Communication noises in the tourist sphere

by

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ABSTRACT

The tourist sphere is "the place" for local communities, and "the tourist product" for tourists. It is shaped in the evolutionary process of adapting the urban and rural structure to ever new needs of its users. Therefore, it is possible to read a variety of cultural content, having the character of intergenerational code that shape people's sense of identity, and arouse the interest of tourists. However, the communication containing a reference to this code is being often deformed, and the presence of the syndrome of abnormal transmission of meaning within the tourist environment can be observed. Especially common are various communication noises, as: physical, psychological and semantic, which cause the loss of consistency both of physical space and social space, as well as results in the virtualization of a place.

Keywords: Tourist sphere, Environment as a medium, Morphological signs, Syndrome of an impaired transmission of meaning, Communication noise, Landscape architecture

INTRODUCTION

The tourist sphere, a product of economic activity and human exploration, is a functionally distinctive part of the geographical space. Its characteristic feature is the motion, which is a socio-economic phenomenon characterized by various forms of migration allowing the personal experiences and interpersonal relationships.

The material sphere of the tourism environment express various cultural content. This is due to the way, how it is being shaped according to the human needs of higher and lower order, and which is reflected in the rural and urban landscape. An information enclosed in the landscape is of interest of tourism, and is acting as a leading theme for people seeking an education and self improvement in it. This information allows to distinguish a particularly

place from others, as it reefers to a sense of local identity and sense of otherness to the communities from outside the particular cultural sphere, including tourists in it.

The development of an information technology and widespread interest in this form of communication resulted in an extension of tourist activity to the virtual realm. This occurs in all phases of the tourist experience, which is being called in commercial terms as "the experiencing of the tourism product". It includes phases of: preparation, consumption, and finally memory. The Internet plays an important role in all phases, as it has become a search tool for selection of interesting sites and the planning of a tour, for obtaining and verifying an information about sites to visit, as well as recording and sharing materials documenting "the tourist experience", or even just the mere acquisition of "the tourist product".

Also on the supply side of the tourist product the Internet has become an indispensable tool for social and commercial tour operators. It plays a huge role in search of inspiration, and then shaping the image of a new tourism product and its promotion in the cyber environment. Very often it is connected with beautification of the reality, and the effort which is being put on the functional and attractive presentation of tourist offer is bigger than on the functional and aesthetic development of the tourist object, place or area.

TOURIST SPHERE AS A MEDIUM

The tourism environment is manifested in the occurrence in the integrated natural and anthropogenic environments of various tourist phenomena, which are meeting the human needs of leisure, knowledge and experience. This specific environment is divided into distinct taxonomic units which differ in scale, such as a tourist area, a tourist region, a tourist complex, and a tourist destination. The tourist area is characterized by uniformity of values, the tourist region – by a consistency of an urban environment, and the tourist complex – by a density and hierarchical forms a functional unit which includes several tourist places [1].

The history of the particular place, which acts as a tourist environment, but also as a single settlement unit, is readable in its layout, architecture and silhouette. In the views of interiors of streets, squares and panoramas, in the built-up stylistic traits – from the Romanesque to the postmodern sacral and secular buildings, as well as in the remaining regional forms, are being reflected the changing in time aesthetic, artistic, economic and social concepts [2]. This cultural content of the landscape constitutes values of the specific site, which are of the cognitive, religious and individual character, and which generate an interest in a city or a

village, triggers a sense of identity, as well as are a source of inspiration for the local citizens in the field of art, as well as entrepreneurship, including tourism entrepreneurship.

The tourism sphere can be understood in two ways: subjectively – as a "tourist attraction", or objectively – as a "tourist product". The "tourist attraction" is a characteristic feature of the site, as the landscape, climate, cultural heritage and tourist development – all of them arousing an interest of tourists. In turn, the "tourist product" is complete market offer consisting of material goods and services, where the geographical and social environment is for tourists an object and/or a location of the transaction.

