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Tourism Space Through the Lens of Actor-Network Theory

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Abstract

In the philosophy of science and especially in the humanities, the definition and recognition of the studied concepts and subjects can have a different or even contradictory ontological, epistemological and methodological basis. From this point of view, determining the theoretical framework of understanding is one of the most basic principles of studying concepts and topics. In tourism, one of the defining concepts and paradigms is the concept of tourism space. The current research is a part of basic research and it is done based on analytical method. Therefore, considering the fundamental nature of the subject, in this research, an attempt has been made to present a new approach in relation to understanding the concept of tourism space with a descriptive-analytical approach and by referring to valid theoretical documents, with an emphasis on Bruno Latour's Actor-Network Theory. Applying the Actor-Network Theory in the reading of the concept of tourism space, results including the acceptance of the principle of suspension in the understanding of tourism space; Tourism space as Syntax; Collective production of tourism space; Fuzzification of the tourism space; The diversity of the tourism space; Tourism space as a network and tourism space as a black box.

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Introduction

Space is not separate from processes, but actually a continuous part of social processes (Massey, 2011). Space is not a fixed container, but something that humans continuously produce and negotiate over (Asghari Zamani et al., 2022). Processes do not occur in space but define their spatial framework. The concept of space is institutionalized in the process (Harvey, 2010). The social spaces produced are not spatially stagnant and static, but they combine social relations (Manouchehri & Rahnemaie, 2019, p. 86). Space is like a body (relational-biological view), space is like a machine (relational-mechanical view), space is like a network (relational-flow view) and space is like a text (relational-textual view) in relational space (Willis, 2017). Over time, different experts and thinkers have looked at space from different perspectives and proposed new definitions and approaches, including: the implicit spatiality of historical materialism (Karl Marx); The Space of Formal Sociology (Georg Simmel); production of space - dialectic of space (Henri Lefebvre) (Fuchs, 2019); Political Economy of Space (David Harvey); and Space, Knowledge and Power (Michel Foucault) (Foucault, 2007; Ploger, 2008).

Different fields such as urban planning, sociology, political science, psychology and etc. define space from different perspectives. Therefore, there exist different arguments about What space is? Therefore, the main goal is to explain tourism concept from the perspective of the mentioned theory. The application of theory as a product of human knowledge is subject to its exploitation and application. In academic environments and social institutions of the world, it is common to refer to the theory and use it in analyzes and studies related to various scientific fields. In other words, the theories of social sciences and philosophy create a perspective and a lens to look at the scientific and social environment for researchers in related fields (Zieleniec, 2007). Definitely, the use of new approaches and their application in specialized fields, including tourism, can be the starting point of many changes in the path of spatial planning and its related and sub-categories (Werlen, 1993).

With the development of human societies, tourism has become a key industry in the global economy (Lee et al., 2021; Jin et al., 2019), which has enabled more appropriate access to sustainable development goals (Grilli et al., 2021; Haibo et al., 2020). This sector, with an income of nearly three trillion dollars and a direct share of travel and tourism in the GDP, as well as one tenth of the employment of the world's people by the end of 2019, has proven its increasing importance in various dimensions of sustainable development (Roxas et al., 2021; Streimikiene et al., 2020). With the continuation of this flow and the growth of tourist activities, a level of competition between places has been activated, which is unrestricted travel and what tourists expect (Comerio et al., 2020; Romão et al., 2017), solidarity and social dynamics, strengthening cultural identity (Zhang & Smith, 2019), conservation and reasonable exploitation of the environment (Chiodo et al., 2019) and brings economic prosperity and balanced distribution of wealth throughout the land (Bianchi et al., 2021).

