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SUSTAINABLE URBAN DEVELOPMENT: PROBLEMS AND STRATEGIES

URBAN DESIGN AS A TOOL FOR CONSERVATION AND UPGRADING
This special issue of TDSR is devoted to the 1998 IASTE conference, to be held in Cairo, Egypt. Its purpose is to provide IASTE’s individual members who do not attend with a means of being informed about the details of the conference. For those in attendance, the issue serves the additional purpose of providing a preliminary document for discussion, containing the abstracts of all papers accepted for presentation.

The theme of this, our sixth IASTE conference is “Manufacturing Heritage and Consuming Tradition: Development, Preservation and Tourism in the Age of Globalization.” Amidst the monopoly of global high capitalism, there is an increasing demand for built environments that promise unique cultural experiences. Many nations are resorting to heritage preservation, the invention of tradition, and the rewriting of history as forms of resistance against the homogenizing forces of modernity and globalization. While this interest in local heritage may have been initiated during the era of colonialism, it was principally forged in the crucible of independence struggles. Today, as these recently independent nations compete in an ever-tightening global economy, they find themselves needing to exploit their natural resources and vernacular built heritage to attract international investors. Tourism development has consequently intensified, producing entire communities that cater almost wholly to, or are even inhabited year-round, by the “other.”

Understanding both heritage preservation and tourism development requires a contextual grounding in the macro-economy of global production and investment that provides the critical backdrop to the dynamics of tourism. This economy has generated consumers seeking “difference” and “hospitality” as economic goods, as well as suppliers who make their living catering to this demand. What does this mean for the study of the built environment? Although the First and Third Worlds may have equally strong desires to share in the culture of the “other,” their approaches to conservation and development are not similarly motivated. The Third World, on the one hand, attempts to emulate the “progress” of the First World and to adopt its developmental practices, but wishes to do so without the consequent destabilization of its local cultures. The First World, on the other hand, appears more interested in consuming cultures and environments of Third World societies, and often advocates their preservation as a part of a larger, universal built heritage.

IASTE has always been dedicated to studying traditional dwellings and settlements as a means of exploring the conflicts brought about by the necessity of adaptation and change. Scholars from a variety of disciplines, including architecture, art history, anthropology, folklore, geography, history, planning, sociology, and urban studies, have submitted papers for this conference in three broad categories: manufacturing heritage; development, tourism and practice; and consuming tradition and the preservation debate.

This sixth IASTE conference would not have been possible without the support of several institutions and individuals, including Dr. Farouk Ismail, President of Cairo University, under whose auspices the conference is being held; Dr. Dalila Eldersamy, the local conference Co-Director; and the local advisory committee in Egypt. We are also grateful to the variety of conference sponsors, including the Ministries of Higher Education, Culture, Tourism, and Housing in Egypt, and the Centers for Environmental Design Research and Middle Eastern Studies at U.C. Berkeley.

Finally, we owe a great debt to Ananya Roy, IASTE’s Executive Coordinator, who has run the association for the last five years, and who is now leaving us to pursue her academic career. This conference and this issue mark the end of her distinguished tenure with IASTE.

We hope all of those in attendance will find this year’s conference intellectually rewarding, and we hope that all others who read this special issue may get from its content a sense of the event.

HEZAR ALSAWWAD
November 1998
I. KEYNOTE PAPERS

ARCHITECTURE, COMMUNITY AND CULTURE IN THE CONTEXT OF GLOBALIZATION: AN ARGUMENT AGAINST GLOBALIZATION
Abdelhalim J. Abdelhalim
Cairo University, Cairo, Egypt

LEARNING TO CONSUME: WHAT IS HERITAGE AND WHEN IS IT TRADITIONAL?
Nelson Graburn
University of California, Berkeley, U.S.A.

MEMORY WITHOUT MONUMENTS: VERNACULAR ARCHITECTURE
Stanford Anderson
Massachusetts Institute of Technology, Cambridge, U.S.A.

COLONIAL NOSTALGIA AND CULTURES OF TRAVEL: SPACES OF CONSTRUCTED VISIBILITY IN EGYPT, 1840–2000
Derek Gregory
University of British Columbia, Vancouver, Canada

HERITAGE AND HOUSING IN GURNA
Timothy Mitchell
New York University, New York, U.S.A.

ARCHITECTURE, COMMUNITY AND CULTURE IN THE CONTEXT OF GLOBALIZATION: AN ARGUMENT AGAINST GLOBALIZATION
Abdelhalim J. Abdelhalim

This paper addresses the impact of globalization on architecture and urbanism in general, and the case of Egypt and the Islamic world in particular. The premise of the paper is that globalization is detrimental to the production of good architecture on three fundamental levels: quality and meaning, community setting and empowerment, and cultural values in the context in which buildings are produced or used. The paper and presentation will be organized in the following three parts and will rely heavily on examples of buildings and projects from Egypt and elsewhere.

Part one will articulate the hypothesis (that the effect of globalization on architecture and the environment is detrimental), and then propose that the resulting change, though immense, can be countered, and possibly reversed, by community-based approaches.

Part two develops three basic observations that show how the conditions, mechanisms and values of globalization make it difficult, if not impossible, to produce good environments that empower or sustain local communities, or regenerate the creative energy and identity of a community. The first observation focuses on the conditions created by the rapid growth of capital exchange, the resulting high levels of economic speculation, and the huge gap between physical assets (i.e., buildings) and ephemeral assets (i.e., capital). The second observation examines the impact of such conditions on the production of buildings and the sustenance of local communities, and shows how local communities and their resources — including indigenous architecture, arts and crafts — have been systematically dismantled to be appropriated as newly created settings and artifacts for a new class of tourists and global elite. The third observation accounts for the systematic attempt to impose global values — including post-industrial, post-technological, and postmodern ideologies — on housing, work and life-styles, so as to homogenize the market at the expense of local cultures and identities.

The third part outlines strategies and gathers experiences in Egypt and elsewhere that recognize the dangers of globalization, and that attempt to provide an alternative, community-based approach on a variety of levels in architecture and urbanism. Though these community-based approaches are local in nature, they are linked on national and international levels in terms of resources and organization.

LEARNING TO CONSUME: WHAT IS HERITAGE AND WHEN IS IT TRADITIONAL?
Nelson Graburn

The concept of heritage requires a sense of ownership. The concept of consumption requires a sense of permission. Consumption involves use, and in the case of the built environment, uses may involve occupation, touring, photography, collecting souvenirs, physical reproduction, or even viewing images off-site. An even stronger sense of ownership might permit disposition, modification, destruction, and replacement. Heritage subsumes some aspects of the concept of tradition because both involve existence over time and transmission from an original to a successor group or person. Thus, a strong sense of ownership, while permitting the more drastic forms of consumption, may also mitigate against them because of the pervasive modern sense of attachment to things that persist over time, especially if they are deemed old.

Most social-science examinations of tradition and heritage focus on the social and historical construction of concepts and institutions by communities, states or societies. This paper takes a look at the grass-roots level, focusing on how the individual assumes a sense of identity with and ownership of a place and associated material artifacts; the word "belonging" in English signifies the closeness of these two concepts. Looking at the individual life-cycle, rather than the unrolling of historical events, it is essential to examine the "genealogy of ownership," how the individual comes to feel the sense of what is "ours" vs. "theirs" or "others." Using European, North American, and
Asian materials, the paper examines contemporary socio-cultural mechanisms which promote the expansion of this sense of ownership in a series of appropriations such that the international middle classes, especially the intelligentsia and cultural tourists, seem to act out the dictum that used to be facetiously attributed to Communists: "What's yours is mine, and what's mine is my own!" Ironically, education, media, and travel opportunities have promoted this culturally self-confident sense of "ownership" of the inherited and created traditions of the whole world, so that the international middle classes assume permission to consume them. Yet these same people may not want to give permission to the original "owners" of those traditions to move into their built environment back home.

MEMORY WITHOUT MONUMENTS: VERNACULAR ARCHITECTURE
Stanford Anderson

First distinguish between social memory and disciplinary memory. In monumental architecture by recognized professionals, this distinction could always be made, but changed historically: disciplinary memory grew in significance, and the two memories increasingly separated. These changes facilitated growth of the architectural discipline, but may also prove destructive.

Putting similar questions to vernacular architecture, I distinguish between vernacular architecture in pre-literate vs. literate societies, and suggest a cohesion of social and disciplinary memory in buildings of pre-literate societies. Artifacts provide information about the past, but that past is not as much separate from, as subsumed in, the present.

Literate societies can develop records of their past — a past set apart, inducing inquiry and skepticism about past and present. We return to memory in monumental architecture, but not so abruptly. We recognize vernacular architecture in literate societies, relatively ahistorical societies to intensively historical ones. An institutional marker for these differences is the prevalence and type of archives. Thus, we find a continuity from the forms of memory associated with vernacular architecture in pre-literate societies, through variations of vernacular architecture in literate societies, to the issue with which we began — memory in the architecture of literate, intensively historical societies.

COLONIAL NOSTALGIA AND CULTURES OF TRAVEL: SPACES OF CONSTRUCTED VISIBILITY IN EGYPT, 1840-2000
Derek Gregory

This paper explores the continuities between the cultural practices of North American and European tourism in Egypt during the nineteenth and twentieth centuries. It begins by mapping both the production of spaces of constructed visibility — the emergence of itineraries and sequences of sites/sights that pre-sented Egypt's past and Egypt's present in particular ways — and the co-production of the late Victorian and Edwardian tourist as spectator-voyeur, as consumer-collector, and as sovereign-subject. It then shows how similar spaces and subject-positions are invoked by a late-twentieth-century discourse of tourism in order to guarantee continued access to a supposedly timeless, "authentic" Egypt. In both cases it is suggested that cultures of travel are constituted under the sign of a colonial present.
II. MANUFACTURING HERITAGE

A1. THE ROLE OF THE STATE IN THE POLITICS OF HERITAGE

GENTRIFICATION AND THE POLITICS OF POWER, CAPITAL, AND CULTURE IN AN EMERGING JORDANIAN HERITAGE INDUSTRY
Rami Farouk Daher
Jordan University of Science and Technology, Amman, Jordan

HOW NECESSARY IS CONSENSUS IN HERITAGE DECISION-MAKING? THE SEVERAL FACES OF JAISALMER, INDIA
Azhar Tyabji
University of Maryland, College Park, U.S.A.

URBAN REDEVELOPMENT OF HISTORIC CITIES IN THE DEVELOPING WORLD: THE CASE OF LAHORE
Samia Rab
University of Hawaii at Manoa, Honolulu, U.S.A.

LIVING IN A WORLD HERITAGE SITE: PRESERVATION POLICIES AND LOCAL HISTORY IN OURO PRETO, BRAZIL
Leonardo Barci Castriota
Universidade Federal de Minas Gerais, Belo Horizonte, Brazil

CREATING HERITAGE IN HONDURAS
Lena Mortensen
Indiana University, Bloomington, U.S.A.

