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FOR THE FUTURE OF THE LANDSCAPE
AND ECONOMIES BEYOND COVID-19

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TOURISMS

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[EDITORIAL – EDITORIALE]

OLTRE IL TURISMO. PROVE DI INNOVAZIONE A PARTIRE DALL'ITALIA

BEYOND TOURISM. TRIALS INNOVATION STARTING FROM ITALY

Sebastiano VENNERI

TOURISMS

SCIENTIFIC DOSSIER

Edited by Michele MANIGRASSO



10

17

BENESSERE E RIGENERATIVITÀ AMBIENTALE PERCEPITA NEGLI AMBIENTI MARINI IN RELAZIONE A CAMBIAMENTI CLIMATICI E AMBIENTALI. UNO STUDIO CONDOTTO IN SARDEGNA SULLA SPIAGGIA DEL POETTO

WELL-BEING AND PERCEIVED ENVIRONMENTAL REGENERATION IN MARINE ENVIRONMENTS IN RELATION TO CLIMATE AND ENVIRONMENTAL CHANGES. A STUDY CONDUCTED IN SARDINIA ON POETTO BEACH

Monica BOLOGNESI - Enrico TOFFALINI - Francesca PAZZAGLIA



18

27

UNO SPESSORE FRAGILE. APPROCCI SOCIO-ECOLOGICI PER IL PROGETTO DEL LITORALE ITALIANO

A FRAGILE THICKNESS. SOCIO-ECOLOGICAL APPROACHES TO ITALIAN COASTAL DESIGN

Klarissa PICA - Davide SIMONI



28

37

CAMBIAMENTO CLIMATICO, TURISMI VERDI E DESTAGIONALIZZAZIONE. UN PROGETTO ECOLOGICO PER LE SPIAGGE ITALIANE ADRIATICHE

CLIMATE CHANGE, GREEN TOURISM AND DESEASONALISATION. THE ITALIAN ADRIATIC BEACHES ECOLOGICAL PROJECT

Ruben BAIOTTO - Matteo D'AMBROS



38

45

TERRITORIAL HERITAGE AS A DRIVER FOR REDEMPTION AND SEASONAL ADJUSTMENT PROCESSES. THE CASE OF PROCIDA, FROM SMALL ISLAND TO ITALIAN CAPITAL OF CULTURE 2022

IL PATRIMONIO TERRITORIALE COME MOTORE DEI PROCESSI DI RISCATTO E DESTAGIONALIZZAZIONE. IL CASO DI PROCIDA, DA PICCOLA ISOLA A CAPITALE ITALIANA DELLA CULTURA 2022

Nicola MARTINELLI - Federica MONTALTO



46

57

THE AVAILABILITY OF LAND FOR THE DEVELOPMENT OF ENCLAVE TOURISM IN COASTAL LANDSCAPE CONTEXTS. THE CASE OF TAIWAN EAST COAST

LA DISPONIBILITÀ FONDIARIA PER LO SVILUPPO DI VILLAGGI TURISTICI ENCLAVIZZATI NEI CONTESTI PAESAGGISTICI COSTIERI. IL CASO DELLA COSTA ORIENTALE DI TAIWAN

Alessandro MARTINELLI



58

65

FUORI STAGIONE. IL PROGETTO TUNÈA E LA RI-CONNESSIONE TRA LA COMUNITÀ DI CARLOFORTE (SARDEGNA) E LA TONNARA DISMESSA

OUT OF SEASON. THE TUNÈA PROJECT AND THE RE-CONNECTION BETWEEN THE COMMUNITY OF CARLOFORTE (SARDINIA) AND THE DECOMMISSIONED TRAP

Maria Pina USAI



66

73

NEL CIMITERO DEGLI ELEFANTI. DINAMICHE E SCENARI POST-PANDEMICI TRA NAVI DA CROCIERA E SEGMENTI DI COSTA

IN THE ELEPHANTS' GRAVEYARD. POST-PANDEMIC DYNAMICS AND SCENARIOS BETWEEN CRUISE SHIPS AND COASTLINES

Stefanos ANTONIADIS



74

81

A BRIEF GUIDE TO BEING A TOURIST IN YOUR OWN HOMETOW. STRATEGIZE FLÂNEURIE IN BEŞİKTAŞ, ISTANBUL (TURKEY)

UNA BREVE GUIDA PER ESSERE TURISTA NELLA TUA CITTÀ NATALE. STRATEGIE FLAUNERISTICHE A BEŞİKTAŞ, ISTANBUL (TURCHIA)

Dilara PIRAN - Giuseppe RESTA

COLUMNS/RUBRICHE

Edited by the Editorial Staff

GAZES - SGUARDI

84

99

TUTTI AL MARE. CONCORSO FOTOGRAFICO 2021-2022 DI LEGAMBIENTE E O.P.C.I.