Tourism planning for small and large cities due to economic benefits and increasing public income, employment and important methods used in supporting urban facilities and services and helping and maintaining in the reconstruction of historical and touristic places (Saarinen, 2018). Gan believes that planners should include tourism in the city and comprehensive plans (Helmy, 2004). Orbasal believes that planning for the development of tourism in cities and towns has special problems, because the spatial system of tourism is unique. It is unique (Hall, 1994). Tourism spaces are spaces where tourism resources are located, and the behavior pattern of tourists is a function of tourism resources (Zhang & Wang, 2022), which forms the crystallization of the tourism space. The behavioral pattern in the tourism space is proportional to the economic, social and cultural characteristics and is generally a function of the geographical space and changes according to social phenomena. The recent surfacing of actor-network theory in tourism studies correlates to a rising interest in understanding tourism as emergent through relational practices connecting cultures, natures and technologies in multifarious ways. The atmosphere formed by tourists can also change according to their behavior pattern. Therefore, the lack of change in tourism phenomena can bring about the relative stability of the behavioral pattern. The tourism space is a combination of resources and services. Resources are the primary attraction of the destination for visitors; while services enable or enhance the visit and mainly belong to the tourist. The tourism space is actually the limits of social relations and interactions and they get meaning from the way people encounter them. Therefore, tourism destinations should not be seen as static, but should be changeable and recreated and given meaning by the activities of the people who use those spaces. According to the review of the results of the literature on the subject, the importance of investigating this issue can be summarized in two main axes, the theoretical value and the practical value. The theoretical feature of this study is to contribute to professional progress and add to the scientific literature on the topic of tourism development obstacles. The practical value of the research, in turn, is changing, improving and modifying the methods and patterns of facing the obstacles of tourism development and suitable events.

Material and methods

The current research is a part of basic research and it was done based on analytical-theoretical method. This research aims to analyze the way of conceptualizing the key concepts of the tourism space in Bruno Latour's Actor-Network Theory. Also, to present a new reading of the tourism space based on the main concepts of the aforementioned theory. Information has been collected by referring to first and second-hand texts) and sampling the text. Sources have been referred repeatedly in order to extract the key points theories applied in reading the concept of tourism space. In addition, different approaches and theories have been reviewed to explore similarities and differences in conceptualizing tourism space.

The conceptual model of the research based on the data obtained from the literature related to the Actor-Network Theory, the structures around which, the current research was formed.

Results and Discussion

Activist-Network Theory is an approach in sociology and is rooted in the studies of the sociology of science and technology (Aitken & Valentine, 2014) and in exploring the processes of how to produce a scientific body of knowledge and more with the works of Bruno Latour, John Love and Michel Cullen are known, which some have also called the theory of reception or membership and the sociology of translation and delivery, and are most famous for supporting a socio-philosophical approach in which human and non-human (material) factors in similar analytical perspective has been obtained (Callon, 1984; Latour, 1999), It has a completely European origin and was developed and expanded on the basis of the works of Bruno Latour and Michel Cullen, researchers of French science and technology studies, and John Law, British anthropologist in the mid-1980s. This theory is a social theory centered on science and technology, in which the assumption is on the participation of people (human factors), objects and spaces (non-human factors) in pluralistic text with interactive diversity and the mutual effect of this pluralism on the reproduction of human and non-human factors. Activist-Network seeks to understand how social and material elements – mutually called actors – interact to produce our scientific knowledge of the world through reciprocal processes of social construction and material resistance (Rydin, 2013).

In the following, according to the method of the current research that was stated in the previous title, relevant resources were collected and purposeful sampling of them, which does not aim at statistical generalizability, and seeks to theorize. Afterward, the actor-network theory was applied in reading the concept of tourism space, which can put new horizons in the concept of tourism space in front of researchers of different scientific fields.

Understanding the tourism space by accepting the principle of suspension

According to the complex dimensions of the tourism space, it can be said that the tourism professionals of the Actor-Network should first suspend and to understand this space from the perspective of the approach that the Actor-Network provides us. We must suspend the basic concepts and distinctions and allow them present their phenomena and beings to us. In other words, in the study of practices, words are not enough, but actions are paid attention to. At the beginning of the research, these experts should not decide what the tourism space consists? Rather, it is the tourism space itself that determines what it consists. According to Latour, there is no established component that can be used as an indisputable starting point (Latour, 2007). The actor-network theory tries not to impose prior assumptions on actors and their world-making capacities (Jensen & Sandstrom, 2020).

Tourism space as a syntax (depends on the connection of actors)

A syntax is a linguistic unit consisting of a set of linguistic forms such as letters, phonemes or words that are linked together in sequence. Syntax is also known as a chain of signifiers. A syntactic relation consists of a sequence of signs that collectively create meaning. They are all about positioning. Words that make up sentences, sentences that make up paragraphs, paragraphs that make up chapters are examples of syntax and syntactic relationships. The words in a sentence can be thought of as syntax, and they form a syntactic relationship that creates meaning. Changing the order of syntax in a sentence can lead to a change in meaning (Brown, 2005); in other words, combining syntax and creating a new link changes the meaning of all syntax in a link. We can call this problem the semantic ratio of syntax (Li et al, 2016). What can be inferred from the semantic ratio of syntax about the tourism space are:

- The meaning of a tourism space is not concentrated in the space itself, but is distributed in all the syntactic relations (in its semiotic sense) within the link. A tourism space alone does not have a definite meaning.