Both, the "tourist attraction" and the "tourist product" contain an element of the mass media. The attraction makes/means an information concerning the identity of the site, which becomes part of the promotion. The same information about the landscape, the natural and cultural heritage, as well as the tourism development becomes a source of inspiration for the creation of the tourist product. It is characteristic, that the place which acts as the place of interest, and in other times plays the role of the tourist product features not only "attractiveness", "materiality" and "utility", but also its "idea".

It is noted, that there is an increase in the incidence of the phenomenon of the virtualization of the tourist environment, which refers not only to the development and promotion of its image in the web, but also to the management, which is mainly determined by attractiveness, not functionality. This is consistent with the more general trend, which is described as follows: "(...) The change in progress only seemingly is of the nature of the medium and the change of the technique. In fact, we are witnessing a profound change in the sense of physical phenomena and objects, which reflects on the type of sensitivity and the nature of needs of the people involved in the process of creation and reception of art, culture and science" [3].

SENDER AND RECIPIENT

In tourism, as in any other form of activity, the communication between the sender and the receiver means the transfer of messages in the form of verbal, vocal and nonverbal signals via the selected channel. This process is bidirectional in nature – the sender sends a message to the recipient, and the recipient in response to the sender sends his/her opposite signals [4]. These rules apply both to communicate at the level of interpersonal as well as mass, and whose goal is not only to share experiences, but also to participate in a community [5].

The sender of the message which is contained in the tourist environment are the local communities who inhibit various places – from a single settlement unit to a large region. All

of them are distinctive functionally or formally and they play two roles. They are a place of an everyday life, but a tourist destination at the same time. Therefore they are being managed by the residents to meet their physical and physiological needs, and to meet tourist' needs of education, experience and excitement. The villages and towns, as well as an open landscape become the tourist attractions, and thereafter the tourist products. This process applies both to the protection of universally recognized values of the natural environment and cultural heritage, as well as the creation of new values, which is a manifestation of entrepreneurship and artistry of contemporary society. These new values may result from the specificity of daily life, they can also be created on the motives having nothing to do with their everyday life, even apart from the specific, local cultural context.

Marika Pirveli in her study on communication by he means of morphological signs, which are readable in the urban and rural environment, defined the sender of the message in this way: "(...) a man of the particular cultural semantic code, both from the past and from the present. It includes every person who, because of his position and profession has, and had, an impact on the whole of the material elements of the urban subsystem (...). Broadcasters of the to date shaped a city or a village are also the ordinary people who are taking care of the utility and the image of their own land or premises and introduce changes more or less visible on the facade of the house (...). Authors of the media are also graffiti artists, and those who place different types of paintings or scribblings on the walls. Definitely it strongly affects the physiognomic characteristics and the reception of the city. Balconies, terraces cafés, street furniture, clothing, people, lighting, signs, advertisements, billboards, graffiti and everything that makes up the street gallery, produces an unique information about society which is the subject of social and semantic studies. These are like genitives settled in the existential space of people, as it is an information, that distinguishes cities and villages from one another and allows recipients to answer the questions: Who?, What? Whose? " [6].

From the multiplicity of morphosigns, which are the tourist values, or a tourist attraction emerges a number of diverse tourist products which appeal to the past, present and future of the site, and in case of the absence of the cultural context – to the created solely for the purposes of market virtual reality. In this context, the spatial development of a settlement or an area, which is the tourist area at the same time, is not so much planning, but directing, and which is, as noted by Anna Franta "(...) the design of space-man relation for the estimated in flexibly foreseen "the theater of everyday life" – a dynamic process of usage of urban-architectural spaces: the object intentionally beautiful, durable, useful, communicative in

perception (...)" [7]. In this specific environment residents become: scenario writers, stage directors, actors and set designers in the specific show prepared for tourists. Such theatricality of life can lead to loss of authenticity of the "own place" for the sake of attractiveness of "the tourist destination".

