



Women's Creativity since the Modern Movement (1918–2018)

Toward a New Perception and Reception



WOMEN'S CREATIVITY SINCE
THE MODERN MOVEMENT



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Guiding Architects Network

Contemporary Architecture Leading the Way: The Guiding Architects Network

Guiding Architects' History

The network Guiding Architects has started as an idea shared and cherished by two architects and friends: Thomas Krüger and Hans Geilinger. In the year of 1996, they met in a bar in Berlin, and from then on they have been collaborating as an informal network. Both had already started doing tours on architecture: the German Thomas in Berlin, in 1995, and the Swiss Hans in Barcelona, where he has been living since 1993. Since that year, they have been meeting with other persons who they knew that were doing tours on contemporary architecture in other cities, too. Their eagerness for traveling has made them search actively for people, too. In this way the network has grown. In the year of 2000, a non-official meeting took place in Paris, both founders and people from Moscow, London, Oslo, Austria, among others, were there. In 2004, there was the so-called founding meeting in Zurich where the network earned the name: 'Guiding Architects' and the website was launched. Since then the meetings have been taking place annually in countries where member are from: in 2005, in Berlin; then in Vienna, Porto, Rome, Rhein-Ruhr, Barcelona, Athens, Dubai, Istanbul, Copenhagen, Turin, Santiago de Compostela, Venice and this year of 2018, in Budapest. Whilst this informal network of friends has been growing the need for a formal structure has increased. In 2011, Guiding Architects converted into 'Guiding Architects Association', a formal Association under Swiss Law, based in Zurich, with its own Statutes and Rules, and entities: Board and Auditor.

That's how the history of Guiding Architects can be briefly told up to now. Although some members have left, new ones have joined, and at present it has a membership of thirty-six, all working in more than 45 cities. In Europe: Amsterdam / Rotterdam, Barcelona, Belgrade, Berlin, Bilbao, Brussels,

GUIDING
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Fig. 1. Guiding Architects Flyer 2018. (Copyright free).

Budapest, Cologne / Bonn, Copenhagen / Malmö, Frankfurt, Glasgow, Granada / Andalusia, Graz / Ljubljana, Hamburg, Madrid, Milan, Moscow, Munich, Oslo, Paris, Porto / Lisbon, Prague, Santiago de Compostela, Stuttgart, Turin, Valencia, Venice / Veneto, Vienna, Zurich / Basel; in North America: New York; in South America: Rio de Janeiro and Santiago de Chile; in Middle East: Doha, Dubai / Abu Dhabi, Istanbul and in Australia, Sydney (Fig. 1).

Guiding Architects' in Figures

Together, these thirty-six independent companies guided in the last year, 2017, more than thirty-six thousand people, which is the highest number since there are records. While the number of guided people has suffered some variations, the number of half-day tours has been constantly increasing, reaching three thousand last year.

In spite of being different scales, these figures go hand in hand with the general tendency of growth of tourism in the world, which was one billion tourists in 2012, and 1.235 billion in 2016.¹ Moreover, the Guiding architects figures from 2016 to 2017 suffered the same increment that the worldwide tourism figures did: 7%.²

It's worth to highlight that a quarter of the Guiding Architects' clients are non-professionals. We mean that obviously, the biggest number of guided people are architects or do have professions related with the field of architecture, like engineering, urban design, construction, real estate, housing, product manufacturing. Having said that, these are only three-quarters of the GA clients' world; which is remarkable if we take into consideration that these are niche tours, i.e. tours that are done by architects, architectural historians or journalists about a very specific field of culture like architecture, moreover, mostly contemporary architecture.

All in all, the Guiding Architects' clients are what is commonly designated as cultural tourists, defined as travellers who take part in a cultural visit during their stay. According to the World Tourism Organization (UNWTO) cultural tourism is growing gradually in comparison to overall international arrivals. A survey done in 2015 by the UNWTO, found that 40% of tourists are 'cultural ones'.³

Grand Tour / 'Historic' Architecture Versus Cultural Tourism / Contemporary Architecture

It goes without saying that the cultural heritage has always played one of the main roles in cultural tourism, being architecture one of the most important cultural attractions. Nevertheless, the architecture that used to draw attention was 'historic architecture', meaning buildings that were built in former times, in the past centuries.

1 "International Tourist Arrivals 1950 – 2030," World Tourism Organization (UNWTO), http://media.unwto.org/sites/all/files/inf_timeline-01.png (accessed February 20, 2018).

2 "Turismo em excesso preocupa: Setor propõe soluções," Sapo Viagens, <https://viagens.sapo.pt/viajar/noticias-viajar/artigos/turismo-em-excesso-preocupa-setor-propoe-solucoes> (accessed March 5, 2018).