- In order to know what a tourism space means; we must refer to the links that are present in it.

- Having a fixed and specific meaning simply means having specific and fixed links. The tourist space that enters a new link every day has a variable meaning, and the tourist space that does not enter new links has a fixed and clear meaning.

Latour generalizes the relationship between syntax to the relationship between actors. The semantic relativity of syntax becomes the existential relativity or the substantive relativity of actors. The nature or definition of an actor, as well as its existence is completely dependent on the link in which the actor is present. According to the three results we got in the above discussion, we have three important results here:

- The nature and existence of a tourism space is not in that space itself, but in the link in which it is present. Without connection, no tourism space has any nature and therefore no existence. This is somehow the result of the principle of negotiation. Therefore, a space itself is a product of negotiation, and since negotiation is for creating links, there is no space before links. This principle has the important result for us that the nature of a tourism space is not limited to its physical boundaries.

- In order to know what a tourism space is; we must look at the links that exist in that space. Unlike the previous one, which was an ontological result, this result is an epistemological result. To define an entity, should not look for the nature, or to match a state of affairs, but we should look for the list of all the syntax or links in which an agent (space) enters.

- The third thing that is more important is that having a fixed and specific nature only means having fixed and specific links. The space that enters into new links has a variable nature and the space that is

in permanent and fixed links has a fixed identity. Of course, let's be careful that there is no completely fixed nature, but we can talk about relative stability based on stable and strong links.

Tourism space is a collective production

Different theorists consider the tourism space as a social production or sometimes a social structure and talk about the social production of space (Biagi, 2020; Heino, 2021; Knox & Pinch, 2014). In this direction, the approach taken by Bruno Latour in the Actor-Network Theory is different from the previous approaches and this difference exists in their ontology level. In order to expand on the issue that tourism space in the theory of actor-production network is collective and not social, it is necessary to explain the basic concepts of this theory.

The term actor refers to both human and non-human agents (Robson & Bottausci, 2018). Latour believes that an actor can literally be anything, provided that it is the source of an action (Latour, 1996). As Whittle and Spicer (2008) argue, actor refers to a person, a plant, a machine, a meteorological system, or a microbe. "an actor is a patterned network of heterogeneous relationships or an effect created by such a network is produced" (Law, 1992). The difference between actor-network theory and other social research theories of technology is in its definition of action and agency. In this view, there is no difference between human and non-human agents. Hence, animal agents - viruses and microbes - electrons and physical objects, have as much agency as humans. People and objects are considered actors in the technology network. Just as people affect objects, objects also affect people in the same way. In the Actor-Network Theory, all beings and objects are in the same ontological position (Müller, 2015), although the more important point is that agency depends on the network in which the actor is located. Hence, a person or a text does not exist without a network. With this view of agency, the definition of action also changes. Here, the act of intervening in the world is appropriate to some purposes and intentions, and the actor is an element that changes the environment around it to make other elements dependent on itself and translate their will into its own language. The relationships that make up the networks also cause action, because it is the network of relationships that gives the actor - human / non-human - the ability to act / agency (Tummons, 2020).

The nature of an actor is a network of links and connections with other actors. In other words, the actor-network concept shows that what is considered an actor can actually be a complete network (Czarniawska, 2006). The concept of the agent that Latour puts forward removes the distance that existed in the past between natural essences and artificial assemblages. According to Latour's teachings, not only is there no difference between these two categories, but they are all in the same group under the title of activist. So our view of the world is focused on objects in the first place and then we separate these objects based on other criteria. In this view, the components of objects do not have priority in the

first place, but their relationship with other objects makes them and turns them into a special object, not their components or essence (McGee, 2014).

In the Actor-Network Theory, the actor is a relational effect. Therefore, it is a collective achievement that is created through the implementation of networks. But it is not an inherent feature of certain subjects like humans. It destroys the conventional distinction between subject and object and instead of separating them from each other, sees them as a relation (Jóhannesson & Bærenholdt, 2009).