GENTRIFICATION AND THE POLITICS OF POWER, CAPITAL, AND CULTURE IN AN EMERGING JORDANIAN HERITAGE INDUSTRY
Rami Farouk Daher

The heritage conservation movement in Jordan is faced with several obstacles manifested in the absence of a defined mechanism for conservation and the lack of an infrastructure that supports heritage conservation. Current planning practices by municipalities and other governmental agencies do not incorporate the protection and management of cultural resources into their planning schemes and projects. Demolition and misuse of existing historical structures is a common outcome of development projects, as no guidelines exist for intervention in historic settings. Conservation projects, especially of culturally live sites, are being approached as regular construction jobs with no consideration for local inhabitants, dynamics or culture. One form of such antagonistic, condescending and oppressive approaches to heritage conservation, practiced by most architects and investors, is the fashionable heritage commodification of the recent past for the sole purpose of capital accumulation rather than cultural regeneration and continuity, all at the expense of the local inhabitants and culture.

In Jordan the past has been appropriated as a fashionable commodity by the heritage industry and has become part of the process of production and consumption associated with capital accumulation. This is causing severe cases of disassociation, alienation and gentrification among the local inhabitants of such conserved sites. The purpose of this research is to investigate the dynamics of gentrification in culturally live sites in different rural and urban conserved areas in Jordan (e.g., Umm Qais, Khirbet al Nawafleh, Taibeh, and Amman). This investigation will be based on an interrelated study of the politics of power and legitimization, capital accumulation, and local culture among the key players in the overall conservation process (the architect, the local authority, the investor, and the local community).

In conclusion, the research will propose principles and guidelines for a paradigm shift in conservation ideology to bring a societal and cultural perspective to the practice of heritage conservation in the country. Such a shift would aim at avoiding gentrification and adopting a community-participation approach through the development of various heritage conservation tools (e.g., transfer of development rights, easements, and tax incentives). Such tools could facilitate community participation in heritage conservation, which has previously been dominated by investors and legitimized by concerned architects and archaeologists. In addition, conservationists, in particular, should not be passive participants in the conservation process; instead, they should call for new adaptations that are compatible with the needs and dynamics of local communities, and they should learn how to activate a serious and educated opposition. Conservation is not to be undertaken as a specialized activity of powerful investors aiming at capital accumulation, nor should it be confined to high-class heritage — that is, commodification for the pleasure of the elite. Rather, it is a complex activity aimed at revitalization, reuse, and the reinsertion in society of a national and local identity, and a sense of belonging to a shared place and way of life.

HOW NECESSARY IS CONSENSUS IN HERITAGE DECISION-MAKING? THE SEVERAL FACES OF JAISALMER, INDIA
Azhar Tyabji

The 1990s have witnessed a considerable liberalization in India's economy, signaled by its openness to investment by foreign institutions and firms. Such openness has fostered innovative public/private-sector partnerships most visible in the "heritage site" tourism industry. A critical exploration of one
such technical partnership between the Indian government and a consortium of nonprofit agencies in India, Great Britain, and the United States points particularly to the varying perspectives of each agency's attitude to heritage in their joint effort to conserve, interpret and publicize a heritage site. Such a partnership focuses particular attention on the politics of technical intervention in an Indian context, where public participation (toward implementing and monitoring heritage plans drawn up by technical groups) becomes a primary logistical challenge at the local level. The paper suggests that at the core of heritage decision-making in certain instances are different sets of assumptions made by technicians and citizens about the components of "heritage" as it would seem from their varying perspectives; and that these assumptions appear to drive the values and motivations for or against the conservation of buildings and cultural heritage. The paper's thesis is that "heritage" might be defined by several historically or aesthetically driven attitudes in a single setting, and that these collectively draw critical attention to the stewardship and local management of heritage as a matter of socio-cultural and political policy.

The paper focuses on one such instance: a case study of the conservation effort underway in the desert citadel of Jaisalmer, an 800-year-old settlement in the state of Rajasthan, India. The settlement, built of sandstone and limestone, contains a mix of traditional dwellings, palaces, squares and temples whose origins lie in a military cantonment established on an ancient caravan route. Jaisalmer's finely carved buildings are threatened by inadequate drainage systems which cause water-logging and an overburdened tourist economy which has placed great demands on the city's infrastructure. In 1996 Jaisalmer was successfully nominated to a list of the 100 Most Endangered Sites compiled by the World Monuments Fund in New York; shortly thereafter, American Express, Inc., a founding sponsor of the World Monuments Fund, offered $100,000 towards a conservation project in the old city.

The paper interweaves comments drawn from a series of interviews conducted with residents of Jaisalmer and with members of the Jaisalmer Advisory Committee (a group of technicians, conservationists, and policy-makers) toward developing statements about the city's socio-culture and its residents' attitudes toward cultural heritage. Such statements, bolstered by references to a theoretical and technical literature on urban conservation, focus on a socio-economy almost completely dependent upon tourism, and on the effect that tourism has had upon Jaisalmer's urban environment. It is shown that entirely new discussions about Jaisalmer's future (taking place at local, national and international, as well as public and private levels) have raised fundamentally pragmatic and philosophical questions that must be asked in the process of architectural and sociological intervention at the local community level. The paper concludes with recommendations for future collaborations from technical, academic, and management groups whose strengths may lie in their attitudinal difference rather than consensus, and whose primary concern must be to include local bodies in making decisions about several built heritages.

URBAN REDEVELOPMENT OF HISTORIC CITIES IN THE DEVELOPING WORLD: THE CASE OF LAHORE
Samia Rab

This paper examines some significant changes in the post-World War II urban planning policies, as they are manifested in the differing perceptions of the Walled City of Lahore in Pakistan. The Lahore Development Authority (LDA), with aid from international donor agencies, initiated the "redevelopment," "upgrading," and "conservation" policies during the critical phases in the city's urban development. These different attempts at providing a rapidly expanding metropolis with a regularized framework of growth reveal an important "modernist" assumption that planning policies can predict the future shape and quality of a human settlement.

In the 1950s the LDA developed the urban redevelopment plan, called the Master Plan, for the metropolitan area of Lahore. The Master Plan encouraged replacement of dilapidated districts in Lahore's historic core, that is, its Walled City. The most critical large-scale urban interventions were the Shahabani, Azam, and Pakistan cloth markets. They resulted in a fatal expansion of the modern central business district into the Walled City, as the new wholesale and storage activities required major vehicular access. In the 1980s, as an alternative to the urban redevelopment plan, the LDA initiated the Lahore Urban Development and Transportation Study (LUDTS), which included the Walled City Upgrading Study (WCUS) and the Conservation Plan for the Walled City of Lahore. The upgrading studies presented the Walled City as part of the metropolis at large. The initial "pilot project" was among the first ever undertaken by the World Bank with local authorities and private consultants for inner-city redevelopment. This paper suggests that the LUDTS Report represented a radical planning change in dealing with the urban environment that became increasingly unpredictable. The fundamental premise for strategies identified in the LUDTS report tend to propagate the metropolitan region, including the Walled City, as a planning unit.

Although the Conservation Plan regards the walled city as a "city within a city," it proposes the integration of the city's older and modern development. This paper concludes that one of the most important issues in dealing with a city like Lahore is that of an interface: an intermediary zone where the activities of two distinct zones meet and complement, rather than confront, each other. The edges of the Walled City have been overlooked in both the Walled City Upgrading Study and the Conservation Plan. Perhaps this is because the professionals and/or decision-makers in the city authority are conditioned to think that the center of the city is its most important place. They continually seek ways to integrate the old and historic areas with the new parts of the city, rather than attempting to retain the unique qualities of distinct areas within the city.
LIVING IN A WORLD HERITAGE SITE: PRESERVATION POLICIES AND LOCAL HISTORY IN OURO PRETO, BRAZIL
Leonardo Bacis Castrista

This paper follows the course of preservation policies implemented in Ouro Preto, Brazil, throughout the twentieth century, showing a conflicting relationship with the lived history and the local population's perception. The former capital of the state of Minas Gerais and the most important urban center during the Gold Cycle (eighteenth century), Ouro Preto is certainly one of Brazil's most significant colonial architectural ensembles, and it was the first city in the country to be classified a national monument and a World Heritage Site by UNESCO. The conflicts between preservation and development policies will be illustrated by analyzing the transformation of one of its most important public spaces — Largo do Coimbra, an urban area typical of Portuguese colonization.

Preserved almost intact, largely because of the decline of gold exploitation during the nineteenth century, Ouro Preto was rediscovered in the 1930s by those noted writers belonging to the Brazilian modernist movement who were in pursuit of a national identity. At that time, the city was declared a “national monument” by the recently founded National Historic and Artistic Heritage Service (SPHAN). While searching for a national symbol, this agency initiated an effort to homogenize the city's image by removing many more recent urban and architectural transformations as well as several important references to local history. As far as the Largo do Coimbra was concerned, this meant the demolition of a nineteenth-century Neoclassical market, an important gathering place for the local population, in order to enhance the church of São Francisco de Assis also located there.

During the 1960s the view from the Largo do Coimbra began to change radically as a rapid and disorderly occupation of the suburban hills occurred. The occupation was the result of an industrial boom in Ouro Preto, which also brought renewed growth and an increased demand for new buildings in the town's central area. Such modernizing pressures also led to a growing antagonism between the local population and the preservation agency. At the same time, Ouro Preto became a popular destination for mass tourism, organized mainly around seasonal events such as the Festa do 12 and the Festival de Inverno, which met some resistance from the local population.

More recently, the scenery has undergone new changes, as the city was classified a World Heritage Site by UNESCO in 1980, and as its industrial activity has entered a slump which has resulted in the loss of thousands of jobs. As a result of economic stagnation, for the first time tourism has begun to be seen by both the government and local population as Ouro Preto's most important economic alternative. The paper ends with an analysis of the strategies currently followed to boost tourism, their relationship with the preservation policies, and the local population's perception.

CREATING HERITAGE IN HONDURAS
Lena Mortensen

The nation of Honduras is currently rich with opportunity and incentives to promote archaeological resources to an increasingly interested international community. As a country that is economically weak and culturally diverse yet lacking in a strong national character, the active promotion of tourism through archaeology in Honduras provides an ideal context for emerging investigations of the contested and complex process of authoring the past. Specifically, this paper will address the process of transforming the legacy of the past into a resource for the future through the development of heritage tourism as both a nationalizing force and an economic strategy.

