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### **Tourism Spaces: The New Experience Design**

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#### **ABSTRACT**

The aim of this article is to offer a theoretical contribution to the organisation, design and significance of tourism spaces, at a time when tourist practices are experiencing both change and intensification.

From an architectural perspective, the study seeks to understand the evolutionary link between holiday practices and spaces, interpreting tourism as a context of creative relations between people, aspects, things and the places in which practices take place. Based on this interpretation, the paper defines architectural and urban categories of tourism, briefly comparing various literature on tourist organisations. In the second part, through the examination of recent examples of tourist experiences, planning actions and their ability to generate new tourism landscapes are evaluated. For both places and tourist experiences, that which emerges and the fields of application involved constitute guidelines and development tools for a form of tourism design that is more knowledgeable about the encounter between tourists and residents, and more reliable given that it is founded on the distinctive features of territories.

The study demonstrates that tourism spaces, if intended as contexts of creative relations between people, aspects, things and places in which practices take place, may now develop a certain potential that once again calls into question a series of much debated opposites, tourists - residents, free time - work time, holiday space - day-to-day space, attractive resources and their transformation into elements of tourism, which had otherwise previously been consolidated by the tourist phenomenon.

In the end, tourism proves itself to be an imaginative impulse, which is capable of reinventing the qualities of places and successfully orientating urban events.

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## Introduction

*The growth travel industries of the future will be those that help us to mingle with and understand the living reality of host nations. They will take us out of the sterile routines of the art museum and throw us into the vibrant living reality of the kitchens, offices, kindergartens and wedding parties of our host countries. One would learn more about the culture and particularities of the Netherlands from a lunch with five Dutch chemists in Amsterdam than from any number of days at the Rijksmuseum. The great struggle of travellers used to be to know the facts of the countries they travelled through. Nowadays, our phones have made factual knowledge ubiquitous and unhelpfully overwhelming. What we need isn't ever more facts, but experiences that are curated in accordance with our own inner needs.*

Quote from *Generation Curious* by Alain de Botton, High Life, United Kingdom  
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When writing this piece, two general and contextual factors formed the basis for the birth and validation of a possible line of reasoning about the potential criteria for the organisation of tourism and in particular, the spaces this phenomenon creates today in relation to new trends.

The first element is the consistent movement of tourism in society. In short, the intensification and pulverisation of the tourist practice in different intervals throughout the year, just like the increasingly broader role of the tourist event as a regenerative and innovative agent, is calling an entirely new consistency of tourist constructions into play.

The second element on the other hand relates to the issue of the tourist experience, just how much the idea of personalisation and the possibility to feel part of a place become critical elements in the decision making process, and therefore also new components worthy of consideration when designing experiences.

In the wake of these two elements, opposing concepts of free time - work time, holiday space - day-to-day space, tourists - residents, attractive resources and their transformation into elements of tourism, assume a different value and role in the various forms of organisation of tourism. As a consequence, forms of organisational order previously acquired by the tourist phenomenon as it was progressively consolidated over time, have inevitably become unhinged and subsequently need to be reconsidered.

Nonetheless, the study of new tourism trends and possible forms of organisation needs to assume a clear theoretical stance relative to the overall sense and significance of tourism spaces, which will be examined in the first chapter.

An examination of organisations of tourism and their urban, settlement and architectural patterns, above all requires an understanding of the ambivalent and corresponding link between tourism practices and space.

In fact, by continuously manifesting itself within an organised practice, tourism benefits, obtaining a certain energy that becomes the subsequent generator of its own and innovative spaces. In this sense, the correlation between practices and space is such that it represents an interpretive parameter of the possible path of evolution of the tourist event, and a measure of its organisational methods and settlement patterns.

In particular, the idea is that tourism space is a context where free time practices take place, a context which is shared amongst people and therefore represents a system of creative relations, thanks to which places are experienced and understood, showing both their potential and signs of innovation and evolution.

