

INTRODUCING THE CITY IN THE CURRICULUM AS A “CREATIVE SPACE” TO ENHANCE “CULTURAL TOURISM”

Erol İNELMEN
Boğaziçi University, Turkey
inelmen@boun.edu.tr

ABSTRACT

... imagine the past, live the present, dream the future (2009)

We have used the information available about the public bath in Sardis (Asia Minor) -enhanced during the Roman Empire by Emperor Tiberius- as a "focus point" to analyze issues in promoting cultural cities as creative spaces. By asking the classical wisdom questions –why, what, when, where, who, how- and by establishing the relations between structure, object, process and agent –proposed by “system thinking” methodology- a innovative approach was implemented. Finally a holistic and environmentally friendly approach to cultural tourism studies is suggested.

KEYWORDS

Engaged Tourism; Cultural Material; Public Bath; Sustainable Development

INTRODUCTION

Addressing the aims of the international conference on “Cities as Creative Spaces for Cultural Tourism” to be held at Boğaziçi University, Istanbul, Turkey during the 19 and 21 of November 2009 – which are a) to understand whether the term “cultural tourism” need to be expanded beyond the commonly agreed borders and b) to envision the possible influences of this expansion on various actors- we **claim** that educators are among the many actors that can be positively influenced by the expansion of the understanding of the term “cultural tourism” (Inelmen, 2000). We hope that the study framework applied here can serve in the study of other cities as “creative spaces”.

In “working out” our way in this paper we have been able to clarify some basic concepts such as *tourism, culture, cultural tourism* and *creative spaces* (See Appendix A). Using these basic concepts we have tried to implement new ideas in a case study: the historical city of Sardis in Asia Minor. In order to understand the cultural value of this city we have collected information about Roman culture: the governance, the people, city and art (See Appendix B). Special emphasis was placed on Roman baths because of the tradition observed –as we have happily discovered- included all aspects of **wellbeing** in one single institution (Inelmen, E. M. and Inelmen, E. 2007).

In the future, *system thinking* concepts such as structure (tribe, republic, monarchy, empire) object (wheel, colon, towel, coin), process (design, mould, drill, cultivate) and agent (architect, painter, scribe, soldier) can help in elucidating the questions: *why*: wellbeing, *when*: always, *where*: everywhere, *who*: everyone, *what*: everything and *how*: practice, using knowledge from philosophy, history, geography, sociology, art and technology studies respectively (See Appendix C). On the same lines, we plan in the future to use **digital tools** to enhance our understanding of cities as were suggested by Forte and Siliotti (1997).

BACKGROUND

During his last site visits, the author has been deeply influenced by the advances made by Barcelona as a *new cultural city*. Currently the author is involved in the history of **public baths** as one source for the unity that created the “*pax romana*” that once was. We can still admire the traces of this wonderful legacy in cities all over the area that used to be the Roman Empire. Baths are –at least in our geography-centers for community interaction. The cultural history of cities can thus provide common ground for the understanding among people. A similar wish was expressed by our Minister of Culture and Tourism during his opening speech (Günay, 2009).

Grant reports on the construction of baths during the Roman Empire. Generally there are found where a water spring existed and used as a sacred places. Architects concerned with the planning set out to create “an unrepitive current of movement”, incorporating a wide range of shapes, “without forgetting the economy function that was basically required”. The Romans deserve the credit for combining the spiritual, social and therapeutic values of bathing and exalting it to an **art**: baths were the focus of communal life, place for relaxation, social gathering and worship, promoting cleanliness and admiration for sports and cultures (Grant, 1995).

The towel-that draped nudity of the bathers- must have contributed to a perception of social leveling. Differences in the quality of the **towels** in the setting of Roman bath were of importance to distinguish the complexity of the social stratification of the society. Since baths were locus for the participation of “all” members of the society rich man could find ways to show off his wealth among other clients and slaves. Baths were considered the “villas of the poor” -since admission fee were minimal- as all the luxury was available for anyone who wanted to enjoy it. The commoner found opportunities for exercise, swimming, steam baths, saunas, sex, gossip, lectures and poetry reading (Stambaugh 1988).

We are very much influenced by the idea of “**engaged learning**” (Lattas, 2009) proposed in the award wining paper. By transferring her novel approach on education to cultural tourism we suggest a

new vision on the study of ancient civilizations. As an example we use the Roman Empire legacy which provides creative spaces in cities that can promote innovative cultural tourism programs. As Westerners we are still living under the influence of similar Roman work which has claimed to be originally strong. No doubt that the Parthenon is the supreme surviving architectural creation of the classical **antiquity** (Ward-Perkins, 2003). We present now preliminary information of the city of Sardis as a focus for a holistic “engaged cultural tourism program”.