The second subject of the communication process, next to the sender, is the recipient of the message. Marika Pirveli points out that: "(...) The recipients of the spatial message are people living today. They are those who use human settlements, so they are residents of the city or village, but also tourists and people who have contact with this place due to their profession. The recipients are people who know – or seem to them that they know and feel – the estate, by the prescription or the literature, or from the mass media or stories, or hearsay" [8]. In the sphere of tourism, the recipient of the message which is contained in the space of a place or a larger area is a traveler who is still motivated by "Sun", "water" and "sand", but also more and more by "entertainment", "excitement" and "education". The traveler, depending on his interests and how he can realize them, plays the role of a stroller, a vagabond, a tourist, a player, a new flâneur, a coachsurfer, a backpacker and a tramp [9]. The traveler, as stated by Pola Kuleczka, regardless of which of these role models he represents, "(...) does not necessarily associate with the place where he comes, and learning a new culture, does not integrate him with it. Sometimes he is just looking at the new territory and its inhabitants, uses it, as far as he was allowed (...)" [10].

A variety of travel needs are realized both through individual observation and interpretation, as well as collective tourist activity in the group of persons having similar interests. It seems, however, that there is the tendency of individual search for experience, which results in a departure from the association of tourists in large organizations and their participation in the purpose, but random and unstable tourist groups. In this way an opportunity to effectively influence the decisions is limited, as to how development of tourism environment, which is shaped to the needs of tourists by the residents in accordance with their feelings and fashions. Lack of the feedback in the communication between residents and tourists is associated with functional and spatial decisions which are only commercially motivated, and which results in the loss of the most valuable asset of a tourist destination, which is its authenticity [11].

MESSAGE FORMULATION

The message contained in the tourist sphere refers to the history of the site, as well as to the contemporary manifestations of activity of its inhabitants. It includes the material realm of

the man-made structures, as well as non-material realm of beliefs, lifestyles and creativity of the local or regional community. Both, tradition and modernity are reflected in the landscape, which – depending on the phase of the development cycle of a place: perception, exploration, involvement, development, consolidation, stagnation, decline and renewal, features a variety of cultural landscape, such as cultivated, urban, urbanized and industrial use, and which may be of harmonious or degenerated character, depending on how they were managed. The physical characteristics of the site creates the message which refers to historical and contemporary content related to local citizens economic, social and cultural activities, and which is composed of the specific morphological signs.

Marika Pirveli explains: "(...) The term morphosign is formed by the combination of "morphology" and "sign". "Morpho" is from the Greek *morphe* (shape) and refers to a set of four indivisible elements of the physical plan of the city. "Mark" – a term borrowed of linguistics; it is the unit giving the conventional information about elementary physical elements of the city plan. Signs specific for each morphosigns are binary. Sign consists of the marker and the meaning. The marker is a pictorial code. Meaning – a semantic code. The graphic code is something that can be seen, which is easily visible both in the plan of the city, as well as in real space. The image, it means the appearance depends on the geometrical parameters of the sign, architectural features, building materials and finishing, but also on what is intended, or how the sign is being used (...). The semantic code is not visible. The basis of sophistication of its content is the attitude of residents of a town or village to the surrounding environment. The semantic code follows: a) the current intentional features (...) given by the local authority, b) the original purpose of the form, which is changing (...), c) the architectural value (...), d) the attitude of current users to the specific physical element (...)" [12].

The awareness of the phenomenon of "narration of the place" by means of traditional patterns of language allows for the stimulation of proper approach to urban and rural planning, taking into account the architectural tradition of the place. It is also a source of inspiration for a variety of cultural events taking place in the material sphere. In this way the real message is formed, associated with a particular site content, which aims to release in the local community the sense of territorial belonging, and the tourism sphere to awake the interest in the place.

Tourist is not only the passive observer of a place, but he also participates in creation of it, because he posses, as indicated by Kazimiera Orzechowska-Kowalska: "(...) the conditions

for knowledge, development, protection of cultural values. The development of tourism and culture inspires, enriches and promotes cultural property (...)" [13]. This creates a feedback loop between tourists and residents, just at the stage of formation of inter-communication, by which it can acquire the characteristics of the expected and desired, without losing its authenticity, and thus credibility.