TUTTI AL MARE.PHOTO CONTEST 2021-2022 BY LEGAMBIENTE AND O.P.C.I.

Michele MANIGRASSO - Sebastiano VENNERI

EVENTS - EVENTI

100

101

COSTE IN MOVIMENTO. UN PROGETTO ITINERANTE TARGATO LEGAMBIENTE

COSTE IN MOVIMENTO. AN ITINERANT PROJECT BY LEGAMBIENTE

Lia FEDELE

102

106

OVERLAPPING SEA & LAND. UNINA AND UNIPD AT BI-CITY BIENNALE OF URBANISM/ARCHITECTURE (UABB) OF SHENZHEN 2022

SOVRAPPOSIZIONI DI MARE & TERRA. UNINA E UNIPD ALLA BI-CITY BIENNALE DI URBANISTICA/ARCHITETTURA (UABB) DI SHENZHEN 2022

Luigi STENDARDO - Andrea GIORDANO

INTERVIEWS - INTERVISTE

108

113

LEISURE CITIES, DIGITAL NOMADISM E STAYCATION, OVVERO COME RAPPORTARSI ALL'OZIO. INTERVISTA A MATHILDE MARENGO

LEISURE CITIES, DIGITAL NOMADISM AND STAYCATION, OR HOW TO RELATE TO IDLENESS. INTERVIEW TO MATHILDE MARENGO

Beatrice MORETTI

114

121

UN NUOVO ORIZZONTE SUL MARE: IL PIANO COMUNALE DELLE COSTE DI LECCE INTERVISTA A RITA MIGLIETTA

A NEW HORIZON ON THE SEA: THE MUNICIPAL PLAN OF THE COASTS OF LECCE. INTERVIEW TO RITA MIGLIETTA

Giorgia SALICANDRO

COMPRESSED - COMPRESSI

122

125

ABRUZZO TERRA DEL TURISMO SOSTENIBILE, DALLA COSTA ALLE AREE INTERNE: DIGITALIZZAZIONE, SPORT E NATURA

ABRUZZO LAND OF SUSTAINABLE TOURISM, FROM THE COAST TO INTERNAL AREAS: DIGITIZATION, SPORT AND NATURE

Silvia TAURO

126

131

OASI DUNALE DI PAESTUM. IMPEGNO, COMUNITÀ E TURISMO SOSTENIBILE TRA LE DUNE RITROVATE

DUNE OASIS IN PAESTUM. ENGAGEMENT, COMMUNITY AND SUSTAINABLE TOURISM AMONG THE REDISCOVERED DUNES

Pasquale LONGO - Roberto PAOLILLO - Sivia TAURO

132

137

LA GESTIONE DELLA SPIAGGIA DEI CONIGLI NELL'ISOLA DI LAMPEDUSA. PROTEZIONE DELLA NATURA, RIQUALIFICAZIONE AMBIENTALE E TURISMO SOSTENIBILE

THE MANAGEMENT OF THE RABBIT'S BEACH IN THE LAMPEDUSA ISLAND. NATURE PROTECTION, ENVIRONMENTAL REQUALIFICATION AND SUSTAINABLE TOURISM

Angelo DIMARCA - Giulia CASAMENTO - Elena PRAZZI

BOOKS - LIBRI

138

140

THE FRAGILE LINE. A COMMENT ON THE BOOK OF ALEX GIUZIO

LA LINEA FRAGILE. COMMENTO AL LIBRO DI ALEX GIUZIO

Stephen B. OLSEN

142

144

OLTRE IL TURISMO. COMMENTO AL LIBRO DI SARAH GAINSFORTH

BEYOND TOURISM. A COMMENT ON THE BOOK OF SARAH GAINSFORTH

Silvia SIVO



Fig. 00_ Approaching to the sea, Beşiktaş. Photo by Dilara Piran © 2022

A BRIEF GUIDE TO BEING A TOURIST IN YOUR OWN HOMETOWN

STRATEGIZE FLÂNEURIE IN BEŞİKTAŞ, ISTANBUL (TURKEY)

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UNA BREVE GUIDA PER ESSERE TURISTA NELLA TUA CITTÀ NATALE. Strategie flaneuristiche a Beşiktaş, İstanbul (Turchia)