Lydian Sardis –a city in western Asia Minor- has fostered an exceptional sense of “regional ethnic heritage”. **Sardis** -rooted in the soil of Lydia- pride itself on its indigenous origins and the literal claim to be the oldest city in the world. Its writers boasted that both Zeus and Dionysus had been born in Mount Tmolus on its territory. Sardis was the birth place of Pelops, the first settler of Hellas, an allusion not only for Greece but for the Greek community in its widest sense. Religious traditions and practices were doubtless an important receptacle for indigenous traditions which in many cases were in contradiction with the Roman regime ideology (Mitchell and Greatrex, 2000).

Baths have been important architectural works during the Greek and Roman times. They have extended all over Europe, Asia and Africa. We have plenty of evidence about the way they were constructed and used (Yegül, 1992). In particular Sardis **bath-gymnasium** complex re-constructed during Tiberius -after an earthquake- reflects the level of artistic vision the Roman had. It is possible to tack the daily activities that took place in this Asia Minor capital (Yegül, 1986). We are fortunate to have enough documents on the archaeological site in the form of pictures and text so that we can produce a roadmap to the *creative space*.

METHODOLOGY

In this section we consider the new possibilities that can emerge by influencing educators to be engaged in the process of enhancing “cultural tourism” activities. As educators embark in this expansion process, learners will be also positively influenced, resulting on an ever growing awareness of the importance of “**cultural tourism**”. The city -as a creative space for cultural tourism- can be the locus for the educational process from where all assignments –both natural and human sciences- are originated.

We present here our arguments to support our claim that educators can become “**cultural ambassadors**”. The opera Tosca by Puccini has been an important source of inspiration, when we recently visited in Rome: the Sant'Andrea della Valle church, the Palazzo Farnese (now the embassy of France) and Castel Sant' Angelo which are the locations of the opera three acts respectively. In a recent seminar we were informed at the importance of “cultural psychology” and “cultural evolution” for reducing violence in the world: the different burial practices attracted our attention especially.

Educational assignments can be designed around the “cities as creative spaces”: learners will then enjoy producing knowledge –on *technology, art and sociology*- based on observations on the living spaces. Evidence is presented in this paper based on the experience gained in the last years while engaging learners in assignments related to cities. Each learner was assigned a different city and was requested to report weekly on their progress according to a schedule giving at the beginning of the term (Inelmen, 2002).

During the first semester of the academic year 2006-2007, the author introduced the **city** as the core for the program. Starting from the general layout of a city at a macro level one can migrate to minor details such as buildings, common spaces and cultural artifacts. The learners had to report on their findings -of individual global cities- graphically. While comparing the findings from different cities, the learners gained very valuable first hand experiences in the process of sharing ideas.

During our experience while teaching the course mentioned in the paragraph above, we became aware of the need in engaging the learner in creative work by using the **creative space** that is around us. Cities can provide a vast source of knowledge and become the focus for the study of political, social, economical, legal, cultural issues. Teaching at the Tourism Department has enabled the author to admire the cultural heritage of what we like to call the “*mare nostrum*”. We agree with the need to look for “more historical evidences” (Bean, G. 1996).

DISCUSSION

Complemented with many examples selected from world tourism Orbaşlı (2000) introduces several issues concerning historic towns design, planning and management. The readers are warned about the trade-off between the possible benefits from the marketing of town heritage and the conservation issues that are the natural consequences of the excessive exploitation of the available resources. No doubt that while the tourist is eager to make the most of her experience - enjoying the **authentic life** in the streets- the dwellers and administrations consider the sustainability of the available assets and look for measures to assure the protection of the environment to be transferred to the future generations.

UNESCO is concerned with the rapid expansion of cultural tourism in all corners of the world and very especially in Asia (WTO, 2001). “Tourist planners are learning to beware of mass and unplanned tourism and strive for sustainable tourism development”. A conference organized in 2000 and reported in the book, presents the case of Cambodia’s tourism followed by policy recommendations and analysis of tourist **motivation to travel**. The book provides also valuable information on human resources and marketing management of the tourism resorts: praise is made of the positive effect of cultural tourism on the preservation of local.

WTO (2004) provides with a world wide inventory of cultural sites and attempts to develop policies to manage the ever increasing number of tourist. With the joint participation of planning, research, development, marketing and education professions it is aimed to deal with the **supply imbalance** created by the global demand of cultural

tourism. Expertise is a need to implement sound policies to ensure the conservation of cultural resources. Restricting the access of travelers -by selling tickets on advance- is one successful measure that has been implemented in California recently in the Hearst Castle for the benefit of future generations.