ENCODING AND DECODING

The content and the form of the message contained by the tourist place are mainly due to the characteristics of the site. As a rule, it has its historical character and is converted mainly to the needs of its residents. The place reflects, above all, the daily life of local communities, with the mode, style, aspirations, as well as changing fashions. These features provide the space for its authenticity, originality and uniqueness, and thus stimulate the interest of tourists, more and more intense due to various external factors: political, economic, cultural and technical, including the development, the ubiquity and influence of the media.

Traditional place of local communities is often being transformed into a place – a tourist product, and serves not only to shape people's sense of identity, but more to satisfy the specific tourists' needs of experience and distinction by participating in entertainment, experiencing excitement and expansion of education. Accordingly, the transformation of the material subspace takes place, which makes of it the theatrical scenery for various tourist enterprises. The same applies to the immaterial subspace, which becomes the storyboard of the events.

The preparation of the physical subspace for the tourism activities takes place in the scale of individual objects *in situ*, objects *ex situ*, civil engineering constructions, individual public buildings, churches and homes and their complexes, open-air museums, and entire villages and cities. The place developed for the purpose of the tourist consumption becomes a sphere of cultural tourism, in particular, its specific form - "architourism", whose participants have the special interest in both historic buildings, as well as in the new architectural icons – distinctive in form, less frequently function, and sometimes just the name of a prominent or flamboyant architect. Anna Jonarska writes: "(...) Architouism – it is traveling to see a particular architecture, often a particular building or facility, and coexisting with them cultural environment. (...) On the one hand there are sentimental returns to a particular place where the object is a specific value to us who might be the key to our spatial memory, existing in the imagination map of the area. (...) On the other hand there are iconic buildings

made famous by the mass media. Behind them lie the great ambitions of architects and investors who want to impress by artistry of the project, the size of the project or using high-tech. These buildings are a sign of the times and a symbol of the city, state, and even the whole nation" [14].

The exposition of values of the material subspace concerns such intangible forms of culture, like: philosophy, tradition, art in all its forms and styles of life and education. The place is a product of community spirit and allows its members to communicate and provides integration, and dimension of the unit is a catalyst for spiritual processes, triggers questions about the meaning of life and its own way, is a means of forming personality. An expression of this space is the message in the form of literary legends and stories associated with particular places, often non-existent now, or persons recorded in the collective memory because of their merits, and sometimes guilt.

This particular story is a kind of scenario useful for the site marketing. The spiritual space, there are also fun and play, as well as thee ludic forms of art, and which do not have the characteristics of practicality, necessity and usefulness. Thus, nowadays in the public realm there are observed traces of pervasive commercialization and dramatization of life, which are characteristic for the post-modernity, and which reduce the tourism to the role of experience consumption and vain creations free from all obligations and responsibilities.

Decoding by tourists the massage contained in the tourism place is based on an individual interpretation of the diverse content of historical, religious, social and aesthetic character, which is associated with a particular place. Reading and understanding of the content depends on the level of education, inquisitiveness and sensitivity of customers. As pointed out by Marika Pirveli: "(...) even when all conditions of communication (sender-message-receiver + common language) are met, the recipient is not able to fully receive the message"; (...) the degree of properness of the perception depends above all – not on the depth of our knowledge about the seen symbol, but – the code used by the recipient" [15].

Among the four orientation codes: monoconcrete (probabilistic, statistical), policoncrete (imagined), hierarchical (abstract) and creative (more than language), the first three can be developed in the educational process, while the latter is associated with the finding ability [16]. Hence it is essential to prepare the recipient of a message for an active role by shaping his cognitive attitudes by education, as well as by giving him additional tools in the form of published travelogues and reliable electronic sources. There is a place for social activities for

the dissemination and verification of cultural content, which is of interest both, to local people, as well as tourists. As examples are here numerous websites of communities gathered around interesting for them: country, region, city, part of the object, as well as websites of formal and informal tourist groups.