The extension derived from this idea helps us to understand the constituents that determine organisational structures, allowing two fundamental paradigms to emerge on which to found possible design approaches; firstly homogenous, enclosed space, leading towards a well-rounded, liminal social stage, involving a clean cut from the real life of the local population, and secondly heterogeneous space, which instead favours a dynamic and transitory encounter, supporting integration and the overlap of the day-to-day and environmental actions of both tourists and locals (Edensor, 2000, pp. 322-344).

In several studies it has been demonstrated how current demands - contained within the profiles of cultural, creative, vocational, experiential and relational tourism - confirm the increasing interest of tourists in heterogeneous contexts, which in effect successfully combine the tourist practice, creativity, subjectivity and the spontaneity of places (for the creative experience see the studies of G. Richards). This phenomenon can be seen in current experiments relative to non-traditional sectors such as food, craftsmanship, sport, subcultures, music, art, productive and rural industries (Richards, 2011, pp.1225, 1253).

It is along these lines that the demand for increased personalisation and creativity in the tourist experience inevitably needs to reckon with the theme of tourism space as a connection between people, activities and places, and day-to-day life and ordinary aspects.

By observing various examples, we can see that interaction between tourists and residents in day-to-day contexts and life, has today become a design parameter for the tourist experience, giving rise to new and emerging forms of urban and tourist organisation, together. From here it is possible to form an outline of cultural and productive sectors that are being increasingly promoted and validated, thereby reaffirming the undisputed (in spite of everything) capacity of tourism to inaugurate categories of space and establish new relations between places, features, things and people.

## 1. Organisations of tourism

### 1.1 *Tourist practices and tourism spaces: public, collective and relational categories*

In order to better understand the focus of the study, i.e. organisations and spaces of tourism, it may help to retrace the most important stages of the tourist practice as the starting point of the design and relational parameters defining the different structures of tourism. Indeed, it is important to remember that one of the greatest contributions of the evolutionary path of the tourist event, in fact resides in the link between practices and space.

According to a general description, a practice is the undertaking of an activity, which for those executing it, procures knowledge and a direct experience of a certain reality<sup>1</sup>. In this particular instance, tourism is in fact the practice of all those activities undertaken for the purposes of relaxation, personal care, culture, business or religious reasons<sup>2</sup>. As the experiential occurrence of a place, it is structured and diversified by variables, which in turn determine its different contents, significance, and forms of organisation.

Within a practice, it is possible to identify an habitual and repetitive manner of proceeding, based on collective routines and codified forms of behaviour, or relative to the modes and places frequented, and also based on the rhythmicity and the arc of time utilised (Cipolletti, 2012a, pp. 90-93).

It is in the parameters expressed - what and how to do it, where and when to go – that we recognise the variables of the tourist practice, for which clearly identifiable design processes and cultural phenomena are triggered.

Tourism therefore produces and unearths new social rituals to which it is possible to adhere and belong, similar to that which occurred during the first forms of summer vacations and beach holidays, followed on by health retreats throughout the seasons by idle aristocrats. The social and recreational practice of the elite and salubrious was portrayed and executed in large idle spaces, by the seaside, in walks through the park and in collective containers of grandeur, such as the Grand Hotel and the Casino.

These initial forms of organisation represented the first cornerstone of tourist planning, or rather the urban and architectural experimentation of specific free time spaces of a distinctive recreational, social and public nature, where it was possible to meet, walk and converse (Cipolletti, 2012b, pp. 197-200).

Given that such spaces were associated with a particular arc of time, defined in effect as free time, they were gradually configured as opposite to workdays and working periods. It was then the macroscopic sign of paid holiday leave, a battle finally conquered by industrialised nations between 1925 and 1936, to mark the significant leap forward in tourist practices and spaces, insofar as functions, time, organisational structures and recipients were increasingly more specifically targeted. Summer colonies were developed for the working classes, hostels for youths, holiday resorts for families, an entire series of spaces where time could be spent in contrast to day-to-day life, according to certain seasonal rhythms (Cipolletti, 2012a, pp. 90-93).

The greater acquisition of free time by the working class and the masses, definitively triggered a conception of specific spaces in contrast with day-to-day rhythms, until reaching the extreme consequences of holiday villages, resorts and theme parks, the

value of which resides in the offer of space intended for consumerism, therefore highly inclusive in terms of both system and appearance.

