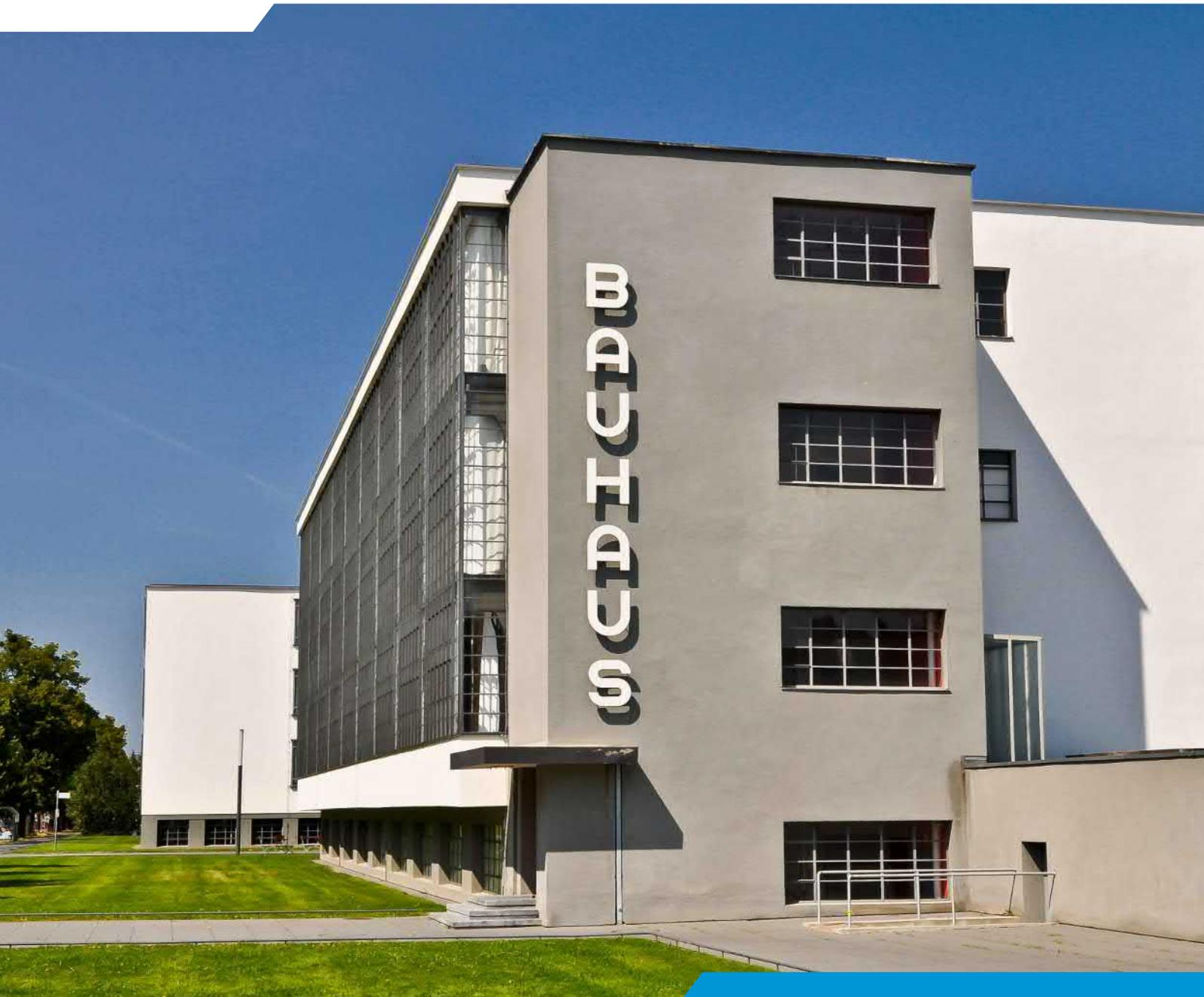




Deutsche Gesellschaft für
Tourismuswissenschaft e.V.



Staatlich anerkannte, private
**Fachhochschule des
Mittelstands (FHM)**



Tourism and Architecture in the Framework of Cultural Heritage and Innovation

Proceedings of the 3. Scientific Conference of the Commission „Architecture and Tourism“ in the Deutsche Gesellschaft für Tourismuswissenschaft (DGT) e.V., held on the occasion of the 100th anniversary of the Bauhaus 2019 in Weimar | Dessau | Berlin

Editors: Heike Bähre and Valerie Isabel Elss

Tourism and Architecture in the Framework of Cultural Heritage and Innovation

Heike Bähre, Valerie Isabel Elss (Eds.)

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Heike Bähre and Valerie Isabel Elss
Bielefeld/Berlin 2020

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Preface

This volume is the first publication of the DGT Commission "Architecture and Tourism". DGT is the abbreviation for "Deutsche Gesellschaft für Tourismuswissenschaft e.V.", the Association of tourism research in Germany, uniting German speaking researchers, lecturers, and scientists. In May 2015 some of the DGT members founded the DGT commission "Architecture and Tourism".

The occasion of its third Scientific Event of the DGT Commission, "Architecture and Tourism" was the Bauhaus anniversary in 2019. The 2019 event hosted by the DGT commission "Architecture and Tourism" built a bridge between tourism practice and sciences. The organisers set themselves the goal of consciously creating synergies between individual travel and tourism related scientific disciplines. The Bauhaus architecture, architecture of the modernism era in the beginning of the 20th century, has produced important architectural testimonies in addition to diverse cultural influences, which can still be experienced in Weimar, Dessau, and Berlin. The outstanding architecture of the Bauhaus and Modernism era, which has had a lasting influence on our understanding of working, living and learning, is particularly evident in these three places. The implementation and understanding of Bauhaus architecture today also represent important components of the original/primary and derived/secondary tourist offer in many destinations.

This volume contains articles from the conference, as well as publications of two Erasmus+ projects focussing on tourism, architecture and heritage.

May the conference proceedings contribute to a deeper understanding of the interrelationships between architecture and tourism in research, teaching and applied sciences in practice.

Berlin, November 2020

Heiner Haass and Heike Bähre
Spokespersons for the DGT Commission "Architecture and Tourism"



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1. Methods of Interpretation of Architectural Heritage in Tourism in the Czech Republic

Liběna JAROLÍMKOVÁ and Zuzana MÍŠKOVÁ

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Abstract

Cultural heritage has become one of the fastest growing forms of tourism, the primary function being the 'transmission of experience and information between generations.' It also serves as an attraction to develop and maintain a form of cultural identity for current and future generations. This article examines the topic of current challenges in content and method of interpretation of European cultural heritage in the context and structure of a changing tourism market. In the Czech Republic, architecture creates an ideal environment for cultural tourism including a diversity of building styles, types of constructions and their artistic presentation, synergising to form unique genius loci. Within this environment, a survey of 155 respondents from different regions of the Czech Republic were surveyed to identify specifics of interpretation of architectural history, particularly with respect to its goals, methods and forms. Transference of that history must respond to a number of social, demographic and technological changes; it must continuously improve its quality and look for new and original ways to make the heritage more appealing and understandable for all generations.

Keywords: Tourism, Cultural Heritage, Interpretation, Architecture.

1.1 Introduction

Every year, millions of visitors travel to explore cultural heritage which has become one of the fastest growing forms of tourism. Participants in cultural tourism are motivated to travel predominantly by the possibility of exploring and learning about the cultural heritage of their destination. According to the UNWTO (2014), cultural tourism is growing at an unprecedented rate and represents around 40% of global tourism. The growth in tourism is best indicated by a growing number of visitors to cultural monuments, facilities and events.

Apart from its prime role of facilitating experience and information from generation to generation, cultural heritage also functions as an attraction and is an important part of the potential for creating the attractiveness of a destination. Quality interpretation of monuments can be one of the ways to ensure that cultural heritage and its diversity will not disappear in time. To the contrary, contemporary and future generations continue to form their cultural identity and help them better understand the visited destination.

This article presents results of the first stage of an international project named “Methodology of Interpretation of European Cultural Heritage” (MIECAT). The aim of the project is to create complete didactical materials for a new course “Interpretation of Cultural Heritage” which will be introduced within Tourism study programmes at all partner universities. The authors of this article focus on the interpretation of architectural monuments, as these play an important role in formation of the environment where a visitor spends time and, in many cases, represent the motive of their visit to the destination. The article identifies the main sections of the content, as well as methods of interpretation of architectural monuments. It also presents initial results of ongoing research of factors influencing preferences of interpretation methods among an important segment of monument visitor in the Czech Republic, specifically focusing on seniors.

1.2 Background research

Cultural heritage is a ‘hot topic’ and looks for possible ways of interpretation, following current activities of the European Union in this field. In professional literature, the concept of interpretation can be found relatively often and with different meanings within different contexts. Nevertheless, in a tourism context, it is still often perceived as a new concept, even though interpretation in tourism has a long tradition. This is caused mainly by the fact that the term ‘interpretation’ is often wrongly replaced by terms like ‘information, promotion and presentation’, whose connotation is different (Ptáček, 2004:

9). The word “interpretation” is of Latin origin and means “explanation” of a text or an idea (Petrušek, 2018).

An initial researcher in this field is an American, Freeman Tilden, who developed the first contextualised definition of the word “interpretation” in his book “Interpreting our Heritage” (1957. Tilden (1977, :8), then described ‘interpretation’ as “an educational activity which aims to reveal meanings and relationships through the use of original objects by first-hand experience, and by illustrative media, rather than simply to communicate factual information”.

In 2008 the Charter on the Interpretation and Presentation of Cultural Heritage Sites (ICOMOS) suggested an updated concept of interpretation as “... refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage sites. These can include print and electronic publications, public lectures, on-site or directly related off-site installations, educational programmes, community activities, and ongoing research, training and interpretation process itself“. In Europe, much attention is paid to cultural heritage and its interpretations. There has been an increased number of initiatives, especially after 2000. The Association Interpret Europe was founded in 2010; as well, 2018 was proclaimed a Year of Cultural Heritage; the European Council set the topic of European Heritage Days 2020 - “Heritage and Education”.

Interpretation of cultural heritage must respond to societal changes and the tourism markets to meet the needs of separate segments of visitors. The presented research attempts to identify the needs and preferences of seniors. This segment has a high visitor potential for the future of cultural tourism mainly because seniors nowadays have a relatively high disposable income; they enjoy improved health; and they naturally try to avoid the busy tourism period which leads to an extended season for tourism of monuments. A brief specification of interpretation principles for this segment can be found in Secombe and Lehnes (2015), Heritage Interpretation for Senior Audiences.

1.3 Architectural heritage of the Czech Republic and its utilization in tourism

Architectural structures have lived over centuries thanks to their specific technical features and contribute to cultural development of the whole nation. As well, they are a symbol of national economic and social development. Works of architecture and urbanism personify the history of the people who created them.

Architecture co-creates the appearance and environment of a whole destination and is commonly used in its promotion. The minds of visitors to many destinations is often visually dominated by iconic

structures, whose pictures are repeatedly used in promotional materials, including for example Paris with the Eiffel Tower or Prague and its panorama of Charles Bridge and Hradčany Castle.

Diversity of architectural styles, kinds of structures and their quality create a unique genius loci. Preservation of architectural monuments in their original form is typical for the Czech Republic. Heritage care, which includes also opening the monuments to the public, has been systematically developed in the Czech Republic for more than one hundred years and achieves enviable results. This has been recognised by 14 architectural monuments inscribed on the list of UNESCO cultural heritage, and several other international awards for heritage care. Increased attention is currently being paid to the development and further improvement of new forms of interpretation.

Architecture can play different roles in tourism. Very often, it is a “primary” attraction, which means that it is the main reason to visit a destination. A “primary attraction” can be one single architectural structure a visitor may want to see. The manner of its construction or its cultural value are unique (e.g. Chateau Neuschwanstein in Germany) or architectural complexity – a set of structures, where concentration of structures makes the place unique (e.g. historical centre of Prague, Telč or Český Krumlov in the Czech Republic). The secondary role of architecture is a coulisse to some other tourism product; it is perceived in a broader context and complements the image and atmosphere of the destination (e.g. exhibition halls, museums, congress centres, concert premises, wineries, etc.). Architecture also plays an important role as background for offering tourism services (restaurants, hotels, transport infrastructure, etc.). “Potential of architecture facilitates creation of tourism products, generation of revenues and new job opportunities” (Jarolímková, 2017: 17).

Products and services are sometimes paid forms of heritage interpretation and include:

- Guided tours
- Exhibitions (historical, exhibitions of arts, etc.)
- Cultural and social events (concerts, theatre performances, composed evenings, festivals, or balls) at the premises of structures with exceptional architecture
- Historical events (markets and shows of handcrafts)
- Experience programmes (animated tours, medieval feasts).

1.4 Importance of interpretation and its specifics for architecture

Interpretation should not focus only on the description of art styles, or present sophisticated technical drawings of construction. It should describe the whole structure from a holistic view, it should set the

structure into the context of time, surrounding environment, and social history. It should explain the purpose of the structure.

According to Ptáček (2004), every interpretation should encourage visitors to think about the structure, it should initiate a discussion; it should reveal the beauty of the place through interpreted information and thoughts and connect the interpreted place with the visitor. Architecture has many different links to the life of the society, its economy, available technologies, culture, arts, lifestyle, knowledge, and tourism. “Architecture is not only for architects. It also concerns those, who place the orders. The story of architecture is also the story of priests, kings, queens, emperors, captains of industry, trade, master builders, enlightened patrons and misled politicians” (Glancey, 2007: 21). Understanding the architecture of different epochs is a way of understanding the history, fates of individual nations, their culture and politics (Glancey, 2007).

Interpretation of architecture must cope with specifics of this type of cultural heritage. Architecture is, more than other works of art, dependent upon context. Architecture is always connected with the space; it has its place in it. Architectural monuments always have an architectural idea, its leitmotif, its technical aspect, esthetical, cultural and historical value. Interpretation of architecture can contain various topics, which should be adapted to its goals, and interests of visitors. The topics can be as follows:

- Architecture – style of architecture, typical elements, architectural solution
- Technical and building techniques
- Social and historical context of the structure, situation in which the structure was ordered, its historical and social importance
- The structure and its links to the surroundings
- Personalities (architects, master-builders, patrons, artists participating in the building activities and decoration, owners and users)
- Current utilisation of the structure.
- Preservation, reconstruction and maintenance of the structure.

A popular form of interpretation is “story telling”. Here are examples of stories suitable to be linked with architecture:

- Stories of people - architects, builders, artists, owners, investors in structures
- Stories of the structure – its history, fate – reconstructions, adaptations, “rescue”, preservation
- Stories of places – how the structure influenced the surrounding space

- Stories of events – which historical events did the structure witness. (Prosperity, stays of important people, conquests, etc.).

Architectural monuments are immovable and very large. Its interpretation takes place mostly in the authentic environment of the monument/structure or town district, (i.e. in situ). It is prepared in a form of tours of exteriors or interiors of structures, sightseeing tours in towns or gardens.

The basic methods **in situ (on-site) interpretation** are:

- Guided tour (walking, by coach; the guide can work in costume to make the tour more attractive)
- Tour with audio-guide
- Tour supported by mobile application
- Papers, brochures with information for individual tours
- Interpretation at the destination through city lines and information panels
- Games at the site (quizzes, “town rallies”)
- Dramatizations - living history (e.g. exhibitions of the last day)
- Shows – demonstrations, workshops
- Video-mapping.

Ex situ (off-site) interpretation can take place at the premises of authentic monuments, however, transferred to some other place, in the case of architecture of an open-air museum, often called “skanzen”. Besides the exhibition of mostly folk architecture, these open-air museums offer various accompanying educative and experiential programmes (markets, demonstrations of forgotten handcrafts, tasting of local traditional food and beverages), where a visitor learns about the life of the society in the given region, mostly in the past.

Other possible forms of ex situ interpretation of architecture are through

- museums (museum of architecture and museums of architects)
- exhibition halls focused on architecture (e.g. Architekturzentrum in Vienna)
- occasional exhibitions, including:
 - Exhibits used for interpretation which are original fragments of structures or their copies in real size, smaller models of whole structures or their parts, drawings, plans, not implemented projects, historical paintings (showing the structure at different periods and stages of construction and/or preservation), photo documents with aerial photographs, (i.e. views a visitor can’t experience otherwise), documentary films about the

monument or about the authors (builders and artists) and their lives and work., virtual 3D presentation, augmented reality

- Programmes and materials complementing the interpretation in these facilities are guided tours with lecturers, creative and “hand-on” workshops, composed programmes accompanied with film shows, and follow-up discussions, catalogues of exhibitions, professional monographs.
- interpretation/visitor centres with interactive permanent exhibitions and occasional exhibitions, mostly oriented at educative programmes (e.g. DůmDačického/House of Dacicky in Kutná Hora, CZ)
- virtual reality, augmented reality (VA/AR).

Quality interpretation enriches visitors and has great influence on their perception of the place. Its aim is to make the visitor understand local identity, cultural heritage and its links to the history, presence and future. Interpretation facilitates better knowledge of the site visited and enables the visitor to appreciate local history and culture. It offers a deeper experience and raises interest in protecting monuments. Interpretation also governs the behaviour of visitors, which is very important for sustainable tourism development. Despite meeting visitors’ requirements and expectations, interpretation mustn’t destroy genius loci of the place and so it must respect the local community and contribute to its prosperity.

Currently, there are many challenges faced by interpretation of cultural heritage. Hand in hand with permanent development of the society, even interpretation must be a living and transient field so that it could anticipate changing requirements, preferences and expectations of different visitors, who become its target. It must respond to several social, demographic and technological changes, permanently improve its quality and look for new, original and attractive ways to facilitate the heritage and its values to future generations.

Guiding service as a main interpretation method at heritage sites has a long tradition in the Czech Republic. It has been offered and systematically developed since the 18th century (Kubů, 2014). Methodology for the work of guides has been improved and even today, most heritage sites in the Czech Republic are open to the public only within an organized group guided tour, where a guide gives the professional presentation in person. The content of guided tours has recently been modernized and there is a shift from description of the exhibits from the view of arts history, to a more comprehensive interpretation of the site and its inhabitants in the context of social development. Heritage sites visited

by foreigners mostly offer guided tours in foreign languages. Individual visitations without any guide are not usually allowed in the Czech Republic.

As this model of accompanied tours has been offered for almost 100 years, Czech visitors are familiar with it and hold it as given. However, this does not mean, that it appeals to everyone.

With a changing labour market, it is more and more difficult for management of the heritage sites to maintain the range and quality of guiding service. There is also a much deeper diversification of visitors' requirements than in the past. Therefore, heritage sites consider the sustainability of guiding service and innovative changes in interpretation. For this reason, there is a question whether maintenance of consistently and strictly managed visitor regime and guided tours will be possible in the future.

1.5 Trends in interpretation of architecture

Many influences in interpretation of architectural heritage include changes in demographic, social and cultural structure of society; globalization (in particular); development of information and communication technologies and deepening of digitalization processes; changes in the tourism market, diversification and other changes in consumers' behaviour and preferences of visitors; development of leisure activities and experience economy.

Basic trends are as follows:

- Change in the content of presented information, a shift from descriptive, factual information on history of art to a more **contextual information**, including broad social, cultural, and geographic aspects.
- Interpretation programmes are innovated, **new topics** and new tours are offered (e.g. a guided tour "Under the roofs of houses" in Cheb (CZ) showing the construction of historical rafters).
- Introduction of **innovative and original solutions** using special technical tools, which offer non-traditional views. Some examples are as follows:
 - Mirrors installed under the vaulting, frescos or just used in visitor's hands enabling a more detailed view of some aspects.
 - Empty frames, watching tubes and telescopes pointing at specific details.
- **Creative artistic interpretation** – work of art facilitates emotional experience (e.g. video mapping). Example of the Church of St. George in Luková: Installation of statues – spirits of resettled Sudeten Germans points at the consequences of history for the region and the church.

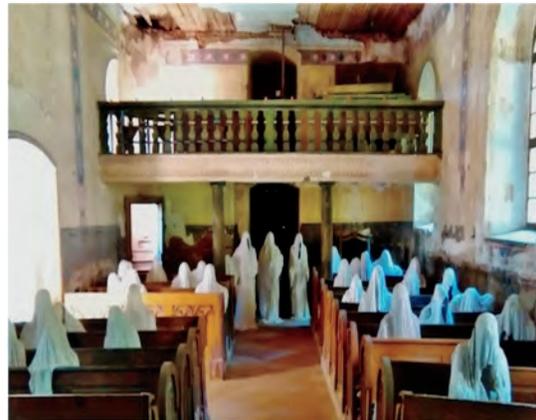


Figure 1 - Installation in the church in Luková (Vančatová 2016)

- Utilization of **technologies** in interpretation leads to the shift from text interpretation to visual interpretation. Another consequence is a higher interactivity during interpretation. An example of implementation of new technologies is a visitor centre, often called interpretation centre. Virtual reality facilitates visualization of site reconstruction.
- Implementation of game elements into interpretation, so-called **gamification** and joining interpretation and edutainment are among other trends. An example is a coded game called Stories of Casemates at castle Špilberk in Brno (CZ), which makes the visit more attractive.
- **Haptic elements** enable the visitor to employ the sense of touch thus multiplying the experience. In Gloucester cathedral, the visitor can experience with their hands how to make windowpanes and gargoyles.
- Non-traditional, **exceptional experiences** during interpretation employ mainly the emotional part of the brain. Night tours or tours in the form of revived history are very popular. Unforgettable experience and appreciation of Santini Aichel's work is a visit to the cathedral in Sedlec (CZ) during equinox, when the setting sun shines on the main altar. The experience is amplified with a concert of classical music.



Figure 2 - Equinox in the cathedral in Sedlec (own illustration)

1.6 Results of the research – preferences of market segments – seniors

Seniors' tourism is the fastest growing market segment with substantial potential to contribute to the development of cultural tourism destinations. This is expected to increase in the future. The reason for this growth in aged populations is prolonged average length of life, increase in economic power and improvement of health condition of seniors - a specific marketing segment. Aging brings a number of limitations and risks seniors may face whilst travelling. The needs of this segment are described in many professional papers. Appropriate adjustment of the tourism products, services, and forms of interpretation to the needs of seniors is therefore desirable.

Research is being carried out in the Czech Republic investigating preferences of forms and methods of interpretation among different segments of visitors to heritage sites and is aimed at improvement of interpretation of cultural heritage. The first part of the research focused on seniors, followed by an analysis of the youth segment. Later, research of additional segments including families with children, and visitors from different foreign markets which are important for the Czech tourism market (Germany, Poland, Russia, USA, South Korea, China) will follow.

Between February and May 2019, research was conducted in the form of a questionnaire survey with samples of people over the age of 50, and active participants of cultural tourism, and other segments. The questionnaire was presented only in a printed form and it took approx. 15 minutes to complete. There were 21 questions, including both closed and open-ended questions some using multiple-choice responses. The survey consisted of 155 respondents from different regions of the Czech Republic. The results appeared statistically consistent and representative.

The ratio of "female : male" respondents was "80 : 20", indicating that women of this 50+ age group travel more often than men; 30% of respondents stated that they visit 5-6 cultural monuments on

average per year; 40% of respondents visit more than six monuments per year (mostly castles and chateaus). Consequently, the targeted 'visitors with experience of cultural monuments interpretation' could be substantiated.

Main motives for visits to cultural monuments include:

- Acquiring something new (38%)
- Increasing knowledge (35%)
- Relaxation (18%)
- Meeting new people (4%)
- Other, non-specified (5%).