It is common experience in tourism packages to be confronted with staged performances of once common authentic dances and practices. Unfortunately these performance need to be scrutinized in order avoid the loss of interest from the part of the suppliers and consumers. We personally favor activities than can help to better make meaning of the space being visited. Sometimes even statues performing cultural activities can be of much help to the visitor. In some side we can observe “idealized social environments” where actors are performing activities related to the past of the region: this practice has come to be called “**sanitized heritage tourism**” (Timothy, and Boyd, 2003).

It is important to remember that the tourist is looking for “meaning” in a new geography. We have to engage him in discovering about the space and time dimensions of the visited place. Understanding a) the population (birth, marriage and death rituals), b) climate affordance and constraints and c) the functional and aesthetical values of objects in display, can help in making the event a richer visit. Keeping the memories of the visit while admiring and respecting the cultural heritage may develop the desire of repeating the experience at a later time. The tourist perceives signs, draws meaning and consequently enjoys the event. Finding the connection between events can enhance appreciation (Knappett, 2005).

CONCLUSION

It is possible to compare the motivation and needs of a cultural traveler with an ethnographer in search for information. Ethnographers will try to understand the social life of a community in space and time. Family events such as wedding and funeral practice can help to understand believes and values of the society. The observer should leave back all the preconceptions she brings from her own society and try to understand the realities without judgment. A situa-

tion that the visitors may encounters is **difference in perceptions** of locals. While elderly citizens maybe moderately satisfied with the current conditions, youngsters look for ways to depart (Bruner, 2005).

Although paper documents have been the traditional media to transmit tourist information, electronic technology is replacing in many cases the way in which the prospect tourist prepares for a new destination. Easy in finding up-to-date information is very important in a very dynamic industry. The consumer can create his/her own collection of information and make the necessary transportation, accommodation and traveling plans on the same media. Navigation tools today can enhance the process of implementing a travel by transferring the information from the maps and creating workable schedules (Kozak, and Andreu, 2006).

The participation of the local community on all the process related to cultural tourism management –planning organizing and monitoring- is of extreme importance: this will help in creating a sense of identity. Satisfaction of all the stakeholders should be aimed. The site should consider all the nine kinds of human intelligence as proposed by Gardner. There are possibilities for learning and also being engaged in a creative process, qualifications that should be developed in school years. In this way, future responsible citizens will be able to appreciate the values attached to the cultural sites while reinforcing their own **identities** (Richards, 2007).

In organizing a cultural tourism package it is necessary to take into account the cultural differences of the traveler: a “consumer centric” approach to tourism management is required. Travelers having different ethnic and social background need to be “engaged” using a specialized approach. We differ not only in our food and shelter preferences but we are members of groups distinguished by individualistic/ collectivistic cleavage, gender roles, degree we can cope with uncertainty and the way power is distributed in the organization. The degree in which we depend on “**guidance**” in dealing with the performance will affect the performance of the travel experience (Buhalis and Costa, 2006).

We are looking forward to be able to call for a conference devoted only to the city we have been studying with great interest. A Roman public bath -with all the institutions that it covers- is an exceptional example of the desire to address the physical, practical, mental, spiritual and social needs of the people. This requires the combined research of cultural anthropologists, educational philosophers, economy experts and many others in order to reveal the lifestyle of a community that endured for many centuries and expanded its borders to almost all the classical civilization: how “nature and culture” merged is now a challenge for us to discover.

ACKNOWLEDGEMENT

We remain in debt to the university administration and staff for provided the appropriate environment to work on this paper. We salute John Freely as an important contributor to discover the beauties of ancient history.

REFERENCES

- Aldhouse-Green, M. (2004) *An archaeology of images: iconology and cosmology in Iron Age and Roman Europe* London ; New York : Routledge, pp. 239-241.
- Ashmore, W. and Knapp, A.B.(eds) (1999). *Archaeologies of landscape: contemporary perspectives* Malden, Mass. : Blackwell Publishers, pp. 12-15.
- Bærenholdt, J.O. 2004) *Performing tourist places*, Aldershot, Hants, England ; Burlington, VT, USA : Ashgate, pp.31- 35
- Bean, G.E. (1966) *Aegean Turkey: an archaeological guide* F. A. Praeger, USA