3 "Survey on Big Data and Cultural Tourism," World Tourism Organization (or UNWTO), <http://www2.unwto.org/webform/survey-big-data-and-cultural-tourism> (accessed March 12, 2018).

The present appreciation of Contemporary Architecture as a tourist attraction is a milestone in tourism's history. Other past major changes were carried out by the architects of the Modern Movement during the first two decades of XX century, in comparison to their predecessors of the Grand Tour of the XVII to XIX centuries. Although probably undertaking the same routes, they've focused their attention in a different way to the historical buildings visited during their long journeys abroad by questioning them about their own needs, as if they were contemporary.⁴ The growing globalization of tourism provided by increasing income and technology increments, making trips more frequent and shorter, has allowed contemporary architecture to gain its own ('historical') value.

Somewhat Contradictorily the Global Cultural Travellers Seek for Local Uniqueness

Guiding Architects, in their activity of promoting and disseminating contemporary architecture, promote variety based on local expertise. This common brand is a sign for easy identification of the provided services and a guarantee of high-quality service, wherever it's hired. It's not a company with franchise branches in other cities and the same standardized model services everywhere, nor a centralized service provider with punctual contacts abroad. Each member and their collaborators live and work in the places where they host their clients. This is its greatest strength: the individuality of each one of its members; which is the only way to convey the diversity of contemporary architecture.

On the other hand, the greatest added value of being a member of the Guiding Architects network is to have a common forum where each member's concern can be discussed, shared and moreover enriched by each member's unique experience. The annual meetings are the privileged place and time for it. During these meetings the issues of the network are discussed, as well as workshops on subjects related with each member's activity, lectures on architecture, and visits in the host city. This is also the time for strengthening the relationships between the members, which will continue to support the yearlong activity of each one.

Creative Tourism: Further Opportunities

As said above, in spite of the fast globalization, contemporary architecture still means variety. The reason for this is its unique answer to different geographic, cultural, political and sociological

contexts given by different authors/architects. Moreover, each country has different institutions and laws that influence the way the architect acts. Therefore, the main objectives shared by all the members of Guiding-Architects are to convey the architecture and the urbanism of the cities they live in and offer the clients relevant up-to-date information and unique insights.⁵ In order to do this, each member continuously builds up a local network with the local administrators, professionals, academics, promoters, which allow opening the doors of interesting buildings, visiting construction sites, and organizing conferences and meetings with the main local actors. The main goal is to meet the interests of the clients. The large majority of the members and their collaborators are professionals, too, so when they guide they are talking about their own activity. More than guiding is sharing an experience, to teach and to learn something with the people who visit the city.

We believe this activity fits the definition of Creative Tourism by Crispin Raymond and Greg Richards, 2000:

Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences, which are characteristic of the holiday destination where they are taken.⁶

Creative tourism requires the collaboration with creative industries, which encompasses architecture, design, arts, technology, science, among others.⁷ Once more, architecture as a creative activity plays a significant role in the actual tendencies of tourism.

Simultaneously, creative tourism is crucial for deepening the promotion and safeguard of contemporary architecture itself. As mentioned before, almost everyone is aware of the value of the 'historic' architecture, to which we are sure that the tourism since XVII century has contributed decisively, but not everyone appreciates contemporary architecture, perhaps with the exception of some iconic architectural pieces broadly disseminated. Only by visiting it and living it people can start to understand its intrinsic quality and be aware of the need of taking care of it. This movement creates a double effect: the tourists will bring back this knowledge and sensitivity to their homes and cities, while they had at least intrigued the inhabitants about the reason of their trips to their own places. We must add that many of Guiding Architects' members have been assuming the mission of dissemination of contemporary architecture in their own cities by taking part in local public initiatives like days of architecture, cooperation with city departments or with local cultural institutions, among others. These Guiding Architects' members don't expect a profit, but do expect

⁴ José F. Gonçalves, "A Viagem na Arquitectura Portuguesa do século XX," Resdomus, <http://resdomus.blogspot.pt/2011/05/viagem-na-arquitectura-portuguesa-do.html> (accessed March 7, 2018).

⁵ Zeynep Kuban, *The Guiding Architects Network stands for*, flyer.

⁶ "About the Creative Tourism," Creative Tourism Network, <http://www.creativetourismnetwork.org/about/> (accessed January 19, 2018).

⁷ "International Congress on World Civilizations and Creative Tourism," UNWTO, <http://europe.unwto.org/event/international-congress-world-civilizations-and-creative-tourism> (accessed February 20, 2018).

respect for contemporary architecture instead.

