

# Tourist Image and City History: Barcelona and its Attractiveness throughout an Expanded 20<sup>th</sup> Century

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# Contents of this presentation

# Contents

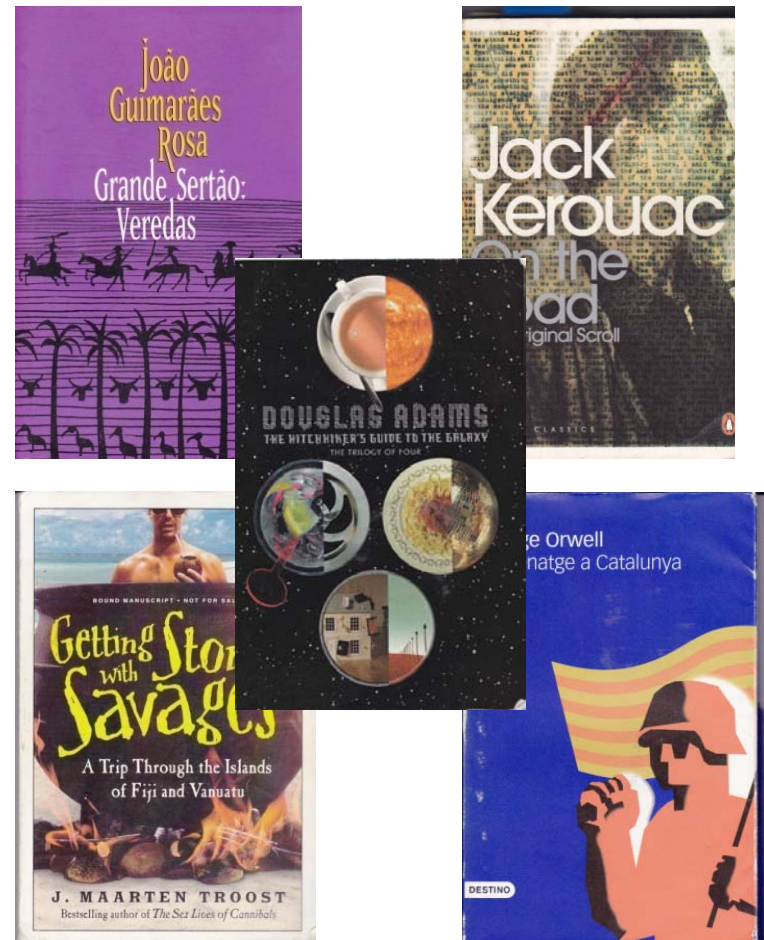


- Introduction
- The Tourist Image of Cities
- Barcelona's Image Throughout the 20<sup>th</sup> century
- Barcelona's current image
- Conclusions and Further Research
- Bibliography
- Contacts

# Introduction

# Tourism and literature

- Tourists have many ways of receiving information
  - Literature is one of them
- Books have been helping people on their search of new places to visit since ever
- Many a book has been the start point of a trip
- They are a way of knowing a place with somebody else's eyes
- They help on the construction of a tourist image



# Tourist Guidebooks

- **Guidebooks and travel books have been published for a long time now, and they have changed their styles and goals throughout history** (Capel, 1985; Matos & Santos, 2004; Segura, 1991; Freixa, 1993; World Tourism Organization, 2001)
- **“Guidebooks, in general, are a common but little analyzed part of the tourism system”** (Bhattacharyya, 1997, p. 373)
- **They are the second most used form of preparing a trip by international tourists** (World Tourism Organization; Comisión Europea de Turismo, 2005, p. 25)



# Tourist city

- They “are attractive to tourists because people attract people” (Rémy Knafou, quoted by Rita Cruz, 2002)
- “In last decades, urban tourism, and particularly cultural tourism, has been growing in importance to national and city tourism organizations and to European cultural institutions” (World Tourism Organization and the European Tourism Commission 2005)
- “This kind of tourism is still greatly unknown, among others, because factors such its low perceptionness in such multidisciplinary environment like a city” (André, Artís, & Suriñach, 2001)



# Three phases of the tourist perception

- “The *a priori* perception is the mental construction that one makes about a place without having a physical connection with it; the *in situ* perception is the one that the tourist makes mixing the imagined and the reality; and the *a posterior* perception is the idealized one that we bring with us from the places”

(Espelt & Benito, 2006, p. 124)

# The tourist image of cities

# Three key concepts on Barcelona

- **Monumentalism**
- **Modernisme**
- **Sports**

(Smith, 2005)

# Barcelona's image throughout the 20th century

# Late 19<sup>th</sup> and early 20<sup>th</sup> centuries

- 1888 Universal Exposition
- 1929 International Exposition
  - Monumentalism
  - Progress
  - Republic
- Barcelona was trying to be back to the map of big cities in the world
- The Catalan Modernisme is not really well received by the regular inhabitant
- No references to Sports

56

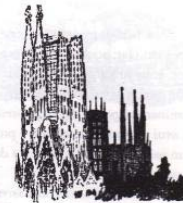
MYSELF

or. El carrer Nou de la Rambla i els seus afluents, el carrer de Sant Pau, etcètera. A determinats forasters els serà grat de passejar-hi no sols pel que hi veuran, realment, sinó per la literatura que podran col·locar darrere cada vidriera de bar, dins cada escaleta ombrívola, entorn de cada dona pintada que cerca o de cada mariner que fa tentines...

