THE FUTURE OF THE HISTORIC CITY FROM PERCEPTIONS OF THE PAST: EXPERIENCE OF PLACE, AUTHENTICITY, AND ARCHITECTURAL PRESERVATION IN BARCELONA

BY

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DISSERTATION

Submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Architecture with a minor in Heritage Studies in the Graduate College of the University of Illinois at Urbana-Champaign, 2019

Urbana, Illinois

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ABSTRACT

Human beings imbue meaning into the built environment using their experiences and perceptions of architecture and the destinations they visit as a way to understand their place in the world. Historic architecture draws tourists and travelers with the promise of forging a connection to the past. As we enter an age of building reuse, especially in historic urban contexts, the impacts of those who visit these places to draw connections becomes more important to the economic, political and social aspects of design. For Barcelona, it means efforts to accommodate record visitor numbers and the booming tourism market by calling for new design interventions to major thoroughfares, museums, and other attractions. The Museu Picasso and the Palau de la Música Catalana are examples of re-interpretation of place with new presentation of space and facade. Both complexes have expanded and renovated their historic edifices to make room for growing collections of artifacts and populations of visitors. Honest attempts at solving visitor overload have turned into overhauls of the urban approach and historic quarter context. This dissertation research addresses the perceptions of the tourists who travel to these sites with hopes of historic encounters but are greeted instead by modern façades, long lines, and changing urban context. Different approaches to preservation and adaptive reuse influence the way visitors interact with, experience, and perceive historic spaces.

Architecture is charged with giving context to culture and helping to shape collective memory and individual experience. As the architecture of today and of the past becomes history of the next age, we will rely on preservation and restoration efforts to keep our heritage alive. As a result of time-space compression, human beings seek to understand the world around them not only through media, but in person. Once a privilege for only the wealthy on the Grand Tour, tourism has expanded to many mobile classes of people and promotes a global economy and
interchange of ideas and cultures. Demands to see historic places before they disappear due to conflict, environmental change, or even overuse, drive the influx of tourist movement in the last thirty years. To accommodate the escalation of individuals, many tourist-historic sites have expanded and renovated their complexes, sometimes building contemporary additions. These additions foster the showcasing of larger collections of artwork, expansion of visitor services, and notoriety in the design community. However, oftentimes, the visitor’s experience of the place is lost in translation when design imperatives, fame, and finances become priorities.

As historic objects and places (architecture and the built environment) depend on visitor income for their continued management and care, it is important to understand how both experience and object authenticity influence decisions made by tourism and site managers. The two categories are not entirely independent within the context of a heritage site. Through both tourism and heritage lenses, authenticity, or the sense of trueness to character, may be studied to promote understanding of the interaction visitors will have with each place. Wang (1999) contributes to the notion of preservation through his concept constructive authenticity. We may infer that reproduction of an object can include architecture and thereby heritage sites. Further, existential authenticity as a perception of self may be related to existential phenomenology and theories regarding sense of place to complete an understanding of the personal interaction of tourists with their destinations. The perceptions of the visitors of today will affect the way in which we may perceive heritage in the future. Therefore, this study is conducted through a lens of transactional perceptions of sense of trueness to character of the built environment.

Using researcher and participant-led photo-elicitation, tourist interviews, and site observation, I investigate what factors in historic building renovation affect tourist reactions to the preservation and adaptive reuse efforts at the Museu Picasso and Palau de la Música Catalana. This approach is unique to design research as this study brings the haptic and socio-
spatial elements of built environment studies together in an unprecedented way. The findings illustrate that historic architectural details and entry sequences promote an often unconscious appraisal of sense of trueness to character which influences experiences of tourist-historic environments. Participants indicated the details of key importance to support their sense of an experience of genuineness. Details and entry were perceived through many different lenses, including culture and background. The meanings associated with the object (building) and the details impacted how visitors felt about their overall experience. The cultural context and history related to the architecture influenced the visitors’ sense of trueness to character because they were able to engage the significance those details had for the place and assess the influence of those details on their experience of the tourist-historic site. This study indicates, therefore, that understanding perceptions of experience, physical details, and cultural context ensures the future of historic architecture.
ACKNOWLEDGEMENTS

In achieving the greatest milestone of my life so far by completing my dissertation, I reflect on the many people to whom I owe my gratitude for their unfailing support and encouragement. I must first thank my dissertation committee for their time and devotion to my pursuit. My advisor and chair, Professor Lynne M. Dearborn, guided me over the course of my six-year doctoral endeavors after taking a chance on an eager, young female student. I thank her for giving me the opportunity to fulfill this dream, being a fearless travel companion to the other side of the world and acting as a confidant through this long process. I have learned more about compassion and the world of academics from her than she could ever know. Professor John Stallmeyer’s voice of reason kept me on track every time I took on too many things but supported my every venture. I am grateful for the opportunity to teach with him and hone my craft as an educator in design studios and architectural theory, and to see Stockholm as a student and mentor. Professor Sara Bartumeus Ferré opened many doors for me to make much of my study possible in Barcelona. Without her support, I would not have such a rich final product filled with the spirit of Barcelona and the many connections she made for me. And to Professor Carla Santos, I owe my eternal gratitude for instilling in me my loves of tourism studies, cultural heritage, and the many facets of authenticity. Thank you, Carla, for being my great advocate and greater friend.

I must also thank the generous support of the University of Illinois at Urbana-Champaign, the Illinois School of Architecture, and the P.E.O. I could not have completed my field work without the Dissertation Travel Grant from the Graduate College. The School of Architecture supported me through numerous fellowships and teaching assistantships, privileging me to refine
my skills as an architectural educator. Thank you to the women of the P.E.O. who selected me to receive the Scholar Award and empowering women in higher education.

I am also grateful to Professor Dede Ruggles, the chair of the PhD program in Architecture and Landscape Architecture during much of my tenure in the program, for giving me a chance to succeed, and for her guidance at each step along the way. Thank you to Molly Helgesen and Chris Wilcock in the Architecture Graduate Office for taking calls at all hours, putting out fires, and for taking care of all the hard stuff. I am appreciative of Spring Harrison for using her many talents to help me with any project I brought to her desk in service of my students or the School. Thank you to Sebnem and Kim at the European Union Center for your love and support during my time at the Center and beyond.

I owe special thanks to Deirdre Haughey, Director of Guest Services at the Museu Picasso, for her time in coordination of my work on site and in sharing the workings of one of the greatest cultural institutions in Barcelona. Mireia, thank you for your kind words and smiles during my check ins each day at the Museu Picasso office. Thanks also to Raquel Rodriguez and her staff for access to the Palau de la Música Catalana and the visitors. I am indebted to the Museu Picasso’s architect Jordi Garcés for his time and talents. I will never forget the time we spent drawing and talking about the Museu Picasso in his beautiful office in Ciutat Vella.

This dissertation would not have been possible without the support of my family and friends. There are not words enough to thank my mother for her unfailing encouragement, time, patience, travel company, love, and never letting me lose sight of my goals. Thank you to my dad for giving me support and instilling in me meticulous curiosity and a love of building. Jessica, thank you for making Barcelona a great place to live and learn. To Joseph, thank you for your reminders to stay strong and finish the process. Abbie, thank you for always answering the phone. Teddie, I am grateful for your constant companionship, unconditional love, and slobber.
everywhere. To my extended family, thank you for your support and love through my many endeavors.

To my Illinois Architecture crew, Altaf, Kris, Cesar, Keith, Tait, Mattie, Alex, Amir, Vinee, you were always there for the laughs, drinks, many meals, and room to grow as a scholar and person. To my girls at Illinois, Celeste, Katie, Alex, thank you for girls’ nights, red wine, tailgates, memes, and listening to the good and bad stories of this crazy experience. Meghan, Allie and Kale, Braden, Jennifer, Scott, Amanda, Chris, Becca, other Becca, thank you for your support and lifting me up. Alexandra, I am so thankful to you for being my best friend and greatest confidant. Ky, thank you for always being one call away and growing our amazing friendship. I am grateful to Gayle and Dale for taking good care of me as if I was their own child and teaching me about good food and wine. Tom Loew and family, I am so thankful to have learned so much about life and playing pool from you all. I owe my gratitude to my gym family, Niki, Nate, Dylan, for keeping me sane and accountable. To Ryan, thank you for being there until the very end.

I cannot thank my mother enough. Without you, I never would have started.
Para mi madre y nuestra tiempo en Barcelona
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CHAPTER 1 INTRODUCTION AND BACKGROUND

Preservation, heritage, tourism, and authenticity studies reveal a lack of appropriate attention to humans and their perceptual processes, creating a gap in how these fields address people’s responses to heritage architecture. Each of these fields relates to the broader built environment, which is comprised of physical fabric to be toured, preserved or adapted, consumed or shared. These many dimensions of the broader built environment lend authority to place, people, or culture. The ways human beings understand and perceive the built environment are central to their experience of the world through tourism and those significant places they visit that have been changed to respond to specific touristic needs. This dissertation focuses on human perceptions of the built environment, specifically the ways in which human beings perceive authenticity in the physical realm in Barcelona, Spain at two sites of tourist-historic significance—the Palau de la Música Catalana and the Museu Picasso.

1.1 Understanding authenticity in the built environment and its preservation

The discourse of authenticity in architecture finds its roots in the 1800s in Europe with architectural theorists including John Ruskin and Eugène Emmanuel Viollet-le-Duc and their work on honesty or truth. Both thinkers were concerned with the longevity of historic buildings, albeit with different attitudes about how they should be maintained for present and future use, as objects truthful to their own era.

Long before the establishment of charters and common practice of historical site restoration and preservation, the architectural preservation theories of Viollet-le-Duc, a French architect and theorist influential in the 1860s and 1870s, embodied the European preservation sentiment which prioritizes adaptive reuse of aging buildings, creating idealized spaces for present use, and honest expression of material and structure (Viollet-le-Duc, ed. Hearn, 1990). Viollet-le-Duc proposed the concept of stylistic unity and strived for expression of a time and
style in a perfected state while others wished only to let the buildings of the ages pass into ruin untouched or with minimal intervention. He believed material qualities and properties should be respected and thus the material should be employed in a manner suited to its recommended construction process and with concern for the new program of a restoration project, a note of regard for traditional historical building. Further, his influence extended to structure, reminding young architects to be aware of structural advances of their times as well as the materials that provided these possibilities.

Viollet-le-Duc argued for preservation and restoration efforts to create a unity of style in a building; thus, showcasing how it ‘should’ look, while also honestly expressing the present structure and materiality of a building. This, he believed, would be a solution to portray a vision of the building’s true expression. Viollet-le-Duc said, “The term restoration and the thing itself are both modern. To restore a building is not to preserve it, to repair or rebuild it; it is to reinstate it in [a] condition of completeness that could never have existed in any given time” (Stubbs, 2009, citing Viollet-le-Duc, p. 214). Many of his ideas proliferate in common approaches to preservation of heritage sites in Europe.

Conversely, Ruskin believed that minimal intervention, or conservation, was more appropriate so the building could patina in place and thus honestly express its age and original materiality. He did not believe in trying to restore former glory to a building, but instead in leaving the character that comes with age (Tyler, 2000). This idea was complemented by Ruskin’s 1849 publication The Seven Lamps of Architecture, in which “The Lamp of Truth” set out his dogmas about honest expression of materials, structure, and construction following on the heels of the Gothic era’s rejection of mechanization resulting from the Industrial Revolution. These ideas—the public discourse on honesty in architecture especially of structure and material—would become footholds for the Modernists where materials themselves were the
generators of form and façade, and structure was expressed and understood by anyone who looked upon the building.

The idea of authenticity in the context of preserving or conserving historic places is constantly questioned by historic site managers and scholars alike. The issue of whether a building maintains its original appearance, or one that has been modified for present use, in tourist-historic cities is especially relevant in the upward trend of travel and changes in technology. The question of how changes or adaptations may affect the building itself and its patronage are important for social, political, and economic realms of destination cities and their architectural presentation. Regulations and policies for deciding how a place or building is deemed authentic are governed by local, national, and global bodies, but with no common agreement on what the label ‘authentic’ means. At the global level, the United Nations, more specifically its UNESCO arm, underpins the world’s mission to save ‘authentic’ places of significance to humanity for both cultural recognition and consumption and to do so truthfully. Within UNESCO, authenticity, linked to truthful representation, expresses cultural heritage and context as features defining significance in line with discussions by Ruskin and Viollet-le-Duc.

The next section gives a brief background on the roots of the preservation movement at a worldwide scale.

1.2 Preservation and adaptive reuse

The world also recognized the importance of safeguarding treasures in the built environment during the Modernist era, especially in Europe, following the destruction of significant monuments during the World Wars. Europe’s long and well documented history conserving built works exemplifies the expertise and mission of preservation. Cultural heritage preservation has roots in the European context. Many of the basic principles and charters to save and adapt heritage and tourist-historic sites come from European experts who are leaders in the
preservation and conservation field (Stubbs & Makaš, 2011). The concept of heritage is older and established in the collective memory of society illustrated by Europe’s long history of adaptive reuse, integrating new programs into existing historic structures or adding to buildings in an established context. The following discussion provides a brief history of the establishment of global protection of heritage and the approach to preservation practice at cultural sites.

The mission to protect world heritage and historic monuments was conceived following World War I as society realized the severity of the loss of buildings and historical sites during the war. In 1931, at the First International Congress of Architects and Technicians of Historic Monuments in Athens, Greece, the first decisive document on heritage was drafted. Known as the Athens Charter, this document gave general recommendations for the restoration of historic buildings and protection of their surroundings. This document laid the foundation for what came to be known as the International Council on Monuments and Sites (ICOMOS).

In 1945, the Constitution of United Nations Education, Scientific, and Cultural Organization (UNESCO) was signed, creating an organization whose mission was to protect world heritage sites for advancement of education, science, and culture aimed at future generations. In the early 1960s, UNESCO began work on heritage sites with great success, garnering recognition for its work. ICOMOS became an official entity in 1965 following the 1964 Venice Charter’s recommendations. The Venice Charter, a product of the Second International Congress of Architects and Technicians of Historic Buildings in Venice, Italy, draws upon the “common responsibility” of all people to protect the heritage of the world for future generations. The Charter aligned with societies’ growing awareness of the change in human values and developing reverence for monuments. The document’s language also acknowledges the shift in the way in which humankind regards its surroundings, especially built works that carry significant meaning. In the Venice Charter, human consciousness guided efforts
for protection and acted as a baseline for restoration of historic buildings for the first time. Human ideas, even human genius, are acknowledged in the Charter, giving credence to the individual thoughts, characteristics, and heritage.

Built heritage preservation was further bolstered in 1976 when the World Heritage Committee was established, following the 1972 World Heritage Convention. The goal was to safeguard the heritage of the world as works that were and always would be the heritage of all of humankind. Following its own inception in 1965, ICOMOS advised UNESCO on matters of monuments and their restoration and remains an active and integral consultant to this day, generating many of the important documents regarding the protection and treatment of built heritage. Following the criteria set forth in the World Heritage Convention in 1978, the first buildings were inscribed on the World Heritage List denoting special cultural and physical significance. The listed buildings stand as lasting testaments to human genius and history and exemplify built forms of the world’s heritage (UNESCO, 1972).

From 1978 until the 1990s, Western standards governed what cultural artifacts were deemed significant and thus worthy of saving (Stovel, 2008). In 1994, the Nara Conference on Authenticity in Relation to the World Heritage Convention met in Japan in an effort to broaden the scope of UNESCO’s mission. The Nara Conference attempted to rethink the current methods and mindsets of conservation and to “bring cultural and heritage diversity to conservation practice” (ICOMOS, 1994). The Nara Document on Authenticity, developed from the conference, was meant to employ authenticity as a means for justifying conservation, and also “to clarify and illuminate the collective memory of humanity” (italics added for emphasis) (ICOMOS, 1994). The document clearly states that the heritage of each is the heritage of all mankind and acknowledges the role of the Venice Charter in setting the stage for respecting cultural authenticity. The Nara Document instructs preservation experts to judge heritage in the
context of the cultural framework within which it belongs, specifying the individual/group memory dynamic. The document gives value and acceptance to heritage that arises from non-dominant, non-euro-centric perspectives and groups, and becomes a means of inclusion within a cultural group, especially the heritage that is verifiable and real to the cultural group. The Nara Document set the standard for UNESCO and ICOMOS instruments that followed with respect to cultural diversity when valuing and disseminating heritage. Other means of identifying the cultural influence of groups includes styles of architecture emulating the arts.

The movement for ‘unity of style’, or harmony of all parts that make up a work of art, influenced by Viollet-le-Duc, was adopted as a whole in Europe in the late 1800s and early 1900s (Stubbs & Makaš, 2011). Specifically, his principles were important to post-war Europe in their rehabilitation and reconstruction efforts for their historically significant buildings. However, countries who were not greatly affected by the war did not have rebuilding efforts of the same scale as their European counterparts. In the late 1800s, Viollet-le-Duc’s principles were followed in the next major phase of Spain’s conservation work in various city centers and historical buildings to complete original styles by removing or altering later additions.

In Spain, several cathedrals were rehabilitated applying the “unity of style” ideals of Viollet-le-Duc (Stubbs & Makaš, 2011). This work persisted until new schools of thought emerged from Spanish-educated conservators in the 1920s who argued that changes and contemporary conservation efforts should be evident. As Spain’s government decentralized in the 1970s, so too did the responsibilities and ideals of conservation in the country. The seventeen autonomous regions of Spain had different structures and procedures for dealing with heritage preservation. In some regions, culture ministries govern conservation; in others, bodies of *patrimonio cultural* protect and are responsible for the care of historic properties (Stubbs & Makaš, 2011). These regions are concerned with how those who travel in Spain experience the
country and its places of historic significance. In Barcelona, where visitors are found in large numbers and tourism is a primary generator for the local and national economy, the government makes concerted efforts to ensure its historic sites are well-presented to attract visitors and provide optimal tourist experiences. Tourists’ affirmative appraisal, related to positive experiences, and perception of these sites is important to the continued success of the tourism industry.

1.3 Perceptions of the built environment

Experience of place -- the transaction between the place and the user -- influences perceptions of the built environment. Specifically, environmental perception situates the human being in relation to the built environment to explain how perception stimulates response and thus feeds the experience of heritage and historic objects and buildings. Lang (1987) explains “perception is the process of obtaining information from the environment” (p. 85). Ittelson and Cantril (1954) clarify that perceiving is “the process by which a particular person, from his particular behavioral center, attributes significance to his immediate environmental situation” (p. 26). Thus, in order to understand how the human being engages with historic places, his or her perception of authenticity must be revealed.

Donald Appleyard’s (1969) seminal study on perceptions of buildings sets the stage for the importance of understanding how individuals view buildings and the built environment around them. He identifies the characteristics of buildings that inform an individual’s cognizance of the world around them. Appleyard (1969) explains, “all of the elements of the urban environment…are known for some combination of their form, visibility, use, and significance” (p. 148). Appleyard’s explanation underpins the significance of this dissertation, which examines the ways we interact with historic buildings, especially as they are altered and adapted, to extend research on how human beings see the places they visit. Further, Appleyard’s methods that
include both verbal and visual recalls validate the method of photo-elicitation I utilized to engage study participants.

A study by Naoi (2003) investigated how visitors to historic districts perceive change and preservation efforts, concluding that visible architectural work and scaffolding negatively impact perception and experience of historic contexts. He found that individual building conditions shape overall impressions of historic districts. Naoi also found that the culture of the visitor influences his or her perceptions of the place. However, he makes this claim only based upon his Japanese sample population. Naoi’s study opens further exploration into how perceptions of individual buildings create a specific experience or transaction between the environment and the user. The study also insinuates that broader factors of cultural diversity may play a role in how and why tourists perceive preservation efforts positively or negatively in single buildings and whole historic districts. Naoi additionally begins a conversation about the degree to which perceptions of buildings and their authenticity play a role in tourism and motivation to visit. Positive perceptions can precipitate an overload of tourists and thus a need to address the ways diverse users experience historic space. Overloads of visitors and the effects of tourists effect the longevity of sites and have various environmental impacts.

1.4 Tourism and sustainable development goals for the built environment

Global travel continues to rise despite security and safety concerns around the world. Experts remained hopeful for increases in tourism in 2017 (UNWTO, 2017). Through the UN’s Sustainable Development Goals, the United Nations World Tourism Organization (UNWTO) and the King of Spain initiated the 2017 International Year of Sustainable Travel. The UNWTO promotes sustainable economic growth, social inclusion and poverty reduction that come as a result of employment, resource efficiency and environmental protection, cultural values and heritage, and mutual understanding for peace and security (International Year, 2017).
The United Nations World Tourism Organization, Press Release PR 17003, January 17, 2017 stated the “demand for international tourism remained robust in 2016 despite challenges. International tourist arrivals grew by 3.9% to reach a total of 1,235 million.” The organization reported that more tourists travel internationally with significant increases over the past 8 years from 2008 to 2016. This kind of increase in tourist travel has not been seen since 1960.

The United Nations 2017 International Year of Sustainable Travel acknowledged the consequences of large numbers of travelers on destinations. Increasing populations of tourists can have ill effects on the citizens and resources in certain locations if poorly managed and improperly preserved bringing about local environmental change and degradation. However, tourists can also promote economic, cultural, and social growth. Tourism generally boosts employment and can bolster community resources through additional funding and education opportunities. Architectural sites remain among the most prominent reasons to visit certain cities or countries as those sites resonate with individuals looking to connect to a vision of the past (Lowenthal, 1990). As heritage sites become increasingly popular tourist destinations preservation and conservation efforts function to maintain architectural heritage sites and mitigate damage from overuse for all visitors. Architectural destinations offer an opportunity to explore diverse cultural and social realms of the world’s populations, providing immersion into environments exemplifying local built heritage.

Barcelona, the second largest city in Spain and the capital of Catalonia, is a major port located in the northeast of the country on the Mediterranean coast. The city provides some of the world’s most concentrated architectural destinations in one urban fabric. Barcelona is the world’s fourth most visited city by international tourists (Ajuntament de Barcelona, 2015). Further, Barcelona makes the lists of top architectural cities to visit in the world according to the Travel
Tourism stimulates the economic growth of the country, with Catalonia contributing 19 percent of Spain’s GDP (López Tena & Paluzie, 2016). In Spain, roughly 16 percent of the gross domestic product (GDP) came from tourism and travel in 2015 and was expected to increase to 19.5 percent in 2016 (World Travel and Tourism Council, 2016). A record 68.1 million international tourists visited Spain in 2015, with Barcelona and Catalonia recording the highest number of visitors for the year—nearly 17 million—according to the National Institute of Statistics in Spain (INE). The influx of visitors over the last 30 years triggered new accommodations in old buildings, renovations to traffic thoroughfares, and reimagining of museums, cultural sites, and exhibitions. These transformations are visible throughout Barcelona, Spain’s most visited city, which records 30 million domestic and international visitors annually as of 2016 (Fava and Rubio, 2016).

The increase of travel in the world, as in Barcelona, has led to the necessity to preserve built heritage for tourist consumption but also economic gain (McKercher and Du Cros, 2002; Orbasli, 2000; Timothy & Boyd, 2003). The negative effects of tourism are gripping Barcelona as the locals take to the streets to protest, fueling deep unrest in an already tense political situation due to Catalonia’s desire for independence from Spain. The architectural legacy of the city drives the tourism market, but only in the recent past. Tourism in Barcelona only became an international phenomenon following the 1992 Olympic Games, which set an international precedent for urban regeneration in the ‘Barcelona model’. Discussed in detail in Chapter Five of this dissertation is how the origins of tourism in Barcelona follow its urban history and development. It is important to establish in this introduction the history and purpose of tourism.

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2 Listicles are articles presented as lists, usually with images attached. See Okrent, 2014.
and leisure travel to explain why people are moving through the world, taking up space, and sharing culture with others at home and on their journeys.

1.5 The Grand Tour - Tourism’s not-so humble beginning

Tourism was not always so widely accessible. Limited modes of travel and economics restricted early treks to distant lands to those who had the financial means for their travels. The Grand Tour denotes one of the earliest recognizable tourism traditions in history. Young Englishmen of wealthy families, or those who could find a sponsor, traveled Western Europe and parts of Africa to become cultured, learn languages, gather treasures, experience the ‘other’, and visit sites of world-renowned architecture and archaeology. Specific itineraries included stops in Italy, France, Greece, Germany, Austria, and the Netherlands to gain perspective on the classic antiquities and the Renaissance (Bohls & Duncan, 2005; Coletta, 2015). The goals for the young traveler included acquiring and refining language skills and expanding one’s knowledge of history, philosophy, and culture through first-hand experiences. According to Fussell (1987) the traveler’s job was to be an astute observer of foreign places and bring home the knowledge and skills gained on travels to share with colleagues. Despite its aristocratic origins and transformations in the modern world, the destinations present-day tourists choose to visit, and tourism ideals of shaping culture and individual development, are still influenced by the foundation of the Grand Tour (Coletta, 2015). The classical monuments and destination cities of the Grand Tour are influential to current tourism as well as to conservation and preservation practices (Ashworth and Tunbridge, 2000).

Travelers still bring home souvenirs, stories, and a multitude of images (although they are more numerous and digital) to friends and family as representations of time and places abroad. Images are shared broadly through social media as documentation of travel. The sheer number of
images and the traveler’s telling of their experiences are prime data which this dissertation analyzes to form conclusions about how tourists perceived the places they have visited.

1.6 Research questions

As noted at the start of this chapter, literature in the realms of architecture, tourism, and perception exhibits significant gaps regarding the nature of preservation and human-centric design. This dissertation derives a framework to fill these gaps using theories addressing perception and authenticity. The framework seeks to explain how the choices designers make critically impact experiences of tourist populations and the destinations they visit. Building on this framework, the main research questions this dissertation asks are:

1. In tourist-historic environments, how do tourists perceive contemporary architectural intervention and re-presentation of the historically situated original construction?
   a. What role does the physical environment play in that perception?

2. What physical characteristics act as cues for the perception of “trueness to character”?
   a. In what ways does perception of the built environment influence a tourist’s experience of a significant heritage environment?

1.7 Significance of the dissertation

The research questions addressed in this dissertation situate perceptions of architecture in a global context through the lens of tourism, an area of study as yet unrepresented in the environmental perception literature. Both the socio-spatial and haptic aspects of design can be investigated at the scale of individual site and then applied more broadly in the modern world. Herein, I ground the questions of human perception of the built environment in the architectural discourse. Further, responding to the call for architecture to become more human-centric, this dissertation investigates design decisions at the level of human interaction with physical space. Given that many historical sites become museums or repositories for cultural memories, the case
studies examined here respond to the imperative for museums to become more visitor-focused (Hooper-Greenhill, 2011). Ideas surrounding “truth” in architecture, the preservation of historic places, environmental perceptions of the truth, and preservation as transactions between the human and the built environment—a shown from the perspective of the tourist-historic-site user—provides the basis for my dissertation. The literature points to gaps in understanding perceptual and cultural mechanisms relevant to individual historic building preservation efforts. Repositories of tourists’ photographs offer data and stories through which to gain insight into the user experience – the transaction between the human and the built environment.

As yet, no one study integrates architectural preservation, tourism, and built environmental heritage tourism through the lens of transactional perception. This research contributes to models of authenticity, understood as trueness to character, and preservation efforts targeted to visitor appeal in tourism contexts through a lens reflecting place and perceptive theories. This effort adds depth to both the theoretical and practical aspects of architectural design for tourist-historic sites and tourism studies. Through the development of theory, the integration of tourist-behavior in response to heritage and tourist-historic sites, as well as the experience of the sense of trueness to character at these sites, will help create models for preservation and adaptive reuse efforts of historic places. Understanding visitor experience at tourist-historic sites can catalyze design responses by architects and preservation planners. We can classify perceptions of authenticity and their management implications (Goulding, 1998) and kinds of authenticity (of objects and of experiences) (Wang, 1999). However, merging the two approaches in studying the perceptions of the built environment will produce a more powerful stimulus for design of historic sites to bring about restoration and facilitate modern use. Further, if we understand that many factors contribute to tourists’ perceptions of authenticity, we can plan
for anticipated experiences (i.e. from TripAdvisor, Rick Steves, etc.) and how the site’s appearance affects tourists’ perception (Wang, 1999).

Practically, we can use data and corresponding theories to create places that are truer to the character visitors anticipate as a result of their perceptions of historic contexts. Tourists are motivated to travel to heritage destinations because of the authority designated by the architectural history of the heritage site (Chhabra, 2010; Chhabra, Healy, & Sills, 2003). Tourists’ motivations have significant implications for management. Visitors seek meaningful interactions and, through careful consideration of visitor perception and behavior in response to different types of heritage, preservationists can modify sites to enrich the tourist’s experience (Moscardo, 1996). My goal is to identify the factors of the built environment in tourist-historic sites that affect how visitors perceive sense of trueness to character where architectural intervention has modified the site. Specifically, I am concerned with how individual architectural elements, through preservation or adaptive reuse, are presented for visual and experiential consumption and then the extent to which they perceived as true to character. My study provides answers to research questions addressing perceptions of authenticity (understood as sense of trueness to character) in the built environment and the implications for tourists’ experience of architecture in Barcelona.

1.8 Preview of dissertation chapters

The following chapters of this dissertation delve into the environmental perceptions of tourists who visit significant architectural sites to understand how their perceptions of these places influence their experiences of tourist-historic architecture in Barcelona. The literature review in Chapter Two explores scholarship in architecture, authenticity, perceptions of the built environment, and heritage tourism to substantiates the necessity of this study by identifying a gap in human-centric architectural preservation research at the nexus of these disciplines.
Chapter Three constructs the multidisciplinary lens for this dissertation study, drawing on the
theories of William Ittelson and Hadley Cantril from the transactional school of environmental
perception, incorporating theories of perception that ground the architectural viewpoint and
theories of authenticity from architecture and preservation, in combination with the theories of
Ning Wang, whose categories of authenticity and tourism help to structure my analysis. The
research methods and approach to this dissertation, using photo-elicitation and qualitative
instruments, are detailed in Chapter Four. Chapter Five explores the environmental history of
Barcelona as it relates to the development of tourism, establishing the city as the preeminent case
for this dissertation study. Chapter Six describes and provides parameters for choice of case
study sites and elucidates how these cases provide a meaningful approach to restoring and
preserving historical sites of tourist interest. Chapters Seven, Eight, Nine, and Ten explore key
themes that arise through analysis of tourists’ perceptions of place architecturally, through a lens
of environmental perception, and as part of the tourism constructs of liminality and discovery.
Chapter Seven addresses the expectations of visitors before arrival as these relate to the overall
perceptions of sites during their visits. Chapter Eight illuminates the primacy of entry in
determining perceptions of tourists’ sense of trueness to character. Chapter Nine explores links
between historic aesthetics and architectural details in the assessment of trueness to character of
a tourist-historic site. The results chapters weave together each method of study—photo-
elicitation, observation, and interview—to present findings centered around the identified
themes. Finally, Chapter Ten concludes the dissertation by unifying the major findings and
discussion, identifying the contributions to both architecture and tourism scholarship, and
outlining the study’s limitations and areas it suggests are ripe for future research.
CHAPTER 2 AUTHENTICITY, PERCEPTION IN THE BUILT ENVIRONMENT, AND HERITAGE TOURISM – A LITERATURE REVIEW

2.1 Introduction - Terms of authenticity and building a framework

Architectural research does not look at the implications for the tourist or tourist experience in design decision making. Likewise, tourism studies and its conceptions of authenticity do not address the viewpoint of the architect, nor of the architecture discipline. As contemporary architecture, and that of the recent past, becomes history of the next age, the public will rely on adaptive reuse, preservation and restoration efforts, and tourists, to keep built heritage alive. The perceptions of the visitors of today will affect the way in which tourist-historic sites, and heritage architecture are appreciated in the future. Reviewing literature focused on preservation of historic sites, authenticity, and tourism reveals several key themes relating to perception of the built environment, including awareness of urban contexts and built structures, as well as tourist motivations to travel because of built environments and architecture. However, what each author fails to consider is what visitors perceive to be genuine or true and how that might affect visitor experience of tourist-historic sites, especially those comprised of well-known built environments. The following sections describe the state of literature addressing ways in which the built environment is perceived, how authenticity and perception influence preservation, and how preservation and perception influence tourism at historic and heritage sites.

The literature review identifies why, in a world shrinking daily through new modes of travel, exploration, and technology, people of all kinds set out to discover the history that is now within reach by visiting designated tourist-historic and heritage sites. In this dissertation, architectural sites are of the utmost concern. Tourists visit destinations in search of specific experiences or to rekindle a feeling of belonging connected to a piece of their own past (Lowenthal, 1990). That past viewed from today, however, is deemed heritage, or a
commoditized past that gains value in the present (Ashworth, 1994, p. 16; Goulding, 1998; McKercher and Du Cros, 2002; Orbasli, 2000; Timothy & Boyd, 2003). For the purposes of this literature review, I am using Ashworth and Tunbridge’s (1990) definitions of heritage as a production that turns history into a commodity for the purposes of contemporary consumption, specifically tourist consumption (p.54). Some heritage may simply become part of a tourist-historic landscape while other heritage is designated as World Heritage by UNESCO. World Heritage recognition increases visibility, often drawing more visitors and greater attention to sites’ care and promotion. Increasing numbers of visitors leave tourism and historic site managers with new challenges for adaptive reuse, preservation, and restoration at World Heritage sites (McKercher & Du Cros, 2002) as well as at tourist-historic sites in thriving urban tourism capitals.

As a response to increased tourist traffic, preservation and restoration measures for the environment and aged materials mitigate damage and provide preventative strategies to protect the longevity of architectural treasures. Long periods of work, scaffolding, visible repairs, and even wholesale changes have the ability to alter visitor perceptions (Naoi, 2003). Authenticity, “a sense of the genuine, the real or the unique,” plays a major role in those perceptions as does management of heritage sites (Wang, 1999, citing Sharpley, 1994, p. 130). The search for genuine objects and experiences is a primary motivational factor in heritage tourism; a sense of the trueness to character affects experience and interpretations of place by those who visit. This literature review illuminates the studies of the various views of authenticity that may affect the ways in which tourists perceive the sites they visit. Through analysis of the use of the word *authenticity* I re-categorize the term from previous use in literature. The literature review reflects studies and frameworks expanding upon various conceptions of authenticity in tourism, tourist-historic and heritage environmental perceptions, and the built environment and perception. While
this by no means suggests a complete view of how the dissertation questions will be answered, these studies create a basis by which to understand the tourism realm as well as how individuals react to experiences and objects in the architectural realm. This dissertation seeks to discover which factors influence visitor perception of built tourist-historic sites—a reconsideration of the aforementioned literature—to fill the gap where architecture and tourism disciplines do not acknowledge the influence of culture and the physical environment on perceptions of tourist-historic destinations. The corresponding theories I engage in my work to fill the gap in the literature follow in Chapter 3.

Based upon the relevant literature and conceptions of the term *authenticity*, I divide the cited works into categories based upon their usage of the term. Each piece of literature falls into one or more of the following categories:

1. True to spirit or essence of place or object;
2. Accurate re-presentation of the original place or object;
3. Verisimilar, or having the appearance or truth, of place of object;
4. True to character of place or object.

These categories explain the way the literature’s authors use authenticity to describe an experience or object. The analysis of the literature spanning multiple disciplines, undergirds a framework of associated categories which reveals gaps in the literature and situates this study’s research questions. The literature map (Figure 2.1) at the end of this chapter classifies the reviewed literature into the appropriate category and illustrates the gap this study fills.

### 2.2 Built environment and perception

Both architecture and tourism literature consider the implications of preservation; however, the consequences to context and users are less studied. In situations where the heritage site changes in response to contemporary public use and architectural intervention takes place,
new considerations for how to preserve emerge (Cook, 2001; Poria, et al., 2003). Cultural heritage and sites that are considered unique, are among the most common motivations given for visiting architectural sites. Renovations to contempiorize the physical environments of heritage sites affect interest and patronage as well (Barbieri, 2004; Sirefman, 1999). Sirefman (1999) contends that buildings that take on cultural significance engage the public and social structure beyond simply being a repository for artifacts and, therefore, additions must be containers but also have their own architectural language by which to attract visitors. The context of any historic object is important to its visitors, but more often studied are the changing atmospherics (i.e. color, sound, texture, visitor services) of the place (Bonn, et al., 2007). Bonn, et al. study the atmospherics and their influence on social interaction, environmental ambiance, site layout and site design nuances in the heritage environment. They find that atmospherics leave impressions on visitors influencing the desire to return to the site and interpretation of the site’s overall brand.

At the Brooklyn Museum of Art, in New York, damage to the building from the removal of the original historic entry in the 1930s was off-putting and uninviting to visitors, resulting in decreased traffic (Barbieri, 2004). In an attempt to increase visitors in the early 2000s, the museum completed a $63 million renovation of the entrance and promenade including a large glass pavilion and multi-level site design attracting visitors from the street and the nearby updated subway station. With the additions and renovations, patronage increased. The work was praised by the Landmarks Preservation Committee and funded through city dollars as a public amenity and tourism destination. Sirefman (1999) likewise recounts several museum additions and architectural interventions that have affected patronage and context. He explains that changes to the site, building and collection sizes, fragmentation (museums outside of the museum district), technology, program, ‘inhabitation’ (the envelope or interior-exterior relationship) of historic museums increase visits by those seeking a historic experience in the 21st
Building facades also influence the observer (Askari, 2009). In a study in Kuala Lumpur, participants were asked to evaluate building facades in a historic district. Askari (2009) found that preferences for historic buildings and the evaluation of the historic district were tied to visual characteristics and personal feelings about the place. Several studies also note that visitors prefer the old and familiar to the new and unfamiliar when looking at the built environment (Herzog, Kaplan, & Kaplan, 1982; Mura & Troffa, 2006). Herzog et al. (1982) used a campus environment to investigate what kinds of urban environments students preferred which is further detailed below. Age and familiarity were among the characteristics that were most highly preferred. Mura and Troffa (2006) found that ancient buildings are more visually pleasant to observers because of the complexity of the facades and this sense is heightened in districts or cities where there are more historic buildings.

Early studies have validated the significance of studying perception in the built environment from an environmental psychology standpoint (see Appleyard, 1969; Lynch, 1960). Study of the built environment boasts diverse and multidisciplinary approaches. The architecture and urban planning fields have made significant contributions to the discourse with respect to perception in the social sciences, particularly psychology. I argue that studies about perception within the built environment almost always contain an element of environmental psychology as part of their framework or literature review. Appleyard’s (1969) iconic study, as described below, seeks to provide a predictive tool for architects that explains how and why we perceive buildings the way we do.

2.2.1 Buildings perceived

A primary issue of the built environment relates to the way in which we interact with or identify buildings in our everyday lives. In his architectural study of Ciudad Guyana in
Venezuela, Donald Appleyard (1969) identifies the primary attributes people understand and visualize when thinking about the city’s buildings and other built forms. Appleyard hopes that by pinpointing specific building characteristics that help to make buildings known to the public, architects and planners can “begin to gain some control over that elusive communications medium, the urban environment” (1969, p. 131). Although studying buildings, this study cites Lynch (1960) as a framework to understand specific instances of ‘imageability’ through interviews, three hundred participants discussed their perceptions of the city using verbal and visual recall to answer questions and make cognitive maps. Data were analyzed statistically and qualitatively. Buildings mentioned by participants were photographed and analyzed to understand which of their attributes may be important to their identification. Four major assumptions were made as to why the buildings would be known: distinctiveness, visibility, role in personal activity, and cultural significance. These categories led to the classification of attributes by which to analyze the buildings: movement, contour, size, shape, surface, quality, and sign related to their form distinctiveness or “imageability” (Appleyard, 1969, p. 136). Visibility attributes included viewpoint intensity—where people might see it from most; viewpoint significance—where the building is visible within the important points of circulation of the city; and immediacy—or its visibility with respect to line of view (p. 136). The final two categories were combined to create one—community significance. The category addresses attributes of use and symbolism.

Findings indicate that attributes from all three categories—form, visibility, and significance—were rarely present in one building (p. 139). Movement, contour, size, shape, surface, and quality all had a significant role in helping individuals identify buildings. Movement

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1 Referring to Lynch, 1960.
(of form and/or people) was considered most influential in distinguishing buildings from their surroundings. However, Appleyard states, this aspect is the most difficult to measure (1969, p. 142). Many important buildings were remembered for their contours, helping them stand out amongst their older counterparts. Size perception depended on the immediate context and relative scale of surrounding buildings. Shape complexity generally captured the participants’ attention, as well as brightness of the building against the landscape. Individuals who cited quality as a factor for building recall perceived the expense of materials, landscaping, and building cleanliness and condition.