Interpretation preference:

- 88% of respondents prefer "live", i.e. personal interpretation offered by a guide – interpreter.
- Based on responses, the main reason for preference of a guide in person are:
 - o Visitors are in direct contact with the guide
 - o Visitors can participate in the discussion
 - o Visitors remember spoken words for much longer than print information
 - o Visitors are given a greater amount of interesting information
 - o Visitors get much more updated information
 - o Interpretation is much more entertaining
 - o Visitors can ask questions.
- Only 12% of respondents prefer non-personal interpretation. The main reasons for this preference includes:
 - o Freedom and independence during the tour
 - o Visitors can decide on the pace of a tour on their own
 - o Visitors feel better – their tour is more peaceful
 - o Visitors can return to information later.

Analysis of preferences for individual methods of interpretation suggested that a guided tour was clearly the most preferred (88% of respondents) method and Table 1 includes results of all responses.

Preference	Method
1	Guided tour
2	Information panels
3	Printed materials
4	Audioguide
5	Digital media
6	Virtual reality

Tab. 1: Preferences regarding methods of interpretation (Authors original work)

Seniors' responses indicate that group tours are preferred by 59% of those surveyed, whereas individual tours by 41%. As well, 17% of participating seniors have tried all above-mentioned methods. Even though preferences of seniors seem to be conservative, this segment would use new forms of interpretation they have not yet encountered. Most, (42%) would like to try virtual and augmented reality, whilst 32% of respondents prefer an audio-guide. However, 21% of respondents don't want to try any new technologies they have not already experiences. They state they are satisfied with the methods they have tried so far and therefore have no need to try anything new.

Detailed responses to individual forms of interpretation:

Presentation by a guide is the best form of interpretation for 88% of all respondents whilst 14% of respondents claimed that classical presentation (explanation) was acceptable; however, they preferred non-personal interpretation. Finally, 4% of respondents don't like presentations given by a guide at all, they find them often boring and too long. The presentation should be professional, the guide should be able to attract the visitor's attention, should be nice and entertaining, should know how to involve the visitor in the discussion and encourage them to ask questions. Respondents' opinions whether 'a guide should be dressed in historical costumes' differ; 63% of respondents find costumed guides more interesting, but not essential. There is a slight dependence on the age; younger seniors are rather indifferent, older seniors appreciate costumes more often. Most common negative comments to the work of guides include: monotonous speech, rather boring presentation, bad audibility especially in larger groups. Some respondents claimed that presentations were too long and detailed; some of them found some historical inaccuracies in the information given.

Information panels are favoured by some respondents preferring non-personal interpretation. This form of interpretation is least common at cultural sites in the Czech Republic and of course, it depends very often on the design and content of the panel. Respondents appreciate good arrangement and

visualisation of the information. The most common bad experience was caused by bad legibility, insufficient comfort while reading the information (bad light, texts too high or too low).

Printed materials are classified as a useful complement of a classical presentation by a guide for most respondents; nevertheless, they are not suitable as a sole form of interpretation although they have a high informative value. 35% of respondents are satisfied with the current situation and would not change anything. For the others, printed materials are boring, outdated and have unsuitable graphic design. Most negative comments concern bad legibility caused by a bad size of letters, bad colour of the letters or the background (51%), and bad illustration (24%). Respondents also required better arrangement and understandability/ higher simplicity (7%) of the information. Respondents are not in favour of advertisements (eg: accommodation, restaurants) appearing in the materials as these spoil the overall experience of the interpretation.

An audio-guide is not an attractive form of interpretation for a prevailing majority of respondents and they don't use it if there is some other option. Most respondents use audio-guides only when they visit cultural monuments abroad. They claim that it is not comfortable for them to handle and that a Czech version is usually not available.

Modern technologies– digital media and virtual reality: Surprisingly, the youngest age group of seniors (50-54 years) has the least experience with virtual reality; most experienced in this field is the age group (60-64 years). 48% of seniors in total have previously experienced virtual reality and almost all stated they would like to try this method again as they found it interesting and an enrichment of a classical presentation. Nevertheless, even they prefer a classical presentation. Only one person filled in "other method" and claimed that modern technologies spoiled the experience of a visit to a cultural heritage site. 80% of those who have never had any opportunity to try virtual reality stated they would like to try it.

The research revealed that gender and age do play a certain role in preferences of senior visitors, whereas education does not.

1.7 Conclusion/Discussion

With growing diversification of cultural tourism participants and growing interest in visits to architectural monuments, the requirements on interpretation of cultural heritage grow as well. New forms of interpretation based on modern technologies are penetrating traditional types. Research following the international project **MIECAT** investigates preferences of individual segments of visitors to monuments. The first stage of the research was focused on seniors representing an important segment of

visitors to Czech castles and chateaus. Seniors unambiguously prefer personal contact with a guide they can talk to. Despite having little experience with audio-guides and modern technologies, their interest in trying them is surprisingly high.

The next stage of the research is presently being conducted, and is investigating preferences of heritage youth visitors in the Czech Republic. Preliminary results surprisingly indicate that seniors incline to utilisation of modern methods of interpretation based on new technologies, whereas the youth sector prefers traditional forms of interpretation in the form of classical guided tours. The survey also shows that preferences of individuals are not constant; they differ in various situations and depend on different aspects such as, for example, instant mood, amount of disposable time, etc. The offer of different methods of interpretation and their availability at the visited site are also important.

The conclusion supports the needs of a variety of methods used for the European cultural heritage interpretation.

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2. Migration, cultural heritage, and architecture in Romanian's rural areas

Dan-Florin HREBAN and Carmen NĂSTASE

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Abstract

Currently, the Romanian village is undergoing a period of profound transformation determined by a multitude of factors: mass migration, aging population, significant decrease of interest in rural traditions, customs and crafts, constant concern about improving living conditions at the expense of local authenticity characteristics, and the alteration of rural architecture caused by the influx of practices, materials and models of construction brought by the migrants into their villages of origin in Romania. Although the rural area still has an impressive cultural heritage due to its historical past, multiculturalism and even interculturality, the reality shows that one of the main channels that harms the development of rural communities is the largescale temporary migration of the young population to Western Europe and the alteration of the architectural authenticity within their communities. How can the negative effects caused by the migration phenomenon be diminished and how can its positive effects be maximized so that what is authentic can be preserved while developing rural communities and perpetuating the uniqueness and local specificity of future generations?

Keywords: migration, cultural heritage, architecture, rural areas, Romania.

2.1 Introduction

In the Romanian consciousness, the village represents the backbone of cultural values, the family tree, the preserver of traditions in the face of the inevitable influences of the contemporary world. The rural area is perceived as the place where the cultural archetypes of the Romanian people, the mix of spiritual and material values were established and developed, and the whole village is the one that can carry on this legacy. Currently, when the Romanian village goes through a profound transition, the nostalgia for authenticity, traditions and customs of the past is felt more and more deeply. Even if the inhabitants of the villages are more or less concerned with the perpetuation of traditions and the preservation of the cultural heritage received from their predecessors, there is also an increasing concern for progress and for raising the standard of living, and one of the options used to achieve this goal is to emigrate to countries in Western Europe in general.

Migration is one of the most important phenomena of the contemporary world with profound economic and social implications. Globally, rural migration accounts for half of total international migration, and data from a study analysing 13 countries in Asia, Europe, Latin America and the Caribbean showed that 72% of all remittances go to rural areas and their beneficiaries (Rural Development Report, 2019). By population, Romania ranks 17th among the countries with the highest rates of emigration globally. Specifically, at the end of 2017, according to UN DESA (United Nations Department of Economic and Social Affairs) estimates, Romania registered 3.6 million emigrants, representing 18.37% of the total population of 19.6 million.

Inevitably, in addition to the benefits, mass migration can also induce multiple imbalances at the level of local communities. Losses of human capital, temporary or definitive, can also be associated with the erosion of social capital (by disturbing the intergenerational balance), which can be an important vulnerability for the identity of a nation. The phenomenon of demographic decline is global, but its effects are unequally manifested, depending on the ability to adapt public policies and compensate for losses through other mechanisms, such as immigration. In this case, however, immigration cannot be a solution, given that cultural legacy represents an exclusive attribute of the native population that cannot be compensated.

On the other hand, one of the most present consequences of the migration phenomenon in the rural area of Romania is expressed by the level of virulent changes of the local architecture and of the image of the traditional landscape as a whole. Throughout history, in the Romanian rural area, the house and the household as a whole, have been permanently realised in accordance with the climate, the

geographic positioning and the available materials, including and expressing the occupational characteristics, the way of life and the economic possibilities of the inhabitants and the vernacular architecture. It was influenced not only by external factors and functionality, but also by a significant number of other elements specific to local architecture, which came from customs, traditions and socio-cultural factors (RNDR, 2015).

Implications of the migration phenomenon are numerous on all levels. Migration has reshaped the built and implicit framework, the characteristics of the rural area. New homes are categorically separated from the traditional models, both by configuration and by the colours, the materials used or the destination of the living spaces. Old building materials (especially wood) are generally rejected, due to their connection with small, traditional dwellings, witnessing a painful past (Schiltz, 2003), migrations preferring the use of quality materials (imported or brought by from the host country). In addition, migration has favoured the import of new architectural patterns, systems, techniques and construction machinery, with the investments of migrants contributing substantially to development of the construction sector within rural communities, to raising prices for buildable land, building materials and labour.

From another perspective, although traditional architecture can represent a real resource for sustainable development¹, it is minimised in the face of massive inflows of new architectural patterns, which profoundly alter the particularities of the village, those unique elements that make up the local specificity. This specificity begins, first, with the shape and structure of the village, how it occupies the landscape and how it is perceived from the outside. Then, it continues, with the way in which the common spaces, the places of social contact, the streets or the central areas, the courtyards of the churches, the vegetation, the movement of animals and the rhythm of life as a whole are formed, and finally, the way in which the whole is formed (housing: dwelling house, fountain place, orchard, flower garden, vegetable garden, animal construction). In the areas where elements of the local specificity are still preserved and perpetuated (Bucovina, Southern Transylvania, Dobrogea), all these structures are common, they convey a kind of being, well connected, in which all the parties harmonise in a whole unitary, from the volume of the constructions, to the materials used and to colours and symbols. Therefore, the local specificity must also be understood and interpreted, depending on how it is used as an integral part of a large cultural resource, not only as part of the immovable heritage.

¹Chasovschi, Năstase and Hildebrandt (2008) indicate in their analysis that in terms of touristic opportunities, in Romania, there is an insufficiently developed and explored potential in both, rural tourism and cultural tourism.

Another dimension that is currently altering the rural architectural harmony is found in the disruption of the proportions between the free space and the constructions themselves. The distortion of these proportions, with oversized and often unused buildings (because they have a representation function) causes the balance of a village to deteriorate. In addition, in many cases the perpetuation of respect and compassion for the past, for customs and traditions, including for old houses as part of a reality that needs to be replaced with elements of the modern world, is lacking. However, it should be noted that caring for rural heritage and specificity does not mean freezing a situation through protection. Buildings and villages as a whole, are continuously transforming, but this transformation is not a natural one, in accordance with the characteristics of the place but, most of the time, from a misunderstanding of the intrinsic values of the rural world or from a poor, associated understanding with a strong desire to improve living conditions (Chasovschi, Albu and Mohr, 2015), architectural deviations profoundly distort the authenticity of an area rather than help, resulting in numerous examples of kitsch.

2.2 Migrant houses in specialized literature

Multiple evidence suggests that the phenomenon of international migration, through socio-cultural vectors, has direct consequences on the practices of housing, construction and the patterns of rural architecture in the countries of origin of the migrants.

For the migrants from the rural area, the effects of work abroad become visible, in most cases, at the level of the improvement of living conditions, the construction of a house in the village of origin being one of the most important targets of the migratory route. With the change of status (Encyclopaedia Britannica, 2019), by accessing jobs abroad and raising income levels, new homes attract much of the remittances of migrants, thus creating the new architectural archetypes that radically alter the intrinsic characteristics of the village and of the rural landscape.

It should be mentioned that the concerns regarding the construction of a house in the village of origin are not a specific feature of the rural area in Romania. The phenomenon has been widely observed and analysed by a number of other researchers, in certain regions in Mexico (Lopez, 2015; Rothstein, 2016), China (Demurger and Wang, 2016), Sri Lanka (Pathirage and Collyer, 2011), Portugal (Villanova, 2006) and Philippines (Aguilar, 2009; Pido, 2017).

Analysing the situation of Portuguese migrants from France, Villanova, Leite and Raposo (1994) note that, even if their situation in the host country is not yet stable and without always having a definitive plan to return home, all Portuguese migrants already have a house built or under construction in the

villages of origin in Portugal. In this case, the links between the transfer of practices and the financial transfers are highlighted, the house representing the central dimension of the migration experience (Villanova, 1994).

In another study analysing Portuguese migration to Luxembourg, Schiltz (2003) observes that migrants do not leave to settle abroad, but to improve their living conditions in the village of origin, building a house being the first step on the social ascent scale. Therefore, the new dwelling reflects the ambivalent attitude of the owners towards those remaining in the village; on the one hand, the desire of migrants to reintegrate into the communities of origin, and on the other, the desire to move away (Schiltz, 2003) from the non-migrants. The author sees in the homes of migrants raised in the villages of origin a projection in space of the ideas received in the host country (Schiltz, 2003). Indeed, migrants seek to build their own homes by copying models seen outside, either through photographs taken while they were away, or inspired by advertising or house plans encountered in the country in which they are employed (Schiltz, 2003).

Most often the literature assumes that migrants deliberately use modern architectural models to distinguish themselves from non-migrants within the community. This modernity-oriented attitude appears rather as a desire to go beyond the past with which individuals no longer wish to identify, as an overcoming of the status of a member of the old rural community, as a new stage that inevitably sits in opposition to traditional archetypes.

However, both Aguilar (2009) and Faier (2013), in analysing the situation of migrants in the Philippines, argue that migrants' homes should not be decoded and understood only as markers of class distinction. Aguilar (2009) brings a significant nuance in this direction, arguing that beyond the exteriors of diasporic homes there is much to be learned from returning migrants and their investments. Moreover, migrants should not be perceived as mere drivers of diffusion of globalization in their home villages. On the other hand, Aguilar (2009) argues that the houses raised by them represent, rather, a tangible prize, a trophy obtained from perseverance, in what he calls a "double liminality" process, to be marginalised simultaneously, as immigrants in the countries of destination, and then in the hypothesis of living in poverty-stricken conditions in the Philippines (Aguilar, 2009). Similarly, in arguing the motivations underlying the decision of "affective investments", as a means of social security, Faier (2013) brings into his analysis the context of the social stigma borne by Filipino migrants abroad.

However, although migrant homes are perceived as markers of class distinction and remain a fundamental strategy for modelling the habits within a community, the motivations of migrants to

differentiate themselves from their compatriots are much more complex and extend to a much wider range of functions.

On another level of analysis, Bourdieu (1970) proposes that the house be decoded (its decoration, design and functions) not only as an entity that structures the daily lives of those who live in it, but also by the ways in which this type of space conveys specific symbolic meanings in the macroprocesses of the economic, political and social environment. In this way, the dwelling becomes an exponent, a form of expression through which the social imagination of those living in it can be observed, the intimacies, attitudes, desires and implementation of the norms that shape a certain community. The daily habits, activities and movements that take place inside the home convey information not only about the social systems, the degrees of kinship or the life patterns of those who live inside it, but also about their interactions with the public authority systems and with the neighbouring communities².

The inclination of migrants towards borrowed architectural patterns from the west, perceived as modern or superior, which contrasts with the aesthetics of the places of origin, brings to the fore the problem of the concept of structural nostalgia or the tendency to perceive modernity as a form of intrusion that alters the traditional dimensions (Herzfeld, 2016)³.

The condition of ambivalence of the migrant - derived from the exposure to different cultural stimuli - transposed in the high house in the places of origin, amplifies and complicates, at the same time, the meaning and perception of this concept (structural nostalgia) in relation to the construction practices, highlighting it as a direct consequence of capitalism and the domination of western modernism in the face of local traditionalism. Therefore, new constructions, architectural patterns used, and itinerant practices of migrants and their families are considered modern, as opposed to the rural world.

In extension, modern and current is the precariousness that incorporates the working conditions of the migrants. Specifically, the precarious dimension of work refers to the fact that employment is uncertain, unpredictable and risky from the point of view of the worker (Kalleberg, 2009). However, half of today's workers work in the informal economy, which is, by definition, characterized by insecurity (Standing 2011). Allison (2013) defines precariousness as "a particular condition of insecurity produced by the valences of late capitalism, where both the work of individuals and life itself are subject to

² The ethnographic analysis of the Kabyle (akham) dwelling carried out by Bourdieu remains a reference point for understanding the home as a synecdoc for the inverted world. However, his portrayal of Berber culture remains static. Instead, inertia is seen as a direct consequence of the uprooting generated by French colonial violence, rather than of a singularly evolved culture (Silverstein, 2004).

³ Herzfeld (2016) defines structural nostalgia as a collective representation of an edenic order (time before time) in which the balanced perfection of social relations has not yet suffered the decline that affects everything that is human.

constant crisis conditions". Moreover, the precariousness refers to a particular characteristic of the act of work and to a social contract around it; the safe work (that is secure), the work that secures not only the income and the activity performed (job) but also the identity and lifestyle of the individual connecting capitalism and intimacy into an affective desire for security itself (Berlant, 2004). But this precariousness marks the loss of these elements, which only certain states have been able to ensure, only during certain historical periods and, only for certain categories of workers. This precariousness penetrates every facet of a migrant's life and induces specific (roaming) emotions and experiences in relation to how migrants build their home and experience the act of living at home.

In order to understand these complexities as accurately as possible, it is important to perceive the home not just as a physical place to live and not to limit ourselves only to the emotions that are born here or only to the memories, traditions, practices of consumption or the architecture of the space. In order to complete the image on the phenomenon - characterized by the present transnational way of life, migrant houses could be understood as living entities that extend their horizon beyond the physical walls, including in their structure the patterns of interaction of migrants with the outside world as well as their life experiences.

2.3 Acculturation process

By its nature, the migratory phenomenon brings face to face two or more cultural patterns, where migrants belonging to a certain ethnic group (country of origin) encounter members of another ethnic group (the host country). The cultural horizon of an ethnic group includes certain beliefs, customs, attitudes, values and specific behaviours, to which individuals constantly refer and which print a set of distinct features in the communities they belong to. The concept of acculturation refers to the changes that can occur when individuals from different cultures interact and result in possible behavioural changes for both the members of the migrant groups as well as the members of the host country groups. Theories of psychology and research in the field suggest that the acculturation process is carried out simultaneously on a two-dimensional plane, one representing the preservation or loss of the original culture, and the other representing the adoption or rejection of the new culture (Esses, 2018). This feature is important because it suggests that the acculturation process is not linear from the initial culture to the culture of the host country, but rather a process in which individuals can participate simultaneously in both, the new culture whilst maintaining the characteristics of the initial culture. The two cultures can be used and expressed at different times and in different contexts or they can be merged to form cultural expressions that encompass elements of both cultural spaces.

It follows that migration can be better understood if it is analysed as transmigration rather than as a phenomenon in which individuals are uprooted from their country of origin and reintegrated into a new society and culture. Therefore, culture must be understood as a set of individual practices in permanent change, which are based on shared and negotiated values and norms. Following the analyses of several anthropologists and sociologists who emphasize the dynamism of this concept, it should be mentioned that culture cannot be defined in a fixed framework. If we refer to practices, culture could be described as an active entity, which encompasses a potential for multiplication and which is permanently questioned. Also, due to its dynamic dimension, culture continues to play a pragmatic role in the lives of individuals and groups, given that they form a certain identity which they constantly report, and which is based on a mix of cultural practices.

2.4 Social remittances and cultural diffusion

Levitt (1998) defines the concept of social remittances as ideas, behaviours, identities, and social capital that flow from the communities of destination to those of origin. Under the conditions of economic, political and cultural globalization, social remittances occupy an important place in the formation of transnational communities. Indeed, although transnational practices⁴ are not a new phenomenon, Levitt (1998) nevertheless considers that, in the case of contemporary migrations, their intensity and durability are higher. Among the factors that led to their accentuation, the author mentions the development of the transport and telecommunications system, the contribution of migrants to the economic development of the areas of origin as well as their precarious (economic, political, social) situation in the host country. Levitt (1998) understands social remittances as a conceptual tool for cultural diffusion analysis at the local level. This process of diffusion of cultural elements is carried out selectively, the locals adopting certain elements while ignoring others. The author classifies social remittances into three categories: normative structures, practice systems, and social capital. Normative structures are represented by ideas, values and beliefs, and practice systems are actions modelled by normative structures (Levitt, 1998).

The author notes that as more and more of these behaviours are copied, neighbourhood relationships are about to break down (Levitt, 1998). Thus, it could be seen how the normative structures constituted by the ideas and values of the country of destination have shaped the housing practices of these migrants, which will in turn influence the entire community. Thus, there could be analysed the

⁴ Transnational practices are understood as bridges, across borders, for different types of social or economic units (Sandu, 2010).

mechanisms of transmission of social remittances, be they social structures, systems of practices or social capital. In this regard, Levitt (1998) notes that the exchange of social remittances occurs in several situations: through visits of members of the family of migrants (either in the host country or in the country of origin), through the definitive return to the place of origin and by communicating at a distance between family members scattered between two or more geographical areas. A feature of social remittances is that they are transmitted between several persons, within social networks (family, friends, neighbours, co-workers, etc.). The factors that determine the nature and magnitude of their impact on the community of origin must also be remembered: remittances themselves, the transnational system, the messenger, the target audience, the differences between the countries of origin and destination, and the transmission process (Levitt, 1998). As for the remittances themselves, Levitt (1998) observes the complex, yet unstable nature of some of them: values and norms fluctuate more easily. Immigrants were constantly redefining and negotiating (Levitt, 1998). Another impact factor is the type of messenger. People at the top of the social pyramid had more influence. In the case of the studied community, these were usually men, individuals with money, older members of the community, or brand leaders (Levitt, 1998). However, not only is the type of messenger important in the analysis of social remittances, but also the socio-demographic profile of the audience. As for the differences between the society of origin and that of the destination, Levitt (1998) notes that the approximation of the two in terms of values, mentalities and norms favour the transmission of social remittances. Therefore, the impact of social remittances can be understood from both a positive and a negative perspective. Indeed, Castles, De Haas and Miller (2014) note that some recent case studies, related to the effects of emigration, confirm the ambivalent nature of social remittances (Castles, de Haas and Miller, 2014). Among the positive effects, the authors include the elements that lead to the development of the migrants' area of origin, as well as certain social behaviours and competences acquired in the host country (Castles, de Haas and Miller, 2014). Among negative effects is the emergence of a culture of emigration among the community of origin, because of the success of the first migrants, which becomes a rite of passage for young people. This reality invariably leads to the absence of men and women in the most productive years of their lives, which can have negative effects on social change and economic growth (Castles, de Haas and Miller, 2014).

2.5 Rural housing and rural migration in Romania

The beginnings of mass migration in Romania date from the 1990s. In the first stages, migration was predominantly male, and later, with the access of Romanians to the Schengen areas in 2002 on the

one hand, and Romania's accession to the European Union in 2007 on the other hand, the feminine component began to make its presence more and more pronounced as well. At present, the structure of the flows of migration and, implicitly, the structure of the Romanian migrants from abroad is getting closer and closer to the structure of the population of the country, men and women, city dwellers and villagers, setting up equal proportions in the structure of the Romanian diaspora (National Institute of Statistics of the Republic of Romania - INSSE). The definitive emigration from Romania is relatively low, the predominant feature of the migration phenomenon being found in the temporary migration for work.