Furthermore, given that the tourist practice was contextualised outside the domestic and family environment, it was measured by another important aspect, or rather the need to identify a destination, an attractive resource, and the need to articulate the manner in which the chosen place needed to be visited and utilised. Alongside the theme of specific free time spaces, the creation of appeal and the criterion for its fruition led us to another element of tourist organisation, the distinction between a primary resource, as tourist potential, and the comprehensive landscape, as the outcome of the tourist practice. This shift occurred thanks to design and organisational tools (Urry, 1990), such as maps, networks, itineraries, paths, images, cultural vehicles (art, literature, cinema, music, lifestyle, etc...), physical constructions themselves and landmarks, which led to the development of the tourist experience according to methods of fruition such as biking, farming, walking, horse-riding or automotive tourism.

Design tools, developed and reinvented in various territories, were manifested as figurative processes of the transformation of places, and devices for new relations. They were able to represent different settlement and inventive patterns of the tourist experience, determining forms of organisation and directing tourist trends.

Whilst the tourist experience design lost the cognitive, interpretive and engaging aspect of the territory's endogenous resources through the formulation of a practice, the extractive or delocalised nature of its organisation emerged, coinciding with a total inability for communication between the design and places, or the artificial construction of a main attraction in a new territory, parallel to the real one, as was the case for resorts and theme parks. These articulations, accentuated by the theme of free time as opposed to day-to-day life, gave rise to seasonal forms of organisation in large monofunctional containers, whereby tourists interacting with the place and residents were considered as usurpers of the landscape's wealth (albeit economical supporters) in a particular season, or travellers through an altered concept of reality and time.

The design dynamics illustrated above demonstrate the evolutionary nature of the link between tourism and constructed environments. Tourism is identified as the cognitive practice of places, executed according to special arcs of time, spaces and methods, therefore becoming the basis for territorial and spatial structuring.

In this sense tourism space is affirmed as a system of creative relations between people and the living realities in which practices take places.

### *1.2 The articulation and consistency of tourism spaces*

If tourism is to be considered a system of relations between people and places, between people themselves as socialising subjects in contexts where the tourist practice is possible, and between the individual, their experiences and desires, then the specific organisation of a site may be responsible for producing and suggesting the separation or involvement of the interrelating elements.

The study of these relations makes it possible to understand the articulation and consistency of tourism space, in regards to the quality and roothold of spaces with respect to the existing fabric, with significant effects on the rhythm of cohesion and upheaval of places, in contexts of day-to-day life.

This spatial dimension amongst tourists, residents, and places involved is explored by available literature on tourism, in a contrasting distinction between homogenous and heterogeneous space (Edensor, 2000, pp. 322-344), the result of recognisable organisational principles of tourism spaces.

Homogenous or enclosed spaces prove to be designed with the most attention. They are centralised, ordered, hierarchical, symbolised and programmed; they are often owned by large national or international groups, imposing very high commercial standards with respect to the local situation.

One of their most important organisational features is that they have a continuously clear boundary, defining a set of allowable activities. In this way, tourists are cut off from social life with the local community, reducing inconvenient occurrences to a minimum (Edensor, 2000, pp. 322-344). Structures are constituted as a type of free zone, as modern day fantasies (Trillo, 2003), and the condition of being cut off from society for a certain period of time encourages tourists to engage in a unique moment of their holiday, described as a well-rounded social environment, with the promise of internal collective interaction amongst participants (Mackay Yarnal, Kerstetter, 2005, pp. 368-379).

Although they are delimited physical spaces, the internal design is carefully studied in order to serve as a recreational channel for a diverse range of escapism type experiences. The design offers a strong variety of situations in a falsely heterogeneous environment (Foucault, 1966), achieved through a show of few foreseeable surprises, reducing visual and functional forms to key images and assisted by the scenic design determined by the landscape and water.