Viewpoint significance and immediacy were the most important attributes in visibility of the buildings for recall. Buildings that could be named when giving directions or as a part of daily travel contributed to viewpoint significance as these buildings figured prominently in the participants’ memories. These buildings, even some as mundane as gas stations, were readily described as they occurred at important junctures in the participants’ travel paths, speaking to the immediacy of the building in the participants’ daily vision on the road and in their minds during recall. Significance and use were also considered important, but in order to be meaningful a building’s singularity “required a fine level categorization” (p. 146), or something that made it more unique functionally.

Appleyard (1969) found the environmental attributes described as significant by participants differed between verbal interviewing and map making. Their knowledge or ability to recall seemingly changed. Maps better indicated the participants’ knowledge of the city and building forms. Inhabitants’ knowledge did not match with the community significance factors of the environment (i.e. use intensity and historic, aesthetic, political or social symbolism); experiences of the city differ from what we know about the city. Regardless, Appleyard contends, “all of the elements of the urban environment…are known for some combination of
their form, visibility, use, and significance” (1969, p. 148). Social significance and relative value of forms in the socio-cultural realm added another dimension of importance to certain buildings. Appleyard supports a predictive formula that encompasses all major environmental attributes of form, visibility, and action for community significance, and suggests that incorporating them properly can create change in the built environment and help architects to design more meaningful places.

Herzog, Kaplan, and Kaplan (1976) investigated predictors of preference for the urban built environment. They asked 121 undergraduate students at Grand Valley State College to view images of Grand Rapids, Michigan, depicting scenes and settings that were likely familiar to them, including images of campus and downtown. The students rated the images from 1 (not at all) to 5 (a great deal) with respect to familiarity with the place, preference for the place (how much they liked the scene for any reason), and complexity or intricateness of the scene. Herzog, Kaplan, and Kaplan used three experimental conditions to present the scenes. The “slide condition” showed a slide of the image and verbally announced the name of the scene and the location (p. 631). The “label condition” provided only the name of the scene and its location. The “imagery condition” the name and location of the scene were provided, and participants were asked to “imagine the scene as vividly as possible for 15 seconds before rating it” (p. 631).

Following the study, scenes were categorized by patterns of preference, not on the type of building or object as had been done in previous studies. Five categories, or dimensions, emerged: Cultural, including churches and museums; Contemporary, including buildings of contemporary design; Older Commercial/Service, wherein building had older character of downtown commerce; Entertainment, mostly theaters; and Campus. The cultural dimension yielded the most scenes and was rated as having buildings with the highest complexity and highly preferred along with the Contemporary buildings. The Campus dimension was most highly preferred, not
Illogical given the study participants. Herzog, Kaplan, and Kaplan concluded that familiarity and complexity are not correlated, but both conditions affected participants preferences for the scenes. The authors suggest that this study begins to explain an individual's' preference for urban environments but does not yet address generalizability to urban environments on the whole.

Additionally, Herzog, Kaplan, and Kaplan review the method of using photographs as a tool to evaluate preference. They explain photographs alone do not constitute significant results, but when asked to visualize a scene in addition to labels and images, participants have greater recall for place and preference. Individuals who are able to recall an experience, versus those who are not, have the added benefit of imagination and experience taking over their preference and explanation of a scene. In other words, prior experience, or familiarity, matters to preference ratings. Seeing a familiar image of a place has a profound impact on cognitive evaluation of place. The image itself helps define the internal model of place and preference or perception that individuals are often unable to explain verbally without assistance, validating the use of images to gather rich data. Likewise, they indicate previous studies wherein familiarity begets affection as a reason for being in favor of historic preservation.2 This study bolsters my own methods of using photographs in preference and perception studies but does not address the individual characteristics of the built environment or building that garner certain feelings or preferences.

Najd, Ismail, Maulan, Yunos, and Niya (2015) also look to the urban built environment to uncover how visual preferences for urban heritage lead to or detract from conservation efforts. The authors used measures of preference to evaluate participants’ feelings of their historic surroundings. They look at Kuala Lumpur as a case study for heritage conservation because of the effects of mass construction and development in recent years following rapid city growth and land scarcity. The construction of new buildings has led to challenges for urban heritage identity.

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Nadj, et al. (2015) explain the purpose of the study is to “identify visual preferences of international tourists towards the historic centre of Kuala Lumpur” (p. 117). Using photo-based questionnaires containing 54 scenes of the study area of Kuala Lumpur, participants were asked to evaluate their preference of the scenes using a five-point Likert scale and to write a short description for six scenes of the group that best represented the urban heritage area. Scenes that were most preferred included no traffic or visual barriers. Most participants preferred the historic urban areas and historic aesthetics that “represent its heritage assets” (p. 118).

Preference factors were grouped into dimensions based upon scores and written commentary of participants. Historic architecture ranked the highest followed by roadside heritage, urban greenery, modernity and development, connectivity, and finally visual chaos. Participants enjoyed most a well-organized hardscape and walkways with calmness, upkeep, and liveliness that exuded a careful juxtaposition of old and new buildings. Visual chaos, as the least preferred dimensions, was the most significant factor in the reduction of preference for a historic area. Items such as clutter, traffic, trash, and poor placement of additional construction were oft cited reasons for lack of preference. Urban greenery helped to soften scenes of modern buildings in the Kuala Lumpur landscape and elevate preference. The presence of heritage or historic buildings along the roadside without traffic congestion or disarray in the built environment resulting from visual clutter increased the coherence of the urban fabric, according to participants. Heritage architecture itself was the most cited and preferred of the scenes, with participants stating that high-rise buildings within view weakened their preference for the purity of an architectural scene.

Given the resulting dimensions and categories from this study, Nadj, et al. (2015) conclude that the issues uncovered through the preference ratings should be conveyed to policy makers as a way to share knowledge. Additionally, sharing this information encourages public
participation in the planning of the city. Moving forward, the authors state that planners should consider the preferences of stakeholders and put forth new designs that comply with the historic character of the area.

Nasar (1994) explains the disparity between public desires and designer preferences in designing public space. He lays out guidelines for urban design review through frameworks of meaning and perception based on aesthetic response. By reviewing and categorizing the research of others concerned with visual aspects of the built environment, he defines three aesthetic variables—formal, symbolic, and schemas. Nasar’s work helps establish the relationship among the aesthetic variables as part of an individual’s evaluative response to the built environment. These variables incorporate architectural principles of order, style, complexity, popularity. In order to achieve a desired response to a building, the architect should evaluate the right combinations and magnitudes of the variables and principles in a building’s design. For example, in a design review where one aspires to ‘pleasantness’, there should be evident order, moderation of complexity, and elements of the current trends in design. Nasar acknowledges that different contexts and stylistic preferences result in different combinations of design principles. This information informs the theoretical framework wherein the building’s attributes directly affect perception which regulates emotional response, appraisal, and finally an aesthetic response.

Both formal and symbolic aesthetics are important to Nasar’s (1994) evaluations of the literature. Formal aspects rely on color, shape, proportion, and scale, among others. He indicates that human experience is often excluded from architectural discussions of formal aesthetics. Symbolic aesthetics consider personal judgements about the building related to the meaning associated with the outward form, or the implied value of style and judgement related thereto. Nasar uses the theory of typicality to blend formal and symbolic aesthetic discussions as a way to reintroduce human experience that can be ordered and organized. He understands the limitations
of design guidelines as a way to react to individual preferences, but says that in specific instances, aesthetic programming is a step forward to create desired visual qualities for a given context. The limited nature and age of his study, and few comparable cases, provide an occasion for a newer, broader investigation into aesthetic preference and experience of a different kind of public, specifically tourists experience of historic buildings.

2.3 Authenticity in tourism

The preceding explanation of how individuals perceive the built environment as a whole can be applied in the realm of authenticity to understand the concept as structured in tourism studies, especially as related to the built environment as a toured object. This relationship forms a foundation for this dissertation’s analysis of the term authenticity. Widely studied and theorized, ‘authenticity’ in tourism asserts itself as a central theme in tourist experience and perceptions of travel. MacCannell (1973) first introduced the concept of authenticity to the discourse on tourist motivation associated with objects as signifiers of what is deemed ‘true’ or representational of a period of time or society of association, giving the object authority. He explained the relationship of the tourist with spaces and places they deemed authentic, or genuine, and their quest for the truest experiences during travel.

Since MacCannell (1973), many other scholars have examined authenticity in the present day, however, in many different circumstances such as objects in museums. Krosbacher and Mazanec (2010) identify Edward Bruner’s ideas of authenticity (1994) as being “multilayered and understood differently by different groups” (p. 230). People understand authenticity differently and thus have different opinions of what can be regarded as authentic or not and what must be defined when making judgements. For the purposes of this dissertation, authenticity is interpreted within the literature as a characteristic of an experience or an object. I will expand upon this interpretation later. However, relevant here, the authenticity of experience and of
objects is continually interrelated (Wang, 1999). Briefly, the theoretical lens of Wang (1999) is based in the authenticity dialogue and expanded in the next chapter as part of the theoretical framework guiding this dissertation. Wang then re-categorizes the term into three use types—objective, constructive, and existential. Objective authenticity explains the authority of original objects, as is done in a museum context. Constructive authenticity is a projected imagery or belief of ‘historic verisimilitude’ by tourists of what they believe to be authentic (1999, p. 354). Wang’s concept of existential authenticity explicates “an existential state of Being [sic] activated by certain tourist activities” (p. 359). Further, existential authenticity as a perception of self may be related to existential phenomenology and theories regarding sense of place to complete an understanding of the personal interaction of tourists with their destinations. Within the new categories, Wang has effectively created space to explore for many kinds of experiences, objects, and events and opened the framework of authenticity to use in further study in a range of fields.

2.4 Heritage tourism and authenticity frameworks

A key source for the discussion of heritage and tourism, Orbasli (2000) presents a comprehensive view of the heritage field from the standpoint of the nature of the built environment. One of few studies in this realm, she explains the “product” aspect of heritage and the relationship of its value to presentation and management for consumption by the tourist as suggested by McKercher & du Cros (2002) and Ashworth & Tunbridge (2000). However, Orbasli focuses on the quality of the architecture and urban fabric. She not only discusses common heritage tourism themes such as authenticity and distinctiveness, but also tenets common in architecture such as sense of place. Compared with other heritage management literature, her architectural framework provides a more environment-centered view of the relationship of tourists to sites and the implications for management. Orbasli’s concern derives from the effect of tourists on these “produced” sites in which preserving the continuity of the
urban fabric may be negatively affected through re-presentation of the past. Through extensive analysis, the author provides guidance to historic town managers as well as planners, who are generally neglected as a group.

Heritage, as introduced previously, is a commoditized past consumed in the present, generally by tourists (Ashworth, 1994). Gant (2013) argues that places and objects become inherently less authentic as they are preserved or restored. Work by Ashworth and Tunbridge (2000) supports this claim as they reason that heritage is simplified through restorative processes to facilitate public consumption. However, through commodification, or re-presentation of the original for consumption, some authors contend we are able to save heritage objects and places (Ashworth & Tunbridge, 2000; Gant 2013; Orbasli, 2000; McKercher & du Cros, 2002). Through a study on personal identity creation at heritage sites, Ashworth and Tunbridge (2000) explain the extent to which individuals identify with their heritage and how their identity is experienced in tourism settings. Their findings indicate that personal identity is created by tourists via reworking the site’s identity of the past. A present identity is arrived at through assimilation into the heritage environment, or processes of cognitive perception whereby there is deep mental stimulation via heritage as it is re-presented, and processes of retroactive association which is by associating present perceptions with past identities.

Timothy and Boyd’s seminal work in *Heritage Tourism* (2003) sets the stage for understanding the role of cultural heritage in traveler movement, perceptions, and motivations, and the field as a whole. They put into perspective the levels at which heritage exists—world, national, local, and personal—and how those scales play a role in conservation, management, interpretation, and affect tourism experience. Timothy and Boyd suggest that heritage sits in two types of environments, “phenomenal” and “behavioral,” in which the whole experience of tourism may be situated. Environments provide the lens through which heritage may be
understood. Heritage tourism demand is growing due to recent nostalgia for the past (see Lowenthal, 1990). Much of the heritage on display today is the result of conservation (see Ashworth, 1994, p. 16; Goulding, 1998; McKercher and Du Cros, 2002; Naoi, 2003; Orbasli, 2000; Timothy & Boyd, 2003). The interpretation is subject to change over time and due to political, economic, and cultural trends, especially as they relate to the economic value of tourism. Timothy and Boyd predict that heritage tourism will grow with respect to a larger demand and more knowledgeable travelers.

In all cases of heritage management for tourism, creating a specific experience reigns as a key factor in ensuring tourists are satisfied with their visits and that a destination is successful. In an early seminal work, Daniel Boorstin (1961) questioned the intellectual satisfaction of contrived tourist experiences. In classifying the original travelers as a different breed from the modern tourist, Boorstin lamented the passing of the former that actively sought the authentic and the influx of the latter, or those seeking experience despite the contrived nature of its production. These productions are “pseudo-events” wherein tourists believe in the manufactured culture being offered them by their destination. “He claims that tourists themselves cause ‘pseudo-events’” (MacCannell, 1976, p. 600). This point of view illustrates the large impact visitors have in tourism management and destination creation.

In contrast to Boorstin, Dean MacCannell sees value in the study of tourists and their desire for authenticity as a means to further the touristic experience and the true “stages” of everyday life turned touristic space. MacCannell (1976) identified the nature of authenticity within experience, writing that the modern person is trying to combat the inauthenticity of their daily life through tourism. He explained that tourist destinations are often designed to “accommodate tourists and support their beliefs in the authenticity of their experiences” (MacCannell, 1976, p. 589). Authenticity is achieved through the relative framing of ‘‘front’ and
‘back’ regions” set by Erving Goffman in 1959 (MacCannell, 1976, p. 590). The closer a tourist gets to the back stage, the more authentic experience he or she will have.³ At times these front-back regions are indistinct in the front-back continuum. Tourists’ quests for authenticity, or genuine experiences of genuine objects, put them in a unique position to distinguish authentic from inauthentic experiences as stakeholders or consumers of tourist-historic places. For this reason, the authenticity question remains contentious and relevant to contemporary tourist experiences.

2.4.1 Authenticity and World Heritage Studies—Accuracy in re-presentation

Scholars have found that authenticity, assessed through accurate re-presentations of historic objects and creation of an experience deemed “genuine” also plays a role relative to urban World Heritage Sites (WHS), which is of particular importance to my own study in Barcelona. Pendelbury, Short, and While (2009) studied the “tension between authentic conservation and commodification,” or the relationship between accurate re-presentation of the site and a site’s packaging for tourist consumption, in the World Heritage settings of Edinburgh and Bath in the United Kingdom (p.349). They find in the urban context it is difficult to comply with conventional WHS management practices because the environment develops and changes rapidly. Also, specifications now laid out in some mandatory management plans were not in place during the listing of the first sites on the World Heritage list, such as buffer zones for construction and development, causing difficulty in planning new facilities being built and produced for public use. This implies that changes in practices of management and development must be incorporated to accommodate the future visitor. Further, a study in Beijing uncovered

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³ Tours specifically allow visitors admission to this ‘back’ stage, which is at times inaccessible to the ordinary public.
wholesale preservation policies and clearing of the context around architectural sites had created a handicap for the city due to the interruption in residential activities of daily life (Abramson, 2007). To add breadth to this body of work, in Barcelona there are opportunities to uncover the changed nature of the urban environment and experience for visitors due to the addition of contemporary structures and the shifting urban context as the city develops in response to tourism’s influence.

World Heritage designation is often equated with importance, prestige, and being authentic, or true to character. In my study, I investigate to what extent this designation plays a role in motivation to visit a site and perceptions of architectural intervention at one of my case studies present on the WHS list. Poria, Reichel, and Cohen (2012) studied visitor perceptions and meanings of UNESCO World Heritage designation through interviews with participants. They found that the designation affected participants’ understandings of the heritage object, and also their experience. They also found the meaning portrayed through a site, as by a tour guide or signage rather than the object, contributes to the visitors’ experience.

With varied and unchecked application of the concept of authenticity, the postmodern viewpoint justifies seeking the inauthentic for simulated experiences because there is a chance that these simulated experiences will be richer and more stimulating (Rickly-Boyd, 2012; Wang, 1999). Yet, labels of ‘authentic’ or ‘inauthentic’ cause problems as they assign high valuation to one experience and not the other (Bruner, 2005). Therefore, in all realms we must understand that a culture tied to a people in itself is authentic, but also ever changing. Static representation and reconstruction for commodification makes visitors aware of the significance of history at a specific point in time and make heritage available for tourist experience. However, there is no clear agreement on how to interpret static or dynamic (or living) heritage for consumption. This area of authenticity is nuanced and ripe for study.
2.4.2 Motivations to travel

Significant literature exists exploring motivation for travel to heritage sites and also, assesses visitor comprehension of their own heritage as a motivation to travel. McKercher and du Cros (2002) are oft-cited for their explanation of the nature of cultural tourism and its management in their work Cultural Tourism: The partnership between tourism and cultural heritage management. They suggested that all travel is cultural in nature because travel places travelers beyond their own cultural zone. McKercher and du Cros explained, however, motivations are varied and that those traveling to specific heritage destinations have preconceived expectations of the site. McKercher and du Cros identified the different tourist types, explained strategies of management for their different needs in experiencing both tangible and intangible heritage and interpretation of the site. They explained that cultural tourism increased in the last 50 years and because of that cultural tourism management has responded with new strategies of interpretation on a site by site basis.

Poria, Reichel, and Biran (2006) explored motivations of tourism at heritage sites. Using distributed questionnaires prior to entrance to the Anne Frank Museum in Amsterdam, the authors gathered data relating to visitor motivations as well as the extent to which the visitors perceived the site as part of their own heritage. The findings explain the motivations and expectations of visitors at this site and may be generalized to other sites. They offer insights into particular levels of emotional connection based on motivation and perception of heritage applicability in their own lives. Understanding that most participants had some desire to learn more at the site has an impact on the level of interpretation that should be provided. Managers and other researchers may take cues from this quantitative study to develop a more extensive theory on motivation as a stimulus for tourist engagement and expectations at heritage sites.
2.4.3 Authenticity, motivations to travel, and perceptions

Many other empirical studies have dealt with these issues of heritage, perceptions of authenticity and preservation, and also tourism management. The role of authenticity in the realm of tourism and heritage management is fraught with contention and, in some cases, denied as a legitimate framework for heritage promotion and motivation.\(^4\) Despite conflicting views, many authors point to authenticity as a tool for drawing visitors to heritage sites (Chhabra, 2010; Chhabra, Healy, & Sills, 2003; Millar, 1989) and as yet another instrument by which the past is commodified.\(^5\) Chhabra, Healy, & Sills (2003) discussed the nature of staged authenticity in the capacity of heritage-building events, such as the Scottish Highland Games. In their study they found that despite the dislocated nature of the event from its historic context, participants were more interested in the authentic, or genuine, experience\(^6\) the heritage event offered. In an applied case, Goulding (1998) classified visitor perceptions and behaviors into categories based on the way in which they interacted with heritage sites. Each category (existential, aesthetic, and social) related to how the tourist respondent perceived the site’s authenticity. Through this categorization, she was able to explain how a heritage site may be viewed and subsequently make recommendation about how it could be managed.

Motivations to travel due to the ability to visit an original object to have an authentic, or genuine, experience are a common theme. Chhabra (2010) presented a study of the perceptions of authenticity of the heritage object to visit sites by Generation Y tourists as a way to investigate


\(^{5}\) See also Cohen, 1988; Goulding, 1998; Ashworth, 1988; Timothy and Boyd, 2003, for more on the nature of the commodification of heritage and the “heritage industry.”

\(^{6}\) Per Chhabra, et al. (2003), an authentic experience of a tourist-historic sites involves creating feelings of nostalgia that generate satisfaction in the tourist.
a specific age group of the heritage tourists. Using a questionnaire, the author surveyed students from the southern and midwestern regions of the United States and obtained 194 responses from students aged 18-25. She found that the quest for genuine experiences in most cases did not necessarily motivate these individuals to become heritage tourists. Historical importance, trueness to original object, and verifiability were important to most participants in order to deem their experience as genuine.

Authenticity “is not bound to perceptions of tangible and intangible forms of tourism” (228) but rather to participation (Krösbacher and Mazanec 2010). Tangible forms of tourism comprise physical artifacts or historic places, including: museums, historic buildings, and heritage attractions. Intangible forms of tourism encompass cultural performances and historical re-enactments. Studies that measure visitor satisfaction have been limited so far, concentrating mostly on the tangible and intangible elements of tourist sites, and largely ignoring their experiential nature (Krösbacher & Mazanec 2010).

Poria (2013) attempts to create a new typology in which tourist experiences must be assigned by the visitor’s own perceptions. He argues that the importance of this categorization is for the management of heritage sites. By creating a new typology, managers are better equipped to understand the extent to which tourists will interact with a site or be motivated to visit. He identifies four “musts” for experience to engage the heritage tourist: see, feel, learn, and evolve. Each type of experience leads to justification of the tourist’s visit and provides answers for what kind of emotional bonding or fleeting interaction the tourist may have. He sets up the framework for future empirical studies that can measure each of the “must” categories. These categories relate to a “genuine”, or perceived authentic, experience of the tourist-historic site.

However, a question remains about the role historic architecture plays in the creation of a genuine experience and positive visitor perceptions based on physical architectural
characteristics. Due to historical and cultural significance, historic districts throughout the world are highly visited and targeted for manipulation/preservation activities to save the past and support the present needs of society (Naoi, 2003). Historic districts are highly marketable assets in the cultural tourism industry (Naoi, 2003). In historic districts, more than ‘theme parks,’ visitors may find themselves offered more opportunities to admire the past and appreciate architectural handiwork and planning. Yet, these places are also subject to the presentation of a contrived experience or commercial influence through development schemes and preservation efforts. Preservation also has the power to preserve that authentic nature, by which the authors mean true to historic referents, of a historic district and its reference to a specific period (Ashworth & Tunbridge, 2000).

A study by Naoi (2003), of importance for my own project, seeks to ascertain visitor perceptions of the district’s authenticity—understood as the consistent relationship between the built environment and the historical period from which it originates—in the Kurashiki Bikan Historic Quarter in Japan. The Kurashiki Bikan Historical Quarter contains buildings dating to the seventeenth-century and is a particularly good example of traditional Japanese craftsmanship. The district is designated by the Japanese Ministry of Culture as one of Japan’s Areas of Traditional Building Groups. This affords them protection because the district is more valuable as a group, rather than as individual buildings. The Quarter boasts restaurants and shops, as well as other tourist infrastructure including accommodations. Naoi surveyed 323 visitors to the district using 13 bipolar word scales related to perception of historic districts. These scales provide a continuum on which to describe the nature of preservation, decoration, everyday life,

exotic components, and sanitation, among others. Naoi (2003) found that tourists who rated the district highly overall saw the place as less decorated, more unique, better maintained, and more related to their daily life than those who rated the district lower on its consistency with the nature of the place (p. 53).

Better-educated visitors perceived the district as less historically consistent, while less educated visitor perceived the district as mostly authentic. A negative assessment of maintenance of the district further affected the visitors’ perception of the space as less historically consistent which is equated to its authenticity. In some cases, the perception of historic consistency was attributed to duration of stay. Naoi (2003) maintains that the overall evaluation of the district is directly linked to the impressions of historic consistency, especially the way the district is preserved. Within the low overall evaluation group, negative perceptions of preservation affected their evaluations and shortened their duration of stay. With this in mind, Naoi confirms Ashworth and Tunbridge’s (2000) argument that heritage managers must use “maintenance activities that do not compromise the perceived authenticity of historic districts” (2003, p. 61).

One other issue Naoi (2003) emphasizes is the impact of culture on visitor perceptions of the authentic. His study included only Japanese tourists to simplify his study and ensure the credibility of his findings. Naoi clarifies that within Japanese culture there are specific aesthetic preferences for the transient or rebuilt heritage objects, cultural perceptions related to zeitgeist, and acceptance of replicas due to craft and restrictions resulting from material (wood) characteristics.9 Despite this parameter of his own study, Naoi explains that Europeans may be more likely to consider historic districts part of everyday life where they work and live than do Japanese tourists, and that the European tourist may view the staging of cultural settings as

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9 Citing Lynch, 1972; McKercher and du Cros, 2002; and Ashworth and Tunbridge, 2000.
inauthentic (2003, p. 61). In the United States, impressions of historic districts differ from both Europe and Japan as they are relatively younger and are integrated into daily life. Preservation efforts in the United States also emphasize these areas for tourist consumption and economic development.

Emotional ties and personal feelings about verisimilitude, or an object having an appearance of truth, also play a role in the assessment of an experience as genuine. Rickly-Boyd (2012) presents a mixed-method study examining tourist motivations in order to explain their perceptions of authenticity, or verisimilitude, in the reproduced heritage site, Spring Mill Pioneer Village. Using a constructivist framework, Rickly-Boyd relied on the assumption that tourists create their own levels and experiences of genuineness or verisimilitude in a tourism setting. She employed textual analysis of the landscape, signage, and printed materials as well as interviews and questionnaires to compile data. Her findings explain that engaging with the reproduced community, more than a sense of the original community, is a motivating factor for visitor attraction. This engagement was confirmed as visitors cited other definitions for authenticity such as originality, historic, or verisimilitude. Visitors create their own genuine experience, as they realize that authenticity has fluidity.

In the same manner, Waitt’s (2000) essay explores visitor perceptions of represented history in The Rocks, Australia. Waitt argues that tourists generally perceive reproduction or representations of history as authentic. Surveys were conducted to gather visitor demographics, information about characteristics that tourists believed made The Rocks feel true to character, and a sense of what motivated their visit. Most people said their primary motivation for visiting was desire to have an authentic experience, which they understand to be representative of their past experience of an historic place. Features like cobblestones, sandstone buildings, and terraced housing typical of the region were noted as supporting the historic effect. Culture (as determined
by place of origin) and age of the participant made a difference in overall perception of The Rocks by visitors. Younger individuals were more likely to perceive the place as more authentic than older individuals, because they felt it was most true to character, what Waitt calls the essentialist realm of authenticity. Waitt notes that physical characteristics instead of elements of fantasy and entertainment were used in order to create a more authentic experience at The Rocks. Waitt also acknowledges the production and consumption of the heritage sites set up models wherein the re-presentation is accepted like the past. Waitt’s study is important for the theoretical framework that I build in the next chapter. What Waitt describes are physical characteristics of the environment broadly, but not specific architectural details.

Figure 2.1 connects the literature reviewed above and points to the theoretical overlaps of the studies through their key themes. The next chapter examines the relevant theories that comprise the theoretical framework for this dissertation. The framework enables identification of the gap in literature which this study seeks to fill. Figure 2.1 also points to the missing link between the subsets of literature. In order to assess how individuals see and experience tourist-historic sites, perceptions studies will be employed with emphasis on the environmental psychology lens—different than it has been used in the literature above. The theories of authenticity, more specifically as identified by Ning Wang (1999), will be expanded upon to create a framework that encompasses both the tourism and architecture realms of this dissertation, and more specifically the realm of perception.
Figure 2.1- Literature map (Source: A. Bliss).
CHAPTER 3  THEORETICAL FRAMEWORK

“Perception is that part of the living process by which each of us, from his own particular point of view, creates for himself the world in which... he tries to gain his satisfaction.” William Ittelson (1960)

3.1 Introduction

The theoretical framework of this study comprises theories from two disciplines, bridging gaps and creating a lens through which to answer questions concerning tourist perceptions of historic architecture in changing urban contexts. This study is transdisciplinary in nature, reaching into architecture, tourism, and environmental psychology. The foundation of this broad study cannot be established in only one of these fields. I combine two nuanced and multidisciplinary theories, environmental perception and authenticity, to create my framework as elaborated below. In combination, they are complimentary, allowing the assessment of the influence of change due to preservation and adaptive reuse on the visitor perceptions of tourist-historic and heritage sites.

3.2 Environmental perception

Lang (1987) writes “perception is the process of obtaining information from the environment” (p. 85). Perceiving is “the process by which a particular person, from his particular behavioral center, attributes significance to his immediate environmental situation” (Ittleson & Cantril, 1954, p. 26). Werner and Wapner (1952) explain that the body and the object are the two parts of the perceptual interaction where the body responds to object stimuli. Widening the discussion to include comprehensive models of body and mind reaction, Lang (1987) defines two basic categories of perception theories: one focusing on the representation of sensory experiences and the other on the interrelated nature of active sensory systems. In the first category, the goal is to explain how sensory experiences are received and coded or integrated in the brain. Common
mechanisms employed to explain this process are associative, experiential, rational, or even spontaneous integration of the brain and sensory experiences. The first three approaches are related to computer-like, information-processing theories of the brain such as Empiricism, Transactionalism, and Rationalist or Nativist theories. The Rationalist theory, in which perceptual information is assumed to integrate into the brain, is most closely associated with Gestalt theory. However, in Gestalt theory the spontaneity of gathering aesthetic information is not computer-like (Lang, 1987). The ecological approach to perception theory sees the senses not as something to be processed through perceiving but as a by-product of perception (Lang, 1987). All three of these theories has great applicability to environmental psychology and design. Gestalt theory deals with organization of visual data, but not without alternative methods of understanding data from transactional and ecological perspectives (Lang, 1987). The transactional theory of perception most closely approximates experience of the environment by encompassing the whole system that includes the perceiver, thus is most closely related to the present study. Ecological theory looks more closely at the senses as “perceptual systems” (Lang, 1987).

From the above, transactional, Gestalt, and ecological theories of perception best represent how humans understand the built environment. These theories are relevant to this study as they are structures of perception of daily life but are not directly incorporated in the theoretical framework. Table 3.1 below defines each of these theories. They are explained in further detail in the sections that follow.

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1 Citing Gibson, 1966.
3.3  *Perception theory in environment behavior*

<table>
<thead>
<tr>
<th>Perception Theories</th>
<th>Definition</th>
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<tr>
<td>Gestalt</td>
<td>Related to formal aesthetics as they interact with the laws of visual organization (i.e. similarity, proportion, rhythm, direction, etc.).</td>
</tr>
<tr>
<td>Transactional</td>
<td>Relationship between man and environment in perceiving a situation. Perception is built from a particular space and time.</td>
</tr>
<tr>
<td>Ecological</td>
<td>All the information needed to perceive the environment comes from the stimulation that impinges a person directly from his/her surroundings. Perception is made from gathering of information through the senses.</td>
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</tbody>
</table>

*Table 3.1- Perception theory definitions (Source: A. Bliss summarized from Lang, 1987)*

The transactional school of perception most influences this study because of the importance placed on the relationship between the subject perceiving and object of perception, in understanding the perceiver-perceived system (Castello, 2010). Ittelson and Cantril first wrote about this theory in *Perception: A transactional approach* in 1954.\(^2\) As they explain, the framework assumes that man and his perception of the environment are inseparable and thus part of one system. In a transaction, two assumptions are implicit: (1) that the perceiver and perceived enter the encounter as active participants and, (2) both exist because of their participation

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\(^2\) This pamphlet became the first three chapters, with some omission, of Ittelson’s *Visual Space Perception*, 1960. In it he expounds on the idea of visual “cues” that lend to our experiences and the visual premises of perceptual experience with the object and environment.
through which their identity may be altered (Ittleson & Cantril, 1954). Transactionalism stresses the role of experience in the perception process (Lang, 1987) and clarifies the roles of participants for the perceiver-perceived system in the built environment. For this study, transactionalism underlines the importance of experience of architectural detail and entry sequence into buildings from urban spaces as part of the perceiver-perceived relationship.

In the environment-behavior context of architecture, transactional perception theory explains the relationship and balance between person and environment. The adoption of the phenomenological approach to studying perception highlights the importance of understanding experience to better explain the person-environment relationship. Transactional theory purports that perceptions of phenomena occurring within a space have the power to influence certain behaviors or values in visitors (Castello, 2010). Through this valuation, individuals attribute meaning to places, a process which stresses the importance of understanding how “experience shapes what people pay attention to in the environment and what is important to them” (Lang, 1987, p. 90). Castello (2010) theorizes that in the built environment there are two kinds of stimuli: (1) perceived stimuli and (2) stimulated perception. Perceived stimuli, inherent in the environment, are representative of “elements comprising the environmental organization” (p. 93). Stimulated perception is created intrinsically, by the architecture of a place, inserted in the environment to ensure a desired resultant experience. For this study, the most important parallel in the transactional theory of perception is that past experiences and experiences of the past in the present, shape reactions in the present and future and thus have the power to help assess reactions to architectural interventions.

Environmental perception is generally defined as how we gather information from the world around us. Through their senses, human beings perceive interactions and relationships with the environment (Gifford, 1987; Hamlyn, 1957; Holohan, 1982; Lang, 1987). These
perceptions guide our actions as individuals in particular situations. At a basic level, perception influences the assessment of the value of immediate surroundings into which visual, tactile, olfactory, and auditory processes on one hand, and emotion and motivation on the other, must interact. Werner and Wapner (1952) call this the “paradox of interaction” (p. 324) where the “total organism” is involved in the perceptual process (p. 325). Werner and Wapner’s “paradox of interaction” concept addresses the object stimuli and bodily response, or the psychophysical reaction to something in the environment (Werner & Wapner, 1957). The study of the object and its body relations has long been the primary emphasis of perception research. Ittelson (1954, 1960, 1978) explains how a vital piece of the puzzle of perception is missing if we only study the object’s effects on perception. Instead, Ittelson argues, we must look at the total environment wherein the perceIVER is part of the equation (Gifford, 1987), which is not typically considered in traditional perception studies. Ittelson (1978) contends that because of the nature of the environment, motivations, affect, meaning and valuation affect the larger equation of the entire category of environmental perception. Therefore, according to the transactional theory of perception, our attitudes toward the environment and the ideas that shape the way we see and experience it are dictated through perception (Holahan, 1982). The environment then includes the understanding of a concrete external system and also the individual’s own reflections (Ittelson, 1978). The cultural, social, and physical aspects of the environment, and the individual and the groups to which he or she belongs, are inseparable. The factors and the total environment form what Ittelson call the “person-environment system” through which we may understand environmental perception (1978, p. 198).

A wholesale investigation of the environment enlightens studies of perception and provides more clues about the nature of person-environment interaction on a larger scale. Environments provide feedback signals to the perceiver. The perceiver employs these signals in
his/her decision-making processes (Holahan, 1982). The environment, through sensory cues of the olfactory, tactile, auditory, and visual sensations, provides an abundance of information. Because of the intense amount of stimulation from the environment, perception is necessarily an active process (Holahan, 1982; Ittelson, 1960, 1978).

Additionally, studied directly as an environmental image or as a cognitive image or map, the notion of image permeates representations of environmental perception. The aesthetic valuation and environmental quality are approaches to the study of environmental perception. Each of these approaches to perception, imaging, or valuation, implicates the personal status of the viewer or perceiver.

Application of perception theories of environmental psychology and related studies is also important in design and the built environment. Perception can impact how we interpret the nature of color, texture, layout, and sensory stimulation in built work. Lang (1987) argues, however, too often designers take the different theories of perception as gospel when they are actually more conjectural and thus base design decisions on seemingly inadequate evidence. Holohan (1982) states if designers better understand or consider environmental perception, they can design settings that are compatible with human psychological needs. More evidence from environmental perception studies is needed to support the work of designers.

In addition to transactional theory, Gestalt and Ecological theories of perception implicate the environment-behavior realm and demonstrate that the theories address the person-environment system. These theories, while important to understanding environmental perception, are less significant for this dissertation study as they rely on the physical generators of perception, or the neurological actions of the brain and technical ordering of elements, rather

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4 See various studies on texture, light, color, and layout (via cognitive mapping). Cantani, Ohno, and Kobayashi, 1985; Lynch, 1960; Ohno & Komura, 1984; among others.
than the experiential and corporeal reactions to the built environment.

### 3.3.1 Gestalt Theory

Arguably Gestalt theory, the most influential to art and architecture of the recent past, has found its way into schools of architecture including the Bauhaus, artists like Kandinsky, and the art research of Arnheim.\(^5\) Gestalt psychology began in Germany in the 1910s with Max Wertheimer, a psychologist interested in the flashing of railway lights in sequence. He examined the whole effect (gestalt) of visual sequential elements and began his pursuit in psychology with the help of Kurt Koffka and Wolfgang Köhler (Behrens, 1988). In 1912, the first findings were published in a paper entitled “Experimental Studies of the Perception of Movement.” This paper became the underpinning for the work of the trio who were later split due to World War I. In 1923, as a general discussion on perception, Wertheimer wrote “Laws of Organization in Perceptual Form” in which he detailed the specific characteristic of visual organization in the Gestalt Theory of Perception.\(^6\)

Lang (1974) argues that the laws of organization in Gestalt theory heavily influence formal aesthetics because they explain the grouping and optical impressions on the viewer. The laws reference the basic concepts of “form, isomorphism, and field forces” each of which is necessary in environmental design (Lang, 1987, p. 86). Gestalt theory also identifies the idea of figure-ground, a normative component of all design education, that interact with these laws of visual organization. Wertheimer’s paper (1923, 1938) identifies the laws within Gestalt theory that govern perception: proximity, similarity, common fate, unique regions, objective set, direction, good continuation, closure, closedness, area, and symmetry. Lang (1974, 1987) identifies proximity, similarity, good continuance and closure as the laws of most concern to

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\(^6\) The translation of this paper was published in Ellis, W. (1938). *A source book of Gestalt psychology* (pp. 71-88). London: Routledge & Kegan Paul. Those page numbers are referenced in the in-text citation.
designers and the environmental perception discussion. Gestalt theory most closely relates to the studies presented in the literature review investigating architectural elements such as: building aesthetics, color, texture, lines, and visual effects. The work of Appleyard (1969), Lynch (1960), and Herzog, Kaplan, and Kaplan (1976) all explain the application of this theory in environmental perception studies.

The law of proximity (Fig. 3.1 A) states that objects that are close together tend to be grouped together visually and related to interconnectedness between the objects (Lang, 1987). A visual grouping is most natural where the smallest interval between objects (dots) occurs (Wertheimer, 1938). The law of similarity (Fig. 3.1 B) relates to “the tendency of like parts to band together” (Wertheimer, 1938, p. 75) with respect to color, size, texture, value, and contour (Lang, 1974). The law of good continuance (Fig. 3.1 C) explains the ability to see continuity between intersecting objects (the sine wave is seen moving through the castellated background). The law of closure (Fig. 3.1 D) states that humans tend to see incomplete figures as whole (Lang, 1974). These and Wertheimer’s additional laws are governed by Pragnanz, which explains that the visual response to organization will take the most stable form in a given circumstance (Lang, 1987). Gestalt theory argues the laws are properties of the perceived objects themselves, even though a physiological process occurs in the brain (Lang, 1987). 7 For this reason Gestalt theory remains controversial. However, it persists as an influence of Ecological theory, discussed in a later section.

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7 Citing Arnheim, 1965.
Through its laws of visual perception and its psychological principles which argue that form is fundamental, Gestalt theory underpins architectural principles about the organization of architectural elements (Lang, 1974). The theory deals most closely with rules of formal aesthetics and visual satiety. Isomorphism provides a parallel for neurological processes and visual organization in the Gestalt laws of perceptual experience. Individual sensations and perceptions characterize the visual experience of the observer. Levi (1974) relates Gestalt

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psychology to art and architectural expression as a derivative explanation of experience with a visual stimulation. “Expressive qualities” exist in daily life that stimulate visual response and artistic creation (Levi, 1974). These aesthetic experiences happen through the environment surrounding the perceiver.

3.3.2 Ecological Theory

Ecological theory is radically different than Gestalt theory. The theory does not acknowledge isomorphism’s neurological parallels of objects or transactionalism’s emphasis on the role of experience (Lang, 1987). Instead, ecological theory argues that all of the information needed to perceive the environment comes from the stimulation that impresses individuals directly from their surroundings (Holahan, 1982). The foremost thinker on ecological theory is James J. Gibson, who details the most complete thinking on the theory in his 1986 volume, The ecological approach to visual perception, a follow up to The senses considered as perceptual systems (1966) where he first adopted the ecological perspective. He intends that the senses themselves are perceptual systems through which human beings receive stimuli and then respond. In this 1986 volume, Gibson explains that his view of the visual world has changed in that he now understands vision based on the ambient optical array. Illumination of the environment allows individuals to see and perceive the world as light rays converge on objects. As humans move their heads and bodies and adjust our eyes they are able to take in finer details. Movement is key to the changing perception and intake of environmental stimuli. The brain is the “central organ of a complete visual system” (Gibson, 1986, p. 1).