- Bruner, E.M. (2005). *Culture on tour: ethnographies of travel* Chicago: The University of Chicago Press, pp. 245-252.
- Buhalis, D. and Costa, C.(eds) (2006) *Tourism management dynamics: trends, management, and tools* Amsterdam : Elsevier Butterworth-Heinemann.
- Csikszentmihalyi, M. and Rochberg-Halton, E.. (2002) *The meaning of things: domestic symbols and the self*, New York : Cambridge University Press, pp. 29.
- Edwards, C. and Woolf, G. (ed) (2006). *Rome the cosmopolis* Cambridge; Cambridge University Press, pp. 101-102.
- Ellis, S.P.. (2002) *Roman housing* London : Duckworth, pp. 115-129.
- Fontana, J. (1995). *The distorted past : a reinterpretation of Europe* Oxford ; Cambridge, MA : Blackwell Publishers, pp.12-13.
- Forte, M. and Siliotti, A., (1997). *Virtual archaeology: re-creating ancient worlds*, H.N. Abrams, New York
- Giardina, A. (ed) ; (1993) *The Romans* Chicago : University of Chicago Press, pp. 245-271.
- Grant, M. (1958). *Roman history from coins; some uses of the imperial coinage to the historian* Cambridge: University Press pp. 73-74.
- Grant, M. (1995). *Art in the Roman Empire* London ; New York : Routledge, pp. 50-52.
- Günay, E. (2009) “Opening Remarks” at the opening of the *II Translation Conference*, (Boğaziçi University), 29 May 2009.

Hingley, R. (2005). *Globalizing Roman culture: unity, diversity and empire* London ; New York : Routledge, pp. 118-120.

Hodder, I. (1991) *Reading the past: current approaches to interpretation in archaeology* Cambridge [England] ; New York : Cambridge University Press, 1991, p.9.

Humphrey, J.W. (2006) *Ancient technology* Westport, Conn. : Greenwood Press, pp. 81-90)

Huskinson J. (ed) (2000). *Experiencing Rome : culture, identity and power in the Roman Empire* London ; New York : Routledge in association with Open University Press, pp. 213-244.

Inelmen, E. (2000) “Using Technology to Enhance Understanding Across Cultures”, *International Conference Technology Impact on Cultural Tourism, Istanbul*, (Turkey), 27-29 June 2000, pp. 523-532. ISBN 975-518-154-7.

Inelmen, E. (2002) “Encouraging Learners to Prepare Oral Presentations Using Computers”, *7th World Conference on Computers in Education*, Copenhagen, (Denmark), 29 July- 3 August 2001 In: *Networking the Learner, Computers in Education*, (D.Watson and J.Andersen (eds.)). IFIP, Kluwer Academic Publishers, Boston (USA), ISBN 1-4020-7133-7 199-205.

Inelmen,E.M. and Inelmen, E. (2007) “Aging without becoming old: myth or reality”, *Aging Health*, October 2007, Vol:3, Num: 5, pp.575-580. (invited, editorial)

Johnson, M. (1999) *Archaeological theory: an introduction*, UK ; Malden, Mass. : Blackwell Publishers, pp.68-69.

King, R.(2007) *Atlas of human migration* Buffalo, N.Y. : Firefly Books,

Knappett, C. (2005) *Thinking through material culture : an interdisciplinary perspective* Philadelphia : University of Pennsylvania Press.

Knudson S. J.(1978) *Culture in retrospect : an introduction to archaeology* Prospect Heights, Ill. : Waveland Press,. 19-23

Kozak, M., and Andreu, L. (eds). (2006). *Progress in tourism marketing* Amsterdam ; Boston ; London : Elsevier, pp. 50-51.

Lattas, J. (2009) “Dear Learner: Shame and the Dialectics of Enquiry” *The International Journal of the Humanities*, Volume 6, Number 11, pp85 -94.

Leslie, D. and Sigala, M.(eds) (2005) *International cultural tourism : management, implications and cases* Amsterdam ; London : Elsevier Butterworth Heinemann, pp.202-213.

Lewis, J..(2002) *Cultural studies - the basics* / London : SAGE, p.13.

Lubar, S. and Kingery, W.D. (eds.) (1993) *History from things : essays on material culture* Smithsonian Institution Press, pp. 115-116.

Mattingly, H. (1957) *Roman imperial civilization* New York : W. W. Norton, 1971, pp. 277-278.

McDonnell, I., Allen, J. and O'Tool. W. (2002). *Festival and special event management* New York : John Wiley & Sons Australia, Ltd, pp. 40- 69.