Heterogeneous sites on the other hand, are spatial complexes where the overlapping of functions, spaces, signs, corners and niches, generates a cellular labyrinth structure with blurred boundaries. Spaces are mixed, with the coexistence of small local businesses, shops, public and private institutions. Inside, there is a constant flow of temporary associations, enjoyable activities, spectacles and transitions. Such spaces may also include the most trivial social activities such as strolling along with friends, sitting, simply observing (Edensor, 2000, pp. 322-344).

In some way, heterogeneous spaces provide a system of spatial order, whereby transitory identities can be found along with the day-to-day actions of residents, passers-by and workers (Edensor, 2000, pp. 322-344). Organisational structures include roads, networks, paths, markets, public spaces, which all create meeting points between the different communities, encouraging the emergence of a multipurpose structure, with overlapping layers, diffused throughout the urban fabric and the territory, tied to the microscale and to a contextual landscape.

In a heterogeneous space, it is often difficult to move around on foot in a straight line. The journey is constantly interrupted, consisting in a sequence of stop-overs, becoming a centre for social life and communication (Edensor, 2000, pp. 322-344).

The consistency of space therefore plays an important role, as it may influence tourist performance, their relations with locals and their engagement with places.

The interpretation of tourism space as a common context between people, and as a system of relations between people and places, proves to be rather ambivalent. Tourism space can either be a well-rounded social stage, muscular in the construction and highlighted by its liminal nature, or a shared space, light, released in the territory and opening up to an endless number of possibilities. Thanks to their open nature, organisations of heterogeneous space, which involve day-to-day activities and real life spaces, offer the possibility for onsite encounters with one another. This occurs when, magically, both tourists and residents are pushed to negotiate the significance of the places in which they find themselves, and to create them together.

## **2. New practices and new spatial organisations**

### *2.1 The creative experience: guidelines and parameters*

We have seen that the intensification and current change in tourism has sparked an important reaction. Indeed, for some time now, it has been acknowledged that the serial and standardised tourist practice proves to be excessively commercial, artificial and superficial, and therefore scarcely suitable for the tourists of today, who are rather explorers of more autonomous places, informed and animated by new desires (Richards, 2011, pp. 1225, 1253).

Currently, the travel experience involves the search for a particular emotion, the possibility to feel part of a place, expressing one's own interests and generating real knowledge about the environments visited and those who live there.

This interest towards a context better interrelated with real life, enters into contrast with previously consolidated enclosed forms, making room for the organisational and corporeal potential of heterogeneous space, occupying greater territory and time, more interrelated with day-to-day life (Richards, 2011, pp. 1225, 1253).

The link connecting practices to organisational design and the architecture of space, proves to be just as suitable for the development of new strategies and a different meaning of spaces.

From this perspective, the idea of tourism space as a system of creative relations between people and places acquires an additional role, given that the tourist practices defined act as a bridge between the framework of the experience itself, and the spontaneity of the places (Richards, 2008).

The dream of the traveller that wants to visit places and experience them as if they weren't a tourist, inevitably subsides and assumes an important awareness: today, places and their inhabitants are organised around the tourist in a knowledgeable, albeit spontaneous and creative manner.

Sectors defined by cultural and creative tourism, such as food, craftsmanship, industrial traditions, festivals and subcultures, present themselves as privileged fields in which to trace out the new vocation of tourist practices. Recent experiences are characterised in such a way as to offer trips connected to painters, poets, cinema and sport. They involve tourists in activities such as cooking, embroidery and dance lessons, yoga, or

consist in visits to manufacturing, artisan and rural districts (Richards, 2013pp. 297-303).

The city, mature tourist territories and the most obscure regions, are the most suitable candidates for these new forms of organisation, in a common attempt to become distinctive and genuine. This is because these realities are encouraged to both build antidotes to the standardisation by which they had been previously defined, and to reinvent their own resources, which in the past had not yet been nourished as tourist ones. Destinations are therefore focusing strategies around the development of tourist programmes that involve their own innate resources, their own history, their own spaces (Richards, 2013pp. 297-303).

This method, involving the abstraction of the distinctive features of local contexts, which are ever more diverse, stemming from specific geographies, productive and economic circumstances, anthropological - cultural structures and their consequent transposition into a tourist experience, offers destinations the creative and design opportunity for reinterpretation, for the reinvention of basic elements into an experiential key that inevitably engages both places and those who live there.