In order to gain a full picture of the environment, there must be different viewpoints of a situation. Our awareness must be panoramic (Gibson, 1986). To understand what is perceptible in the world, it must be expressed ecologically and illuminated in order to be described. As light rays are cast, they provide sensations our eyes can track and take in to be coded within the
perceptual system. Gibson explains that this is not just a processing of input, but an extraction of the stimulus. Space does not exist in this explanation, only surfaces to be understood. Human beings can distinguish the types of surface events as changes in surface layout, color or texture, or the very existence of the surface itself. Rotation, collision, deformation, evaporation (as in water), melting, or decay often cause these changes in surface that may be perceived in the environment (Gibson, 1986). The ecological theory further explains studies previously mentioned in the literature review, especially where participants are asked to take in information from stimuli (i.e. buildings) and explain their perceptual interactions, such as Appleyard’s (1969) study in Venezuela or Lynch’s (1960) study on how individuals see the city.

Gibson also notes that through affordance humans are able to detect value and meaning from our environment. Humans do not need to search within themselves to find experiences or stimuli to classify or interpret to find a congruent explanation (Holahan, 1982). Perceptions, then, are not learned but inherent from contact with the environment from infancy. Gibson (1986) does not discount learning; instead he promotes active exploration of the environment and creation of a more accurate picture of the environment through stimuli accumulation.

Experimentation allows scholars to measure visual perception. Gibson argues against those who say that perception in the world cannot be tested in a laboratory since it is not real life. It “must be like life!” (1986, p. 3). Perception cannot be measured traditionally as the experience proves so dynamic. Visual behavior and visual kinesthesis, or the awareness of movement, also may be measured and is the means by which a perceiver has control of his or her perceptions (1986, p. 236). Therefore, the experimenter does not have control. Applying the ecological approach, supposes human beings can perceive the changing structure of the environment because they can move from one arena to another. The perceiver is always aware of the stimuli flowing into his eye and can understand what is relevant to his own life (Gibson, 1986).
3.3.3 **Transactional Theory**

Transactional theory underscores the importance of experience by focusing on the person-environment dynamic. The private experience of the individual is a key to decoding perception. This theory is a quintessential example of an environment-behavior theory of perception. The total environment, including the surroundings, perceiver, and perception itself, are part of one process and mutually dependent (Lang, 1987). Through experience, meanings and emotions are evoked, many of which are strongly linked to the past, forming the basis for perceiving the current situation (Lang, 1987). William Ittelson is the foremost authority on the transactional theory of perception. Ittelson, along with Hadley Cantril, expands on the traditional notion of perception, reminding readers that perception (1) is presented in concrete situations through concrete individuals, (2) happens in a unique position in space and time to a certain individual bringing his own needs and experiences, and (3) is a singularly created psychological environment to which an individual externalizes facts of his experience (1954, p. 2). Thus, real-life situations are the basis for studying environmental perception.

Ittelson and Cantril (1954) justify a transactional approach by explaining that the object and perceiver do not exist independent of one another and appear in one life situation. The whole relationship encounter is then a transaction. A transaction bears with it multiple implications—“all parts of the situation enter into it as active participants” (p. 3) and they exist because of the interaction in an active situation in which their identity will be affected as an active participant. Each of these transactions is unique as it happens to a singular person at a specific time to give him or her a unique view of the world. However, if the positions of two individuals overlap, including space and time and also interests and purposes, they may have common experiences and perceptions, which make social activity possible. Ittelson and Cantril say, “The world as we
experience it is the product of perception, not the cause of it” (1954, p. 5).

Prior to the explication of the transactional theory of perception, the study of perception was primarily concerned with what is done by the environment to the perceiver (stimulus determination). Ittelson and Cantril (1954) identify the problems with this approach to studying perception. First, they believe that too often the object is seen as existing “out there” (p. 6) which separates the object and the perceiver and makes the experience and object independent. Second, perception is a personal and individual experience, making perception difficult for scientists to understand and experiment on as perceptions happen once, in a concrete moment. Third, the scientist often forgets that he is also a perceiver and leaves himself unaccounted for in the experiment.8 Therefore, the most fundamental problem, according to Ittelson and Cantril (1954), is the total understanding of perception. Our actions and experiences are predicted only in the moments of perceptions in specific situations and are difficult to engage in experimentation.

Transaction theory remedies these issues by providing specific characteristics involved in a perceptual process that must be present for a specific transaction to occur. Ittelson and Cantril (1954) call these “except for’s” (p. 10). These characteristics are: (1) a living organism, the perceiver, (2) externality, all things other than the perceiver, (3) relating phenomena, or physical energy in the situation (such as light waves), (4) physiological excitation, or stimulation of the organism’s nerves, (5) awareness, in other word, the organism must know something is happening, (6) unconscious aspects, making decisions is a process secondary to perceiving, (7) assumptions, or the weighted average of all previous experiences that a perceiver brings to the situation, (8) purpose or intention, and (9) action, including the future actions due to perception (p. 11-12). The complexity of these variables indicates that multiple methods of study are required including observation, Gestalt experiments, and methods of surprise to elicit reactions.

8 The use of the male pronouns is part of Ittelson’s interpretation of the perceiver-perceived system. His explanation using male pronouns does not deny the importance of females or female scientists.
Itelson and Cantril (1954) contend that man really only uses three senses in perceiving the environment: vision, touch, and hearing. These senses make up our experiences in the world around us. Each perception is symbolic and can be given signification through the objects, people, and spatial-temporal situations we encounter. We take account of more than we are aware of in the environment at any one time; therefore, each situation is novel as we have not encountered everything (1954, p. 29). Essentially, perception predicts the future because in every present perception there is the anticipated occurrence of an experience of the past through our assumptions. In sum, experience of the total environment is the key to understanding perception, that is each situation is a transaction.

3.3.4 Utility of Perception Theory for contemporary research

Each theory above, Gestalt and Ecological—in addition to Transactional Theory—has the ability to be utilized in some capacity in contemporary research endeavors. Gestalt theory offers a basis to understand the formal components of built work to which the viewer will respond, i.e. formal aesthetics. For scholars, Gestalt theory explains a way to understand composition, surface lines and continuity in the eye of the observer, using the laws of proximity, continuity and closure (Lang, 1974). Scholars can gauge aesthetic preference from studies involving Gestalt theory and psychology, specifically the expressionism of architecture as explained by Levi (1974). Transactional theory tends to explain the experiential and phenomenological aspects of perception. Personal signification and meaning in the built environment are then understood. Appleyard (1973) uses transactional theory to discuss the individual’s goals of environmental relations and recognition.9 Ecological theory reveals a way to understand reactions to texture and light in the physical realm. User and viewer comprehension of materiality and surface

9 Lang (1987) cites Appleyard’s study for comparison. He explains the way in which Appleyard categorizes experiences within the built environment as transactions.
components can be studied for their effect on comfort and stimulation in classrooms and health environments. The meanings of color, textures, and arrangement or appearance have direct impacts on emotion and behavior in many public and private settings, all of which can be studied through the framework provided by ecological theory.

3.3.5 Utility in research on architecturally significant historic places

Transactional theory has the most utility in this dissertation study of architecturally significant tourist-historic places as it deals most directly with the person-environment realm. Experience is key, as we are not designing for psychological needs, but rather for meaning creation and association with cultural identity through adaptive reuse and preservation. Tourist-historic places are now preserved for cultural significance and, often, tourist consumption. Ecological theory does help us to explain meaning through our perception systems as we take in stimuli from the built environment. Visual organization via Gestalt theory and stimuli explanation of phenomena do not give enough credence to the value of the experience of the individual in cultural, social, or touristic realms of research. Many studies (e.g., Naoi (2001) and Orbasli (2000)) deal directly with the phenomenological response of the observer to historic sites and perceptions of elements that are part of past experiences, a hallmark of the transactional theory of perception.

3.4 Authenticity in preservation

Perception also plays a role in historic preservation, specifically as it relates to an individual’s understanding of authenticity or preservationist’s interpretation of preserving. Jokilehto (1999) explains, “The Nara Document on Authenticity (1994) declared that our ability to understand heritage values depends on the degree to which the relevant information sources may be understood as credible or truthful, and therefore authentic” (p. 296). In the case of the built environment, the object or building itself provides information to the observer to perceive.
Jokilehto (1999) further states that being authentic refers to something autonomously having authority without being replicated, whereas something that is identical only begets an object having the same properties as the original but is not imbued with its genuine and original character. Benjamin’s (1935) work further questions the validity of the copy as opposed to the authentic, explaining that the ‘aura’ (p. 223) is lost in the reproduction, albeit in the realms of film and photography. Yet, Benjamin (1935) makes the case that how long one waits to reproduce is insignificant, but rather that the aura is lost no matter the time since the original was created.

Early theories of preservation from Viollet-le-Duc and John Ruskin, detailed in Chapter 1, have been mostly discarded. Present-day preservation theories and practice land somewhere in the middle of the two extremes of the theorists. Current preservation practice derives directly from preservation theory developed following destruction of monuments in World War II. Preservation theories become basic guidelines which detail how to preserve in the most authentic manner in the Western world forming the basis of building conservation philosophy. Viollet-le-Duc advocated for unity of style and expression of the zeitgeist, while Ruskin advocated minimal intervention. Today, with respect to authenticity, all schools of thought suggest it is best to show a clear difference between the original and the new or reworked. “The general rule that the work of modern hands should be clearly seen so as not to confuse the historical record or dilute the authenticity of the original fabric, is so reasonable as to invite instant adoption,” (Earl, 2003, p. 108). This rule is used as a guide of practice in the recommendations of UNESCO at the worldwide scale of cultural heritage preservation, by the Secretary of the Interior of the United States, and by National Trusts in both the United Kingdom and the United States. Therefore, buildings being preserved because of their historical value take authenticity as their primary concern. New work should likewise be removable without detriment to the historic fabric, such that a historical
structure could be reduced to its original form. This is especially important as cultural priorities change and addition to or reuse of historic structures is in flux. Theoretically, new values could be imbued into a historic structure that render contemporary changes obsolete and require new work to be done. Present theory explains that, above all, practitioners must look at the building through the lens of today and in doing work that we do no harm to detriment the cultural significance of the historic site. These theories are pervasive in preservation praxis and guide the framework of this dissertation.

3.5 Authenticity in tourism

This study additionally uses the theories of Ning Wang (1999) on authenticity to explain how experiences and objects are perceived by tourists, and to explain visitor senses of the physical architecture of each site, experientially and visually. Authenticity as a theory and directive for practice is extremely nuanced and has footholds in many disciplines where the meanings may be nothing alike. The focus of this study will be on authenticity as it relates to perceptions of change at historic urban architecture sites that have become tourist destinations. Sharpley (1994) states “authenticity connotes traditional culture and origin, a sense of the genuine, the real or the unique” (p. 130). Authenticity in tourism can be discussed in terms of objects and experiences. Wang (1999) further categorizes authenticity into objective, constructive, and existential subcategories to explain these experiences and reactions to objects. The categories are summarized in Table 3.2. Each of these subcategories is something that is perceived by the tourist.
Wang contends that so many scholars have written on the subject of authenticity in tourism that the term is more unclear because of its wide use. As in a museum context, objective authenticity speaks to the authority of original objects. Constructive authenticity is a projected imagery or belief of ‘historic verisimilitude’ by tourists on what they believe to be authentic (1999, p. 354). Wang’s concept of existential authenticity does not relate to objects or perceptions of the concrete, but instead it is related to “an existential state of Being [sic] activated by certain tourist activities” (p. 359). Within the designation of these categories, Wang has effectively created space for many kinds of experiences, objects, and events and opened the framework of authenticity to use in further study.

3.5.1 Toured objects

Within a museum context, authenticity generally has been associated with objects as signifiers of what may be deemed “true” or representational of a period of time or person or society of association. The authority derived from such an object has then been applied in the tourist realm. Tourists may change their perceptions in order to alter their experience, creating a sense of existential authenticity and more varied experience. Existential authenticity will be explored in the next section. Objective authenticity speaks to the authority of original objects (as

<table>
<thead>
<tr>
<th>Authenticity Type</th>
<th>Definition</th>
</tr>
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<tbody>
<tr>
<td>Objective</td>
<td>Authenticity of an original object (as in a museum context), historical value of physical object, attributed to historical or significant agreed upon cultural meaning.</td>
</tr>
<tr>
<td>Constructive</td>
<td>Projected imagery or belief of trueness onto physical object, situation, or cultural production.</td>
</tr>
<tr>
<td>Existential</td>
<td>Related to “existential state of being” resulting from specific experience.</td>
</tr>
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</table>

*Table 3.2 - Wang’s (1999) types of authenticity*
in a museum context), or as in reference to historic materials or the recognition of what is being toured as true (Gant, 2013). Objective authenticity may also be related to what Boorstin (1964) deemed “pseudo-events” wherein tourists believe in the production of culture being offered them by their destination. In the case of this study, the buildings of the tourist-historic sites are the objects I am investigating to determine whether or not they have the authority of the original object, or by my re-categorization of the literature, the trueness to character.

Constructive authenticity is a projected imagery or belief of trueness by tourists on that which they believe to be authentic. Wang explains that this concept also deals with “‘historical verisimilitude’ or representation” (1999: 354) by which object reproductions may be credible for resembling the original. However, Cohen (1995) explains that in the post-modern sense, tourists actually do not care about the object’s true nature, but rather whether or not it enhances their experience. Thus, we may argue that reproduction, in Cohen’s eyes, will be acceptable to the tourist gaze and their hopes of consuming an experience true to the culture they perceive they are visiting. Verisimilitude, and the projection of an appearance of truth, and accurate representations of objects are other lenses through which I will evaluate participant responses as they relate to the perception of the whole experience.

3.5.2 Toured experiences

Tourist destinations are designed to continually make tourists feel as though they are having the most authentic experiences in relation to the front-back dichotomy of Erving Goffman (1959) and elaborated by MacCannell (1973). MacCannell explained that tourists always seek the most authentic experiences, but despite being convinced of true experience, a false or contrived object, or one of “staged authenticity” may be deemed by another as inauthentic. Therefore, in MacCannell’s vision, object is directly related to experience.

On the other hand, Wang’s (1999) concept of existential authenticity, which he explains
is long standing in many disciplines and with many authors including Heidegger (358), relates to the idea that has nothing to do with toured objects, instead it is related to “an existential state of Being [sic] activated by certain tourist activities” (359). In this mode of authenticity, a tourist is looking to be centered in one’s true self for a purer existence. Wang relates this kind of authenticity to nostalgia and inner states of perception of the world in which the tourist belongs.

Using the Heideggerian view of existential authenticity, in which one gains authenticity through experience and being one’s self according to one’s nature or essence and not through daily life, Steiner and Reisinger (2006) advocate for the construction of a framework through which new views of tourism, tourists, and hosts can be achieved. The notion of possibilities and being able to choose among them what makes us human, as defined by Heidegger, sets a stage on which we can view tourism and the authenticity or inauthenticity of action. That is, not all people are authentic or inauthentic at all times and thus, even tourists can choose a position. The characteristics of authenticity and inauthenticity as developed by Heidegger further support the claim of Steiner and Reisinger (2006) for the use of a new framework. They apply the characteristics of authenticity and inauthenticity to common instances and occurrences in tourism and tourist behaviors, especially through notions of heritage tourism in which people have the ability to identify with the past for enlightenment.

Given the explorations of Wang’s constructs of authenticity, I can place each type of authenticity into the re-categorizations from the literature review (Figure 3.2). Wang’s objective authenticity relates to both the idea of verisimilitude and trueness to character of object or place. Wang’s constructive authenticity links to the accurate re-presentation of the original and verisimiliture of object or place. Existential authenticity conveys trueness to spirit or essence of experience as an outcome of object or place.
Figure 3.2: Wang's (1999) types of authenticity re-categorized (Source: A Bliss).

<table>
<thead>
<tr>
<th>Different conceptions of authenticity in the literature</th>
<th>Definition</th>
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<tbody>
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<td>True to spirit/essence</td>
<td>Authenticity of an original object (as in a museum context), historical value of physical object, attributed to historical or significant agreed upon cultural meaning.</td>
</tr>
<tr>
<td>Accurate re-presentation of original</td>
<td>Constructive</td>
</tr>
<tr>
<td>Verisimilar—having appearance of truth; likely; probable</td>
<td>Projected imagery or belief of trueness onto physical object, situation, or cultural production.</td>
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<td>Related to “existential state of being” resulting from specific experience.</td>
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3.6 Constructing the framework of perceptions of authenticity in the built environment

The perception of architectural change as it relates to an authentic, or genuine, experience and work of architecture is then the framework I am creating. I am concerned with how tourists perceive the object and whether or not that contributes to their experience. Within this framework I will be able to answer questions about how authenticity influences perception and vice versa in my specific sites as I hypothesize that the perceptions of one site will affect perceptions of the other.

By “authenticity” I mean a trueness to character, specifically physical character as it relates to the architectural object. The theoretical framework then uses the transaction perception lens to understand if visitors to tourist-historic sites deem objects as true to character, or their sense of trueness to character. Then, attaching Wang’s types of authenticity to my re-categorizations sets the foundation for how I am conceiving of the idea of authenticity in this study as sense of trueness to character. I argue objective authenticity is perceived when the object is sensed as true to character which lends itself to then allowing for the projection of truth, as in Wang’s constructive authenticity type. Visitors have the opportunity to see tourist-historic buildings as historically significant, and then may or may not project beliefs of trueness in relation to states of preservation or change. If tourists do see the building as true to character, the projection then allows visitors to engage in the existential type of authenticity where in they have genuine experiences of what is true to character. If not, they may deem the experience ungenuine. This model (Figure 3.3) provides a basis for the methods I use to investigate how architectural objects and their adaptive reuse, preservation, and restoration may affect visitors to sites.
Figure 3.3- Theoretical framework model in affirmation of a genuine experience due to architectural object perceived as true to character (Source: A. Bliss).

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Transactional perception theory explains and authenticity as trueness to character to provide up the appropriate framework for this study as they are speaking to the same principles or experience and object albeit from different home disciplines. Both theories look to human beings from different perspectives yet try to understand how people view the environment as it relates to the objects from which the environment is made. Using experiential and personal data to make sense of a person’s understanding of place, the study of both authenticity and transactional perception allow the researcher to make inferences about the way in which human beings connect to place.

Both the literature review, presented in Chapter 2, and the theoretical framework, explained this chapter, inform my methodological approach. The following chapter details the methods and methodology used to complete my dissertation study.
CHAPTER 4  METHODS AND METHODOLOGY

4.1 Introduction and explanation

Following several years of international travel and historic preservation practice, I identified the need to study why people seek out old buildings, how people perceive buildings that have been altered, and whether the changes, or their perceptions of change, affect their experiences. The outcomes have implications for how designers might re-present historical constructs. The literature review implies a gap in understanding how tourists perceive changing historic environments and how those perceptions might have implications for preservation of built heritage. Theories of perception and preservation tell us that individuals are integrally connected to the built world and expect authentic experiences through visiting historic places—this results in the theoretical framework I developed and explained in the previous chapter, surrounding how individuals perceive or sense trueness to character. This dissertation’s literature review and theoretical framework suggest certain methods of study, including: using photographic interviews; questioning preferences and expectations; and analyzing data using thematic codes based in personal connections or feelings about place.

4.2 Study design

This chapter describes and illustrates fieldwork, methods of data collection, and analyses, for this study of perceptions examining senses of trueness to character in Barcelona. The study design for my dissertation research include two qualitative comparative case studies. These cases, introduced below, have been selected for their tourism attraction level, relatively similar historic preservation treatment¹, and implications in the architecture scene of Barcelona. On the

¹ Both case study sites have addressed masonry concerns through tuckpointing, added glazing for protection and insulation against weather, and addressed contemporary needs for air conditioning and lighting considerations.
ground, detailed, one-on-one interviews over the course of several months, in addition to interviews with other stakeholders and site observation provided ample qualitative data to compare the two case study sites. Through these methods, I determined case descriptions and themes (Creswell, 2013). The descriptions and themes are considered an important part of selecting instrumental cases according to Creswell (2013) as they are used to identify specific issues related to addition and preservation of historic architecture. Together they are known as a collective case study (Creswell, 2013). Both sites identified provide in-depth understanding of the issues surrounding preservation and perception of historic sites helping me arrive at themes illustrated in the results chapters that follow. From these themes, clear conclusions are delineated in the final chapter. The next section illustrates specifics of the cases, methods, and research quality.

4.3 Case study sites specifics

Barcelona is an interesting case due to its urban history and culture, and the way the city’s designers deal with tourism, preservation, and adaptive reuse. Additionally, the city proffered a clear choice given my Spanish language proficiency for communication and translation, connections to individuals and resources, and understanding of the political, social, and cultural realms. Through my interests in travel and tourism studies, cultural heritage studies, urbanism, and modernista architecture, I found it important to choose sites embodying these characteristics. Barcelona is ripe for case studies as a tourism and architectural capital in Europe. The Palau de la Música Catalana and the Museu Picasso represent architectural and urban transformation, Catalan culture and identity, and are highly-visited tourist-historic sites. As an environmental designer, heritage management scholar, and traveler, I wanted to understand all three perspectives for the two sites.
The *Palau de la Música Catalana* and the *Museu Picasso* were investigated during two periods of field work in the summers of 2015 and 2016 according to the availability of site managers. Both sites received email communication and requests for permission to visit with intent to investigate in Winter 2014/Spring 2015. I visited each site during a pilot test period over ten days in March of 2015 to meet with site managers and assess the potentials of each site for investigation. Architects for each sites’ additions and renovations were also contacted (see Appendix A), resulting in a meeting with Jordi Garcés, the architect of the renovations and additions to the *Museu Picasso* since the 1970s. Both sites were deemed viable candidates for the study during examination and subsequent tour experiences. Following pilot visits, IRB protocols were submitted, and exempt status was given to this project (see Appendix B). Following IRB response, both site managers were contacted with the IRB permissions from the university and they allowed investigations to continue on-site (see Appendix C).

I was allowed fewer days of fieldwork at the *Palau de la Música Catalana* because management was conducting their own visitor evaluations of tours and facilities. The *Palau* is an active performance venue, sometimes showcasing five to ten performances per week, leaving less time for visitor interactions and site work. The site is privately run, meaning it has stricter guidelines with its availability to outside research, resulting in a smaller number of total interviews using photo-elicitation. The site stipulated visitors could only be approached following one-hour guided tours. Only one to two participants per hour could be interviewed due to the number of tours conducted in English daily. I was granted access only to the café space to conduct interviews. I did not have permission to enter administrative spaces or active tour spaces. The *Palau* was concerned with privacy and confidentiality not of participants, but of the information I collected about the site from staff and the facilities.
The *Museu Picasso* is a state-run entity purely for visitor consumption of galleries, educational programming, and the manager was more open to outside research. The site manager/director for visitor services, Deirdre Haughey, easily accommodated requests. Visitors could be interviewed one after another with greater availability and willingness to participate as they exited the collections of the museum. I was able to collect more interviews at the *Museu Picasso* during the course of any one day as visitors are constantly exiting the galleries into the courtyard, compared to only twenty or thirty visitors from which to find a single participant for an interview at the *Palau*. Additionally, because of the nature of the facility run by the local government sharing access to resources, I was granted unfettered access to the *Museu Picasso* spaces I needed to conduct research for the purposes of education. I was given a security clearance badge daily at check in that allowed me to enter the museum via the exit, revisit spaces tourists may only enter once, and to enter administrative spaces for observation. In comparison, my data from the *Museu Picasso* is richer because of greater access to the site and resources.

Initially, both sites were to include participant- and researcher-led photo-elicitation, a method that uses photographs to conduct conversation and is often used in tourism studies. Photo-elicitation will be explained further in the next section. However, once on site at the *Museu Picasso*, I was informed that the participants were not allowed to take any images in the interior galleries and the library would not provide me with images to show during participant-led interviews, thus only researcher-led photo-elicitation was utilized. Images were pulled from the *Museu Picasso* blog and museum-produced informational booklets to show during the interviews. Images for the *Museu Picasso* study were selected based upon the images participants at the *Palau de la Música* showed during their interviews during the first few days of interviews. The goal was to capture architectural sequences that could be considered comparative between the sites. In explanation, entries, doorways, galleries, architectural details, and courtyard
spaces were features held in common at both sites and important to the experience of the visitor based on initial testing of the photo-elicitation methods. These images will be compared later in this chapter to show their similar architectural vocabularies.

Total photo-elicitation interview counts at the Palau de la Música and Museu Picasso, 42 and 109 respectively, are proportionally representative of the number of visitors each site receives throughout the course of daily open hours. Samples also represented broad age ranges, education levels, countries of origin, and genders of visitors who frequent the sites.

Table 4.1 below summarizes the research methods employed at each site. Additionally, the sample sizes for each method, by site, are represented:

<table>
<thead>
<tr>
<th>Case Study</th>
<th>Research method employed at each site</th>
<th>Participant observation of photos taken at sites</th>
<th>Architect interviews</th>
<th>Site Manager interviews</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Photo-elicitation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Participant-led</td>
<td>Researcher-led</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palau de la Música Catalana</td>
<td>42/42 interviews</td>
<td>42/42 interviews</td>
<td>361 counted</td>
<td>12 hrs counted/observed</td>
</tr>
<tr>
<td>Museu Picasso</td>
<td>No</td>
<td>109 interviews</td>
<td>2429 counted</td>
<td>41.85 hrs counted/observed</td>
</tr>
<tr>
<td>Total</td>
<td>42 interviews</td>
<td>151 interviews</td>
<td>2790 counted</td>
<td>53.85 hrs counted/observed</td>
</tr>
</tbody>
</table>

*Requests for interviews were replied by his office with Architect’s personal notes and project memos

Table 4.1: Summary of research methods by site. Source: A. Bliss.

Table 4.1 shows the extent of methods and samples as they were utilized in the two periods of field research. Changes were made to the procedure while in the field following discovery of information and permissions from the Museu Picasso. Those changes will be addressed in the subsequent sections.
4.4 **Method 1 – Photo-elicitation**

Why are photographs so important to studying preservation of historic buildings from a social science and tourism perspective? Individuals seek different cultures from their own to observe and record knowledge. Sharing and documenting travel and leisure has become standard practice in our culture. The phenomenon of experiencing and sharing other cultures goes back to the Grand Tour where wealthy individuals would venture out to see the world and bring home exotic treasures and stories of encounters with something or someone ‘other’. Now, we do not necessarily share on the wall of our homes, but we share on social media sites like Facebook, Twitter, Instagram, Tumblr, Flickr. We are an image-based social culture. We see the world through our own lens and the lenses of our relatives, friends, and strangers. Photographs capture attention of tourists and stimulate recognition. Current Facebook algorithms prioritize image-based content for sharing to personal news feeds. Even Twitter, a short-caption social media networking site, is infusing more and more imagery because the 140-character limit was not capturing our attention anymore. The photo-elicitation method is appropriate for studying tourist-historic sites because visitors consume the places they visit through their camera lenses. The method is often used in tourism studies², but not generally found in architectural research. I argue this is an important method for designers as we too have a need to understand places and place experiences through physical documentation. The research method presented here captures the zeitgeist of this age in a different way and is unique in combining both the haptic and socio-spatial elements of design research in an unprecedented way.

Photo-elicitation is an interview process through which responses are prompted by photographs over the course of a semi-structured interview (Banks, 2001). Photo-elicitation is a social sciences research method that uses images to elicit responses from participants to gather

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data about experience, perception, and senses. The method can be used in architecture to understand relationships to physical elements and visual attraction to structures, and to facilitate respondent-to-researcher connections as the photographs drive conversation. Photographs concretize memories, or at least memories of the moment. In his May 2016 keynote address at the 47th annual Environmental Design Research Association conference in Raleigh, North Carolina, John Zeisel said we need the environment for memory-making and recall—those two things are inseparable.

Photographs are how humans *consume* place but also how experience is communicated. Photographs can *produce* data for interpretation, and capture and allow researchers to analyze participant’s perceptions. Cederholm (2012) explains that this method is a “can-opener” as photographs are an integral part of the tourist experience. Visuals are an essential component of establishing a researcher-participant connection, providing a comfortable situation, and creating an environment for sharing information (Scarles, 2012). Researcher-led photo-elicitation (with investigator-provided images) and participant-led photo-elicitation (with participant-provided images) in architecture and design research provide the ability for both parties to engage in a substantive discussion by using relevant visual material to express impressions about the environments portrayed. Generally, only one of the two types of photo-elicitation is used in any given project. However, this study illustrates that investigators may combine the two approaches to broaden the discussion between the researcher and the participant. This study also examines the usefulness and efficacy of combining researcher-led and participant-led photo-elicitation in investigating popular architectural tourism sites. Images were collected from participants, and participants were also shown historical and present-day reference images over the course of semi-structured interviews about their perceptions and expectations of the architecture at the *Palau de la Música Catalana* and the *Museu Picasso*. Appendix D contains the semi-structured
photo-elicitation interview prompts used for each site.

### 4.4.1 Participant-led photo-elicitation method

Participant-led photo-elicitation asks the participant to select photographs from his/her experience to explain feelings and perception of that experience. In this way, photographs give the participant some sense of control and agency in the data construction process (Banks, 2001). Handing over control and power of storytelling to participants is often called ‘photovoice’ (Scarles, 2012). Photovoice allows participants to personalize their experience which gives us a more holistic account of the human-environment relationship according to Garrod (2007). Photographs allow people to fashion their thoughts in the course of an interview.

#### 4.4.1.1 Participant-led photo-elicitation process at the Palau de la Música Catalana

At the Palau de la Música Catalana, participants were solicited following English-language one-hour tours. I approached visitors as they were leaving the staircase from the Petit Palau addition and asked if they would be willing to participate in a short interview about their tour experience and the architecture they viewed. Willing participants were told the interviews assess their experience through the photographs they took while on their tours. Interviews began with participant-led photo-elicitation. Visitors were asked to select their most memorable moments of the tour from their photographs, up to ten, and to use the images to describe those experiences and the feelings the images represented. As part of the semi-structured interview, with each photograph shown, participants were asked why they chose the image, what the image made them feel, and how it defined their experience. The conversation was left open for the participants to explain their experiences on the tour. Further questions about authenticity and World Heritage status and a brief researcher-led photo-elicitation session followed. These
sessions will be explained in the later sections. Images gathered from consenting participants and written descriptions of each image appear in the transcriptions.

4.4.2  Researcher-led photo-elicitation method

Researcher-led photo-elicitation uses researcher pre-selected images to elicit feelings and discussion from participants during an interview. Here the researcher is in control of what is viewed and the circumstances of viewing (Banks, 2001). The researcher shows images to participants and guides the discussion with questions about what the viewer sees and feels. Using photographs in environmental design research is a tool for engaging the participant, stimulating relevant responses, and providing the researcher with solid visual evidence for concrete conclusions. The tangible research object reduces awkwardness allowing focus on the picture and not the researcher. The photograph takes away the tension created in interview situations by leveling the playing field and providing subject matter for discussion. The researcher and participant can participate in the interview experience over a shared item.

4.4.2.1  Researcher-led photo-elicitation at the Palau de la Música Catalana

Following participant-led photo-elicitation, participants were shown images of the historic entry area (Figs. 4.1 and 4.2), which stands unused during daytime tours, and the historic Great Hall. The historic entry sequence is at the front of the building under the large arches and *trencadís* facades. The new entry, described in Chapter 6, is a large glass wall that shields the third façade of the Palau and reflects the surrounding context (Fig. 4.3 and 4.4). Participants were questioned about which entrance they preferred, why they preferred it, and if the entry made a difference in their experience. A plan of the relationship of entries to the context and one another is seen in Figure 4.5. The historic entry to contemporary entry comparison is important to understanding whether and how the idea of procession affects visitors as it relates to their
perception of a genuine experience of the *Palau de la Música Catalana*.

*Figure 4.1- Historic entry of the Palau de la Música Catalana (with updates from Oscar Tusquets circa 1989). (Source: A. Bliss).*
Figure 4.2- Historic entry detail with revolving door additions by Oscar Tusquets. (Source: A. Bliss).

Figure 4.3- New entry by Oscar Tusquets at the Palau de la Música Catalana. (Source: A. Bliss).
Figure 4.4- Detail of entry point on glass wall entry of the Palau de la Música Catalana. (Source: A. Bliss).
The other researcher-selected image is an historic photograph of the Great Hall of the Palau (Fig. 4.6). The Great Hall photograph depicts iron rails with swag organic lines and floral motifs, all of which are shown in the 1908 grand opening photograph used during the researcher-led photo-elicitation. With these photographs, participants were asked to what degree they liked the historic architecture and to what degree they preferred the historic entry of the Great Hall. The additional images helped them to articulate how they felt about contemporary parts of the building that they may not have photographed but developed strong feelings toward as part of their experience. The addition of the researcher-selected images, helped form a more complete picture of the beginning, middle, and end of the tour. Where participant photographs displayed
images from the middle part of the tour, the researcher-selected images captured the other aspects and assessed the relative engagement of the visitor at the beginning and end of their architectural experience which otherwise might have been overlooked.

![Historic image of the Great Hall of the Palau de la Música Catalana on opening night in February of 1908. (Source: Orfeó Catalá).](image)

**Figure 4.6**

4.4.2.2 *Researcher-led photo-elicitation at the Museu Picasso*

At the *Museu Picasso*, because of strict rules prohibiting photography inside the exhibits, images representing a walk through the museum, or an itinerary as a visitor might experience the spaces, were selected from various blogs and museum-produced publications. These images were shown to participants in order of progression through the museum beginning at the entry (Fig. 4.7), moving into the newest renovations (Fig. 4.8), followed by gallery spaces with different levels of renovation and revealed historic detail (Figs. 4.9-4.12), and the courtyard exit stair (Fig. 4.13).
Figure 4.7- Carrer Montcada entry at the Museu Picasso (Source: A. Bliss).
Figure 4.8- Temporary exhibitions gallery at the Museu Picasso (Source: bcn.cat).

Figure 4.9- Gallery with exposed historic arches at doorways (Source: bcn.cat).
Figure 4.10- Permanent collection gallery with exposed historic ceiling in Palau de Barò de Castellet (Source: bcn.cat).

Figure 4.11- Permanent collection gallery with exposed historic ceiling in Palau Meca (Source: bcn.cat).
Figure 4.12- Permanent collection gallery with exposed historic walls in Palau Aguilar (Source: bcn.cat).

Figure 4.13- Courtyard exit in Palau Aguilar (Source: bcn.cat).
Participants were also shown the historic gallery photograph (Fig. 4.14) to compare current galleries with historic gallery spaces where more of the building’s original fabric was exposed. Finally, participants were shown the new Center of Knowledge and Research (Fig. 4.15) and asked about their thoughts on this proposed, yet unrealized, entry space.

Figure 4.14- Historic gallery circa 1970 showing more exposed original building (Source: Museu Picasso Collections Publication).
Participants were asked to describe their feeling of the current entry, what historic details they noticed and liked, what the courtyard exit stair elicited in terms of their feelings, if they preferred the historic to the current galleries, and if they knew about the Center of Knowledge and Research. Finally, they were asked if they would prefer the current street entry or the proposed plan for entry by the Center of Knowledge and Research off of Sabartes Square.

4.4.3 Additional questions during participant interviews

In addition to the photo-elicitation parts of the interviews, participants were asked questions about whether or not the building seemed to retain its historic character and if they felt their experience was genuine, preferences for historic versus contemporary architecture, and about heritage designations of the architectural sites, all to gauge this framework of sense of
trueness to character. The responses to these questions were analyzed according to the methods below and incorporated into the thematic findings of the larger dataset from photo-elicitation.

4.4.4 Analysis for photo-elicitation and additional interview questions

Using Nvivo, interview transcripts were coded and pattern-matched according to emerging codes using Yin’s (2014) method of pattern matching and explanation building. Pattern matching examines how empirically based patterns compare with predicted patterns that come from the predetermined framework (Yin, 2014). Explanation building stipulates the ‘how’ and ‘why’ of something happening (Yin, 2014). These methods of analysis, derived from memos about the interviews I wrote during fieldwork, are used as a precursor to determining themes of relevance and an appropriate strategy for analysis following Yin’s framework (2014). To do this, I followed the strategic model of relying on my theoretical framework, pattern matched interview data to anticipated outcomes, and built explanations following data analysis to explain items reflecting the theoretical framework outlined in Chapter 3. Therefore, utilizing my theoretical framework previously defined as constructed from multiple theories from complementary disciplines—exploring how participants uncover and understand sense of trueness to character following preservation or adaptive reuse efforts—I had preconceived ideas that there would indeed be patterns of how and why participants perceived the built environment at tourist-historic sites that had been altered. In Nvivo, I searched for terms that yielded the highest usage and studied their preceding and following text to see how they were used. Word clouds were particularly effective in understanding the amount of usage of words as is evidenced in Figure 4.16. The largest word was the most used and smaller words encircling the largest word generally indicated preference or gave direction for other words to create new Nvivo inquiries.
Word trees allowed me to more fully understand the text surrounding the words that gained the highest count of usage. I was then able to mine a whole line of text for participants’ senses of the sites, allowing me to understand why a particular sense was felt or to better explain the participant’s experience surrounding a single word or phrase. This process is illustrated in Figure 4.17 with the example of the affinity word ‘love’.

Figure 4.16- Word cloud showing word frequency made in Nvivo using interview transcriptions (Source: A. Bliss).
Using the memos from fieldwork, I utilized my theoretical framework’s predictions about perceived feelings to identify codes and match them to appropriate themes relayed to sentiments using the power of Nvivo to mine the text from interview transcriptions. Clear indications of preference emerged, much like in the literature surrounding how buildings are perceived especially historic architecture, in the interview data. The relevant patterns were used to understand reasons underlying sense of trueness to character based on perceptions of the object (building) and participant experience.

To strengthen my cases, I also used Nvivo to gauge word frequency from the interview data and identify common terms to become codes that would explain my theoretical propositions.

Figure 4.17- Word tree showing context of the affinity word ‘love’ from Nvivo query (Source: A. Bliss).

columns - cogs in clock muses
3D tile and sculpture All
tour - just because 9 - stair
a staircase like that 9 -
as idyllic, unusual and dialectical
arts and see places like
man obsessed with incorporating women
Beethoven and the roses in
not sun Overall - see composers
Hospital Sant Pau as well
of the most beautiful buildings
music and dance Please describe
robe, but its absolutely gorgeous
past one more because you
statue by where we live
with mosaics and the lilies
the auditorium is so unusual
lantern Muse individual - Saint George
them and get more info
Palau de la Música Catalana
with mosaics and the lilies
quality Old vs new theater
you choose to visit Barcelona

colors are enjoyable. I just
this one) repetition equals rhythm.
last visit and fell in
with arch. Why did you
space and the rhythm (I
way the columns flare.
very impressive view, expected bigger,

love

the

colors. Nothing is plain.
combination of ornaments and
composition of mosaic and
fans of the peacocks
flat mosaic and the
idea of them inspiring
maidens of spring time
roses too Skylight from
sculpture systems on either

with arch. Why did you
The most common themes defined were (1) the usage of words of affinity such as ‘like’ and ‘love’, (2) preference, and, (3) detailed explanations of individual physical architectural elements; these became the common codes for analysis of the data. The themes aligned with manual mining grounded in key findings from my literature review. These were then matched to the interview data. The code affinity refers to the degree to which participants like, love, or have warm feelings toward the architecture they are presenting through images during the course of the semi-structured interviews. Their body language and descriptions of the images provided this information. Personal preference helps to explain how visitors visually and experientially expect historic spaces and details to be displayed. Despite this code being my own value judgment, it applies as a broad descriptor of the success of preservation initiatives. Kaplan and Kaplan (1982) reason that preference is one of the best measures of human perception because it is a product of perception based on judgment of an individual’s daily life.

A layer of complexity was added as a cross-case synthesis (Yin, 2014) and was employed to understand how the two case studies were similar or different using the patterns and emergent codes. I was able to use word frequency and thematic comparisons to validate cross-case analysis. Discussed further in Chapter 7 and 8, similarities arose between the two cases to validate the generalizability of the results I found.

4.4.5  Representation of the interview sample at each site (See Appendix E)

At the Palau, the data collected represents a sample demographically similar to the daily visitor population observed at the Palau. Comparative numbers of six roughly ten-year age categories (18-25, 26-35, 36-45, 46-55, 56-65, 66-75) was sampled. Ninety percent of participants were college or university educated, and several had an advanced degree or graduate-level education. Sixty-nine percent of participants were female. This statistic corresponds with the average visitors to the site. The Palau itself does not keep records of visitor
genders, ages, or education levels. The Palau staff do keep logs of visitor nationalities. The participants in this study represent a proportionate sample of visitors in comparison to the overall country of origin count of visitors to the Palau with the most visitors coming from the United States, China, and the United Kingdom. Participants also come from South Korea, Australia, other parts of Europe, and South America, and their proportions are comparable to the Palau’s visitor log. The study data illustrates data saturation reached after forty-two interviews and well represents the broad visitor demographics and explores individual preferences at the Palau.