ABNORMAL TRANSMISSION OF MEANING

There are numerous obstacles in the communication between the local community and tourists by means of the local area. They are a consequence of different expectations of residents and tourists, as well as the wide variety of members of these groups in terms of intellectual and characterological features. Hence, the message contained in place is disturbed by the differences in perception, language differences, internal and external noise, excitement, a mismatch between verbal and nonverbal messages, and finally distrust.

Particularly important barrier in communication are noises, and this is due to the fact that they may be intentional, and a tool of manipulation, and thus provide false or deceptive content which is present in the message. Noise can occur during any communication stage – encoding and decoding, as well as in the communication channel. They can be of exogenous or external, depending on the intentions of the sender and/or perception capabilities of the receiver.

Internal noise, as indicated by Jan W. Wictor, "(...) is the distortion attributable to the personality characteristics of the participants of communication, formed mainly by a team of psychological variables, but also social, environmental. Noise of this type may be short-lived states of the body and behavior of the sender and recipient (...) as well as attitude, expressing persistent predisposition to a particular type of action, including stereotypes, prejudice, phobias, excessive ethnocentric attitudes that hinder the communication process." The external noise, as stated by the same author "(...) indicates the distortions arising from sources attributable to the participants in the process of communication environment, and thus applicable to them largely independent. External noise can be generated by a set of variables as wide as it is defined broadly in marketing and managing the concept of macro-, and micro-company environment, and is regarded as a set of conditions of behaviors and conduct of a buyer in the market" [17].

Taking into an account the nature and complexity of tourist place, as well as the multiplicity of users and the diversity of situations in which they are located, there can be distinguish three types of the noise: physical, psychological and semantic [18]. This corresponds to both

the specifics of the physical subspace as well as the spiritual subspace in its individual and collective dimension. These forms of noise are explicitly identified by users of space.

The physical noise is of an external character to the sender and recipient, and is manifested in the physical disruption of transmission or reception of signals. If tourist sphere can be, for example a landscape of the contemporary village, which historic layout has been deformed as a result of poor rural planning. Similarly, with regard to the physical noise of the urban landscape, there are taken out of context redevelopments of the whole urban blocks, transformations of public spaces, and introduction to them the new "icons" of architecture. The effect is that the people of settlement units in the quest for originality and attractiveness lose their intergenerational basis of language patterns, and tourists do not have the opportunity to learn the basics and logic of functioning of the traditional place. The tourists, realizing their main target, which is to fulfill needs of experiences and entertainment, choose the first such tourist products-objects that are somehow unique. They can be inspired by foreign cultural models, and even refer to a formula of kitsch, as long as they bring an interest and surprise.

The psychological noise results from the barriers of mental disturbances of the sender or recipient in the shaping or received message. And so, the inhabitants of villages and towns are primarily focused on the commercialization of its space tourism market, hence very often they develop it in ways having nothing to do with their cultural heritage. Zygmunt Kruczek writes "(...) The owners and entrepreneurs struggling for profit often forget the obligation to protect and interpret the past and are increasingly the executors of empty spectacles and noisy entertainment (...)" [19]. This is also often questionable as to economic effects of such attitudes [20]. In the same time tourists are looking for ever new things and they do not find them in ordinary life of visited communities, which limits their perception of reality, and also has serious ethical and political implications. This is due to that the reception of a message characterized by superficiality and a lack of reflection makes that the history is absent, cultural differences obliterate and a violence in resolving the national conflict is mitigated [21].

The semantic noise is a lack of the common to sender and receiver semantic language code, as well as symbols and forms, which leads to distortion of the message or even the lack of readability. This is in case of belonging to different cultural, social, and generational groups, differences in the level of education, and a different threshold of sensitivity. This applies to both the sender and the recipient of a message, hence the message in the encoding phase can

be deformed in consequence of the lack of clarity of communication formulated by non-homogeneous local community, as well as the decoding phase, as a result of interpreting the same meanings by the culturally diverse tourist community.