Archaeologically, Honduras is known as the southern periphery of the ancient Maya community, a border area which draws distinction by association rather than as a center of ancient history in its own right. Currently, there is only one internationally renowned archaeology site, the Mayan center of Copán, which draws tourists to explore Honduras' presented history. The Honduran government, under the auspices of the Instituto Hondureño de Antropología y Historia, recognizes the potential of developing more heritage sites for tourism as an economic strategy. Also, because of the power of creating a sense of national heritage through a closer look at its archaeological resources (not just the Maya periphery region), the government is beginning to pursue an active campaign for defining and presenting the history of the region. However, the questions of “Whose history?” and “For whose benefit?” remain vaguely defined at the policy level. This paper will examine closely the intersection of state and local interests in the development of two national archaeological parks in Honduras (Los Naranjos and Cerro Palenque) as the struggle over defining the past acquires tangible economic and political ramifications.
THE ROLE OF CIVIL SOCIETY IN DISCOURSES OF PRESERVATION AND CONSERVATION

OUT OF THE RED: RECOMMODIFYING EASTERN EUROPE'S PAST
Michael Landlelius
Göteborg University, Göteborg, Sweden

INSTITUTIONALIZATION OF NOSTALGIA: HERITAGE ASSOCIATIONS IN BEIRUT
Zeina Misk
American University of Beirut, Lebanon

THE LANDSCAPE OF TOURISM AND POPULAR AGENCY IN ISLAMIC CAIRO: NATIONAL IDENTITIES AS CLAIMS ON SPACES
Paul Amar
New York University, New York, U.S.A.

CONSUMING BUILT PATRIMONY: SOCIAL PERSPECTIVES AND PRESERVATION STRATEGIES IN MODERN CAIRO
Alaa El-Habashi and Ihab Elleyadi
University of Pennsylvania, Philadelphia, and University of Wisconsin, Milwaukee, U.S.A.

OUT OF THE RED: RECOMMODIFYING EASTERN EUROPE'S PAST
Michael Landlelius

The paper addresses spatial restructuring and signification in the context of what is often referred to as Eastern Europe. The ongoing disruption of conventionalized practices connected with a centralized politico-economic system makes this, in itself differentiated, area of Europe into a kind of experimental situation for the social sciences. It is immediately apparent that the sweeping changes taking place post-1989 in Eastern Europe encompass all levels of social reality down to its very nooks and crannies. Simultaneously, and in a seemingly contradictory fashion, structural continuities—for example, in legislation and planning—inherited from before Stalinism but constitutive also for this period, persist and continue to have an influence in the midst of vast reshuffling of social and spatial relations.

The process of change can be represented through the conventional trichotomy of economy, society and culture, but should be understood as dependent on factors that are coextensive and deeply entangled in one another through a necessary embedding in situated practices. Practices of, for example, real estate marketization, commodification and speculation; social reshuffling through new patterns of inclusion of some and exclusion of others; consumption of commodities in emerging shopping districts; as well as the very production and consumption of these districts as commodities in their own right; and consumption of touristic spatio-cultural constructs, are all complexly entangled and parasitically reciprocal in the shift taking place.

The paper addresses the negotiation, and violence, of this complex process through which Eastern Europe's past is being recommodified. In the analysis, concepts such as spatial practice, polysemy, and resemanticization are central, and the objective is twofold: to critically interrogate the restructuring process while simultaneously exploring the explanatory power of the conceptual approach. The conclusion discusses the urgent need to unwrap the positioning of the ideological and discursive construction of this process as irresistible and inevitable in scope and direction, and how, in order to possibly empower marginalized subjects, the imposition of naturalized causes has to be shown as coming out of the blue.

INSTITUTIONALIZATION OF NOSTALGIA: HERITAGE ASSOCIATIONS IN BEIRUT
Zeina Misk

When today's reality is not what it used to be, or imagined to have been, nostalgia assumes its full essence. Raising one's voice in order to reclaim one's heritage partly echoes the disenchantment and compounded disappointments of Beirut society that have followed the end of the civil war. In the ongoing debate around the reconstruction of Beirut's center, what emerges is the issue of memory and its role in recreating and/or reimagining an urban past. Given the sense of loss and uncertainty that both the war and the disruptive forces of globalization have generated, this longing for nostalgia is understandable. Within such a context it is relevant to explore the nature and manifestations of the processes underway to reclaim the city's heritage.

Such processes manifest themselves in an obsession with the preservation of vernacular architecture (typical with its arcades, red tiles, and vaulted arches), in the mushrooming of cafes à la qahwah al qizak selling oriental food and ambiance, in the booming artisan industry, in the mounting media coverage, and in the publication of books remembering Beirut and defending its heritage. More concretely, during the postwar years from 1990 to 1998, the increase in the number of voluntary associations from 38 to 76 attests to this trend. These associations are primarily interested in the safeguarding of the natural, architectural and cultural heritage of Lebanon, and of Beirut in particular. The focus of this paper will be concerned with these associations' definitions of heritage and the activities they pursue on the ground.

The discourse on threatened identities and the urge to restore and preserve real or imagined communities generates a vast array of issues worthy of further exploration. This paper
THE LANDSCAPE OF TOURISM AND POPULAR AGENCY IN ISLAMIC CAIRO: NATIONAL IDENTITIES AS CLAIMS ON SPACES
Paul Amar

Urban tourism in the historic popular quarters of Cairo, Egypt, stimulates the transformation of built forms, public spaces, and social identities in ways which reveal the complexities and contradictions of globalization. It also raises questions about the persistence and mutability of nationalism, urban solidarities, and modernist heritage-development strategies. The densely populated neighborhood of al-Ghuruya (within the al-Hussein quarter of "Islamic Cairo") serves as a nodal point where informal sector, community, and working-class grassroots organizations confront intrusive state development institutions, the policing of political dissent and informal economic activity, and the presence of international tourists and consumers. The area provides a home for Cairo's most precious medieval monuments, as well as its most beloved contemporary nationalist characters, awlad al-balad, the good-humored, honorable, and crafty lower-middle-class urbanites of the Old City. In al-Ghuruya one finds many of the world's oldest and finest examples of Islamic "medieval" sacred, vernacular, political and commercial architecture, dating back to the fifteenth century. Such structures remain occupied by residents and, for the moment, are still in active use by craftsmen, merchants, workshop laborers, and "informal" enterprises (i.e., those not licensed by the state). This area has also served as the "theater" for hegemonic narratives of national identity and struggles against colonialism and exploitation (appearing, for example, as a privileged urban setting in the novels of Nobel Prize-winning Egyptian novelist Naguib Mahfouz). Today, the Egyptian government, with the support of international development agencies and the private sector, is moving to depopulate the area and cleanse it of informal-sector enterprises upon which many residents depend, in order to refashion it as an "open-air museum" and pedestrian mall for tourists (including Egyptian middle-class tourists, Persian Gulf Arabs, and "Westerners"). These developments in the quarter provide challenges, but also opportunities, to local groups who, especially in the context of the slump in tourism after the terrorist attack in Luxor, are searching for new ways to articulate their relationship to state, local and transnational governing bodies and consumer populations.

This paper will provide an analysis of the complex processes of political empowerment and exclusion, and social identification and affiliation, engaged in the context of tourism development in an urban megacity area. In al-Ghuruya tourism provides resources for multiple forms of identity and affiliation which complicate simple notions of the local resisting the "global." Tourism revenues and interests also attract the renovating and investment-attracting zeal of state and private-sector institutions. These institutions must engage in the delicate process of positioning themselves as reasonable and respectful actors in relation to the area's residents, since these populations bear the symbolic capital of national(ist) characterizations and narratives, and have successfully organized in order to affirm their nationalist credentials and their identification with tourists and transnational interests against terrorism and Islamist extremism.

This paper has three parts. Part one will describe how this neighborhood is situated in the political economy of the megacity of Cairo, and how its informal economic structures, as well as its formal public and private institutions, provide it with certain access to municipal, national and transnational agencies, consumers and capitals, but yet how its poverty and overall marginality limit its options. Part two will illustrate the spatial dimension of the informal economy and more formal workshops, living spaces and service facilities, and the residential, leisure and production spaces of the street and cafes, and how these spaces are reimagined by planners who want to clean up the grand mosques and caravansaries and close the area off as a pedestrian mall and open-air museum. Part three will describe the political and social identity transformations and articulations at the grass-roots level in the context of Ministry of Culture and Ministry of Tourism efforts and international experts. Specifically, the paper will recount the efforts of local groups to attract and identify with tourists against "extremists" by hanging large, colorful, eye-catching banners over the tourist-frequented streets, proclaiming their horror with the Luxor attack, and their claim that "True Egyptian
People consider the slaughter of civilians to be reprehensible. Interestingly, this claim to affinity with tourists against terrorism has come to be redeploled and translated into the field of pan-Arab solidarity against neocolonialism. The same group that mobilized the community to welcome and reassure tourists is now gathering food for the children of Iraq, and proclaiming that U.S. attacks on Iraqi civilians is equivalent to terrorist attacks on tourists.

Thus, in the context of spatial transformation of heritage sites, state anxieties about development and the unruly character of the urban informal economy, the international intensification of tourism flows and investment, and local efforts to strategically generate political and social capital, groups in al-Ghuriyya have simultaneously welcomed tourism, while resisting state tourism development, and have rejected the "extremist" nationalism of radical Islamists, while proposing a place-based nationalism which allows for transnational affiliation, the strengthening of international law, along with the reactivation of anti-colonial and pan-Arab resistance to superpower hegemony in the region.

CONSUMING BUILT PATRIMONY: SOCIAL PERSPECTIVES AND PRESERVATION STRATEGIES IN MODERN CAIRO
Alaa EI-Habashi and Ihab Elzeyadi

Most historical cities, such as Cairo, experienced major preservation interventions during the nineteenth and early twentieth centuries. The target of these interventions was the conservation of the city’s built environment, creating museum-like regions within the urban fabric. These museum regions in turn resulted in a clearing process of what was defined as “parasite structures” of traditional local settlements. This process had diverse implications for the city’s systems of activities and settings, where in most cases many local settlements were emotionally and socially alienated from the city’s urban fabric. In colonies, this action was amplified, since these interventions were the output of foreign technologies, and the determination of values was through foreign perspectives. Today, these negative results have started to become corollary while the study of historical precedents as forms of cultural environments embodied in built patrimony are again becoming important. With such growing interest, preservation issues for the first time have gained a wide recognition, not only in their material and tectonic dimensions, but also as a methodology to revitalize the sense of a region with its social and cultural qualities. In turn, such complex qualities could define the fusion between the built and social environments in the history of regions.

This study aims to explore the relationship between preservation strategies in Cairo and social perspectives of the country’s diverse cultures since the formation of the first local civil institutions in 1878. It adopts a chronological, case-study approach, relying on a variety of sources, including historiographic materials, legal documents, material culture, and census records. Historic preservation in Egypt, and specifically in Cairo, has undergone several major shifts since the formation of the Awqaf Ministry in 1878 under the rule of Ali Mubarak. These shifts are represented by the Awqaf preservation of historic mosques; the efforts of the Comité de Conservation des Monuments de l’Art Arabe — established in 1881 under the Awqaf ministry — to widen the preservation scope to include building typologies other than religious structures; and the move by the National Antiquities Authorities since 1952 to confirm the “monumentality” of historic buildings in Cairo.