At the Museu Picasso, six ten-year age categories (18-25, 26-35, 36-45, 46-55, 56-65, 66-75) were also sampled. Ninety-four percent of participants were college or university educated, and several had an advanced degree or graduate-level education. The sample included 36% males and 63% female participants. This corresponds with the researcher’s observations as well as the statistics noted from the Museu Picasso visitor services data collection from daily visitors and confirmed by the Director of Visitor Services. Most visitors come from the US, France, Italy, Germany, England, China, Japan, South Korea, Russia, Spain, and Canada. The participant sample represents these populations in a generally proportional fashion. Similar to the data on the Palau, the data on the Museu Picasso illustrates a data saturation reached after one hundred nine interviews, representing the broad visitor demographics and a sample of individual preferences at the Museu Picasso.

4.5 Method 2 – Participant observation by researcher of photographs taken on site

In addition to photo-elicitation, I conducted participant observation to see where photographs were taken to triangulate the data from the photo-elicitation interviews. At the Palau de la Música Catalana, visitors were observed around the exterior of the museum and in the café/lobby space for one-hour periods each day for forty days of fieldwork. Using a plan map of the Palau and its context, tallies were made of how many individuals took photographs of
parts of the façade, courtyard, and café/lobby details by pointing their cameras or smart phones at the scenes (Fig. 4.18).

Figure 4.18- Plan map of the Palau de la Música Catalana used in photograph counting and participant observation (Source: A. Bliss).

Visitors were also observed during four different guided tours over the course of fieldwork. Generally speaking, visitors appeared to take photographs anywhere the tour guide pointed out or indicated had importance in the course of the Palau tour. I was able to verify their locations through eavesdropping or standing just behind them to see their view and camera viewfinder. The photographs seen during participant-led photo-elicitation support this claim.
Tour guides briefed the visitors about the level of importance of particular details, architectural elements (i.e. the lantern, the Valkyries, or the columns) before individuals interacted with them.

At the Museu Picasso, photographs are not allowed to be taken inside the museum. However, visitors were observed in the courtyard between photo-elicitation sessions with participants. Visitors were documented taking images of architectural details and the overall space of the exit courtyard. Over the course of 41.85 hours during approximately forty days of fieldwork, 2429 photographs were observed being taken. I was able to situate myself behind those taking photographs, asked to see photographs, and eavesdropped on conversations regarding these photographs to verify the location being photographed. A selection of these photographs appears in Chapter 7.

Additionally, photograph counts and participant observation validated the data and images collected during the photo-elicitation. Themes reemerged during time spent on site watching visitors and mapping activity in the public and tour spaces.

4.6 Method 3- Architect and site manager information gathering

Visitor data formulate the primary material support for my dissertation findings, but I also interviewed Jordi Garcés, the architect in charge of the Museu Picasso projects, to further my understanding of the concerns involved in restoration and perseveration of tourist laden historical architecture. I was unable to speak with Oscar Tusquets but he sent me his memos from the project. The importance of interviewing the renovation architects directly or gathering architects’ thoughts via their notes lies in understanding the rationale for decisions they made in their design processes. Specifically, I wanted to become knowledgeable about choices related to revealing or removing historic character, reworking of entry sequences, intentions versus present realities in space use, and future design plans for preservation and restoration efforts at both sites. Their commentary is included in the findings as a means to show congruency with certain participant
emotions or observations, to explain design decisions from the designers’ viewpoint, and to be forward thinking about how changes may be perceived in the future as they relate to sense of trueness to character.

Site managers at both the Museu Picasso and Palau de la Música Catalana were solicited for interview. The director of visitor services at the Museu Picasso, Deirdre Haughey, agreed to meet for an interview. Appendix F contains the interview questions for Ms. Haughey. We discussed her plans for the museum, what she hopes visitors experience, and the basic operations of the museum and its facilities. The director of guided tours at the Palau, Raquel Rodriguez, was available periodically to answer questions in person, but unable to meet for an in-depth interview, nor did she respond to a questionnaire delivered via email. Their responses are important to understanding the way that the site intends for visitors to experience based upon an itinerary, script, or displayed interpretation, in comparison to what visitors actually perceive. Likewise, it was necessary to gather information about site visitor demographics to ensure that my participant samples would be representative.

In these interviews, discussions, and commentary, the goal was to identify thematic relationships between their responses as primary stakeholders of each site. Their commentary provided points of reference for the themes identified through participant interview analysis. The interviews add clarity to the thematic results and discussion in the following chapters.

4.7 Summary of methods

Through these data collection methods, data analysis, and subsequent coding and pattern matching, I formulated a better understanding of how visitors perceive intervention and sense of trueness to character in tourist-historic sites. The data from the two types of photo-elicitation work together to give a broader picture stimulating conversation and thought likely not to be elicited if researcher-led or participant-led photo-elicitation are used alone. In combination, the
data are rich with meaning and offer more content than an interview alone can provide. Analysis indicates that, in concert, the two approaches deliver a more comprehensive set of data. Where participant photographs may be lacking stimulating detail, researcher images provide cues for further conversation to gain a comprehensive picture of environmental perception.

By inserting carefully selected images into the conversation, the researcher can strategically guide the course of interview without disturbing the agency of the participant. In navigating control over the interview experience, both researcher and participant build a level of rapport through mediating the language and content of the interview. Each party, therefore, had the opportunity to guide the conversation, thus creating a complete picture of the visitor experience of historic places and ultimately of their expectations for preservation of historic buildings.

Photograph counts and participant observation endorsed the images collected during photo-elicitation and also added to the analyses of thematic findings from interviews. Interviews with key site managers and architects further emphasized changes to the sites, expectations for visitor perceptions, and gave insight to how sites are used versus how they could be used.

A summary of the methods and proposed outcomes can be seen in Figure 4.19.
4.8 Research quality

The model of analysis and outcome generation aligns with Lincoln and Guba (1985) measures of credibility, transferability, dependability, and confirmability, but also their more recent reworking of these principles to include fairness in representing views, relationship building with participants, and raising awareness (Lincoln, Lynham, & Guba, 2011). Credibility evaluates whether or not findings truthfully represent the data and the participants (Guba & Lincoln, 1985). Credibility is established by length of time in the field, triangulation of data, and an understanding that data will change as sources change. Following my months in the field to conduct interviews, I used multiple methods of analyses of sources of data from many
stakeholders to ensure quality. In the analysis itself, Yin (2014) also explains that as patterns match to predicted outcomes, it strengthens internal validity, or another term for credibility. Transferability identifies the applicability of findings to other instances and settings through the use of rich description of the participants, data, and the case studies. The use of cross-case analysis in this study helps to build transferability and external validity. Dependability “refers to the opportunity, post hoc, of reviewing how decisions were made through the research…” (Mayan, 2009, p. 102). The criteria of dependability were established through careful documentation of the research procedure throughout the course of fieldwork in Barcelona and analysis using Nvivo such that the process could be replicated by another research with these cases or in another study. Confirmability ensures logical findings through the practice of reflexivity and understanding that the products of research reflect the data and not researcher bias (Guba & Lincoln, 1985). The outcomes of this dissertation accurately reflect the interview data from the tourist participants, site managers, architects, and observations from time on site. Careful mining and interpretation of data are revealed in the findings, using the words of the participants but with my own voice and interpretation.

Yin (2014) identifies four principles to ensure high-quality analysis: (1) all evidence must be attended to, (2) rival interpretations are addressed, (3) analysis focuses on the most significant issue, and, (4) the researcher’s prior, expert knowledge is involved in the analysis. This study uses evidence from all stakeholders at each site through interviews and in-depth investigation of site history and adaptation/preservation. Rival interpretations explore the different interpretations of evidence by researchers through perceptions of the built environment using a new lens and understanding of place (Yin, 2015). The analysis focuses specifically on the lens and sense of trueness to character, to uncover outcomes related to the perceptions of participants. Further, as Mayan (2009) explains, verification can be assessed through methodological coherence,
choosing appropriate and adequate samples, collection and analyzing data simultaneously, and working through the data systematically to generate conclusions. My methods align with the theoretical framework I employ and are conducted with sample sizes both appropriate to the method and proportionate to the number of individuals visiting site. I was carefully analyzing my sample demographics and individual responses to ensure I was getting a breadth of participants but also that my data had reached saturation.

I believe in a close relationship between the researcher and participant. The researcher should become an integral part of an interview process to better understand the participant, their background, and their perceptions of the built environment. I attained this objective in this study over long periods of persistent fieldwork at both sites. Because of my desire for rapport in the researcher-participant relationship, I generally identify with a “subjectivist epistemology” (Mayan, 2009, p. 25) and do not view myself separate from the process or participant. I understand that there may be some bias introduced from my presence and security clearance at each site. Conducting research in this intimate manner allows one to discover underlying meanings and innuendoes in a way that quantitative and positivistic research does not. My findings are a result of the close consultancy of the researcher and participant (Guba, 1990, p. 27). Mayan (2009) contends in this kind of study, “Research is dialogic: It is about being in a relationship” (p. 25).

Creswell (2013) explains that because of the relationship building, triangulation of multiple sources of data and various methods, thick description is necessary to explain findings, which can be gleaned in Chapters 7 and 8. He further explains that, “I consider ‘validation’ in qualitative research to be an attempt to assess the ‘accuracy’ of findings, as best described by the research and the participants” (Creswell, 2013, p. 249-250). I would argue that my findings represent the most accurate account of my fieldwork, research, and analysis as constructed
through the data from my participants. The findings from my analysis are presented in Chapters 7 through 9.

The following chapter introduces Barcelona’s environmental history as the larger context for the case studies of this dissertation. The environmental history grounds the discussion of the architectural objects as important for tourist-historic Barcelona.
CHAPTER 5  THE HISTORY OF BARCELONA’S BUILT ENVIRONMENT AND URBAN DESIGN

5.1 Introduction and justification

Related to the city’s tourism, this chapter establishes Barcelona’s environmental history at key moments in the city’s development as starting at its founding as a Roman city through to the present day. The breadth of the time relayed here is important for establishing the architectural and urban planning aspects of a city whose notoriety grows from its built environment and tourism related to that environment. I reason that great shifts in the design of the city follow trends, not just in economic gains or rebuilding, but with clear developments in the realm of domestic and international tourism despite local social unrest (Degen and García, 2012). Urban efforts of the city government generate visitors, but these measures were first undertaken as a way to build social cohesion and consensus locally (Degen and García, 2012; Balibrea, 2001; Aibar and Bijker, 1997). Four well-defined moments of international tourism, on a grand scale, emerge for Barcelona: 1) immediately following the fall of the Franco regime, 2) around the Olympics in 1992, 3) during the Universal Forum of Cultures in 2004, and, 4) in the present-day obsessions for the city and culture evidenced by growing contemporary tourist arrivals that motivate this study. The following sections illustrate the city brand and point to the initial building history of individual parts of the city, architectural movements, and urban plans. These sections coincide with a relative explanation of the impacts of the environment on aspects of the city’s tourism from its budding phases in the late 1800s to the present. The history of tourism and the evolution of the city—politically, economically, and socially—are interconnected and their explanations will be interwoven for the purposes of this dissertation.
5.2 **Barcelona’s branding through urbanism**

Regeneration of culture and built space form the basis of the tourist experience in Barcelona. Primarily linked to the architectural prominence of the city, from 1986 to 1999, the Barcelona City Council spent tens of millions of dollars to rehabilitate the city’s architectural heritage created in the Roman times up to the 1990s (Smith, 2005; Balibre, 2001). The campaign was targeted at rebranding the city and generating tourist income, but also at furthering social cohesion and a city-wide cultural program (Busquets, 2005; Degen and García, 2012; Balibre, 2001; Smith, 2005). The modernista architecture of Gaudí, Domènech i Montaner, and Puig i Cadafalch was highlighted as a series of major brands for the city in the early 2000s to promote Barcelona as the ‘Capital of Modernisme’ (Smith, 2005). Attached to its architecture the city’s heritage has been highlighted through strategic planning efforts to project the built environment to tourists and citizens alike through the city’s specific type of modernist architecture. This architecture is emblematic of the city at present and, according to a search of TripAdvisor’s top things to do in Barcelona, has become one of the primary attractions for tourists to visit the city.

The urban fabric of Barcelona is part of its brand and interwoven in the social, political, and cultural contexts of the city; it is where the city’s identity is imbued. The projected image has been built for and consumed by the tourist to bank into their travel imaginary. The *Barcelona posa’t guapa* campaign¹ is one such project where notable architects have overseen the restoration and renovation of mainly modernist architectural patrimony, a pillar in the generation of tourism, and again in the creation of new public space. The inclusion of notable architects in

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¹ The *Barcelona posa’t guapa* campaign was run by the city to publicize and grant-fund restoration of buildings and urban projects throughout Barcelona by citizens and businesses. In 25 years, 27,000 buildings have been restored, accounting for roughly one-third of the buildings of the city. See [http://ajuntament.barcelona.cat/paisatgeurba/en](http://ajuntament.barcelona.cat/paisatgeurba/en) for more information.
new projects as well, led to what Balibrea (2001) calls a “‘designer’ city” (p. 192), which distracts visitor attention from other city challenges including employment and housing. Frank Gehry, Richard Meier, Rafael Moneo, Ricardo Bofill, Jean Nouvel, among others, authored projects in the city, such as museums and cultural centers including the *Museu d’Art Contemporani de Barcelona* (Meier), *Torre Agbar* (Nouvel), and the Fish (Gehry), that are frequented by visitors and citizen. Nonetheless, the re-imaging of the city exudes a specific Barcelona culture to establish a connection between culture and public space. Therefore, the public space takes on a political agenda. Degen and García (2012) point out that both the selective conservation of historic buildings in the city center and development of an iconic Barcelona architecture in the 1980s and 1990s reaffirm the strategy of using public art and architecture as urban politics.

In 2008, the Barcelona City Council commenced the Barcelona Strategic Tourism Plan to regulate tourism and devise an image of the city to be presented to the world. This plan came after years of citizens’ claims of the tourism industry draining the city of resources (Fava and Rubio, 2016). The plan was set to combat issues produced by approximately thirty million tourists who visit Barcelona each year (Fava and Rubio, 2016). The most significant portion of the plan was to create specific routes through the city to promote local heritage and reduce the impact of tourism at the city center. At present, the tourism inundation remains a particular tension within the city and results in clashes between citizens and tourists. However, it is important to establish the relevant landscape of the city with respect to its touristic past and future. The following sections illustrate the changing urban scene from Roman times to current trends.
5.3 **Barcelona and its walls**

Built as a Roman stronghold inside of fortified walls, *Barcino* was founded in the first century, B.C. on the site of previous Roman settlements. Its characteristics mimicked that of other Roman colonies—access to a port and a strong network of Roman roads (Busquets, 2005). The city was walled at its founding with a two-meter thick wall that was later reinforced in the 3rd century A.D. when an additional wall was added, and parts rebuilt after Germanic attacks. These walls are still visible today as traces of the history of the old city and represents the historic nucleus of the city which has survived, in part, over the last 2000 years. The organization of the plan was based on two orthogonal primary axes that meet at the present-day *Plaça de Sant Jaume*, a principal square for Barcelona’s political representation (Busquets, 2005). Following the Roman tradition, the street network is a more mesh-like layout following specific territorial axes into which buildings and urban spaces were later placed. These axes also inform Cerdà’s plans of the 19th century, to be introduced later.

The Roman core was used and adapted over the intervening centuries, as a result of various attacks by barbarians and changes in leadership. King Jaume I expanded the Roman walls in the 13th century, but this process took more than one hundred years to complete (Casellas, 2009). It was in that subsequent century, when Barcelona flourished politically and economically, that many of the tourism attractions in the urban fabric emerged, including the cathedral, several well-visited Gothic churches, the town hall, and the royal palace, among others. Subsequently, the city once again fell on hard times politically, financially, and socially, especially during the Inquisition and flight of the Catalan Jews who were important to the life of the city. This period of decline is evident in the architectural fabric of the city as late Renaissance and Baroque buildings have not been preserved and are not available for tourists to visit as in other European cities (Casellas, 2009). Much of the Baroque fabric that was built, was
subsequently destroyed in major historic events including riots and wars in the 1900s. Figure 5.1 shows the enlargement of the Roman walls from the initial core through subsequent expansions.

![Figure 5.1- Roman walls and subsequent expansions by various sovereigns. (Source A. Bliss).](image)

In the early 18th century, new ruling families displaced parts of the population, many of whom were fisherman, to outside the walls in what became La Barceloneta (Casellas, 2009). This area is now a popular tourist leisure space and area of accommodation along the beach. At the same time the population density, and unsanitary conditions, inside the walls grew at an alarming rate due to a vertical building boom. At the same time the expansion and success of the manufacturing industry contributing to poor living conditions in the Raval area. In the following
century, more civic building was completed coinciding with various political events. Construction of note for tourism development today include the squares of Plaça de Sant Jaume and the Plaça Reial, both popular destinations for contemporary visitors. Little civic construction took place in the rest of the 19th century, but demolition of the city’s Catholic churches by war and invaders resulted in the building of new housing, cultural spaces, and markets, including the famous, and often tourist-inundated, Boqueria Market. Inside the walls industries continued to flourish, further increasing the population. This prompted demand to deconstruct the walls and expand outside the city’s original core.

Beyond the wall, in the Barcelona plains, the establishment of villages and religious centers or parishes marked the development of the expanding city. These villages and enclaves were annexed into the central city in the 19th and 20th centuries, including: Santa Maria de Sants, les Corts, Sant Gervasi de Cassoles, Gràcia, Sant Andreu de Palomar, and Sant Martí de Provençals in 1897; Horta in 1904; and in 1921, Sarrià. They form periphery that was later used in development of industry, innovation, and public space to be described later. Outside the wall to the north and east, opportunity for expansion was seen in the mid-1800s as well. Isabell II granted permission to begin the process of opening the city to the surrounding plains with the exception of the military fortress. These efforts required planning and oversight from political, engineering, and design leaders, but not without conflict continuing from the prior two decades.

5.4 Cerdà’s plan for Barcelona—Political underpinnings to expansion

The city of Barcelona, the capitol of the Catalonia region, remained entrenched in feuds with the Spanish government for independence throughout the development of the city inside the walls and oversight for expansion. The walls symbolized not just a physical barrier to extension of the city, but also a political one as the city was still under the military confinement of the Philip V dynasty in the 1700s. At that time, Catalonia’s culture and institutions had been
oppressed with specific bans on the use of the Catalan language and the closing of Catalan universities (Aibar and Bijker, 1997). The political framework had likewise been disbanded and military engineering and construction dominated the landscape, enclosing the city as a fortress and limiting growth or building outside the wall. The wall was a symbol of that tyranny, but also represented a political battle within the walls between those who would choose to submit plans for city extension later as plans with schemes in that zone were considered to have a specific stance against the government. The Spanish rulers fought to keep the walls intact through the 1700s and early 1800s before they were eventually taken down between the years 1854-1868.

The first proposal for expansion was drafted by Idelfons Cerdà, “a Catalan civil engineer and former progressive deputy in the Spanish Parliament” (Aibar and Bijker, 1997, p. 7). Cerdà’s preliminary plan of 1855 was well received by the Barcelona government, but the conservative town hall and city council appointed Miquel Garriga to come up with another solution in 1856. Ongoing feuds about jurisdiction of the planning resulted in the council calling for a competition to find a more favorable proposal. However, the Ministry of Development approved Cerdà’s plan in 1859 just before the competition’s deadline. Even so, the city council chose the design of Antoni Rovira, a local architect, to send to Madrid to negotiate approval. Intergovernmental quarrels delayed all plans again. In 1860, a Royal Decree finally approved Cerdà’s plan but without the economic and municipal guidelines he had proposed. Figure 5.2 shows the proposed plan where the contrast between the old city’s winding, narrow and the gridded blocks of the *Eixample* expansion, are evident.
Expansion was slow as the Barcelona elites questioned Cerdà’s work and motives (Casellas, 2009). Capitalist conceptions of economic growth can be tied to city growth as in other parts of Europe in the 19th century (Aibar and Bijker, 1997). His plan for extension placed hygiene at the forefront and established means for mobility to promote a healthier city. His plan was not without controversy from architects as well. It was not until the late 1800s that the plan and transformation moved at a frantic pace and created the Eixample district as it is experienced today, with much of the construction not falling under Cerdà’s specifications or guidance due to timing and omissions from the 1860 Royal Decree (Casellas, 2009).

The contemporary city is a mix of the plans: 1) of architects’ proposals of monumentality at specific moments at the periphery of the city; 2) the monotonous octagonal blocks of the Eixample of 113.3 meters in length and width developed by Cerdà; 3) blocks having a density of
over 70% built space in contrast to Cerdà’s 50% proposal; 4) and rings of social hierarchies favored by the elite and architects alike to push the poor further from the old city. The Passeig de Gràcia, the city’s elite strip from which the first building developments were planned with the grid beyond the walls, caused a reordering of the social map (Aibar and Bijker, 1997). This layout is understood today under the guise of tourist accommodations and itineraries beyond the city center. While not fully realized in Cerdà’s image, the landscape of Barcelona and its tourists’ experiences are permeated with his planning of this extension of the city.

5.5 World’s Expositions and public spaces

Cerdà’s plan included public spaces throughout the city with green spaces, parks, and recreation areas along with in the other 50% of his proposed block plan. This model did not bode well for bourgeoisie individuals who were concerned about the values of real estate. However, at the end of the 19th century, the push for parks and green space was taking hold in the United States and abroad. With the end of Queen Isabel II’s reign, the military fortress was to be torn down and made into a public park (Casellas, 2009). A group of young architects won the city’s approval for their design and construction began. Mayor Francesc Rius i Taulet attempted to follow the civic boosterism model used in the United States and Europe to bring much needed capital and international visitors to the city and hoped the park would become the site. The park was not finished in time for the opening of Barcelona’s 1888 World’s Exposition which was due to drastic changes needed in infrastructure in the design’s plan to host such an event. Barcelona housed the World’s Exposition in hopes of attracting tourists to reinvigorate the city. New infrastructure and buildings were needed even beyond the park. Building boomed. However, the Exposition proved to be an economic disaster, further bankrupting city hall, and garnering mostly national visitors. Despite the economic issues, the World’s Exposition created jobs and
brought Barcelona much needed international and national attention, along with solidarity among elites and businessmen (Casellas, 2009).

Across the world in the early 1900s, living conditions in working-class areas of major cities were harsh. Social unrest festered in Barcelona, too. Riots destroyed much of the city’s religious fabric. An economic crisis gripped the city into the 1920s. Finally, Primo de Rivera, Barcelona’s military governor, gained control of Madrid from the king through a military dictatorship and established an economic development plan centered on urban infrastructure and new projects to attract international workers. To showcase the innovation of utilities in the city, another World’s Exposition was planned in the city in 1929 on the mountain of Montjuïc to the west of the main city. Infrastructure was created to establish a viable connection to the waterfront via cable cars and with new active spaces for public consumption. The planning provided both public areas and port activities in an unprecedented fashion (Meyer, 1999). Due to financial problems, once again, the buildings and other facilities from the exhibition remained in public use after the fair in contradiction to their temporary intention (Meyer, 1999). Architect Puig i Cadafalch was responsible for the primary planning of the event’s layout. The main axis ran from today’s Plaça Espanya and up into the mountain. The axis was flanked with exhibition buildings and prompted by a set of four columns in line with the National Palace. The palace was at the top of the mountain and end of the axis and was designed by competition-winning architect Pedro Cendoya, seen in Figure 5.3.
Small buildings and pavilions dotted the landscape to act as support to the larger exhibition. However, the most notable pavilion was from German designer, Mies van der Rohe. It is “a masterwork of modern architecture, a small building that combines the various ideals that inspired the movement…” (Busquets, 2005, p. 226). The Barcelona Pavilion, shown in Figure 5.4, as it is known, was rebuilt in 1983-1986 and receives floods of tourists annually.
The distinction of Montjuïc, however, is the lighting design for the buildings and magical fountain. A carefully choreographed water show deploys from hundreds of jets in tune with lighting and contemporary music. The show delights tourists after dark on certain days of the week, seen with the National Palace in the background in Figure 5.5.
The fabric created by the 1929 exposition remains an immensely popular tourist destination with the National Art Museum of Catalonia occupying the National Palace building and the Arenas shopping mall at the other end of the axis with Plaça Espanya. Other attractions including the biological park, the remains of the 17th century fortress, the Joan Miró museum, the Caixaforum museum and exhibition center in the rehabilitated Casarramona industrial building, and the Olympic infrastructure. These civic and public spaces are not the only works from the early 20th century to gain tourist attraction. The cultural and era-specific architecture in this area has also garnered attention in the tourist realm.
5.6  **Modernisme 1890s-1950s**

From the late 1890s into the 1940s, Modernism, or *modernisme*, was the architectural standard for the city and many hoped it would be a Catalan national architecture (Busquets, 2005; Resina, 2008). The movement was also to symbolize the bourgeoisie and elevate the main thoroughfare of the *Passeig de Gràcia* (Resina, 2008). Characteristics of the style itself include organic lines, the use of iron, *trençadís* (a special type of mosaic), richness of detail, stained glass, and “an eclectic relation of historical references with the introduction of modern materials…” (Mackay, 1989, as cited in Busquets, 2005, p. 164). This movement was akin to the Art Nouveau and English Arts and Crafts movements wherein, stylistically, designs were conceived as a whole with interior furnishings and building details, all in service to the overall concept or theme. However, individual elite families partaking of the architecture have expressed stylistic preferences and trends as variations of these characteristics. Busquets (2005) explains that this movement also gave shape to many blocks of the Eixample district “producing an excellent symbiosis with Cerdà’s project” (p. 165).

5.6.1  **Modernista**

Many of the most famous tourist destinations in the city are of the *modernista* style by architects Antoni Gaudí, Lluís Domènech i Montaner, and Josep Puig i Cadafalch. Their work, specifically Gaudí’s, became emblematic for the city and its tourism trade. Projects by the three ‘starchitects’ can be seen all together on the ‘Block of Discord’ where three emblematic bourgeoisie modernist homes reside on one block on *Passeig de Gràcia* visible in Figure 5.6.

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2 *Modernista* is the adjective used to describe the *modernisme* period design products.
The Casa Lleó Morera by Domènech i Montaner, Casa Amatller by Puig i Cadafalch, and, most famously, Casa Batlló (1904-1906) by Gaudí express different stylistic trends by their benefactors, with Casa Batlló drawing the highest number of visitors to see the most stylistically different of the homes, akin to Gaudí’s other projects of note. Each of the three is also responsible for other acclaimed tourism attractions introduced earlier in this chapter. Domènech i Montaner played a large role in the 1888 Exhibition and was responsible for the Hospital de Sant Pau (1901-1930) and one of the case study sites of this dissertation, the Palau de la Música Catalana. Gaudí’s work plays a significant role in the tourist itinerary of Barcelona, drawing visitors to some of Spain’s most famous sites including La Sagrada Familia (1882-present), Casa Milà (1906-1912), Parc Güell (1900-1914), and several other works for the Güell family. The scale and extremely intricate ornamentation of his designs set them apart from his contemporaries. Puig i Cadafalch’s influence resonated in the movement’s attention to Roman
and Romanesque architecture as a foundation to bring the style to maturity. He was also responsible for the primary planning of the 1929 Exhibition, which cemented his political intentions.

All three architects were also politically involved and much of the Modernist period in Barcelona is captivated by the political strife in Catalonia’s attempts to become independent from Spain. Much of the decoration of their work celebrates Catalonia’s cultural identity and spirit. Puig i Cadafalch was an influential political activist. He advocated against Cerdà’s plan and pushed for the creation of an urban transformation that would make Barcelona an international city appealing to tourists (Busquets, 2005; Casellas, 2009, Resina, 2008). Likewise, Gaudi’s clients, particularly the Güell family, were also actively involved in the political scene of Barcelona, further imparting their influence on the urban plan of the city. The Güell family advocated for attributes similar to the City Beautiful Movement of Daniel Burnham in the United States with wide avenues, monumental buildings, and established green spaces in the city. Other parts of the city attracted attention as well. The Barri Gotic (or the Gothic Quarter) contains many Medieval buildings, but the historic district as it appears today constitutes a restoration and district marketing/branding project in a Gothic style not characteristic of its completion in the early-mid 1900s as a tourist attraction (Gant, 2013).

5.6.2 GATCPAC

Innovation and stylistic abnormalities were not foreign concepts to the city as modern architecture and alternative visions of city planning had been on display at the 1929 exhibition mentioned previously. In 1930, a group of young architects led by Josep Lluis Sert and Josep Torres Clavé, formed GATCPAC, a Catalan acronym for the Catalan Association of Architects and Technicians for the Contemporaneous Progress of Architecture following their work at the
exhibition (Casellas, 2009). Their ideological principles promoted architecture’s utilitarian nature, reason, proportion, order and balance, while advocating against unnecessary ornamentation and dishonest use of materials (Pladevall i Font and Navarro i Cossio, 2010). These promotions coincide with the ideals of the modernists throughout Europe in this era. The artistic nature of the work and projects produced by the group “verged on urban utopia” (Busquets, 2005, p. 234). With collaboration from Le Corbusier, following his time in the city as a lecturer, using these modernist ideals and bolstering the original plan of Cerdà, the group put together a new urban plan, El Pla Macià (1932-1935) named for the President of Catalonia Frances Macià, including a grid and ways to incorporate previously uninhabited areas for expansion. Because of Le Corbusier’s influence, the plan reflected his principles of separation of functions leading to superblocks and discussions of the ‘Functional city’ model. The plan was not realized because of the Civil War (1936-1939), and ultimate victory by the soon-to-be dictator General Francisco Franco. The group also hoped to “agitate the Catalan social arena by promoting avant-garde and international trends” (Pladevall i Font and Navarro i Cossio, 2010, p. 49), that one may contend became the basis for many urban movements still felt in the city today. The group was eventually incorporated into the Architects’ Society of Catalonia, following changes in political power and the government’s impositions on the urban and construction industries (Busquets, 2005). The impact of this group, however, is evident in the Catalan Rationalist movement and part of the European avant-garde before the advent of the National Movement of the Fascists (Pladevall i Font and Navarro i Cossio, 2010).

5.6.3 After the war

The years following the Civil War were filled with turmoil from civil wars, disease, and political strife establishing an independent state from the Spanish government. Roughly 75
percent of the city’s Baroque fabric was destroyed in those years until the 1940s. In the 1950s, degradation of much of the city fabric and economic instability again weakened the architecture and infrastructure of the built environment. Not until after Franco and many years of uncontrolled growth did the city again become cosmopolitan. Pladevall i Font and Navarro i Cossio (2010) note that the most interesting architecture and design came at this time through that funded by the middle class who hired architects of the past era. Noucentista architects, reacting against modernisme, propagated projects among the most visited sites in Barcelona and its surroundings, including the façade for the monastery at Monserrat. In the 1950s and 1960s, the struggle to redefine the aesthetic and cultural identity of Catalonia once again appeared. Grup R was formed in 1951 as a group of architects who sought to revive Catalan architecture following the repression of the civil war era. The renewed interest in and recognition of the environment and existing conditions is considered as the basis for new design, as well as “modern styles and conceptions of architecture” (Busquets, 2005, p. 321). Grup R grappled with the problem of housing for the thousands of immigrants moving to the city, as well as questions of the next urban forms. Barcelona suffered from a lack of housing and as a result, informal settlements grew giving rise to mass housing solutions. The Barcelona School ideas permeated design in this time and its products focused on forms and design for everyday use as part of its dedication to social and professional realms. Catalan architects including Bohigas, Tusquets, Clotet, among others, are representative of this time, forming the context for today’s Barcelona. Oriol Bohigas is the most influential to the Barcelona School and today’s Barcelona.

5.7 The First Democratic Movement after the regime and Renewal of Public Space in the 1970s-1980s

In the mid to late 1960s, frantic master planning work took place amid issues of urbanization and a change in power structure in the city’s political climate. Restructuring
industrial sectors and economic issues once again gripped Barcelona, including the global economic crisis of 1974. Restructuring of the urban fabric of the city and its surrounds proved critical in the changing economic situation especially as new industries moved downtown. Juli Esteban, in the book *Transforming Barcelona* edited by Tim Marshall (2004), identifies several specific projects or movements in the urban recreation, reaffirmation, and restructuring of Barcelona. Esteban (2004) discusses the 1976 General Metropolitan Plan (PGM), the 1979 democratic government shift, which includes the 1980 appointment of influencer Oriol Bohigas, and the 1986 Olympic bid and the subsequent interest in green space, new areas of centrality, and metropolitan projects. The following sections relate these pivotal moments to their urban influences as understood in the urban fabric of Barcelona today, especially where they are relevant to the underpinnings of contemporary touristic experience, the central theme of this study.

### 5.7.1 General Metropolitan Plan (PGM) as a starting point

During and after 1974, the first drafts of the General Metropolitan Plan (PGM) were exhibited for the public during a time of political and social transition, especially at the end of the Franco regime. The PGM included specific proposals to reclaim open and obsolete spaces to bolster public sentiments about recapturing green space and improving urban quality policy. Private sectors’ objections to the PGM grew from fear of denigrating capital gains and the sentiment that the PGM required further study.

In 1976, following a second public exhibition, the PGM was passed and is still in authority today. The Plan considers Barcelona and 26 surrounding municipalities under its derivation of planning law or legislation on land use and planning policy (Busquets, 2005; Casellas, 2009; Esteban, 2004) (Fig. 5.7). This transformation coincided with the change in political tides and
acceptance of new urban strategies following economic and employment collapses at the end of the Franco regime (Busquets, 2005; Esteban, 2004; Monclús, 2011). The PGM is an adaptation of earlier land laws from the 1950s, specifically a plan that attempted to rationalize boundaries in 1953. Although no formal studies were made to set out metropolitan boundaries, the delineations exist today from restructuring due to the PGM (Esteban, 2004). The PGM’s specific goals were not only to offer a detailed zoning plan and guidance for construction, but also to facilitate the urban transformation of certain areas in the city while trying to change use and avoid creating high density. The plan had lasting impacts for social and urban realms and by recapturing public space, it held on beyond the regime’s reign and gradually upheld the democratic movements accompanying city rebuilding. PGM was the catalyst for urban change that is reflected in the current condition in the city and movements explained in the next sections.

Figure 5.7- Land use plans proposed by the General Metropolitan Plan (Source: Busquets, 2005, p. 337).
5.7.2 New government and public space

In 1979, the first democratic city council entered office and acted in support of the PGM, which became a reference point for all subsequent urban projects and improvements. The next year, Oriol Bohigas was named as Director of Planning. These two years mark the beginning of a remarkable transformation to the urban area through what Esteban (2004) has deemed “localized projects”, “municipality-wide projects”, and “metropolitan administration” (p.112). Localized projects provided identity to the small pieces of the city, or neighborhoods and corridors, in a way to recognize individual niches of the city and to “implement social redistribution by improving living conditions… with higher quality public spaces…” (Degen and García, 2012, p. 1026). Municipality-wide projects created nodes for activity. Metropolitan administration guided large scale projects for Barcelona and its surrounds. All three categories were deployed under the PGM system. Of note, this time period is also significant as the people of Barcelona and the new government are jointly invested in public space.

Localized projects, or PERIs, meant more than just neighborhood demarcation. Instead, they allowed for creation of a local identity, enabled a platform for public demands such as improvements to green space and infrastructure, and encouraged conservation of neighborhood heritage beyond the scope of the PGM. Outside the bounds of the neighborhood association, these projects are real agents of change in concert with local municipal powers. These transformations bolstered cultural capital and collective memory through communal space creation (Balibrea, 2001). Some neighborhoods with urban character as experienced by visitors include the El Born, Gràcia, and Poble Sec.

More obvious transformation took place between 1980-1982 when new goals for a city with a chance to bid for the Olympics began to formalize with municipality-wide projects. Special planning projects to reopen the city to the sea, update sporting facilities, and promote
infrastructure were among the key aims. At this time, the urbanization of Montjuïc to establish it as the most important park in the city was considered a high priority (Esteban, 2004) as another venue for an Olympic zone in the city. The completion would concretize its role in the city and enliven the celebration of the Games and attractions for tourists.

5.7.3 Areas of New Centrality (1987)

The Olympic zones were the catalyst for another project to generate nuclei around the city which were to become areas of new centrality (Esteban, 2004). The project of new centralities set forth twelve areas to provide new centralized sector hubs for service and public facilities, including the four Olympic zones of the Olympic Village, Montjuïc, Diagonal, and Val d’Hebron, seen in Figure 5.8 (Busquets, 2005; Esteban, 2004). These services include cultural, social, and political functions and infrastructures for the neighborhoods that they house. These areas are primarily located around major transportation networks including highways and railway hubs. One area, Port Vell (Old Port), highlights integration into the city’s fabric as a leisure and service center. With transportation as a main artery, and an abundance of buildable space, new construction could take place in hubs for urban renewal and integration back into the creation of a vibrant Barcelona, albeit with variable timing pending ownership interests and the service lines available. The areas of new centrality most frequented today by tourists include Port Vell near the beach and Olympic Village, and Montjuïc, near the Olympic infrastructures.
5.7.4 Metropolitan Planning

In 1974, the Barcelona Metropolitan Corporation (CMB) “was created with powers of urban action within the scope of the PGM” (Esteban, 2004, p. 128), but the corporation was abolished by the Catalan Parliament in 1987 following the establishment of planning laws. During its time, the group was made of representatives from the municipalities of the metropolitan area and presided over by the mayor of Barcelona. Despite separate neighborhood needs and agendas, the CMB helped to create a feeling of belonging in a single urban space. The CMB acted in the interests of the PGM, but also had missions of its own through the creation of metropolitan parks, road links, and metropolitan planning projects. The creation of parks under the direction of Bohigas aimed to create monumentality at a periphery that never quite settled beyond the limits of Barcelona (Esteban, 2004; Balibrea, 2001). Road links were constructed for inter-municipality travel. Finally, large scale planning projects like the Costal Plan, one of many projects including planning for the Olympic Village, sought to regenerate the leisure center at the beach for further economic and social development. This area is one of the most popular tourist destinations in the city today, and of special importance as a destination after reclaiming as a
tourist city at the conclusion of the Olympic Games.

5.8 *The Olympic influence in Barcelona*

In 1986, Barcelona won the bid to host the 1992 Summer Olympic Games, an event that acted as a “level and strategic instrument of urban renewal and urban regeneration” (Monclús, 2003). Large scale development was implemented again for the 1992 Olympic Games, creating new areas for tourist exploration and further transportation infrastructure promising locals to have equitable distribution of public facilities and public spaces. Duran (2002) stated that there was a decisive distinction between the before and after the 1992 games in terms of tourism for the city. He noted that the Games allowed Barcelona to expand its tourist capacity, including the number of hotel accommodations, international arrivals, and supportive transportation infrastructure, and the city continues to update its tourism infrastructure as the number of visitors continues to increase. Over 300 projects were completed in the years after the bid, including the airport, ring road infrastructure, sporting facilities, lakes for rowing, hotels, and the National Palace renovations. The most daunting of the urban changes was the moving of rail lines from *Poblenou* and the airport. Indeed, another triumph was the renovation of the National Palace, from the 1929 exhibition, into a premier museum and centerpiece for the culture of Catalonia to bring all kinds of people to *Montjuïc* for more than just sporting events. Scholars cite the event as a major success, especially given the transformation of the city in just six years to a level that will be later discussed as the Barcelona Model (Monclús, 2011).

Part of the urban regeneration enacted for the Games following 1986 may be seen as a continuation of plans in progress, discussed in the previous section, albeit at a much more rapid pace. Both recovery from the Franco regime and strategic planning for the urban revitalization of Barcelona coincide with actions taking place throughout Europe. The criticality of the foundations laid by the PGM are found in the land reserves and reclamation of open spaces.
which would become sites for Olympic infrastructures (Monclús, 2011). In the early 1980s, the city council also noted, with direction from Bohigas, the importance of architecture along with the relative nature of the traditional street in the identity of the city. Projects during those years focused on reclamation of public space for continuity in the urban fabric through creation of parks, squares, and other public amenities (Monclús, 2011). Barcelona was invested in the social lives of its citizens as well as the green space infrastructure for visitors. As Pasqual Maragall, the Mayor of Barcelona serving between 1982-1997, said, “The trick in Barcelona was quality first, quantity after” (in Monclús, 2011). Bohigas noted that in the planning and execution of the Olympic plans, the treatment of the zones was the same as those of the rest of the city and was to be constructed for continued use following the Games. The creation of these spaces for longevity was vital to the success of the urban transformation. Montjuïc and accompanying Olympic infrastructures from Barcelona Turisme’s itineraries can be seen in Figure 5.9.
The Games also coincided with the regeneration of the seafront, turning the city back to the sea, which had been a metropolitan planning goal. Extensive recreation and sporting facilities were constructed in line with the activities for the Port Vell area. The Diagonal, a main thread through the city would connect the Olympic Village into the fabric of the city (Monclús, 2011). The Parc de Mar near the beach underwent the most change as it became the Olympic Village and had to accommodate thousands of housing units and sporting facilities. Urban forms from
the *Eixample* had to be continued to integrate the new area into the city. The avenues had to be widened, a new marina needed to be constructed, and hotel accommodations and public services sprang up in the *Parc de Mar*. Additionally, the coastline needed to be cleaned up to accommodate athletes and visitors alike. Both public and private funds paid for the regeneration. Monclús (2011) notes the success of the entire urban regeneration scheme lies in the ability of planners to correlate city strategic planning with that of the Games as well as the needs for the future of the urban situation. This success and urban imprint ultimately led to mass tourism, gripping the city today, while also laying foundation for the ‘Barcelona Model’ discussed in the next section.

