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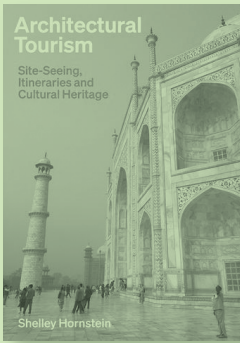
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padouan d'adoption, fascinant et trop peu étudié, mais démontre de façon fort nuancée comment Giusto utilise la métapeinture et la réflexion médiale pour commenter des enjeux politiques cruciaux de son temps, à Padoue. Plus au nord encore (ce qui démontre, par ailleurs, l'étendue du terme « Renaissance » dans le titre de l'ouvrage), Erik Eising propose une riche et intéressante généalogie de la représentation de la peinture de chevalet dans les peintures néerlandaises du xv^e siècle, même si ses observations souffrent parfois légèrement du syndrome de l'*homeosis* décrit par Steinberg, la tendance des historien·nes de l'art à discerner des similarités entre des choses qui, dans les faits, sont dissemblables. Finalement, Anna Degler s'intéresse aux attributs des saint·es, surtout aux yeux ensorcelants tenus, comme il se doit, dans la main de Sainte Lucie, dans une peinture de Ferrarais Francesco del Cossa, cet artiste amoureux des détails intrigants. À travers le concept derridien du *parergon*, Degler propose un parcours convaincant reliant technique picturale, matérialité des pigments et séduction du regard—une métaphore parfaite pour cet ouvrage splendide, où la virtuosité théorique des auteur·es, combinée avec la beauté très matérielle de l'objet-livre, finissent immanquablement par nous inspirer et nous séduire. ¶

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Shelley Hornstein's *Architectural Tourism: Site-Seeing, Itineraries and Cultural Heritage* is a thoughtful, insightful, and compelling book that explores the relationship between architecture and tourism from the 1800s up to the present day. In her examination of how buildings and monuments simultaneously tempt and compel tourists to visit, the author offers a series of case-study analyses of "key global icons of 'spectacular' architectural sites," such as the Taj Mahal, the Eiffel Tower, and the Bilbao Guggenheim. In her assessment of such sites, Hornstein calls attention to key guiding factors that help shape tourists' planned, idealized, and (ideally) realized journeys or, more precisely, "site-seeing." Moreover, she locates such factors within larger frameworks, analysing the evolution of heritage preservation and conservation on a global scale, the development and marketing of tourism photography, the growth of the designer museum, and architectural tropes projected and promoted in film, television, and websites.

Tourists in the twenty-first century, according to Hornstein in chapter one, entitled "Oh the Places You'll Go!" are typically enticed to visit monumental places and architectural sites by print, televisual, and digital media, including websites and apps such as Instagram and Twitter. Such virtual enticements are framed primarily by the architecture that defines or distinguishes those places, and they are packaged and sold as "a holistic cluster of cultures"

(13). The lure of a place is most effectively conveyed by the potential sensorial experience of the architecture: "[s]ighting cannot and should not be limited to the visual: it is an all-consuming verb that is about motion, the auditory, the tactile, in short, the sensorial response to the site" (21). In other words, tourism operators, travel agents, and site managers choose how to market and activate architectural sites, promoting these places and spaces as those which offer tourists different physical sensations so that they might liberate themselves physically and mentally from the stresses of daily life. As Hornstein puts it, "when we travel to visit, see, experience, smell, taste, and transport ourselves to another place...we are shaken out of complacency—or perhaps routine—and fall victim to—wittingly or unwittingly—that which beckons elsewhere" (41). She proceeds to unpack the charismatic aspects or potential enticements (sights, sounds, smells, etc.) of places, calling attention to the meaning of tourism when viewed through "the lens of architecture and place" (42).

The thematic chapters move from broad and expansive conceptual examinations to increasingly focused analyses. Chapter two, "World Heritage Sites and What We Choose to Remember," explores the concept of heritage and issues surrounding heritage preservation, conservation, and tourism as deployed by organizations such as the United Nations Educational, Scientific and Cultural Organization (UNESCO, est. 1945), International Council on Monuments and Sites (ICOMOS, est. 1965), and The Venice Charter for the Conservation and Restoration of Monuments and Sites (1964). In looking back at these organizations and their contributions to tourist itineraries, she connects their mandates, protocols, and activities to the advent of sustainable tourism in the twenty-first century. Issues of sustainability, heritage, conservation, and mass tourism all point to "a complex and relational consideration of the

correspondence between travel and ethics, or, the ethics of travel” (66). To make her points, Hornstein looks to the Fez River project, more specifically a “remediation” project undertaken by architect Aziza Chaoui, in the Sebou River Basin in Fez, Morocco, a World Heritage Site. In her initial site analysis, Chaoui took into account the river and its ecology as well as the socio-economic concerns of the city. The project resulted in the restoration of the area’s canals, banks, and rainwater retention basins, as well as built wetlands, that collectively signal, in Hornstein’s words, “Chaoui’s own civic responsibility [and dedication] to green and sustainable architecture, ecology, adaptive re-use—combined with the historical practices of Fez and its ancient past” (80).