Although insufficiently analysed in specialized literature, the problem of housing raised by Romanian migrants in the villages of origin has been concisely highlighted, among the other effects of Romanians' emigration, by a number of authors such as Ciobanu (2004), Anghel (2008), Cingolani (2009), Boswell and Ciobanu (2009), Alexandru (2012) or Chasovschi (2016).

From an occupational point of view, the typical Romanian male emigrant is a builder, or a housewife, if female (Sandu, 2010), extending, in cases of necessity, the area of flexibility and adaptability, and, in particular, the main motivation of the migrant from the rural area consists in financing the construction of a home and returning at a certain time to the place of origin.

In the mentality of the rural migrant in Romania, the construction of a house is related to the personal realm: Why did I leave for Spain? Because I heard that there is better pay. How long does it take you to realize yourself here? Making a home, a car and all that? Maybe 20 years or maybe even more (Șerban and Grigoraș, 2000). Indeed, a house built in the village by migrants becomes an expression of family and individual success, being one of the visible effects of the migration abroad, because it is not enough to earn, this money must be visible in the eyes of others (Diminescu, 1999).

However, a small number of social researchers (sociologists and anthropologists) articulate the analysis of migration processes with architecture. They aim to describe in a detailed way the effects of international migration on rural housing and construction practices. Their research focuses on the area of Oaș or the towns of Certeze (Diminescu, 1999; Moisa, 2010), Maramureș (Nagy, 2009), Bukovina (Chasovschi, 2016), Icușești town from Neamț county (Alexandru, 2012) and some localities from Suceava - Marginea and Cajvana (Cingolani, 2009; Tue and Toderăș, 2012). Thus, Diminescu (1999), analysing the migration of the inhabitants from Oaș to France, emphasises that in the country of origin the landscape resembles an endless construction site. In this region of Romania, a house is related to the honour of the family, and this aspect causes parents to make considerable efforts to build a home for each of their children, with only the youngest son staying at home. In another study on migrants

from Icușești (Neamț County), Alexandru (2012) observes how the high-rise residence in the village of origin encompasses more of a symbolic value than a utilitarian one, representing an indicator of the new status accessed through migration. There cannot be found any trace of the past here because everything is new. In Certeze, this ostentatious investment in houses, which are often unfinished or uninhabited, defies all the laws of the economy in terms of profit and income growth (Moisa, 2010) and in Bukovina, Chasovschi (2016) observes that the new houses are built in the courtyards of existing old houses or on the fields owned by the family, on the outskirts of the villages, and away from any existing infrastructure (Chasovschi, 2016).

However, several studies suggest that this specific behaviour by rural migrants, to invest in a high-rise home in their home village, has its roots in the past, representing either a continuation of the desire to be identified as a good householder (Mihăilescu, 2011; Alexandru, 2012), or a manifestation of the competition existing between neighbours or between members of the same communities (Diminescu, 1999; Moisa, 2010). Indeed, the tacit competition existing between members of the community is also manifested at the level of the dwelling, through the construction of fabulous houses (Diminescu, 1999; Moisa, 2010; Mihăilescu, 2011). The preference for imported materials and designs, considered superior (Cingolani, 2009), has led in some cases to the emergence of architectural styles and constructive solutions that are not adapted to the regional specificity and the climatic conditions of the locality of origin. However, although the new dwellings no longer retain the local specificity, some authors observe the preservation and perpetuation of some forms and practices of the past (Cingolani, 2009; Moisa, 2010; Tue and Toderas, 2011). For example, migrants from Cajvana keep the traditional configuration of the annexes, which undergo only a functional conversion: the barn or shed become a garage, workshop or summer kitchen (Tue and Toderas, 2011). In Certeze, Moisa (2010) also emphasizes this articulation of the western and traditional elements in the practices of domestic space arrangement.

2.6 Results

The purpose of this research was to examine the relationship between migration, cultural heritage and rural architecture as well as direct consequences of migration on traditional architecture, by analysing the connection between newly built houses and the migration rates from rural areas in five different areas of Romania: Suceava, Maramureș, Gorj, Prahova and Timiș (Figure 1).

Research objectives developed included the following:

1. There is a direct link between migration rates and the number of new houses built in rural areas.

2. Circular rural emigration from Romania does influence the preservation and perpetuation of the cultural heritage.
3. The most important dimensions of rural cultural heritage is traditional architecture.
4. New architectural characteristics in Romania's rural areas are completely different from traditional architecture.
5. Acculturation is the process that does underly these transformations.

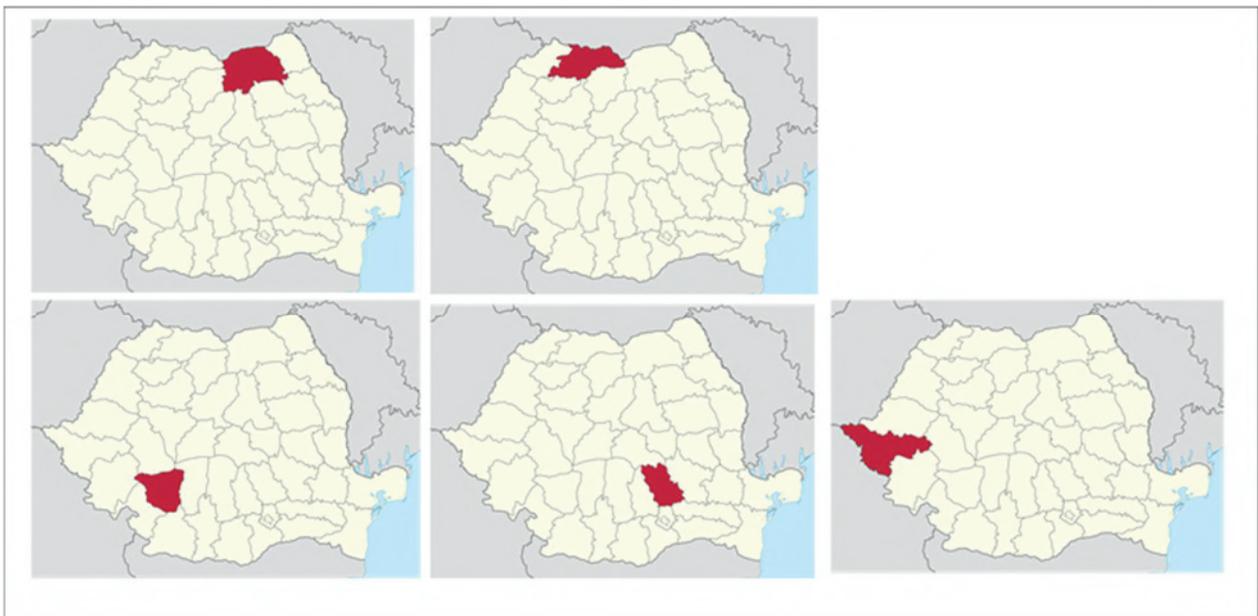


Figure 1 - Suceava County, Maramureș County, Gorj County, Prahova County and Timiș County in Romania (<https://en.wikipedia.org>)

In addition to a review of academic literature, research was conducted for testing of objectives by using comparative observation of actual architectural patterns to those listed in the Romanian National Institute of Statistics. Each of the five different rural areas in Romania, were characterised by a rich, cultural heritage. The main disadvantage was the lack of statistical data on the buildings built by migrants in rural areas.

Regarding the structure of existing houses in the rural areas of Romania (Figure 2), during the analysed period (from 2008 to 2018) the authors of this paper observe a decreasing interest in traditional houses whose main characteristic is found in the small number of rooms (usually 2-3 rooms), the small size of their area and their utility thresholds.

The ratio of built houses in total rural population records evolutions directly correlated with the trend described by the total rural population indicator, where the number of houses built follows the same trend as the evolution of the rural population. Thus, it can be detected that in the case of Suceava

(Figure 3), Maramureş (Figure 4), Gorj (Figure 6) and Prahova (Figure 7) counties where the rural population registered a decrease in the period 2012-2018, the number of houses built follows, naturally, the same trend, but at a slower pace. In the case of Timiș county (Figure 5), where the rural population has registered an accelerated growth rate in recent years, it is also possible to observe the upward connection.

One could be tempted to consider that the results do not indicate a correlation between newly built houses and the rural emigration rates; also, the results do not invalidate this connection. The explanation lies in the fact that the rate of emigration grows faster than the pace of construction due to the intrinsic nature of the two completely different phenomena. Consideration must also be given to the fact that each newly built home must have finance raised which creates delay compared to the moment of the migrant's actual arrival. This delay, in turn, which may vary between a few months and a few years, is influenced by a number of other factors including the level of training of the migrant; the level of incomes they register abroad; their age; the level of savings; motivation level; etc.

Therefore, it has to be considered that the results obtained in each of the five regions analysed describe a direct link between the emigration rates and newly constructed dwellings. This confirms that the new architectural models, the construction practices used, and the remodelling of the rural area are directly influenced by the impact generated by the migration phenomenon.

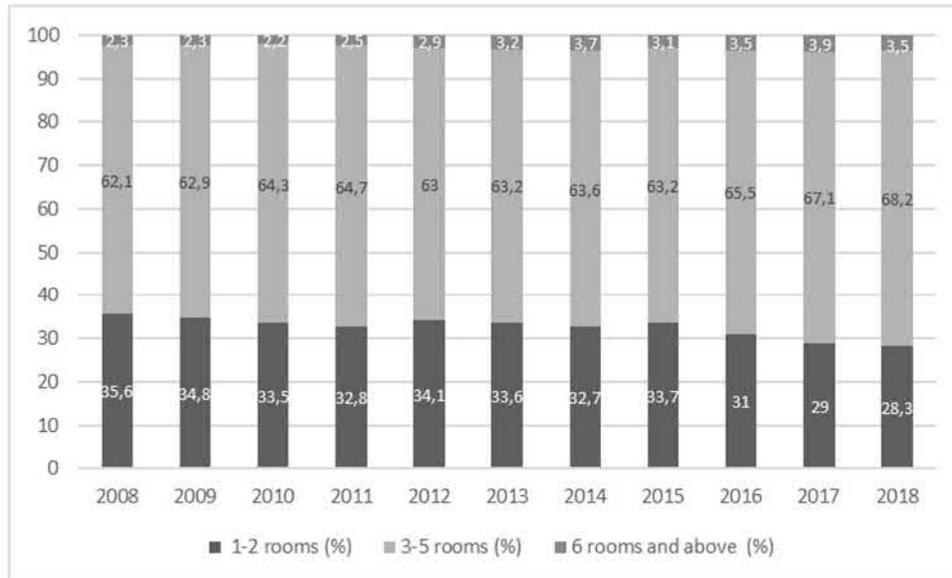


Figure 2 - House structure by number of the rooms in Romanian's rural areas between 2008 and 2018 (% of total rural houses; own illustration, based on data from: <http://www.insse.ro/cms/>)

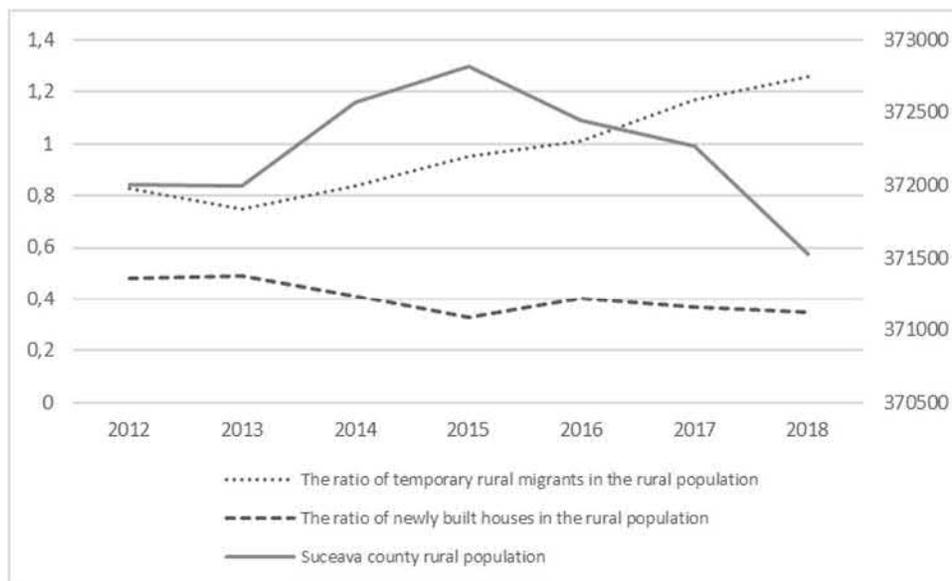


Figure 3 - The trend-lines of the ratio of temporary rural migrants in the rural population, the ratio of newly built Houses in the rural population and Suceava county rural population between 2012-2018 (own illustration, based on data from: <http://www.insse.ro/cms/>)

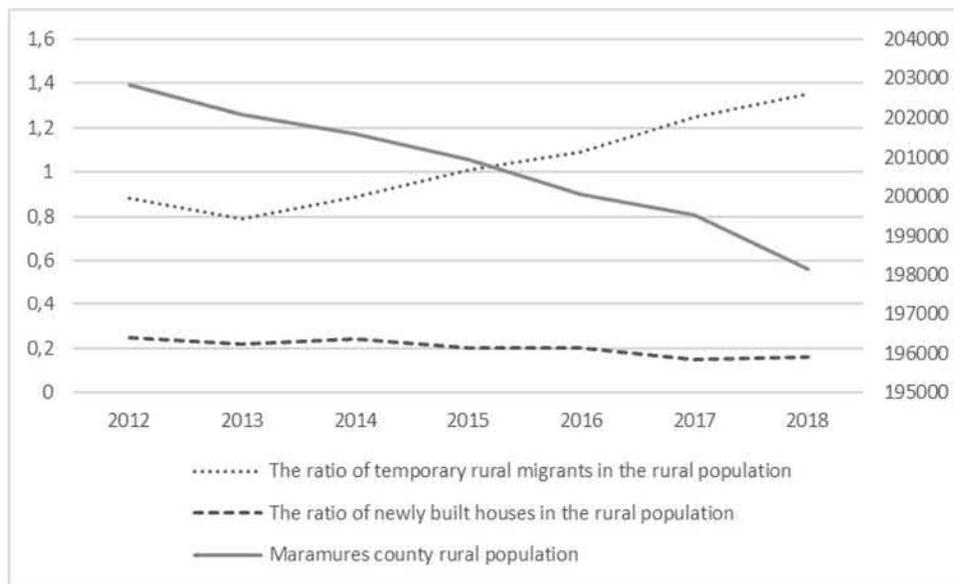


Figure 4 - The trend-lines of the ratio of temporary rural migrants in the rural population, the ratio of newly built houses in the rural population and Maramureș county rural population between 2012 and 2018 (own illustration, based on data from: <http://www.insse.ro/cms/>)

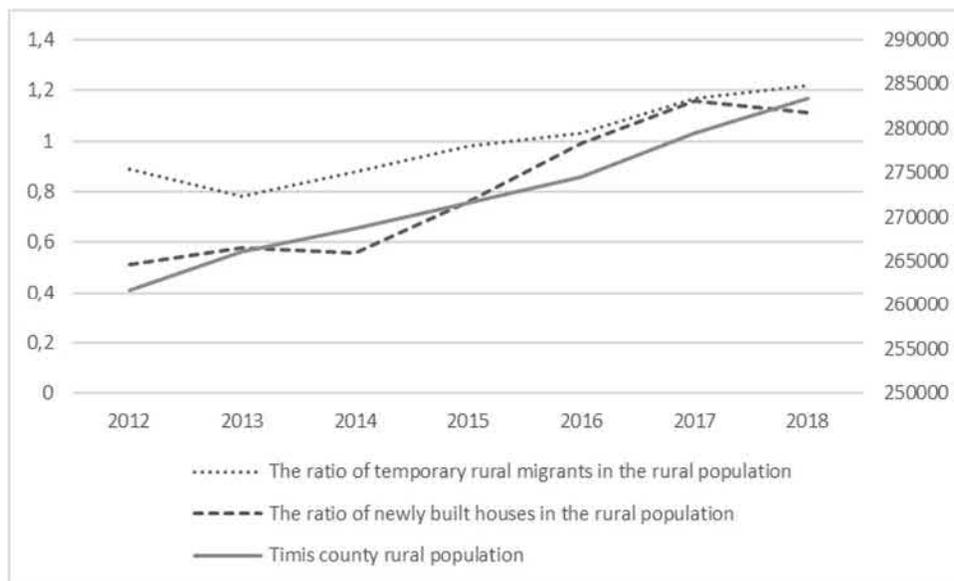


Figure 5 - The trend-lines of the ratio of temporary rural migrants in the rural population, the ratio of newly built houses in the rural population and Timiș county rural population between 2012 and 2018 (own illustration, based on data from: <http://www.insse.ro/cms/>)

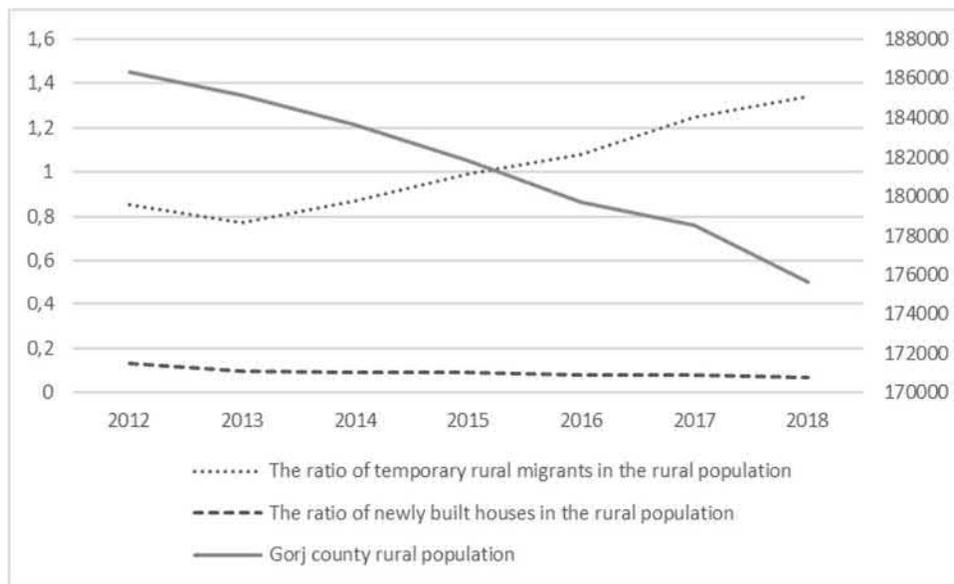


Figure 6 - The trend-lines of the ratio of temporary rural migrants in the rural population, the ratio of newly built houses in the rural population and Gorj county rural population between 2012 and 2018 (own illustration, based on data from: <http://www.insse.ro/cms/>)

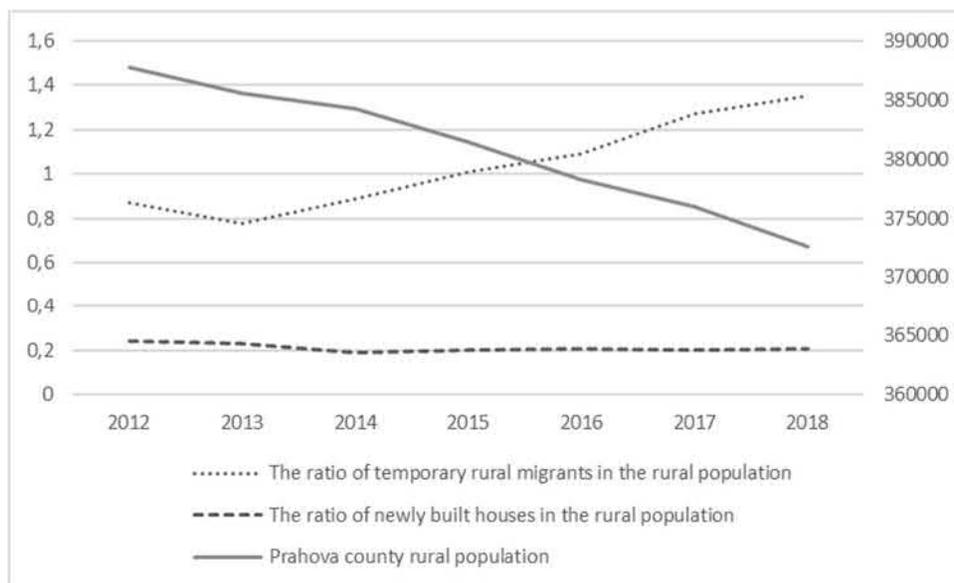


Figure 7 - The trend-lines of the ratio of temporary rural migrants in the rural population, the ratio of newly built houses in the rural population and Prahova county rural population between 2012 and 2018 (own illustration, based on data from: <http://www.insse.ro/cms/>)

2.7 Conclusions

The present study starts from the premise that migration can be perceived and analysed as a central driver of the diffusion of cultural vectors understood as norms, practices and social capital between the country of destination and the country of origin of migrants, generating negative effects on the traditional architecture and on the rural landscape in Romania. The Romanian rural area is undergoing a period of profound change and one of the main causes is found in the phenomenon of mass

emigration of the population towards western Europe. Rural authenticity, traditions, the material and immaterial cultural spaces are located face to face with the magnitude of the new cultural, social and architectural influences. These transformations can unfortunately alter that sense of community which is, in a way, defining rural communities. The virulent impact of modernity, together with the concerns oriented mainly towards progress and development, can negatively influence this community feeling, dissipating it, affecting to some extent, the identity of the whole community.

With intensification of the phenomenon of circular migration, the characteristics of traditional architecture have undergone significant transformations, redefining the patterns of rural space in Romania.

Three dimensions are mentioned:

- (1) Most construction alters the traditional configuration and features of rural houses in Romania. Although, at present, there is no study that fully analyses the situation of traditional architecture in Romanian villages, the methods, models, practices and materials used in the last years describe an upward trend of the dwellings that do not fit into specific local rural communities, with the risk of eventual disappearance of traditional Romanian housing.
- (2) At the level of the whole country, of the constructions in the rural areas, the number of new houses built in accordance with the characteristics of the traditional architecture has decreased considerably.
- (3) There is a limited number of people who are aware of the cultural value of such a building, and consequently conserve and/or rehabilitate such a building, bringing it back to life.

Applying recipes at random or taking over the construction models from other geographical areas is a sure way to alter the authenticity and lose the local specificity. The intervention methods must be equally carefully chosen in the case of interventions on old buildings, and in the case of new buildings, built from scratch. The new architecture should not imitate the old one but should respect the local specificity, assuming equally the moment when it was created. Constructions that imitate the architecture of the past centuries are not desirable, but constructions that integrate and respect the spirit of the place are.

However, in order to keep the local specificity of each area as close as possible, in-depth studies are required in relation to local architectural features, and these should go beyond the image of the traditional house for the area and clarify the modalities of occupying the plot, the building technologies, the materials used, the typologies, the dimensions, and in general, everything that is specific to the place.

In addition, local architecture guidelines aimed at preserving local traditional architecture should not be limited only to researching local architecture but may also propose ways to intervene at the level of the existing buildings and at the level of building principles for new buildings. The guidelines can be practical guidance for homeowners and local governments. In the next step, the guidelines must be trans-posed into local type regulations, which establish and regulate the way of restoration and / or construction.

The guidelines can also be the starting point for continuous architectural education. They highlight models of good practice or, on the contrary, unfortunate interventions. Involving the community in the rehabilitation and training of people in traditional techniques, as the Mihai Eminescu Foundation does in Saxon villages, for example, is the best way to strengthen the sense of belonging to the local community and to provide models of good practice. The local administration can also organize architectural competitions to obtain models of good practice and contemporary architecture designed in the spirit of the specific locality. It is also necessary to maintain continuity between studies, guides, regulations, models and competitions so that these actions can contribute to the conservation and preservation of the characteristics of traditional architecture.