5.9 *Barcelona Model and current urban trends*

The vast urban regeneration and general model for strategic planning of urban growth and change has led many authorities and planners from Latin America and Europe to look to Barcelona as an exemplar. The case of Barcelona has become known as the ‘Barcelona Model’ and its results have been revered as a global planning reference point since its rapid inception in the late 1980s (Monclús, 2003). Despite the recession that followed the Olympic Games, from which the frenzied changes began, Barcelona had been positioned with prestige in terms of economics and culture related to tourism development in both national and international arenas (Balibrea, 2001).

To make way for much of the urban redevelopment, old homes and industries were demolished to create new pedestrian and vehicular thoroughfares. Restoration and renovation of historic buildings and heritage sites, along with their staffing for visitors, were important to recreation of the tourist itinerary, also part of the ‘Barcelona Model’. This fact remains especially important as the architecture, or representations of the built past and architectural present, motivate many tourists’ itineraries. Likewise, the cultural programs in concert with the built
space provide another facet of visitor engagement but also local social cohesion and sense of belonging (García-Ramon and Albet, 2000). Degen and García (2012) explain the ‘Barcelona Model’ as a cultural transformation based upon the urban development and social turns. These changes all follow a political agenda and governance shifts to ensure Barcelona’s and Catalonia’s competitiveness in the European market (Busquets, 2005). Following substantial urban changes, the city governance also promoted a vision of the city as clean and tidy, in contrast to its industrial days, where new meanings and feelings have been imbued into place and new buildings signify the shift in urban and emotional constructs. Likewise, the ‘clean’ city was imagined to then see a shift to cultural and technological industries to promote a knowledge-based economy.

In 2004 the Universal Forum of Cultures, a four-month event, was devised by the city council to shine light on the changing nature of Barcelona’s role of commercial imperatives in a globalizing economy (Diaz Urueta and Fainstain, 2008). The Forum specifically addressed a knowledge-based economy as evidenced at 22@ in the Poblenou district. 22@Barcelona is an innovation and entrepreneurship area that has turned old factories and workshops into business incubators and artist galleries to attract new life to the former industrial area adjacent to the Forum site. The area around the Forum, Diagonal-Mar, and its projects were criticized for their drive to design and build for high-income consumers, which has led to failure of the project. Degen and García (2012) explain that the Forum and its resulting empty and unused space are indicators of the ‘Barcelona Model’. Despite the ultimate consequences of this model, including urban sprawl and immigrant housing at the peripheries, the cultural model set forth, which bolstered civic cohesion and new public space, is as much part of the tourism experience as the local renaissance created by urban regeneration.
The next chapter explains the two case studies chosen for this dissertation project. Both sites are integral to the political, social, and cultural imperatives of Barcelona in their origins and present-day use, but also in their relations to the urban structure of the city.
CHAPTER 6  HISTORY AND BACKGROUND OF THE SELECTED SITES

6.1  Introduction

According to a Barcelona Turisme\(^1\) press release in 2013, Barcelona, one of the most visited cities in the world, hosted 100 million visitors between 1993 and 2013, and would host roughly ten million more each year after. As of 2016, new figures state around 30 million tourists visit Barcelona each year (Fava and Rubio, 2016). As illustrated in Chapter 5, the booming industry surrounds Barcelona’s *modernisme* architecture, Spain’s own version of the Arts and Crafts and Art Nouveau movements, most famously characterized by the work of Antoni Gaudí. The city exists as an amalgam of neighborhoods and districts as shown by Figure 6.1, but obvious by aerial map and understood underfoot by the visitor are the *Ciutat Vella*, or the old city, and the *Eixample*, or the gridded city. To blend this mix of architecture and urban design, Barcelona citizens demand reforms to manage the surge of visitors and tourist-generated income appropriated by the Spanish government. Present-day efforts to accommodate record visitor numbers and the booming tourism market call for design interventions to major thoroughfares, museums, and other attractions. With the adaptive reuse and preservation endeavors, a re-interpretation of historical essence in a building or site occurs with each re-presentation of a physical construction or façade.

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\(^1\) “The Consortium of Turisme de Barcelona is the official entity for promoting and boosting the tourism, cultural, commercial offer in Barcelona and its environment, created in 1993 by the City Council of Barcelona, the Official Chamber of Commerce, Industry and Navigation of Barcelona, and the Foundation for the Promotion of Barcelona.” – Retrieved from Barcelona Turisme, “About us”, http://professional.barcelonaeturisme.com/Professionals/corporatiu/corporatiu-home/_fRw6AmMgteudlZnuSaTc4ft6PyZK7v-FQx8oQQxasHUZ-CyJZ_4uA
The Palau de la Música Catalana and the Museu Picasso, two of the most visited tourist-historic sites in the city of Barcelona, are not exceptions to the new interpretations of historical buildings following architectural change. Twenty-first century additions to the Palau de la Música Catalana and the Museu Picasso, that also create courtyard or plaza spaces, address increasing visitor numbers in Barcelona following the growth in international travelers in the 1970s. The Palau de la Música Catalana is currently listed as the third-ranked of 657 things to do in Barcelona per TripAdvisor\(^2\), just behind Antoni Gaudí’s Sagrada Familia (first) and Casa Batlló (second). The Museu Picasso rates as the fortieth listed attraction behind many other Gaudí works and various outdoor activities and free attractions.

Both the Palau de la Música Catalana and the Museu Picasso, are located near the

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\(^2\) TripAdvisor is the world’s largest travel site according to comScore, Inc., a company measuring online traffic and use as of a December 2016 report: http://www.comscore.com/Insights/Rankings. TripAdvisor aggregates hundreds of millions of travelers’ reviews, and hundreds of websites’ travel data for accommodation, tours, and logistics to help individuals plan travel. “TripAdvisor branded sites make up the largest travel community in the world, reaching 390 million average monthly unique visitors* in 49 markets worldwide” (TripAdvisor, “About us”, https://www.tripadvisor.com/PressCenter-c6-About_Us.html).
historic center of the city, Ciutat Vella, which features winding streets, narrow alleys, and Roman-era building fabric. Located east of the major thoroughfare of the Via Laietana, both sites are just outside the Gothic Quarter historic district and the Roman walls of the original city, Barcino. The center of the city, at the time of the Palau’s inception in the 1890s, underwent gentrification and was home to the working-class nationalists, an important contribution to the history and narrative of the architecture of Palau de la Música Catalana and the Museu Picasso. Likewise, the Museu Picasso’s location and establishment in the El Born district, a revival cultural and social district along the edge of the Roman walls and near the Mediterranean Sea, reflect the transformation of the urban fabric of Barcelona at specific moments in the tourism booms of city. The Museu Picasso was one of the first museums to be instituted along the Carrer Montcada, which now serves as a museum corridor, establishing the basis of tourism in the El Born district.

The chosen setting of each case study places primacy on the particular time of their founding with respect to the political and social activities of the city. Architecturally, the interventions for Palau de la Música Catalana and the Museu Picasso are unique. The architects for the respective sites remained the same throughout the almost thirty years of renovation and addition, maintaining the vision of historical preservation and functionality against the threats coming from tourism. Consistent attention to architectural preservation is distinctive at these buildings. Further, the additions at each site were designed expressly with entry sequence as a key conceptual factor, making the cases not only comparable, but distinct from other historic building projects in Barcelona. Figure 6.2 below shows the location of the Palau de la Música Catalana and the Museu Picasso in relation to one another, the main artery of the Vía Laietana, the port, El Born, and the Gothic Quarter which houses the Barcelona Cathedral.
6.2 Palau de la Música Catalana

In a statement from the former President of the Fundació Orfeó Català³, Fèlix Millet i Tusell writes, “We are very proud of the architectural uniqueness of the Palau de la Música Catalana and of its historical development and, for this reason, today we want it to be, rather than a museum, a great cultural center, full of life and activities that give prestige to the city of

³ The Fundació Orfeó Català is a musical association founded in 1891 as an association of Catalan pride, but also culture and music. They were responsible for raising funds to build the Palau. “The mission of the Fundació Orfeó Català-Palau de la Música is to foster music, with special attention to choral singing, knowledge and dissemination of cultural heritage and contribute to strengthening social cohesion,” (Palau de la Música Orfeó Català, “Foundation”, “About us”, http://www.palaumusica.cat/en/about-us_1444).
Barcelona” (Falgàs, 2009, p. 7). Figure 6.3 displays the entry to the Palau showcasing the attraction as a gathering site for music and culture. Millet i Tusell goes on to explain that the Palau is “a referent of Barcelona’s cultural and social life” (Falgàs, 2009, p. 7). The goals of the Orfeó further promote the “internationalization” and architectural value of the Palau for the world (Falgàs, 2009, p. 7). The vision and purpose of the Orfeó remained evident in the planning and development of the Palau as I studied the history and architecture of the site. Today the Palau is a still active music performance venue, running guided tours during the daytime hours for about 400 people per day. With Oscar Tusquets as architect the site underwent expansion and renovation in phases to make room for growing demand for performances and increasing populations of visitors on the guided tours.

6.2.1 History of the Palau de la Música Catalana

Architecture and culture were flourishing at the turn of the 20th century in Barcelona. Gaudi fetishism often overshadows the work of the Palau de la Música Catalana’s architect,
Lluis Domènech i Montaner, but he is the main figure of the modernisme mission in this period, as an example of the realm of identity building and political revolution in early 1900s Barcelona. Domènech i Montaner’s architecture speaks to the political aspirations of the Catalan people (portrait of architect Fig. 6.4). The independentists of Catalonia exhibited a strong tradition of music. Taking inspiration from the separatist songwriters and musicians of the era, the Orfeó Català was founded in 1891 entirely of non-professional members and with many financial backers to promote their cause—among them Domènech i Montaner. With his penchant for social graces and garnering financial support, money came together quickly to purchase a plot of land just off the Via Laietana, the new thoroughfare running south from the Eixample expansion district, to build a music palace for the Orfeó’s chorus. This neighborhood was home to the working-class people; the Palau was envisioned to be a source of inspiration and pride for this population. Satisfying an urgent need to acknowledge the cultural ambitions of the working-class, the Palau de la Música Catalana was designed to act as an institution to align them to the Catalan separatist movement through musical culture. No other cultural institutions existed in the area, so the timing and placement was right for building support for the movement, but also in allowing for the working-class to experience and enjoy some of the culture related to the Palau. The building has played distinct roles in Catalanism, housing political rallies and celebrations-turned-protests during the Francisco Franco dictatorship, an era of Catalan oppression.
Completed in just three years from 1905 to 1908, the Palau de la Música Catalana is an exemplary representation of modernista architecture by Catalan architect Lluís Domènech i Montaner. The building is a feat of structural ingenuity, specifically its use of iron frames and curtain wall type construction—the first of its kind. The Palau symbolizes and celebrates Catalonian identity, imagination, and cultural uniqueness through artistry and innovation. The building displays colorful, geometric mosaics or trencadís⁴, exposed red brick, stained glass, allegorical statues, and intricacy of design and implementation, all characteristic of its epoch. The most striking feature of the Great Hall is the stained-glass lantern with its unusual shape and symbolism for the Orfeó Català. Painted- and stained-glass flood light upon the audience, bathing them in the essence of the architect’s design. Figure 6.5 below illustrates the contemporary condition of the Great Hall, showcasing each of the above-mentioned

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⁴ Trencadís is a type of mosaic used in Catalan modernism created from broken tile shards infusing coloring and dimension in the design
characteristics.

Figure 6.5- Great Hall of the Palau de la Música Catalana showing the stained-glass lantern, trencadís columns and ceiling, and elaborate sculptures (Source: A. Bliss).

6.2.2 Site and history of construction of the Palau de la Música Catalana

In October of 1904, the Orfeó Català acquired the small, irregular lot on Carrer de Sant Pere més Alt that was once the cloister of the neighboring monastery of Sant Francesc. With the church on the adjacent lot, Domènech i Montaner set to work on a design that had future provisions for a grander scheme allowing for renovations to meet future needs. The trapezoidal nature of the plot of land led Domènech i Montaner to situate the circulation and larger performance hall in the broadest part of the site seen in Figure 6.6. In recognizing the geometry’s challenges, the architect provided a small courtyard, also noted in Figure 6.6, along the entire length between the façade of the monastery and the rectangle that would house services and the music hall above to achieve a sense of symmetry. Domènech i Montaner had the foresight to construct the less seen façade nearest the monastery in the same fashion as the façade on Carrer Amadeu Vives on the east side of the building, adding to the symmetrical effect.
Figure 6.6- Trapezoidal lot of the Palau de la Música Catalana. The Church of Sant Francesc sits directly adjacent to the left. The axis shows lines of symmetry in the Palau facade and the performance hall. (Source: A. Bliss adapted from Llibret Palau, Tusquets, 2000).
Begun in April of 1905, the *Palau de la Música Catalana*’s construction was swift and precise. Structurally and functionally, the building is divided into ten bays. On the first floor, the *Palau* originally contained the services of the *Orfeó* in the central and northern most bays, vertical circulation near the entrance, and the entry and waiting room to the south, all of which are annotated in Figure 6.7. Also, on the first floor, in the northernmost structural bays directly beneath the stage, sits the rehearsal room for the *Orfeó Català*’s chorus members. The rehearsal room allowed the chorus to practice in place exactly as they would line up on the stage above. The rooms of the *Orfeó* included a library and general reading room, administrative spaces, a café, and a music reading room, all accommodated in the middle five bays. Vertical circulation and public service spaces make up the second bay from the southern edge. The final bay at the south end is dedicated to entry.
Figure 6.7: Original plans of the Palau de la Música Catalana (Source: A. Bliss).
The original entry by Domènech i Montaner was designed to help visitors transition smoothly from the street to the extravagant interior. The materials and fixtures just beyond the entry doors imitate those of the exterior and the street—brick, stone, mosaic, and light fixtures reminiscent of lamp posts greet the guests. Ceramic roses are abundant overhead in an homage to the Catalan Renaissance. Figure 6.8 from *La Veu de Catalunya* on February 9, 1905, illustrates this original vision by Domènech i Montaner.

*Figure 6.8- La Veu de Catalunya article showcasing the design of Domènech i Montaner prior to construction. The original layout of the ground level is evident in the lower left of the page. (Source: Spena, 2014, p 135).*
On the second floor, the performance hall and stage shown in the middle plan in Figure 6.7, dominate much of the plan. The long, rectangular shape provides near perfect acoustics. As with the irregular lot, the stage-end of the rectangle narrows. Volumetrically considered, the stage end of the building comprises the second through fifth stories. In true theater fashion, the seats and boxes are all upholstered in red velvet. As one sits in these seats, the artistry of the decoration comes into focus; each moment carefully considered to reflect a symbolic meaning. A wealth of colored light, and movement at the ceiling stimulate the senses. Mosaic columns, connected via pointed arches reminiscent of the Gothic style, express the structure on the long edges of the performance hall. Ribbed vaults are expressed as peacock tails where the columns meet the ceiling. The structure lines can be followed to the skylight, or lantern, at the center of the hall. In an unprecedented move, the lantern sweeps from the edges and descends into a drop at the center, floating as if by magic above the room. Viollet-le-Duc’s work was studied by Lluís Domènech i Montaner. Viollet-le-Duc’s structural ingenuity and fascination with the organic inspired Domènech i Montaner and guided the Palau de la Música Catalana’s prominence in structure and representation for the Catalan modernisme style (Sack, 1995). The abundance in structural expression and decoration reflects the principles of Viollet-le-Duc and the Art Nouveau movement. Domènech i Montaner emulated Viollet-le-Duc and his Dictionnaire raisonné de l’architecture française and studied his two volumes of Entretiens sur l’architecture (Sack, 1995).

The projection of the stage and seating arrangement illustrate Domènech i Montaner’s wish that the audience and the musicians would feel a sense of community—the working class and its culture part of one unit. However, Figure 6.9 shows the drama of the decoration around the stage which helps to create a separation between the performance and the viewer. Each
Figure 6.9 - The stage of the performance hall. Visible are the busts of the musicians at middle left and right, the Valkyries at top right, and the tree sculpture seemingly growing from the stage at left. (Source: A. Bliss).
moment of the stage is different than any other. The Valkyries storm across the stage, opening from right to left high above the platform. Busts of influential musicians, including Bach and Wagner, stare out across the stage. The roses and garlands symbolize the Catalan anthem, the *Les flors de maig* or Flowers of May. The juxtaposition of the busts and the flowers expresses the connection between the music of the Catalan people and that of the masters. The sculptures around the auditorium by Pau Gargallo seem to be in a silent, yet meaningful conversation through their asymmetry.

At the back wall of the stage, eighteen muses by Eusebi Arnau and Lluís Bru inspire the musicians on stage. Employing the Jugendstil idea, these figures are engaged in the wall at the waist, but their bodies project into the stage space. The decoration of their dresses refers to the Catalonia provinces. The muses’ instruments reflect the music of the world. The wall around the muses is made up of red mosaic and at the center the Catalan coat of arms is portrayed. Immediately above the mosaic wall and muses, the German pipe organ is displayed. The arrangement reflects the goals of *modernisme*: tradition and progress embracing one another.

Circulation for the visitors to this area moves up vertically in the building, with a waiting salon just above the entry as shown in the plans in Figure 6.7. A salon is also included and enlarged on the third floor as the floor plate reaches out toward the street above the columns on the second-floor exterior balcony. The columns are decorated with *trencadís*. The double columns on the balcony provide a sense of perspective or depth both from the interior of the salon and from the street below. The balcony configuration further provides a controlled, soft lighting for the salon behind. Statues of three famous composers—Palestrina, Bach, and Beethoven—sit just above the columns on three projecting, rounded balustrades. Above the composers on the short façade, impressive mosaic panels finish the façade and are capped with a sheltering decorative mosaic dome. Just around the corner, a figure of Wagner rests on a
matching balustrade, enhancing the long façade. The extent of the entry is marked on the façade by choice of materials and treatment on the balconies above. The balcony datum edges express the corner entry, indicating beyond that line, along the façade, is part of the music hall.

The front corner of the Palau was merely implied to passersby with massive pillars, whose stone base holds up a brick shaft and *trençadís* decoration shown in Figure 6.10. The hollow beyond the corner entry was framed by the four pillars, two of which are engaged, and also by basket arches above. Originally, entry was gained through the glass doors next to the carriageway. The hollow pillars allow seating room inside for a person vending tickets through a small window, still used today.

![Figure 6.10- Historic entrance with hollow pillars for ticket sales and revolving doors from later renovations visible (Source: A. Bliss).](image)

From the corner pillar upward, a Catalan folk song is portrayed in sculpture. The sculptor Miguel Blay meticulously created a piece pictured in Figure 6.11 that represented the Catalan-ness of the people for whom the *Palau* was built. A virginal maiden figure perches atop a boulder, with male singers to her right and female singers to her left, all of the working class. Saint Jordi, the patron
saint of Catalonia, is positioned above them all for their protection wearing his helmet, armor, and sword, and carrying the flag of the Catalan people. The corner above Saint Jordi, rounded in brick, molds seamlessly with the balconies to either side where the trencadís columns begin. The rounded corner allows the decoration to flow around the façade without interruption. At the top of the corner, a dome marks the culmination of the façade.

![Corner sculpture](image)

*Figure 6.11- The corner sculpture by Miguel Blay portraying the virginal maiden, the working-class men and women singers, and Saint Jordi with overdraw technique to emphasize key features. (Source: A. Bliss).*

6.2.3 Additions and renovations to the Palau de la Música Catalana

led renovation and expansion efforts at the Palau. Beginning in 1983, architects Oscar Tusquets and Lluís Clotet, his partner at that time, undertook an in-depth study of the Palau building and its functions. Tusquets alone took on the nearly six years of renovation work. His main goal, among other priorities, was to leave the original entrance intact and open a new main entrance with more direction toward Via Laietana at the northwest corner. The unfinished construction of the Neo-classical church of Sant Francesc by EP Cendoya neighboring the Palau was used by Tusquets as a design strategy. He shortened the planned church by one-third and created a new apse. With this move, he opened up a new courtyard space and began the twenty-year effort to uncover the third, and difficult to see, façade of the Palau shown in both Figures 6.12 and 6.13. Domènech i Montaner constructed the façade in the light well next to the church eighty years earlier but did not realize this west side would ever be seen because of the proximity of the adjacent church. Tusquets then began to construct a wall of glass to cover the west façade. In the 1980s renovation, the glass revealed nearly two-thirds of the west façade. Tusquets eventually extended that wall the length of the entire façade to reflect the exterior composition of the wall.
Figure 6.12- Entrance designed by Oscar Tusquets in the 1989 renovation and addition to the Palau de la Música Catalana. (Source: Sack, 1995, p. 63).
Figure 6.13 - Plan and facade study showing changes made during initial interventions by Tusquets (Source: A. Bliss adapted from Llibret Palau, Tusquets, 2000).
In this vicinity, Tusquets also constructed the Palau’s addition, consisting of a brick tower, offices and libraries, and the Petit Palau, a smaller auditorium for acoustical recording, meeting rooms, and conferences. The offices of the Orfeó Català, along with the libraries, moved out of the first floor of the Palau proper and into the brick tower and building addition. The bottom of the tower flares as a mushroom with a wreath motif in homage to Domènech i Montaner. The entry, circulation, and rehearsal room are the only spaces untouched in the 1980s renovation. Rehearsal room upgrades included technology and acoustic improvements. Domènech i Montaner’s architectural expertise and attention to detail in creating adaptable spaces allowed for the easy integration of new functions at the first level of the Palau—the café and square bar. A stair to the upper levels of the Palau filled the old courtyard space by Domènech i Montaner from the edge of the apse to the exterior. Tusquets added two revolving doors to the historic entrance as an airlock, used only in the event of a performance.

With the ecclesiastical retreat of the religious personnel next door, the neighboring convent and church became obsolete. In the second phase of renovation and restoration beginning in 2000, the church was removed, and a large-scale enlargement and improvement plan began. The Palau was finally able to sit on a rectangular lot. The first-floor plan is shown in Figure 6.14.
Tusquets began the Petit Palau which opened to the public in 2004. The façade along Carrer de Sant Pere més Alt was doubled in length and was given a new point of symmetry (refer to Fig. 6.15 below). The new length of the façade is of the exact height, fenestration and rhythmic composition, and materiality as its original counterpart, but with a contemporary
architectural vocabulary. The addition to the façade ends in a tower, as seen in Figure 6.16 with a rounded brick corner much like the other edge of the Palau. Tusquets constructed this edge as Domènech i Montaner did the original facade. He further commissioned a sculpture by Naxo Farreras to soften the angle, also shown in Figure 6.16. From left to right, Tusquets introduced a gradient from new to old along the southern façade.
Figure 6.15- Plan and elevation showing opening of courtyard to a plaza and new points of symmetry following the 2000-2004 renovations by Tusquets (Source: A. Bliss adapted from Llibret Palau, Tusquets, 2000).
Further, the Petit Palau added a second room for performance and rehearsal, a restaurant, two more halls for music in the Espai Segle XXI inside the Petit Palau, and the courtyard was opened to a full plaza with stepped seating and space for pre-performance gathering as shown in Figure 6.17. Tusquets excavated eleven meters underground to construct the Petit Palau—an offset to the lifted performance hall of the Palau’s concert hall making a technically perfect room for audio recording, something the great concert hall could not accommodate. The Petit Palau also effectively doubled the seating capacity of the building, creating six hundred seats in its performance space.
In 2007, Tusquets completed a third phase of renovations and preservation work. New mosaic was applied to the dome, which had been rebuilt in 1957, at the center of the southern façade. The lantern at the front corner, missing for many decades possibly due to damage during the civil war in the 1930s, was rebuilt in a contemporary aesthetic with elements in tribute to the original vision of Domènech i Montaner. Cleaning and restoration of the facades, primarily the mosaics and sculptures, was also completed at this time. Tusquets added new lanterns and exterior lighting to the building; they do not mimic the originals, but instead compliment the original lantern design. Finally, during the addition of the Petit Palau, the interior concert hall of the Palau building became whole; making use of the irregular rectangular shape of the entire lot, the small square of substance missing near the rear of the hall completed the construction. A
slender column stands at the corner of the missing volume and the wall treatment differs slightly in homage to the former church. Tusquets (2000) explains in his writing on the project, that he hopes his “attentive reading will testify to the haphazard history of the Palau” allowing visitors to appreciate the full scope of the concert hall and Palau de la Música organization (p. 7). The citizens of Barcelona already embrace the symbolism and architectural and cultural heritage of the Palau and the architect who gave them the structure.

Today, the site is privately managed by the Fundació Orfeó Català-Palau de la Música Catalana. Their mission is to “promote music, particularly choir singing, knowledge and dissemination of cultural heritage, and to cooperate towards the consolidation of social cohesion.” They achieve this through a variety of programs and activities, including hosting performances for the public, directing a choir, and various Catalan culture events. They are committed to fostering Catalan identity and bolstering the original goals of the creation of the Palau.

### 6.2.4 Heritage designations

The Palau de la Música Catalana is a source of pride and inspiration to the people of Catalonia and embodies outstanding universal value as a monument to world music and modernisme architecture. The Palau was designated a Historic-Artistic Monument in 1971 in Spain and thereby must have all future interventions in restoration and renovation authorized by the Ministry of Culture (UNESCO WHS Nomination, 1997). Further, the building was recognized by the United Nations Education, Scientific and Cultural Organization (UNESCO) as a World Heritage site with another of the architect’s building complexes, the Hospital de Sant Pau, in 1997. World Heritage Site (WHS) designation for any monument raises questions of

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authenticity, import, and management of the cultural site. At the Palau, the plans for renovation, preservation, and addition increase complexity in an already contentious conversation about the efficacy of WHS designation.

6.2.4.1 UNESCO World Heritage Site designation

The Palau de la Música Catalana was listed on the UNESCO World Heritage List on July 19, 1997. The site’s listing was justified by its implications for the future of architecture growing from recapturing decorative arts in the early 1900s. The listing describes how the architect combined “tradition and modernity elevated to the level of art” in the building (UNESCO WHS Nomination, 1997, p. 106). The Palau’s prominence was also noted in the innovations made by Domènec i Montaner in “the reticulated metallic structure, free floor space, and non-load-bearing outer walls like continuous curtains of glass” (UNESCO WHS Nomination, 1997, p.106). Artwork by renowned sculptors, mosaic design by skilled craftsmen, and a very intricate stained-glass ceiling raised the artistic status of the Palau to the attention of WHS judges. The International Committee on Monuments and Sites, with an expert on the Art Nouveau, visited the sites and advised that the Palau was one of the “most emblematic buildings of the Art Nouveau” (UNESCO WHS Nomination, 1997, p.106). For these reasons, the Palau de la Música Catalana was nominated and listed under criteria i, ii, and iv.

The Criteria for Selection of the World Heritage List determine the relevance and subsequent listing credentials of a cultural property to be listed. The World Heritage List (WHL) selection criteria, until the end of 2004, was made up of six cultural (i-vi) and four natural criteria (i-iv) for listing. After 2004, the list contains ten items (i-x) that bridge both cultural and natural listing recommendations, with the first six reflecting the six cultural criteria from before 2004, for comparison. No change to criteria were made, therefore the justification for the Palau’s listing remains comprehensible by present day criteria as well.
Criteria i relates the site’s ability to “represent a masterpiece of human creative genius” (UNESCO, 1972, p. 3). Domènech i Montaner’s work possesses ingenuity and outstanding quality reflective of the criteria as is evidenced in the dossier for nomination. Criteria ii stipulates the site’s ability to “exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning, or landscape design” (UNESCO, 1972, p. 3). Decoration, symbolism, and artistry represent the nationalist cause of historic Catalonia, but also serve as a reminder of the political nature of the building’s representation of separatist pride through political tensions today. Beyond the cultural area of Catalonia, the exchange of musical identity and artistic innovation for all people are abundant in the depictions of musicians, allegory, and muses throughout the Palau. Criteria iv requires the site must “be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history” (UNESCO, 1972, p. 3). The Palau represents, as the dossier states, one of the “most emblematic buildings of the Art Nouveau,” more specifically of the modernista manifestation of the style in Spain (UNESCO WHS Nomination, 1997, p. 106).

According to the nomination dossier, heritage conservation and restoration is managed by the Consorcio del Palau de la Música Catalana along with the Orfeó Català, city and provincial government. Heritage is also protected by strict buffer zones around the Palau as indicated in the master plan of the city of Barcelona in 1997. The buffer zone precludes the “erection of any inappropriate or unsympathetic structures in the immediate environs of the property, whilst the entire area of the historic centre (Ciutat Vella) is regulated by strict ordinances” (UNESCO WHS Nomination, 1997, p. 108). The nomination also acknowledges the plan to demolish the Church of San Francesc, leaving the Palau to be freestanding. Restoration and renovation activities in 1988 by Oscar Tusquets are additionally listed. However, later changes to the context, the Petit
Palau, and courtyard additions are not recognized, nor part of any later UNESCO briefs.

Tusquets’ innovative repairs and renovation work surprisingly are explained as part of the “Authenticity” section of the nomination dossier. UNESCO, therefore, has deemed his interventions fit and complimentary to the structure and integrity of the cultural monument. This study further probes the authenticity merits of additional work by Tusquets not listed in the nomination.

6.3 Museu Picasso

_Museu Picasso_ houses an extensive collection of Picasso’s artistic endeavors dedicated by Pablo Picasso and his personal secretary, Jaume Sabartes, whom he met in 1899 and the two later became devoted friends despite years of distance (Domènech, 2013). The relationship blossomed during and following an exhibit of Picasso’s work in 1955 during which Sabartés met many of Picasso’s friends and admirers and organized a trip to see him in Paris. This trip solidified the relationship Picasso had with the people and city of Barcelona. A series of exhibitions of Picasso’s work took place between the 1950s and 1980s; these garnered even more support for his craft and solicitations for his work to be displayed in the city. In 1960, the Barcelona notary, Raimon Noguera, learned that Sabartés intended to donate his collection of Picasso’s works to the city for a museum. Noguera presented the idea to the mayor with the help of colleagues from diverse fields, from arts to sciences, as a chance to create the first monographic museum devoted to “the greatest artists of modern times” (Noguera quoted in Domènech, 2013, p. 3). In July 1960, the town hall reached an agreement to create the Pablo Ruiz Picasso Monographic Museum. The donation of the work by Sabartés officially began in 1962.

The city chose _Carrer Montcada_ as the site for the _Museu Picasso_ because the neighborhood held fond memories for Picasso for he had lived there between 1895 and 1904.
Diógenes (2013). The palaces along the street were acquired beginning in the 1960s and into the 1990s. The restoration of the first palace, *Palau Aguilar*, was drawn up by Joaquim Ros Ramis beginning in 1961. Later renovations were completed by architect Jordi Garcés continuously, for more than 30 years (since 1978), to become the museum it is today. Figure 6.18 illustrates this, along with the palaces’ years of addition/renovation. The entrance is presently on the *Carrer Montcada*, a busy street linking *El Born* district with the Palau. Figure 6.20 shows lines for museum entry that stretch for the entire run of the street into the next square.

![Diagram of Montcada palaces and years of addition/renovation]

*Figure 6.18- The Palaces of the Museu Picasso along Carrer Montcada and their years of addition. (Source: A. Bliss)*

Figure 6.19 illustrates the ground floor plan with entry and exit sequence along *Carrer Montcada*, and its relationship to the addition by Jordi Garcés, as explained later. The locals are regularly inconvenienced as traffic comes to a halt in this area, see again Figure 6.20. Garcés endeavored to keep the original feelings of the historic building while developing the air of a modern museum. Glimpses of the old mixed with the new pepper the museum. A proposal by Jordi Garcés to move the entrance to the rear of the building came with the upgraded library and archive facility of the Center of Knowledge and Research, where some of the historic fabric of the back side of the museum has been covered. At the rear of the site, Sabartes Square has
potential to be a new waiting area for visitors and remove the long line of waiting visitors from the public thoroughfare. Museum patrons would still exit onto the historic Carrer Montcada but be less of a traffic burden. Moving the entry has not yet been realized. The Museu Picasso has added a contemporary addition with hopes of lessening congestion on the famous street and bolstering a modern entry experience.

Figure 6.19 - Ground Floor plan of the Museu Picasso showing the entry on Carrer Montcada and the Center of Knowledge and Research in the Plaça Sabartes (Source: A. Bliss adapted from EUMies).
Figure 6.20—Traffic congestion on Carrer Montcada as visitors wait for ticket sales or appointments to enter the museum. (Source: A. Bliss).

6.3.1 History of the Museu Picasso and the Carrer Montcada

The historic Carrer Montcada is named after the Montcada family who received the land from King Ramon Berenguer IV as a gift to repay the favor of the family’s support during his conquest of Majorca in the 12th century. Figure 6.19 shows the street which runs from the Marcus Chapel, at the north end, to the Plaça del Born, at the south end near the Church of Santa Maria del Mar. At the end of the 12th century, the area was incorporated into the city walls. Carrer Montcada follows along the route that runs from the walls of Barcelona to the sea port. In the 13th century, large homes were built on the street, many turning into palaces. In the 15th and 16th centuries, the extent grew to be an aristocratic hub, inhabited by noble families and rich merchants of the sea trade, creating a connection to the sea port. Many of the homes and palaces received refurbishment in the 17th and 18th centuries to match the new tastes of the nobility.
However, in the 19th century with the growth of the city, the Eixample district, and the opening of the Vía Laietana in 1907, the area saw a steep decline in its residential status.

In response to the rapid decline of the area, la Sociedad de Amigos de la calle de Montcada, or the Friends of the Carrer Montcada, was formed in 1930 to preserve it (Guias.Travel, 2017). They appealed to the Spanish government to act in the name of cultural heritage. In 1947, the street was designated as an Historic-Artistic heritage site, or conjuntos historicos, the equivalent of a historic district (Ajuntament de Barcelona, 2014a). In the 1950s, the Barcelona City Council began to procure and restore the buildings in the area. The Friends of the Carrer Montcada were able to push for the regeneration of the street as a cultural and museum center in the historic part of the city. Today, several museums including the Museu Picasso, exist along the Carrer Montcada and off its conduits.

One of the palaces the city acquired along the street was the Palau Aguilar, Montcada, 15. From the 13th century, the original house was renovated in the 15th through the 18th centuries. The palace was owned by noble families of the Aragón court in its inception, but was later owned by a bourgeoisie family, and finally a merchant, Berenguer Aguilar. The Aguilar family renovated and refined the palace through subsequent generations, as evident in the varying styles seen in the palace. The palace was bought in 1953 by the Barcelona City Council and slated for immediate and extensive repair. The many Gothic elements were restored or replaced in the 1960s. One fresco was uncovered dating from the 1200s and moved to the Museu Nacional d’Art de Catalunya. In 1963, the Sabartés collection was inaugurated in Palau Aguilar. Originally, this palace was the entry and exit of the museum. This palace now comprises the exit of the museum itinerary and the scene of the famous courtyard and stairs used in publications about the museum, shown in Figure 6.21.
In 1970, the Museu Picasso expanded into the Palau de Barò de Castellet, Montcada, 17, next door to Palau Aguilar, following the death of Sabartés and acquisitions of more collections from him and Picasso. This medieval palace traces its ownership to the 13th century. It was home to many aristocratic families through the 18th century, when it underwent extensive renovation. In the 18th century, the Baron of Castellet, the palace’s namesake, commissioned a room of marble and polychrome motifs in a neo-classical style. The room remains as a highlight of the Museu Picasso collection with much of the original décor intact, which can be seen in Figure 6.21 - Palau Aguilar stair and courtyard. (Source: A. Bliss).
6.22. The Barcelona City Council acquired the building in the 1950s following several decades of rental tenants and destruction.

![Image of Neo-classical room with restored fixtures in Palau Aguilar.](Source: bcn.cat)

In 1981, renovations began on Palau Meca, Montcada, 19. The extension to the Museu Picasso was opened in 1982, through its connection to Palau de Barò de Castellet and the Palau Aguilar. This palace is of particular import, as it was once the dwelling of the leader of the
Barcelona City Council in the 1300s. The palace eventually passed into the hands of the Caçadors in the 16th century, the first heir, Josep Meca i Caçadors, giving the palace its name. In the early 1700s, the palace was again sold, this time to the Milans merchant family. The Milans carried out extensive renovation to repair the destruction caused by bombing in 1714 during the War of the Spanish Succession. In the early 1900s, the palace became part of a religious charity, and later a property of a banking benevolent fund. The Barcelona City Council purchased the property in 1977.

In 1999, the Museu Picasso extended into the Casa Mauri, Montcada, 21, possibly one of the only surviving structures in the world that uses a wooden truss façade system. The building dates from the 13th century and is believed to have been part of the Palau Meca outbuildings. It was purchased by the Mauri confectioners in 1943 before becoming a part of the Museu Picasso site. The Casa Mauri’s most important renovation came in 1872 when it was attached to Palau Finestres, Montcada, 23, making it useful for industrial purposes. In 1999, both buildings were again renovated to become the temporary exhibition spaces for the museum. Each of the five palaces, with the exception of Casa Mauri, retains its courtyard setting and street level access.

Renovations from 1978 onward were part of a plan by architect Jordi Garcés, undertaken in stages, to bring the museum to present-day museum standards. Each successive renovation called for more attention to preservation than the next due to more extensive damages and neglect. The museum today contains twenty-two rooms comprising roughly 11,500 square meters on Carrer Montcada. Renovations in 1999 and 2003 in the permanent exhibition spaces were for, “Creation of new more ample and sober exhibition areas, with natural daylight,” “creation of a continuous walkway between the five palaces, with free open access to the public,” “modernising of the museum’s facilities and museographic devices” (Ajuntament de Barcelona, 2014b, callout boxes 7-9). In addition, the connection of the rooms upstairs, by a
corridor, directly mimics the new public accessway through the palaces below. The creation of a Grand Room added further gallery space in an unused balcony which could be bathed in daylight. The Grand Room now houses the *Las Meninas* series by Picasso. Garcés also meant to create a dialogue between the old and new, gothic and contemporary, the interior and exterior. A space for a café and library was also created at the first level (J. Garcés, personal communication, Mach 8, 2015). New visitor reception areas and the museum store established usable tourist space. Unlike the front of the *Museu*, with its original construction and detail, the back facades of all five buildings were then remodeled for visual unification of the five palaces. In 2007, the square behind the *Museu Picasso, Plaça Sabartes*, was annexed and planning for a new project began by Jordi Garcés.

In 2011, the Center of Knowledge and Research pictured in Figure 6.23 was opened. The building was conceived as a resource for dissemination of knowledge on conservation, art, and the local area. The institution promotes its openness to world scientists and scholars to be linked to the environment of Barcelona and the resources of the museum. At the ground level, the new building includes four multipurpose spaces for the museum’s educational activities, conferences, and scientific and educational workshops. Moveable panels help to control light and noise between the spaces. The library, documentation center, and archive are located on the second level. The basement hosts space for utilities, storage, and changing rooms, and staff lounges. The building’s organization follows ceiling skylights to bring light and air to the upper floor. The lines of the structure are reflected through the organization of the plan and the glass façade projecting into *Plaça Sabartes*. The roof overhang frames the glass wall and extends toward the museum to impart a visual connection, seen in Figure 6.24. Inside and outside concepts are blurred between the Center, the plaza, and the street. The surrounding façades create a small private world of quiet and rest behind the chaos on *Carrer Montcada*. The building addition
composition is in stone and stucco to relate to the surrounding urban environment and to ensure durability. Initially, the space was conceived as the new entry, moving visitors off Carrer Montcada (J. Garcés, personal communication, Mach 8, 2015). Barcelona Turisme Convention reported, “And [sic] this new building will be used as a new access point for visitors to the museum, reducing the traffic of people in Carrer de Montcada” (2011). The future access plan may abate the long lines and crowds on the historic street.

Figure 6.23- Plaça Sabartes and the north facade of the Center of Knowledge and Research. (Source: A. Bliss).
The Museu Picasso is supervised by the city of Barcelona, with the management of the Fundació Museu Picasso de Barcelona, and promoted by the Institut de Cultura de Barcelona, a creation of the Barcelona City Council. The Foundation manages the heritage and resources of the museum. They also host educational programming, events, scholarship, and outreach programming. Access to these additional programs is free and open to public use, making access to the site easily navigable, with the site manager’s permissions.