The encounter between the tourist's need to feel more emancipated, to express their hobbies and personality, and the objective of making destinations more interesting in the eyes of tourists, creates room for new ingredients when designing the tourist experience and its new organisations.

Within this change, organisations of tourism are now oriented towards real experiences of day-to-day life, allowing tourists the opportunity to move freely and to choose.

The appeal - referring to exoticism - may be found in everyday aspects that are unknown in our country but they are important to our own development, such as a way to raise children or arranging the workplace, in relation to the nature or our bodies (de Botton, 2013).

In the creative whirlwind of new practices, the frequent addition of terms and conditions, which can be summarised as the co-presence of spaces - times - people, the creation of an experience between the various subjects involved, and the need to share a common space in the integration with day-to-day life and real spaces, encourages us to reconsider the organisational methods of tourism and the now binding relationship between tourism and the features of territories.

The arrival of the demand for experiential, independent and creative tourism, therefore overturns the traditional flows and organisations of tourism of the industrial era. It goes beyond post-industrial regenerative experimentation, which occurred from the 1980s onwards, offering us the possibility to break away from the usual organisations of tourism space, specifically in regards to the relationship between tourists - residents, free time - work time, holiday space - day-to-day space, resource and its tourist turn.



## 2.2 *The new experience design: planning actions*

The development of the tourist experience, which focuses on the tourist's freedom, on the features of places and the involvement of local people, spaces and time, calls upon the new role of space design, creating the need for updated design tools and actions. Two particularly illuminating examples of new organisations are analysed in an attempt to understand how the features of a place are translated into tourist landscape and architectural and urban space.

The first is the recent project for *The Allotment hotel*, designed for the city of New York. The project, which has not yet been fulfilled, was the winner of the *Rethink Hotel* competition, which called for a *Social hotel concept of the future*.

The second is the latest project for *The National Tourist Routes* in Norway, which to the contrary has been almost entirely completed.

These examples were chosen in light of the fact that the first relates to a mature city destination, whilst the second to an obscure territory, representing the two best fields of application for new experiences. Both cases are inspired by the idea of tourism as a connection between visitors, the features of places and their social fabric, and both consciously use the landscape, urban and architectural design as interpretative tools of features and tourist planning actions.

The disparity between 'not yet completed' and 'built' emphasises architectural design as a creative tool with which to both develop the existing narrative of a place and reinforce its distinctive features.

## 2.3 *The Allotment hotel, New York City*<sup>3</sup>

The strategy of perceiving the interpretive potential of places is tied to the specific nature of the city of New York: the lack of biological and farming products near the city, mitigated by the city's inhabitants thanks to the presence of vegetable gardens and urban cultivations. The theme of food and farming becomes an interpretation through which to experience, get to know and travel the territory, in an authentic manner.

The project is configured into four main actions, to which different spaces correspond, and includes an organisational strategy of tourist interaction with real life and the local population:

- *1st The Allotment Market* is a local food market. Located on the ground floor, the market exclusively sells products that have been produced within a 100km radius from New York. The task of connecting tourists and hotel guests to local citizens, represented by both the sellers and those who buy at the market, is assumed by the subject of local natural products, situated within the concept of a public space.

- *2nd The Allotment Restaurant* is the hotel restaurant, whose cuisine is strictly based on local and seasonal products. The novelty of the restaurant is that clients can bring ingredients to the chef, whether purchased at the market or self-produced, and incorporate them into the meals available on the menu. In this way, the tourist's freedom to choose and personalise their meal based on their own preferences, is guaranteed. Furthermore, the role of the restaurant is also to create close and friendly

contact with the cooks, who can subsequently be watched at work by customers as their meals are prepared.

- *3rd New York Good Food Tours* is instead a journey through the city of New York, during which visitors (and also locals), discover the various realities and designs throughout the city, wherein the central theme is locally produced food. The constitution of a path and network of cases offers the possibility to move around the city of New York through a specific interpretation, to discover its most hidden corners, encountering day-to-day aspects, inasmuch as they are tied to a productive system.