The Romanian village should not be denied progress. However, significant efforts are needed to support the rural world in the rediscovery of authenticity, uniqueness, tradition, cultural richness and the valorisation of all of them, without giving up aspirations for a better life. Progress should not entail the cancellation of identity patterns, but only a better understanding of the past and present worlds and a better harmonization between past and present along with a better understanding of what is and should be perishable and perennial.

Finally, it must be asked how the Romanians can manage this process they are currently going through, as efficiently as possible so that, on the one hand, they can maximise the benefits of the migration flows, and, on the other, the authenticity, material and immaterial cultural heritage of the rural area do not exceed a critical threshold, beyond which the risk of irrecoverable losses may arise.

Acknowledgement

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Annex 1. Traditional architecture versus new rural architecture

Traditional Architecture



New rural Architecture



Image sources -
Left: Maramureş, Prahova, Bucovina Architectural Guides

Right: Google.Maps screenshots

Traditional architecture



New rural architecture



Image sources -

Left: Maramures, Prahova, Bucovina Architectural Guides

Right: Google.Maps screenshots

Traditional architecture



*Image sources -
Left: Prahova and Gorj Architectural Guides*

New rural architecture



Right: Google.Maps screenshots, authors personal archive

Annex 2. Design that retains the authentic characteristics of traditional architecture



*Image sources -
Maramureş and Prahova Architectural Guides*

3. Traditional crafts - the solution for tourism development in the context of increased international migration? A perspective of the Bucovina region from Romania

Paul-Panfil IVAN & Angela ALBU

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Abstract

Even though it is one of the major tourist destinations of Romania, the Bucovina region has not been spared from negative trends of rural areas. The villages are becoming poorer, the population aging is obvious, and the workforce is mainly going abroad as soon as they finish their studies.

Anyway, tourism heals the pain of this area more than in other Romanian rural areas which are not so lucky. With a cultural heritage very often highlighted internationally, Bucovina is part of the country's brand: "Romania, regardless if it is about traditions, history, traditional crafts or houses". At a European level it could be stressed that Romania is an important tourist destination because of its attractions and not because the government made tourism a national priority.

Could tourism be a solution for rural areas and for their people? If 'yes', in which ways and how could this be realised as simply as possible? This paper aims to analyse whether traditional crafts can be a way to attract tourists in a sustainable way, attempting at the same time to slow down the massive population exodus.

Keywords: traditional crafts, cultural heritage, migration, entrepreneurship, cultural tourism.

3.1 Romanian social and economic context

The rural areas of the Bucovina region of Romania have an important heritage regarding the preservation of ancient customs, traditions, crafts, music, religious artefacts and music which represent places where the talent and attraction towards beauty is materialised in true works of art: ceramics, hand-woven carpets, egg paints, pastries, fabrics, folk instruments, masks, etc.

With great attractiveness of the mountain landscape, the tourism potential of the county is defined also by the variety, density and value of the monuments of worship and architecture, many of them globally unique. Local statistics confirm the interest of tourists to Bucovina; according to DJS Suceava (2020), in May 2019 there were a greater number of foreign tourists (21%) compared with the same month in 2018, (16.8%).

Unfortunately, tourism potential of Romania's regions is not well used due to the lack of coordination between different entities like local and national authorities, companies, professional organizations, incorrect or even lack of the implementation of legislation and an inappropriate and uncontrolled alteration of the landscapes (Chasovschi, 2016).

Regarding the form of tourism developed in rural areas, after 1990, there can be identified three main factors which have influenced the development of cultural and rural tourism (Chasovschi, Albu and Ohr, 2015). These factors include:

- a rudimentary style of life in rural areas still exist, which can be an exotic attraction for tourists from developed countries.
- a quantitative and qualitative improvement of accommodation structures in rural areas, which are able to provide appropriate conditions for tourists.
- development of rural and agrotourism, with all the auxiliary services needed for tourist satisfaction.

In this context, Bukovina region represents a positive example, with rapid development of tourism in rural areas. However, there are still many things to do for capitalization of existing resources.

Although tourist prospects are interesting, there are some long-term concerns, among which include emigration, unemployment, and a low level of rural entrepreneurship. In addition, there is a low ability of public administrators to respond with sustainable strategies to local social problems. Regarding Romanian international migration, more specialized papers are using the so-called term "return migration", referring to Romanians who have temporarily or definitively emigrated abroad and who, at one

point, for various reasons, decide to return to Romania (Sandu, 2010: p. 42). Surprisingly, global financial issues are reducing external migration whilst increasing return migration.

At the EU level, statistics indicate that 4% of all workers between the ages of 20 and 64 live in another EU Member State; including Estonia with 12.6%; the Portuguese with 13.8%; the Croatians with 13.9%; the Lithuanians with 14.8%; and the Romanians with 19.7% (Alcidi and Gros, 2019).

Romania's population projection indicates a possible decrease below 19 million inhabitants by the end of the year 2020, with more than 200 thousand Romanians leaving for abroad annually.

In terms of internal migration, it affects all rural areas of Romania and not just Bucovina. The rural-urban exodus is massive, and rural areas are depopulated, full of unemployed, we can say abandoned persons by local authorities. All these situations represent triggering factors for emigration and suppression factors for return migration.

A series of solutions must be found urgently in order to slow down the population exodus, to attract migrant population back, keeping alive the rural areas that, otherwise are part of Romania's cultural heritage and which, in the absence of the inhabitants, become ghost villages. One solution could be to encourage the economic activities in rural tourism because it seems that tourism is a growing industry in Romania and the potential is huge. Also, an attractive and accessible option must be chosen for both tourists and entrepreneurs because the rural areas have limited resources and the level of entrepreneurship education is inadequate.

3.2 Methodology of research

This paper aims to first research whether the ceramics, hand-woven carpets, egg paints, pastries, fabrics, folk instruments, and masks represent attractions for foreign tourists. In this regard, pilot research has been conducted to determine the external tourist interest for Romanian crafts and traditions. The data has been collected at a single point in time, in July 2019, through a pilot exploratory survey conducted with non-Romanian citizens.

As a sampling method, the authors chose a non-probability sampling method; more specifically, convenience sampling because of the purpose of the study and available resources. This sampling method was considered suitable for testing and to get an indication about the perception of tourism and related resources of Romania. The unit of analysis included all persons regardless of nationality.

An online survey was developed using the EU Survey platform and was promoted to 126 well-known researchers who have access to citizens of non-Romanian countries. Of these, 104 people responded positively to the request and completed the survey over a period of one week. The data collected were analysed and the results are presented as a perspective, which cannot be generalized to the tourism clients.

This research itinerary aims to collect quantitative and qualitative data on different variables (related to tourist behaviour and tourist preferences) to detect association patterns. An important feature of cross-sectional research design is that it cannot lead to direct relationships between variables. The fact that the data are collected approximately simultaneously, and the researchers do not manipulate any of the variables leads to a problem of establishing a direction of the causal influence.

In this way, when researchers detect relationships between several variables, they can only draw conclusions from variable relationships and not from causal relationships. To further develop the current research and to establish clear causal relationships between the analysed variables, it is recommended to explore an experimental research project.

The present study has 3 hypotheses:

- H1. Cultural tourism is practiced by most tourists.
- H2. Tourists have little knowledge about traditional crafts.
- H3. Having better knowledge about traditional crafts the tourists' interest will grow for visiting destinations related to traditional crafts.

3.3 Main results

The respondents' profile is of a middle-aged person living in Europe, highly educated either with a bachelor's or post-graduate degree, and located in Europe.

Regarding travel frequency, all respondents travel at least once per year, 46% travel more than five times per year, 23% travel from three to five times per year, 8% travel two times per year and 23% travel once per year. 92% responded that at least once a year they choose cultural destinations for their holidays. Thus, it is obvious, that the sample had travel experience, including cultural tourism.

69% of the respondents have visited Romania at least once and from the non-visitors, 15% intend to visit it in the future. Their purposes are diverse. Respondents who have already visited Romania, are targeting family tourism (26%) and leisure and business tourism, both with a share of 20% (Fig. 1 – Purpose of the visit in Romania).

Even though cultural tourism is important for most respondents, Romania was a cultural destination for only a small number of them, the agro-rural tourism, cultural tourism and educational tourism having relatively low numbers of preferences.



Figure 1 - Purpose of the visit in Romania (own illustration)

Respondents were asked about their perspective on Romania's position as a representative country for cultural tourism. 66% of respondents who have visited Romania previously, consider it as a fact that in Romania they get cultural tourist offers. The remaining 34% say they do not know how to answer. Most of these respondents have visited Romania for business purposes.

After examining the respondents' general tourist behaviour and preferences, respondents' were questioned about interest in traditional crafts as a tourist objective. 62% of respondents consider that traditional crafts are a tourist attraction, 15% are not interested and 23% are unsure.

Only 23% of respondents have any knowledge of traditional crafts practiced in Romania, having gained information from the following sources: internet, university, local community, relatives. Regarding their preferences for any type of traditional crafts respondents offered relatively equal shares of interest to the six mentioned crafts: egg painting, pottery, sewing of traditional clothing, traditional blacksmith, traditional carpentry and traditional weaving (Figure 2 - The interest of respondents in traditional crafts).

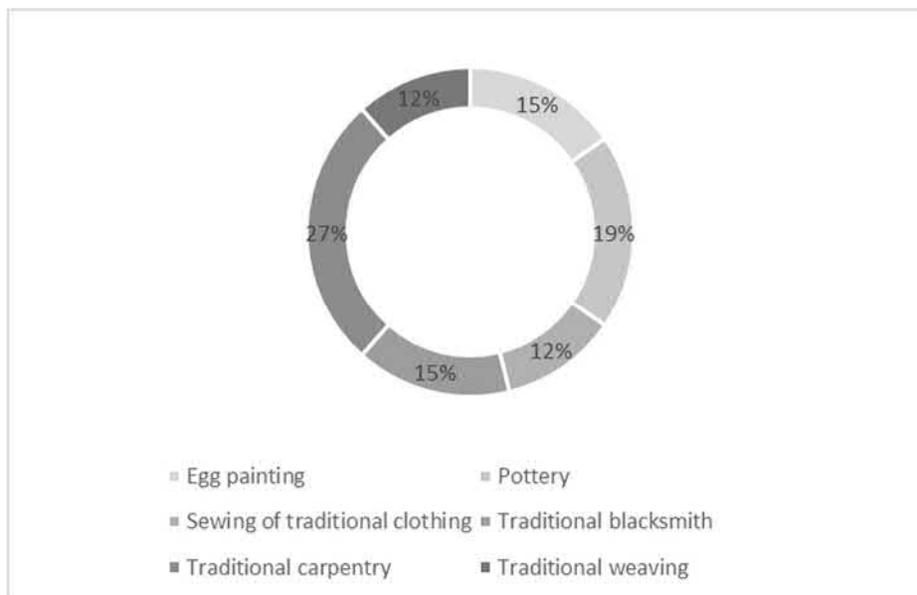


Figure 2 - The interest of respondents in traditional crafts (own illustration)

23% of respondents have no knowledge of traditional crafts practiced in Romania and no interest in learning more. It will be a major challenge to change their perspective and to make cultural tourism attractive for them.

3.4 Conclusions

This pilot research has shown that the sample group travels a lot and, Romania is an important target for their trips. However, family tourism, business tourism and leisure tourism are the main targets for these visitors. Agro-rural, cultural and educational tourism were not practiced as much by the respondents (with a quota of the visits between 6% and 13%). The majority of the sample group being interested in traditional crafts as a tourist attraction (62%) or undecided on the topic (23%). So, an important factor could include cultural and agro-rural tourism in their trips to Romania, if this activity will be promoted more.

Another problem was identified regarding the position of Romanian crafts and traditions in the travel market. Respondents have no knowledge about them (only 23% of the respondents have knowledge about the traditional crafts practiced in Romania). The sources of information identified are the Internet, academic environment, local community and the family. A possible solution for increasing the share of tourists visiting Romania for cultural and agro-rural purposes could be to promote the tourism offer regarding these types of Romanian attractions, through nationally organized campaigns and independent initiatives.

Hypotheses are:

- H1. Cultural tourism is practiced by the majority of tourists; has been confirmed for the sample group (middle-aged person, living in Europe, highly educated), with 92% of the respondents choosing cultural tourism at least once a year for their travels.
- H2. Tourists generally have a low-level of knowledge about traditional crafts; has been confirmed; only 23% of respondents having any knowledge on the traditional crafts practiced in Romania.
- H3. Having a better knowledge about traditional crafts tourists' interest will grow for visiting destinations related to traditional crafts; could not be confirmed. The result is based on the fact that 77% of the respondents would like to know more about this subject, but those who are not aware of the traditional trades practiced in Romania stated that they have no interest in learning more about this, nor through visits or by other means.

The assessment of perception regarding traditional crafts and the interest for cultural tourism can be replicated and extended to a larger population, to validate results. Also, other questions could be added regarding the purchase of products made from traditional crafts, the budget allocated for these purchases and even the involvement as supporters in social organizations in order to capitalise on Romanian crafts and traditions.

The information obtained from this preliminary research can provide more input data for additional research about the development of coherent and sustainable strategies for tourist awareness of Romanian crafts and traditions. Development of strategies could continue the pathways initiated in this paper, represented by finding solutions to minimise the negative impacts of migration and to offer sustainability to rural communities.

Acknowledgement

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4. Social entrepreneurship models for cherishing the rural architectural heritage

Anamaria BUCACIUC and Gabriela PRELIPCEAN

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Abstract

Social entrepreneurship and the modern social enterprise in Romania are quite new economic concepts, having been developed in the early 1990s. Their characteristics make them fit perfectly with the needs of the rural environment, which is full of heritage. This paper identifies connections and elements of influence between social entrepreneurship and rural architectural heritage. Two different paths of research were applied, the first based on consulting literature and the second on identifying existing social entrepreneurship models used for cherishing rural architectural. This research study concluded that the current theme of study needs further exploration, through development of the presented test interview, field research and theoretical exploration.

Keywords: social enterprise, social economy, rural heritage, architectural heritage, architecture.

4.1 Introduction

The evolution of communities, rural environment, and natural environment leads to various problems which are usually difficult to research due to a combination of factors like disengagement from the local people who know the situation best, mishandling of solutions on behalf of external parties, and lack of resources.

This is also the situation with rural architectural heritage. Rural communities tend to become poorer and poorer; people are leaving their households to go to the cities and because of this, architectural

heritage tends to disappear in villages over time. Meantime, people tend to forget that the natural landscape and the cultural landscape go hand in hand in the promotion of tourism (Chasovschi, Albu, and Mohr, 2015), and also in what concerns the daily village environment. Even though these traditional elements are part of local culture and of people's identity, and even more than that, they can be used as enticement for tourists, few communities take advantage of these elements.

Considering that, the authors of this paper suggest that social entrepreneurship, though its distinctive characteristics might be a solution to boosting the level of initiatives for cherishing the rural architectural heritage.

This paper wishes to identify connections and elements of influence between social entrepreneurship and rural architectural heritage to see if these combined fields could rise to our expectations.

4.2 Social entrepreneurship (SE) and social enterprises (SEs)?

Social entrepreneurship and social enterprise are recent concepts in comparison with major economic theories. These concepts started to be used in the early 1990s.

Social entrepreneurship is an activity of opportunity recognition, evaluation, and development with the purpose of satisfying social needs and creating social values (Dees, 2001).

Social entrepreneurship takes the institutional form of social enterprises, for which there has been attributed the following cumulative characteristics (Dees, 1998; Borzaga and Defourny, 2001b; Pearce, 2003; Bornstein and Davis, 2010):

- they belong to the third economic sector
- they fall into the social economy sub-sector
- they are organizations with an economic activity that act in the general interest of the community they represent
- they reinvest all or part of their profit in achieving the social goal.

These two concepts have started to be implemented in different fields of activity, in social services, IT, tourism, and hospitality. There has not yet been identified any similar initiatives in architecture, which leads us to the current research paper.

4.3 The added value that SEs bring into the socio-economic environment

Researchers and policy makers have been interested in social entrepreneurship and social enterprises because they agree that these organizations offer added value in their functional environment. Some have even tried to centralize these perspectives to offer a broader view over the SEs spectrum (Prelipcean, Bucaciuc and Boscoianu, 2016; Forouharfar, Rowshan and Salarzahi, 2018).

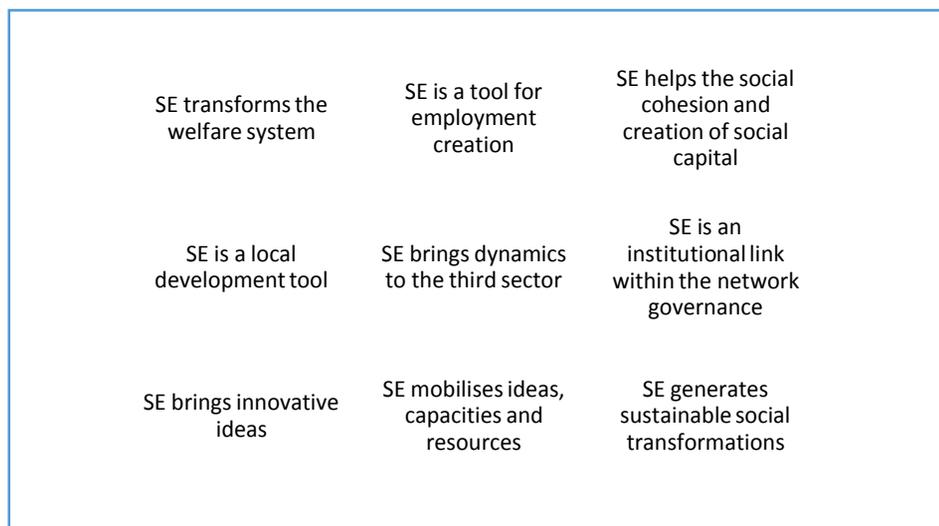


Figure 1 - Elements of added value that Social Entrepreneurship (SE) and Social Enterprises (SEs) bring into the socio-economic environment (own illustration)

Thereby, a first characteristic of social enterprises is that they tend to transform the welfare system. This happens by filling the gap between community problems and adequate solutions that should, but are not, offered by the public system; innovating in the fields of service they provide; improving the quality of services through privatisation of policies; contributing to the reduction of production/service costs (Borzaga and Defourny, 2001a). Second, SEs create jobs for persons who would not normally be integrated into the labour market, thus being a tool for employment creation. Third, they help the social cohesion and creation of social capital through work with vulnerable groups of people, enhancement of user protection for the disadvantaged persons, improvement of service supply and involvement of users in the organization.

On the other hand, social enterprises can be seen as a local development tool, since they hold a clear perspective on how local communities progress their development agenda across different domains; they mobilise resources in small communities and create new jobs there (Eversole, Barraket and Luke, 2014). They also bring dynamics to the third sector, through their double quality of membership in the traditional economic sector and also in the social economy sector: they combine the productive and entrepreneurial dimensions with the innovative, risk inclined. One very interesting characteristic of SEs is their functioning like an institutional link within the network governance, due to their hybrid form of organisation (Park and Wilding, 2014) through: transfer of business ideas and good practices to organizations from non-profit or public sector, pushing the two to interact and compete on the business market; collaboration with governments in order to promote and serve as a model for organizational participation in governance networks; encouraging businesses and governments to pursue social goals.

Not least, social enterprises, having to deal with important problems and scarce resources, bring innovative ideas. They mobilise these ideas, the identified resources and capacities to maximize their impact into the society. Moreover, their solutions have to generate sustainable social transformation because of cost-effectiveness reasoning and because these solutions are important for local communities.

4.4 The image of the European rural environment

The European rural environment has a distinctive design of economic and social development. Based on data extracted in February 2017, Eurostat made some sharp affirmations regarding the situation of rural areas in EU Member States (Eurostat, 2018):

- 23.7% of the EU-28 population was at risk of poverty/social exclusion.
- The highest risk of poverty or social exclusion was registered in the rural areas of Bulgaria, Romania and Malta.
- Almost one in four persons living in EU's rural areas was at risk of monetary poverty.
- Less than 10 % of EU citizens living in rural areas came from a household with low work intensity.
- One twelfth of the EU's rural population was in absolute poverty, facing severe material deprivation.
- Europeans from rural areas were more likely not to have met their needs for health care.
- People living in rural areas leave their education or training earlier than those living in urban areas.
- The rate of unemployment in EU's rural areas of eastern EU Member States was higher than in cities.

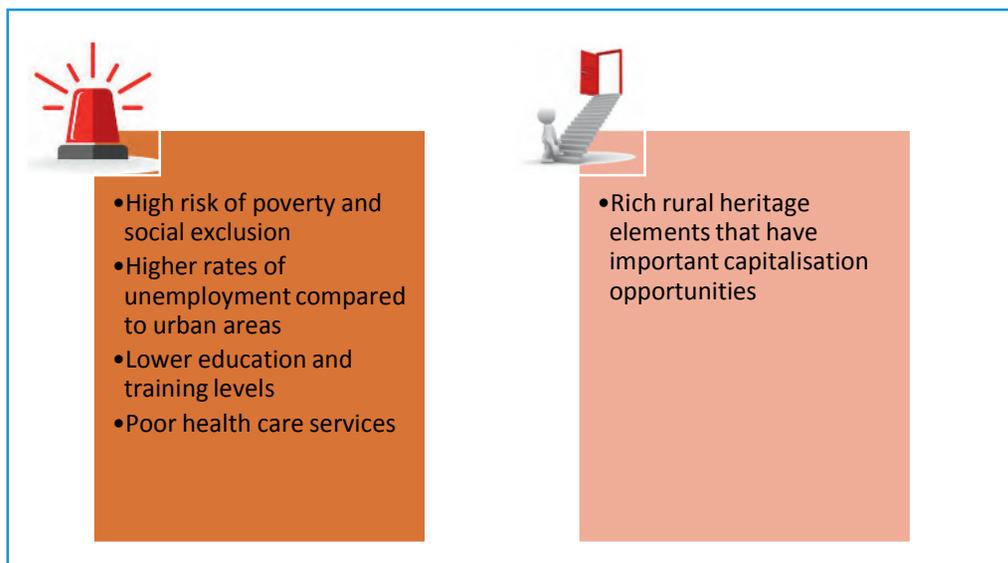


Figure 2 - Image of the European rural environment: threats and opportunities (own illustration)

From this profile of local communities, rural heritage rich communities are not generally excluded. This happens even though the existence of heritage elements should enrich them when these are mature enough to preserve and take advantage of their cultural and touristic assets.

On the other hand, rural heritage is a mixture of elements of tangible and intangible patrimony represented in rural communities (Chiva, 1994):

- Landscapes created through the exploitation by man of natural resources,
- Rural architecture which consists of local buildings with different functionalities: living, storage, crafts, industry, or administration,
- Local products adapted to the local conditions, cultivated, processed, or cooked in a traditional manner,
- Objects created locally for domestic, festive, or religious use,
- Techniques and skills inherited from generation to generation, for creating landscapes, building houses and furniture, and making local products,
- Traditions and ways of life specific to rural communities.

Meanwhile, cultural landscapes and the way of life in rural areas continue to change (Chasovschi, 2016), most often without any strategic control. This fact leads slowly to the degradation of rural architectural heritage.

4.5 Purpose and hypotheses of the research

This paper identifies connections and elements of influence between social entrepreneurship and rural architectural heritage.

