistic images. It was achieved by applying principles carefully derived from the disciplines of painting, optics, theatre and architecture with the available technology of the time. So, first seeds of today's architecture as a mediatic show or icon were planted by invention of panorama in the 19th century.

Under the pressure of the demand for continuously changing faces in the current economic system, architecture, thus, is in a difficult position between the masses as its consumer and corporate sector as its financer. Therefore, architecture seems to have developed a double-faced attitude with the help of image-oriented cultural infrastructure and technological superstructure in order to overcome this paradox caused by the sudden and radical shift in capital ownership. The new power (of the corporate capital) and her (artistic and spatial) weapons should be disguised in a seducing new skin (Till, 1999). Market demand for such disguise seems to have reached almost to a level of fetishist obsession with newer forms (Pietz, 1993). Hence, architecture has recently started to serve as a new package in order to market the products of corporate building sector. Marketing through a new package necessitated the use of a new media (Ramonet, 2002). In a society which has dogmatic belief in media, the arts have also been pumped-up by the media and its related technologies. What is unfamiliar, interesting (no matter how strange it could be), has become the most wanted feature in this tv/video/internet oriented media (McLuhan *et al.*, 1989). Hence, new types of spaces have been emerging with the strangest possible forms and iconographic language.

Radical leaps in technological advances, profoundly transform the way people conceive art (Mitchell, 1994). The concept of simulation (Baudrillard, 1994) with the help of increased ability of computation seems to have enabled the creation of a marketable imagery of space (Foucault, 1973). Although this new visual revolution is welcomed by the profession, the real problem was the possibility of realising this abstract image in concrete with the current building technologies. Moreover, further production, re-production and re-presentation of this new space unavoidably (yet magically) blurred the borders between real and virtual (Mitchell, 1996). Inevitable consequences of this phenomenon were manifold. It was meant to weaken the tectonic conditions and traditions in which architecture is evolved. Its seductive nature was meant to cause one to discard its true assets simply because of its market value. Its popular merits seem to have pushed its social responsibilities aside. The question is whether it is architecture any longer.

Impact of Building Technology on the Materiality of Architecture

Another channel in which technological advances make significant impact on architecture of tourism is the building technology. Traditionally, building activity and architectural language as its cultural expression were conditioned by the limitations of material, available workmanship, principles of economy, and conventions of construction techniques that were lenient with forces of nature. Currently, on the contrary, construction technology has been usuriously pushed in a direction to enable architects and enginners producing images to satisfy this aforementioned demand of touristic consumption. Production of steel in vast amounts as well as advances in steel construction has initially started the process of a reform in architecture starting from the 19th century onwards.

During the 20th century, developments in glass technology enabled to go beyond the existing limitations of construction. Recently, glass technology is developed into such a level that it is no longer merely a material that provides transparency, view and light through windows, but an intelligent environmental control shell, and moreover, a structural component of buildings. In parallel to these developments, inventions and advances in material science engouraged the use of various alloys, compositions, chemicals, plastics and special fabrics in building industry. The increasing use of these materials in combination with various forms of steel structures also initiated a shift from load bearing systems to tensile systems in construction of buildings. Furthermore, the remarkable progress in the field of electronics, nano technology, artificial intelligence, remote communication systems paved the way for the age of smart buildings (Seltzer, 1992). Consequently, conventional tectonics of building was replaced by the tectonics of 'skin architecture' largely determined by the use of a wide variety of curtain wall façades.

All of these developments have rapidly and totally altered the very nature of architecture as a functional and aesthetic shelter into a display shell. Like the billboards of Las Vegas strip, the tourism architecture has turned into a circus where jugglers of archirtecture perform their skills of acrobacy of forms and images with buildings in shape of; for instance, boats, transatlantics, spaceships, burgers, cakes, toys, animals, plants, fruits, hills, rocks, clouds, daily devices, instruments, iPods, tv screens or buildings as replicas of Topkapi Palace, Kremlin Palace, or of Venice with its water canals, or Moscow with its plazas etc. In sum, architecture has turned into artistic creation of interesting objects that also accommodates human functions, that is to say, buildings that look like anything but architecture. In this context, emergent building technology encourages creation of fake facades which may look like traditional architecture. Moreover, contemporary materials and techniques allow architects to produce mimicry of history through forms and figures borrowed arbitrarily from past without any reference to its context or constituent conditions. Nonetheless, this anachronistic attitude as well as flattening of whole history and its associated aspects into a skin-deep cosmetic surface treatment will serve nothing but to terminate the existing weak ties and connections of humans to their roots in nature, place and culture. By the same token, this will, soon, result in tourism industry to sabotage its own resources that are mainly embedded in the cultural content of localities unless an alternative strategy is established regarding the relationship between culture and tourism. Development of strategies for sustainability of local cultures requires an emphasis on the thorough and rigorous study of genuine cultures, their multi-faceted aspects and contexts rather than its visual replication. Therefore, at this point, the emphasis must be given to the issue of architectural heritage and its conservation.

GENUINE CULTURAL ASSETS AND CONSERVATION OF ARCHITECTURAL HERITAGE

Although tourism industry may invest on other assets to increase its profit, historical and traditional context is the most valuable and sustainable asset for tourism industry (Maciocco & Serreli, 2009; Ulled Merino *et al*., 1986). The first and the most important salient feature of this asset, that is to say, traditional context is its originality. The priority of tourism industry must not only to provide a certain level of comfort to its customers but also assure the sustainability of this vulnerable cultural asset both as a means of protecting its own investment as well as a social responsibility. Genuinely traditional architecture is the main element in the manifestation of this cultural asset (Singh 2007).