Chapter three, “Romancing the Stone: The Guidebook and Architectural Place,” examines how guidebooks and venues that offer pre-packaged tourist itineraries deploy narratives that appeal to particular classes. Guidebooks containing travel itineraries, Hornstein argues, originally developed “as a response to consumer demand for the new leisure class of intellectuals, entrepreneurs and industrialists [in the 1830s] who may have had the means but not necessarily the time” (101) to curate their travel route(s). Advising tourists to visit sites as elements of iconic circuits, these guidebooks contained “well-honed ideas of how to promote, commodify or market a place” (103). The author goes on to explain that, as the tradition continued into the twenty-first century, “[h]ow we see and know a place depends on the learned or personalized viewpoint suggestions not only in guidebooks, but equally through other forms of seductive images on social media, word-of-mouth promotion, films, books, and festivals (103–4). Chapter four, “Monuments as Intangible or Tangible Heritage Tourism,” expands

significantly on this point with the author’s exploration of the ways in which digital media have galvanized and shaped “the *touristic* turn in remembering events of the past, both public and private” (123).

The fourth chapter, in fact, offers a most impressive and timely analysis in that it links virtual memorial touristic turns with museological approaches, particularly those advanced in 2020, that depend upon technological and digital approaches to maintain their public presence and programming. In March 2020, public and cultural institutions around the world closed their doors to help prevent large gatherings of people and aid in slowing the spread of the novel coronavirus (COVID-19). These galleries and museums quickly supplemented the lack of physical access with digital resources, such as social-media feeds, 3-D gallery tours, curators’ and artists’ talks on video, online exhibitions and image banks of institutional collections, seemingly democratizing access to significant cultural events, exhibitions, and programs. Accordingly, in the context of the current digital age, Hornstein suggests that “[t]he proliferation of memorials during this... ‘memory turn’ seems to have resulted in a determination to make the material more present” (125). In other words, social media has enabled the dissemination of experiences at memorial sites, acting as mediating tools for more expansive collective memories and the generation of “itineraries, or memory routes, for tourism, to memorialise or individually or collectively (group tours) recall events that have taken place” (129). Case in point—Hornstein looks to the 2014 Tower of London memorial, *Blood Swept Lands and Seas of Red*, as a prime example of “a new high in collective remembrance through social media.” Ceramic artist Paul Cummins and stage designer Tom Piper developed the concept and realization of this participatory art installation; both intended for the memorial to be remembered

even after it came down after a period of four months. More than 800,000 ceramic poppies were “planted” on, at, and around the Tower of London, each symbolizing a British military death in World War I. During its display period from July to November 2014, according to Hornstein, every online British newspaper featured photographs and articles about the site-specific installation, as did the Tower of London website, and both artists’ websites. And so, as Hornstein writes, “This particular memorial captured the collective imagination of locals and tourists as a result of aesthetic and nostalgic sentiment to memorialise heightened by the fixed timeframe of its existence, which now circulates only through social media venues” (132).

In Chapter five, Hornstein explores architectural branding models, particularly those inspired by the Guggenheim Bilbao and the subsequent “Bilbao effect.” Designed by “starchitect” Frank Gehry, the Guggenheim Museum Bilbao opened to the public in 1997 and went on to become “an architectural monument-as-vehicle of cultural memory and spectacular design in modern times” (134). Over the course of the late 1990s and early 2000s, the sculptural, undulating exterior received so much “photographic press distribution” (134) that it spawned a new label referring to spectacular architectural structures designed and built in its wake, the Bilbao effect. Significantly, Hornstein characterizes the Guggenheim Bilbao as “a site of transnational identity...to the extent that it differs dramatically from the sense of local identity that museums of longstanding and great respect, such as the Louvre, convey” (135).

Chapter six, “No Place Like Home,” explores shifts in preferred travel accommodations, from luxurious, multi-starred hotels around the world to repurposed historic buildings and, most recently, to the ascending popularity of rental property companies, such as Airbnb, that promote the concept of “home” away

from home. Hornstein concludes her study with Chapter seven, “To End with an Exceptional Architectural Tourism Story,” examining architectural tourism in photography. Pointing out how commercialized images were initially first de-peopled to show sites at what was perceived to be their best advantage, she takes into account how the preferential style has evolved to become part of “our personal and collective networked digital resources” (168); the architecture captured in photographs functions as a part of one’s own image archives, allowing people to look back, remember, and narrate their own stories and share their experiences.

Notable in this thought-provoking and persuasive study is Hornstein’s arguably purposeful oversight of prominent publications that examine tourism, heritage and architecture, such as Kevin Meethan’s *Tourism in Global Society: Place, Culture, Consumption* (Palgrave 2001), Laura-jane Smith’s *The Uses of Heritage* (Routledge, 2006), and George Yúdice’s *The Expediency of Culture: Uses of Culture in the Global Era* (Duke University Press, 2003). Rather, she builds her analysis upon more staid scholars, such as John Urry, Dean MacCannell, and Andreas Huyssen, to name a few. In so doing, her writing, analyses, and insights come together to make for an engaging study, one that offers inspiring critical insights and consideration for what to do, where to go, and why in the months and years to come. ¶

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