L'articolo intende offrire un punto di vista sulla nozione di turismo come attività che può svolgersi anche su brevi distanze. Dopo l'inizio del Covid-19, le restrizioni agli spostamenti hanno rappresentato una grande sfida per l'industria nel suo complesso e hanno costretto i cittadini a ripensare il rapporto ambientale con gli spazi vicini. È aumentata la percezione del rischio e l'industria del turismo ha dimostrato di essere estremamente vulnerabile agli shock esterni. Di conseguenza, sosteniamo che sia possibile elaborare strategie di viaggio a breve distanza in ambienti familiari in cui il soggetto incarna due diversi stati dell'essere:

quelli del turista e dell'abitante locale, due condizioni che si sono verificate durante le restrizioni imposte dal Covid-19. In questo quadro, abbiamo sperimentato una strategia di esplorazione urbana in un'area in cui risiede il soggetto stesso, Beşiktaş, İstanbul. La ricerca si sviluppa attorno alla figura del flâneur – soggetto che ha una significativa presenza nell'opera del filosofo tedesco Walter Benjamin, come osservatore della città – e ai modi utili a innescare un senso di scoperta, ovvero attraverso modifiche all'itinerario percorso abitualmente.

INTRODUCTION

The perception of urban space has been affected in a way that several scholars have drawn a pre-Covid and post-Covid threshold (El Khateeb et al. 2022; Honey-Rosés et al. 2021; Paköz et al. 2022). Along with health and wellbeing recommendations, in which mobility was restricted by external factors and fear, life at home took the place of daily routines spent wandering around the city. And now, after such a period of global transformations, citizens have reconsidered their material and immaterial relations with the city they live in, opening the field to a sense of discovery of places in close proximity (Mews et al. 2020). In this framework, we decided to explore a scenario in which those who are commonly addressed as locals can instead act as tourists in their daily urban setting. In doing so, we will be discussing the relationship between the subject and the city in terms of encounters and memories while trying to understand how to arouse the sense of discovery that characterise a touristic experience.

Based on the fact that an individual who is a local in one city is a tourist in another city, a discussion has been developed in line with what individuals expect from their cities, after the pandemic, by assuming that this event influenced travel and commute patterns (Florida et al. 2021). The aim is to offer an experimental method to become tourists of our own hometowns, suggesting ways of exploring the city based on psychogeography techniques. More specifically, the experiment focuses on the recollection of memories associated to a busy coastal district of İstanbul.

The Turkish metropolis spans across two continents separated by the Bosphorus. The experience on one side of the city embeds the sea, its bridges as thresholds,

and the opposite continent. Hence, the presence of the sea expands one's urban experience on the mainland in terms of motion and perception. And, in fact, the relationship established with the sea has been evaluated as a part of the city experience that increases the interaction and bond between the city and the individual. For this reason, the target district considered in the experiment was Beşiktaş, located on the European shore.

SENSE OF DISCOVERY: PLANNING THE UNPLANNED

What are the circumstances in which the subject tourist and resident coincide? If exploration arises from a sense of discovery, how is it possible to be a visitor in a place that is experienced on a daily basis? And while examining the ways to reach this feeling as citizens, if we consider the changes in our behaviour and needs after Covid-19, can we assume that the desired behaviour under the restricted conditions of post-Covid life is to feel and act like a tourist in our daily life? We will be addressing these questions with a work-in-progress project that intends the subject as a *flâneur* of his/her own hometown. As mentioned, the authors have tested their methodology on the coastal district of Beşiktaş, Istanbul, as a highly-urbanized place with major cultural attractions by the sea. In cities that have a coastline, the presence of the sea leads the individual to establish a strong relationship with the sea. Individuals prefer to be close to the sea (Andriotis 2011; Ariza et al. 2012), fulfilling a hedonistic behaviour of a strong connection with nature though living in an artificial environment. This tension is established through a harmonious balance between the subjective I, the crowd where the subject is embedded, and the physical setting. Getting lost, we propose, is a possible way to reach such harmony, but getting lost in a known, hyper connected place, is quite a challenge.

This space is not empty, it has forces in Nietzschean terms, meaning that «where there is space there is being» (Lefebvre 1991, 22) if we consider both the social and the mental dimensions analysed by Lefebvre. The city as the place of our existence is the field that constitutes living space. Different realities coexist, and our urban experiences are formed around the realities that are created individually and socially. It combines the ordinary and the unexpected at the same time. Then getting out of the routine of the daily patterns, encountering unexpected situations, and being lost in some place we already know is a way to achieve a sense of discovery. Namely, there is an analogy between the tourist who comes to visit a new city and the individual who needs to get out of the routine of every day, both are in search of the unpredictable.