The paper examines the implications of these three main eras on the cultural landscape of Cairo’s built and social environments. If preservation was the concern of each era, then comparative and chronological analysis must deal with a dialectical set of questions: what, how, and why to preserve, and for whom? The corollary question is, given a mutual interaction between people and their environments in each of these eras, what were the mechanisms that linked the cultural and social perspectives of each to the strategies for preserving the built patrimony? The paper will highlight the system of interactions between civil society and the politics and strategies of conservation and preservation in Cairo in its cultural and temporal context. The hope is to provide an understanding of the paradox that arises in the context of many traditional environments when attempts are made to preserve an old heritage while taking part in universal global civilization.
The reconstruction of the central district has only accentuated the appropriation of traditional forms in the reconstruction, its master plan, Solidere claimed to address the needs of the local and global community while maintaining the identity of the city's historic core. However, the traditional suq district is now being transformed from a traditional commercial space to a shopping mall. Similar changes are taking place in many other areas of the city, making much of it look the same.

This paper demonstrates that the transformation of traditional urban settings is a phenomenon that is not exclusive to the traditional suq district but one that is common to the rest of the city. Critics of the reconstruction have argued that if the project succeeds in being implemented, Beirut will witness the creation of what Castells calls the "dual-city." The central district will act as a regional node for the global informational economy, while the rest of the city will become a site for the informal economy. The paper argues that the tension between global aspirations and local commands in the creation of the built environment is a phenomenon that took root during the war and is still in evidence in the larger metropolitan region. The reconstruction of the central district has only accentuated this phenomenon because of the scale of the project and the intense and varied advertising materials that have been generated. While Solidere claims to preserve the suq district by the appropriation of traditional forms in the reconstruction, its plan instead makes use of architectural types that cater to a global community and thus to a global market in a local form.
projects. It shows how the local, traditional house form has been transformed, and the factors, global and local, which have influenced the adoption of new materials and new forms of housing. The local factors considered are cost, availability, durability, level of skill, time, comfort, and social acceptance. The macro-level influences are tourism, the introduction of a market economy, increased communication and transportation, international conservation projects, and changing migration patterns.

The region of Hunza offers a unique opportunity to study the phenomenon of the effects of global influences on traditional communities. This study was carried out with the view of linking local perceptions of change with the actual physical changes in housing. An attempt is made to show, apart from official development rhetoric, how the ordinary household in Karimabad makes its decision for change and views the outside world and its place in it, and how this change is reflected in the changed house forms and building materials. The paper will also draw on theoretical frameworks and references to how globalization is affecting traditional settlements on the periphery. The documentation material consists of two parts: a) measured plans and drawings of dwellings and settlements, as well as extensive photographs and slides; and b) extensive interviews with local households.

The findings of the study point to a strong correlation between external influences, especially of media, tourism, and international development institutions, and the changed house forms and materials. It also shows that it is not possible to isolate individual decision-making from external influences, especially where material culture is concerned.

MODERNISM AS IDENTITY: RIO CIDADE AND THE AESTHETIZATION OF SOCIAL INEQUALITY

Anne-Marie Broudehoux

In the face of increasing intercity competition for global flows of capital and visitors, the city of Rio de Janeiro, Brazil's cultural and tourism capital, has, since the early 1990s, embarked on a massive image-making program. Initiated as a major cleanup operation in light of the 1992 United Nations Conference on the environment, the intervention was soon formalized into a citywide revitalization program triggered by Rio's entry into the competition to host the 2004 Olympic Games. Now a central part of the Rio Sempre Rio (Rio forever Rio) Strategic Plan for the city, the Rio Cidade urban design project represents one of the greatest local urban interventions in decades.

The city's new image, as promoted by Rio Cidade, is clearly inspired by the modernist tradition which continues to be the trademark of Brazilian urbanism and a central part of its national architectural heritage. The rhetoric justifying the intervention is greatly infused by the notions of "norms and forms" of the traditional modernist discourse, and presents the rationalization of the city as a necessary intervention to stop "urban disorder." Urban circulation is rationalized by regularizing parking and facilitating pedestrian movement through a program to clear sidewalks of disorderly informal-sector activities and repave them in colorful and dynamic designs. New street furniture is provided to ensure both comfort and security; lampposts, signage, public telephones, and public art, emerging out of international design competitions, contribute to the image of dynamism and prosperity of the city.

While the explicit goal of Rio Cidade has been to "re-discover the city's identity," this essentially cosmetic beautification project serves the needs and interests of a small fraction of the local population. The overwhelming majority of the interventions of this $227 million project are concentrated in the central district and the zona sul (south zone) of the city, where the middle and upper classes reside and where the main tourist attractions and accommodations are found. The city's renewed image of modernity does not reflect the reality of the majority of the city's population, who for the most part live in nearly premodern conditions without access to the most basic facilities. It only camouflages the deep social problems of Brazilian society and exacerbates social instability.

This paper thus explores the effect of global restructuring and of Rio's repositioning in the world economy on the local experience of everyday life, as it is mediated in the transformation of the built environment. It unveils the local significance of this exclusionary image-construction project and presents a preliminary evaluation of its socioeconomic outcomes, based on a study of city marketing practices, urban transformation directives, and recent design projects in the city. The project also attempts to uncover the local contestation of this new image by the population groups it has excluded from representation. It demonstrates how poor people have struggled to create spaces of their own design that serve as local landscapes of empowerment and locations of resistance to a system of inequity and domination. Additionally, this project shows how these people have engaged in modes of expression that are alternatives to those imposed from above.

THE MATERIALIZED USE OF THE PAST: GENTRIFICATION MAKING HERITAGE OUT OF URBAN BUILT ENVIRONMENTS

Ingrid Holmberg

This paper addresses the manufacturing of heritage by specifically focusing upon certain transformations in traditional urban settings: global forces and local trends. It would like to draw attention to the shifting assessments of built environments in the urban centers of the Western world. Until the era of gentrification, city centers were suffering from decay, neglect, and eventual clearance. Processes of gentrification mirror the changed attitude toward remains of the past, and thereby indicate a transition in the experience of Modernity during the past decades.

Today, the process of gentrification can be viewed through the mirror. The phenomenon started in Western European
American academia in the 1970s and 80s. The concept of
gentrification makes it possible to conceptualize the fact that
middle-class urban settlers in the Western world started to pre­
fer habitation in older districts in the mid 1970s.

I will address this urban transformation by extracting the
specific question of how gentrification takes place within and
through the evaluative and discursive reassessment of tradi­
tional urban built environments. The framework for under­
standing departs from a notion of three main actors and a
process of reflexive adaptation. These actors are the federal
state heritage authorities (defining and successively widening
the concept of heritage); the construction companies (effecting
changes and providing skills); and the real estate business
(reflecting and creating demand as well as verbalizing per­
ceived value). By introducing the idea of overlapping practices,
the process of reassessment is viewed as a coinciding field of
both competing and mutual interests, reflecting a nonformal
heritage practice (though related to the formal).

The traditional urban settings in the West display the
whole spectra of built environments: from preindustrial
dwellings, via low-rise apartment houses of the early industrial
era, to blocks of flat buildings from the turn of the century. The
present use of these premodernist built environments in the
gentrification process also specifies the symbolic use of the past
in the late twentieth century. A study carried out in Göteborg,
Sweden, shows how the appraisal of the materialized past is
mainly in the spheres of age, atmosphere, extraordinary spatiali­
ties, handicraft material, and the spatial category kitchen.

On the micro-level, the appraisal can be seen as consump­
tion of tradition in general, without any strong preferences of a
specific past. On the macro-level of the city of Göteborg, the
actors are involved in the production of heritage commodities.
On the macro-level of global economies, the process is linked
to economic forces of both nationalism and regionalization,
where the spatialities of gentrification are used in the play of
identity and power. In this way, the process of reassessment
can be a tool in the asymmetric writing of history, and the
question is, can it become a tool for the rewriting?

A4. TOURISM DEVELOPMENT:
IDEOLOGY AND MYTH-MAKING

MAKING THE TOURIST CITY: NOTIONS OF CIVILITY IN
NINETEENTH-CENTURY SAN FRANCISCO
J. Philip Gruen
University of California, Berkeley, U.S.A.

MAYAN SPACE VERSUS A GLOBAL ECONOMY
OF SIGNIFICATION
Andrzej Piotrowski
University of Minnesota, Minneapolis, U.S.A.

TOURISM OF DEVELOPMENT AND DEVELOPMENT OF
TOURISM: POTSDAMER PLATZ, BERLIN
Donald J. Watts
Kansas State University, Manhattan, U.S.A.

THE ROLE OF BUILDING LEGISLATION IN HERITAGE
PRESERVATION OF EGYPTIAN CONTEMPORARY
ARCHITECTURE
Rawia Ezzekdin Hammouda
El Mattaria University

MAKING THE TOURIST CITY: NOTIONS OF CIVILITY IN
NINETEENTH-CENTURY SAN FRANCISCO
J. Philip Gruen

As civic leaders and entrepreneurs in early San Francisco
worked to attract tourists and investors, they were confronted
with many of the same difficulties currently faced by nations
struggling to preserve their identity in an age of intense global
competition. These nations must devise ways to handle
increasingly troubling obstacles as they strive to attract tourists
and investors. As they promote cultural uniqueness through
heritage preservation and identity creation, these nations must
also resist the image arising from the physical restructuring of
their environment generated by flows of global capital from the
very people they are trying to attract.

A similar situation confronted San Francisco in the 1860s
and 1870s. Spurred by the apparent need to oppose the perception
of a rowdy, greedy metropolis that marked the city during its
Gold Rush years, civic leaders created the myth of a genteel
city to attract tourists and investors. Today, tourists flock from
around the world to indulge in San Francisco's alleged "uniqueness." And yet that uniqueness was born out of a desire to
counter one image while manufacturing and "inventing" another.
It was this manufactured image that provided the basis for
what became a multibillion-dollar tourism industry for San
Francisco by the late twentieth century. Astonishingly little has
been written about the rise of tourism in San Francisco, although it was instrumental to the city's growth and, later, its international reputation. With an eye on contemporary global tourism, this paper will reach into the past to explore the ideology that shaped San Francisco's early tourist industry.

San Francisco has forever been involved in processes of invention and reinvention. Like many nations today, entrepreneurs and civic leaders in early San Francisco imaged the city in a particular guise to lure potential "investors" (pleasure-seeking tourists and, they hoped, settlers). Such people, these boosters thought, could help offset the image of lawlessness, impro priety, and civil unrest that had characterized the city in the 1850s. Initially, these boosters helped forge the San Francisco mystique by promoting the city's natural beauty and climate; later, they hired architects who arguably remade San Francisco in the image of East Coast gentility and refinement so that it would appear familiar to those "investors" they most wanted to attract. By the 1870s, the city boasted new civic buildings, office buildings, parks, churches, and hotels. Rivaling (and, at times, surpassing) examples in New York, Philadelphia, and Boston. To create a more comprehensive tourist package, Anglo-American boosters looked even further "east," marketing the newly arrived Chinese immigrants and their densely packed "exotic" neighborhood for public consumption. This enabled civic leaders to transform into an attraction what they considered an "uncivilized" part of the city, thereby exercising their dominance over the "other" while legitimizing their own political authority and pointing up San Francisco's overall polish.