The present chapter explains the culture, fabric, and history of each site in detail following on the urban and touristic history of Barcelona in Chapter 5. Fieldwork on site allowed firsthand experience of the context, the buildings, and the visitors and to absorb the culture and feelings of the people of Barcelona toward these architectural and artistic treasures. Understanding the ambience of these places required time immersed in their locale and function as described in Chapter 4. The following chapters detail the findings of this dissertation arrived at using the methods and analyses provided in Chapter 4 and emphasizing the history and architecture described in Chapters 5 and 6. Chapter 7 begins with a broad overview of the
thematic underpinnings of the findings as a whole and illustrates how the city and its architecture provides a basis from which people understand and experience Barcelona.
CHAPTER 7  EXPECTATIONS AND SENSE OF TRuenESS TO CHARACTER

7.1 Introduction—Studying expectations

Barcelona is a vibrant city attracting visitors from around the world and from its own country, Spain. Barcelona yields many avenues of entertainment for tourists including both beaches and mountains, elegant people and culture, cuisine and cava, and diversity in language, literature, and traditions. For my study, Barcelona provided architecture-historic, modern, unique, and adaptive for the pleasure of the city’s tourists.

Exploring Barcelona’s architectural heritage encouraged the study of authenticity in preserved adaptive sites. In understanding new places and spaces, we first take in the environment through our sight and then through our feelings. As discussed in the literature review, the concept of authenticity and our perceptions of authenticity through interactions with liminal and ‘other’ spaces helps determine motivations to visit destinations, factors into place attachment, and relates to overall destination experience and satisfaction. Using the methods of investigation and analyses explained in Chapter 4, this chapter examines how participants in this study perceive the Palau de la Música Catalana and the Museu Picasso as both object and experience, by exploring their expectations of the architecture at each site before arrival, during their visits, and with individual architectural elements. This theme was identified in answer to the following research questions:

1. In tourist-historic environments, how do tourists perceive contemporary architectural intervention and re-presentation of the historically situated original construction?
   a. What role does the physical environment play in that perception?

2. What physical characteristics act as cues for the perception of “trueness to character”?
   a. In what ways does perception of the built environment influence a tourist’s experience of a significant heritage environment?
The results in this chapter that answer the above questions set up the subsequent findings chapters by guiding the investigation and analysis of the data from before the participants’ initial corporeal contact with the building at the urban scale through to the end of their visit on site. The sections that follow explain how the codes and themes were derived beginning at expectations and follow through to what kinds of assumptions participants had about the case study sites, anticipations for the architecture they might see, and beliefs about their experiences.

As a reminder, participant demographic makeup for this study can be found in Appendix E. Generally, more females than males were interested in talking about their experiences. The majority of participants came from the United States and Europe, and a quarter come from Asian countries. More than three-quarters of the participants had college degrees. All participants who engaged in the photo-elicitation interviews were excited to be a part of the study and wanted to learn more about the buildings through the interview process, but were more eager to share their anticipations and reactions to the sites.

7.2 Expectations and subsequent findings

Initial codes derived from interviews of the tourists, site managers, and architects identified links to words of affinity, preference, and experience as ways to qualify the participants’ understandings of the places they were visiting, managing, or designing. Utilizing these codes, content from participant interviews was categorized via pattern matching and the larger themes related to the dissertation research questions centering around the role of the physical environment, cultural background of the participants, and spatial characteristics in the sense of trueness to character. Participants discussed the beauty of the space or details, their own feelings of connection to the architecture because of personal interest or heritage, how much they were in awe of or liked a space, and how they preferred certain styles or portrayals of details
or imagery. What emerged were categories through which to begin to explain the *sense of trueness to character* specifically related to the historic aesthetic.

Participants’ responses about their perceptions of the respective sites relate to one or more of the following areas: details, experience, and/or expectations. Discussion of details, often using words of affinity such as ‘like’ and ‘love’, delineate the role of the physical environment and architectural details in relation to the perception of the influences on the site by local culture. Responses centered around experience relate to the role of architectural details and aesthetics contributing to experiencing and learning about other cultures which helped establish an overall *sense of trueness to character*. Culture in this context relates to the elements of norms and values, language, ideas and practices that shape perception, beliefs and communication about a tourist site based upon the locality. Responses based on expectations, through explanations of preference, generate conclusions centered around physical characteristics and experiential factors that also relate to the *sense of trueness to character*. Figure 7.1 below graphically relates each theme to the corresponding code and research question prompt.

![Figure 7.1](image)

*Figure 7.1- Themes and related codes corresponded to relevant research question prompt to be answered. (Source: A. Bliss).*
The following sections detail each thematic area through examination of the respective sites, the patterns that emerge from cross-case analysis of the two sites, and relative questions of how the object or experience generates *sense of trueness to character* in order to answer the research questions. Each theme is elucidated by examination and observation of the people involved in building and visiting each of the respective sites. This chapter specifically considers the expectations of tourists prior to visiting the sites, during their visits, and the reactions they had at the time of their interviews as they left the site. The findings in this chapter lead to the subsequent findings chapters on the importance of the entry in building a sense of trueness to character as participants had expectations about what their entry experience might be like. Participants also shared assumptions they made about the details and individual architectural elements they thought they might encounter versus what they did find, resulting in the theme of the final findings chapter.

### 7.3 Expectations—Bringing ‘knowledge’ to sites

In preparing for travel to new places, tourists generally take some time to do research on their destinations. Interviews with participants at both sites, as well as extensive online analysis of TripAdvisor and other social media platforms like Facebook following interviews, indicated extensive use of online sites for pre-travel information gathering. Participants’ inquiries led them to a plethora of resources about the sites they can tour, the experiences they might have, and the foods they will eat. From the data they gather before they embark on their journeys, tourists make assumptions and create expectations for the places to which they travel. In other cases, tourists make decisions about their itineraries on an ad hoc basis, opting for experiences they find while exploring the city. In this instance they do not necessarily have expectations about the site or the experience, but instead anticipate something related to their ideas about the city, about the
In my dissertation study, the participants from each site were asked about why they visited Barcelona and the respective sites. For visitors to the city, clear patterns emerged about the reasons they were visiting Barcelona. The vast majority, over 90%, of participants, explained they came to the city because it is a prime vacation destination, for the architecture, general sightseeing, or because others had told them it was a good place to visit. Other reasons to visit were for class trips or business travel. Curiously, only at the Palau de la Música did participants cite Gaudí specifically as a reason to visit Barcelona. I suspect this is because the modernista style of the Palau is more akin to Gaudí’s work than the early style architecture of the Museu Picasso. Participants generally brought with them expectations of historic architectural aesthetics from their prior knowledge about the site and based on their ideas of what the city of Barcelona might look or feel like. Clearly, tourists visit Barcelona to engage in many experiences. During the course of my study, participants ranged from casually wandering onto the site to answering the siren call to visit a site specific to the city. Some visitors wanted to see architecture, some to see “old” buildings, and many to see the arts and history of the historic community, Ciutat Vella. The ‘feel’ of Barcelona relates to regional character or detail of the city evoking feelings or senses of the vibe or note in the air of cuisine, art, activity, and cosmopolitan buzz. Architecture surrounds and exudes the sights and sounds of each place and certainly imbues familiarity, newness, and history all at once. Participants’ expectations of the Barcelona ‘feel’ enhanced the reasons to visit.

Various patterns emerged regarding participants’ specific reasons to visit the case study sites. The stimuli to tour the sites fell into one of the following categories: (1) recommendations from someone, (2) guidebook research of places to go, or (3) internet research including
TripAdvisor. These reasons are significant because they identify the sites as major attractions in the city. Recommendations from friends, the internet, and guidebooks also help individuals identify their potential connection with the sites evidenced from participants explaining they visited because of personal affection for art (Museu Picasso) or music (Palau de la Música). At the Museu Picasso, participants also stated they liked Picasso or his work for example, “I love Picasso!” (P010_MP, 18-25 years old, female, college graduate, from the United States), “I love Picasso and Dali is here too” (P011_MP, 26-35 years old, male, college graduate, from the United States), “I like Picasso and I wanted to see his earlier works” (P047_MP, 46-55 years old, female, college graduate, from the United States). At the Palau, music lovers were in the majority as several participants were music students or teachers, musicians, or other enthusiasts. I met cellists, concert pianists, guitar teachers, and dancers who came purely because their affinity for music drew them to a place famous for music in Barcelona.

The stimuli to visit, specifically the information gleaned from the internet and guidebooks, describe what visitors will encounter through the text and images using the books and websites as frames of reference. While there were no specific expectations explained through the answers about why participants visited the case study sites, their expectations about the entry, architecture, and the details they saw on site became apparent. Participants pointed to National Geographic, Rick Steves, and Frommers as the guidebooks they used. I did not ask for specific years or publication information but can generally assume they were using relatively current versions of the books as most travelers do when collecting information for a trip. During morning interviews, I saw guidebooks that appeared brand new and barely cracked as the Palau or Museu Picasso were their first stops in Barcelona. Other books appeared well-used, especially from participants who were using larger Europe versions as part of a longer European journey where Barcelona was one destination. The books and internet searches generated some impetus
for participants to visit the sites as the idea of interacting with the architecture created some expectation of a visual or tactile experience.

Architecturally, at both sites, participants briefly explained they wanted to see the old buildings and beautiful interiors of each site that are portrayed in the guidebooks and online. It seemed that participants took these images to heart and expected to see the spaces as they are pictured online. Participants often explained that following after researching the site, they wanted to go to the Palau to “see to see it for myself” (P017_Palau, 26-35 years old, male, college graduate, from Brazil). Images that participants took representing the anticipated interiors at the Palau appear in Chapter 8.

At Museu Picasso, there were not expectations of specific interior details so much as an overall expectation for a “Gothic” (P003_MP, 18-25 years old, male, some college education, from the United States; P040_MP, 36-45 years old, female, college graduate, from the United Kingdom) or ‘Barcelona’ feel as photographs cannot be taken inside the museum and what is available from other travelers online are images of the exterior spaces. Additionally, at the Museu Picasso, participants spoke of the kinds of art work they imagined they would see. Specifically, well prepared participants expected to see the earlier works of Picasso and the temporary collections. Because of this, some discussions centered more around the exhibitions than the spaces they encountered.

Regardless, the information participants had prior to arriving at the sites influenced what they expected to see. Those who came without prior knowledge because they stumbled upon the site or were only told to go visit without context, explained they anticipated having an historic cultural experience seeing architecture and art. The expectations, or lack thereof, set up their ideas for how they might experience the site and its history, explained further in section 7.4 and the subsequent findings chapters.
7.4 Setting expectations

The entry, entry sequence, and architectural details that provide other indicators of sense of trueness to character came to light through coding and analysis as I further investigated expectations. Anticipations regarding context, entry, and the architectural makeup of each site became evident through the course of the interviews with participants especially as discussions of the city and the nature of the site commenced. The ‘feel’ of Barcelona was again apparent in participant responses:

“The street entry is like real Spain.”- P069_MP, 18-25 years old, female, college graduate, from South Korea

“I like the old entry. I came to Barcelona to see the traditional.”- P039_MP, 18-25 years old, female, college graduate, from the United Kingdom

“It’s like I came to the past, like the old age of Spain.”- P071_MP, 18-25 years old, female, college graduate, from South Korea

“[This] entry is a reminder of authenticity of the place and of Barcelona,”

-P108_MP, 46-55 years old, female, college graduate, from Wales

The entry and its sequence set up the entire visit for participants as they navigated the urban approach and the context of the site. Participants began to anticipate the interior look and overall experience of the site based upon their reading of the approach to the site. Participants expected an historic milieu based on their comments concerning context and site appearance. Some participants at the Museu Picasso stated that they expected to see an old building with “Gothic” architecture (P003_MP and P040_MP) which they believed was emblematic of Picasso and the city. Others stated they expected a modern building for modern art. At the Palau, all
participants seemed to expect an historic building which led several participants to be caught off guard by the large glass wall and mirrored courtyard. The lack of the historic architecture viewed from the *Via Laeitana* approach caused one set of participants to leave the site and return another day with better directions. Entry and entry sequence are more thoroughly covered in Chapter 8.

At both sites, there were participants that expected the entrances as they are presented at the sites today. P023_Palau (66-75 years old, female, college graduate, from Scotland) responded to questions about the Palau entry saying, “I see it in super markets, so I don’t mind it, you just expect it. I thought it was through the other entry originally, but you go here.” At the *Museu Picasso*, discussions of expectations also arose when participants were asked if they were surprised by the difference between the historic urban context of the museum juxtaposed to the completely contemporary first gallery on the tour itinerary. About 49% (53 out of 109) stated they expected the contrast either because they knew about the renovation or had notions about how modern art should be viewed. P047_MP (46-55 years old, female, college graduate, from the United States), along with many others, stated, “I thought it would be like this.” P089_MP explained, “This is lovely and feels of the place and on par with what I imagined.”

At both sites, the contemporary entrance, regardless of its present use, seemed to cause confusion in a few participants. At the Palau, the new entrance diverted some participants from their first attempts to visit the building. Many participants struggled with the glass wall entry as it was not where they anticipated the entry would be. The *Palau* case is explained in depth in Chapter 8. At the *Museu Picasso*, participants like P003_MP (18-25 years old, male, some college education, from the United States), were surprised but the new glass entry, “I did not expect such a huge contrast.” P072_MP (56-65 years old, male, doctorate or professional degree, from the United States) said, “I really wasn’t sure what to expect but this was more stark.”

P095_MP (18-25 years old, female, some college education, from South Korea) reported, “From
the outside, I expected a more old version. It’s very white and flat.” Participants from the United States more often anticipated a historic approach to the museum. European participants generally were indifferent about the contemporary entries or had no expectation. Some indicated the historic nature of the museum was changing with new additions and larger collections.

Architectural details and a historic aesthetic influence participants’ sense of trueness to character. The data in this study indicate that both the historic aesthetic and the visibility of historic details influence tourists’ experience. In the analysis that follows, the participants’ assessment of trueness to character of the physical historic details is linked with the role those details play in experience and elucidated through participants’ interview responses at both sites in Chapter 9. During initial coding, I identified words of preference centering around the historic aesthetic that ultimately relate to visitor expectation and motivations to visit these sites.

At both sites, I showed participants historic images of the major functional spaces and asked them to respond to how they felt about the images. At the Palau, I showed participants the Great Hall’s original conditions and the historic entry. In addition to using words of affinity participants often used the word “prefer”, indicating their feelings about the historic aesthetics. Often these preferences were translated into expectation about what they thought they might have seen if they had visited in the past or what they would expect to see in the future. Similarly, at the Museum Picasso, participants discussed their preferences for the historic aesthetic and what they expected they might encounter in a museum of work from a modern artist. The scales of the historic spaces at each site are different leading to different kinds of expectations.

At the Palau, a few participants said they expected to see some changes, but not to the degree present in the hall today. P013_Palau (18-25 years old, female, college graduate, from the United States) explained, “I had heard about some of the changes, but this was more than I thought. It’s more modern.” This sentiment was echoed by older participants. The historic Great
Hall image also garnered a high degree of affinity, but many respondents felt that the overwhelming decoration and detail could have distracted from the fanciful details of the rest of the space and was therefore not preferred to the present aesthetic. “The old is more intrinsic. I love this [the historic image],” stated P038_Palau (18-25 years old, female, college graduate, from the United Kingdom). To be clear, affinity does not equal preference; while many were delighted by the image, only 54.8% of participants, or 23 out of the 42 individuals interviewed, preferred the aesthetic of the historic Great Hall. Female respondents slightly more than males preferred the historic Great Hall. Less educated and younger respondents as well as United States tourists preferred the historic aesthetics over modern re-conceptions.

Various factors affect tourist experience and their conception of historic and preserved sites. However, the results here are more inconclusive about how to preserve historic detailing at such a scale. Because there is less obvious re-presented historic fabric at the Palau, the discussion here is limited to comparisons of old and new aesthetics related to the Great Hall. However, when asked about her overall experience, P029_Palau (46-55 years old, female, college graduate, from Japan) stated that, “Tourists expect to see tradition. We can see the modern back in Tokyo.” This is telling of the how culture and aesthetics other than one’s own may play a role in sense of trueness to place, but also that one’s own culture affects how one perceives tourist-historic sites.

At the Museu Picasso, when asked about the historic gallery versus the way the galleries are presented today, most individuals felt affinity for the old gallery, but no clear preference for old galleries or new galleries emerged. Most participants were not sure what to expect regarding the architectural treatment and style of the galleries as this place was dedicated to a modern era artist, Picasso, but also an emblem of historic Barcelona. “I didn’t know what to expect. But maybe it wasn’t this. I don’t know,” said P073_MP (46-55 years old, female, doctorate or
professional degree, from the United States). Only 51% of participants (56 out of 109) stated some preference for seeing more of the historic detail in the architecture. More female than male tourists responded with an age range of 25-36 years old, congruous with the fact that individuals with at maximum a bachelor’s degree most often preferred the historic gallery aesthetic. There is no clear preference by country; most country samples were divided half preferring the historic and half not. Those who did prefer the historic gallery generally stated it was due to the exposure of the stone fabric of the museum. They felt the materiality made the experience truer to character, or as some put it “authentic” as stated above. Most participants also indicated preference for historic architecture, many citing that the relative ages of the buildings of the Museu Picasso and the Carrer Montcada they saw gave them a sense that the Museu Picasso was true to character. P099_MP (26-35 years old, female, graduate degree, from the United States) explained that throughout the museum, “I kept thinking there would be more of the old and more information about the building. I wanted to know where I was.” His desire for immersion in the historic is apparent in this statement.

In both sites, preference for the way things once looked was not apparent but general affinity for the historic pervaded. The historic images seemed to generate nostalgia and reminders of historic Barcelona, a place many participants had not seen but brought up in their interviews. These ideas became the basis of uncovering and expanding upon the next themes for findings of this dissertation including the context and entry, and the details of the architecture that create sense of trueness to character. One strong idea that ties all of the themes together is the concept of the Barcelona ‘feel’ which many participants expected to experience at both sites. These ideas about a historic aesthetic and ‘feel’ with respect to entry are further explored in Chapter 8, and with respect to details and the interior look of the site in Chapter 9.
In discussions about the historic images, and subsequent questions about what details participants noticed or liked, ideas about the historic architectural aesthetics that are or are not present throughout the sites became a more important topic of conversation. Participants’ stories were enmeshed with their visions of what individual site details might mean for their experiences and sense of trueness to character. While some of the details they saw, particularly at the Palau, were expected or anticipated from prior research, they found other details to show through their photo-elicitation that were meaningful to their own experiences. Expectations of these details were not discussed explicitly, but it can be inferred from their familiarity with the architectural items like the *trençadís* columns at the Palau or the courtyard at the Museu Picasso, that they had some sort of idea they would encounter these details. Tourists were able to describe a sense of trueness to character of the site as they discussed their whole experience in relation to the details they saw. This theme of architectural details and the historic aesthetic is further examined in Chapter 9.

### 7.5 Summary of key expectation findings and sense of trueness to character

At both sites, expectations about what participants might see or experience usually started before they ventured to the site. These ideas were generated from recommendations, guidebooks, online content, or images from the city itself. Site approach expectations were generated from ideas participants had about what Barcelona should or could ‘feel’ like and are further explored as part of the entry theme in Chapter 8. The overall historic aesthetic of both sites, as related to historic imagery shown to participants, was well liked, but not necessarily preferred to be a present-day condition. Younger participants, 18-25 or 26-35 years of at the Palau or Museu Picasso respectively, generally preferred the historic aesthetic remain, but also expected the change to the sites’ current conditions.
The expectations participants shared or conveyed through their understandings of the sites, also weighed on their understanding of sense of trueness to character at each site. The above examples—entry and context at each site, the historic Great Hall and the galleries, and subsequent site details in their current conditions—are all part of participants’ sense of trueness to character of the sites. This becomes more apparent in the chapters that follow as ideas about entry and the historic aesthetics and architectural details are completed through participants own words and analysis of the general themes that explain their experience and understandings of authenticity. Entry and entry sequence are introduced first in Chapter 8.
CHAPTER 8   THE PRIMACY OF ENTRY IN SENSE OF TRUENESS TO CHARACTER

8.1 Introduction / Entry

Photo-elicitation interview discussions focused on visitor arrival to the *Palau de la Música Catalana* and the *Museu Picasso* underscored the importance of the entry and entry sequence in visitor experience and assessment of the site became apparent. Participant feelings about entry and the entry sequences best answer the specific research questions:

1. In tourist-historic environments, how do tourists perceive contemporary architectural intervention and re-presentation of the historically situated original construction?
   a. What role does the physical environment play in that perception?

2. What physical characteristics act as cues for the perception of “trueness to character”?

Participants relayed their expectations of entry and architecture through their responses. I use their words and responses to build the following model: the specific character of the entry did or did not live up to an expectation, or the participant had no expectation of entry; therefore, the entry did or did not engender a specific experience. Participant preferences: (1) for the current entry, (2) the contemporary entry at the *Palau* or the historic street entry at the *Museu Picasso*, or (3) the unused or historic entries, also play a role in understanding how their experience of the site may have been affected by conditions in the physical environment. This chapter delineates the current entry sequences at each site, as well as the proposed entry sequence that has not been realized at the *Museu Picasso*. Findings are presented around themes of expectation and the urban sequence, preference for approach and a certain feeling, and historic aesthetic as a component of the physical environment, to explain how participants perceived the
entry and entry sequence, and how that perception affected their experience and sense of trueness to character.

### 8.2 Background of the site entries

This section provides a background on the physical characteristics of the entry sequences, urban fabrics, and physical entrances to each site. Understanding the physical characteristics is imperative for evaluating the responses of the participants, especially as they respond to both built cues and their own feelings.

#### 8.2.1 Entry at the Palau de la Música Catalana

The historic entrance of the *Palau de la Música Catalana* resides on *Carrer Sant Pere més Alt* one block off the thoroughfare of the *Via Laietana*, seen in the context map in Figure 8.1. Originally, entry was gained through the glass doors next to the carriageway. Today two revolving doors allow entry to the *Palau* before performances (Fig. 8.2). The entry opening sits beneath the iconic *trencadís* columns situated on the balcony above as discussed previously in Chapter 6. Figure 8.3 shows the street context beyond the corner pillar along *Sant Pere més Alt*. 
Figure 8.1- Context map showing placement of historic and new entries in relation to one another and the surrounding context on the ground floor plan (Source: A. Bliss).
Figure 8.2- Revolving door entryway at historic entrance (at dusk) (Source: A. Bliss).

Figure 8.3- Street context of the original entry along Sant Pere més Alt (Source: A. Bliss).
The current entry for daytime tours is through the plaza space Tusquets finalized in the renovations in the later 1990s (see map in Figure 8.1). Below, Figure 8.4 shows the current entry is a large glass wall covering the façade. Visitors enter through the doors and wait in the café space for their tour time to be called. The plaza space outside, seen in Figure 8.5, is used by tourists and locals as a place to rest before and after tours and events, or to have a meal. In addition to the glass wall, the plaza space is surrounded by a reflective wall to the west and the Petit Palau to the south. The approach to the courtyard space along Sant Pere més Alt is seen in Figure 8.6 and from Via Laietana in Figure 8.7.

Figure 8.4- Glass wall entry for tours at the Palau (Source: A. Bliss).
Figure 8.5- Plaza space with diners and visitors resting on the Petit Palau steps (source: A. Bliss).

Figure 8.6- Approach to the Palau from Via Laietana along Sant Pere més Alt. The reflective wall of the courtyard is visible to the left, along the Carrer Palau de la Música, and the Petit Palau to the right (Source: A. Bliss).
These two approaches highlighted by the two lower right arrows in Figure 8.8, from Sant Pere més Alt and from Via Laietana, are important to understanding the relative position of the Palau in the urban fabric of Barcelona. The major thoroughfare of Via Laietana, as a straight-line artery separating the winding old city from the El Born district, directs visitors from the areas of tourism north of the Gothic Quarter all the way to the sea. The Palau’s location at this juncture, especially the placement of the contemporary addition, positions the new façade toward the new parts of the city and the nestles the historic venue into the historic fabric. The difference is apparent in the widths of the streets that the two different facades abut, wider at the Tusquets façade and narrower at the historic entrance, and also the character of the neighboring buildings, older near the historic façade, and open space which is abundant near the Tusquets façade.
8.2.2 Entry at the Museu Picasso

The current and also historic entrance of the Museu Picasso is located on Carrer Montcada in the El Born district seen on the map in Figure 8.9. The approach moving north to the Museu Picasso along historic Carrer Montcada where the street narrows is shown in Figure 8.10. Visitors queue along the street to buy tickets at one doorway seen in Figure 8.11 and again to enter the museum at their allotted time at the next doorway to the north shown in Figure 8.12.
Figure 8.9- Map of the route to Museu Picasso from El Born along Carrer Montcada. Entry and exit sequences as well as the proposed new entry are labeled (Source: A. Bliss).
Figure 8.10- View north along Carrer Montcada where the street narrows before the Museu Picasso (Source: A. Bliss).

Figure 8.11 and 8.12- Visitors queue for tickets (left) and enter the museum (right) along Carrer Montcada (Source: A. Bliss).
In the neighborhood of El Born, the tightly woven fabric embodies the sights and sounds of Barcelona and exemplifies the Barcelona ‘feel’ from an urban standpoint. The Museu Picasso fits into the street with its characteristic stone façade and balcony datums. Not until rounding the corner, off the side alley, is the open space of the plaza and the large contemporary façade revealed, thus not intruding on the historic fabric with recent architectural aesthetics.

8.3 The entry begins—How urban entry sequence affects experience

The previous two sections illustrate the importance of the entry sequence at each site to the overall experience of entry, as the sites are enmeshed in the urban fabric. One site becomes the street edge as a physical wall while the other is an object that rises in the network of streets signaling an important juncture between two districts. The urban approach to each site differs because of the neighborhood context, location of ticket sales, and obviousness of entry. The entry and its sequence set up the next steps for a tourist’s journey through each site. Participants at both the Museu Picasso and the Palau explained that the historic neighborhood contexts contributed to anticipation of the interior experience they would have at the sites. The historic entry was an extension of the historic neighborhood and lead into the sites’ interior tour.

The choreography of the entry at the Palau begins as participants try to understand where and how to enter the building. Participants who come from Via Laietana, seen in Figure 8.8, are more likely to find the entrance for the tours than those who come along Sant Pere més Alt who may instead find the historic entry but no access to the building. The Palau’s historic façades read as objects in the neighborhood maze of streets, speaking of historic Barcelona character, while the renovated façades and additions face long, straight streets, similar to the clean lines of their contemporary architecture.

Participants at the Palau pointed out that the mirrored wall around the plaza seen from the southwest approach to the Palau reads as closed off, denying access to the façade visible
above the wall. Oftentimes this is the first encounter with the complex that individuals have, many participants say that it is confusing and unbecoming of Barcelona and its ‘feel’. However, several participants said they were enticed to walk further into the neighborhood to explore and saw others taking pictures which signaled something of interest—the historic front façade. Those participants said they were then able to see signs to find the ticket sales or back tracked around the mirrored wall to find the entrance. These extra steps in some ways discouraged a few participants from entering on their first encounter with the Palau. One participant explained that he and his wife came to the Palau and could only find the historic entry, which was impressive and enticed them to want to see more of the building. However, they could not figure out how to get into the building and left to ask their hotel concierge how to enter. They returned the next day.

The frustration expressed by this individual with the entry is not unique. One participant (P006_Palau, 26-35 years old, female, college graduate, from Brazil) said, “This place is not easy to find. It would be more interesting and original to come through the front.” Another stated, “The old approach is better, this took me a while to find the entrance” (P033_Palau, 18-25 years old, male, some college education, from China). “The whole entry sequence is confusing. You don’t expect to go around the corner,” (P010_Palau, 46-55 years old, female, college graduate, from the United Kingdom). Regarding experience, another participant clarified, “I prefer the old doors, the whole experience, to take in the original entrance” (P028_Palau, 26-35 years old, female, graduate degree, from China). When pressed further, she reasoned that the original entrance gave way to the rest of the old, a sort of setting up of the rest of the experience. The ‘modern’ entrance felt too confusing “…not a mix of modern things, it’s split into two. Like the Louvre.” (P028_Palau, 26-35 years old, female, graduate degree, from China).

Confusing entry, or what participants anticipated as entry and did not find, is the similar
theme at the *Museu Picasso*. However, this is only the case when the museum is closed as long lines of visitors generally signify its location when it is open. A few participants noted that they had scouted out the museum prior to coming for their visit and had missed it entirely in the neighborhood because “it blends so well with the rest of the street” (P013_MP, 18-25 years old, female, graduate degree, from Canada). Other participants who came from the *Plaça Sabartes* noted that they thought the museum was closed from the lack of activity in the plaza which they believed to be the entry. They also noted that they did not expect the contemporary glass volume of the Center for Knowledge and Research as the front façade of a place holding Picasso’s work in Barcelona. One participant noted, “The feeling comes from the street. I don’t want to walk into H & M¹. That’s more modern” (P096_MP, 36-45 years old, male, college graduate, from the United States). The expectation was of an entry that matched the character of Barcelona, the art, the music, and the experience was a common thread through interviews at both sites.

At the *Museu Picasso*, the approach along the *Carrer Montcada* as part of the sequence of entry was cited as part of the whole experience of the *Museu Picasso*. The entry sequence started for many as soon as they were on the *Carrer Montcada*, in the ‘feel’ of a Barcelona neighborhood. When asked about the street entrance, responses cited the “Gothic feel” (P003_MP), the “feel of old Barcelona” (P044_MP, 26-35 years old, female, college graduate, from the United States; P091_MP, 18-25 years old, male, high school education, from France, “the feeling of the museum comes from the street” (P096_MP, 36-45 years old, male, college graduate, from the United States), and that there was an expectation of “this feel of the street because of the country you are in” (P105_MP, 26-35 years old, female, college graduate, from

¹ H & M is an international clothing store known for fast-fashion at affordable prices, catering to a younger demographic. The store interiors are usually minimalist-contemporary with clean lines and white walls.
the United States). These answers speak to the importance of the character of the context as part of the entry sequence. They provide insight into the feelings of place people expect and desire in travels to historic destinations. Further, they explain how people visualize and anticipate their destinations, some of which explains expectations in Chapter 7. Affinity for the street and its character was also apparent in the responses to whether they would like to use the Plaça Sabartes as the point of entry. “I like the street and the neighborhood for getting here” (P100_MP, 36-45 years old, female, graduate degree, from the United States), “The street has more character than there [the plaza]” (P079_MP, 26-35 years old, female, some college education, from Australia), “The old gives [a] sense of the neighborhood (P018_MP, 26-35 years old, female, graduate degree, from the United States), “It’s about neighborhood character” (P038_MP, 56-65 years old, male, college graduate, from the United States) are among the responses affirming that the nature of the street and urban context are just as important to the experience of entrance as the physical building portal.

8.4 Through original entry

The entrance points at both sites do not necessarily evoke strong feelings, as there are no remarkable doors through which one enters. Rather, the historic façade and the portal from the urban fabric symbolize entry into the site but it is not always the door itself that is perceived as true to character. Participants cite that it is also the feeling that the entry evokes or the senses they have about the places they are visiting. At both sites the participants cited the ‘feel’ of the city, the approach or historic street, and the sensation of coming through the original entry as important to their experiences.

Several individuals cited the experience of the historic street context being a reason for the preference of the historic entry. Others preferred the historic aesthetic because it would feel “more official” (P026_Palau, 18-25 years old, female, college graduate, from China). A sample
of responses related this preference of the old and follows:

“*I prefer old doors, the whole experience, to take in the original entrance. Not [a] mix of modern things, it’s split into two. Like the Louvre.*” - P028_Palau, 26-35 years old, female, graduate degree, from China

“The old ones [doors] would be better. It’s more original and classic.”

-P031_Palau, 18-25 years old, male, some college education, from South Korea

“I like the old entrance because the second you get here, you are hit by the architecture and the design and the beauty of it. You should really start at beginning. It [glass wall entrance] could be anywhere. No relation to the actual experience.” - P038_Palau, 18-25 years old, female, college graduate, from the United Kingdom

“I prefer the old entry. When we arrived, and we tried to enter there. We wanted to get in there. It’s the right way. You can imagine wearing a robe and white dress and coming here to hear a concert.” - P041_Palau, 18-25 years old, female, college graduate, from Germany

The responses are indicative of the experiences participants wished to have beginning through the old or original entry. The sense of trueness to character of the historic entrance, they felt, would provide them with a more historic sense of the place. The words they speak render their feelings about what they deem as “original” or “classic” Barcelona as part of their experience of the Palau. The response from P041_Palau, noted above, is representative of other such answers wherein imagining the original entrance gave them a sense of going back in time.
and participating in the original architecture, the space, and the historic activity of performers. In fact, one participant who had come 15 years earlier recalled entering through the historic façade, which was in her opinion “much more charming” (P015_Palau, 66-75 years old, female, college graduate, from the Netherlands).

Similarly, at the Museu Picasso, where the threshold between the street and the museum site marks entry, participants spoke of the ‘feel’ of Barcelona, the “traditional”, and the “original” architecture that lent itself to the overall experience of the site and gave a sense of trueness to character. The perceived culture of the city, and architectural ambiance real or imagined, seemed to be drivers for these responses as discussed in Chapter 7.

Stepping into the museum proper from the street, marks the act of entering. The responses indicate that the sequence of entering the site and the act of entering, in addition to the physical door or entry portal, are important to the experience of the historic site and the sense of trueness to character at the Museu Picasso. Tourists move through physical doors at the Palau, but similar to Museu Picasso it is not just the doors themselves that are important but the context to the entry and the act of entering at the historic point of entry.

8.5 Acceptance of a glass wall entry and its plaza

The glass additions at each site, used as entry at the Palau and as a proposed entry not realized at the Museu Picasso, also evoked certain perceptions from visitors differing from positive to negative and indifferent about its juxtaposition to the historic original. Justifications for the positive perceptions at both sites were generally based on practicality, including perceived preservation, additional space for tourist crowds, and giving the appearance of the site being up-to-date. These patterns were common at both sites.

The idea of site preservation at the Palau, via the glass wall, was introduced by several participants who said they would concede to change for purposes of protection of the historic
fabric. In other words, they believed that the glass wall was needed to protect the façade. One participant (P015_Palau) explained she felt the building was too vulnerable without the wall. Others understood the practical purposes of the glass wall to let in light to the café space and to interact with the courtyard. More often male participants cited the practical reasons for the glass wall. Those participants were mixed in their preferences between the historic and current entries. A sample of responses is below:

“The glass wall is needed to protect the façade. It’s a good solution and still shows old façade behind. Would be better without the glass. The entry is ok, but the old entry gives you more the feeling of old and authenticity.”

-P019_Palau, 18-25 years old, female, graduate degree, from Belgium

“It’s here because they have to protect it. Too many people could ruin it. Preserving history with glass.” -P022_Palau, 26-35 years old, male, college graduate, from the Netherlands

“It’s efficient to protect original façade, very modern, but better to keep in different style for heritage building.” –P008_Palau, 5-65 years old, male, graduate degree, from Germany

While several participants believed the glass wall was an appropriate, practical measure, there were no notable patterns by demographic because there was an equal spread among demographic groups for preferences of the historic entrance. Those who accepted the glass wall still deemed the building true to character and did not believe it had affected their experience.

At the Museu Picasso, those who accepted the glass wall volume of the Center for Knowledge and Research brought up practical reasons of space for people to queue out of the way of those on the street, a sense of ‘palette cleansing’ before you see Modern art, and others
saying the modern addition feels more like an entrance, the opposite of the Palau case. A sample of the more detailed responses from the Museu Picasso are below:

“It's [addition entry] very practical because the streets are so congested.”- P056_MP, 46-55 years old, male, high school education, from New Zealand

“There is no order to the line here. They could be organized there [addition entry].”- P083_MP, 25-36 years old, female, doctorate or professional degree, from the United States

“It is futuristic to wait by the modern. I am more inclined to be quiet and focused.”- P024_MP, 18-25 years old, female, some college education, from the United States

The counter cases, or those who did not accept the glass wall at the sites, most often cited lack of ‘feel’ of Barcelona, the idea that the glass wall could be anywhere, and that it felt backward or like the wrong side of the site to enter. In some cases, the contemporary glass entries compared to contemporary retail like super markets and H&M, which “you can see everywhere” (P096_MP, 36-45 years old, male, college graduate, from the United States). This sentiment evoked the idea that the contemporary glass wall creates placeless physical fabric not tied to any locality or architectural style that one might expect in a tourist-historic city. Many participants at both sites also explained that the more contemporary entries gave them no sense of the neighborhood, the street, or the city, further evidence that the urban context matters to entry. Additionally, a pattern at both sites indicated that several participants interviewed felt as though the contemporary entries were “back door(s)” (P018_Palau, 26-35 years old, male, graduate degree, from the United States) or the wrong side of the site from which to enter.
8.6  Entry preferences—By the numbers

Participants used words of preference in most interviews when they were questioned about which entry they would like to use and how it might affect their experience. At the Palau, the comparison of the historic entry to the contemporary entry is important to understanding how the idea of procession affects visitors as it relates to a sense of trueness to place. As the findings of the last chapter centered around preferences for historic aesthetics and details suggests, the experience participants have as a result is also affected. Thirty-four out of forty-two participants (81%) felt that the current entry through the glass wall was not as true to character as if they could have entered through the original entry. The glass wall was not as well liked as compared to the historic entry, through which visitors believed they would have felt as if they had gone back in time. Table 8.1 shows the demographic highlights of the preferences for entry findings at the Palau.

<table>
<thead>
<tr>
<th>Demographics</th>
<th>Prefer Glass Wall</th>
<th>Prefer Historic Entry</th>
</tr>
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<tbody>
<tr>
<td>Gender</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Females</td>
<td>7%</td>
<td>93%</td>
</tr>
<tr>
<td>Males</td>
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<td>76.9%</td>
</tr>
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<td>Cultural region affiliation</td>
<td></td>
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</tr>
<tr>
<td>Asians</td>
<td>8.3%</td>
<td>91.7%</td>
</tr>
<tr>
<td>Europeans</td>
<td>32%</td>
<td>68%</td>
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<tr>
<td>North Americans</td>
<td>22%</td>
<td>78%</td>
</tr>
<tr>
<td>Education</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduate Degree</td>
<td>Prefer</td>
<td></td>
</tr>
<tr>
<td>Bachelor’s Degree</td>
<td>Prefer</td>
<td></td>
</tr>
</tbody>
</table>

Table 8.1- Entry preferences for the Palau de la Música Catalana by demographics (Source: A. Bliss).
During the course of the photo-elicitation interviews at the Museu Picasso, the issue of entry and entry sequence was discussed regarding the current sequence and the proposed sequence. When asked about the transition from the historic street to the contemporary gallery space that is the beginning of the tour itinerary (Fig. 8.13), about half of the participants indicated that they expected the museum to have a “clean and modern” interior, but many were surprised by the stark contrast between the Carrer Montcada fabric and the sterility of the gallery. This space usually houses the temporary collections, generally more contemporary works, which most people felt was appropriate for the aesthetic.

![Contemporary gallery at the beginning of the Museu Picasso itinerary following the entrance from the historic street (Source: bcn.cat).](image)

When asked about the Center of Knowledge and Research, most individuals did not know the building existed as they had not wandered off of the Carrer Montcada. However, some participants liked the idea of the new waiting area, but most wanted some aspect of the historic to be revealed. Sixty-six out of 109 participants (60.6%) still preferred the Carrer Montcada entrance to the museum, citing the connection to historic Barcelona, and felt the experience...
waiting on a narrow street, achieved that feeling of connection to the city. Table 8.2 explains the demographic highlights of entry preference at the *Museu Picasso*.

### Table 8.2 - Entry preferences for the Museu Picasso by demographics (Source: A. Bliss).

<table>
<thead>
<tr>
<th>Demographics</th>
<th>Prefer <em>Carrer Montrada</em> entry (historic)</th>
<th>Prefer <em>Placa Sabartes</em> entry (proposed new)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gender</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Females</td>
<td>65.2%</td>
<td>34.8%</td>
</tr>
<tr>
<td>Males</td>
<td>34.8%</td>
<td>65.2%</td>
</tr>
<tr>
<td>Cultural region affiliation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asians</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>Europeans</td>
<td>53%</td>
<td>47%</td>
</tr>
<tr>
<td>North Americans</td>
<td>61%</td>
<td>39%</td>
</tr>
<tr>
<td>Education</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduate Degree</td>
<td>Prefer</td>
<td></td>
</tr>
<tr>
<td>Bachelor’s Degree</td>
<td>Prefer</td>
<td></td>
</tr>
</tbody>
</table>

These numbers merely give a simple quantitative picture of preferences based on demographics related to participant preferences. These numbers provide another way to think about how personal background is related to entry preference.