In particular, in the aftermath of post-Covid experience of urban spaces, outdoor living has regained centrality in political agendas (Florida et al. 2021).

Before examining the tourist ontologically, it should be noted that tourism is in itself paradoxical, «tourism is a leisure activity which presupposes its opposite, namely regulated and organized work» (Urry 1990, 2). It is planned but seeks the adventure. Building on the same dichotomy, the methodology presented here seeks the seemingly impossible task to plan the unplanned. We see that we can create unpredictable possibilities with a predictable plan, an itinerary, made of detours from a predefined route. The situation of departure from predefined itineraries, as a phenomenon, is the key we believe resides in the middle ground of the touristic contradiction. Which is also the main object of our investigation.

Encounters during the experience of being tourists take us to new, or familiar but forgotten, spatial, social, and personal relations with the surroundings. Triggered by memories encountered along the itinerary in the built environment, one can discover a biased perception of the present. That bias of the familiar that connects two chronological dimensions. It can happen, for instance, that a place we never visited before may look familiar, and at the same time the street we walk through every day becomes an adventurous realm. Embedded in an existential relation between the past and the present, deviations from predesigned routes and encounters with the unexpected during city walks are the foundations of that bond between us and the city that we call harmony.

In this experiment, we analysed moments of awareness in the daily life of the individual and the moments in which he/she drifts unconsciously by examining the effect of the urge for detours in his/her planned experience.

Detours, by definition, are indirect routes to a certain place caused by a sense of disorientation. This can be induced voluntarily or just received under the influence of city stimuli, as Georg Simmel postulated. To understand how individuals act under the effects of technology it should be noted how contemporary culture hinged on the technical and technological paradigm that has made city dwellers constantly out of focus. Cutting-edge technology generates spatial dizziness and disorientation, making the beholder part of an unstable process of constant change (Koolhaas 2002). This is evident, Koolhaas maintains, in airports. The latter is also the habitat of tourists, where their identity as tourists starts and ends, where the visual construct of a journey is properly formed. Mirroring the constant movement of people that rush for a gate as the ultimate deadline, we can bring this model of daily routine, task-oriented, to the city scale. Therefore configuring city dwellers as the performance-machines

(*Leistungsmaschine*) that Byung-Chul Han describes in "The Burnout Society" (Han 2010). Within a capitalist system focused on time optimization, this seamless daily routine of apparently random events made of individual decisions is rather very controllable through protocols, regulations, and deadlines. As it happens in an airport. Accelerated stimuli have consequences on the mental life of the subject, similar to Simmel's metropolitan individual who develops a defence mechanism moving to a sphere of reduced sensibility, «the metropolitan type reacts primarily in a rational manner, thus creating a mental predominance through the intensification of consciousness, which in turn is caused by it» (Simmel 1971, 326). Continuous need of adaptations, Simmel argues, must be resisted with a *blasé* attitude.

In the last two years, due to Covid-19 restrictions, circulation in cities and urban experiences in general suddenly halted. Simultaneously, the need for exploration and discovery has been completely replaced with a surrogate made of virtual tours (Resta et al. 2021). And this is especially visible in the touristic sector: in addition to the economic, social, and political feasibility of being away in different, unknown, places as a tourist, the issue of traveling to a destination in the immediate surroundings has come to the fore with renewed attention to walkability of cities (Mouratidis 2021). Based on the outputs of our research, in terms of perception, the sense of distance from a place that is physically close is achieved by playing with the temporal dimension of the exploration, creating a displacement that connects the past, the present, and the near future. On the one hand, the presence of the sea here comprises the times before us, the now, and the time after us, thus resisting to any transformation process Beşiktaş coastline may undergo. On the other hand, regarding tourists' visitation motives, the sea itself is an element of attraction. The tourist and the citizen both understand the sea as a fundamental element of their urban experiences (fig. 00).

A METHODOLOGY FOR DETOURS AND CITY WALKS

Greg Richards discussed the relationship between "home" and "away" while populations are becoming increasingly more mobile on a global scale. (2016) The critical distance of being away changed over time together with transportation networks and communication infrastructure. In our scenario, we propose a theoretical tool to allow locals to detour following improvisation and memories. Searching for strategies to deviate from a planned itinerary is a challenge in itself, a contradiction in terms. Detours de-structure the journey in a well-

known environment, form connections with personal memories via visual stimuli, and push perception beyond immediate familiar connotations. To understand contemporary spatial experiences of modern existence as the subject of the metropolitan city, we need to bring our understanding to a level where social dynamics, production relations, built environment, and complex human behaviour are related and interact with each other and with the city consistently (Simmel 1971).