Based on this, there is two hypotheses:

- H1. Social entrepreneurship and rural architectural heritage have been considered before in professional or academic discussions and papers.
- H2. Models of social entrepreneurship, which helped ‘cherish’ the rural architectural heritage have been developed.

These hypotheses will be researched based on quantitative and qualitative research methods.

4.6 Discussion

To test the validity of the hypotheses, the authors chose different appropriate research methods.

Thus, regarding the first hypothesis H1. (“Social entrepreneurship and rural architectural heritage have been considered before in professional or academic discussions and papers”) the first search method consisted of researching academic articles in the Clarivate Analytics database, with keywords connected with the topic of this study: “social entrepreneurship architecture”, “social entrepreneurship heritage”, “social enterprise architecture”, “social enterprise heritage”.

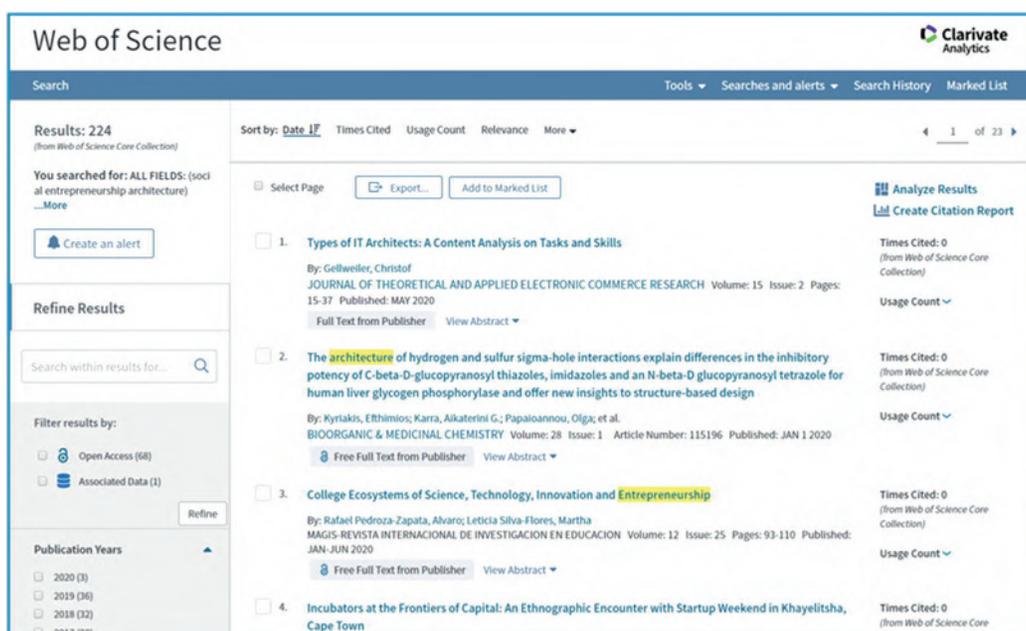


Figure 3 - Capture example of keyword search in Clarivate Analytics database (own illustration)

No previous academic studies combining the themes were found.

An investigation based on the same keywords was enlarged to other types of publications, including essays, reports, blogs, newsletters and newspaper articles registered on the Web. In this way, several papers closer to the theme of interest could be found.

The top themes of discussion for these papers were:

1. Proposal of a new way of doing architecture: that architectural practices organize themselves as social enterprises with the main purpose "to build for a resilient future" (Maurer, 2016)
2. Presentation of social entrepreneurship models dealing with architecture (Maurer, 2016)
3. Invitations for architects to become proactive leaders in designing for shared value, which means to pursue economic prosperity while at the same time addressing social/environmental challenges (Christou, 2018)
4. Presentation of an educational model combining architecture and Civic Engagement and Social Entrepreneurship. The Tulane School of Architecture operates in the intersection between disciplinary knowledge in architectural and urban design and direct action through design engagement within the community (Schwartz, 2015).

To validate the second hypotheses H2. ("Models of social entrepreneurship, which helped 'cherish' the rural architectural heritage have been developed.") the authors used a combination of literature review and a test interview.

Applying the same research methods as for H1, relevant models were found of social entrepreneurship dealing with architecture, presented by Florian Maurer from Canada (Maurer, 2016). From temporary to low-cost constructions, all had the purpose to solve some community problems in an efficient manner.

One of these models is the temporary housing system developed in Onagawa, Japan. The need of a fast solution for housing arose after the 2011 earthquake and tsunami, when there was not enough flat land for constructing new buildings. The Japanese practice of Shigeru Ban Architects teamed up with a community centre and used 1800 steel shipping containers stacked in checkerboard fashion, up to three storeys, to offer airy and open living spaces. In comparison with the housing solutions offered by the government, those developed by Shigery Ban Architects included a higher level of comfort, with built-in shelves and closets for storage (Frearson, 2011; Grieco, 2012).



Figure 1 - Temporary housing, Japan (Grieco,2012)

Beyond the fact that these housing solutions were the only types to be built in narrow sites or sloping lands, they had a relative short period of construction and they have excellent seismic performance. Because it was found to be friendly and comfortable, it became in the end a permanent housing solution (Frearson, 2011; Maurer, 2016).

Another project developed by the same Shigeru Ban architect is that responding to the 2009 earthquake that hit L'Aquila from Italy: a temporary concert hall. Financed by the Japanese government as a solidarity and support gesture, it wished to offer a substitute for the Conservatorio Alfredo Casella that did not survive the disaster. With a surface of 700 square meters, and comprised of steel, cardboard, concrete and clay sacks, it was meant to have the possibility of being taken apart and reused at a different location once the permanent hall would have been reconstructed. It has been built with the help of university students from three different countries: L'Aquila University, Harvard University and Keio University (Meinhold, 2011; Jayme DB, 2011).



Figure 5 - Temporary concert hall, Italy (Jayme DB 2011)

Another model combining social entrepreneurship with architecture appeared following the initiative of Francis Kéré who built a primary school in Gando, Burkina Faso. The architect, as a child, used to

travel almost 40 km to the closest school that had poor lighting and poor ventilation. His experience motivated him to return to his home village, invest his knowledge in building a school and involve the local community in the building process. For this, he used bricks made of mud, which are cheap, have good insulation properties and are easy to produce. (Archdaily, 2016; Maurer, 2016).



Figure 2 - Gando primary school in Burkina Faso (Archdaily, 2016)

In order to offer protection against rain, he chose a large overhanging tin roof placed on lightweight steel trusses. The overhangs offer plenty of shade in the hot climate and the layout is simple but adapted to the needs of a rural school.

Both architects whose projects have been presented have stopped to innovate and to use their skill and knowledge in architecture to create greater good in needy communities. Their dedication is a reference point in Natasa Christou's invitation to architects to become proactive leaders in designing for shared value (Christou, 2018), presented earlier in this paper.

The last step in validating the hypotheses of this research study was an explorative interview on three respondents, architects practicing in three different European countries (Romania, Greece and Norway). The interviews were semi-structured, attempting to determine if participants were familiar with the concepts of social entrepreneurship and social enterprise and if they know of any SEs models involved in the field of architectural heritage. The perceptions of interviewed architects were of interest, regarding the possible outcomes of weaving between social entrepreneurship and rural architectural heritage.

The results, even though not representative, still offered a glance into the architects' mind set and could be useful for additional, future research. Only the architect practicing in Norway knew about the activity of social entrepreneurship and the existence of social enterprises and had a clear view on these concepts. None knew models of SEs involved in the field of architectural heritage. However, after

understanding what these means, all of them concluded that architect's purpose to design for shared value can be easily achieved through SEs.

In addition, they added:

- Architectural heritage from rural areas in different parts of Europe is experiencing a quick degrading process
- A wave of preferences in architecture for new buildings is represented by inclusion of traditional elements (touristic purposes, spirit of belonging to a specific culture)
- Architects must use their skills to support the development of rural communities and to preserve architectural heritage.

The two hypotheses which were determined for this research have not been confirmed, since the concepts of social entrepreneurship and social enterprise have been applied by professionals in different manners, but strictly in what concerns the way of using architecture under the form of social enterprises. None explored the rural architecture heritage and its relationship with social entrepreneurship. Perhaps then, the sample was not appropriate.

4.7 Proposals of social entrepreneurship models for cherishing rural architectural heritage

In consideration of the reviewed literature and discussions held with research respondents, the authors believe that social entrepreneurship can increase the positive social impact of rural architectural heritage. Social enterprises are important tools for development of rural areas, through their capacity to create jobs, to help social cohesion, to create social capital, to be a link between local, regional and national institutions, and to mobilize ideas and innovation. On the other hand, old rural architecture is beyond the identity of communities, a point of attraction for tourists which can be used for local development. By mixing these two elements it could be seen that social enterprises can use their capacities to maximize the potential of rural architectural heritage and thus develop local communities. Some models of social entrepreneurship that can help to cherish rural architectural heritage, are presented in the following paragraphs.

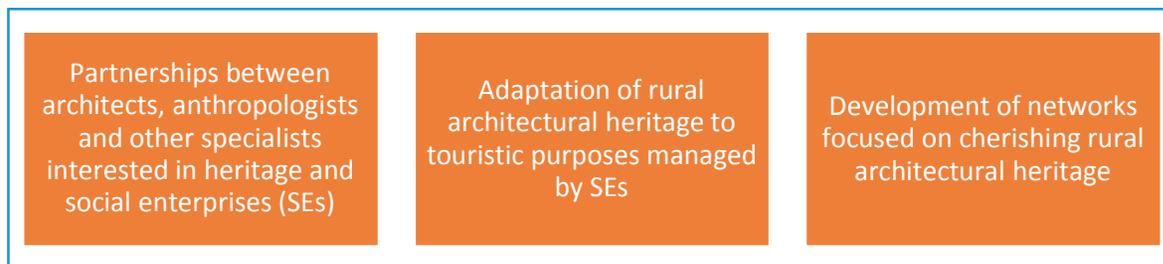


Figure 7 - Proposals of social entrepreneurship models for cherishing rural architectural heritage (own illustration)

Based on the ability of social enterprises (SEs) to mobilise ideas, capacity and resources and to have the role of an institutional link within the network governance, developing a partnership between architects, anthropologists, other specialists interested in heritage and social enterprises (SEs) can lead to innovative ideas in what concerns using the available resources for local development problems.

Moreover, social enterprises can develop economic activities in tourism through the adaptation of rural architectural heritage. Because of their social purpose, social enterprises (SEs) tend to cherish more the cultural aspects, which might be an important factor in marketing. Also, social enterprises (SEs) adapt faster and are usually connected to wider realities, which could also serve as an important quality in the sales strategy.

Not least, the development of networks focused on cherishing the rural architectural heritage is an important action linking local factors of decision and influence with the purpose to cherish and use the local heritage for social, cultural and economic development. Participants in these networks could be local institutions, non-government organizations, entrepreneurs, social enterprises, teachers, artists and artisans.

Within all these proposals, social enterprises (SEs) can have a leading role in cherishing rural architectural heritage, thus leading to local development.

4.8 Final conclusions and future perspectives

During the knowledge quest, it has been confirmed that even though social entrepreneurship (SE) is a phenomenon still developing, its advantages have not been exploited in the field of preserving and cherishing rural architectural heritage. Architects tend to acknowledge the importance of their activity in creating positive social impact, but the few models doing this have taken the form of volunteering or pro bono projects. Probably, this is also the reason for lack of research in the combined field of social entrepreneurship (SE) and rural architectural heritage.

Social enterprises (SEs), being directly connected to local communities and their realities, and tending to innovate in their activities, can generate sustainable transformations in not only the social

environment, but also help cherishing the local architectural heritage. Based on this reasoning, this paper has proposed a set of models that could achieve this: partnerships between architects, anthropologists and other specialists in heritage and social enterprises (SEs), adaptation of rural architectural heritage to touristic purposes managed by social enterprises (SEs) and development of networks focused on cherishing rural architectural heritage.

This research paper dealt with two important limits, one concerned with the lack of previous academic studies on the topic of social entrepreneurship (SE) used in preserving and cherishing the rural architectural heritage and the second, regarding the insufficient sample size of respondents that would assure relevant statistical measurement. However, based on these limits, it can be considered that the following research perspectives deserve to be considered in the future:

- Further development of interviews to a larger sample group;
- Development of a field study to detect social entrepreneurship initiatives focused on rural architectural heritage;
- Exploration of theoretical models of social entrepreneurship that could help to cherish the rural architectural heritage.

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5. Innovation applied to architecture as a means of Cultural Heritage

Giovanni BUONO, Valerie Isabel ELSS and Johannes TREU

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Abstract

New possibilities within the framework of information and communication technology open new ways of interpreting architecture. Within the Erasmus+ project Methodology of Interpretation of European Cultural Heritage through Attractions in Tourism (MIECAT), these methods of interpretation are systematically compared with each other. An aim of the systematic literature review is to give a comprehensive overview of modern means of interpretation in relation to architecture and to systematically contrast advantages and disadvantages in this context. Suggestions for implementation will be provided.

Keywords: methods of interpretation, architecture, technology-based interpretation, transversal revolution.

5.1 Introduction: a transversal revolution

If you must choose one word to define our modern society, it is probably “connectivity”. This phenomenon, which is closely linked to the technological rise and hegemony that characterise our era, has led to an exchange of cultures across the globe. As Arnett (2002) described in “The Psychology of Globalisation”, most people today have a bicultural identity that combines their local identity with that linked to a global culture. A global culture that affects those who see it as opposed to overshadowed cultural traditions and a profound local intangible heritage. Whilst the notion that intangible cultural heritage faces a greater challenge of conservation compared to tangible heritage, may be true, the preservation of architectural heritage is no less simple, because it encompasses and is intertwined with

intangibility of memory, history, processes, transformation, spirituality and use of the object, not merely the materiality of it. Under architectural heritage, in the following, about Brusaporci (2017: 124):

a “group of buildings and sites, outstanding universal value from the point of view of history, art or science. In the modern theory by Brandi, the qualities of a cultural heritage are the historical and the aesthetic values. An historical building is a complex system of spaces, volumes, materials, surfaces, constructive aspects, actual and past functions and configurations, degradation, etc. The whole is the result of a continuous historical process of modification and transformation. An architectural heritage can be interpreted as an “artifact”, where its elements are witnesses of the cultures, actors, and of events occurred during the life of the building. In the study of architectural heritage is fundamental the archival analysis”.

As Brusaporci (2017) pointed out in his book “Digital Innovations in Architectural Heritage Conservation: Emerging Research and Opportunities” that any conversation project is based on the knowledge and understanding of its historical and aesthetic value, and in particular, architectural heritage is defined through “continuous processes of modification and transformation over time” (p. 6). In the same vein, certain statements made during the World Economic Forum in Davos point in this direction: “we are living the age of the 4th industrial revolution, the underlying base of which show advances in communications and connectivity among environments rather than technology itself; nevertheless such technological context has triggered a series of disruptive concepts and innovations” (Bolognesi and Santagati, 2019: 18), the simplest of which are social networks, online gaming but also the Internet of ‘Things’, interactive environments, smart cities, personal fabrication, smart materials, 3D printing, Virtual and Augmented realities (VR), drones, self-driving cars, digital financing applications like cryptocurrencies and tokenization of real assets. We are on the threshold of a new world imaginable some decades ago only to some privileged mind of visionaries. A “phygital” world in which technology and life are permanently connected and where the border between natural and artificial is nuanced to a point that will soon be difficult to distinguish.

As during previous revolutions, the discipline of architecture cannot remain indifferent to the changes that are having a great impact on it, bringing new research, visions and applications in a field that is in charge for keeping cultural heritage alive by preserving the “stones” that remind us of the past, while at the same time designing and building future buildings with a degree of vintage that allow us not to forget where we come from. The key to success of the new mission for architecture, both conservative and constructive, lies in the ability of a multidisciplinary approach that combines traditional knowledge

and methodology with already available tools, and is currently transforming all the processes involved. Indeed, in 2009, The London Charter of UNESCO defined the so-called “principles for the use of computer-based visualization methods and outcomes in the research and communication of cultural heritage”.

The aim of the following article is to identify the possibilities of new Information and Communication Technology (ICT)-based methods for the interpretation and preservation of architectural heritage and to give suggestions for the further development of architecture.

5.2 A new trend for architects and the need for re-interpretation of the past

In an interview in 2014, British star architect, Sir Norman Foster, explained his views on architecture and values of the past: “Architecture is a connection with the past. However, our concern is not for relics but for the revitalisation of historic buildings, repurposing them for a new generation. Architecture can communicate memory, but it can also communicate values and a sense of place (...) Architecture is an expression of values—the way we build reflects the way we live. Therefore, vernacular traditions and the historical layers of a city are so fascinating, as every era produces its own vocabulary. Sometimes we must explore the past to find inspiration for the future. At its most noble, architecture is the embodiment of our civic values(...)” (Rosenfield, 2014).

In addition to the general increase in awareness of the social value of buildings, the adaptive reuse of existing building fabric is becoming increasingly common in Western Europe.

For example, Cramer and Breitling (2012) showed that between 50 and 70% of all construction work concerns interventions in existing buildings. In line with van Hees, Naldini and Roos (2014), this can be interpreted as an expression of the environmental impact of the construction process as part of a broader understanding of sustainability.

The real estate of the future does indeed already exist, and architects must therefore know how to deal with the existing (Kuipers and Jonge, 2017). This becomes abundantly clear when it comes to “upgraded” buildings, cityscapes, or sensitive environments. For example, “Siemensstadt 2.0 will be implemented on the basis of a design submitted by the Berlin firm Ortner & Ortner Baukunst” (Siemens, 2020). “Siemensstadt” architectural reuse has become a necessary part of the design education of architects. On July 7, 2008, the UNESCO World Heritage Committee included the Berlin Modernist housing estates of the “Bauhaus” era in the World Heritage List. Six listed housing estates, including the large Siemensstadt housing estate, represent a new type of social housing from classical

modernism era, and exerted considerable influence on the development of architecture and urban planning in the period that followed (Infostation Siemenstadt, 2020).

These new requirements also demand an adaptation of the training of an architect, who must have knowledge both physical qualities and shortcomings of an existing building and of the values that the building embodies.

At this point, and for those who are unfamiliar with modern technologies for the interpretation of architectural heritage, and in particular with their commitment to preserving and intertwining it with cultural heritage, this paper lists some of them below and provides the appropriate definition.

5.3 Architectural technologies and definitions

3-D Modeling: 3D modelling is now an essential tool in the context of architecture. Brusaporci (2017: 124) understands this term to mean the “realisation of a model in the virtual 3-D space, made by digital solids and/or surfaces, able to simulate the characteristics of an object. The 3D model can be based on or include photographic images, often taken from reality. The final effect of simulation can derive from both 3-D shapes and texture mapping. The 3-D model can be realized from physical objects (according to a “reverse modelling” process) or directly assembling 3-D digital forms. 3-D modelling includes the modelling of the scene, lights, cameras, textures, using both 2-D (for example background images or the so called “impostor billboards”) and 3D elements. The characteristics of the 3-D are related to those of the object and to the aims of the representation. A model could present a photorealistic image or both iconic and symbolic representations”. In the context of interpreting architectural heritage, 3D modelling offers the possibility of accurately representing objects, surfaces, and structures; not only their morphology, but also their texture and colour are reproduced (restoration).

Augmented Reality: As Augmented Reality (AR) Brusaporci (2017: 125) defined the “super-imposition of digital information on observer’s perceptions of reality. In VR external perceptions are limited as much as possible, in AR they are fundamental, because the computer-generated images roots on the vision of the real world”. Furthermore Alvarez (2010: 10) pronounces that there “is a true correspondence between the real and the virtual in terms of scale, proportion, proximity, perspective, depth, etc., which allows the user in some applications to “experience space full scale” which might be one of the clearest differences to Virtual Reality. The development of Augmented Reality is closely linked to archaeological recreation in connection with tourism and real estate development (La Fuente Prieto, Castaño Perea and Labrador Arroyo, 2017).

Building Information Modeling (BIM): Brusaporci (2017: 125) defines BIM as “a process about the whole life-cycle of a building, from project, to construction, maintenance, management and dismantlement. BIM is based on the realisation of 3-D models, where the digital elements are constructive objects (walls, floors, windows, etc.) uploaded from predefined parameterised libraries. The objects relate to a database with the design information that allows structural, energetic, economic, timing, computing. BIM involves the architectural, civil engineering, and plant aspects, and it favours the interoperability between professionals that work on the same model. BIM rises for new building design, but its application to historic architectures (...) presents numerous matters, because it is difficult to reconcile the unique character of historical architecture made with artisan procedures, with parametric 3D objects from standardised libraries and typed databases. (e.g. knowledge and customs relating to nature and the universe)”. One central advantage of BIM is the possibility for the concept of Heritage BIM (H-BIM) modelling architectural elements, according to artistic, historical, and constructive typologies (López, *et al*, 2018).

Digital Archive: Brusaporci (2017: 126-127) introduces the term as “a virtual space in which data, services and users are articulated in order for the preservation, use and sharing of information”. For the author, the importance of digital archives in relation to architecture is mainly given by the possibility to collect written/graphics documents according to a strategy of conservation (for the fragility of the original documents and smart access).

Edutainment: The term is composed of two words “Education” and “Entertainment”. The goal is to combine learning and amusement (Brusaporci, 2017). Through new information and communication technology (ICT), heritage presentation and interpretation can be implemented in a smart and amusing way.

Gamification: According to Brusaporci (2017) the focus lies on the strategies deriving from digital ludic methodologies (i.e. score collection, virtual goods acquisition, level progression). Implemented in a sustainable way, it is possible to enhance the participation to marketing processes. Gamification can arouse interest and curiosity within the involved user. Consequently, gamification could be a useful approach for heritage interpretation and presentation (Brusaporci, 2017). For example, Hammady, Ma and Temple (2016) showed how gamification techniques could be combined with Augmented Reality. In their research article the authors introduce the game ‘Horus’ that will take place in the context of ancient Egypt and it will be applied in the Egyptian museum in Cairo. The focus of this game lies on the telling and educating the Egyptian story of deities Osiris, Seth and Isis. The player has the option to publish his results on a social media website to maintain the sense of achievement.

Graphical Analysis for Architectural Heritage: Brusaporci (2017: 128) refers to graphical analysis of architectural heritage as the use of drawing coded for the graphical analysis. In this context, drawing is functioning as a meta-language, that is, a graphical language able to analyse another language (architecture's language). Complex 3D models can be used for interaction, browsing, and querying as "useful instruments to study and represent structural, figurative and functional aspects of architectural heritage".

Virtual Museum of Architecture: To interpret the architectural heritage, virtual journeys through buildings, places, and people can be offered. It is crucial that there is not only an interpretation of the building, but also of the documents of the building and the designer. Brusaporci (2017: 132) pronounces that "an architectural museum configures as a system for the correlation of information. That is it should present a historical narrative and a present-day documentary. The storytelling of a museum of architecture (or, of places) should favour the navigation through building's internal and external spaces, and the link of the building with other architectures (of the same designer, of the same age, with similar stylistic characteristics, attributable to the same historical culture, etc.), and with documents (writings, drawings, maquettes, etc.), also distributed in different archives." For example, the app "Virtual Architecture Museum" was developed in the context of a project of the Shchusev State Museum of Architecture and was supported by the Ministry of Culture of the Russian Federation. Using the app, it is possible for "visitors" to see the work of architecture that no longer exists or remained unimplemented ideas of the architect (Shchusev Museum of Architecture, 2020).