- McKercher, B. (2002) *Cultural tourism : the partnership between tourism and cultural heritage management* Hilary du Cros. New York : Haworth Hospitality Press, pp. 215-230.
- Miller, B.D. (2005) . *Cultural anthropology* Boston, MA : Allyn and Bacon, pp.8-22. 2005.
- Mitchell, S. and Greatrex, G. (eds) (2000). *Ethnicity and culture in late antiquity* London :
- Duckworth and The Classical Press of Wales, pp. 127-129.
- Nelson, R.S. and Olin, M.. (eds) (2003) *Monuments and memory, made and unmade* Chicago: University of Chicago Press, pp. 103-105.
- Orbasli, A.. (2000) *Tourists in historic towns : urban conservation and heritage management* London ; New York : E&FN Spon,.
- Page, S.J. and Joanne Connell, J. (2006) .*Tourism : a modern synthesis* “ London ; United States : Thomson Learning,
- Richards, G. (2007) *Cultural tourism : global and local perspectives* New York : Haworth Hospitality Press.
- Scarborough, J. (1969). *Roman medicine* Ithaca, N.Y. : Cornell University Press.
- Shepherd, R..(2002) *1000 symbols* New York: Thames & Hudson, pp.102-105.
- Smith, M. and Robinson, M. (eds).(2006) *Cultural tourism in a changing world : politics, participation and (re)presentation /* Clevedon, UK ; Buffalo, NY : Channel View Publications, pp. 227-243.

- Smith, M.K. (2003) *Issues in cultural tourism studies* .London; New York : Routledge,.
- Stambaugh, J.E. (1988). *The ancient Roman city* Baltimore : Johns Hopkins University Press, pp. 204-26
- Stevenson, D. (2003). *Cities and urban cultures* Maidenhead, England ; Philadelphia : Open University Press, pp. 98-100.
- Thomas, J. (1999) *Time, culture, and identity: an interpretative archaeology* London ; New York : Routledge, pp. 25-27
- Thomas, J. (2004) *Archaeology and modernity* . London ; New York : Routledge, . pp. 52-53
- Tilley, C. (1999) *Metaphor and material culture* Oxford, UK ; Malden, Mass. : Blackwell,. 39-40
- Timothy, D.J. and Boyd, S.W.(2003) . *Heritage tourism* New York : Prentice Hall, 2003 pp. 205-209 .
- Turner, M. (2006) *The artful mind: cognitive science and the riddle of human creativity*, Oxford UniveristyPress.
- Waddy, L. (1950).*Pax Romana and world peace* London : Chapman & Hall, pp. 1-5.
- Ward-Perkins, J.B. (2003) *Roman Architecture* Electra-architecture p.8
- Wilkins, A.S. (1914). *Roman education* Cambridge : University Press,
- Woodford, S. (2003) *Images of myths in classical antiquity* New York : Cambridge University Press,. pp. 266-275.

World Tourism Organization (WTO), (2004). *Tourism at world heritage sites: the site manager's handbook* / The ICOMOS International Committee on Cultural Tourism. Madrid, Spain:

World Tourism Organization, (WTO) 2001. *Cultural heritage and tourism development: a report on the International Conference on Cultural Tourism*, Siem Reap, Cambodia, 11-13 December 2000., Madrid, Spain :

Yegül, F. (1986) *The Bath-Gymnasium Complex at Sardis*. Cambridge, Mass. : Harvard University Press.

Yegül, F. (1992) *Baths and bathing in classical antiquity* New York, N.Y. : Architectural History Foundation ; Cambridge, Mass. : MIT Press.

***** - *****

APPENDIX A: General concepts related to “cultural tourism”

Tourism

Bærenholdt, (2004) compare the process developing in visiting a tourist place with the process of shopping. Basically in both cases there is a consumption process: a **network** of *hard* –like the purchasing of gifts, and *soft* –like socializing- activities. What is different in tourism is that there is a reflective activity on the specific place as a space where memory takes stage. Different meanings –geography, history, religion, etc.- are attributed to the place visited by the tourist. The corporeal approach to place makes it possible “to understand places as practiced, produced and performed”. Places are not only produced in space but also in time.

While analyzing the **behavior** of a tourist in the public space, a systematic mindfulness model -from the motivation of the tourist to travel, the match between the content and the expectations, the mental process that follows ending with the satisfaction derived from the learning and understanding- is suggested. We are warned in another work of the cultural shock –coupled with the natural difficulties: climate change, health risks, special adaptation- the tourist will need to handle during the visit. Changes in rules/ norms and communication challenges are the problems that need to be considered when in the orientation stage of the performance (Page and Joanne Connell, 2006).

If we are interested in understanding the behavior of a tourist in relation with a cultural attraction, it is necessary to analyze the process of information interpretation coming for all the objects, artifacts and landscape available in the space. The travel should provide an **enjoyable** and meaningful experience taking into consideration personal interests: the visitor should be engaged during the whole process. Environmental psychology can help in understanding the visitors' behavior in reacting with the cultural material presented depending on their intentions. No doubt that the visitor is looking for ways to increase knowledge and at the same time have possibilities for relaxing (Smith and Robinson, 2006).