How can one make unexpected and unpredictable encounters happen in the city, under the restrictions of his/her daily routine and responsibilities which are necessary to survive? How does the individual experience intensify the unpredictable from within a system built on predictability? We can attempt to borrow the figure of the *flâneur* developed in the 19th century as an archetype to propose a new perspective for the subject of the 21st century. Within a daily life consisting of rituals and repeated responsibilities, and to maintain this in order, contemporary city dwellers have to develop different identities. They have a *persona* while performing in a working environment, and they have another persona while performing in their leisure time. In the French poet Charles Baudelaire's work, the *flâneur* is the subject of a poetic life. Life has a wide variety to offer and points to unknown situations. The subject is ready to meet the unpredictable, and the relationship between the subject and life is mysterious. After Baudelaire, the term *flâneur* was developed by the German philosopher Walter Benjamin, with a more spatial understanding. To the *flâneur*, the city «opens up to him as a landscape, even as it closes around him as a room» (Benjamin 1999, 417). In the hypothesis that what we call harmony is at the intersection between the *I* of the *flâneur* and the city, his/her mood will change according to different times of the day, based on light, weather, crowds, or silence on the streets. Hence, the contemporary *flâneur* has to afford a disposition to situations in psychogeographic terms. For this reason, the city we live in is presented as a companion that already has all elements capable of triggering our imagination, memories included. When one encounters with a place from his/her past, through this contact, a new connection is established, a sentimental one. Geographers pointed out that there is a map of the tangible containing all objects with mechanical properties, and also a blank map, a *tabula rasa*, that is the spatialized experience of the mind. Each event is recorded in this imaginary space and its geography naturally prevails on the former because is produced by the perceiving subject (Farinelli 2003). If the object is a piece of architecture, for instance, we can say that «architecture articulates the experiences of being-in-the-world and strengthens our sense of reality and

self» (Pallasmaa 2005). The sense of being present is an emotional state and needs to be achieved, it is not given *a priori*. That is why «significant architecture makes us experience ourselves as complete embodied and spiritual beings» (Pallasmaa 2005), we need a stimulus that moves us if we use Zumthor's terminology (Zumthor 2006). From a phenomenological, existential perspective, in Heidegger's fourfold world composed of «earth and sky, the divinities and the mortals» (Heidegger 1971) the human exists while dwelling between earth and sky, buildings and nature, senses and sentiments; and they all affect another.

The city has different places for different needs, «different actions demand places with a different character. A dwelling has to be “protective”, an office “practical”, a ballroom “festive” and a church “solemn”» (Norberg-Schulz 1976). Being the character a function of time, our city experiences change in parallel to our changing perception of the world; so is changing our daily pace, the communication through city messages, with others, and especially with our own *I*. To examine the dynamics of these changes, the ones that make us tourist in our own daily living environment, we have to analyse respectively the individual as the subject of the contemporary city life, the city images that form our experiences, and the reactions triggered by city images, as the sum of multi-layered relations. And accept that there is no single truth in the experiences we establish, that the truth is a phenomenon itself, as Heidegger proposed, that is constantly changing and re-established (Nicholson 2015). Within our framework of interest, what will lead to the episode of connection of a present situation with a memory is probably going to happen only in that specific moment. After that, one can only elaborate, build on it. And thus, the citizen can become a tourist and re-establish a sense of discovery.

Here we present the partial results of an experience of *flâneurie* in Beşiktaş, İstanbul, within the frame of the course of Advanced Conceptual Readings at Yeditepe University, İstanbul, in 2022. We have impersonated the traveller as a person taking a journey in the city, ranging from the very far to the space of a room. Beşiktaş district was chosen as the research area because it is by the sea, it blends İstanbul citizens with tourists, but it is also the area where the subject herself is residing, encompassing the condition of being a familiar urban setting.

Firstly, we planned a departing point, the subject's home, and a turning point in Beşiktaş with the condition that the route should have a visual contact with the seaside. Second, the subject walked to that hotspot and back home for three consecutive weekends, in spring 2022, recording the stroll with photos and videos. In this experiment, following Skains' methodology, the subject

is seen as a practitioner-researcher (Skains 2018). This is especially needed due to the ambiguous scientific status of visual language and on-field data collected with multimedia format. Empirical outputs such as photos, videos, and drawings, can be considered as research outputs when they are reviewed critically and impact the work of peers, policies, and practice (Douglas et al. 2000), which is the very perspective of this experiment.