Virtual Reality: Within Virtual Reality there is an implementation of a total-body immersion in a computer-generated environment. "Perceptions derives from digital information and, although the synthetic environment often follows laws different from those in the real word, the user has a psychological involvement and lives it like a real experience" (Brusaporci, 2017: 132). Ferrari and Medici (2017) showed how it is possible to offer a deep understanding of a place from abroad by absorbing reality into a virtual environment – using the example of the Geguti Palace in Kutaisi (Georgia). Nevertheless, using virtual reality, it is also possible to gain accessibility to lost places or inaccessibility places.

Visual Computing: According to Brusaporci (2017: 132) visual computing is defined as a "technique of analysis based on the visual representation of large amount of data. Those data can derive from various kinds or phenomena, also from non-visual ones. Visual computing consists in the representation of three-dimensional digital environments, where there is a complex interaction of an elevated number of agents simulating different kinds of data and information. The images provide information and

through images, the user can observe, interact with, compute and control data and information, and create new knowledge”.

Some of these concepts and technologies are not new, but the potential of their application has been seen as a huge growth of its applications because of increasing three factors:

- The computational power availability higher and cheaper than ever,
- The communication technology that brought in turn a shift in collaborative working, allowing professionals working on the same project in real time at far distances, and
- Artificial Intelligence (AI) and Big-Data developments opening the door to improved modelling techniques.

But in order to fully understand the interruption and the reason why we are still at the beginning of this revolution, we need to put it into a larger picture, in which there are factors that are sometimes not considered by the architectural environment, which is aimed at the preservation of cultural heritage; this is, for example, the search for profit, which consequently find in innovation a way to optimize costs and develop new models. This is a brand-new industry called Proptech.

Proptech, a combination of the two words ‘property and technology’, refers to all technologies that enable the creation of digital solutions with a specific focus on the real estate sector. In other words, it is about revolutionising the real estate sector, considering the digital context and the new ways of buying and consuming. Proptech itself can be considered as a small part of a broader digital transformation in the real estate industry. It is a somewhat vague concept that considers both technological change and the mentality of the sector, and a change in the tastes, attitudes and habits of consumers, and transformations of the construction industry that involve buildings and cities. The companies operating in this new field saw investments reaching €18 billion during 2018 distributed in different innovation areas and categories (Venture Scanner, 2019).

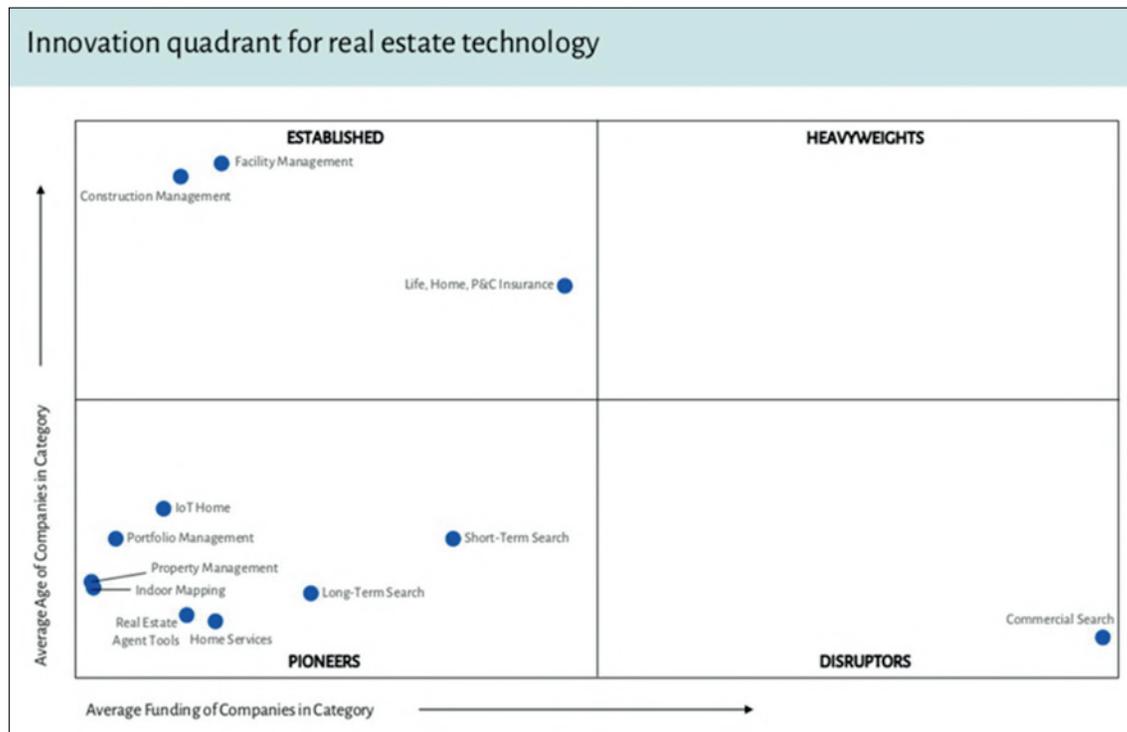


Figure 1 - Real Estate Technology Innovation Quadrant (Venture Scanner 2019)

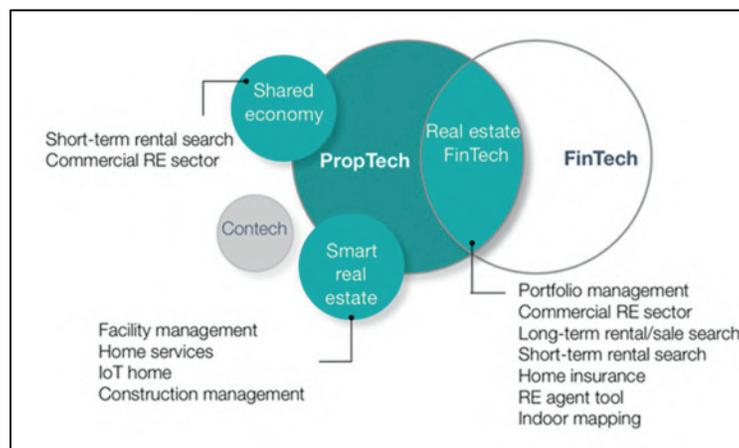


Figure 2 - Overlap of PropTech and FinTech (Baum 2017)

Smart Real Estate, according to the University of Oxford (2017: 8), describes “technology-based platforms which facilitate the operation and management of real estate assets. The assets can be single property units or entire cities. The platforms may simply provide information about building or urban centre performance, or they may directly facilitate or control building services. This sector supports real estate asset, property and facilities management”.

Real Estate FinTech also describes “technology-based platforms”, but this “facilitates the trading of real estate asset ownership” (University of Oxford 2017: 8). Assets could be buildings, shares or funds, debt or equity and “ownership can be freehold or leasehold”. It is possible that the platforms only provide information for prospective buyers and sellers, or alternately, they could also “directly facilitate or effect transactions of asset ownership or leases with a (negative or positive) capital value” (University of Oxford 201: 8).

The Shared Economy describes “technology-based platforms which facilitate the use of real estate assets” (University of Oxford 2017: 8). Possible assets can be “land or buildings, including offices, shops, storage, housing and other property types”. Sometimes these platforms simply provide “information for prospective users and sellers of space”, or they could more directly “facilitate, or effect rent- or fee-based transactions. This sector supports the real estate occupier markets” (University of Oxford 2017: 8).

Construction Tech (ConTech) startups. ConTech is constructing an emerging sector, newer than PropTech. This form is “increasingly a defined area for investment by VC firms such as Brick and Mortar Ventures (San Francisco). Defined by this VC as a sector focused on the ‘built world’, involving architects, engineers, construction firms and facilities managers, ConTech bumps into and at the same time underpins PropTech. The first unicorn in this area was ProCore” (University of Oxford, 2017: 9).

A useful example of how all these different instruments can work in an unusually new way towards the unique goal of preserving cultural heritage is a "campaign" published on the real estate crowd-funding platform “Housers.com”. Used mainly to fund general purpose real estate projects via apps and website thanks to a random and large amount of internet users, this time the crowd-funding company launched the initiative to collect money for the rehabilitation of a medieval castle in a UNESCO protected area in northern Italy (Housers, 2018), a project not affordable with sole support of a small local municipality. Therefore, the collaboration with the crowd-funding platform achieved several goals:

- Economic support therefore sustainability for the local area
- Visibility to global audience on a scale impossible via traditional means, and
- The users of the platform become a kind of micro “Maecenas”, developing a sense of belonging not thinkable with a simply visit to a cultural site.

5.4 Conclusion

Architecture has always been an integral part of cultural heritage. First, it testifies trends and belief systems from the time of the actual design and construction of an artifact, and secondly, it preserves and reinterprets the heritage for a modern audience. Innovation, which, due to technological breakthroughs, disrupts many fields of human activity, provides new tools and improves the reach of not so new tools for architects and “preservers” as well. It enables new ways of financing and visibility, increases awareness among a wider audience, promotes a new way of remote and real time collaboration, allows less invasive techniques for the study, design, and implementation of the rehabilitation procedure.

We are still at the beginning of the application of an unprecedentedly growing number of technological solutions and new approaches for the preservation of cultural heritage represented by architectural sites; institutions and professionals must be attentive to “what’s coming next” in fields adjacent to their specific area of operation, and universities and other educational institutions have to increase collaboration with the private sector to train modern students to perceive cultural heritage as an important value that is not in contrast with modern building trends, requiring multidisciplinary capabilities and open innovation mindsets. This interaction can be considered by integrating modern ICT as well as actual financing models (crowdfunding, fintech, etc.) into the curriculum of architecture, but also by sensitising students to the importance of preserving the cultural heritage - also from a financial and sustainable perspective. The latter also represents an approach that is being implemented in the current MIECAT research project by Fachhochschule des Mittelstands (FHM) University of Applied Sciences.

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6. Cruises and architecture: occasion, alternative, way out? – An investigation into the significance of the topic of architecture on cruises using selected examples from the Baltic Sea region

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Abstract

For years, the market for ocean cruises has been growing worldwide, including in Germany. The attractive city skylines on different routes are an essential booking criterion for many cruise guests. This is especially true for the Baltic Sea routes with their ports, capital cities and former Hanseatic cities.

But to what extent does architecture per se represent a reason for cruise guests to travel with cruise operators such as Aida, Costa, MSC or TUI? Does architecture affect the attractiveness of sea trips to the Baltic Sea region and can it be a reason for repeaters to rebook a trip? While some destinations in the western Mediterranean region such as Dubrovnik, Venice or Barcelona are reaching their limits, Baltic Sea cities have so far not faced over tourism.

Is it possible to guide tourist flows and thus counteract possible overtourism through thematisation of cruises on architecture?

These questions will be investigated by using selected examples from the Baltic Sea regions via desk research and expert interviews.

Keywords: cruises, architecture, Baltic Sea, best practices.

6.1 Problem definition

The ocean cruises market segment has been growing for years. According to the international cruise association Cruise Lines International Association (CLIA), 28.51 million passengers worldwide, including 2.23 million from Germany, participated in cruises in 2018 (CLIA, 2019a; CLIA, DRV, 2019). This represents a new passenger record. Both the German and global market are dominated by mass operators (Meyer-Hentrich, 2019: 214) such as Carnival Cruise Line (on the German market mainly with its subsidiaries Costa Crociere and Aida Cruises), Royal Caribbean International (on the German market with the joint venture TUI Cruises), Norwegian Cruise Line or MSC Cruises, which serve a mass market with low prices with very large so-called “mega ships” (Schulz and Auer, 2010: 82 ff.).

After the USA and China, Germany is the third largest market worldwide (CLIA 2019a), a position strengthened by the high proportion of repeaters: 75% of German cruise ship passengers are planning another cruise in the next two years (CLIA/DRV, 2019). The largest cruise operators in the German market in terms of number of participants are Aida Cruises (1,090,500 participants in the 2017/18 season), TUI Cruises (532,000), MSC Cruises (230,000) and Costa Cruises (208,000) (v. Pilar, 2019: 10). Although the routes to Norway (27.7% of German guests) and the western Mediterranean routes (23.1% according to CLIA, 2019b) continued to be the most popular cruises in Germany, Baltic Sea cruises has seen growing popularity recently. Last year for example, Baltic Sea routes have accounted for 8.4% of cruise guests. In the two previous years, the figures were 7.6% and 7.5% (Clia, 2019b).

The main motive for booking a particular cruise has changed in recent years. Whereas the cruise operator’s brand and the concept of the ship used to be the main motive for booking, more recently decisions are made based on the price and on the destinations. The attractiveness of shore excursions has increased significantly (v. Pilar, 2018: 7 f.). Therefore, it is important for cruise operators to consider customer needs while planning excursions. It is therefore important for shore excursion providers not to plan their excursions without the customer in mind. Should excursions represent a logistical service for several thousand passengers, they must not become interchangeable mass handlers (v.

Pilar, 2018: 8). Cruise operators are thus faced with the challenge of paying particular attention to the attractiveness of the destinations they visit and their shore excursions offered.

Can architecture be a subject for attractive shore excursions in the Baltic Sea region and be firmly positioned in the excursion repertoire of a cruise operator?

In addition to a varied landscape and inactive nature, the architectural attractions and cityscapes of the old Hanseatic, residential, Baltic and Scandinavian capitals can be an important motivation for Baltic Sea cruise travellers (Schulz and Auer, 2010: 208 f.). On the one hand, there are baroque solitaires located outside the centres, such as the Peterhof or the Catherine Palace south of St. Petersburg; alternately, individual districts such as the art nouveau quarter around the Albert Iela in Rīga or the spa area (style of modernism) in Warnemünde might be of interest for Baltic Sea cruise travellers. Mostly, however, whole medieval city centres, which are to be understood as a total work of art, such as in Gdansk (Rechtstadt), Tallinn (Vanalinn) or Stockholm (Gamla Stan), but also city centres from the early 18th century, such as St. Petersburg, built in the Petrine Baroque (a combination of Swedish, German and Dutch Baroque styles), represent the object of tourist desire.

If these relatively small city centres are still encircled by a city wall (as Vanalinn) or water (as Gamla Stan), this increases their touristic attractiveness but at the same time limits their capacity in numbers of tourists. This combination of many visitors on the one hand, and small, limited old city-centres on the other, holds the danger of overtourism with subsequent consequences. In addition, cruises are more and more critically regarded due to their negative impact on the climate. However, this important aspect is so complex that it should be mentioned at this point, but not elaborated in greater detail.

A critical attitude towards tourism already exists in some Mediterranean cruise regions. For example, Tallinn and Stockholm, also the oldtowns of Dubrovnik and Venice are encircled by a wall and/or water. The number of the day- and overnight guests in addition with the number of the excursionists of cruise liners exceed the capacity limits of these small oldtowns. Citizens and the city administration are looking more critically at the increasing number of tourists, mainly caused by cruise ship guests. Consequently, city administration is seeking actions to reduce the number of guests. For example, in Venice, visitors are expected to pay an entrance fee of initially three and later six Euros in the foreseeable future.

Dubrovnik (43,000 inhabitants hosts up to 10,000 cruise passengers per day) is planning to limit calls to a maximum of three ships at a time (Port Dubrovnik, 2019) and to drastically increase port fees for short lay days of up to four hours (Graue and Fries, 2019: 38 ff.).

In some Baltic Sea ports, there could also be a tendency to be critical regarding cruise tourism. Because the tourism-attractive city centres in the Baltic Sea region, such as in Dubrovnik or Venice, are often relatively small, they can only take a limited number of tourists per day. Moreover, in contrast to Mediterranean destinations, the season is much shorter (May to September). Consequently, the period when overnight, day and cruise guests meet is concentrated over a few months (and then even for a few hours a day).

The example of Tallinn demonstrates the influence of cruise tourism. In 2018, 3.93 million foreign guests visited the city, 59% of them as overnight guests and 41% as day guests. 70% of all guests visited Tallinn repeatedly; 26% of all guests came for business and 74% for leisure. The number of guests also includes the 638,000 cruise passengers, who thus make up 16.2% of the guests (Visit Tallinn, Kantar-Emor, 2019a: 5 and 58).

In the months April to September (the cruise season) 2018, 638,000 cruise ship passengers visited the city in addition to the 1,931,000 foreign day and overnight guests, an increase of over 72,000 (13%) compared to 2017 (AS Tallinna Sadam, 2019: 17; Visit Tallinn, Kantar and Emor, 2019a: 58).

In August 2018, Tallinn had 212,000 foreign overnight guests as well as 298,000 day visitors, 163,000 of whom were cruise ship passengers (5,230 per day) (AS Tallinna Sadam, 2019: 17; Visit Tallinn, 2019: n.p.). For the latter two groups, it can be assumed that they stay almost exclusively in the touristically attractive old town (Vanalinn) due to the short length of stay. On peak days, more than 20,000 tourists visit the Old Town, which has a population of just 4,400 in an area of 110 hectares.

These are only average numbers which, for example, assume an even allocation of the number of guests over a month or week. This assumption is unrealistic, at least about the ship arrivals. The routing specifications here mean that the arrivals cannot be allocated evenly over the weekdays. The number of guests on peak days is therefore likely to be significantly higher. For example, on 10 August 2015 the author counted four cruise ships with a total capacity of 11,220 passengers (pax) in the Port of Tallinn.

6.2 Research questions and methodology

The following questions can be derived from this starting position:

- 1) To what extent does the subject of architecture per se constitute an occasion to book a cruise?

- 2) To what extent does the topic of architecture offer the growing number of repeaters an alternative to book a cruise again, but this time with new focal points or shore excursions?
- 3) Can architectural attractions outside the city centres be a way out of the increasing burden on the centres? Can possible overtourism effects be avoided?

To find answers to these questions, existing studies and statistics were first examined (desk research). It turned out that there are virtually no sources in the available literature that deal with possible connections between architecture and cruises. Therefore, the study was extended by expert interviews (field research). To obtain a differentiated information basis, cruise operators, shore excursion providers, destination marketing organisations and travel agencies were interviewed.

Cruise operator Aida Cruises and a cruise expert who worked in marketing positions for three different cruise operators (Festival Cruises, MSC Cruises, Costa Crociere) from 2000 to 2019 were interviewed. As providers of shore excursions, TripUp GmbH (My Shore Excursions) and “rent a guide GmbH” were interviewed. The two companies mentioned, mediate more than 10,000 providers with around 25,000 tours, 3,000 of which explicitly address cruise ship passengers (Günther, 2018: 48 ff.).

Two transit ports (Kiel and Rostock-Warnemünde), four stopover ports (Lübeck-Travemünde, Wismar, Rīga and Tallinn) as well as Sillamäe, a city that still wants to develop cruise tourism, were chosen as destinations to be investigated. The interview partners were the Kiel Marketing GmbH, the Lübeck and Travemünde Marketing GmbH, the Wismar Tourist Board and its Office for World Heritage Tourism and Culture, the Rostock & Warnemünde Tourist Board, the University of Latvia in Rīga, the Tallinn City Tourist Office & Convention Bureau/Tallinn City Enterprise Department and the Sillamäe Town Government.

Finally, two owner-managed travel agencies in Kiel and Schwerin and the managing director of a First travel agency in Uelzen, which is also owner-managed, were interviewed. The latter was nominated in the cruise category of fvw's Touristik Champions 2019 competition.

The interviews were conducted both face to face and by e-mail. The interview partners were selected according to the criteria of competence, accessibility, and willingness to answer. It was possible that not all questions were answered by every interviewee. The interview results do not claim representativeness. Nevertheless, they do provide strong indicators in assessing the significance of the topic of architecture in the cruise ship context, both on the supply and demand side.

6.3 Results of desk research and primary research regarding the issues

Architecture as a reason for cruise ship tourists to travel

To answer the question about the extent to which the topic of architecture can generally be a reason to travel, different forms of architectural tourism must first be defined. First, the topic of architecture in a narrower sense can be understood as the educational travel motive, for example in the case of a professionally planned and carried out specialist excursion for architects or students (Haass, 2017: 24). Second, the topic of architecture can be placed in the context of cultural tourism (Steinecke, 2007: 201 ff.). In German-speaking countries, the term 'cultural tourism' was used for the first time in connection with architecture in 1985. Klemens Unger, managing director of the East Bavarian Tourism Association, used the term cultural tourism in connection with the marketing of the Asam Year (Menne, 2017: 21 ff.). At the beginning of the 18th century, Cosmas Damian and Egid Quirin Asam were among the most important architects of the German Late Baroque.

In the systematics of cultural tourism, according to Jätzold (1993), the subject of architecture can be classified into two subtypes: object and also ensemble cultural tourism (Jätzold, 1993: 75; Steinecke, 2007: 6 ff.). An example of object cultural tourism is a visit to the eight buildings designed by Frank Lloyd Wright in the first half of the 20th century, which were declared World Heritage Sites by UNESCO in 2019. In the same year, the churches of the Pskov School of Architecture were declared World Heritage. A visit to these churches is an example of ensemble cultural tourism, as well as a visit to the old town of Bamberg, which was declared a World Heritage Site in 1993.

The group of cultural tourists must also be differentiated. Steckenbauer (2003) distinguishes here between the Specific Culture Tourist and the General Culture Tourist. For the Specific Culture Tourist, cultural aspects form the central motive for travelling, such as an interest in architectural styles and the resulting targeted search for architecturally outstanding objects or ensembles. According to a study by the "FUR/Forschungsgemeinschaft Urlaub und Reisen" in 2012, only 2% of German holidaymakers stated that culture was the primary holiday motive (FUR, 2013: 5).

The group of General Culture Tourists is much larger in number. For these tourists, cultural aspects are, besides other holiday motives, not entirely insignificant. When asked about their holiday motives, 28% of the women and 25% of the men surveyed said "Do something for culture and education", although multiple answers were possible (FUR, 2015: 34). General Cultural Tourists engage in cultural activities from time to time during their holidays. Architecture in the sense of a guiding motive does not play a significant role, the focus is on visiting buildings and townscapes worth seeing.

The surveyed destination marketing organisations of **Kiel, Lübeck, Wismar, Rostock, Rīga, Tallinn and Sillamäe** also emphasise the importance of individual buildings or ensembles, but mostly in the context of the cityscape. Except for Sillamäe, the topic of architecture in the strict sense of the word rarely provides a reason to visit a destination. 60% of the guests visit the place because of the compact ensemble of Stalinist architecture with neoclassical buildings and they stay there for an average of four hours.

Wismar and Kiel also emphasize the importance of the cityscape for online and print marketing. The managing director of Kiel Marketing GmbH points out the role of the city skyline as an important component of an attractive destination, especially for a younger target group with an affinity on Instagram. **For Lübeck, Wismar, Rīga and Tallinn**, the townscape has also been the reason for their nomination as UNESCO World Heritage Sites. In all four cities the townscape is the most important motive for visitors. With the Zeppelin hangars, which today house the Central Market, Rīga also offers an architectural solitaire. In Rostock, Lange Strasse together with the so-called Teepott in Warnemünde are part of the Grand Tour of Modernism.

The main focus of the city tours offered in the cities studied is on tours or trips (preferably as a so-called panorama tour) to the most important places of interest, whereby historical, art and cultural-historical as well as architectural aspects are in the foreground.

The low importance of the explicit reason for travelling "architecture" is shown, for example, by a **survey of Tallinn's guests**, which triggers spontaneous thoughts when talking about the city: 30% call the townscape "historical, old, medieval, traditions; beautiful/interesting/well preserved old town", only 1% explicitly mentions architecture ("architecture, buildings"). In contrast if cruise ship passengers are asked 3% explicitly mention architecture. Also, to the question "Would you like to comment about Tallinn - what was your best / most positive experience in Tallinn?", 11% of the cruise ship passengers answered: "Beautiful old town, Toompea, Town Hall Square, Kadriorg" and only 1% "Architecture, buildings". For cruise passengers, these values are 16% and 2% respectively (Visit Tallinn and Cantar Emor, 2019a: 30-34 f.).