Culture

Culture is an assemblage of imaginings and meanings that may operate through a wide variety of human social groupings and social practices. We can speak of family, national, ethnic and global culture (Lewis, 2002). Although in the search for a modern approach to archaeology, the criteria of stability and order in culture was developed, it is now clear that human activities are far from promoting **reason** as a means of achieving values such as justice, freedom and tolerance (Thomas, 2004).

In order to understand the reasoning behind the cultural artifacts - we are able to preserve from previous civilizations- the analysis of **symbols** is very useful. The study of representation of the “gods” can be a very rewarding intellectual activity (Shepherd, 2002). When studying human cultural past it is important to be able to analyze the **purpose** the individuals have placed in what they have produced by transforming the structure of resources available (Hodder, 1991). A cultural material of the past may not have any meaning to an observer of the present. It is thus necessary to re-interpret the **cultural meaning** of the material at hand if we wish to make the experience of any value for the observer (Thomas, 1999).

The world around us as we sense it –visual, olfactory, tactile and verbal- is transformed in a multitude of **metaphors** that eventually are reworked in a ritual process that creates a cathartic effect (Tilley, 1999). **Artifacts** can be classified as: small finds (such as coins and arrows), features (such as ovens, pits) structures (shops, walls), burials (such as tombs, coffins), fauna/flora, and soils (result of human activity) (Knudson, 1978). The consumer of **cultural artifacts** should realize that what is being observed is not to be detached from natural setting, in the same way that body and mind cannot be separated from each other as was the vision of modernity (Thomas, 2004).

Cultural **landscapes** –the total assemblage of visible things that human beings have done to alter the face of earth- include items such mines, quarries, farms, barns, factories and office buildings (Lubar and Kingery, 1993). In trying to interpret the meaning of a cultural

landscape it is necessary to analyze the “mental images” developed, as having memory, identity, social order and transformation attributes (Ashmore and Knapp, 1999). In the process of appreciating an **object of art**, we humans are moving several emotional stages that end with the feeling of catharsis. From the initial stage of contemplation following a conscious resolution we experience a sense of eureka (Turner, 2006).

Monuments are used to keep in silence the memory of a past event as if wishing to control time by “**eternalizing memory**” so that past can be revived for ever. Past events thus can be visually reenacted by the observer in the present (Nelson and Olin 2003). **Objects** found in human living quarters signify status in almost all cultures. It is possible for example to interpret objects in terms of sexual symbolism, but it should be remembered that human interaction with things is very complex and flexible (Csikszentmihalyi and Rochberg-Halton, 2002). The representations of **cities** reflect the values that different societies have associated to their daily life. The location and structure of the temples, residences and recreation sites reveal the microcosms imagination (Woodford, S. 2003).

In analyzing a “cultural system”, the relations between different subsystems must be studied using a “**system thinking**” approach: life -in general- has subsistence, trade, ritual and social interrelated subsystems to be considered (Johnson, 1999). It is possible to track the **movement of people** in the planet over time from continent to continent. Following these maps the formation of different civilizations are revealed. The superposition of civilization in the same areas is real a puzzle (King, 2007). Ways of enhancing monuments in **archaeological sites** using light and sound. The topography of the site and the natural conditions must be considered in creating “wider landscapes”.

Cultural tourism

Cultural tourism encompasses “a whole way of life”, by the processes of discovery and creative effort. The consumer of culture is creating meaning of different social, artistic and intellectual activities. The tourist is invited to reflect on social, political, ethical, religious philosophical and technical issues and most importantly **values**

as he travels around “foreign” lands. Tourism makes the destinations economically viable and thus available for future generations. We are warned by experts on the dangers of globalization: transforming all local values to more universal one, thus losing the much desired diversity (Smith, 2003).

The visit to a cultural site should take into consideration the need for a) an **interpretation** related to the personality of the visitor, b) an inspiration coming out from the new information received, c) a creation of an enjoyable event based on the emotional situation, d) a challenge caused from a provocative environment e) a holistic interpretation of all the elements available in the visit and f) a consideration of the cultural differences due to regions and age. Detailed objective formulation, situation analysis, data collection, data synthesis, action planning, implantation strategy, monitoring and evaluation are needed (Timothy et.al., 2003).

The overall strategy for the management of cultural space requires that priorities are clear enough and sustainability issues are carefully considered. The experience should be **relevant** to the visitors: the relation with their own frame of reference should be addressed. The main features of perception that are associated with the visitors experience at a site are considered in the work on “phenomenology of perception” by Merleau-Ponty. The visitor tends to try to comprehend through analogy with other “facets of previous experience”. Properly placed labels can help to establish the relation between the space and time (McKercher, B. 2002).