Hence, it is important for the researcher to be immersed in the field, participate actively to the data collection, interact with local actors of the community. Another challenge is that part of the data will not be expressed with words or number, but visually. For these reasons, we borrowed Brad Haseman's “third” way developed for practice-based disciplines: performative research. His multi-method approach proposes practice as main research activity and records all material outcomes as research findings with their own rights (Haseman 2006). Among the strategies suggested by Haseman, the subject employed a phenomenological reflective practice to deconstruct research biases and assumptions; and also, biographical-autobiographical-narrative inquiry to describe her experience of detour. These three elements, namely the biographical, the autobiographical, and the narrative, came together when a certain situation triggered a memory that was later recorded in the third phase of the experiment.

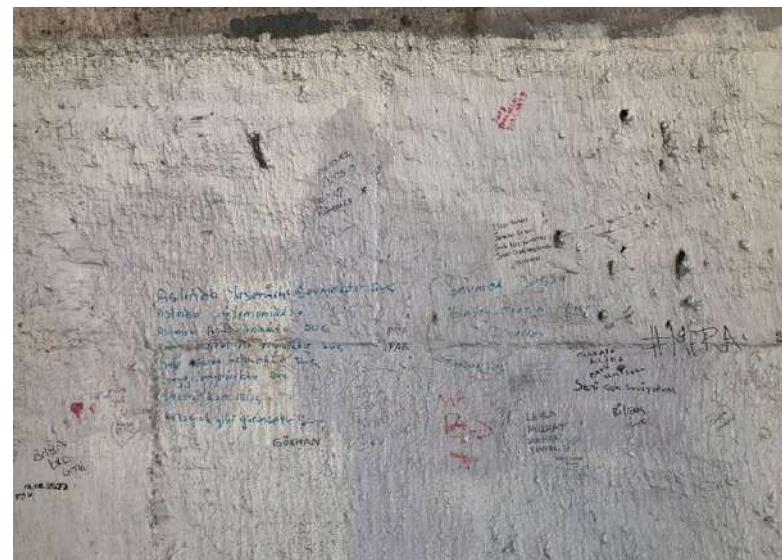
Finally, those memories have been fixed with a photo and a semi-fictional text of which we present here a sample. We will be shifting to the *I* narration to make the reader connect with the traveller, and see Beşiktaş with her eyes.

DATA COLLECTION: A FLÂNEUR IN BEŞİKTAŞ, İSTANBUL

I followed an itinerary that I have determined before my journey, which is shaped around the district of İstanbul which is close to the sea. Because the sea is one of the features that make İstanbul, and it is a very impressive element in the urban experience. Therefore, I tried to examine the points at which I can see the sea, and at which points I move away, from where and how I can or cannot reach the sea. I discovered that as long as I follow the sea line, no matter how much I get lost in the loops I enter in the city, I can still reach the sea, so the itinerary that I planned is parallel to the coastline.

In cities that have the coastline, the presence of the sea leads the individual to establish a different relationship with the sea. The individual wants to be close to the sea. In this respect, what was investigated is, when turning to side roads from the main street running along the

sea in a linear line, the cycle (loop) made of narrow and winding roads seems long, but when I reached back to the main street, I realized that I still have similar angles to dominate the sea. That reminded me of the freedom of knowing that even if I go off the road along the sea, I can still reach the sea and get lost in the side streets with the comfort of knowing that I will reach it again. Returning to the seaside is like returning to an area where you are more alone with the city after the experience of chaos and crowd.



During the journey, I recorded the city images that draw my attention, the stimuli that made me deviate from the pre-designed route and experiences that trigger my memory (fig. 01). By following the route, I remembered once more that my daily routine is paced by a checklist to be completed. In other words, I have never any time to give a break and just wander in the city, as a *flâneur*.

By paying attention to my instincts, I wanted to try to listen to the city, to see its colours, voices, buildings, and people. These are the moments that the city offers unexpectedly, while we wander around just focusing on our instincts (fig. 02).

I put into images and words these triggering visuals that I consider unexpected memories, creating a mental space where my desire could breathe and come to the fore. The city has the capacity to accompany me in this journey by presenting the unexpected memories. So, the memories encountered during the itinerary became the proofs of the research, my scientific fleeting data collection, that is paradoxically valid only for myself, in that place, in that moment.