The travel agencies survey also confirms that cruise passengers have little interest in architecture in the strict sense. All the agencies attest to the high importance of the topic architecture/townscape. However, this does not result from a great interest in architecture, but rather in sights, townscape, flair and strolling possibilities. According to travel agencies, the main motive for booking a Baltic Sea cruise is a visit to **St. Petersburg**. The proximity of the place of residence to the points of departure in **Kiel and Rostock-Warnemünde** is also an important criterion (time and cost savings). It should be

noted here that all travel agencies surveyed are a maximum of two hours away from the above-mentioned ports of departure. If, for example, travel agencies in southern Germany were surveyed, the importance of proximity to one's place of residence as a booking criterion for a Baltic Sea cruise would be different.

The subject of architecture is also not very important for the cruise operator. Both the cruise expert as well as **Aida Cruises** consider architecture as less relevant for cruise ship passengers. The focus for those passengers is on visiting the most important places of interest, preferably in a compact city tour. This is also reflected in the sales figures of the shore excursions booked. For example, at Aida Cruises the most popular excursions in the Baltic Sea region are all to be found in **St. Petersburg**. More specifically, Catherine Palace and a boat trip on the Neva, panoramic trip: St. Petersburg immediately and Catherine Palace and city tour (incl. Peter and Paul Fortress).

The outstanding importance of the destination St. Petersburg is also evident among the providers of shore excursions. At TripUp the three top sellers of the Baltic Sea region are all in St. Petersburg which are: "Full day panoramic tour on land and water (panoramic trip & boat trip)", "Full day visit Peterhof with Catherine Palace and return by hydrofoil" and "St. Petersburg Special: Panoramic trip, metro stations, Hard Rock Cafe & Russian specialties".

The destination management in Kiel indicated that for cruise passengers the most popular excursion is a city tour with a trip to the Kiel Canal lockers. Furthermore, many guests take an individual city stroll.

The most popular excursion in Lübeck is the guided city tour through the old town. In Wismar, the most popular excursions are the guided walks and occasional sightseeing tours through the old town, which is also recognised as a UNESCO World Heritage Site in Lübeck.

One third of the cruise passengers which stop in **Rostock/Warnemünde** go to **Berlin**. While another third of the cruise passengers take excursions in Mecklenburg-Western Pomerania (Doberanian Minister incl. a trip on the steam narrow-gauge railway Molli, Schwerin Castle and a visit to the UNESCO World Heritage Cities of Wismar and Stralsund) or stay in Rostock or Warnemünde. The most popular excursions in Rostock/Warnemünde are a boat trip from Warnemünde to Rostock, a guided tour of the historic city centre and a brewery tour with beer tasting.

At Rīga the panoramic bus-tour (two to three hours) as well as the guided tours through the old town are the most popular. Tours to Jewish memorials and places of remembrance are of high relevance especially for American guests. Nevertheless, from each ship that stops in Rīga at least one group will take a tour of Art Nouveau and wooden house architecture.

Due to the generally low importance of architecture as a travel motivation, there might be a low probability that architecture becomes a relevant theme for cruise operators like other themes such as "sport and activity", "culinary" or "children" as the overall theme.

TripUp also sees too little demand for the theme architecture, moreover this theme is not relevant at every destination. However, "rent a guide GmbH" considers some potential for architecture themes at destinations with corresponding architectural features.

From the cruise expert point of view only for some niche providers with a more exclusive concept and with financially strong cruise passengers an architecture theme might be possible to place (also mediated by an on-board reader).

In summary, it can be said that the topic of architecture is not the focus of many tourists as a formative travel occasion, except for Specific Cultural Tourists. However, architecture implicitly plays a role in the context of the travel motive "sightseeing" (FUR, 2018: 6; ADAC Reisemonitor, 2016). If one takes a broader view of the term sightseeing and includes city skylines and architectural aspects can certainly form a leading motive for travel. In addition, growing interest in architecture can be expected (Haass, 2017: 24). The "Chicago Architecture River Cruise", for example, was the second most popular tour with Tripadvisor worldwide after the Sistine Chapel in 2018 (Eversmeier and Hildebrandt, 2019: 27).

Architecture as a thematic alternative for repeaters

The German cruise market is characterised by passengers who repeatedly make cruise trips: "3 out of 4 cruise passengers plan another cruise in the next two years" (CLIA/DRV, 2019). This high number of passengers repeatedly participating in cruises requires new alternatives. These can be in different cruising areas, routes, cruise operators or different ships or ship concepts. However, cruise providers should consider that 66.1% of the revenues and 66.6% of German cruise passengers in ocean and river cruises are focused on Aida Cruises and TUI Cruises. If Phoenix Reisen and Hapag Lloyd Cruises are added revenue of approximately 80% is reached. "Germans simply love the German product" (v. Pilar, 2019: 10).

If a cruise provider wants to offer repeating cruise passengers on an existing route, something new can be done by adding new ports of call and/or new shore excursion offers. For both the destinations and the cruise operators, the theme of architecture could offer an opportunity. A well-prepared presentation of architectural sights could be an incentive for cruise passengers to book a route again.

Alternatively, the subject of architecture could be offered not only in the case of shore excursions pre-arranged by the cruise provider, but also in the case of shore excursions predominant organised by the cruise guest itself (Werner, 2015: 14). Cruise passengers can also use the help of providers, such as "rent a guide GmbH" or "My Shore Excursions".

Regarding the number of repeating cruise passengers, the cruise operators are not very active, but all three travel agencies interviewed see the highest proportion of repeating cruise passengers on the Norway and Baltic Sea routes and in the Western Mediterranean. The managing director of First travel agency suspects that the number of repeating cruise passengers could increase on the Norway and Baltic Sea routes with the entry of new ports.

On the Baltic Sea routes, neither Aida Cruises nor the shore excursion operators offer excursions with a special architectural focus. However, "rent a guide GmbH" offers such tours in Amsterdam, Barcelona, Hamburg and Rotterdam. Aida Cruises also offers such a tour in Barcelona (Antoni Gaudi).

However, the topic of architecture in the strict sense is served by the destinations. For example, corresponding tours are available in Kiel (Kiel city centre in change - building projects and city centre development), Rīga (Art Nouveau, topic Neo-Romanesque, Gothic and Baroque as well as "wooden house architecture" and Tallinn (architecture of the Soviet era as well as building culture in everyday life). In Tallinn two tours mentioned above are organised and operated by the Estonian Centre of Architecture. In Sillamäe, a tour is offered that leads through the city centre with typical architecture from the Stalin era and into the House of Culture (with a museum in an air-raid shelter below).

The low importance of the subject of architecture is also confirmed for the repeaters: With the exception of special highlights such as the city centres of Gdansk or Tallinn, which can be considered as "total works of art", or the Temppeliaukio Church in Helsinki, the managing director of the First Travel Agency sees the architecture as "background noise" that adds to the flair of a destination but is not a reason for passengers to choose a specific cruise.

TripUp considers the topic to be quite interesting, but due to the expected low demand, they consider it rather as a private excursion for which cruise passengers must pay an additional fee. For "rent a guide GmbH" demand is low.

Architecture as a way out of the threatening congestion of the centres

For the larger turnaround and stopover ports, Kiel (169 calls/600,000 pax), Rostock/Warnemünde (206 calls/923,000 pax), Rīga (86 calls/74,800 pax) and Tallinn (348 calls/638,000 pax, all values for 2018) (Port of Kiel 2019; Rostock Port 2019; Freeport of Riga 2019; Tallinna Sadam, 2019:17), cruise tourism

represents an important economic factor, which also offers an opportunity to increase international awareness. To secure this income in the long run, a sustainable strategy that takes economic, ecological and social concerns into account must be developed. Otherwise, the current overtourism debate could spill over from the Mediterranean to the Baltic Sea.

According to the UNWTO definition, overtourism is defined as the excess of the carrying capacity of a destination: "The maximum number of people that may visit a tourist destination at the same time, without causing destruction of the physical, economic and sociocultural environment and an unacceptable decrease in the quality of visitors' satisfaction" (UNWTO et al., 2018: 5). The consequences of such a transgression are noticeable, for example, in Dubrovnik, Barcelona or Venice, where there have been protests among the increasing number of visitors from cruises (Kagermeier and Erdmenger, 2019: 67 ff.).

In contrast to the increasing negative attitude towards cruise tourists in Venice or Dubrovnik, in cities such as Tallinn the opposite can be observed. For example, in a study conducted in Tallinn in 2017, only 2% of the inhabitants expressed the wish for fewer tourists, 35% believe the limit has been reached, 58% would like to see more (25%) or much more (33%) tourists. According to another study conducted in 2017, most of Tallinn's population does not see increasing tourism as a problem, but rather, as an opportunity (Tsistova-Pohlak, 2018). If one does not ask the inhabitants but the guests of Tallinn, the danger of overtourism is not evident as indicated in research conducted by Kantar Emor (2019: 46). Combining both low and high seasons, only 8% would like to see fewer tourists, while 17% would like to have more tourists. However, when only cruise passengers were surveyed, almost a third would like to see fewer tourists in the cities, and only 8% would like to see more (Kantar Emor, 2019: 33).

In general, the overtourism discussion in the Baltic Sea region does not seem to have developed to the same level as in the Mediterranean region. However, the study results of cruise passengers visiting Tallinn, for example, show that capacity limits are becoming apparent. In addition, in 2019 the demonstrations against cruise tourism, for example in Kiel or Wismar, show that more and more citizens are increasingly critical of this form of tourism, although those demonstrations have been more ecologically motivated. To reconcile the interests of inhabitants and the cruise industry, the city of Dubrovnik, for example, and the international cruise association Cruise Lines International Association (CLIA) agreed to cooperate in July 2019. Together they work to preserve Dubrovnik's World Heritage Site through sustainable tourism management and to develop the city into a model for sustainable tourism in the Adriatic region and beyond (CLIA, 2019c).

In the case of Baltic Sea cruises, the overtourism discussion does not play any role for customers of travel agencies as stated by all three travel agencies. This is also in line with the statements made by the destination management organisations. None of the investigated cities indicates overtourism. Rīga, which has an average of one ship visit per day in the summer season, still sees growth potential for cruise tourism. Currently, Wismar has 9 cruise ships visiting per year, which is still far from the intended maximum number of 25 cruise ships per year. In addition, the retail industry in Wismar is not benefiting as much as planned from the cruise passengers. There is also criticism that shore excursion agencies are sending their own guides to Wismar instead of hiring the available city guides of Wismar. Currently, no cruise ships stop at Sillamäe. However, the city intends to build a pier for cruise ships and ferries. With this investment the city government intends to attract more visitors, which will then also result in expansion of the tourist infrastructure.

Even if the overtourism problem in the Baltic Sea is not acute yet, tourism managers must develop strategies to anticipate overtourism and then to counteract if necessary. Consequently, the sustainable development of cruise tourism requires collaboration between port authorities, destination management, tourism service providers and, not least, cruise operators (Kovalevskiene et al., 2017:75).

The opportunities to straighten cruise ship stops are limited due to the route planning of cruise operators and the berth management of port operators. Many different interests meet: the shipping companies that need the right slots for good routing; ports that earn money from the berths; and cities that want tourists - but not too many (v. Pilar, 2019: 11).

To direct and straighten the flow of tourists, new excursion options can be developed in the currently used ports, or new ports need to be included in existing cruises, or new cruises need to be developed. The tourist product must be broadened by offering the guest alternatives to already crowded destinations (Pechlaner in: DIGNÖS, 2019).

If one looks at the excursion programmes of the cruise operators for the existing Baltic Sea ports, it is noticeable that they (except for St. Petersburg) often concentrate on the city centres that are of interest for tourists. However, the subject of architecture also offers possible starting points outside the historical city centres away from the tourist hotspots:

In Stockholm, for example, the underground railway stations (Tunnelbana) are artistically designed examples of modern transport architecture. In Copenhagen are visible relics of Vauban's defences. In Helsinki, the main railway station has elements of Nordic national romanticism, neo-classicism and art nouveau as well as the Olympic Stadium built in the style of functionalism. In Klaipeda there is the

church "Joseph the Worker" as an example of modern church architecture, or near Gdansk the Baltic seaside resort of Sopot with its spa architecture could be named as an example.

The destination marketing organisations also indicated many architectural sights outside the city centres (accessible within a one-hour drive): due to its geographical location, several lighthouses can be found near Kiel as architectural landmarks. The Viking settlement of Haithabu (since 2018, a UNESCO World Heritage Site) can also be interpreted as an architectural landmark.

Approximately 20 km west of Wismar is the recently renovated Baroque Bothmer Castle, which was built in an English-style and has been open to the public since 2015.

From Rostock-Warnemünde, trips to Heiligendamm and Kühlungsborn offer examples of spa architecture. In addition, the Doberan Minster also has architectural attractions with its brick Gothic architecture.

Close to Rīga wooden summer houses in art nouveau style can be found in the seaside resort Jurmala. About 80 km south of Rīga is the baroque castle Rundale, planned by the architect and master builder Rastrelli, who worked mainly in St. Petersburg. However, 70% of the cruise passengers visiting Rīga are interested in the sights of the city centre. Only a few cruise passengers are interested in leaving the usual inner-city tourist tours.

Tallinn has several architectural sights outside the medieval Old Town in the immediate vicinity, which is also marketed accordingly:

- The baroque Kadriorg Castle commissioned by Peter the Great and the Kumu Art Museum opened in 2006.
- The seaplane hangars from the time of the Tsars and the Maarjamäe Castle, which today houses the Estonian Maritime Museum.
- Nearby is the Maarjamäe Memorial, which was built by the Soviets in the 1950s.
- 10 km east of Tallinn is Piritä with its sailing harbour built for the sailing competitions of the 1980 Olympic Games in the style of Soviet architecture of the late 1970s. Piritä is also the destination of the tour "Architecture of the Soviet era" offered by the Estonian Centre of Architecture.

Asked about possibilities to offer excursions out of the inner cities, TripUp assumes that there might be too little demand in the mass market. Many guests are visiting port cities for the first time and want to see the popular highlights first. At best, a private excursion for people interested in architecture seems to be possible. However, so far there has not been a corresponding request. "rent a guide GmbH" evaluates the opportunity of excursions out of the inner cities in a more positive way. Because they recognise a certain demand on destinations with special architectural features.

In general, regarding an offer for cruise ship passengers, it should be noted that the possibilities of visiting out of the way sights are limited due to the few hours cruise ships are staying at the ports. For this reason, the reliability and punctuality of the provider of shore excursions is important for “rent a guide GmbH”. In addition, the quality of the tour and an expert guide are success factors for “rent a guide GmbH”. About special architectural tours, their language skills should be well developed due to the special technical vocabulary as indicated by “rent a guide GmbH”. A well-trained guide with a high level of architectural expertise is also important for TripUp, and it should also be possible to combine the tour with the classic highlights of the respective city. However, due to the small group size such a tour would be quite expensive.

For the development of completely new ports for cruise tourism, there is only little potential. Most of the touristically attractive ports are already integrated into the existing cruise tours.

Nation	Number of cruise ports	Of that in the Baltic Sea trade area		Of that in the trade area Nordland including North Sea	
		Number	Proportion (in %)	Number	Proportion (in %)
Norway	49	-	-	49	41,5
Denmark	14	13	11,0	1	0,8
Iceland	14	-	-	14	11,9
Sweden	13	13	11,0	-	-
Germany	8	5	4,2	3	2,5
Finland	7	7	5,9	-	-
Poland	3	3	2,5	-	-
Faroe Islands	3	-	-	3	2,5
Netherlands	2	-	-	2	1,7
Estonia	2	2	1,7	-	-
Russia	1	1	0,8	-	-
Lithuania	1	1	0,8	-	-
Latvia	1	1	0,8	-	-
Total	118 (= 100%)	46	39,0	72	61,0

Tab. 1: Cruise ports in the Baltic Sea and Northland 2013 (Werner, 2015: 97)

One of the few exceptions is the small Estonian town of Sillamäe, located between Tallinn and St. Petersburg. Here an existing industrial port is to be converted into a cruise ship and a ferry terminal (Sillamäe Town Government, 2018: 40).

The development department of the city of Sillamäe considers smaller cruise ships with up to 800 passengers as the target group. Those cruise ships could make a stop in Sillamäe on their way to or from St. Petersburg. The main idea is to attract guests to Sillamäe which has extraordinary architectural potential. That is, an ensemble of Stalinist architecture with neo-classical buildings which is unique in Estonia. This secret city of Stalin was not recorded on any map at the time. The inhabitants officially lived in Narva or Leningrad. The reason for the secrecy was oil shale deposits containing uranium compounds, which served the Soviet nuclear programme. Nowadays, uranium is no longer mined, instead rare earths are processed. In order to offer the population of Sillamäe an attractive living environment, Stalin built a wonderful alley leading to the Baltic Sea with neoclassical buildings, including a town hall and a culture house (with an air-raid shelter that can be visited).

6.4 Answers to the questions

(1) To what extent does the subject of architecture per se constitute an occasion to book a cruise?

The subject of architecture per se does not constitute an occasion for cruise passengers to book a particular cruise. This is also reflected by the provider. There is not a sufficiently large target group for the topic of architecture in the market of mass suppliers. It is rather a special interest topic for a small target group.

However, architecture in the broadest sense plays an implicit role in the context of the travelling motive "sightseeing". Architectural aspects are often perceived as "add on", for example in the context of city tours.

(2) To what extent does the subject of architecture offer an alternative to the growing number of repeaters, to book a cruise again, but this time with a new focus or shore excursions?

Since the topic of architecture is not a reason for travelling, the importance as an alternative for repeaters is also low. Architecture can rather be understood as "background noise" that adds to the flair of a destination.

For those interested, some destinations offer challenging tours with an architectural focus.

(3) Can architectural attractions outside the city centres offer a way out of increasing burden on the centres? Can this lead to possible overtourism effects be avoided?

Congestion in city centres is not (yet) discernible. Outside the city centres, there are sufficient architectural sights, which have not yet been valued for cruise tourism.

The shore excursion providers see rather low demand, and the number of hours cruise ships stay in a port have a limiting effect.

6.5 Summary

There is no sufficiently large target group for the topic of architecture in the market of mass cruise operators. Architecture in the strict sense does not usually provide a reason for cruise passengers to travel in the Baltic Sea region. Therefore, it is not surprising that this topic does not play a special role for cruise operators or shore excursion providers. Architecture as such, is at best a travel motive for a small target group of Specific Cultural Tourists. For cruise passengers repeating tours, the subject of architecture is too special to be able to create attractive and motivating offers.

If, however, the concept of architecture is taken further in the sense of a historically influenced attractive townscape, architectural aspects can offer incentives in the context of sightseeing or city tours and enrich the holiday as an add on.

Regarding the suitability of decentralised sights to relieve congested city centres, it should be noted that there is currently no congestion in the Baltic Sea destinations comparable to Mediterranean destinations. Nevertheless, initial overtourism tendencies can be identified.

In the immediate vicinity of the destinations investigated there are certainly architecturally interesting sights, but their touristic value for cruise passengers is generally still to be assessed. Looking ahead the availability of architectural sights located outside the centres could help to counteract possible future congestion.

When critically reviewing the present study, it should be noted that cruise operators have not been very willing to provide information. In addition, only the so-called mass cruise operators were included in this study. Those mass providers cover a large part of the German market but have no room in their portfolio for niche topics such as architecture. This may well be different for smaller (specialist) operators.

The demarcations between general and specific cultural tourists could also be further differentiated. The boundaries between the two groups are likely to be rather blurred. Further research is needed here.

6.6 Outlook

An example from Wismar shows that the theme of architecture and cruising can also be interpreted in a completely different way. The rooms of the hotel Park Inn by Radisson, which opened August 2019, are the ship cabins of the Genting Global Class and were built at the Wismar MV shipyard. The shipyard

is owned by the Genting Group from Hong Kong, which owns the MV shipyards and is currently building the world's largest cruise ship there.

Perhaps architectural inspirations will soon be found in our cities as well. For ship designer Dieter Brell, at any rate, "cruise ships will become small laboratories for the urban living of tomorrow" (Brell in Jurczyk, 2019).

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Annex 1. Interviewees (face to face)

Donath, S.	Head of Department Tourism Wismar, 19.08.2019
Lasmane, I.	Marketing Account Executive, Rīga Tourism Development Bureau, 12.12.2018
Gralow, R.	Hansestadt Wismar Office for World Heritage, Tourism and Culture, 19.08.2019
Maas, C.	Marketing employee at various operators such as Festival, MSC and Costa, 06.05.2019 and 23.08.2019
Makarjev, A.	Specialist of Department for Development, Sillamäe Town Government, 07.12.2018
Tsistova-Pohlak, H.	Head of Marketing Bureau Visit Tallinn, 10.12.2018
van der Steina, A.	Senior Researcher, University of Latvia, Rīga, 25.03.2019

Annex 2. Interviewees (online)

Backhaus, H.	rent-a-guide GmbH, Bochum, 26.07.2019
Berthold, F.	Chief Executive Officer Trip Up, 19.08.2019
Eichmann-Bartels, S.	Managing Director Uelzener Reisebüro Eichmann GmbH & Co. KG, Uelzen, 22.07.2019
Goldammer, C.	Owner Reisebüro Grönda, Schwerin, 22.07.2019
Gütschow, K.	Marketing staff member, Rostock & Warnemünde Tourist Office, 25.07.2019
Heitmann, K.	Manager Communication AIDA Cruises, Rostock, 23.07.2019
Klose, B.	Owner Reisebüro Klose, Kiel, 21.08.2019
Lukas, C. M.	Managing Director Lübeck und Travemünde Marketing GmbH, 05.09.2019
Wanger, U.	Managing Director Kiel Marketing GmbH, 23.08.2019

7. Experience Architecture in Tourism – Developing a Guideline for State-of-the-art Exhibitions

Nancy RICHTER and Eva KRATZ

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Abstract

Tourists with worldwide travel experiences challenge destinations to create innovative concepts like digital exhibition worlds to present their highlights. At the same time, changing reception habits through digital technologies influence visitor expectations towards a more interactive form of experience. The aim of this article is to provide destinations with a guideline for innovative exhibition concepts by analysing the main motives for building digital exhibition worlds and the key aspects regarding architecture and experience design. The presented analysis is based on four case studies of interactive exhibitions in Germany and Austria and an extensive literature review.

Keywords: digital exhibition worlds, tourism destinations, interactive experience, architecture.

7.1 Introduction

What are the main motives for building digital exhibition worlds? How can one ensure that exhibitions achieve their objectives and stay attractive for their visitors?

The interactive showroom, '360 Degrees – Thuringia Goes Digital', is a way for tourists to virtually discover the attractions of an entire region. It can be found in Erfurt, the capital of Thuringia. This digital showroom for tourists is the first of its kind in Germany (Thuringia, 2020, for more information see <https://www.visit-thuringia.com/travel-hotel-holiday-tour/page-inhaltsseite-360grad-162893.html>).



Figure 1 - Digital Showroom of the Thuringian Tourism Agency (Bähre/DGT, 2018)

The digital showroom was planned and implemented by the Thuringian Tourism Agency from April to November 2017. The exhibition is situated directly opposite the Erfurt main station. It opened in December 2017, at the same time as the commissioning of the new ICE route between Berlin and Munich. Erfurt and Thuringia have rapidly become Germany's centre due to this ICE hub. The design agency, TRIAD, from Berlin got the surcharge for the design of the exhibition rooms. A robot interacting with the visitor and a 360-degree flight over Thuringia that can be experienced through VR glasses are the

highlights of the exhibition. These attractions merge with the Tourist Information in Erfurt in a creative overall concept.