Images -that has been conserved through the years- can help us to unveil at a glance some characteristics of past societies although through a small distorted lens. A single cultural material can say so much about our common ancestors: their fantasy, spirituality, dreams and visions. They can make us to come face to face with the communities that produced and used them; they can reveal or hide experienced realities. They can also act as agents to reconstruct ancient ideologies and provide a source for nostalgia of ancestral memory. Consequently they can help to explore human conditions, relation between individuals, groups, animals and spirits (Aldhouse-Green, 2004).

Since **culture** is the total socially acquired life-way or repetitive ways of thinking, feeling and acting that are characteristic of the members of a particular society or segment of a society, we need to study activities such as eating, drinking, sleeping and elimination that are shared, learned, integrated and changed. Gender, class, age, ethnicity and race determine the attributes of each different culture which we can discover from the symbolic representations. It is a challenging endeavor to try to explain the reason why cultural characteristics of a society differ from each other: are these characteristics the results of free choice or are they determined by external circumstances? (Miller, 2005).

Creative spaces

Cities can enhance their cultural tourism potential by staging different events- such as conferences and concerts- hosting meetings and arranging exhibitions. Social events which include visits to the cultural values of the city- are “attached” to main activity. Streets are transformed into stages for the performance of **festivals** that can revitalize the economy of the city. It is important for the city administrators to prevent that certain areas are transformed into enclaves where ethnic and social differences can surge causing unexpected conflicts. Encouraging communication between public and private sector can enhance the cities’ potential (McDonnell, I., Allen, J. and O’Tool. W., 2002).

There is a need to distinguish a particular city from all others as a unique and attractive place to live, visit and work, and as dynamic and prosperous centers for commerce and industry. The city should provide such a **celebratory spectacle** as to focus regional, national or international attention of the public. Hosting mega-events in the city require the construction of additional facilities or renovating existing ones: bus shelters, sporting facilities, etc. Even declining industrial cities can be remodeled and renovated so that they can be packaged – within one product that provides leisure, enjoyment, spectacle, and pleasure- and consequently marketed (Stevenson, 2003).

An international educational project aimed at bringing citizens from different regions to create a virtual tourism environment. Dur-

ing the implementation of the project learners were able to “describe their own cities” while sharing the information with other citizens. Discussions in a virtual forum it was possible to experience on the negotiation skills that goes during the marketing process of city tourism, facilitating the formation and implementation of **tourism policies**. It was expected that the products that were published in the global digital network could be accessed via a human interface allowing all the retrieve all the information needed for travel planning (Leslie and Sigala, 2005).

APPENDIX B: Concepts related to the “Roman History”

Roman governance

In search for the meaning of the European identity and the relation of the European with the Other –the barbarian in the Roman times- recall the empire as not having clear borders. The Empire was a “collection of settlements hardly integrated among themselves” -or in another terms- was made of “**people** subject to the Roman rule”. What kept these people united was not the efficiency of the administration, nor the might of the army, but the community of ideas and interests which existed between the Roman aristocrats and the local notables, by the mediation of whom the provinces were governed. The central government practiced an immense delegation of administration (Fontana, 1995).

Although we can find many references to the content of the Roman **educational** programs at all levels –namely primary, secondary and higher- no much we can infer from the documents available about the physical facilities provided. In this respect Greeks seems to have given more importance to the construction of the gymnasium (a term still used in many countries today) as a place were physical and mental development –“*mente sana in cuerpo sano*”- was concurrently taken into consideration. Nevertheless we have information a Hadrian’s efforts to sponsor liberal arts by building an Athenaeum as “a school for literature where poems were recited and declamations delivered” (Wilkins, 1914).

Roman people

Who were indeed the Romans? We can have an idea about their character from the material culture we have been able to recover from many archeological sites. The faces reveal brute strength combined with common sense and practical ability: they give the appearance pf people who when given a job to do, would do it well and thoroughly. They were people who came nearer than any others in any age to the **peaceful** government of the civilized world. Roman Empire was an experiment in world government: it combined in her citizen body almost as many people as in the known world. They seemed to have made the Pax Romana a working instrument of prosperity (Waddy, 1950).

Among the Roman man –the citizen, the priest, the jurist, the soldier, slave, freedman, peasant, craftsman- we have selected the section on the **merchant** to understand social life in the ancient periods. The merchant is at the center of commercial exchange where the issue of the “just price” is critical. Merchant did not perform a physical work where materials were transformed but had to endure danger and solitude as a result of their periodical movement between destinations. Since it was accepted that merchant were able to deal with people of different backgrounds, time-honored characteristics were expected from them (Giardina, 1993).