Accepting that experience is constructed with perception and with mental processes, the study was focused on contemporary city images that affect and even determine the experience. To transfer step by step the personal journey experiences, taking videos and photos, and mapping the route and detours, the features that I want to high-

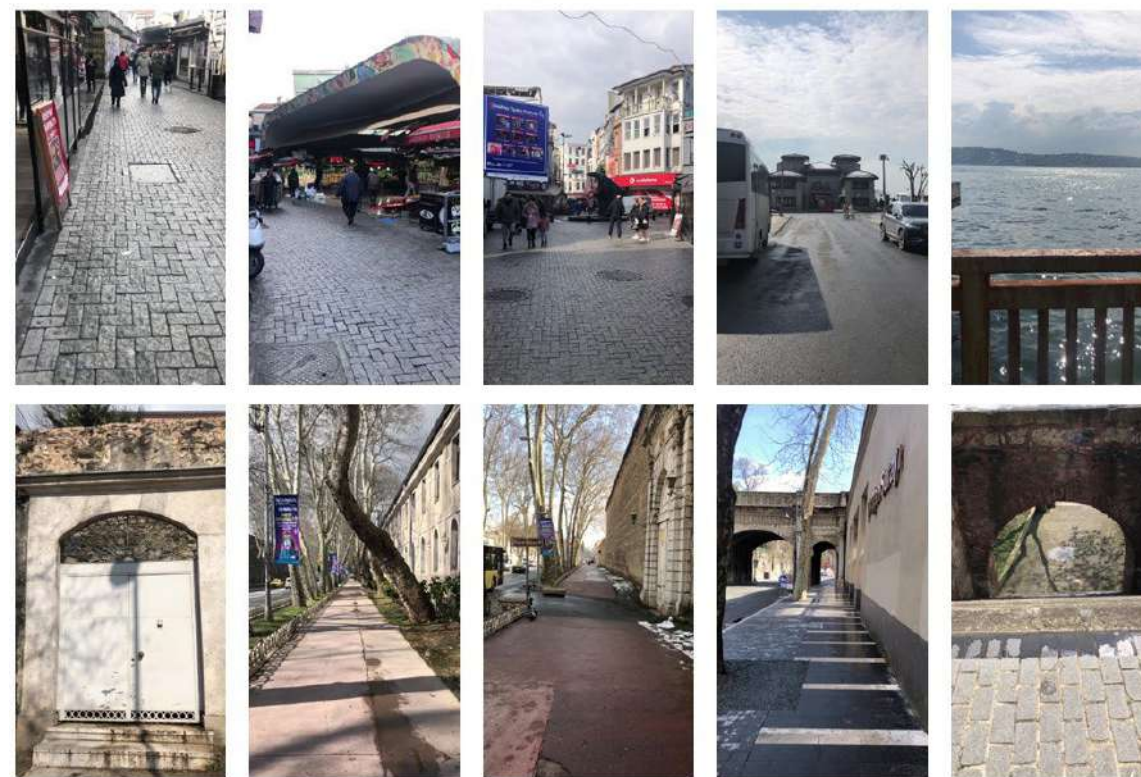


Fig. 01 Above, approaching to the sea, Beşiktaş. Photo by Dilara Piran © 2022

Fig. 02 On the left, frames of the footage recording Flâneurie, Beşiktaş. Photo by Dilara Piran © 2022

light appeared naturally in the flow. Additionally, I didn't speak to people along the route, listening to the voices of the city crowd, discovering the scents emanating from the city's atmosphere, keep walking without hesitation, and deviating from the itinerary just by keeping up with my curiosity, I was the determinants of the research, "I was the research". However, these personal moments point to an involvement that can be experienced by different individuals in different places by identifying certain criteria to focus the main object, which is to feel the harmony between the city and *I*.

When I decided to leave the predefined route between Beşiktaş Bazaar and the seaside, my research question appeared. «What do I see and feel when I wander around the city unrestrainedly and only focus on the interaction between me and the city based on the texture, the history, the atmosphere, the perspectives that I encounter in the city? Can I reach my soul, my desires, my belonging, and my freedom?». If I try to see the history behind the buildings, or relation of the roads and pavements, the relation of the building materials with the environment, nature and the sea, in its atmosphere can I hear my voice and the city's voice while we are talking? Because there is a continuous conversation between the city and us, if we don't forget to hear. The memories that came before me when I turned to the bazaar road showed how we could transform a planned journey into a different experience if we just followed our instincts according to instant stimuli, wishes, and desires; and if we wandered freely in the city instead of walking towards a target place on a defined road without looking around in a hurry. This is one example of my memories (fig. 03):



Fig. 03_ The Unexpected Memory: Sea Diaries, Beşiktaş.
Photo by Dilara Piran © 2022

THE UNEXPECTED MEMORY 1: SEA DIARIES

15 March 2022, Tuesday, 11:00 PM

The effect of the sea on each person may be different, but it is a fact that it stimulates something, makes us think, appeals to our senses, and has an impulsive side. The place and the meaning of the sea for me has always been a door to the unknown, a free space, an endless journey. For this reason, the narrative of living in a city like Istanbul can only be complete with the Bosphorus. Being close to the sea and being at the sea is a way to feel that you are in Istanbul.