Latour sought to recognize the role of humans and non-humans together in innovation. His problem was to deal with humans and non-humans in a symmetrical way and not to eliminate the role and agency of either or reduce it to the other. Latour wants to get out of the way of these two asymmetrical currents, which can be called realism and social constructionism, and adopt a symmetrical approach. Latour is also a constructivist. He also says that scientific facts are made, not only by humans and human factors, but also by a heterogeneous network of human and non-human factors. If the sociology of scientific knowledge is social constructivist, Latour's approach is collective constructivist. Latour wants to show that reality is more diverse than the moderns have so far told us. He believes that the moderns have chosen only two of the possible states of existence, object and subject, and not only they have not tried to find other states, but also with the same two states, they have divided the whole world into two halves, and this has reached a point where they can no longer explain the phenomena (Latour, 1993).

Latour defends the collective constructionism of reality. It is important to consider two points here: the first one is the collective vs. social construction and the second one, which is as important as the first one, is that Latour goes beyond the construction of "knowledge" and talks about the construction of facts or realities (technical-scientific). Therefore, Latour's approach can be called the collective construction of facts. As Latour says, Network Activist Theory is a deliberate attempt to end the use of the word "social" in social theory and replace the word "link."

With the help of several people, technology, maps, artifacts, etc., something is done to reach a goal, mediators change not only goals but also actions. When the link was formed through translation; That is, the link has a specific primary goal, the action that the mediators do together to reach this goal is no longer their own, but a mediation action. This action is done through intermediaries. The action that, for example, the importer performs in a link is not his specific action, but the action of the entire link. If he could do such an action alone, there would be no need for a transplant. The action of a driver is not only his action, but the action of the connection between him and the car, and the action is not only human, but the connection between human and non-human actors, and the space is therefore a collective action and not a social one.

Actors who are present in the production (construction) of the tourism space based on the Actor-Network Theory consist of human and non-human actors who exist in a link and a network of links.

Since Latour does not make any difference between humans and non-humans and believes that the role and value of each is equal, therefore he uses the word “link” instead of “community” and in a way removes humans from centrality and agency. This difference in the ontology of the actor-network theory with other theories and approaches that consider humans as agents makes the tourism space in the actor-network theory a collective production (construction), because there is no difference between human and non-human actors. In the production of a tourism space, a planner is as important as a map or even a piece of paper, and according to Latour, the way to connect and link between them is important, which a researcher who conducts research from the perspective of an activist-network should be considered.

Fuzzification of the tourism space

One of the important results of the discussion of relative existence is to get rid of the very complicated problem of exact boundaries. If we consider a fixed definition for spaces, the question always arises, for example, when was absolute space created? When does absolute space become relative space? Is there absolute space in communication space? Does absolute space become relative space in an “it”? The existence of a specific nature only means the stability of the links in which, the actor is present. The fact that there is a tourism space is the product of the link between buildings, streets, citizens, museums, natural and historical attractions, etc. and whenever this link breaks down, the nature of that entity also changes.

Here there is an important issue that separates Latour's position from the Aristotelian position: (for example) Is a space that does not have a museum or historical monuments be classified as a tourist space or not? This question cannot be answered with yes or no, because the tourism space cannot be transformed in a moment. A link has continuously changed over several days and years, and the final change is called a tourism space provided that the final link is maintained. We can give intensity and weakness to “tourist space”: perfect, very perfect, weak, very weak. Each of these is a product of its links. It is clear that with the matching theory of truth and two-valued logic, it is not possible to speak about this space. The discussion of existential relativity in Latour's ontology requires us to resort to a logic and theory of fuzzy truth. According to Latour, honesty has countless degrees: completely honest, very honest, half honest, false, very false.

Fuzzification of space also has the message for us that discovering, inventing or identifying new tourism spaces is the result and product of negotiation between actors and the links between them. For example, when David Harvey coined the concept of “spaces of hope” to assemble a spatio-temporal or dialectical urbanism, leading to a dialogue about options and possibilities against global capitalism. Can we talk about spaces of hope before capitalism? The answer is definitely negative, and this shows that the spaces undergo substantial changes based on new links and have fuzzy properties.