Cal no indignar-se, ni entusiasmar-se. Barcelona té aquests barris, equivalents, si fa no fa, als que tenen tots els altres ports cosmopolites del món. Tan insensat és voler convertir-los en l'essència mateixa de la ciutat, com de negar-los en un rampell de patriotisme moralista.



Senyals



La Sagrada Família

## VIII MONTJUÏC AMB EXPOSICIÓ I SENSE

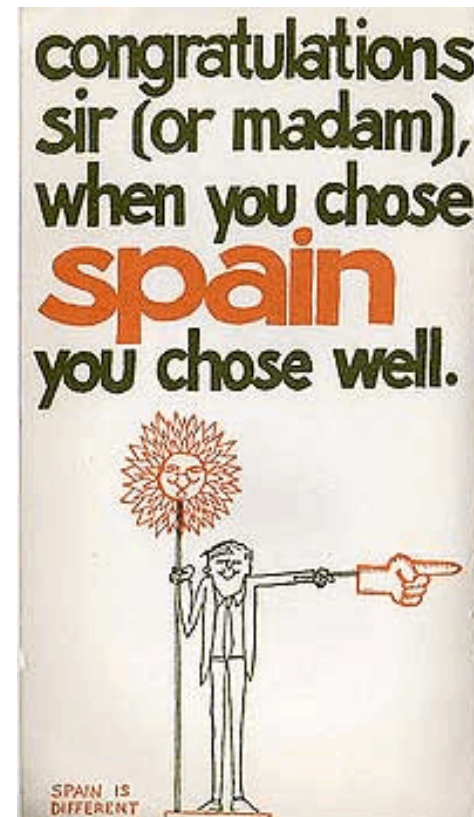
A posta ens hem abstingut de parlar de l'Exposició. ¿Qui s'oblidarà de visitar-la mentre estigui oberta i àdhuc quan sigui closa?

Però de la visita o de les visites a l'Exposició no és possible a hores d'ara de donar cap pauta per la poderosa raó que encara no sabem com s'hi distribuirà l'interès. D'altra banda, les Exposicions solen ésser visitades de cap a cap, sense parar-se a triar. Tothom que fa una viatge per veure una Exposició no es resigna a ignorar-ne cap secció, ni cap palau. Baldament a pas de càrrega, els Kaufmann voldran seguir totes les instal·lacions.

Dels aspectes que podem considerar permanents de la muntanya, n'hi ha unes quantes que són

# Franco's and Transition eras

- No key concept is treated
- The main idea is to bring as much tourists as Spain can
- Sand-and-sea tourism is the tone
- North Europe invade the country
- Barcelona is used more as a gate to Costa Brava and Costa Daurada than as a tourist destination itself



# From the 1992 Olympic Games Forth

- Barcelona is definitely back to the world
- The city was reconstructed to be the stage for a spectacle (Rovira,1993)
- Finally the three key concepts are brought together
- The city has been reforming the old monuments and building more
- Barcelona prepared itself from October, 17<sup>th</sup> 1986 to the Games and has never stopped developing the image since then
- The Fòrum de les Cultures in 2004 intended on keeping on with the fight for the tourists



# Barcelona's current tourist image

# Barcelona's Current Tourist Image

- Although the three concepts are alive in the city, one is more visible
- Antoni Gaudí's buildings are all must-go; he is the Midas of Barcelona's tourist attractions
- Depending on the guidebook, 4 out top 10 sights are buildings of his (Morais, 2008)
- Although the city is plenty of other Modernistes buildings, the ones projected by Gaudí are the most visited



# Conclusions and further research

# The Evolution of Barcelona's image

- Every city chooses what kind of tourist image it wants to show
- Guidebooks are a useful and easy way of studying the tourist image of a determined place in a concrete time frame
- One can identify three different positions on how Barcelona chose to show itself, depending on the circumstances
- Nowadays, Barcelona is known by its Monuments, by the Olympic legacy and, most of all, by its Modernist buildings – or may we say Gaudí's ones?

# Further research

- Identify geographically the changes on Barcelona's tourist image
- Identify the local inhabitant's influence on the building of the city's tourist image
- Search for a balance of the needs of both local inhabitants and tourists
- Propose new policies on the building tourist image



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