In a certain sense, these and other nineteenth-century developments were efforts to elevate what may have been considered a "Third World" nineteenth-century American city to the level of the "First World" cities of the eastern seaboard. They also marked "progress" for San Francisco and, insofar as this sense of progress was understood and internalized by many of the city's visitors and residents, contributed to the disintegration of the gentility myth as the city began to carve out its own identity.

**MAYAN SPACE VERSUS A GLOBAL ECONOMY OF SIGNIFICATION**

Andrzej Piotrowski

In the world where so-called cultural technologies redefine identity for commercial reasons, it is important to study the mechanisms behind these processes. To do so, I will discuss how two particular significatory practices have been constituted and how they operate. This paper will deal with those practices that have been embodied by traditional Mayan architecture and urban places, and those that are redefining Mayan identity.

First, following Tzvetan Todorov's argument, I will contend that the conquest of the Mayan empire was aimed at eradication of the traditional mode of symbolic thought. This process can be seen as a shift from the mode of representation to that of communication. Mayan people assumed the possibility of symbolically engaging the whole world as a symbolic reality made of dispersed and contradictory centers of signification. The colonial concept of communication established a system of symbolic thought which attempted to unequivocally control symbolic interpretations. In this way, the Spaniards enforced a political authority over significatory practices.

Unlike Todorov, I will substantiate my argument not by discussing the use of language but rather the use of space and visual forms as sites where this ideological war took place. Specifically, I will outline the representational constitution and symbolic functioning of urban spaces, ceremonial buildings and their use of symbolic depictions in ancient cities — the ruins of Chichen Itza and Tikal — and in their colonial counterparts, for example, Antigua.

Subsequently, I will argue that contemporary significatory practices in Mexico and Guatemala continue some of the old processes and introduce new mechanisms that are even more destructive to Mayan identity. The eradication of a different mode of thought continues but becomes tacit. Indigenous concepts of symbolic reality are no longer seen as threats to religious dominance of the West. Mayan beliefs are romanticized and intellectually domesticated. This new way of eradicating the Mayan mode of thought is caused by a global economy of signification. While the traditional Mayan symbolic reality accepted the world as full of contradictions and complex beyond human control, and while Spanish systems controlled symbolic thought as political practice, the newest global forces empty symbolic practices of the depth of meaning. The tourist industry participates in this economy of signification which commodifies reality by projecting human ego — one's desire to be pleased or to own — as the only measure of symbolic value in reality. In this system, each tourist is encouraged to square what he or she finds appealing with the only symbolic value possible. This mechanism leads to the transformation of Mayan space into its own simulacrum. Such a process dismisses the profound difference between the Mayan and Western modality of thought. This will be substantiated by comparing the symbolic functioning of a traditional environment — Chichicastenango, an old city inhabited by the descendants of the Mayan people — and the symbolic practices involved in promoting Mayan spaces as tourist attractions. I will discuss how indigenous inhabitants practice symbolic aspects of materiality, color, orientation, the relationships between the city and land, and the relationships between places for the living and the dead. In contrast, I will analyze how the tourist industry symbolically exploits imagery.

**TOURISM OF DEVELOPMENT AND DEVELOPMENT OF TOURISM: POTSDAMER PLATZ, BERLIN**

Donald J. Watts

Central Berlin, as the center of Germany's capital city, is once again dreaming of becoming a pilgrimage site for Germans and the rest of the world seeking to understand the meaning and authenticity of the German state and German
culture. Key city-center locations are being presented to masses of tourists via the ongoing modernization and expansion of public transportation systems. As the city of Berlin transforms underneath the very feet of Berliners, the local populace are finding themselves tourists within their own city. The incessant construction within the city for nearly ten years after the German reunification, and the promise of more construction yet to come, has caused very real stress among the citizens and a political response by the authorities to both enlighten and to entertain during this lengthy chaos.

This paper studies Potsdamer Platz as a reflection of the significance of tourism within the larger agendas of city and state building. The site's ironic history is reflective of the larger tragic fate of Berlin, which Karl Scheffler prophetically stated in 1910 "was always to be in the process of becoming and never to be." In 1938 portions of Potsdamer Platz were razed in preparation for the 1939 construction of the House of German Tourism. This building was the first and ultimately the only building constructed as part of Albert Speer's imperial street for Germania, the Nazi reincarnation of Berlin. It is noteworthy that the House of German Tourism was the first building to be constructed in Hitler's new scheme.

Ironically, Potsdamer Platz has also become the greatest concentration of new construction in the European Community of today. Once again, one finds the tourist information center as the first development upon the site. The so-called "Infobox," a large red three-story mailbox affair on stilts, is by far the predominant tourist attraction of Berlin. Once again, the mission is both a careful and calculated presentation as well as celebration of what is to be. The past, as much as it is presented at all, is represented as tragic obstacles above which the new Germany must rise.

Comparisons of the site's two recent eras of master planning explores the common role of urban tourism in the state interest of legitimizing its power and authority. It also dramatizes the deep differences between the state of the Reich and that of Germany today. Lastly, the paper seeks to understand the creative new dimensions of architectural tourism exemplified in Berlin and its lessons for tourism, development and design professionals.

THE ROLE OF BUILDING LEGISLATION IN HERITAGE PRESERVATION OF EGYPTIAN CONTEMPORARY ARCHITECTURE
Rawia Ezekdin Hammouda

The fact that Egypt has one of the world's richest and most profound built heritages should be considered in planning for the comprehensive development of the country. Heritage preservation and renovation can be one of the most important goals in the country's environmental development. At the same time, it can be serve as an important tool to create a special and distinctive urban built environment that can attract international investors and increase the prospects for tourist revenue.

Building legislation, which organizes the process of building and creates the urban environment, can be an important tool in the process of heritage preservation. Yet the writing of legislation can create a double bind.

This research proposes that building legislation, as currently applied in most cities of Egypt, is responsible for many of the problems of the urban environment. And yet in some cities such legislation has proved a positive force, and has helped in the preservation of heritage and the creation of a distinctive character for the built environment.

The paper is divided into three parts. Part one will pose a question about the meaning of true internationality, and discuss the risk of failing to achieve the national goal of updating Egyptian contemporary architecture and urban design. Part two will discuss, with examples from Egypt's new cities, how the state has been responsible for creating placeless, character-less new communities. Part three will focus on a positive aspect of the application of building legislation, the city of Sharm El Sheikh. The research concludes with recommendations that may help in the writing of building legislation in the area of heritage preservation that may contribute to the creation of a special and distinctive contemporary architecture and an urban built environment which can cope with the pressures of globalization.
A5. TOURISM DEVELOPMENT: THE THEMING OF VERNACULAR SETTINGS

IMAGE IS EVERYTHING: THE DEVELOPMENT OF THE NEGEV BEDOUIN AS TOURIST ATTRACTION
Steven C. Dinero
Philadelphia College of Textiles and Science, USA.

ARCHITECTURE AND THE PRODUCTION OF POSTCARD IMAGES: TRADITION VERSUS CRITICAL REGIONALISM IN CURITIBA
Clara Irazabal
University of California, Berkeley, USA

MANUFACTURING NATURAL HERITAGE: DISNEY’S WILDERNESS LODGE
Eric Higgs and Jennifer Cypher
University of Alberta, Edmonton; and York University, Toronto, Canada

CELEBRATING THE AMERICAN SMALL TOWN: WHAT KIND OF SELL-OUT?
June Pauline Williamson
University of Utah, Salt Lake City, USA

THE “NIGHT ZONE” STORYLINE: BOAT QUAY, CLARKE QUAY, AND ROBERTSON QUAY
Heng Chye Kiang
National University of Singapore, Singapore

IMAGE IS EVERYTHING: THE DEVELOPMENT OF THE NEGEV BEDOUIN AS TOURIST ATTRACTION
Steven C. Dinero

Since the late 1990s the tourist industry in the Israeli Negev Desert has grown seven-fold. Though the region’s austere topography and exotic flora and fauna provide its primary attractions, increasingly its human residents — the Negev Bedouin — have become a growing element of the Negev eco-tourism package.

Using the Bedouin as a case study, this paper provides a theoretical framework for analyzing the commodification of indigenous culture for tourism-industry consumption. It is shown how, just as place, historical event, and material culture are shaped into a tourist product, so too can indigenous values, beliefs and traditions be packaged and sold as a consumer good.

The paper argues that the Negev Bedouin community is now undergoing a process through which it is being converted into an attraction for international tourists. This process is analyzed as it is manifested in three primary arenas: the “Bedouin Market” in Beer Sheva, the museums at Kibbutz Lahav and Rahat City, and through a variety of organized tours run by numerous operators throughout the Negev. Using data gathered from Israeli Ministry of Tourism documents, tour vendors on the Internet, and published tour guides, it is shown that two complementary processes, “Disneyfication” and “museumification,” have combined to render today’s community a caricatured semblance of its former self.

It is concluded that tourism planning and development in the Negev has furthered the proletarianization of the Bedouin population and has contributed to an overall Israeli government policy of Bedouin cultural decomposition. It is suggested, too, that if such a process does succeed in eventually contributing to the wholesale destruction of traditional Bedouin culture, it will have effectively killed the very “Golden Goose” upon which much of Negev tourism planning is now based. Such a lesson has far-reaching ramifications not only in Israel, but wherever indigenous culture is commodified in the developing world for international tourist consumption.

ARCHITECTURE AND THE PRODUCTION OF POSTCARD IMAGES: TRADITION VS. CRITICAL REGIONALISM IN CURITIBA
Clara Irazabal

In Curitiba, Brazil, the building of architectural monuments that make use of a direct vocabulary of tradition has been one of the major means to construct the city image in the last two decades. The government of Curitiba has plagued the city with foreign-styled landmarks mostly based on selective samples of European traditions. Such attempts strive to construct a city image that creates a sense that Curitiba has a heritage connected with the European established traditions. Examples of those ethnic landmarks are the Polonaise Memorial, and the German, Italian and Portuguese parks. Such monuments depict a cosmopolitan, international city, freed from the tortuous memories of black slavery and Indian submission that tint history elsewhere in Brazil. This selective editing of history valorizes and idealizes parts of the pasts, while erasing others (Ellin, 1996).