Diversity of the tourism space

One of the intellectual roots of the theory goes back to the views of David Bloor, which includes the principle of symmetry of ontology. In order to investigate a phenomenon, he considers it necessary to consider all the elements related to it in a set and a network of incongruent elements. This principle is generally expressed in the criticism of the theories of “technological determinism” and “social shaping of technology.. One emphasized technological determination and the other emphasized social determination. Actor-Network Theory combines all elements together. This theory denies purely social or technical relations and believes that the world is full of mixed and multifaceted/hybrid identities. Instead, it raises the question of whether this link is stronger or weaker than the other one?

The fusion or multifacetedness of human and non-human is in harmony with the network principle of the nature of actors. For Actor-Network Theory, the nature of each actor is a network of other actors. Each actor is a network or a “network actor.. My nature is not only limited to my physical structure or the existence of an inherent characteristic in me, but my parents, country, religion, university, field, some printed books, some article, etc. all together make my nature. The boundaries of the nature of a network actor are unclear, indeterminate and dynamic, and exceed the boundaries of the body.

The tourism space is much more diverse and multifaceted than it is possible to simply separate it into people, artefacts and objects and create a purely human space for tourists. Such a space has never existed. The artificial separation of technical artifacts from space does not leave a trace of artifacts or of humans. Is it possible to talk about people and the tourism space and the links between them without cars, roads, historical monuments, parks, museums, maps, etc.? Being multifaceted basically excludes the issue of essence; therefore, when we talk about the tourism environment, we basically describe it and do not talk about its essence.

Tourism space as a network

In the Actor-Network Theory, no distinction is made between human and non-human components of technological systems, but each component is considered an actor who promotes his will by translating it to the interests of other actors. Activists carry out this work by networking and overcoming the resistance of other activists and their network. These activists can be powerful to either dominate and recruit others or they are without motivation and desire and are passively under the will and power of the activists. The purpose of Bruno Latour's Actor-Network Theory is that the lives of people, objects, and surrounding spaces are intertwined. Without these objects and spaces, there is no human, and without humans, no space has meaning. The objects around a person form half of his being, and if sociology intends to study a person, it should not to forget half of him. In his criticism of Cartesian science, which constantly wants to polarize, Latour says that the polarization between culture/nature,

subject/object, etc. takes us away from gaining a correct understanding of human and his life situations in the world. Actor-Network Theory is based on a framework which emphasizes that the actors of a network are not only humans, but also an incongruous combination of humans and others, including technology, documents, norms, tools and other objects.

The concept of network helps us to get rid of physical and topological dualities such as proximity-distance, large-smallness, and inside-outside. In a network, distance and physical proximity (distance) do not matter. When I am visiting the works in the virtual museum, I am equally close or far away from the visitor who is there. Also, when I talk on the phone with my friend who is on another continent, he is closer to me than someone who passes by on the street offline. In short, it can be said that connecting to the network means proximity and disconnection means distance, and here the dimension of distance is not important. Networks are not bigger or smaller than each other, what is important is the strength of the connections.

A network is a group of unknown relationships between actors that does not exist naturally (Erlhoff & Marshall, 2008). The network is not a surface that has inside and outside. The only thing that can be said about networks is that what is connected is inside and what is not connected is outside. Inside and outside have no topological meaning. The addition of an actor to a network modifies the meaning of the network and helps us to consider the dynamic, changing, multifaceted and extensive nature of actors. Network-Actor Theory takes some of the characteristics of networks and then adds to that an actor who does something. Adding such a deep ontological factor modifies it.

Network actor means that the nature of an actor is the network itself, not that an actor with a specific nature is present in a network. The network consists of all the links in which, the actor is present and enters every moment, and the actor means all these links. Therefore, the network is the actor. Accordingly, every actor is a network actor. A teacher, a tourist, a seller, a museum, a historical monument, a mountain, a river, a stone, etc. are all network actors. The actors of the networks are always made from the actors of other networks.

The importance of the concept of network actor is the network nature of actors. The nature of an actor is not concentrated and collected in his physical existence, but is dispersed in the links in which he is present. As mentioned, the network is not a surface, to limit it to physical boundaries. The nature of a network actor is as wide as the network itself. The desired nature of the actor is the entire network, not that he is present in this network with his current nature.