Maybe creative tourism will provoke the same effect on contemporary architecture that the 'Grand Tour's epoch did on historic architecture, which is the acknowledgment of its own value.

Guiding Architects and Gender

However, I'm afraid that the cultural itineraries for tourists are dominated by works done by male architects. Unfortunately, it reproduces the world of architecture, which is male-dominated. At least this is what I can tell from my experience in Portugal. We only visit on a regular basis, buildings of three women architects, namely the Portuguese Cristina Guedes, in the historic city centre of Porto, and Patrícias Barbas, in Lisbon, both working in partnership with male architects, and recently Amanda Leveté, the author of Museum of Art, Architecture and Technology in Lisbon. The hope may lay on the deepening of creative tourism that will require visits and themes beyond the obvious.

Similarly, Guiding Architect members reflect, to a certain extent the strong presence of women in the tourism workforce. In spite of women not being the majority in Guiding Architects Network, like in the overall tourism sector, they are 44% of the members. We must underline that these women are the managers of the enterprises, which is a better rate in comparison to the fact that women tend to be concentrated in the lowest paid and lowest status jobs in overall tourism.⁸ On the other hand it reinforces the conclusion that women make up a high proportion of own-account workers in tourism.⁹

In 2017, its business value was even a little bit higher than the oil, food and automobile exports¹⁰, it meant 10% of the world's GDP (Gross Domestic Product) and 1 in 10 jobs were tourism related.¹¹ These are some indicators of the vitality of the sector that is expected to continue growing and reach 1.8 billion in 2030.¹² The fact is that tourism represents a great opportunity that must be taken advantage of.

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Off the Beaten Tracks: British Female Travelers and the Consumption of the Italian Alpine Territory

Introduction

For centuries women have been ruled out from various forms of mobility as exclusive male experience: voyages of discoveries, expeditions of conquest, information-gathering explorations, and educational journeys had been pursued by men only.¹ Whenever they did, women travelled for a set of different purposes, two for all: marriage or work, depending on their social status. Even if some ladies of the upper classes happened to travel for formative and educational goals, their experience differed from the traditional male *Bildungsreisen*, a codified and ritualized practice for the scions of noble families, namely the Grand Tour, whose main aim was to broaden education, mark the end of childhood and refine manners and social graces.²

As acknowledged in the academic literature as a social practice, travelling –and its subset, tourism– is not a neutral activity, whatever performed or imagined it is. Travelling is a gendered practice, depending on social and cultural factors: values and ideals, norms and principles, stereotypes and conventions act upon behaviours of different groups of people, including travellers and tourists.³

8 "Gender and Tourism," UNWTO, <http://ethics.unwto.org/content/gender-and-tourism> (accessed December 28, 2017).

9 "Global Report on Women in Tourism 2010," UNWTO, <http://ethics.unwto.org/en/content/global-report-women-tourism-2010> (accessed December 28, 2017).

10 "Why Tourism," UNWTO, http://www2.unwto.org/content/why-tourism_ (accessed November 30, 2017).

11 "Infographics," UNWTO, <http://media.unwto.org/content/infographics> (accessed November 30, 2017).

12 Ibid.

1 Peter Whitfield, *Travel: A Literary History* (Oxford: Bodleian Library, 2011).

2 Dinora Corsi (ed.), *Altrove: Viaggi di donne dall'antichità al Novecento* (Roma: Viella, 2006); Rita Mazzei (ed.), *Donne in viaggio viaggi di donne: Uno sguardo nel lungo periodo* (Firenze: Lettere, 2009); Cesare De Seta (ed.), *Grand Tour: Viaggi narrati e dipinti* (Napoli: Electa, 2001).

3 For a definition of gender, Margaret Swain, "Gender in Tourism," *Annals of Tourism Research* 22 (1995), 247–66, here 258–9: 'A system of culturally constructed identities, expressed in ideologies of masculinity and femininity, interacting with socially structured relationships in divisions of labors and leisure, sexuality, and power between women and men'. On the topic, also: Elena dell'Agnese and Elisabetta Ruspini (eds.), *Turismo al maschile turismo al femminile: L'esperienza del viaggio, il mercato del lavoro, il turismo sessuale* (Padova: CEDAM, 2005); Annette Pritchard, "Gender and Feminist Perspectives in Tourism Research," *The Wiley Blackwell Companion to Tourism*, edited by Alan A. Lew, C. Michael Hall, and Allan M. Williams (Malden; Oxford; Chichester: Wiley-Blackwell, 2014), 314–24.