CASE STUDY – COMMUNICATION NOISES IN KŁODZKO LAND

The cultural landscape of Kłodzko land has been initiated by an early Slavic settlement (6th century – 13th century) and a medieval settlement of German colonization period (mid- of 13th century – first half of 14th century). Over the subsequent centuries, it underwent changes reflecting various forms of management, technical measures, as well as aesthetic views. Evolutionarily formed and valid for Kłodzko cultural code, including the architectural, functional and aesthetic issues, was interrupted by the great migrations after World War II. The local tradition has expired, including family relationships, neighborhood and community, rural production and folklore, giving way to behaviors and attitudes transferred here from the borderlands, as well as other Polish regions [22]. This led to neglecting, often even the rejection of unwanted places by the new residents for whom already existing patterns (morphological signs) were unreadable.

Nevertheless, the view of the significant historical assets of the area and richness of the material heritage in the cultural landscape is still a clear message of tradition. As the proof of this is an emotional description of Kłodzko made by Henry Waniek: "(...) The geographic area is an autonomous, tightly surrounded by mountain ridges. For this reason, for several hundred years the county was an area known as sovereign Kłodzko (*Graftschaft Glatz*). This enclave marked by a peculiar drama of history for hundreds of years was the theater of war and conflict. (...) It is reflected in it, as in a mirror, the drama of the history of Silesia, the Czech Republic, indirectly, the German Empire and to a lesser extent Poland, which has lost the interest in its western borderland in the fourteenth century. Had the same martyrdom been enough to sacrifice the land than would not been need for additional reasons to believe it to be a saint" [23].

In so consistent in terms of media content can be observed the presence of several type of noise. They are hindering the communication within the local community, which is threat to the basis of the sense of identity, as well as limiting the content of the message due to which it is of an individual and original character in the eyes of people from inside and outside this cultural circle, including tourists.

As the example of a physical noise in the message of the place can be the disturbed contemporary landscape of historic village Krosnowice. It is of the nature of the estate of the dominant features of non-agricultural sectors, although its landscape still shows signs of farming tradition dating back to the turn of the 13th and 14th century. The village has a characteristic configuration with many roads, and in places the original layout of the chain village There are numerous monuments, such as a Gothic church, a Renaissance mansion, a Baroque palace, a hundred residential and commercial buildings from the 18th and 19th centuries, the first factory from the first half. of the 19th century, and numerous roadside shrines and statues from the 18th and 19th centuries [24]. There are also in its historic structure many contemporary residential buildings, which are, due to faulty location and wrong scale and / or form, a discord in the harmonious landscape of the village.

The depreciation of the landscape deepened after the economic transformation of the second half. of the 20th century, which has brought he commercialization of the properties in the village, which took place in conditions of very poor and ineffective local planning regulations. Thus, the historic layout of the village has been disrupted by the single new buildings, but also the entire groups of them. Their functional and formal layouts disrupt the communication of the traditional, typical for the site patterns (morphological signs), so do not build a sense of identity of the inhabitants.

Paradoxically, as the creator of the communication noise is also the Society of Friends of Krosnowice, which is focused on social and cultural activities, and does not show much interest to adverse changes in the landscape of the village. Lack of the harmony in the cultural landscape of the village causes a mismatch between the tourist offer and the nature of the tourism product. Therefore, tourists traversing Kłodzko land according to "The guide for the curious" [25], do not found it as described "unusual" or "magical", but rather banal.

As the illustration of the psychological noise is the deformity of the message concerning an offer of agritourism farms, that grow dynamically in Kłodzko since the 90s of 20 th century. Currently approximately 300 facilities operate in Kłodzko land, whose owners declare agrotourism activities and which, in fact, most of them reduced this activity to the provision of hotel services [26]. This demonstrates a lack of understanding of this form of tourism, despite the fact that it is supported by a number of various industry associations. Their members are mostly entrepreneurs managing holiday houses and taverns, which results in the lack of opportunities to develop working farm profile through the instruments at the disposal of these associations, and which could prevent a loss of traditional rural landscape values.