The tourism space is not limited to its physical boundaries, but is scattered in the links where it is possible. The definition of the tourism space depends on the actors inside it, and the definition of the tourism space means the description of the connections and links of the actors, each actor is as wide as

the network; therefore, the tourism space is a network, because the nature of this space includes the entire network, not the tourism space that is present in that network.

Space as a black box

One of Latour's creative concepts is the black box. Anything can be a black box. From a technology and a technology tool like a mobile phone, to a scientific theory. Each black box is the product of many negotiations and connections between disparate actors, and when it is formed, its content becomes unimportant and there is no need to revise it. In the network actor, it is very important to know the formation processes of these black boxes, which are very diverse, and the black boxes should be opened, and the “negotiations” and “translations” that have been formed until those black boxes are accepted for everyone, tracking become (Van der Duim et al., 2012). It is argued that a sustainable network is achieved when the processes of problematization, interest, recruitment and alliance of actors have been successfully completed. This is what Latour refers to as a “black box” that contains something that no longer needs to be investigated, things whose content has become a matter of indifference (Toennesen et al., 2006).

Latour says that the mediators together form the black box, that is, their connection eventually leads to the emergence of a single entity (event object, machine, human, animal, theory). The link of intermediaries at any moment varies in terms of the number of intermediaries: in the final stage there is no more than one intermediary, but in the previous stages the number of intermediaries is very large. An intermediary itself consists of a large number of intermediaries, each of these intermediaries has a different time and place. All these time and place situations have accumulated in the final product of the black box and made the “now” and “here” of the black box. For example, a black box, such as a projector, is now on the table in the classroom. It is the product of many places, actors and times. Once the projector was just an initial plan in the office of an engineer. Then it moved to the factory. And now the projector is here on the table. The current time-place point is the end of the process that Latour calls black-boxing. This process is reversible. It is enough for the black box to fail to first determine how many intermediaries are inside it, how many people (repairing works) gather around it and where it returns to (repair shop, factory).

The tourism space as a black box in the Actor-Network Theory tells us that the work of the actor-network researcher is not to study the space itself, but to study the path of its transformation into a black box. Here it is necessary to discuss the concept of tracking. The activist-network researcher goes back to the starting point of the path, when there was still no distinction between content and context, and will start his work from the starting point of the path. When we return to the starting point of the path, that is, for example, the moment when the idea of travel was formed in a visitor, etc., we look to see

what effects the actors in the path leave behind through the translations they make. Actors who are in conflict and negotiation with each other in the texts, to create links, leave behind effects or traces. These effects show themselves in the texts, or in other words, they are recorded. The task of the text analyst is to follow the activities of the actors and trace these effects. He deals entirely with these works, these works are his information and data. The actor-network researcher should note during the study of the path that he does not move in a fixed path with a fixed network actor. Translations redefine the path of the network actor and their nature. He must constantly change his path along with the network operator and track the next path. The researcher should pay attention to the amount of changes and mediations. According to the Actor-Network Theory, when a tourist starts a trip, he considers the route to and from that city, visiting historical places, accommodation, transportation, etc. If we consider this trip as a black box, when there are no problems and issues in this trip, no one will have doubts about its function and existence, but when, for example, the plane is delayed in the trip, Collective action will also change immediately. When the black boxes are destroyed we find out that we were not alone, the action was not ours alone. This is where the black box should be opened and all actors, Links and connections should be checked so that the problem can be identified and by changing the mediations and devices and the type of connections, the black box can be used again.