This innovative project is just one of many to offer content in this special way. Exhibitions are no longer only to be found in the context of museums. More and more companies and destinations are discovering the value of digital exhibition concepts for themselves. Changing reception habits through digital technologies influence the visitor expectations of an exhibition. The trend is towards a more interactive form of experience. For destinations, digital exhibition concepts offer a possibility to generate emotional ties with their target group and present their highlights in an innovative way (Engl, 2017). Tourists are more demanding due to a higher frequency of travel and worldwide travel experiences. These developments pose challenges to destinations. Against a background of increased competition to capture the attention of the customer through event offerings (cheap flights, game consoles, adventure parks, etc.; Pine and Gilmore, 2011), destination management organizations must rethink their position and traditional offerings. Marketing campaigns, image brochures and trade fair stands give way to new tasks including experience design, architecture, landscape planning, scenography, art and dramaturgy (Wagner, Schobert and Steckenbauer, 2019).

Developing approaches to new digital exhibition concepts that are economically successful and attractive to the target group confront destinations with many challenges: the uncertainties associated with new tasks and highly innovative projects, the collaboration with new stakeholders such as designers and architects, the new objectives and structures of such projects, and so on. The aim is to provide destinations with a guideline for innovative exhibition concepts based on four case studies and a literature review.

7.2 Methodology

Research commenced with a critical review of the literature on innovation in exhibition worlds. Key factors were identified which formed the basis for development of a semi-structured questionnaire, intended to validate the literature, and identify new elements that may be considered critical to the success of exhibition worlds. Four interviews conducted with designers and managers of interactive exhibitions in Germany and Austria. In most cases, there was an agency who specialised in interior design involved in the planning. For their interviews, the authors chose a partner who was directly involved in the creation process and was informed about the motives that led to the creation of the exhibition. The interviewers prepared vignettes for each of their four cases to demonstrate how these exhibitions stay attractive for their customers. Resulting from these vignettes, key aspects regarding

architecture and experience design were analysed to finally propose a guideline for innovative digital exhibition concepts.

7.3 Literature Review

There is no singular or concrete definition of 'innovative digital exhibitions' in the literature. Therefore, the first goal of the project was to define the concept of digital exhibitions and learn about the motives and particulars of the concept.

From the analysed literature, there could be extracted at least two main noteworthy changes in the area of exhibition concepts: first, the traditional exhibition world of museums is changing; second, private and economic actors from other branches are increasingly discovering exhibition concepts to serve their own purposes.

The main argument for the emergence of new exhibition formats in museum research is the rise of an experience-oriented society in the past few decades (John et al., 2010). Researchers observe a change in consumer behaviour that points to a new experience economy (Pine and Gilmore, 2011; John et al., 2010). Instead of just consuming goods, customers nowadays place more emphasis on positive feelings of consumption and emotional experiences that directly affect their lifestyle. The sociologist Gerhard Schulze already attested the development of an experience society thirty years ago (Schulze, 1997). He explains that the focus of the individual lies increasingly on the expansion of one's own wealth of experience and quality of life. According to Schulze (1997), experience-oriented consumption goes hand in hand with an aestheticisation of everyday life. Beautiful experiences are sold on the market, because customers long for aesthetic and joyful consumption, which they are willing to pay for. A similar theory by cultural scientist Andreas Reckwitz deals with a society of singularities (Reckwitz, 2017). Instead of products that everyone can access, one would rather enjoy a singular good. The feeling of experiencing or owning something special determines the choices of the customer. These concepts make clear that there is space for special and emotional experiences. In summary, the authors observed a reorientation of people towards a constant search for the ultimate and unique concepts to serve their individual needs and emotional experiences involving all senses.

New exhibition formats combine architecture, artistic design and emotional storytelling. The still very young discipline of scenography combines these aspects and works with an integrative approach: "Scenography is a narrative, integrative, dynamic, dramaturgical and holistic design discipline, and thus a contemporary answer to the constantly changing reception behaviour." (Messadat, 2013: 44). The exhibition organizer, Herman Kossmann, mentions various features of a successful exhibition design in

his “toolbox of scenography” (Lichtensteiger et al., 2014: 21) The narration is central to the exhibition. It gives the visitor access to the exhibition content. The identification of the visitor with the story and its narrator forms the basis for understanding. In scenographic concepts, the narrative structure and perspective of the narrator, therefore, receive special attention since stories can reduce or even dissolve the distance between the presented information and the museum guest. Research also shows that participation and interaction add value to the overall experience, since the visitor completes the exhibition through their individual action that serves the wish of experiencing something individual and special (Piontek, 2017; Reckwitz, 2017). In new scenographic literature, a leap in the evolution of technological development can be observed over the last few years. For example, early works in scenography between 2001 and 2004 contain descriptions of media hands-on exhibits based on PC information systems, interactive television and CD-ROMs (Schwarz et al., 2001). Only ten years later, the technologies used in museums and exhibitions also include virtual reality (VR), mobile apps and augmented reality (AR; Lord et al., 2014). Through these technical developments, the visitor could be integrated into the exhibition by digital media or digital simulations in an even more direct way. Technological progress and digitalization can therefore be responsible for the emergence of new exhibition formats since the use of multimedia installations can also influence the arrangement of the whole exhibition. In summary, numerous characteristics of interactive exhibition worlds can be explained based on the three core themes of participation, digitisation and spatial experience. At the same time, trends such as an increasing aestheticisation of society and the resulting habits can be cited as reasons and motives for the development of new forms of exhibitions.

7.4 Empirical findings from the study-cases

Four different exhibition projects located in Germany and Austria were analysed and compared. Each creates a special digital experience for visitors and is serving as a tourist attraction within their respective location.

Case 1: House of the Mountains, Berchtesgaden, Germany (Nationalparkverwaltung Berchtesgaden, 2019)

The House of the Mountains was redesigned in May 2013 as an integrated part of the National Park Centre of Berchtesgaden, – the only German national park located in the Alps. The permanent exhibition aims to present nature and natural habitats in a vivid manner. The visitor is guided through rooms by light and sound projections representing the four seasons and their influence on nature. The

architectural highlight is a giant glass cube containing a model of a mountain the visitor has to climb. Once they arrive at the top, they get to watch a big film projection, when suddenly the façade opens, revealing a panoramic view of the mountains.

(For more information see <https://www.haus-der-berge.bayern.de/englisch>).

Case 2: Erwin HymerMuseum, Bad Waldsee, Germany (Erwin Hymer Museum, 2019)

The Erwin Hymer Museum opened in October 2011. It takes the visitor on a journey to the technical and cultural history of travelling, camping, and caravanning. The exhibition concept is based on a round-the-world trip with digital and interactive elements. Nine itineraries lead to places of desire that are constructed by atmospheric light and media installations. The multilevel exhibition is placed in an industrial hall with a glass front using the incoming daylight as natural lighting.

(For more information see <https://www.erwin-hymer-museum.de/?L=1>).

Case 3: Experience Inatura, Dornbirn, Austria (Inatura, 2019)

Being one of the first natural history museums that changed its exhibition to a visitor-oriented and interactive perspective in June 2003, 'Experience Inatura in Dornbirn' can be seen as a role model for modern experience design. It is situated in the Vorarlberg region in Austria, which is known for innovative approaches in technology and modern architecture. The buildings of the old industrial area were kept and redesigned for the exhibition. Although the permanent exhibition about the flora and fauna of the region has been in place for some time, different theme rooms have been constantly updated over the years. The new highlights include science zones for experimenting, sensorial exhibits, and a digital body scanning device. (For more information see <https://www.inatura.at/en/>).

Case 4: Porzellanwelten Leuchtenburg/ Porcelain Worlds Castle Leuchtenburg, Seitenroda, Germany (Leuchtenburg Porzellan trifft Mittelalter, 2019)

In a spectacular location overlooking the valley, the Castle Leuchtenburg opened a new exhibition to visitors in April, 2014. The Porcelain Worlds consist of seven planned and designed theme areas to approach the Thuringian cultural heritage and traditional craft in a modern way. During the design process, the rooms were created in cooperation with different artists and agencies for interior design. A contemporary annex was built to house the exhibition and it was fitted into the old castle's architecture. The visitor is guided through the history of porcelain in different light and sound settings with interactive elements. A particular highlight is the so-called "room of wishes" with a skywalk at the end of the exhibition. (For more information see <https://www.leuchtenburg.de/english.html>).

Findings regarding architecture and experience design

In summary, exhibition designs and architecture have a symbiotic relationship that works in two ways. There are connections inside the exhibition, like the interaction between space and contextual elements, but also in the surrounding area, especially when the place has a certain aura like a castle or old industrial building. An experience design can either be tailored to the existing building's architecture or the venue can be built to display and reflect the exhibition topic.

- "We are surrounded by this old industrial architecture, so we draw the connection between architecture, humans and technology on the inside." (Interviewee Case 3)
- "It was clear from the beginning: we are designing the exhibition for this place." (Interviewee Case 4).

Furthermore, it was identified that flexibility and functionality are crucial to the success of experience architecture. Tourists are more demanding these days and expect to find surprising new elements when they return to the destination. In a digital fast-turning world, content needs to be updated constantly according to current events. Flexibility should be considered when designing an experience. When it comes to technical devices and room layout, functionality issues such as barrier-free design, easy usability and foreign languages need to be considered.

- "One could transform or extend the whole exhibition. One could also consolidate it." (Interviewee Case 2)
- "We are planning to do something new every couple of years, so that it will all be updated or rethought in 5-6 years from now." (Interviewee Case 4)
- "To us accessibility is always a subject; to think about every group of people to have their experience there." (Interviewee Case 1)
- "In the beginning we had a lot of technical gimmicks in planning, but we sure took a step back. We had the feeling that visitors would be more frustrated if things didn't work properly for weeks." (Interviewee Case 3)

Most tourist attractions have some sort of visitor guiding system to control the visitor flow. The findings point towards subtle forms of leading the visitor, giving them the freedom to discover the experience in their own way and at their own pace. However, there must be some guiding elements such as repetitive symbols, lighting patterns or colour marking. An exhibition may also be organized by using spatial arrangements to gently influence the visitor's circuit.

- "We hired an agency to connect the different theme worlds with a consistent signage system to bring it all together for the guest." (Interviewee Case 4)
- "What we don't want – that's why you won't find any audio guide – is to lead the visitor with a rigid system." (Interviewee Case 2)

Creating experience value for the visitor seems to be the most important task to the respondents. According to the results of these study-cases, the only way is to get the visitor emotionally involved.

Scenography, storytelling and symbolism can be identified as methods of sparking an emotional experience. Visitors need to connect to the stories and characters on a personal level.

- “Our whole exhibition design is based on emotion. Of course, we teach facts and knowledge, but a contemporary exhibition concept needs to be based on emotions to be successful.” (Interviewee Case 2)
- “You can do a lot with a proper mise-en-scène to approach a subject via emotion. Then you can do any topic.” (Interviewee Case 4)
- “To experience the room by moving through the room and making different experiences – that is always the purpose of our exhibitions. It all comes together in a big picture, the change of the lighting, the media installation and discovering the exhibits.” (Interviewee Case 1)
- “I am convinced that the story around matters more than the presented object.” (Interviewee Case 3)

In addition, it became obvious that the visitor needs to get involved physically, too. Experience designs come with lots of interactive elements such as digital exhibits, experiment areas and games. By using all their senses, the visitor can dive into the experience. Digital technologies are especially suitable for creating virtual realities because they extend the human senses.

- “Nowadays it is no longer up-to-date to limit the exhibition to just a collection. It has to be more active; it has to be interactive.” (Interviewee Case 3)
- “We paid attention to creating a good mix of analogue experiences of smelling, touching, tasting and digital experiences... It was important to us to address all senses without having a technical overkill.” (Interviewee Case 2)

7.5 Contribution to practice: a guideline for innovative exhibition concepts

The knowledge of exhibition managers and tourism professionals responsible for the planning and implementation of tourist attractions should include practice to offer a digital and innovative experience to their visitor.

From the empirical findings there could be summarised 15 steps as checklist and guideline for innovative exhibition concepts. This “15 steps guideline” can be used by practitioners as an inspiration for new projects, or to do a check-up on existing exhibitions.

1. Know your roots: The foundation of your exhibition defines the concept.
2. Less is more: Use technology for a purpose and align it to the content.
3. Everyday functionality: Exhibits need to be resistant and easy to maintain.
4. Create interactive spaces: The visitor completes the exhibition.
5. Unique places: Work with the architecture and specifics of the location.
6. Follow trends: The exhibition must be kept up to date during the years.
7. Symbols for positive associations: Use symbolic elements for the emotional attachment of the visitor.
8. Intuitive operation: Exhibits need to be self-explanatory.
9. Common theme: Connecting elements run like a continuous thread through the exhibition and create a uniform concept.
10. Dive into the experience: Intentionally create and dissolve immersion.
11. Target audiences individually: One exhibition can serve different demands.
12. Balancing act: Find the right balance between digital and analogous elements.
13. Storytelling heroes: Protagonists can touch the visitor in a more emotional way.
14. Fixed points: Indirect guidance helps the visitor to stay oriented.
15. Practical test: Get to know the limits of your audience and adapt the exhibition.

Tab. 1: Guideline and checklist for innovative and state-of-the-art exhibition concepts

7.6 Conclusion

Digital exhibition concepts follow current trends such as an increasing aestheticisation of society and the search for individual and emotional experiences. The discussion of the four cases shows recurring elements in the practical implementation of digital exhibition worlds. The results obtained were used to formulate a guideline for exhibition concepts in destinations. Already established exhibition worlds can compare the collected ideas with their own offerings, to adapt the exhibition even better to the demands of the visitor. New exhibition worlds could use these recommendations for their planning phase or public tenders.

Future research could have a look at interactive exhibition worlds from the perspective of the visitor through qualitative and quantitative visitor surveys or ethnographic observations. An international comparison of innovative digital exhibition concepts could research cultural differences and similarities. Also, a focus just on digital exhibits and their effect on customer experiences could be an interesting approach for future research.

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Reminiscence and program of the DGT Scientific Conference

“Architecture and Tourism in the anniversary year of the Bauhaus 2019 – Weimar | Dessau | Berlin”

The scientific event consisted of two components: It began with a "rolling" professional conference, an excursion in Weimar, led via Dessau to Berlin, where it ended with a symposium. The WBA Bauhaus Weiterbildungsakademie Weimar, which is based at the Bauhaus University, acted as the organiser of the "rolling professional conference" in Weimar, Dessau and Berlin. The excursion on 2 September 2019 offered extensive insights in the form of lectures and guided tours at the original locations of the world-famous art school.

The scientific conference took place from 4th until 5th of September 2019 at Fachhochschule des Mittelstands (FHM) Berlin, Ernst-Reuter-Platz 3-5, 10587 Berlin. The lectures of the symposium were held in German and English.

„Rolling“ Conference

2 - 4 September, 2019

MONDAY 2 SEPTEMBER, 2019

09.00	<p>Arrival IBZ (Internationales Begegnungszentrum Weimar), Belvederer Allee 21, 99423 Weimar</p>
9.30	<p>Welcome and opening ceremony Prof. Dr. Winfried Speitkamp, President of the Bauhaus-Universität Weimar, Weimar, Federal Republic of Germany.</p> <p>and Bärbel Grönegres, Managing Director of the ThüringerTourismus GmbH (the tourist board of Thuringia), Erfurt, Federal Republic of Germany.</p> <div style="display: flex; justify-content: space-around;">   </div>

<p>9.50</p>	<p>Architecture and Tourism – Welcoming Speech. Prof. Dr. Heike Bähre, Spokeswoman of the DGT commission „Architecture and Tourism“, Deutschen Gesellschaft für Tourismuswissenschaft (DGT) e.V. and professor, Fachhochschule des Mittelstandes (FHM) University of Applied Sciences, Campus Berlin, Federal Republic of Germany.</p>	
<p>10.00</p>	<p>The Bauhaus in Weimar Lecture by Uwe Ramlow, Referent, WBA Bauhaus Weiterbildungsakademie Weimar at Bauhaus-Universität Weimar.</p>	
<p>12.30</p>	<p>Guided study-tour through the new Bauhaus Museum Weimar. (Picture: Uwe Ramlow with participants of the conference)</p>	
<p>14.00</p>	<p>Weimar. European City of Culture between Reformation, classicism, Bauhaus und modernism Guided tour.</p>	

<p>Beginning 15.00</p>	<p>Bauhaus guided tour, discussions, and talks</p> 
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TUESDAY 3 SEPTEMBER, 2019 | DESSAU

<p>8.30</p>	<p>Departure to Dessau</p>
<p>Beginning at 11.00</p>	<p>Guided tour through the Bauhaus building in Dessau</p> 
<p>15.00</p>	<p>Guided tour through the "Meisterhäuser" (buildings for living and working of the Bauhaus masters/professors)</p>



17.00 Uhr

Departure to **Berlin**.

Possibility for participating the Bauhaus Festival Week on the occasion of the 100 anniversary on the Ernst Reuter Platz in Berlin (www.bauhaus100.berlin)

Festival Center, Ernst Reuter Platz („Mittelinsel“).



WEDNESDAY 4 SEPTEMBER, 2019 | BERLIN

<p>10.00</p>	<p>Meeting-point: Ernst-Reuter-Platz 3-5, FHM Berlin Guided city-tour: On the trail of the life and work of the Bauhäusler bus-tour.</p> 
<p>13.00</p>	<p>temporary bauhaus-archiv </p>
<p>14.00</p>	<p>Lunch, cafeteria of Technical University (TU) Berlin, skyscraper building "Hochhaus", 20th floor, Ernst-Reuter-Platz 7, 10587 Berlin</p>  <p>Coffee break at FHM University of Applied Sciences, campus Berlin, Ernst-Reuter-Platz 3-5</p> 

**International Symposium
in Berlin, 4 - 5 September 2019, Architecture and Tourism in the Bauhaus Anniversary Year**

15:00 Uhr	<p>Welcome Speech Prof. Dr. habil. Torsten Fischer, Vice-Rector International Affairs, Scientific Director of FHM Campus Berlin, Fachhochschule des Mittelstandes (FHM) University of Applied Sciences, Federal Republic of Germany.</p>	
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Followed by	<p>Introduction Prof. Dr. Heike Bähre Spokeswoman of the DGT Commission "Architektur und Tourismus" der Deutschen Gesellschaft für Tourismuswissenschaft (DGT), zugleich Fachhochschule des Mittelstandes (FHM) Berlin, Federal Republic of Germany.</p>	
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Theme area: Bauhaus und Tourismus

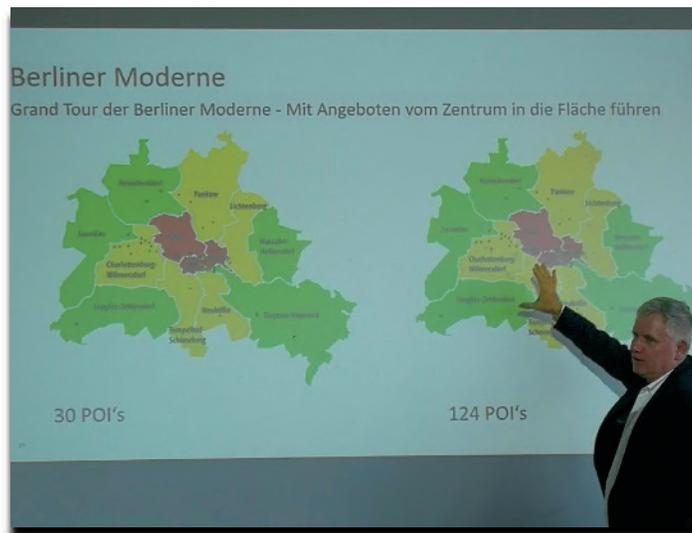
15:20	<p>Keynote: Bauhaus, Le Corbusier und Rationalismo – What role can classical modernism play for tourism? Prof. Dr. Rainer Hartmann, Hochschule Bremen University of Applied Sciences, Professorship for Leisure and Tourism Management, Federal Republic of Germany.</p>	
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Theme area: Architecture and Building Culture in Tourism (Interpretations of Cultural Heritage)

<p>15.40 Uhr</p>	<p>Methods of Interpretation of Architecture Heritage in Tourism in the Czech Republic Ing. Liběna Jarolímková, Ph.D. & Zuzana Míšková, University of Economics Prague, Department of Tourism and Department of English Languages, Prague, Czech Republic.</p> 
<p><i>Theme area: Tourism Architecture</i></p>	
<p>16:20</p>	<p>Cruise and architecture: occasion, alternative, way out? Prof. Dr. Ingo Menke zum Felde, Duale Hochschule University of Applied Sciences Schleswig-Holstein, Lübeck, Federal Republic of Germany.</p> 
<p>16:40</p>	<p>Coffee break</p>
<p><i>Theme area: The Bauhaus and Tourism</i></p>	

17:00

Berlin in Bauhaus fever – 100 years of Bauhaus in touristic marketing of Berlin



Sönke Schneidewind, Senior Analyst, Editor-in-Chief Calendar of events and project manager of the visitor research project “Culture Monitoring”, Berlin Tourismus & Kongress GmbH visit berlin, Federal Republic of Germany.

Beginning at 19:00: General Assembly of the DGT Commission for members and interested persons. The commission took stock of its activities to date and defined its next milestones.

Final event:

21:00 Visit of the Bauhaus-Festival at Ernst-Reuter-Platz

“Enjoy bauhaus carving records and great tubas - the bauhaus and its music and - as if on volcanic ground - bauhaus week weimar 1923”

#radiolounge, by the authors Matthias Henke und Anselm Weidner

THURSDAY 5 SEPTEMBER, 2019 | BERLIN

<p><i>Theme area: Architecture and Tourism (product development, demand, and acceptance research)</i></p>	
<p>09:00</p>	<p>Colonial architecture as a tourist magnet? – On the trail of German tourists in Namibia and Tanzania Prof. Dr. Rainer Hartmann, Hochschule Bremen University of Applied Sciences, Professorship for Leisure and Tourism Management, Bremen, Federal Republic of Germany.</p> 
<p>09:40</p>	<p>Tourism: a new life for old buildings in rural area. A study case of Romania. Assoc. Prof. Dr. Carmen Emilia Chasovschi, Stefan cel Mare University, Suceava & Dr. Carol Mohr, Bucovina Institute, Rădăuți (Bukowina Institute, Radautz), Republic of Rumania.</p> 
<p>10:20</p>	<p>Coffee break</p>
<p><i>Theme area: Architecture and Building Culture in Tourism (Interpretation of Cultural Heritage)</i></p>	
<p>10:50</p>	<p>Cultural Dimensions focussed on architecture in the ERASMUS+ project MIECAT Valerie Elss, M.Sc., Fachhochschule des Mittelstandes FHM University of Applied Sciences, Schwerin, Federal Republic of Germany.</p> 

Theme area: Architecture, Building Culture in Tourism and Migration	
11:30	 <p>Migration, cultural heritage and architecture in Romanian's rural areas Prof. Dr. Carmen Năstase & Dan Florin Hreban M.A., Stefan cel Mare University, Suceava, Republic of Romania.</p>
12:10	<p>Traditional crafts - the solution for tourism development in the context of increased international migration? A perspective of the Bucovina region, Romania Assoc. Prof. Dr. Angela Albu & Paul-Panfil Ivan M.A., Stefan cel Mare University, Suceava, Republic of Romania.</p> 
12:50	 <p>Social entrepreneurship models for weighting rural architectural heritage Prof. Univ. Dr. Gabriela Prelipcean & Anamaria Bucaciuc M.A. Stefan cel Mare University, Suceava, Romania, Republic of Romania.</p>
13:30	Final Session and Outlook



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