Curitiba, nonetheless, is not isolated in this practice. It is a contemporary urban phenomenon that cities create urban traditional forms that fall “out of context in their nostalgic references to (an imagined) social and economic order of the past” (Holston, 1989). The dominant class in Curitiba has participated in what has become a larger urban trend of “inventing tradition” (Hobsbawn, 1983), trying to transform a past into a commodity for mass consumption and profit-making. At its best, the invocation of foreign traditions in the Curitiban monuments derives in representations of a long-lost and often romanticized past, “one from which all trace of oppressive social relations may be expunged” (Harvey, 1989). At worst, it creates images without real referents, “a simulacrum or pastiche” (Ibid.). These ethnic buildings in Curitiba ignore the...
specific historic circumstances of the periods they quote, producing instead “history-as-Arcadian-symbol, not history-as-reality” (Davis, 1987).

The case of the invention of tradition in Curitiba, with its lineage in European heritage, is nonetheless unique, because it has been overly emphasized to the point of exhaustion, and can be said to have created a hyperreal theme park. Cities in our epoch compete with each other — and with theme parks — to attract visitors. One approach to this contest in Curitiba has been the creation of a “theme park” spread within the city. The urban buildings and spaces with far-away referents conform the Brazilian version of an EPCOT Center, with yet greater claims. In Curitiba, these monuments are supposedly expressions of ethnic groups that have claims in the past and present history of the city, and on its current spatial basis. As these stage-setting landmarks are officially presented and superficially accepted by some residents and visitors as a celebration of diversity and rich heritage in the city, they actually work as mechanism of exclusion. The decisions of who gets represented and who does not are deliberately made by the governmental and elite classes, targeting both residential groups that have cultural and economic power in the city, and potential desirable visitors (tourists and eventual investors).

In contrast to these structures, there are newly created public buildings in Curitiba that seem to be responding to a different intent. These are the Open University of the Environment (Unilivre) and the City Memorial, among others. Such buildings are attempts at critical regionalism. They celebrate local materials, crafts, climate, light and vegetation, avoiding the extremely sentimental characteristics of the ethnic buildings. With a critical commitment to place, they “deconstruct” the overall spectrum of world culture which they inevitably inherit” (Frampton, 1985). Critical regionalism emphasizes that the idiosyncratic and symbolic elements of traditional cultures should be assimilated with the rational and normative aspects of universal culture to generate “regionally based world cultures” (Frampton, 1985). I claim that the exploration of critical regionalism, as these examples show, offers the greatest potential for the solution of architectural and urban challenges in Curitiba, and can construct a competitive, more authentic image of the city in the century to come.

MANUFACTURING NATURAL HERITAGE: DISNEY’S WILDERNESS LODGE
Eric Higgs and Jennifer Cypher

Disney’s Wilderness Lodge in Orlando, Florida, is one of thirteen themed resort hotels located on the Disney World property. It claims to offer guests a seamless themed experience of nature in an entirely built environment. Through elaborate design and with commercial intention, concepts and experiences that are deeply embedded in North American life — national parks, ideas of the frontier and wilderness — are constructed into the hotel and its environs and highlighted at every possible level in order to provide the visitor with an as-close-to-real-as-possible experience. This results in the creation of a hyperreal national-park-lodge setting: the real thing, only better — wilderness without dirt or danger. In their redefinition of natural heritage, what Disney attempts at the Wilderness Lodge is nothing short of a colonization of nature as a conceptual product. Disney commodifies and markets the concepts of nature and wilderness and creates spaces in which to experience these concepts on Disney’s own terms. In this way, Disney controls the experience of nature while visitors are within their domain, and colors experiences of nature without. We refer to this process as colonizing the imagination, and propose that Disney’s simulacra challenges commonly held definitions of reality.

Our presentation will outline our field experience at the lodge and suggest that the creation of such places, and the selling of the experiences designed for them, is problematic because they replace actual experiences with virtual ones, creating a form of hyperreality. This highly constructed world fosters the endless availability of experience without the need for experience to occur within real spaces or contexts. Our worry, and that of philosopher Albert Borgmann, is that the boundary between artificiality and reality will become so thin that the artificial will become our center of moral value. Is there a danger in centering our lives in the artificial as compared to the real? It comes down to this: are these characteristics of authenticity that are vital to the physical, mental, emotional and spiritual well-being of people and environments? This is an issue that remains unresolved at the close of the twentieth century. Our work in explicating Disney’s version of nature is meant to clarify this question and provide space for reflection and discussion.

CELEBRATING THE AMERICAN SMALL TOWN: WHAT KIND OF SELL-OUT?
June Pauline Williamson

At the new town of Celebration in Florida an American domestic heritage is being preserved, Disney-style. The town has ostensibly been designed and constructed in accordance with the principles of New Urbanism, which aspire to return some of the traditional values of town-making to the business of speculative housing development. Celebration is an example of how the visual and aesthetic components of these principles have been co-opted without substantially transforming the mechanisms of contemporary real estate development, while also masking the political apparatus of governing in such “towns.” The houses exhibit state-of-the-art security and environmental-control technologies, as well as fiber-to-the-curb telecommunications services that are networked to schools and other institutions. By clothing this technological framework in an outfit assimilated from the tenets of New Urbanism, resi-
Residents are provided with a soothing sense of seamless community and place without giving up access to the promises of progress embedded in twentieth-century technological determinism.

At the same time that Celebration is garnering tremendous publicity, myriad real small towns across the country are suffering. In a global economy, corporate brandings push product. It would appear that the development of housing, a fundamental human need, but also (in the American economy) the major repository of individual wealth, is following suit. Residents cite the corporate stewardship of Disney, a name they trust, as a predominant factor in their interest and faith in Celebration. In the words of master planner Robert Stern, “People love to come to Disney because the very word Disney means a certain authoritative standard that they will succumb to.” In this respect, the components of the physical form of the town are of minor importance, much as the specific styling of a Nike shoe seems increasingly irrelevant, as long as the style is new. In the words of one critic, Celebration is “proto-corporate and quintessentially, a town off the shelf, meant not to be built but to be consumed by its residents, residents who understand perfectly the question that had eluded me: that in this new corporate city, history and tradition were needed as aesthetics to permit their absence in fact.”

Disney’s celebratory vision of a Prototype Community of Tomorrow (EPCOT) is a look to the past and a borrowing from the perceived American heritage of the small town where “life was simpler,” as the promotional brochures proclaim. This paper will examine the phenomenon of searching for the future in the past, trace its origins, and illustrate its effect not only in Celebration but also in other communities across the United States where incorporation of new communications technologies offer the hope of an escape into a simpler past by relocating to a simulated present. By focusing on this phenomenon, the paper will furnish some insight into the factors governing the reception of innovative models for housing in the United States, and suggest some approaches for affecting and influencing current trends by defeating the terror of aesthetic historicism.

One of these themed zones is “The Night Zone,” centered along what used to be the economic lifeline of Singapore, the Singapore River. This was the heart of port activities in Singapore until the success of Singapore as a port and changing naval technology rendered it obsolete. The sun has indeed set for transshipment and warehousing activities along the river. The boats and barges that were moored at the quays or that plied the river were moved to a new location. However, continuing conservation efforts begun in earnest in the late 1980s have revitalized and given a new role to the river and its three quays.

Different approaches were adopted for the conservation and revitalization of the urban fabric of three quays — Boat Quay, Clark Quay, and Robertson Quay. The resulting characters of the three quays are now significantly different. While much of the physical fabric has been saved from economic obsolescence and the bulldozer, all else has changed. Another form of economic activity has replaced the original riverine activities. Another storyline has taken over.

Prior to the announcement of the themed zones two years ago, the conservation and revitalization of the river had other agendas. One of these was the effort to “give a sense of cohesion, continuity and identity,” because “a sense of common history is what provides the links to hold together people who came from the four corners of the earth.” In short, the conservation of urban heritage provides a sort of “social glue.” This paper examines the conservation/revitalization process and its agendas and attempts to reevaluate these in light of the recently announced strategy of theming the river.

THE “NIGHT ZONE” STORYLINE: BOAT QUAY, CLARKE QUAY, AND ROBERTSON QUAY
Heng Chye Kiang

On July 25, 1996, the government of Singapore “approved an initial budget of ‘$600 million’ to start off a plan to turn Singapore into a regional tourism capital that should attract 10 million tourists and some $16 billion in tourist revenue by the year 2000.”

A national tourism plan, Tourism 21, was launched, and among other key recommendations, was one that proposed to create eleven distinct tourist districts — or themed zones — in Singapore. This proposal will repackaged existing attractions with a “unifying character or storyline.”
A6. VERNACULAR SETS: THE BUILT ENVIRONMENT AS A PROP FOR STAGED EVENTS

FROM “RUINS” TO “SIGHTS”: ARCHAEOLOGY AS A RESOURCE IN PALMYRA, SYRIA
Layla Al-Zubaidi
Free University, Berlin, U.S.A.

ARTS FESTIVALS IN THE TRADITIONAL ENVIRONMENT: THE VERNACULAR SETTING FOR ART AND AS ART
Carol Marin Watts
Kansas State University, Manhattan, U.S.A.

“WHAT HAVE THEY DONE TO THE OLD HOMEPLACE?”: TRADITIONAL ARCHITECTURE IN THE COUNTRY MUSIC INDUSTRY
Michael Ann Williams
Western Kentucky University, Bowling Green, USA.

BUILDING HOOKIPA
Spencer Leineweber
University of Hawaii at Manoa, Honolulu, U.S.A.

RELIGIOUS LANDSCAPES AND THE INVOCATION OF TRADITION: TENRYU TEMPLE AND GARDEN, KYOTO, JAPAN
Norris Brock Johnson
University of North Carolina, Chapel Hill, U.S.A.

FROM “RUINS” TO “SIGHTS”: ARCHAEOLOGY AS A RESOURCE IN PALMYRA, SYRIA
Layla Al-Zubaidi

After a long history of so-called Orient tourism, mass tourism in Syria has developed only recently, and has flourished especially during the Arab-Israeli peace process. In the 1980s and 1990s state policy-makers have increasingly focused on the development of a tourism infrastructure. Tourism has been one of the first sectors to be partly privatized, and, with the economic liberalizations of the 1990s, the sector has been opened to international investors as well. This paper, based on fieldwork in Palmyra — an archaeological World Heritage Site and Syria’s major tourist attraction — deals with the developing tourism sector and the process of turning “ruins” into “sights” (i.e., into cultural as well as economic capital), and analyzes how a rising cultural production engendered by tourism fosters a sense of locality.

When Palmyra’s historical significance and potential for tourism came to the attention of the French colonial government, the town of Palmyra was relocated away from the ruins in order to preserve the archaeological area. Since then, different actors, both local and nonlocal, have been involved in the process of extending this potential, in which economic and cultural interests cannot always be clearly separated. Ancient heritage as well as traditional events and local attractions are (re)constructed and staged for international cultural consumption and local business. The tourism sector is still dominated by small Palmyrean family enterprises, investors, and other agents, such as the local department of antiquities, which, in spite of being a state agency, acts locally as an agent of business as well.