### 8.7 Entry as not yet realized—Architects and site managers weigh in

The current entry sequence is also of concern to the visitor service at the *Palau*. During our encounters, Raquel Rodriguez, the Director of Guided Tours, emphasized the preservation considerations of the *Palau* as work is ongoing for upkeep and restoration of original materials. I asked her about the decision to use the glass wall entry for the guided tours versus letting
participants interact with the original entrance as part of their tour experience. She explained that the historic entry would likely not be used any time soon as it was difficult to gather and confine visitors. She expected something would be done to make the beginning of the tours less chaotic. I noticed a few changes to the choreography of the tours during observation periods at the Palau toward the end of my fieldwork. They added ropes to the café that section off the queueing space from the café space. These help with wayfinding and organize visitor traffic.

In 2011, the Center of Knowledge and Research (Fig. 8.1), integral in the surrounding fabric of the museum, was completed. Architect Jordi Garcés hoped the extension of the museum could offer a new entry sequence, unburdening the historic street and organizing visitors in a plaza space. However, this new entry has not yet been realized. In our conversations, Garcés explained he hoped entry through this space, seen in Figure 8.15, could provide the feelings of compression true to a historic space, and then expansion into a contemporary museum through the corridor in Figure 8.16. He explained that the route to the Plaça Sabartes would still take visitors through historic Barcelona fabric, as seen in Figure 8.17, but also expose them to the contemporary efforts of the museum to generate new knowledge at the library and educational spaces found in the Center for Knowledge and Research.
Figure 8.14- Center of Knowledge and Research designed by Jordi Garcés, 2011, in the Plaça Sabartes (Source: A. Bliss).
Figure 8.15- Proposed entry to the Museu Picasso where the Center of Knowledge and Research acts as a threshold before entering the museum space through the door on the left (Source: A Bliss).
Figure 8.16- Corridor inside door to proposed entrance to enhance feelings of compression discussed by Garcés (Source: A. Bliss).

Figure 8.17- Side street to Plaça Sabartes from Carrer Montcada (Source: A. Bliss).
During my interview with the Director of Visitor Services, Deirdre Haughery, the most important information came from her comments about the architectural experience and the future of the museum. She intimated that it was her intention to ensure the itinerary within the museum better showcased the architecture because many visitors’ have commented on the lack of information present about the buildings themselves. She also expressed hope the entry to the museum could move to Plaça Sabartes, allowing for better flow at the ground floor:

“It will be more about downstairs that changes will happen. They are thinking about removing things. They want to buy another palace and to move the shop to the front door, so people can see in front of the shop. We want to have an entrance behind the museum in the plaça. At least for groups. The front door would be for only individuals. We also want to open again the restaurant. It is important to have that. We have plans of changing the ground floor to make it more practical for everyone.”

In response, renovation architect Garcés feels disheartened with current site management decisions that do not follow his recommendations to solve tourist problems. Participants were open to use the plaza space as entry given that they may exit to Carrer Montcada or be afforded some historic fabric outside the museum as part of their experience.

8.8 Summary of key findings on entry—Entry and entry sequence as stimuli for sense of trueness to character

In each case, the participants related their sense of trueness to character and genuineness of experience to the physical environment around the entry. The historic fabric at each site influences the sense of trueness to character increasing participants’ feelings that they had a genuine Barcelona experience. At the Palau, participants felt that they would have greater perceptions of trueness to character if they were able to experience the building through its
original historic entrance. At the Museu Picasso, the historic urban fabric of the current entry is important to the perception of the museum because of the association between the historic aesthetic and participants’ sense of trueness to character of the site. The physical entry and entry sequence also played a role in perceptions of trueness to character where several participants explained coming through the original, historic entrance for the tour would have been truer to character at both sites. At the Museu Picasso, there was no significant preference for the historic entrance, although more participants indicated they liked the experience of waiting on the street because the neighborhood and the fabric of the district added to their sense of trueness to character, or that they had a genuine Barcelona experience.

At the Palau, sense of trueness to character started on the urban approach and was part of the experience all the way through the entry doors. The ‘feel’ of Barcelona, the history of the site, and the set up for the rest of the experience at the Palau all contribute to participants perception of the site’s trueness to character. The narrowness of the streets nearer to the historic entrance, and the details of the historic façade engendered feelings of a sense of trueness to character. A sample of responses related to entry is shown in Table 8.3 below. These responses are associated with the conceptions of authenticity I re-categorized in the literature review, as well as grouped by acceptance of the glass wall because of its importance as a physical marker of entry at the Palau.
<table>
<thead>
<tr>
<th>True to spirit/essence</th>
<th>Accurate re-presentation of original</th>
<th>Verisimilar- having appearance of truth; likely; probable</th>
<th>True to character* *physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The glass wall is clearly not original, but can be seen as a bettering of something to provide conditioning. The glass material makes the addition not so pronounced and you can see the original building, so that is a useful purpose I guess. It's not altogether inauthentic, but it does take something away.&quot; -P003_Palau</td>
<td>&quot;Did not like glass wall, but once you are through it, you get to be in the old space and forget about the wall.&quot; -P011_Palau</td>
<td>&quot;The glass wall throws off what I was expecting. The old side is a relic of past. The glass wall stops that. I don’t mind it but it jars sense of the old. I would rather original entry. The new entry made me feel like I was going in a back door.&quot; -P018_Palau</td>
<td>&quot;We still need to see the front. This side of glass coming in you miss the 'wow' factor. It's disappointing. You don't know the inside will be impressive.&quot; -P022_Palau</td>
</tr>
<tr>
<td>&quot;I prefer the old way more. You can see history through spinning doors. It's a sense of history.&quot; -P032_Palau</td>
<td>&quot;Glass takes away from it. Some places look original, some don't, but all have a story of how they get this way.&quot; -P004_Palau</td>
<td>&quot;I prefer old doors, the whole experience, to take in the original entrance. Not mix of modern things, it's split into two. Like the Louvre.&quot; -P028_Palau</td>
<td>&quot;The glass wall hurts the authenticity. You can do this other ways. It's too simple. Too boxy.&quot; -P007_Palau</td>
</tr>
<tr>
<td>&quot;The architect who redesigned is from Barcelona. Luxurious and modern&quot; -P038_Palau</td>
<td>&quot;The glass wall is ok. It’s a nice combination of past and present. I would like to come through front for more history. I can imagine that the glass is easier to clean.&quot; -P021_Palau</td>
<td>&quot;It’s efficient to protect original façade, very modern, but better to keep in different style for heritage building.&quot; -P008_Palau</td>
<td>&quot;I would rather be in a safe modern building than an old one they didn’t bring to code.&quot; -P011_Palau</td>
</tr>
<tr>
<td>&quot;The glass wall is needed to protect the façade. It’s a good solution and still shows old façade behind. Would be better without the glass. The entry is ok, but the old entry gives you more the feeling of old and authenticity.&quot; -P019_Palau</td>
<td>&quot;The glass wall was surprising. The other side looked as I imagined with beautiful pieces of mosaic and columns. But this looks futuristic. It’s ok since it is well done. A good combination, but I prefer the old doors.&quot; -P020_Palau</td>
<td>&quot;The building has to evolve to get maximum use. Don’t want pastiche, modern addition is better to show change.&quot; -P009_Palau</td>
<td>&quot;It’s here because they have to protect it. Too many people could ruin it. Preserving history with glass.&quot; -P022_Palau</td>
</tr>
</tbody>
</table>

Table 8.3- Sample responses from participants related to their experience of the entry at the Palau de la Música Catalana (Source: A. Bliss).
At the *Museu Picasso*, those participants who preferred waiting on the *Carrer Montcada* cited the character of the historic neighborhood, the city of Barcelona, and the feeling of the past as reasons to use the historic entrance. The sense of trueness to character permeated their perceptions about the experience they would have in the historic entrance. Historic details of the cobble stones, urban fabric, and traditional architectural features like balconies provided physical cues for their understanding of the character of the street. A sample of responses is below:

“I like the street. It’s more like old Barcelona.” - P091_MP, 18-25 years old, male, high school education, from France

“I would rather be on the street to get the neighborhood character.” - P038_MP, 56-65 years old, male, college graduate, from the United States

“Yes. It was good. This is lovely and feels of the place and on par with what I imagined.” - P020_MP, 26-35 years old, male, graduate degree, from Brazil

“I like waiting on the street to get the gothic feel and experience. You wouldn’t be able to appreciate the gothic if the new building was the entry.” - P003_MP, 18-25 years old, male, some college education, from the United States

Those who preferred the proposed entry and entry sequence spoke of the European culture of plazas and courtyards, the open space, and the “modern” look of the square and the building. They expect Barcelona to be like other European cities and the experience to permeate at each scale. These responses point to physical space as being a generator for experience over historic detail. The tourists’ responses could be due to the subject matter of the museum or their motivations to visit the site, questions beyond the scope of this dissertation.
A summary of sample responses as they have been categorized according to the conceptions of authenticity discovered in the literature review are shown in Table 8.4. The responses are additionally grouped by preference for the historic entrance or the proposed entrance.
<table>
<thead>
<tr>
<th>Prefer Historic Entry</th>
<th>True to spirit/essence</th>
<th>Accurate re-presentation of original</th>
<th>Verisimilar- having appearance of truth; likely; probable</th>
<th>True to character*</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I prefer the street entrance for old feel.&quot; – P044_MP</td>
<td>&quot;Yes, you access it off the street. The bars and bakeries. It’s not artificial. Not like a theme park.&quot; – P078_MP</td>
<td>&quot;I like the old entry. I came to Barcelona to see the traditional.&quot; – P039_MP</td>
<td>&quot;I like the street. It’s more like old Barcelona.&quot; – P091_MP</td>
<td></td>
</tr>
<tr>
<td>&quot;I like waiting on the street to get the gothic feel and experience. You wouldn’t be able to appreciate the gothic if the new building was the entry.&quot; – P003_MP</td>
<td>&quot;Yes. It was good. This is lovely and feels of the place and on par with what I imagined.&quot; – P020_MP</td>
<td>&quot;Waiting in the street because of the look of the past.&quot; – P057_MP</td>
<td>&quot;I would rather be on the street to get the neighborhood character.&quot; – P038_MP</td>
<td></td>
</tr>
<tr>
<td>Prefer Proposed Entry</td>
<td>‘That [the plaza] could be quite nice of an experience.’ – P006_MP</td>
<td>&quot;Would prefer new courtyard space for waiting as in the courtyards of Barcelona.&quot; – P005_MP</td>
<td>&quot;Europe has the cool courtyard plaza thing so plazas are better than cramped streets.&quot; – P033_MP</td>
<td>&quot;The modern entry seems more grand for a Picasso museum so you can appreciate the architecture inside.&quot; – P019_MP</td>
</tr>
<tr>
<td>&quot;The new building is nicer.&quot; – P014_MP</td>
<td>&quot;This is practically a better solution, you still experience the character on the inside.&quot; – P027_MP</td>
<td>&quot;I can see that being the entrance. It’s much more spacious.&quot; – P064_MP</td>
<td>&quot;It is more futuristic to wait by modern, more inclined to be quiet and be focused.&quot; – P024_MP</td>
<td></td>
</tr>
</tbody>
</table>

*Table 8.4: Sample responses from participants related to their experience of the entry at the Museu Picasso (Source: A. Bliss).
In combination, the qualitative responses, and relevant numerical representations as shown in Tables 8.1 and 8.2, explain the affinities for the historic entrances, from the urban fabric to the physical threshold; of sequence to site. The historic characteristics of cobblestones, narrow streets, architectural details of the original facades, all play a role in the sense of trueness to character that participants felt. While demographics are important to understand the makeup of the participant population, these act merely as a background data point for understanding the sample. Demographics to not play a significant role in sense of trueness to character of the entry and entry sequence. In sum, the urban entry sequence, following on the Barcelona ‘feel’ participants bring to the site, really becomes the first encounter with the sites the participants have and sets up the beginnings of the sense of trueness to character participants have at each site. The experience then continues into the sites, where the architectural details and historic aesthetics are the next interactions with the preserved and altered *Palau de la Música Catalana* and the *Museu Picasso* that participants have. The importance of details in building on sense of trueness to character follow in Chapter 9.
CHAPTER 9  
PERCEPTIONS OF HISTORIC AESTHETICS  
DETAILS AND EXPERIENCE IN CREATING SENSE OF TRUENESS TO CHARACTER

9.1  Introduction—Into the details

Once inside the Palau de la Música and the Museu Picasso, beyond the urban context and the entry threshold, participants are surrounded by different architectural details that provide cues about each building’s history, use, and symbolism. The structures provide the setting for these details, but during the course of fieldwork observation and photo-elicitation interviews it became clear that individual elements are important to the overall sense of trueness to character that participants described at each site.

This chapter presents findings that answer the research questions: What physical characteristics act as cues for the perception of “trueness to character”? In what ways does “sense of trueness to character” of the built environment influence a tourist’s experience of a significant heritage environment? Evidence and analysis of study data are presented thematically to explain the connection of perceptions of details at each site to sense of trueness to character. In the Palau, participants were asked to show the images that they felt best represented their experience, most often using images of the details that they found significant in the Palau or to their own lives. The thematic analyses of the details are presented first, followed by an explanation of the overall contribution to participants’ sense of trueness to character.

9.2  Detail themes

This chapter presents a synthesis of data surrounding how participants engage various architectural details at the Palau de la Música Catalana and the Museu Picasso through their words and images collected during photo-elicitation interviews. Discussion of these details is important to understand the impact of experience and expectations related to sense of trueness to
character. Specific details represent the character that individuals expect to see during their tour experiences, a fact validated by how often individuals identified a specific detail and then related that to their expectation prior to arrival and disappointment if expectations were not satisfied. For this reason, the affinity codes established, relate directly to discussions of experience and preference for certain historic aesthetics. The details act as further themes through which to categorize and analyze data. Responses related to details at both sites have been broken into three categories based on how participants described what they saw. These then relate to how they expressed their feelings about the details. The three categories follow and are illustrated in Figure 9.1:

1. Large-scale, noticeable details, leading to dramatic reaction and a greater overall experience;
2. Subtle or less-noticeable details usually engendering a less dramatic reaction but still expressing relation to overall experience;
3. Interpreted or presented details, prompting a mediated reaction toward the overall experience.

The first two categories are not mutually exclusive with the third but are presented as majority cases. In many instances large-scale and fine details are both noticed and presented, but the way a participant describes their experience or reaction related to that detail dictated how the responses were categorized. In some cases, the fine details were experienced because they were pointed out by a guide or sign and then processed by the participant. The following sections elucidate these themes.
9.3 Large-scale, noticeable details—Big emotions, greater experience

This section reviews and presents the interview data that highlight individuals’ responses related to large-scale and noticeable details as part of their experience at the Palau de la Música Catalana and the Museu Picasso. At the Palau, participants showed photos from their guided tours as part of participant-led photo-elicitation, the majority of which show the details of the site. At the Museu Picasso, participants were shown images of the major historic details present at the site and asked if they had noticed them and how they reacted to them. The data analysis presented in this section derives from those interview sessions that garnered more animated or grand emotions and where participants explained that remembering their experiences so soon after their visit provided for a positive overall experience.

The large-scale, noticeable details from the Palau were the Great Hall entirety (Fig. 9.2), trencadís columns (Fig. 9.3), muses on stage (Fig. 9.4), and the lantern (Fig. 9.5) as detailed in Chapter 6. More than 90 percent of participants showed pictures of each of these items. A great deal of affinity was relayed for each of these four most common spaces and historic details of the Palau, each participant indicating that time spent at the Palau and seeing these architectural features was important or expected at the site and enhanced their experience. Generally,
participants indicated they did not like to photograph new parts of the building or tour, but instead preferred to focus on the historic aesthetic. The relative level of sense of trueness to character of the building and its associated details was relegated to the original part of the building only. Participants indicated their images reflected what they deemed original to the building and true to the Palau’s style and era. Participants indicated their sense that their experience was genuine was due to the preserved nature of these details and spaces; both discussed in a later section. Preserved historic detail was preferred over any modern or contemporary detailing.

Twenty-seven out of forty-two participants showed images of the Great Hall pictured in Figure 9.2 below. Participants felt this space on the whole, with its many architectural details, was important to their experience of the Palau. The overall image, for what it contained, was often cited as an awe-inspiring space that gave participants a glimpse of the past because of its uniqueness and completeness as a piece of history.

“This is more a total impression. It’s a beautiful building. I love the combination of the ornaments and different styles.” - P015_Palau, 66-75 years old, female, college graduate, from the Netherlands

“This is the Great Hall. All of the important things are inside.” -P028_Palau, 26-35 years old, female, graduate degree, from China
Many visitors pointed to individual details within the whole of the Great Hall that filled them with some sort of emotion ranging from awe to affinity. Participant affinity for all of the Great Hall details aligned with their perception of this place being true to character. The smaller details within the Great Hall are reflected in the next sections as part of the fine details or ones that have been presented by the guides. During their individual interviews, the sample of participants above all emphatically answered that the object, or the Palau de la Música Catalana, was authentic. They pointed back to the Great Hall as a whole composed of many details, often referring to the beauty and intactness of it. P024_Palau (66-75 years old, female, college
graduate, from Scotland\(^1\) stated, “Yes, just look at it!” expressing delight in the features of the hall.

According to many participants’ responses the columns in Figure 9.3 are another defining feature of the Palau and the guided tours. Thirty out of forty-two participants showed these columns. Comments in regard to the column often dealt with color, texture, the incorporated elements of nature that produced strong positive perceptions of and affinity for the balcony space. They were sometimes described as something “typical to Barcelona” (P002_Palau, 46-55 years old, female, doctorate or professional degree, from Poland). Many participants expressed the necessity to be close to the columns to see the mosaic work up close, specifically to see the geometries of the tiles and the colors that make up the designs. P042_Palau (66-75 years old, female, college graduate, from the United States) remarked, “I just love the colors.” Some participants also noted the details in the column capitals, the roses, as akin to those found in the Great Hall, a reminder of the main space of the building. P013_Palau (18-25 years old, female, college graduate, from the United States) said she “loved them” because the mosaic patterns on the columns were all different and they provided many architectural details to engage. P024 was struck by the references to nature that come through in the details.

“They were so stunning and I’m no fan of mosaics. The flowers and colors were amazing.”

- P040_Palau, 18-25 years old, female, high school education, from Germany

“It’s[the beauty] in those details that are all around. It’s like it is naturally grown up here.”

- P041_Palau, 18-25 years old, female, high school education, from Germany

“The columns on the outside are amazing. They are totally Spain.”

- P017_Palau, 26-35 years old, male, college graduate, from Brazil

\(^1\) Participants P023_Palau and P)24_Palau identified as being from Scotland, not the United Kingdom.
Figure 9.3- Trencadís columns on the second-floor balcony of the Palau de la Música Catalana (Source: A. Bliss)
These participants shared sentiments of how architectural details played a role in their sense of trueness to character of the city, architectural style, and experience. Important to note is that the images related to the columns show how physical representations of trueness to character manifest as sentiments and perceptions in conversation. This is especially telling for the *trencadís* columns as they, along with the lantern, are major features of the *Palau de la Música Catalana* and the tour experience.

The muses on the back wall of the stage, shown in Figure 9.4, are another commonly shown photograph from participant photo-elicitation. Twenty-two out of forty-two participants showed photographs of the muses on the back wall of the stage. The field around the muses is comprised of *trencadís* in a much more irregular pattern, which, in addition to their physical projection in sculpture, sets the muses off from the wall. Again, words of affinity were often used to describe these details.

“I loved the 3-D effects of the sculptures and tiles.” - P010_Palau, 46-55 years old, female, college graduate, from the United Kingdom

“I wanted to be closer to them to get more information. I love the flat mosaic and the 3-D sculpture.” - P023_Palau, 66-75 years old, female, college graduate, from Scotland

“I love the composition of the mosaic and the sculpture.” - P024_Palau, 66-75 years old, female, college graduate, from Scotland

Most participants pointed out that the historic reference of the muses took them back in time and gave them a sense that the Palau could have existed 100 years ago but is also relevant today. The muses add another layer of their sense of trueness to character of the building, especially because they are perceived as deeply rooted in the culture of the place.
The participants make note of the lantern in the Great Hall, shown in Figure 9.5 below. In this case, participants used words of awe to explain their response to the lantern. Thirty-four of the forty-two participants showed a photograph of the lantern, or its details, in some variation, calling out specific traits related to the symbolism of the motifs and colors, or to its beauty. Individual details of the lantern and close up images of its make-up are presented in the next section. The lantern overall, however, was also cited on its own as a detail of the Palau that inspired feelings that the site was authentic as another detail that remained in place and ‘original’.
Because photographs are not allowed to be taken by visitors to the Museu Picasso, all interviews were conducting using researcher-led photo-elicitation. The images containing historic details found in the galleries were well liked by the participants; those who noticed the details remarked that the photographs were a pleasant reminder of what they saw inside the museum as demonstrated by comments recorded in the following discussion. More than 80% of the participants (91 out of 109) related they “liked,” “loved,” “enjoyed” moving through the arches in the doorways, and most participants noticed the details of them due to their stark contrast with the wall around and the necessity to use them as passage into the next gallery space (Fig. 9.6). These arches acted as ‘gateways back in time’ for some participants. Other noted the contrast helped remind them about the difference in time.

“These [the doorways] are my favorite part of the building. I came for things like this.”-P095_MP, 18-25 years old, female, some college education, from South Korea
“The doorways made me remember the place. It’s not just a museum.”
- P088_MP, 36-45 years old, male, college graduate, from Canada

“The doorways I noticed because I analyzed. I think the small one might be older.”
- P024_MP, 18-25 years old, female, some college education, from the United States

“This fits the mood and is closer to Picasso’s time.”
- P059_MP, 18-25 years old, male, some college education, from the United States

Figure 9.6- Gallery with exposed historic arches at doorways (Source: bcn.cat).
Participant observation also played a key role in understanding participants’ affinities for large-scale details. In order to verify the importance of these details, especially at the historic entrances to both sites, I conducted observation and photograph counting. Figure 9.7 below shows a context map of the Palau with indications of where visitors stood when they took photographs, the direction they were taking the photographs, and the number of visitors taking photographs from those places during the observation period. I was able to eavesdrop on camera viewfinders to see the subject of images being taken outside of the building. These images were mostly full shots of the historic front and close up shots of individual details. Visitors took pictures of the large trencadís motifs and the balcony columns below (Fig. 9.8), and of the sculpture at the corner of the historic entry façade (Fig. 9.9).
Figure 9.7- Plan map of the Palau de la Música Catalana used in photograph counting and participant observation (Source: A. Bliss).
Figure 9.8- Front façade of the Palau de la Música Catalana where visitors stop to take photographs during observation (Source: A. Bliss).

Figure 9.9- Corner sculpture on façade of the Palau de la Música Catalana where visitors stop to take photographs during observation (Source: A. Bliss).
In the courtyard space of the *Museu Picasso* where the interviews took place, the scene is well liked by visitors and highly photographed as seen in Figure 9.10 and 9.11. Visitors were observed in the courtyard between photo-elicitation sessions with participants. They were observed taking images of architectural details and the overall space of the exit courtyard. Nearly 90% of visitors observed exiting the galleries over fifty hours of observation took photographs of the courtyard space. Figure 9.11 is especially telling as you can see the screen of the phone to know exactly what details and space the visitor of is taking photographing. Smaller details of the courtyard were also photographed and are explained in the next section.

*Figure 9.10- Exit stair in the Palau Aguilar at the Museu Picasso (Source: A. Bliss).*
9.4 **Subtle or less obvious detail—Engendered relative/relevant experience**

The subtle and less obvious details shared by participants at both sites were often part of the larger composition of a space or the site. These smaller details were often found to enhance the perceptions of the larger details as they added to the composition or the sense of history or symbolism at Palau or added to the site’s experience at the Museu Picasso. The small details did not offer initial shock value like the larger details explained above, but instead helped enrich the overall sense of trueness to character at each site.

At the Palau, the Great Hall, the columns, the muses, and the lantern are all composed of smaller details that contribute to their uniqueness and inspiration. Details most often pointed out in the Great Hall photos include the composer busts to either side of the stage, the tilted chandeliers encircling the columns, the Valkyries, the roses in the ceiling, the flared columns, the
muses behind the stage, and of course the lantern above. Each of these items are highlighted in the overdraw in Figure 9.12.

Figure 9.12- Great Hall image with overdraw technique to call out details discussed by participants (Source: A. Bliss).

The words of affinity and descriptions of impression for the Great Hall used when describing this picture are sampled below, showing how they boost the experience and perception of the Great Hall.

“It's a very impressive view. I love the sculpture system on either side of the stage and the lack of symmetry.” - P004_Palau, 18-25 years old, female, graduate degree, from the United Kingdom
“I like this one because you can see the Valkyries as idyllic, unusual and dialectical. I love the maidens in spring time too.” - P023_Palau, 66-75 years old, female, college graduate, from Scotland

“I love Beethoven here.” - P024_Palau, 66-75 years old, female, college graduate, from Scotland

“I love this one [the photograph]. It really captures how much light came into the space and the rhythm. Oh, and you see the roses.” - P037_Palau, 26-35 years old, female, graduate degree, from the United States

“It’s a variety of colors and textures. It’s not a Mies van der Rohe, but it’s absolutely gorgeous. I love the way the columns flare. It creates a feeling of something different.” - P042_Palau, 66-75 years old, male, college graduate, from the United States

These comments reflect certain affinities toward individual details, while other participants expressed sentiments more related to their experience in seeing the space. The overall lantern in itself is impressive, but most participants referenced these details as a way to call out how it gave them a sense of trueness to character of the place.

In the lantern, smaller details include the women that ring the drop in the lantern, and a sense that these women were part of the larger symbolism of the Palau because women would not have been allowed in the first choruses, but Domènech included them in the lantern. This detail seen in Figure 9.13, participants said, gave them a sense of the place in its historic setting. P023_Palau explained that she could imagine the chorus performing with the women looking down upon them and being illuminated from the skylight above the stained glass. P028_Palau explained that this is how she understood the connection of the architecture to the people of the
city. Another detail they called out is the reference of the stained glass to the sun, and its light, both literally and figuratively. P024_Palau remarked that the symbolism of the sun, radiating light for Catalonia, was not lost on him and made him feel the weight of the design choices Domènech made. Other participants relayed they understood the natural motif of the sun to be in concert with the historic stylistic importance of the Palau. The details in the case of the lantern are directly tied to the experiential perceptions of this architectural detail, examined in a later section.

![Figure 9.13- Women in the stained-glass lantern detail photo (Source: A. Bliss).](image)

The less obvious details at the Museu Picasso were not as well noted because of their placement in the museum—the ceiling and the wall that participants did not have to interact with if they did not follow the main itinerary. The two historic ceilings were also well liked when participants recounted that they had indeed seen the details. The ceiling in Figure 9.14 was noticed by 61% of participants (67 out of 109). Only 51% of participants (56 out of 109) noticed the historic ceiling details in Figure 9.15 during their time in the museum, which is surprising due to its higher level of intricacy and larger size. Interestingly, there is a striking correlation
between participants who did not notice the details and whether or not they used the audio guide systems. Roughly 90% of participants who used the audio guides did not notice the historic details in the galleries. Often, they said they were too busy looking for the numbers on the wall to type into the guide. This corresponds to a potential reason for many individuals missing the ceiling in the larger space; there are several audio guide prompts in the gallery where this ceiling is located. However, those who noticed the ceilings felt they added to the overall sense of trueness to character of the building.

"Of course, I noticed the ceilings. Not right away. But they are striking." - P014_MP, 46-55 years old, female, graduate degree, from Canada

"I noticed the ceilings, but I’m an electrical contractor. It’s my job. And these are nice." - P038_MP, 56-65 years old, male, college graduate, from the United States
Figure 9.14- Permanent collection gallery with exposed historic ceiling in Palau de Barò de Castellet (Source: bcn.cat).

Figure 9.15- Permanent collection gallery with exposed historic ceiling in Palau de Barò de Castellet (Source: bcn.cat).
The historic stone wall (Fig. 9.16) was only noticed by 62% of participants (68 out of 109), primarily females. Thirteen individuals, intriguingly 7 females and six males as opposed to the Palau case, expressed extreme affinity toward the details; the most common remark was, “I loved that.” These individuals were primarily from the United States and Canada. Participants from the United States and Canada were also the most likely to miss this historic detail. Some participants explained that they were surprised to see the details given the starkness of the first gallery on the tour itinerary, but that they were excited to see details of the historic space either in person or during the interview. Some expressed a desire to return to the spaces to look at the details they had missed.

![Figure 9.16- Permanent collection gallery with exposed historic walls in Palau Aguilar (Source: bcn.cat).](image)

Participant observation is also important for the fine details at the Museu Picasso. Most individuals took pictures of the columns on the balconies (Fig. 9.17 and 9.18), the arch above the
security office door (9.19), or of historic marker tags found in several locations around the courtyard (Fig. 9.20).

Many photo-elicitation participants explained taking photographs in the courtyard space to show them to friends and family as part of their *Museu Picasso* experience. The photographs being taken in the courtyard further validate the affinity for historic aesthetic and architecture that many participants cited during their interviews. In particular, several visitors remarked that the historic emblems and signage helped them experience the historic elements of the site. Visitors wanted to photograph the historic details to record and validate their experience as genuine to clarify their own sense of trueness to character, and for those to whom they present the photographs.

![Figure 9.17](left)- Balcony outside the Museu Picasso gallery exit in the Palau Aguilar courtyard (Source: A. Bliss).

![Figure 9.18](right)- Balcony outside the Museu Picasso gallery exit in the Palau Aguilar courtyard (Source: A. Bliss).
Figure 9.19- Historic arch above security door at the Museu Picasso, couple taking a selfie with the arch detail and door (Source: A. Bliss).

Figure 9.20- Historic markers from the original fabric of the Museu Picasso palaces (Source: A. Bliss).
9.5 Interpreted or presented details—Prompted experience

This category is inclusive of both large-scale and subtle details presented before, but also includes details pointed out on some tours at the Palau or as part of the specific itinerary at the Museu Picasso. These details were not always part of the creation of sense of trueness to character, but sometimes were pointed out as a way to understand preservation and site upgrades, similar to understandings of the contemporary entries presented in Chapter 8. These details are important as well to experience, albeit as a way to separate old and new in a manner that is meaningful in the present.

One important detail presented at the Palau was the upgrades to the HVAC systems. The air is brought in through the ceiling of the Great Hall via holes among the rose florets in the ceilings. Participants occasionally pointed these out as necessary upgrades to which the guide drew their attention. The addition of the upper corner of the Great Hall mentioned in Chapter 6 is also explained on some tours, participants saying it helped them to understand the expansion of the site for present day use as the continuation of a historic site. When asked if this contributed to their experience, one participant explained that she felt the contrast made the original parts more authentic because it was a noticeable difference.

Participants at the Palau were fascinated by the attention to detail in restoration of the muses discussed by the tour guides, often pointing out repaired fingers, instruments, and arms in their photographs. The participants said the details of the muses spoke to them because they were designed for all people of the world and hold instruments that attest to that fact. P003_Palau explained that the muses keep your focus the stage as if “their spirits are with you.” Participants also spoke about the symbolism of the muses for not just all people, but for Catalan identity. P013_Palau stated that he “loved the idea of them inspiring the architect. He was thinking for the performer too, not just the viewer.”
At the *Museu Picasso*, there are not guided tours by docents, but for those who choose to use them the audio guides direct visitors through the museum. Maps are given to all visitors. The guides and maps do not point out details, but the ordering of the galleries is such that one could encounter many of the historic details explained above. In particular, the doorways and the ceilings are part of routes through the museum that would not be missed, leading participants to experience these details during their museum visit. The stone wall could be missed as other doorways give access to nearby galleries.

The previous sections have examined how architectural details and a historic aesthetic influence participants’ sense of trueness to character. The data indicate that both the historic aesthetic and the visibility of historic details are influential to the tourist’s experience. In the section that follows, an analysis of who, how, and why participants see and respond to detail is presented.

9.6 *Why and to whom details matter*

At both sites, the experience of the details presented and their reactions to those details explains the overall sense of trueness to character of the participants. Participants used their interviews at the Palau de la Música Catalana to reflect on how the architecture related to their own lives, memories, and hopes for future travel. Many found that the *Palau* spoke to them through its own story of being a building for the people, representing the identity of the middle class ² and the Catalan population. Participants were able to identify with the ambitions of the architect manifest in built form and shared through their images as reminders of each moment of their experience.

² The term middle class is used in the informational video at the beginning of the tour of the *Palau* and by the docents during the visit. Participants tended to repeat it during their interviews.
The details mentioned above were often regarded as necessary to see in order to get a complete picture of the Palau architecturally and as a symbol for Barcelona. Discussed by the participants who showed the Great Hall image, is a host of a series of architectural details that represent Catalan identity and modernista architecture. When recounting their experience of seeing or interacting with the space, many spoke about the symbolism imbued by the immersion in the culture through the architecture. They were particularly interested in the many details appearing throughout the building beyond the Great Hall as reminders of the space. For example, the roses on the ceiling between the undulating trencadís mosaics are pointed out as a detail of Catalaness, a connection to the culture. The mosaics are seen around column capitals in the café and columns on the balcony. P002_Palau (46-55 years old, female, doctorate or professional degree, from Poland) explained that because you see the symbols you understand the Catalan people, a people of symbols much like her own culture in Poland. P003_Palau pointed to the symbolism of the busts of Wagner and Beethoven, as well as the muses, for the unity of the world through music. She believed that the symbolism within the architecture “gives more meaning to the building”, especially that symbols that are local because of their construction by local craftsman from local materials. Other participants pointed to the sun in the lantern, the tilted chandeliers, and the stained glass as references to Catalonia and its people. Each of these participants explained that the feeling of cultural immersion bolstered their experience of the Palau.

In the case of the trencadís columns, visitors explained that interacting with this part of the building was necessary for a complete experience of Palau. This feeling was especially evident on responses from two participants. P015_Palau (66-75 years old, female, college graduate, from the Netherlands) had visited the Palau previously and was not taken through the columns. She explained that her experience then was less fulfilling and not as true to the place
because she didn’t get to see the columns up close. In contrast, this time she felt she had a “more authentic” experience because she saw the whole building as she had “a desire to be close to them”. Another participant, P023_Palau (66-75 years old, female, college graduate, from Scotland), explained that she saw them from the street and knew she needed to be among them; she felt overwhelmed by them. P004_Palau (18-25 years old, female, graduate degree, from the United Kingdom) regarded the columns as a way to experience the “original front” of the building because you do not get to do that otherwise. P016_Palau pointed to the columns “as a way to remember the icon” of the Palau. Other ideas about the columns related to the symbolism for the culture, “It’s totally Spain” (P010_Palau, 46-55 years old, female, college graduate, from the United Kingdom) and “They symbolize part of Barcelona’s culture” (P032_Palau, 18-25 years old, male, college graduate, from China).

Many people explained that these columns were “striking”, “awe inspiring”, “amazing”, “fantastic”, “stunning”. The words of awe, cultural symbolism, and desire to interact with the columns are relevant to understanding how this experience is embedded in their sense of trueness to the character that the columns represent.

The lantern was most often pointed to as a referent for the experience of light in the Great Hall. Many participants described a numinous experience of coming into the performance space that was full of natural light. The lantern was characterized as “magical”, “impressive”, “incredible”, “unique”, “amazing” to see as part of their experience, especially those who did not expect its size, shape, or range of color. Participants felt that the lantern, with its sun motif, expressed the intent of the architect to illuminate the space and gave them an experience of understanding his design intent. Important to note is that primarily female participants used the word “love”, while male participants were more likely to use the word “like” or terms that demonstrated awe, inspiration, or amazement.
The experience of each of these historic details allowed participants to feel immersed in the *Palau de la Música Catalana* through its culture, symbolism, architectural design, history and history. This immersive feeling is indicative of transactional perception wherein the viewer and the environment are part of the same system and thereby work together to create experience. I argue that in this case the details are imperative in the creation of experience based upon the responses from participants about (1) the necessity to see and be near them, and (2) their sense of trueness to character at the *Palau*.

In the case of the *Palau* participant-led photo-elicitation, neither age nor education played a role in how the architectural details affected sense of trueness to character. Gender seems to influence degrees of affinity for detail but does not altogether explain how participants understand sense of trueness to character. Country of origin primarily had no role in whether or not participants expressed a greater degree of awe or affinity. In other words, awe and affinity is understood as how they expressed their excitement or interest via their word choices and explanations.

At the *Museu Picasso*, participants who noticed the historic details discussed above, explained that their experience was enhanced by having seen the details. Many participants also pointed to the details as a way to connect to Picasso or feeling like they had been where he had been and seen what he had seen. Those individuals expressed that this feeling made them appreciate the experience of the museum more. They referenced the historic ceilings as a way to feel immersed in the palace rooms, as if they had the sense of someone having lived there, and thus a sense of trueness to character of the time in which the palaces were built. Some stated that it was as if the architecture was able to transport them back in time, especially being able to walk through the arched doorways in the adapted gallery or the whole wall of stone. P093_MP (26-35 years old, female, doctorate or professional degree, from the United States) explained that the
historic fabric and details made it feel more “original.” Others pointed to the historic aesthetic as a reference to Barcelona and feeling as if they were experiencing the city through the museum’s stone-constructed courtyard architecture (P087_MP, 26-35 years old, male, college graduate, from Canada). When shown the courtyard image, while standing in the courtyard at the bottom of the stairs, many individuals remarked on the exit being necessary for the whole experience of the museum. The exit ambience led some to say they felt that they were back in the fabric of Barcelona. Several participants called the historic aesthetic “traditional,” explaining that they felt this appearance was more “authentic” (P039_MP, 18-25 years old, female, college graduate, from the United Kingdom) or true to character. P039_MP also stated that, “This is why I came to Barcelona. To see the traditional.” These comments point to the expectations of visitors prior to arrival to Barcelona, as detailed in Chapter 7.

When shown the historic image of the gallery, several participants stated that the historic aesthetic, or revealing more of the historic fabric, would have enhanced their experience of the museum. Others said that the blend of historic fabric with the contemporary gallery would have improved the architectural experience and been more interesting or “authentic” because there would be more character to the place (P024_MP, 18-25 years old, female, some college education, from the United States). Participant P087_MP (26-35 years old, male, college graduate, from Canada). said that she liked the old because “it’s more antique, so it feels more authentic” and thus would be truer to character. P080_MP (26-35 years old, female, some college education, from Australia) shared those sentiments, “It feels more authentic like that” when referencing the historic image of the gallery. Others indicated that the historic aesthetic was more “enchanting” and desirable for this museum experience (P084_MP, 26-35 years old, male, college graduate, from the United States).
Renovation architect for the museum’s current condition, Jordi Garcés understands the historic sentiments. He explained during our interview that he had very specific intentions for the intervention, many realized, many unrealized. He hoped to emphasize light and dark, compression and expansion, and promote the original feeling, or sense of trueness to character, inside and out. Garcés designed for the experience of those coming to visit the place. The weather is to be felt and interacted with as it would in the original palaces through the courtyard and window renovations. He believes people come to see the architecture (and art) but that architecture draws people in from the street and keeps them there. He surmised that in its current state, people know what they are experiencing and perceiving but are not reflecting on it because it is more contemporary.

In the case of the Museu Picasso, historic details in the present and of the past are integral to the experience of the visitor. As evidenced above, the historic aesthetic provides a sense of place, time, and culture, all important to providing a sense of trueness to character for the visitor that would indeed improve experience. As Garcés says, the design intentions reflect the importance of keeping the integrity of the historic aesthetic for visitor experience. The details at both the Museu Picasso and Palau de la Música Catalana provide an opportunity for visitors to engage with the past, thus elevating their sense of trueness to character. In the following section, the sense of trueness to character of the physical historic details is linked with the role they play in experience through participants’ interview responses at both sites.

9.7 **Authenticity and sense of trueness to character in details and experience**

During researcher-led photo-elicitation, participants were able to more fully describe their appreciation for historic details in the Palau, often referring back to their participant-led images. Participants were concerned with the experience these architectural details may have provided for them in creating a more accurate historical itinerary through the Palau.
In addition to the photo-elicitation portions of the interviews as a way to gauge this framework of sense of trueness to character, participants were asked questions about whether or not the building felt true to character and if they believed their experience was genuine.