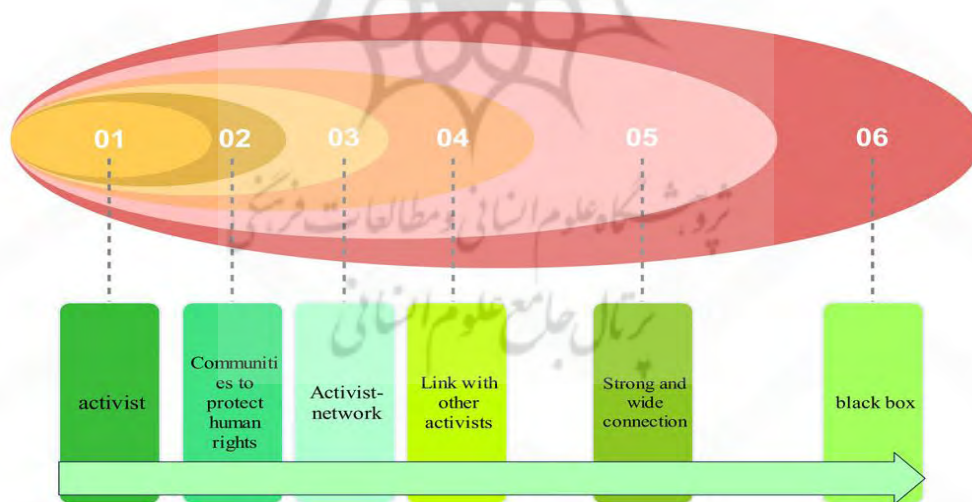


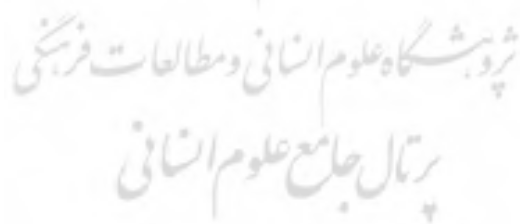
Figure 1. Black box process and its components

Conclusion

In the Actor-Network Theory, an interest, a goal, an action or a task can be considered for each actor. The goal of the actor is what the actor is looking for through action, and it is not necessary to make a human interpretation of the non-human actors. The goal may be survival or power, and survival can be non-physical, such as social status survival, job survival, and power is not necessarily physical and military power; Power can be scientific, intellectual and spiritual power.

Actors need other actors to achieve their goals. They are constantly communicating and trying to take control of each other. But when an activist wants to use another actor to reach his goal, that is, he wants to take control of his action, he will face the resistance of that actor. According to Latour, this resistance is a measure and a sign of existence and reality. In other words, resistance makes us understand that actor A is different from actor B and exists independently of it. Where there is no resistance, existence cannot be imagined for it, and resistance means existence. Resistance can be physical, scientific, spiritual, social, economic, etc., whether it is a word, a building, a tree or a scientist (space is a breeding ground for power).

In reading the tourism space, the actor-network researcher must recognize these resistances, and if this resistance is recognized by the actors, he can expand the scope of identifying his network and obtain a lot of data. For example, the historical monuments in the urban spaces that are still there and exist, have more resistance against destruction or any action that leads to their change or removal, and this



resistance is also connected and linked with other actors in a heterogeneous network is created and the stronger this link (more expansion), the greater the resistance.