In a world much influenced by the “Globalization” process it is wise to go back to the times of “**Romanization**” since it has relevance in understanding the Western identity. The Roman elite is considered to have been in a series of connected political actions that enabled members of various native societies to define their identities in new and original ways. This was accomplished through the use of surplus and widespread contacts, including service in the Roman army or involvement in industry, trade and agriculture. These identities, have been created both from general idea of “becoming Roman” and also by the less Roman-centric approaches (Hingley, 2005).

Roman city

In order to get acquainted with Roman cities available literature provides us will valuable information about the **typology** (in order of

importance)—capitals, colonies, municipes, civitates and oppidia-, and the distribution of buildings in the urban setting. Photographs and maps show clearly the locations of temples, baths, theaters, cemeteries, houses, shops, walls, towers, monuments, aqueducts, cisterns, forums, odeons and curias. Some **cities** were developed in existing urban areas –notably by the Greeks- others in areas where there was no previous urbanization. One of the main characteristics of Roman cities is the use of colonnaded streets (Huskinson, 2000).

Romans gave special care to locate settlements at the foot of a wooden hill, where there are broad pastures so as to be exposed to the most healthful winds that blow in the region. They took precautions to avoid swamps in the neighborhood and stay away from public roads. Birds, fishes and land animals should be observed to reflect on the climatic conditions of the area. We are amazed by the care given to springs –that should run free and open- reservoirs and aqueducts (Humphrey, 2006). **Public heath** and its maintenance was an issue that required the concern of all citizens. From the available literature we are aware of the importance given to medical education (Scarborough, 1969).

During the Roman Empire **urbanization** was of important concern for the population as can be seen from the most impressive material culture that can be seen in towns: they had an unprecedented passion for marble as a building material. Romans probably quarried more marble than in all centuries after. Political units often consisted of cities with their hinterlands, cities remained centers of the administration and local government. Economically towns were important –as in all pre-industrial economies- since agriculture was far the largest sector, providing the elite with the bulk of their income. Proportionally many Romans lived in cities (Edwards and Woolf, 2006).

According to Humphry (2006) Romans boasted for their excellent **water management system** with a bureau of the civil service in charge of the maintenance and ensuring equitable distribution. A two volumes handbook contains detailed descriptions of the hydraulic an engineering elements of the system: cisterns, pipelines, fountains, baths and waste-elimination. We are delighted to see still the magnificent aqueducts that bridge the water sources with the place of

consumption which generally are at remarkable distance. Gradients had to be carefully measured to assure that the water flow in the direction required. Settling tanks were use to remove the impurities.

Roman art

The Roman Empire was in some ways a golden age for **sculpture**. There was an immense demand for busts and statues beginning with the Emperor and the nobility of Rome and going down to the retired freedman or centurion who desired to be remembered in the little community that sheltered his age. The Emperor, returning home from his victory, would wish to have his exploits commemorated for his public. There is a great variety of scene: embarkation, building of fortresses, battle with the enemy, addresses by the Emperor, sufferings of the Roman captives and the final triumph over the enemy leader (Mattingly, 1957).

Mosaics have been found in every Roman province and from every period of Roman history The vast majority of artworks in buildings are floor mosaics –a very different art to painting- , but it is important that there are also many wall mosaics. Floor mosaics must be designed so as they can be examined from different directions. Most characteristic of such compositions are the mosaics from public baths depicting Neptune. Geometric and vegetal compositions took up the majority of the floor's surface. Artworks reveal the various aspects of Roman emotional life and taste. Myth was the most common topic for figurative scenes (Ellis, 2002).

The Romans were faced with a might currency problem For centuries they had to provide their vast heterogeneous empire with sufficient coinage for its needs: they rarely made the mistake of sacrificing efficiency to uniformity. So there was a bewildering multitude of different monetary arrangements in different regions, and in one area, many different sorts of **coins** could coexist. Cities around the Mediterranean coasts had for a very long time issued their own coins. Local coinages were issued in all part of the empire: the most remarkable region for the whole empire for local bronze coinage is Asia Minor, specially the hinterland of Phrygia (Grant, 1958).

APPENDIX C “Concept Based Enquiry” for Cultural Tourism

<u>enhancing</u>	<u>quality</u>	<u>life</u>	<i>Discipline</i>	<i>Purpose</i>	<i>Focus</i>
Geography	History	Sociology	Education	Art	Medicine
conservation	identification	integration	collaboration	media	prevention
Forest	Structure	Coexistence	Learning	Painting	Diagnosis
Waterway	Process	Solidarity	Understanding	Sculpture	Treatment
resources	events	habits	graphics	signs	recipes
gradient	invasion	towel	gymnasium	texture	soap
climate	earthquake	strata	academy	form	scrap
population	sponsorship	exchange	library	ornament	hygiene
Observation	Exploration	Appreciation	Perception		Creation
Inspiration		individual	family	society	state