At the Palau de la Música Catalana, 88.1% of participants answered “yes” to the question, “Is the Palau de la Música true to character, genuine, and/or authentic?” I used all three terms as equals to which participants could respond. When further pressed about the genuineness of their experience of the object (the building) and their experience of the building, generally both were also perceived as true to character. This discussion reflects the objective authenticity, as relating to the building object, perceived by the visitor. Many tourists interviewed deemed the experience genuine or authentic because of complete access to the site and a sense of being part of the back stage. A sampling of these responses is visible in Table 9.1 below. The table relates responses to the literature review conceptions of authenticity presented in Chapter 2. These categories altogether are representative of participants’ sense of trueness to character, specifically physical architectural character.
<table>
<thead>
<tr>
<th>True to spirit/essence</th>
<th>Accurate re-presentation of original</th>
<th>Verisimilar- having appearance of truth; likely; probable</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The flare is still there. I would like to see how it was when it was built. I'm interested in seeing how it was when it was originally built. Flare is still captured.&quot; - P041_Palau</td>
<td>&quot;You can't see the changes because they are so well integrated. It is authentic.&quot; - P012_Palau</td>
<td>&quot;Once you enter main hall, you still see original, all materials are still Catalan. Sculptures are still made by Catalans. Experience is authentic.&quot; - P028_Palau</td>
</tr>
<tr>
<td>&quot;The experience in genuine because you see everything.&quot; - P019_Palau</td>
<td>&quot;They have done a nice job of preserving the original look.&quot; - P039_Palau</td>
<td>&quot;Yes, of course. The real preservation of the ancient architecture. It has to fit into the neighborhood and maintain its function today. Not just a tourist place.&quot; - P033_Palau</td>
</tr>
<tr>
<td>&quot;It feels real, especially in the big hall. Changes don’t matter.&quot; - P027_Palau</td>
<td>Yes. We missed the holes for AC. When you try to use buildings like this you need modernization like lamps and AC. We know it was beautiful inside” - P022_Palau</td>
<td>&quot;It still has a lot of this special architectural style.&quot; - P040_Palau</td>
</tr>
</tbody>
</table>

Table 9.1 - Selected participant responses from the Palau de la Música Catalana related to categorization of authenticity as related to sense of trueness to character (Source: A. Bliss).

However, one participant, (P018_Palau, 18-25 years old, male, some college education, from the United States) explained, “The auditorium is authentic, but some of the stuff here isn’t real. The experience was genuine besides the other tourists.” In this case, the object was perceived in some cases as not true to character ‘real’, while the participant had an ‘authentic’ experience. Another participant, (P01_Palau, 26-35 years old, female, college educated, from Germany), stated, “I can’t answer that question because the guided tour is not about my own impressions. The experience is not, but the building is authentic. The inside anyway.” The opposite is true here. The experience is perceived as inauthentic, while the object is generally accepted as true to character.

As with the indications of preference of old aesthetics to new, the younger, less educated participants were more likely to find the Palau true to character, as 96.2% of the 18-25 and 26-
35 year-old age groups and 87.5% of the high school and some college educated groups indicated that they believed the object and experience were both true to character. European participants were most likely to respond affirmatively when asked if the Palau was true to character, with 94.7% “yes” responses. Participants from Asia generally deemed the toured experience genuine, at 75% affirmative answers, and talked about the beauty of the craft of the space and difference of the culture, which is related to the objective authenticity. Most visitors interviewed, roughly 85% did prefer the historic architecture to the contemporary addition; one visitor remarked, “It’s why we came to Barcelona.”

At the Museu Picasso, nearly all participants (91.7%) said, that despite intervention, the Museu Picasso retained its sense of trueness to character because of the attention to detail and revealing of historic material inside the museum and their relation to historic Barcelona, the traditional city fabric, and what they felt Picasso would have seen in the city architecturally. Many of the participants felt their experience was true to character after experiencing the site. Also, many individuals remarked that they wished there was even more historic fabric on display in the museum’s walls, but they appreciated the moments where the architect had left whole rooms untouched and they could step back in time, as in the ceramics room. P040_MP explained that the balance of historic and contemporary had been “beautifully done because they maintained the authenticity and kept the light.” A sampling of other responses is visible in Table 9.2 below. The table relates responses to the literature review conceptions of authenticity presented in Chapter 2. These categories exemplify participants’ sense of trueness to character, specifically physical architectural character of the details and toured experience.
Table 9.2 - Selected participant responses from the Museu Picasso related to categorization of authenticity as related to sense of trueness to character (Source: A. Bliss).

Individuals who noticed one or more of the historic details expressed how the historic aesthetic of the site connected them to the character of Barcelona or the artist, thus elevating their sense of trueness to character. Several individuals related seeing the details to the quality of their experience, especially those who did not expect to see historic details inside what they considered a historic museum. In all of the above historic details, the proportions of females who noticed versus the females who did not notice is almost exactly equal to males who noticed versus males who did not notice. Similarly, the proportions of females who shared some affinity for the details versus the females who did not is almost exactly equal to males who shared some affinity versus males who did not. There is no significant correlation between gender and affinity or attention to details inside the museum. Additionally, neither age nor education level played a role in whether or not the participant saw the historic detail or felt it was related to their sense of

<table>
<thead>
<tr>
<th>True to spirit/essence</th>
<th>Accurate re-presentation of original</th>
<th>Verisimilar- having appearance of truth; likely; probable</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Kept the bones so it feels original.” -P017_MP</td>
<td>“This has balance and is appropriate.” -P096_MP</td>
<td>“The showing of the old enhances the quality of place.” -P015_MP</td>
</tr>
<tr>
<td>“It feels like the original building is always present.” -P031_MP</td>
<td>“Kept integrity of place.” -P026_MP</td>
<td>“Everything has to be modernized eventually but it is still authentic.” -P028_MP</td>
</tr>
<tr>
<td>“Yes, I think so. The essence is still here.” -P068_MP</td>
<td>“Yes, you access it off the street. The bars and bakeries. It’s not artificial. Not like a theme park.” -P078_MP</td>
<td>“It’s good to have some old.” -P036_MP</td>
</tr>
<tr>
<td>“Yes. You have old and new contrast which brings you back.” -P108_MP</td>
<td>“Yes. It was good. This is lovely and feels of the place and on par with what I imagined.” -P099_MP</td>
<td>“It’s renovated so bits pop out. You notice it [the historic] more.” -P079_MP</td>
</tr>
<tr>
<td>“Yes, for sure. It really emphasizes old Barcelona. Where the new meets the old.” -P067_MP</td>
<td></td>
<td>“Yes, I wouldn’t know anything had changed.” -P082_MP</td>
</tr>
</tbody>
</table>
trueness to character of the *Museu Picasso* suggesting the spaces deliver an overall ambience that is true to character.

By demographics, the nine individuals who did not sense the building as true to character were all from Asia or North America. Three of the participants were from Canada, two from the United States, three from South Korea, and one from Japan. They were generally well educated, four with advanced degrees and all with college education. Six of the participants were female; three were male. The North American participants represented each age range from 18-75 years old. The only significance in these findings is that all four of the participants from Asia were female between 18-36 years old.

9.8 **Summary of key findings on details and experience**

In each case, the participants related their sense of trueness to character and genuineness of experience to the architectural details of the historic aesthetic present at the site. Sense of trueness to character directly affected participants sense of the genuineness of their experience as both the *Palau de la Música Catalana* and the *Museu Picasso* display extraordinary details of *modernista* and neo-Gothic architecture, respectively, and both received high affirmative response rates related to questions of character and genuineness. At both sites, participants perceived the presentation or re-presentation of historic detail as accurate or verisimilar, thus aiding in their determination of the trueness of character of the site. Demographic representations of the *Palau de la Música Catalana* (Table 9.3) and *Museu Picasso* (Table 9.4) follow:
**Palau de la Música Catalana**  
(n=42)  
Is the *Palau de la Música* true to character, genuine, and/or authentic?

<table>
<thead>
<tr>
<th>Demographics</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>All participants</td>
<td>88.1%</td>
<td>11.9%</td>
</tr>
<tr>
<td><strong>Gender</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Female</td>
<td>93.1%</td>
<td>6.9%</td>
</tr>
<tr>
<td>Male</td>
<td>76.9%</td>
<td>23.1%</td>
</tr>
<tr>
<td><strong>Age</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18-25, 26-35</td>
<td>96.2%</td>
<td>3.8%</td>
</tr>
<tr>
<td>36-45, 46-55, 56-65, 66-75</td>
<td>75%</td>
<td>25%</td>
</tr>
<tr>
<td><strong>Education</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>High school, Some college</td>
<td>87.5%</td>
<td>12.5%</td>
</tr>
<tr>
<td>College graduates and advanced degrees</td>
<td>88%</td>
<td>12%</td>
</tr>
<tr>
<td><strong>Cultural region affiliation</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asians</td>
<td>75%</td>
<td>25%</td>
</tr>
<tr>
<td>Europeans</td>
<td>94.7%</td>
<td>5.3%</td>
</tr>
<tr>
<td>North Americans</td>
<td>77.8%</td>
<td>22.2%</td>
</tr>
</tbody>
</table>

Prefer historic architecture to contemporary addition

| All participants | 85% | 15% |

*Table 9.3- Demographic representation of sense of trueness to character at the Palau de la Música Catalana (Source: A. Bliss).*
Museu Picasso
(n=109)

Is the Museu Picasso true to character, genuine, and/or authentic?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>All participants</td>
<td>91.7%</td>
<td>8.3%</td>
</tr>
</tbody>
</table>

*The nine participants who did not sense the Museu Picasso as true to character were from Asia or North America, were well-educated with advanced degrees, and six of the nine were 18-36-year-old females.

Table 9.4- Demographic representation of sense of trueness to character at the Museu Picasso (Source: A. Bliss).

Large-scale, subtle, and interpreted architectural detail all contributed to the participants’ overall sense of trueness to character at the Palau de la Música Catalana and the Museu Picasso. These details provide experiences that relate participants to the character if the city and the history of the sites and surrounds. Each architectural detail plays a role in creating a greater experience of the site and culminating in the participants’ sense of trueness to character. Chapter 10 follows with overall conclusions from Chapters 7, 8, and 9 results about how participants perceive historic character from the context to the individual elements of the sites. While these results are by no means exhaustive of the entirety of the study data, they do give a picture of how preserved historic sites elicit positive visitor perceptions of sense of trueness to character.
CHAPTER 10  CONCLUSIONS

10.1 Discussion

This dissertation identified several factors within the built environment of tourist-historic sites that affect how visitors perceive sense of trueness to character where architectural intervention has modified the site. Specifically, I was concerned with how individual architectural elements, through preservation or adaptive reuse, were presented for visual and experiential consumption and then perceived as true to character. For the perception lens, I used transactional theory from the discipline of environmental psychology discipline as one part of the theoretical framework, assuming person and environment, in this case the tourist and the tourist-historic site, were part of one environmental perceptual system. Trueness to character was my own construct for the term ‘authenticity’ that relates object with its historic verisimilitude, but through physical form. Together, the perceptual and authenticity theories become a framework through which to investigate sense of trueness to character. The research questions that prompted the study of the tourist-historic sites—the Palau de la Música Catalana and the Museu Picasso—and encompass the objectives of understanding perceptions of historic architecture are as follows: In tourist-historic environments, how do tourists perceive contemporary architectural intervention and re-presentation of the historically situated original building?

- What role does the physical environment play in that perception?
- In what ways does “sense of trueness to character” of the built environment influence a tourist’s experience of a significant heritage environment?

These questions provided motives for choosing the methods of photo-elicitation and observation because tourist sites are ripe for photographing by their visitor populations. Likewise, the high
traffic at each site provided diverse samples of individuals from many different backgrounds and demographics. While this study is by no means a comprehensive representation of every tourist demographic, the sample studied provided evidence about how visitors perceive the built environment in tourist-historic destinations.

The following sections summarize the results of this dissertation including: the key findings of the research; contributions to scholarship on heritage tourism, environmental perception, and tourist-historic architecture; and the areas of limitations of the study and areas for further investigation.

10.2 Summary of key findings

This study revealed that in tourist-historic sites, historic architectural details and entries or entry sequences prove to be important physical aspects of the built environment for engendering a sense of trueness to character for the visitor. I will answer each research question and their sub-questions in turn with the key findings from the study.

1. In tourist-historic environments, how do tourists perceive contemporary architectural intervention and re-presentation of the historically situated original construct?

Both studies represent architectural intervention and re-presentation through their entry sequences, including the urban approach, and their interior spaces. The Palau de la Música Catalana’s architectural intervention lies in the large glass wall that acts as entry for the guided tours; the re-presentation of the historically situated original occurs in the Great Hall space. At the Museu Picasso, the galleries and other interior spaces are both architectural invention and re-presentation of the historic as the galleries are a mix of contemporary aesthetics and glimpses of historic fabric. The Center of Knowledge and Research at the Museu Picasso is an architectural intervention that has the potential to act as a gateway and front for the museum in Plaça Sabartés based upon these findings.
Perceptions of tourists were categorized through the themes of *details*, physical constructs relating to *experience*, and *preferences or expectations* of what they saw or thought they would see at the site. These themes point to specific physical characteristics that affect participants’ perceptions of the site. The subsequent answers illustrate what factors influence perception at the *Palau de la Música Catalana* and the *Museu Picasso*.

- What role does the physical environment play in that perception?

The evidence shows that the physical environment is integral to tourist-historic perception of the *Palau de la Música Catalana* and the *Museu Picasso*. Specifically, architectural details or elements that relate to the historic site lead to positive perception and experience. Participants at the *Palau* generally did not have a sense of what was not original and therefore pointed to iconic details of the building as being the fabric of their perception or the basis of how they experience the site and remember it. At the *Museu Picasso*, participants explained they perceived the historicity of the site because they felt as though Picasso had been there or the *Museu* was a historic reference to the city as a whole because they associate the site of the display of the famous artist’s works with Barcelona. The renovation architect, Jordi Garcés, acknowledges this through an explanation of his intentions to give visitors the environment to interact in the courtyard spaces experiencing weather and the historic scenery of the city.

The findings of tourists’ perception validate the use of the transactional perception framework, where the person and their environment are part of one perceiver-perceived system. In the two case studies of this dissertation, the visitor and the tourist-historic sites complete a built environment-tourist perception system in which the architectural details are influencing the experience of the visitor. The tourist participants pointed to specific details through their photographs at the *Palau* and through verbal explanations of their toured experiences at both the *Palau* and the *Museu Picasso*.
Entry and the entry sequence are also part of the physical environment that influence perception at the case study sites. Participants explained that moving through the original entrance at the *Palau* would be important to their perception of the site as a whole, as if to experience the building as it was originally, but also moving along the original approach to the entrance tucked into the winding alley-like streets of the city. At the *Museu Picasso*, the historic urban fabric of the current entry is also important to the perception of the aesthetic of the district in which they have mentally placed Picasso. In contrast, those who preferred the proposal for entry from the plaza next to the contemporary building said the contrast made them perceive the old in light of the new.

2. What physical characteristics act as cues for the perception of “trueness to character”? Architectural details were a primary cue for creating sense of trueness to character. Participants indicated the details being of key importance for their assessment that their experience was genuine. Individual details, such as the columns at the *Palau*, or the arches at the *Museu Picasso*, gave participants a sense that they were in a building that was presented or re-presented accurately. In the *Palau*, the characteristics that are incorporated and specific to the building—the muses, the *trencadís* columns, the lantern—were generally those that participants felt they needed to see to sense the *Palau* as true to character. At the *Museu Picasso*, the historic details that are sprinkled into the contemporary museum fabric—the stone wall, the stone arches, historic ceilings—gave participants a sense that the *Museu Picasso* was true to character of the city and the artist.

The physical entry and entry sequence, particularly at the *Palau*, also played a role in perceptions of trueness to character. Several participants explained coming through the original, historic entrance for the tour would have been truer to character, whereas the current tour entry felt sterile or “too modern” for the significant history the building holds. At the *Museu Picasso*,

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there was no significant preference for the historic entrance, although more participants indicated they liked the experience of waiting on the street because the neighborhood and urban built environment added to their sense of trueness to character. Those who wanted to wait on the street pointed to physical characteristics such as cobble stones, the narrow street, stone walls, and rustic aesthetic of the district for making them feel like the museum was true to character.

- In what ways does “sense of trueness to character” of the built environment influence a tourist’s experience of a significant heritage environment?

Through the use of photographs, visitors were able to articulate specific details that bolstered their experiences. The architectural details they showed or were shown gave them an opportunity to talk about their experience as true to character because the details were accurate re-presentations or characteristic of the history they felt was integral to the place. For example, the trencadís columns at the Palau were shown by three-quarters of the participants, many of whom said that they were necessary to the experience and sense of trueness to character of the building. At the Museu Picasso, participants indicated that the sense of trueness to character of the courtyard—being typical for the time or giving them a feeling that Picasso had been there—positively impacted their experience. The historic images of both the Palau and the Museu Picasso garnered reactions about sense of trueness to character. In each case, the historic image was well liked by participants, but not preferred, which leads to questions of further study about the nature of the exact representation versus a re-representation that feels true to character.

Participants at the Palau generally felt that the historic entrance would have been a better experience. They wanted to enter as people of the past came into the building. At the Museu Picasso, the historic urban environment around the historic entrance was important to those who preferred to wait on Carrer Montcada, as it gave them more of a sense of trueness to character and thus the sense that they had a truer experience of the urban fabric and the city.
10.3 Contributions to scholarship

This dissertation contributes to scholarship on [heritage] tourism, environmental perception, and re-presentation of tourist-historic architecture. Where tourism studies cite demographics, such as age and education, as a key factor in determining ‘authenticity’, this study found that demographics were not significant in perceptions of the built environment. Instead, the architecture and architectural details are consequential for understanding participants’ sense of trueness to character. While demographics may be important in some architectural and built environment studies, historic and heritage sites hold common values for tourists as representations of the history of the site, and more likely the visitor’s culture (or personal background) and the building or the environment of the building itself is more significant.

Contrary to the literature on World Heritage site designation as a motivation to visit or influential in the perception of a heritage site, this dissertation found that in the case of the Palau de la Música Catalana, the WHS designation was not significant to visitors. Participants generally identified the original parts of the building as providing them a sense of trueness to character, despite the entirety of the site having been listed by UNESCO. Participants focus on the older parts of the building, leaving the renovation work by Tusquets as inconsequential in their appraisal of the site. This holds significance for Barcelona because the city is filled with WHS list sites of the modernista architects. The oversaturation of this market for tourism provides research questions beyond the scope of this dissertation, for example, are tourists visiting the Palau purely because of the stylistic character of the site or for the culture of Barcelona, setting out an agenda for future investigation.

Another contribution to tourism studies is through this study’s reinterpretation of Wang’s (1999) types of authenticity which tourism scholars struggle to agree on how to interpret. I have re-categorized the literature on authenticity in tourism broadly and heritage tourism through a
careful consideration of what they mean when they use the term ‘authenticity’. I include Wang’s types of authenticity in the re-categorization in order to create a framework that explains perception of objects which influence experience. Wang’s objective authenticity is related to trueness to character (of objects) which may then have a projection of authority cast upon them (constructive authenticity) leading to an existential state of being, or certain experience (existential authenticity). This model clarifies my approach to reading the data I gathered from objects or architectural details – to a projection of truth about the site – to an experience of the tourist-historic site that was genuine.

The theoretical model also enables the study to engage perception through a reading of the participants’ sense of trueness to character, a construct of authenticity that may be useful in the study of the built environment. The sense of trueness to character for the built environment relates to physical characteristics that give off the essence of being genuine noting the physical object as the characteristic contributing to the sense of genuineness or authenticity in a built environment. The idea of “sense of trueness to character” establishes physical characteristics as foundational to the notion of authenticity of a specific environment.

For design and design research, this study highlights the need for scholars and designers to take note of the role of the physical in understanding sense of trueness to character. Studies such as Waitt’s (2000) acknowledge physical characteristics that influence senses of trueness to character, but do not identify them as architectural elements. Tourism scholars acknowledge traveling to “sites” but often downplay the importance of the architecture or the physical environment, which has been recognized first in the work by Orbasli (2000). Further, researchers can investigate implications for preservation, restoration, and adaptive reuse that promote a sense of trueness to character. This idea has potential to lead designers to understand how users engage re-presented space, especially in historic settings. Historic preservation designers are charged
with converting historic sites into places for tourist consumption must embody the past but produce income in the present. They must understand the role of sense of trueness to character in experience, which tourism literature explains as a motivation factor in visiting a site. Designed correctly, a site that exemplifies past culture through preservation or re-presentation generates income for perpetual maintenance and preservation. The example of the Museu Picasso shows that a juxtaposition of old and new is successful if carefully applied.

I argue that perceptions of users and visitors must be considered in making determinations about re-presentation of historic objects as in buildings or details. This study illuminates how the perceptions of individuals using a space have potential to guide the ways designers and tourism managers adapt tourist-historic sites, specifically through changes that tourists may perceive as untrue to character and which ultimately do not enhance their experience. This assumes that the goal of both the designer and the site manager is to create a genuine sense that their experience is for the visitor, which is not out of the realm of possibility.

This study adds significantly to the literature on the urban and built environment, and tourism history of Barcelona. The chapter on the environmental history of Barcelona provides a timeline of the urban development and regeneration of the city that has become tourism infrastructure. Moments of tourism are defined following the fall of the Franco regime, around the Olympics in 1992, during the Universal Forum of Cultures in 2004, and at present-day obsessions with the city and culture evidenced in this study. Additionally, I point to the moments of urban change that generated tourism for the city. Urban efforts in Barcelona produced social cohesion, as in the cases of the areas of new centrality embarked upon under the General Metropolitan Plan, but also built a brand for the city that citizens and tourists alike could buy into as a shared identity for Barcelona. The identity is then projected at both study sites and influences the way participants understand approach to the sites and the sites’ own character in
the urban fabric, as part of the Barcelona brand and Barcelona ‘feel’ explained in many interviews.

Further, this study contemporizes Appleyard’s (1969) study and expands his ideas to other contexts. The map in Figure 8.8 shows how the Palau’s location and placement provide specific cues to the observer about the site regarding how they might perceive the building’s atmospherics, scale, materiality. Visitors expect buildings to fit into their sites, and in the case of the Palau, its distinctiveness from its surroundings is imperative. At the Museu Picasso, the texture of the walls of the street, the smell, the sounds, the quality of the surroundings, all weigh into the ‘feel’ of the site as it is a distinct part of the imageability of Barcelona and the expectations that visitors have about the cites and the city. The settings of both sites are critical in their either distinction from or interaction with their surroundings and how visitors can perceive Barcelona and the tourist-historic site.

Finally, this dissertation suggests a new model for the photo-elicitation method through use of both researcher-led and participant-led photo-elicitation at one case study site over the course of one interview that has relevance for the practice of preservation of historic sites, something not yet seen in the literature. I contend that using both types of photo-elicitation responses are more meaningful, and the data are more comprehensive. A sense of agency is created in the participant-led photo-elicitation carrying over into the researcher-led portions of the interview stimulating deeper responses. The combination allows the researcher to anticipate and strengthen the discussion where participant photographs do not have enough information to pull thoughtful comments from the respondent. The researcher also has the ability to steer the interview in a direction of her or his choosing if participant images stray from the research objective. When both the researcher and the participant are contributing to the imagery, rapport is built in such a way that the interview becomes a conversation. In this way, both the researcher and participant
have a role in creating meaningful data. Additionally, this study introduces photo methods to architectural research in an unprecedented way. By looking at the images participants take of architecture, researchers may grasp with which physical details viewers and users most identify and how those details may be enhanced or regarded in the design process.

10.4 Areas of limitations and of further study

Limitations in this study revolve around the ability to use human response to evaluate preservation projects of tourist-historic sites. The data derived are qualitative and relate to social aspects of the environment and the tourists’ needs within the site. Understanding built characteristics of the world requires both qualitative and quantitative research, however when studying aesthetics, qualitative research supplies an understanding of human interaction with built aesthetic items, in this study, with historic environments. The qualitative research in my study required more rigor than any quantitative research of the subject because the variables cannot be controlled as easily, and, the study must contain information that is reliable and credible.

The limitations of this study involving human beings are linked to the participants’ abilities to express their feelings about the subject being investigated and consequently not under the control of the researcher. Therefore, responses are modified by the tourists’ intelligence, articulation, level of education and interest in the site, previous experience and willingness to participate fully in something they did not expect to happen during their visit or they do not want to talk about with a stranger. Some participants may not want to be bothered, or conversely, some may be overly interested and want to share all their views. Some participants may not always tell the whole story or may say what they think the researcher wishes to hear.

Second, this study dependent on visitors to a site, and there is no way to control the demographics of the visitors at any one time. Soliciting information from visitors is variable and
may be related to many factors such as weather, time school is not in or is in-session limiting family travel, guided tours from other companies, and many other facets related to the tourist industry. For example, in initial phases of the study, limitations were linked to visitor demographics, specifically that there were not enough participants from Asia represented in the study which was remedied by a second visit. However, despite diversity of the sample represented in the data, this study would benefit from a larger sample with an even more diverse set of participants even closer to the demographic makeups of visitors at each site. Italy, Russia, Latin and South American countries, and parts of Oceania were not represented in the samples but were present in the site demographics. Even though demographics did not seem to affect the outcomes of the study, I wonder if it would be advantageous to have a more equal male sample at the Palau to see if there is a difference in perception of the grandiose nature of the site.

Additionally, because of my limited demographic sample, I realize that a comprehensive demographic sampling would begin to answer questions of culture and cultural perspectives, important to understand the broader implications of the built environment at tourist-historic sites. I believe that culture influences how tourists perceived historic buildings in two ways—one, through the culture associated with the building and, two, through the culture of the tourist viewing the building. In the first case, the culture that is related to the object, in this study of the Catalonians or the city and Picasso, is influential to how tourists perceive the physical environment. The architectural details participants pointed to often were imbued with cultural meaning, either through the description from a tour guide as described in Chapter 9 or their own knowledge of the Catalan and architectural culture of Barcelona. Culture may be related to the architecture influenced the visitors’ sense of trueness to character because they were able to engage the significance those details had for the site. Second, the cultural background of the participant may have influenced the way they perceived the tourist-historic site. Participants
often compared their own backgrounds and cultural experiences to the physical characteristics of the sites to make distinctions or relay similarities between their own lives and the culture of the site, and also differently from tourists from other places. These ideas align with Naoi’s (2013) findings about cultural groups perceiving historic aesthetics differently from other cultural groups. At this point, more can be gleaned from the cultural perspectives of participants with more focused questions and examination related to how culture impacts perceptions of tourist-historic environments.

Third, the lack or abundance of information regarding tourists’ itineraries prior to visiting the site could have influenced their experience of the Palau or the Museu Picasso, expectations of what they might see, or how they might perceive the sites relative to what they saw before. While some of this information was gleaned from conversation, not enough data was available to make conclusions. Additionally, examination of the data on motivation to visit the sites was collected and could help tie to perception of trueness to character at the site but are beyond the scope of the study. Motivation for visiting the site such as heritage, interest in architecture, interest in Picasso or music halls, can be examined as other factors in tourist senses of trueness to character. This examination of motivations is ripe for investigations of sense of trueness to immaterial character as with intangible heritage. The conclusions around culture could be developed to relate culture of participants and culture of objects to one of my other conceptions of authenticity, true to spirit or essence of a place.

Fourth, in the participant-led photo-elicitation, participants did not show photographs that contained people. Several participants remarked that they waited for everyone to leave the space before they took their photographs. I wonder if the presentation of images devoid of others is a tactic to capture architecture more purely, retain anonymity from me or in posting to social media later, or to show historic fabric alone without a present-day individual that may make the
shot and thus the experience less genuine. Regardless, there is potential to study the types and compositions of photographs taken of tourist-historic architecture by visitors.

Finally, researcher influence may have been a factor as I told participants I was conducting a study of architecture and experience in tourist-historic sites. My own fondness for the architecture, city, and architects-in-charge of renovation and preservation may have influenced some of the responses as I discussed aspects of the sites with the participants.

In sum, this study sheds light on the nature of tourist-historic architecture as sites are further preserved or adapted for consumption as a trove for experience that exemplifies the past through [re]presentation of historic detail specifically through the perceptions of the visitor. My conclusions are valid for the sample of responses I was able to obtain and while not representative of the whole world the conclusions are able to be applied to other settings dependent on preservation of historic sites. The entry and entry sequence to tourist-historic sites, which was modified at both sites studied, must not be forgotten as another detail through which the tourist perceives the site, but also their place in the tourist-historic continuum. Through observation and interview I was able to obtain insight into why tourists experience a site and collect memories though pictures and discussion, valuable to envisioning preservation efforts and adding to the knowledge already known. Above all, at tourist-historic sites that are adapting and changing for current and future experiences, the influences of the tourist, site manager, and designer are secondary to the power of the architecture.
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APPENDIX A  LETTERS TO THE ARCHITECTS REQUESTING INTERVIEWS AND DOCUMENTS
Dear Sirs,

My name is AnnaMarie Bliss and I am a PhD Candidate in architecture at the University of Illinois. I am under the direction of Dr. Lynne Dearborn and Prof. Sara Bartemeus Ferre, from whom I received your contact. I am studying the changing urban contexts around historic and cultural sites due to renovations and additions, specially the Palau de la Música Catalana and the Museu Picasso. Additionally, I am interested in how the changing context around these contemporary renovations and additions has the power to engage tourists' and the public's senses of place.

I will be on a short visit to Barcelona to begin my project in the coming weeks. I would greatly appreciate a meeting to discuss the addition to and renovation of the Palau. I am available 17 March to 26 March at your convenience.

Yours sincerely,

AnnaMarie Bliss
Because they were unable to meet during this trip, I asked for further documents following the first round of field work.

June 2015

Estimados señores,

Me llamo AnnaMarie Bliss, yo soy una investigadora de doctorado en la Universidad de Illinois en los EE.UU. Mi proyecto investiga las razones por los cuales los turistas visitan los sitios arquitectónicos importables en Barcelona. El Palau de la Música es el enfoque de mi proyecto porque es un sitio importante de la identidad de Catalunya, arquitectura modernismo, y la cultura de Barcelona. También, el edificio ha tenido cambios arquitectónicos en los últimos 20 años, que lo permiten ser relevante en la era actual.

Ahora, estoy en el fase de escribir mi tesis. He hablado con unos turistas en el Palau y con la directora del visitantes sobre las experiencias en las visitas guiadas del Palau. Pero, creo que es importante incluir información con respecto a las decisiones de los arquitectos.

Si es posible, pueden contestar unas preguntas sobre el Palau? Un breve documento se adjunta con las preguntas. Puede escribir en este documento. Es en inglés (un requisito de la universidad), pero puede escribir sus respuestas en español también.

Tengo permisos de ética de mi universidad para hablar con los arquitectos del proyectos en el Palau.

Por favor, dejeme saber si usted requiere más información de mi universidad o de mi proyecto. Muchas gracias por su ayuda.

Atentamente,

AnnaMarie Bliss

Dear Sirs,

My name is AnnaMarie Bliss, I am a PhD researcher at the University of Illinois in the USA. My project investigates the reasons why tourists visit importable architectural sites in Barcelona. The Palau de la Música is the focus of my project because it is an important site of the identity of Catalonia, modernism architecture, and the culture of Barcelona. Also, the building has had architectural changes in the last 20 years, which allow it to be relevant in the current era.

Now, I'm in the phase of writing my thesis. I have spoken with tourists in the Palau and with the visitor's director about the experiences in the guided tours of the Palau. But, I think it is important to include information regarding the decisions of the architects.
If possible, can you answer some questions about the Palau? A short document is attached with the questions.

I have ethics permissions from my university to talk with the architects of the projects in Palau.

Please let me know if you require more information about my university or my project. Thank you very much for your help.

Sincerely,

AnnaMarie Bliss
To Jordi Garcés, Museu Picasso Renovation Architect

March 2015

Estimado Sr. Garcés,

Mi nombre es AnnaMarie Bliss y soy candidata a doctorado en arquitectura en la Universidad de Illinois. Estoy bajo la dirección de la Dra. Lynne Dearborn y la Prof. Sara Bartemeus Ferre, de quien recibí su contacto. Estoy estudiando los cambios en los contextos urbanos en torno a los sitios históricos y culturales debido a las renovaciones y adiciones, especialmente el Palau de la Música Catalana y el Museu Picasso. Además, estoy interesado en cómo el contexto cambiante alrededor de estas renovaciones y adiciones contemporáneas tiene el poder de captar los sentidos del lugar de los turistas y del público.

Estaré en una breve visita a Barcelona para comenzar mi proyecto en las próximas semanas. Agradecería mucho una reunión para hablar sobre la adición del Museu Picasso y la Plaza Sabartes. Estoy disponible del 17 de marzo al 26 de marzo a su conveniencia.

Atentamente,

AnnaMarie Bliss

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My name is AnnaMarie Bliss and I am a PhD Candidate in architecture at the University of Illinois. I am under the direction of Dr. Lynne Dearborn and Prof. Sara Bartemeus Ferre, from whom I received your contact. I am studying the changing urban contexts around historic and cultural sites due to renovations and additions, specially the Palau de la Música Catalana and the Museu Picasso. Additionally, I am interested in how the changing context around these contemporary renovations and additions has the power to engage tourists' and the public's senses of place.

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Yours sincerely,

AnnaMarie Bliss
June 11, 2015

Lynne Dearborn
Architecture
117 Temple Buell Hall
611 Lorado Taft Dr
Champaign, IL 61820
MC-621

RE: The Future of the Historic City from Perceptions of the Past: Sense of Place Authenticity and Architectural Preservation in Barcelona
IRB Protocol Number: 15930

EXPIRATION DATE: 06/10/2018

Dear Dr. Dearborn:

Thank you for submitting the completed IRB application form for your project entitled The Future of the Historic City from Perceptions of the Past: Sense of Place Authenticity and Architectural Preservation in Barcelona. Your project was assigned Institutional Review Board (IRB) Protocol Number 15930 and reviewed. It has been determined that the research activities described in this application meet the criteria for exemption at 45CFR46.101(b)(2).

This determination of exemption only applies to the research study as submitted. Please note that additional modifications to your project need to be submitted to the IRB for review and exemption determination or approval before the modifications are initiated.

We appreciate your conscientious adherence to the requirements of human subjects research. If you have any questions about the IRB process, or if you need assistance at any time, please feel free to contact me at the OPRS office, or visit our website at http://oprs.research.illinois.edu.

Sincerely,

Rebecca Van Tine, MS
Human Subjects Research Specialist, Office for the Protection of Research Subjects

c: AnnaMarie Bliss
June 11, 2015

Lynne Dearborn
Architecture
117 Temple Buell Hall
611 Lorado Taft Dr
Champaign, IL 61820
MC-621

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Sincerely,

Rebecca Van Tine, MS
Human Subjects Research Specialist, Office for the Protection of Research Subjects

c: AnnaMarie Bliss
10 June 2015

Palau de la Música Catalana
C/ Palau de la Música, 4-6
08003, Barcelona, Catalonia, Spain

Dear Palau de la Música Catalana:

This letter is in support of AnnaMarie Bliss, PhD Candidate at the University of Illinois in the School of Architecture as she works on your premises to complete her doctoral research. As her advisor, I support her methods and collection of data in Barcelona. She has completed ethics review at the university and submitted a copy to your institution. I thank you for your willingness to participate and help in her endeavors. Her project has great potential for the architecture and tourism fields of study. We will share all results with your office, as they are complete.

Please do not hesitate to contact us should you have any questions.

Warmly,

[Signature]

Lynne M. Dearborn, PhD., Associate Professor School of Architecture
Chair- PhD Programs in Architecture and Landscape Architecture
Chain- Health and Wellbeing Program Area
I. Lynne M. Dearborn, Associate Professor in the School of Architecture at the University of Illinois, guarantee that the information given from the Palau de la Música Catalana to the student Anna Marie Bliss will only be used for an academic purpose. We also guarantee that we will provide a copy of the work to the Palau to the following address: Palau de la Música 4-6. Barcelona 08003, for their own archives.

Signature:

Signature: Lynne M. Dearborn

Date: June 10, 2015
10 June 2015

Museu Picasso
C/ Montcada, 15-23
08003, Barcelona, Catalonia, Spain

Dear Museu Picasso:

This letter is in support of AnnaMarie Bliss, PhD Candidate at the University of Illinois in the School of Architecture as she works on your premises to complete her doctoral research. As her advisor, I support her methods and collection of data in Barcelona. She has completed ethics review at the university and submitted a copy to your institution. I thank you for your willingness to participate and help in her endeavors. Her project has great potential for the architecture and tourism fields of study. We will share all results with your office, as they are complete.

Please do not hesitate to contact us should you have any questions.

Warmly,

Lynne M. Dearborn, PhD., Associate Professor School of Architecture
Chair- PhD Programs in Architecture and Landscape Architecture
Chair- Health and Wellbeing Program Area
The Future of the Historic City from Perceptions of the Past: Sense of Place, Authenticity and Architectural Preservation in Barcelona

Demographics Survey

1. Age:
   a. 18-24
   b. 25-35
   c. 36-45
   d. 46-55
   e. 56-65
   f. 66-75
2. Gender:
   a. Male
   b. Female
   c. Transgender
3. Education Level
   a. High school
   b. Some college
   c. College graduate
   d. Graduate degree
   e. Doctorate or Professional degree
4. Country of Origin:
   a. Please specify ___________________________

Semi-structured Interview Questions- Palau de la Música Catalana

1. Why did you choose to visit Barcelona?
2. Why did you choose to visit the Palau de la Música Catalana?
3. Please describe your experience with the guided tour? Did anything about the architecture stand out to you?
4. Can you show me photos you took of the architecture? Guide me through your photos and experience… (Participant-led photo-elicitation exercise with participants narrating photos)
5. Researcher-led photo-elicitation:
   a. This is an image if the historic composition of the Great Hall space. Can you compare this to what you saw today?
   b. This is an image of the historic entrance. Can you compare this to the glass curtain wall you entered through before beginning the tour?
6. Is there anything else you would like to tell me about the building or your visit?
AnnaMarie Bliss, PhD Candidate
University of Illinois at Urbana-Champaign

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4. Country of Origin:
   a. Please specify ___________________________

5. Audio guide used?

Semi-structured Interview Questions- Museu Picasso

1. Why did you choose to visit Barcelona?
2. Why did you choose to visit the Museu Picasso?
3. Please describe your experience with the self-guided guided tour? Did anything about the architecture stand out to you?
4. Please look at these photographs. What do you notice about the architecture? Did any of these things stand out on your tour? How do you notice any differences in the historic versus contemporary architecture? Does it change while looking at the images?

Photos:
1. Historic entrance to contemporary gallery image comparison-
2. Doorways’
3. Ceiling in small gallery-
4. Ceiling in large gallery-
5. Whole stone wall-
6. Old gallery image-
7. Stair out- in courtyard
8. Center for Knowledge and Research-
Participant Demographics for *Palau de la Música Catalana* Sample
Sample size: n = 42

### Participants by Age

- **18-25**: 16 (38%)
- **26-35**: 10 (24%)
- **36-45**: 6 (14%)
- **46-55**: 5 (12%)
- **56-65**: 3 (7%)
- **66-75**: 2 (5%)

### Participants by Gender

- **Female**: 29 (69%)
- **Male**: 13 (31%)
Participants by Education

- High School: 24 (57%)
- Some College: 8 (19%)
- College: 5 (12%)
- Graduate Degree: 1 (2%)
- Doctorate: 4 (10%)

Participants by Region

- USA: 19 (45%)
- Europe: 12 (29%)
- Asia: 9 (21%)
- Brazil: 2 (5%)
Participant Demographics for *Museu Picasso* Sample
Sample size: n = 109

![Participants by Age](image1)

![Participants by Gender](image2)
North American Participants by Country

- USA: 16 (30%)
- Canada: 38 (70%)

European Participants by Country

- UK: 7 (22%)
- Belgium: 2 (6%)
- Denmark: 4 (13%)
- France: 1 (3%)
- Germany: 2 (6%)
- Ireland: 2 (6%)
- Netherlands: 2 (6%)
- Scotland: 6 (19%)
- Sweden: 4 (13%)
- Wales: 2 (6%)
Interview Questions for Deirdre Haughey, Head of Visitor Services, Museu Picasso:

1. What is your official role at the Museu Picasso?
2. How do you plan for tourists and visitors? Is there an official plan or guide for visitor services?
3. What are your expectations for the experience of the visitors to the museum?
4. What would you like visitors to see/notice other than the art?
5. Is there anything you think could be different about the itinerary or the layout of the museum to make it better for visitors?
6. Do you think there will be any future changes to the architecture of the Museu Picasso?
7. Do you think the entrance to the museum will ever move to Sabartes Square?
8. What kind of tourist tracking/statistics/surveying are you doing?
9. How many tourists visit each day?
10. How many tourists visit each year?
11. Do you keep track of where visitors are coming from?
   a. If yes, where do the most visitors come from?
12. Is there anything else you think I should know about the education and visitor services for the museum?