- *4th The Allotment Rooftop*, finally, is the vegetable garden on the rooftop. Here, hotel guests can decide whether to dedicate their time to gardening, learn various growing techniques, or simply relax whilst in contact with nature. Once again in this case, the attention is focused on the connection between tourists and local citizens in a public space, according to a founding feature of New Yorker urban living. The objective of the rooftop is in fact not only to serve as an example and encourage cultivation and gardening on neighbourhood rooftops, but above all to experience a genuine natural public space on the upper floors, in true New York style. The strongly populated metropolis in fact reveals a widespread lack of public spaces, found only in the large-scale Central Park, and consequently spontaneously created on the rooftops or ground floors of skyscrapers, which are reused in a creative manner.

#### 2.4 *The National Tourist Routes* in Norway<sup>4</sup>

The strategy of perceiving the interpretive potential of places is tied to the specific morphology of the territory of Norway: unique and dramatic landscape, served by very fine-grained public infrastructures to reach all settlements. The theme of beautiful driving routes becomes an interpretation through which to experience, get to know and travel the landscapes, in an authentic manner.

The project is configured into three main actions, to which several amenities correspond, and interprets local contexts in different ways.

- *1st Attractive roads* is the choice of defined places. Routes are in fact carefully selected by the Norwegian Public Roads Administration, and each of the favorite 18 has its own history and character. Along each of the routes, the infrastructure encounters a unique and local site. Each route has been carefully selected in order to recount meaningful and detailed stories about Norwegian history, its memorials, the use of natural resources, industrial developments and naturalist environments.

- *2nd The rest areas* are spaces designed to ensure the routes are adapted to travellers' needs. Small projects such as car parks, photographic locations, information points, refreshment areas where travellers can pull over and enjoy a meal, are all attractive locations along the routes. Projects involve open and public spaces that provide access to a unique location and offer the opportunity to experience the countryside in a shared manner with local communities. Once again, refreshment areas become creative short circuits between places and local and tourist fruition.

- *3rd The architectural and urban design of the rest areas* represents the transformation of initially purely pragmatic elements and functional spaces, into works that provide places with their own narrative. This last planning action is a challenge

involving the development of technical matter in an architectural and creative way, taking into consideration function, form, construction, choice of material, and the technical solutions of each individual location (Ellefsen, 2011). Tunnels, rest areas, protective walls, parapets, banisters, paths, open spaces and viewing platforms become elements of the architectural designs and are always transformed into well localised land art. Amenities help the locations to acquire a character and a name, reinterpreting local factors. It is for this reason that the recently designed panoramic streets operation of Norway achieves a potential that has always existed, despite having been utilised by few.

These examples clearly demonstrate how tourist processes involve the prefiguration of the experience of places and a more complex plan for interaction with residents. As a result, architectural and urban design plays a renewed role in the organisation of spaces, successfully reinterpreting features of places and encounter between locals and tourists.

The spatial figure that emerges from the concept of tourism space as a context for creative relations between people and the places in which they occur, is clearly confirmed. From both the New Yorker example and the Norwegian case we can extract two dominant organisational spatial categories: firstly, shared spaces that are public, meeting points where relations are experienced, and secondly, paths, recreated in maps and itineraries as spaces for the exploratory and revelatory writing of territories. The microscale, the accurate diffusion, the space of encounter, the residual virtues, the maps, the networks making it possible to read into a greater dimension, are the themes covered by the new organisations of tourism, linking new practices to spaces.

Examples of projects that confirm this trend are now numerous and can be found almost anywhere within leisure studies. Following are various others, which have already been fulfilled. Linked to the theme of food and local produce, is the Community Market in Japan, a restored traditional "Chad Do" forming part of a cultural itinerary. More specifically and similarly to the example described above, the Community Market structure, designed by architect Kengo Kuma, incorporates a promotional area and local produce market above a hotel, which is also a buzzing social centre for the city (Kuma, 2010).