The study explores how cultural competencies for business purposes constitute markers of locality. Such markers are not merely determined by their market value, but serve as a source of identity that transcends the opposition between locals as suppliers and tourists as consumers. For example, tourist events, such as the annual desert festival, attract more Palmyreans and Syrians than foreign tourists, and fake antiquities are bought and displayed in Palmyrean homes as well.

The paper seeks to give research on tourism an ethnographic dimension by integrating the viewpoints of local actors, and aims at moving beyond the study of the “impact” of tourism by focusing on the conflictive or cooperative interactions of the local population with national competitors and state interests. Fieldwork for this study was based on participant observation, life histories, and interviews with both tourists and local individuals. Further data have been drawn from tourism entrepreneurs, state institutions, and official statistics.

ARTS FESTIVALS IN THE TRADITIONAL ENVIRONMENT: THE VERNACULAR SETTING FOR ART AND AS ART
Carol Marin Watts

Ruins have long been used for staged events, including interpretive sound and light shows as well as the re-use of ancient theaters for performances of both ancient dramas and more recent genres. Other archaeological sites or monuments of historical significance have also been adapted as backdrops to productions ranging from opera to rock concerts. A more recent development is the use of vernacular settings, not just monumental or archaeological, for a variety of performances. In vernacular settings in many parts of the world, both local celebrations (whether continuing long traditions or newly revived) and newly organized arts festivals frequently include exhibitions of the visual arts such as sculpture and painting as well as the performing arts. Art colonies have long been associated with vernacular environments. Artists have sought out picturesque places to live and work, and in turn have drawn tourists to visit. However, the use of such places as the temporary stages for art exhibits is a more recent phenomenon.

This paper will explore the reasons for the use of public spaces within the built vernacular environment as the setting for the temporary display of the visual arts. Tourism and development appear to be the primary reasons for arts festivals
to be sponsored by local, regional, or national governments as well as by corporations and promotional organizations. The paper will look at the relationships between the setting and the art and the appropriateness and implications of such relationships. The most basic issue is the extent to which the vernacular setting is a work of art in itself. If this is so, then the setting will be promoted as such in conjunction with arts festivals, and gives legitimacy to the appropriateness of the venue for the exhibits and performances. The festival as a whole may give visitors an understanding of the town as a work of art. Other questions relate to the art on exhibit itself. Does the setting enhance the art which is displayed? When is such a setting appropriate? Does the art enhance the setting? Does the presence of works of visual art increase the viewer’s understanding or appreciation of the vernacular setting?

These questions will be addressed with reference to specific examples, primarily in Italy, of the relationship of temporary displays of art to public vernacular settings.

"WHAT HAVE THEY DONE TO THE OLD HOMEPLACE?": TRADITIONAL ARCHITECTURE IN THE COUNTRY MUSIC INDUSTRY
Michael Ann Williams

Ever since its commercial beginnings in the United States in the 1920s, the country music industry has evolved traditionally. Most frequently referenced is the traditional culture of southern Appalachia, or more broadly, the upper South, where the music has some of its strongest roots. Traditionality has been evoked in the costumes musicians wear, the instrumentation, the lyrics, and the stage sets. Vernacular architecture has played an important role in this evocation, as musicians sing of the “Little Log Cabin Down the Lane” amidst backdrops depicting barns and old homesteads. Most compelling is the physical rehabilitation, relocation and reconstruction of old homesteads, as well as the construction of touristic sites which reference the traditional building of the region.

Country music developed hand-in-hand with automobile tourism in the United States. Scholars have noted the auto-ethnographic nature of touristic sites (and postmodern culture in general), sites which produce their own ethnographic depictions of themselves. What is notable among country music sites is the distinct autobiographical cast of these productions. These sites do not tend to be only products of faceless institutions, nor are they “authorless texts.” Although traditionality may be generally evoked, these sites usually make reference to a specific person’s past memories, whether Bill Monroe’s memories of Uncle Pen’s cabin, the simple “boxed” homesteads of Loretta Lynn or Dolly Parton, or the idyllic childhood of John Lair in Renfro Valley.

The autobiographical nature of country music tourism also belies overly simplistic explanations of colonial exploitation. While models of colonialism have been frequently used in Appalachian studies, they tend to confirm their own stereotypes of the people of the region as passive victims. Certainly the country music industry has appropriated traditional culture and manufactured heritage for its own economic gains. However, a closer look at these individual productions, and their autobiographical (and auto-ethnographic) nature, is warranted. What is striking in many of these touristic restorations and reconstructions of traditional buildings is that they are essentially vernacular productions in themselves (in essence, vernacular representations of vernacular architecture).

Within the broader context of the country music industry’s uses of traditional architecture, this paper will focus specifically on the creation of touristic sites and stage sets. Specific case studies will be examined from country music’s first auto-tourism site, Renfro Valley, to recent developments along eastern Kentucky’s “country music highway.”

BUILDING HOOKIPA
Spencer Laineweber

The idea of ka hoomia me ka hana, or living and doing according to our native culture, is an important concept for all the people of Hawaii. Today, Hawaii’s primary economic base is tourism, and the concept of hookipa, or hospitality, is as important a value in tourism as it is in Hawaiian tradition. Hookipa is warm and generous giving and sharing, whether food or comfort, always in a person-to-person way. Most visitors reach Hawaii through one of its five primary airports and receive very little contact with the Hawaiian value system on the way to the sun. The airport is the first and last point of contact; it is the gateway to the islands. To be good, an airport must be highly functional, satisfying very specific user needs and equipment demands. Is it possible then to integrate such a strong need for efficiency with a human value system that is felt primarily in the heart rather than the head? And can that value system be instilled in two one-hour “sound bites” of ticket-taking and too much carry-on luggage?

A multidisciplinary team from the University of Hawaii produced a Cultural Masterplan for Hawaii’s major airports to make the airports not only “look Hawaiian,” but also “feel” Hawaiian, so that certain values associated with the Hawaiian culture were evident to all visitors. The team consisted of professors and students from architecture, urban planning, cultural geography, anthropology, and sociology. The desire was to have the airports provide the opportunity to express the individual personalities of each of the islands, and to engage visitors in a dialogue on the nature of Hawaiian identity. Existing cultural perceptions and needs were determined through intensive surveys of users within the airports, and detailed recommendations were made. The final format of the Master Plan was an interactive CD-ROM providing vital and sensitive direction to each of the airport planners and architects. Recommendations did not focus primarily on changing the skin of the airports but chang-
ing the insides, or the heart. The subtleties in the “Hawaiian way” defy intellectual definition, and it was only through the CD-ROM process that the multidimensional quality of the airport could be adequately expressed. To impart aloha to the very complex, technical universe of airport design, construction, operation and management was the task, and it was accomplished with a resounding success. This paper will discuss the specific recommendations that were made and the applicability that these recommendations have to other locations where “sense of place” is difficult to define in simple words.

RELIGIOUS LANDSCAPES AND THE INVOCATION OF TRADITION: TENRYU TEMPLE AND GARDEN, KYOTO, JAPAN
Norris Brack Johnson

Land and the human-created landscape are not yet routinely considered in theorizing on modernization and the architecture deemed traditional. For the most part, architecture remains synonymous with building architecture. In particular, though, landscape gardens are a primal phenomenon underutilized in informing our conception of architecture.

This paper and presentation discuss the invocation and persistence of tradition via consideration of the thirteenth-century Zen Buddhist temple and garden of Tenryu-ji (Temple of the Celestial Dragon), Kyoto, Japan. This case illustrates a conception of the relationship of tradition and modernism with respect to the architecture of religious landscapes.

The pond garden within the Temple of the Celestial Dragon has been venerated since its inception. It is believed that this venerated garden (meien) is not and has not been susceptible to modernization. Temple priests continue to invoke, behave toward, and discuss the pond garden as a literal embodiment — a physical/spiritual embodiment of Buddha (Siddhartha; Shakyamuni) and Muso Kokushi (1275-1371, still the most celebrated designer of medieval-period Zen Buddhist temple gardens). The temple priest with whom I studied believes that by directly experiencing and participating in the pond garden, one directly experiences and participates in the enlightenment heart/mind (kokoro) of Shakyamuni and Muso Kokushi. Place, then, is a manifestation of spirit.

From the point of view of temple priests, as well as with respect to the physicality of the garden itself, it is difficult, if not impossible, for this architectured religious landscape to “modernize.” Garden stones and trees “change,” exhibit the wear of centuries of existence. Yet the placement of garden stones and trees has not been altered. Through meditation (zazen) and the invocation of mythic participation, over the centuries temple priests continue to behave toward the pond garden in a quite specific manner. To change the interpretation, presentation, and behavior constituting the invocation of tradition, the pond garden will cease to exist as a Buddhist landscape. Enlivened via invocation, the persistence of the pond garden itself is the persistence of tradition.

Using original slides from my ethnographic and ethnohistorical research at the Temple of the Celestial Dragon, I will illustrate and discuss three features within the pond garden, features by tradition temple priests continue to believe physically embody the Buddha consciousness of Shakyamuni and Muso Kokushi.

The conclusion, more a working hypothesis than a theory, is that (1) the architectured landscapes most immune to modernization will, by people, be designated as religious (religious landscapes are conserving, and often remain “traditional” in the midst of “modernization”); and (2) that landscapes resisting modernization often will be characterized by embodiment, participation, and contagion rather than by symbol, “meaning,” and representation. Correspondingly, our theoretical orientations must shift from the “etic” to the “emic.”
NOTES ON THE POLITICS OF CULTURE
Samer Akkach
University of Adelaide, Adelaide, Australia

PARADOXES OF POST-COLONIAL PRESERVATION
Robert Bruegmann
University of Illinois, Chicago, U.S.A.

PRIVATE PROPERTY IN AFRICA: CREATION STORIES OF ECONOMY, STATE AND CULTURE
Donald Krueckeberg
Rutgers University, New Brunswick, U.S.A.

TOURISM ENCOUNTERS: INTER- AND INTRACULTURAL CONFLICTS AND THE WORLD'S LARGEST INDUSTRY
Mike Robinson
University of Northumbria, Northumberland, U.K.

NOTES ON THE POLITICS OF CULTURE
Samer Akkach

In a broad anthropological view, human interactions in any society, as well as interaction with the contextual conditions of a location, are commonly perceived to produce distinguishable "ways of life" or "cultures." Culture is commonly understood as "a mental construct shared by a group of people that is perpetuated and manifested directly in behavior, and indirectly by means of artifacts." The culture of a community is normally represented by cohesive patterns of thought and action, according to which modes of living, of thinking, of communicating, and of expression become interrelated. Architecture, as a mode of expression, at once creates and transforms the contextual conditions of the location, and as such is viewed as an eminent reflection of culture. This view, which enables architecture to be seen as "essentially cultural," that is, as a reflection of a "society's way of life" and as a medium of propagating and promoting cultural ideas, is certainly a useful and productive one. In recent times, the homogenizing forces of globalization, brought about by advancement in information technology and mass media, has heightened the awareness of the cultural dimension of architecture, which is perceived to play a significant role not only in expressing and maintaining local cultures but in providing a means of resisting universalization. Architectural theories, such as, vernacularism, regionalism, critical regionalism, etc., have been developed as a natural extension of the cultural approach, articulating the ways in which architecture can, and should, attempt to promote cultural diversity and maintain local identities. Heritage conservation is another direct product of the cultural approach.