The historical structure of Beşiktaş Ferry Port makes us think of a history that was here before us, before our existence. To come across a building beyond the present time, is something rare which makes the individual to think about before and after the existing time period, especially if it is the place of reception that unites and separates.

During my ferry trips, the sea was a healing place that helped me stay calm and think, encouraged me to release myself and my mind, and a place where I could entrust what was in my heart, forget it or get it back when I wanted. And the sea actually offers these to us not only in Istanbul but all over the world. Since Istanbul is where I live, it only has different meanings as it is included in my daily life.

These were the things that went through my mind when I encountered the ferry and faced the sea.

CONCLUSIONS

Among the many forms that a journey can take, be it physical, metaphorical, fantastic, or symbolic; we can travel for work, pleasure, study, and exploration; from the infinite distance of Icarus' venture, to the closest proximity of Georges Perec's domestic geographies. One can argue that "The Odyssey" is in the end the story of two travellers: one is the celebrated Ulysses, who expands his journey far from home hence becoming an archetype of the adventurer, the second is Penelope, who also, in a way, travels and controls the *tempo* of narration while being confined in her chamber, with the weaving representing her journey. In this sense, the experience of the *flâneur* is recorded through a travel diary as the inevitable companion of the traveller, in which one can fix ideas, concepts, and images of a personal exploration of urban space.

The study is based on the thesis that if we can stimulate moments of awareness about our position in the city, our daily relationship with the built environment will reach an unprecedented depth of meaning. To do so, we

can act as tourists in our own hometown and cherish the sense of discovery that this experience returns. Because, in fact, the unexpected attracts all, and one can learn to detour in familiar environments by inducing spatio-temporal short circuits. While generating moments of discovery, exploration; detours from pre-designed paths will amount to a state of harmony between the self and the urban setting, merging the past and the present. Following Calvino's words, «you take delight not in a city's seven or seventy wonders, but in the answer it gives to a question of yours» (Calvino 1974). It is rather related to how one can personalize an experience, find a place of his/her own, and make subjective the most collective of the environments in a city of 16 million inhabitants.

Flâneurie establishes the basis of the research to instruct to get lost in the city's stimuli. To live such experiences, as the methodology of the research proposes, we need a predefined route to follow, and whenever memories arise, we have to allow these deviations to happen. We have seen that the sense of distance can be obtained with space, with time, or a combination of the two. In any case, in the subject's hometown, it is important to give prominence to memories to scratch the surface of the daily routine.

With this practice-based methodology, we have collected photos texts, drawings, and videos in an attempt to design virtual *memorabilia* of an ordinary experience. In this experiment in Beşiktaş, the subject has collected five memories, departed four times from the predefined route, and drawn three sentimental maps of her journey. The same methodology can be replicated in different places by different subjects in order to collect a consistent number of experiences. This is what we will be doing in the near future, following multiple *flâneurs* in Istanbul and chart their detours. After a significant number of experiments, we will be able to assess whether it is possible to become a tourist in your own hometown.

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TOURISMS

NEW FORMS OF COASTAL TOURISM FOR THE FUTURE
OF THE LANDSCAPE AND ECONOMIES BEYOND COVID-19

Tourism is a primary need, an unavoidable activity far from the stereotype of the superfluous to which it is often approached. We need tourism, holidays are not a luxury, but rather a necessity. So, let us clear the field of the misunderstanding that often leads us to consider the time of holidays as that of waste, as if there were a noble time to be devoted to working and a more prosaic one to be squandered on useless idleness and other amenities.

Certainly, tourism always has an impact on the territory and the communities that inhabit it. There can also be tourism that is good for those who practice it and those who receive it; an environmentally friendly tourism, capable of creating good growth, quite different from the touristic monoculture that suffocates like weeds do, all the surrounding economic and social vegetation.

This issue of Seascope, through some articles coming mainly from Italy, but also from Spain, Portugal, Turkey, Japan and the USA, presents some reflections on forms of sustainable tourism. An invariant concept seems to be transversal to all the contributions published in this volume: cultural and environmental heritage are not only fundamental assets to be protected and defended from mass tourism, but they are also some fundamental drivers to carry out trials of innovation aimed at sustainability.

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