Or once again, the invention of the bike hotels in Romagna (Italy), similarly conceived as bases for the discovery of the local territory by bike (Giuliodori, 2004, pp. 219-222). Other examples may be found in the residual spaces of mature tourist territories. Venice spontaneously unearths a type of authentic duplication of itself through its university life (Russo, Aria Sans, 2009). Art, music, theatre, architecture, shows, installations, all revitalise those small open spaces. Passages and entrances to university grounds become experimentations of the life of a city that exists, dynamic and integrated with both the city's physical and cultural fabric (Ferlenga, 2003, p. 15). The same result is achieved in urban central public spaces. For example in urban centres, in museum foyers, in the great indoor or outdoor spaces of cultural buildings; the public space of the Maxxi Museum in Rome holds yoga courses.

All these examples show that the expression of an approach towards the organisation of tourism, which is more integrated with the city and territories and co-created through relations between people, features, spaces and time, reinforces the various strategies of tourism place-making, in a new way. It favours the direct and personal experience of a territory in its entirety, allowing tourism to generate that sensation – previously attributable only to the traditional great journeys of the past - whereby places are conquered by multiple stop-overs, personal encounters, and are recognised by their differences.

## Conclusion

The first part of the article examined the way in which tourism needs an organisational design for practices to take place. This need is one that continuously changes over time through its fundamental governing principles: the question of free time, the construction of appeal and the method of fruition, the relations established between tourists and residents in a shared space.

The second part of the article acknowledges that the diffusion of a more experiential tourist practice has paved the way towards new organisational scenarios for territories and the city.

Having examined the new practices and analysed new spaces using solid examples, we are able to conclude that the first big opportunity for the organisation of tourist space resides in the prevalent role of free time. Free time, traditionally intended as a time of rest and recovery from the stresses of work, conceives tourism spaces as opposites to day-to-day life. Structures available for fruition at any time of the year, well-defined in terms of their settlement patterns and characterised by their liminal nature - a functional and design-based approach in order to create an escape route from day-to-day life – have been reconsidered thanks to the new role of tourist activities as a time for recreation and rest, but also as a time for individual creativity, for the production and reinvention of day-to-day activities. Therefore, organisations of tourism space tied to the theme of free time, are lighter, more diffused, and more interrelated with day-to-day life and work time than ever before.

The second aspect relates to tourist attractions, which have been extended to include traditionally non-tourist resources. Fruition methods are now tied to more simple aspects of day-to-day life such as eating, shopping, cooking, driving. Tourist experiences defined as creative may be enjoyed in contexts of cultural production relative to art, hobbies, food and wine, urban farming territories or places such as workplaces, markets, schools, universities. These places open up to the possibility for overlapping and are therefore experienced by both residents and tourists, during shorter or more diluted breaks throughout the year, as they cover a period of time of one day, a weekend, or even working circumstances themselves.

As forms of organisation of tourism become more closely connected to places, they favour a method and interpretation more consistent with the atmospheres of the territories themselves thanks to their architectural and urban design, which subsequently become creative and interpretative tools.

Whilst tourist settlements used to lean towards the constitution of monofunctional settlements of free time, often incapable of communicating within this transformation, the spaces now generated by tourism are carefully tied to the aspects and features of each place, giving tourists specific reasons to visit them, recognised in two emerging organisational figures: meeting points and paths.

Within this interpretation, the organisation of the tourist experience and its spaces, confirms the meaning of tourism space as a system of relations between people and the places in which practices take place. From here, the tourist practices may encourage the configuration of places that go beyond passive fruition, towards a more knowledgeable form of fruition, one that is part of an interior experience, individual yet significant and collective at the same time, due to its being shared with the locals.

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<sup>1</sup> From the definition of "practice" provided by the Treccani dictionary

<sup>2</sup> From the definition of "tourism" provided by the World tourism organization

<sup>3</sup> [www.rethinkthehotels.com](http://www.rethinkthehotels.com)

<sup>4</sup> *National Tourist Routes in Norway*, De Tour 2010, Statens vegvesen: Norway. [www.turistveg.no](http://www.turistveg.no), Norway, *area*, 116, May-June 2011