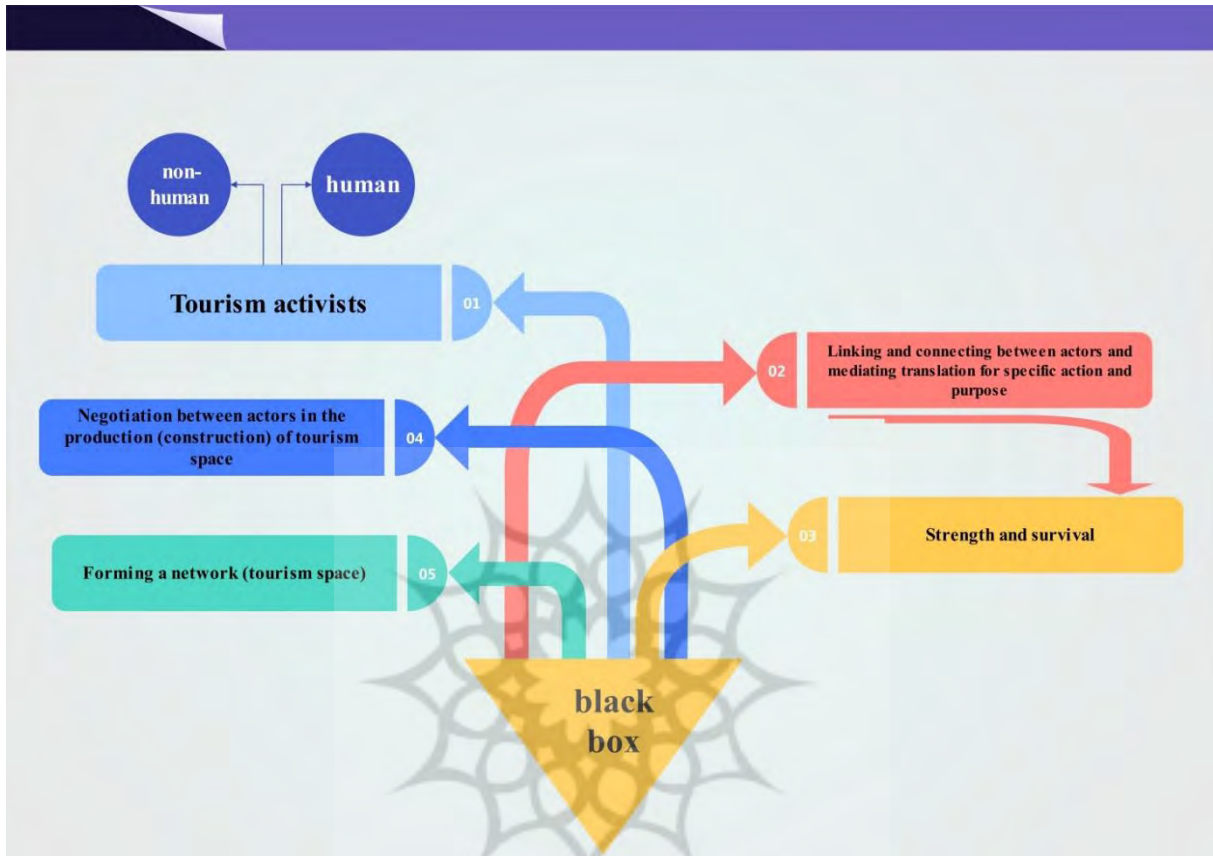


Figure 2. The process of turning space into a black box

When we want to do research about space, we have to go back to the activists themselves and join them. Latour believes that for us, actor-network theory can be considered as another way of being faithful to populist methodological insights. Tourism actors are aware of what they are doing. We need to understand not only what they are doing, but also how and why they are doing so (Latour, 1999). It is not the space, but it is the work of the activist- network who classify during conflicts and disputes, and the work of the researcher-activist-network is to follow and study the process of these conflicts, and also to understand the tourism space. One should not start from theory or any fixed thing. It should be started from the actors of the networks themselves and get to know the space in the form of those links and its construction path. Here, in a way, Latour also expresses the methodology of encountering the space, mostly using qualitative methods such as Anthropology, Phenomenology and Semiology.

Here, a division about the tourism space is not presented, because basically the actor-network theory does not agree with division and demarcation. Therefore, if the division happens, it should be based on the studies that the researchers do based on the teachings of the Actor-Network Theory in the space, which is around the research about a specific space, so that they can present its results and present the actors of that space, its connections and links.

According to Actor-Network Theory, a link is not created at once and out of nothing (Jóhannesson, 2005). We are always facing changes and transformations, or in other words, we are facing a path, where many transformations and changes occur. Paths can be named depending on what practice we are dealing with. For example, the construction path of a museum, the construction path of a city park, the construction path of a transportation line, etc., and the construction path is completely uncertain. A fixed substance does not move along the path, taking on symptoms at each stage, but the whole link changes with each new actor's entry. Based on the concepts of the Actor-Network Theory, the tourism space is not a fixed substance that takes on different symptoms along the way of construction, but with the arrival of new actors or the loss of some actors, new links are formed, and thus spaces are created in the form of specific links. Therefore, the space can be known in the process of building the space and based on the developments, changes and transformations resulting from the existence of actors and negotiations between them and the creation of links. Basically, the nature of every tourism space is the links that are present within it. According to the Actor-Network Theory, it is not like this that we go to it with a default definition about the space, but the researcher should go to the space by accepting the principle of suspension without any presuppositions and should be accompanied by its actors, and these are the actors and the links between them which will describe the tourism atmosphere.

According to Latour suggestion, the actors should be permitted to express themselves; therefore, in this way we can describe the space. The activist-network can help in understanding why parts of the tourism space are abandoned, calmed down or ended, and in this way, it leads the researcher to use qualitative methods in order to be able to deal with the problem in depth. Perhaps it can be said that this view is one of the missing links in the spatial analysis of tourism. Tourism actors can use ideas from Actor-Network Theory to rethink tourism space and scale as a relational effect, to understand how material objects (rather than just passive objects) produce the realities of the tourism environment, and to explore how emergent consolidation, transformation of powerful actors, entities or knowledge claims, receive ideas.

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