The dominant feature which is hospitality seems to confirm the nature of objects that are usually residential and service buildings with dozens of hotel type rooms, and which are not forming a part of the farmstead. The architecture of buildings and their interiors only exceptionally follow the regional tradition, and they are mostly with no style. Any reference to the tradition of offering agri-tourism sites have an incidental nature, which may wonder, due to offer of sightseeing submitted to tourists by almost all farms.

The negative effects are also sketchy local plans, which do not prevent entry into the rural tissue an alien, detached from the traditions architecture. As examples are here new buildings and villas of eclectic architecture in Goszów, and naively referring by detail to regional architecture chalets in Bielice, New Gierałtów and Goszów [27]. This demonstrates the lack of reflection on the objectives of tourism, which due to the approximation of tourists to the rural community should provide a platform for regional education, including both tourists and residents of the village.

As the example of the semantic noise in the tourism place is the project called "Jaunty Villages" run by the Foundation Kłodzka Wstęga Sudetów – Lokalna Grupa Działania. It is aimed at social mobilization of rural areas and revive the local economy through the use of local natural and cultural assets, as well as skills and interests of citizens. The essence of this project is to treat the villages of Kłodzko land as specific theme parks. They have – according to the authors of the project: "(...) serve as a unique, attractive, safe, fun and educational places (...)" [28]. And so, Konradów to act as a "Climbing Village", Chocieszów – "Sports Village", Katy Bystrzyckie – "Village of Tradition," Międzygórze – "Fairytale Village," Lutynia – "Art Village", Orłowiec – "Geo Village", New Gierałtów – "Village of Positive Energy, Ścinawka – "Ecological Village", Roszyce" – "Gardening Village", and Wójtówka – "Rural Village" (*sic!*).

Unfortunately the project, despite an ambitious declaration of its creators: "(...) We go a step further than most known and popular theme parks in the world, such as Legoland, the Museum of Technology in New York, and in Vienna (...)" [29], and the recognition by the Kapituła Fundacji Wspomagania Wsi (The Chapter of Rural Development Foundation) as one of the best agrotourist regional products in Poland in 2007, still remains a virtual environment. The reasons for this can be discerned in the sketchy and somewhat naive proposal. This almost completely detached from reality project have not convinced both residents as well as potential investors. Replacement the traditional code by the content drawn directly from the Disney Theme Parks has resulted in the disruption of

communication. It has brought the specific noise in the social space, distorting the message of the NGO message concerning self-government and participation in shaping the villages, which are places of community life, as well as the tourism products.

CONCLUSIONS

Tourist place is an expression of the historical transformation of the site, as well as contemporary community activity. There are encoded many morphological signs (patterns) of cultural content, which allow people to identify with the place where they live. The same signs are the basis for creation of various tourism products. In both cases this is done by transmitting the message relating to the cultural content of the site.

In the process of communication, there are various noises that hinder the transmission of the content, and which can cause misunderstanding between the sender and the recipient of the massage. The noises can be of physical, psychological or semantic character. They are present in the physical and social spheres of the place, as well as in the virtual realm. The noise deformations manifest themselves in the morphology of urban and rural structures, in the bad management of the place due to the lack of understanding of the traditional principles, and finally in the formation of a defective image of the site based on global, not local patterns.

The communication noise cause the chaos in the physical, social, and cultural tourism sphere. It manifests itself in loss of unique features of the space, which is so important in modern tourism. Therefore, it is necessary to eliminate or at least reduce this specific noise. It can be done by referring in community activities to the local cultural code. In this way the reliable tourist offers based on local, traditional values, and not on borrowed patterns can be created. This leads to the introduction to a real, but not virtual image of the place.

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