Authentic architectural heritage should not be sacrificed for the artificial architecture of theme hotels via kitsch replication of the genuine in irrelevant locations and contexts with fake materials and false proportions. The objectives of tourism industry to generate new virtual environments to stimulate tourists' fantasy world through these theme hotels seem to have followed the easiest path and inevitably ended up with production of very cheap and non-creative images via various packages. The profits accumulated through this populist initiative can neither justify the damage given to cultural assets nor legitimize the extra cost paid by communities have to pay to sustain their everday lives and cultural existence (Lefebvre, 1991). Furthermore, the enormous cost that will be required for these buildings to be removed or replaced once their fake imagery is outdated must not be forgotten. Similar to the damages tourism investments caused during 1980s via the destruction of nature, forests and coasts, the current developments will create damages that are not only very hard and costly to compensate but also irreversible in terms of socio-cultural ramifications. Thus, any investment that is intended to serve tourism industry should discourage the production of this fake history through 'WoW effect' created by these theme hotel chains. The objective of tourism industry should focus on contributing to local culture by architecture whether it is a restoration or conservation of a product of authentic culture or a construction of a new product of 'Bilbao Effect', but definitely not by promotion of replicas which will degrade the originals.

Architectural edifices, particularly masterpieces have always attracted attention. Therefore, they play a major role in the tourism income of their region as well as their country. The importance of Eiffel Tower or Louvre Palace for Paris, Big Ben Clock Tower and Buckingham Palace for London, Hagia Sophia Museum, Süleymaniye Mosque and Topkapi Palace for Istanbul is crucial for their tourism potential. Nevertheless, none of these edifices stand out individually, on the contrary, as an integral part of the pattern constituted by the cultural assets of the city in which they are located. Moreover, they acquire their value through time as a historical asset whereas the current buildings are immediately put into the center of attention via marketing strategies right after the moment after their production if not during their planning and production phases. Unfortunately, new architecture, when conceived as a tool for tourism, has become a part of a process which homogenizes and monotonizes the environment at the peril of genuine qualities.

Therefore, tourism industry should seek ways of collaborating with the discipline of conservation of architectural heritage in addition to sponsoring and managing the restoration of cultural heritage that is under the threat of deterioration (Orbasli, 2000). Nonetheless, conservation merely for tourist is not a favourable or sustainable solution either. Instead, local communities must be supported to maintain their living and producing to enable them sustaining themselves without the help of tourism during off-seasons. Therefore, tourism industry should take initiatives in boosting local economies and take measures against sweeping

effects of global economy simply to ensure the continuity its base of existence. Along this path, ties with local history, local nature, local materials, local arts and crafts and local rituals should be enhanced with integrated strategies. Only then, the devastating effects of tourism on culture could not only be prevented but on the contrary be reversed towards serving the local communities and sustainability of cultures around the globe so that tourism could sustain itself without inventing and investing on new shows forever.

CONCLUSION

This chapter elucidates the impact of tourism on social and cultural values and assets with specific reference to its strong mutual interaction with architecture. This interaction is tackled from the perspective of the conservation of cultural heritage and its sustainable development. It is argued that this interaction is threatened by economic and technological pressures and needs for an urgent shift from the current reduction of cultural assets and traditional features into superficial icons or surface articulations towards conservation of authentic character and genuine products to assure its own sustainability.

As discussed above in detail, tourism industry is undergoing a rapid expansion causing the breakage of its link between space, time under pressure of capitalist economics to either create or stimulate the demand (Harvey, 1985). Along this line of homogenizing action, it utilizes architecture as a means to globally create artificial and exaggerated settings for its spectacular shows legitimizing the promotion of populist and kitsch culture at the peril of locality and genuinity. Misplacement of place-specific assets or features to create these new spatial settings causes cultural confusions. The fact that genuine urban-architectural language which reflects this harmony of space and time is very attractive for tourist seems to be usually subdued in favour of architecture that looks like

Disneyworld or Las Vegas Strip, which too, might attract tourists in specific context since they are the authentic products of the (space-time) context they are formed within. However, other cities should avoid replicating this type of populist products. They rather should keep them in a distance to highlight their own assets.

Particularly, this difference is blurred in societies where critical culture is not very well established (Guzer, 2007). In other words, buildings that are pumped up with exaggerated scale, material and formal expressions as well as naively direct references to history could easily be confused with avant-garde architectural experiments. Such an attitude not only creates a conflict between the real functional or tectonic values of building and its sign values (Baudrillard, 1981) but also renders architecture as an exaggerated product of fashion or daily values of taste(lessness) rather than a product of special design process. The major difference, however, lies in the following distinction; between creating an attractive architecture and using architecture to attract people, or between turning architectural product into a sign and using existing signs to make architecture.

Doubtlessly, the use of architecture as an instrument of prestige can and should be considered as a positive ground for architecture. However, productive use of this ground for architecture is only possible through widespread establishment of the critical culture, that is to say, through not only a certain distance from easily consumable direct references to history but also a process of abstraction and interpretation of existing knowledge rather than that of instant products made up of popular signs and icons. Hence, space is essentially a public commodity, and therefore, it can be monopolised neither by the capital nor by the architect. On the other hand, a new vision and understanding the ontological transformation that architecture is undergoing is also needed for the discipline of architecture (Yirtici, 2007). For architecture to become the subject rather than object of the current social reality in which

architecture exists, architecture has to develop its own tactics that are critical yet not exclusive of the global economic logic which shakes all known phenomena so far. Consequently, tourism industry should develop ways to heal the severe split between the architecture and its location in terms of cultural roots specific to location caused by the pressures exerted by mechanisms of global economy.

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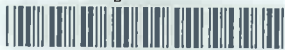
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