Useful and productive though it may be, the cultural approach is not as innocent and neutral as it first appears. Being a product of modern Western anthropology, it is Eurocentric in nature and, in many respects, alien to many premodern societies, among which the Arab-Islamic is an eminent example. In general, the paper aims to examine the politics inherent within the notion of culture, understood as at once a necessary requirement for and the product of the colonial project. In particular, the paper aims to examine the politics of the cultural discourse — promoted through the agency of academic institutions such as the Aga Khan Program for Islamic Architecture — in representing the historic and cultural other. The paper will critique the following grounds upon which the cultural discourse has been based: first, that the notion of culture is a universal means of identification and of rationalizing differences between human societies; second, that architecture, like all other human artifacts, is a medium of cultural expression; and, third, that architecture, as a cultural discourse, is capable of creating an identity and of instigating cultural change. The argument will be advanced on the view that the cultural perspective operates within a particular frame of reference that is primarily centered on a preoccupation with the "other" and underpinned by colonial tendencies. Through this approach, the "other" is viewed from without, and in the process of being understood, is transformed into a decontextualized object of study. Seeing things from without is essentially different to dealing with them from within. Viewing architecture as a cultural commodity objectifies it for the purpose of cultural analysis and, consequently, divorces it from the day-to-day concerns of the people whom it is meant to serve. The paper will also argue that in a self-centered society preoccupied primarily with its own modes of being, like the Arab-Islamic society, the cultural approach not only creates much confusion but also alienates the vast majority for whom culture remains a foreign and empty concept.

PARADOXES OF POST-COLONIAL PRESERVATION
Robert Bruegmann

Historic preservation in the Western world evolved in response to specific places and circumstances. In Europe in the nineteenth century many major preservation efforts were directed at churches and palaces, strongly suggesting an attempt to salvage in some fashion the power and prestige of the church and of an upper class whose power was fast eroding. In the United States, lacking a hereditary aristocracy and a strong, established church, the chief aim was to bolster patriotism, to save national shrines from encroaching development in an effort to create symbols around which a diverse young country might rally. In both cases, it might be argued, many preservationists set themselves against the rising tide of the market economy and tried to attach to their own purposes some of the metaphysical
authority, even the rhetoric, that earlier had been directed toward church and king. At the same time, in other cases such as Florence or Siena, the past was increasingly seen as a valuable commodity that could be marketed. There were also a number of fundamental doctrinal rifts within the preservation camp. For some, artistic integrity was all important, and the goal of preservation was restoration to some state of "original" integrity. For others, any attempt at "restoration" merely helped wipe away history.

These class-bound origins and doctrinal splits in preservation have not receded over the years. In fact, as preservation ideas have been exported around the world, often as "technical" help by United Nations agencies like ICOMOS, the paradoxes have become more apparent. In the most recent wave of preservation, dating from the 1960s, there has been a major attempt to widen the basis of preservation support by accentuating its role as a development tool, particularly one to build tourism. This was already the case in a number of European colonies in the nineteenth century, and can be well seen in efforts by the French early in this century to restrict modernization in the old cities of Morocco. More recently, the trend has snowballed, for example, in the outdoor architectural museums of Indonesia, the use of Antigua Guatemala as an international study center, and the "restoration" of enclaves like Old Havana and the Emerald Hill Road area in Singapore. In the process, free-market forces and opposition to the market, a desire to save what is there and a desire to turn back the clock to the period of significance, and a desire to save the buildings versus a desire to save the existing communities have often collided. The same is true of the desire to save physical fabric in societies where the physical fabric was historically far less important than it was in the West, for example in pre-Columbian American rituals or at the Ise shrine in Japan, where the building configuration was important but the actual structures were replaced constantly. The very idea of preservation, restoration or rebuilding is especially problematic in places where much of the built environment is made of earth or sun-dried brick, materials that must be constantly renewed. This is also true in the case of landscapes which are inherently about flux. All of these examples raise the question: What is being saved, for whom, and how?

I will argue, using case examples from various places in the world, that there is no simple solution to any of these contradictions. As is often the case in any settlement pattern, every choice benefits some and hurts others. I will argue for the importance of the scholar in making clear what the assumptions and choices are.

PRIVATE PROPERTY IN AFRICA: CREATION STORIES OF ECONOMY, STATE AND CULTURE
Donald Krueckeberg

Pressures to finance and promote economic development throughout Africa are linked to policy efforts to secure land tenure by advancing private-property regimes over common-property traditions. This paper examines three prominent arguments invoked to explain, support or oppose these policies: the story of Scarcity, the story of the Overbearing State, and the story of Traditional Culture. The paper critically examines the claims of each of these stories and argues that while each is useful, none, alone, is adequate. Competing stories explain or defend competing tenures, much as they do in American property debates.

TOURISM ENCOUNTERS: INTER- AND INTRACULTURAL CONFLICTS AND THE WORLD'S LARGEST INDUSTRY
Mike Robinson

Given that tourism is the largest of multinational activities, surprisingly little has been examined about the context of intercultural conflict. The economic dimensions of this global industry and attendant structures are clearly recognized as being significant, but it is often forgotten that tourism is predicated on the meeting and trading of cultures. The desire to make contact with another's culture is very much at the heart of tourism. The processes by which tourists experience culture, and the way culture is utilized by both the tourism industry and host communities, are increasingly characterized by conflict at interpersonal and structural levels.

Few studies have attempted to bring together the various dimensions of cultural conflicts in tourism. This paper considers the different layers of conflict, ranging from the direct tourist-host encounter to the ways that conflicts exogenous to tourism activity can nonetheless influence its patterns. Drawing on examples from the First and Third World, the contexts for cultural conflicts are then explored with reference to tourism's search for and experience of difference. It is not that conflict situations are new or simply different; they also derive from the processes involved in the construction, accentuation and promotion of cultural identities. The logic of consumptive behavior drives these processes and creates "otherness" as a necessary precondition for touristic encounters. The tourism industry legitimizes the manufacture of heritage and tradition, and is, at the same, legitimized by our attempts to manage and maintain difference.

Discussion draws upon the changing discourse surrounding globalization, as both a process and a theoretical framework which can be utilized for greater understanding of cultural conflicts in tourism. It is argued that given the current dominant cultural context for tourism, the structures which exist to support it, and the increasing economic importance attached to it, conflict appears inevitable. Indeed, this inevitability is emphasized by an apparent indifference to cultural conflict on the part of both the tourism industry and tourists.
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A8. INVOCATIONS OF ETHNICITY, NATIONALISM AND RELIGION IN HERITAGE STRATEGIES

WHEN TRADITION BECOMES LUXURY
Rosemary Latter
Oxford Brooks University, Headington, U.K.

RAISING THE STAKES: MANUFACTURED HERITAGE, COAST SALISH IDENTITY AND CASINO ARCHITECTURE
Caroline Swope
University of Washington, Seattle, U.S.A.

THE EVOLUTION OF BUILDING TRADITIONS: A LOOK AT BALI AND VERMONT
Sandra Vitzthum
University of Notre Dame, South Bend, USA.

THE ROLE OF SOCIAL MOVEMENTS IN THE REMAKING OF TOURISTIC CITIES: PUERTO VALLARTA
Manuel Varela-Michel
Mexico City, Mexico

CASINOS, TOURISM DEVELOPMENT, AND PRESERVING CULTURAL HERITAGE IN NEW ORLEANS
R.O. Washington
University of New Orleans, New Orleans, U.S.A.

WHEN TRADITION BECOMES LUXURY
Rosemary Latter

This paper discusses a wealthy society where traditional buildings no longer have their original, or intended meaning or usage but are nevertheless important to people as a way to sustain the identity of a local community, or at least the idea of what that might be.

In contrast to many poorer countries that are trying to shed notions of traditional society in favor of modern images and values, this is a social phenomenon of rich countries. Developing countries tend to go through a cycle of shedding the symbols of their struggle to survive when presenting a modern face to the global market. However, at a certain point in the “modernization” process, there arises a need to reinvent a narrative of the past society that has often only tenuous links with the reality of the modern one.

Traditional buildings are a potent symbol of a life without rapid change, particularly when the edifices themselves, or the customs associated with them, have survived several centuries. Their presence is a reminder of a time, sometimes sentimentally regarded, before the concept of globalization was considered. This paper examines how and why these buildings are cherished in the context of a Swiss alpine village (Les Diablerets). While sustaining the original settlement and its customs, the village also plays host to a strong tourist industry in the form of a ski resort in the winter and an outdoor-pursuits location in the summer. Vernacular building techniques are alive in the village, if principally for the production of luxury chalets at a premium price.

The genuine love for its traditional buildings held by the Swiss in general is clearly demonstrated in the Ballenberg open-air museum, where more than thirteen groups of buildings are represented and cherished. The country is a paradigm of resistance to uniformity, being made up of a confederation of 23 cantons, each of which has its own special characteristics. An in-built aversion to centralization has enabled the traditions and institutions of each region to remain distinct and the ethnic, linguistic and religious origins of its citizens to thrive in an overall ethos of coexistence.

There are many dichotomies in the Swiss psyche: the fiercely self-sufficient nature of the people who take a common pride in their democracy and neutrality; a country that has its roots in the forest cantons that have modern and efficient industries; and the remote and inward-looking mountain communities that are part of a country that is home to such world institutions as the International Red Cross, and that was the founding place of the League of Nations.

The mechanisms that are in place for the support of traditional buildings and customs, be they political, social, or economic, and their relation to the tourist industry are explained as they occur in Les Diablerets. The paper does not attempt to judge the validity and meaning of this attachment to traditional buildings by the people of this rich country but to examine the undercurrents present in this idealized physical and mental landscape. It concludes that even people operating successfully in a global economy have a fundamental need to cling to the apparent certainties of the past for reassurance, and that buildings are the strongest physical manifestation of this need.

RAISING THE STAKES: MANUFACTURED HERITAGE, COAST SALISH IDENTITY, AND CASINO ARCHITECTURE
Caroline Swope

This paper examines the contemporary casino architecture of the Coast Salish and the ways in which architectural styles and decorations project tribal identity and satisfy the tourist expectations of “Northwest Indian” art. The Coast Salish are an indigenous people of the Puget Sound, located in western Washington State. The two casinos investigated are the Swinomish Casino near Anacortes, Washington, and the Jamestown S’Klallam Casino near Sequim, Washington. Each of these tribes, independently of one another, commissioned native art and architecture of a “blended” northwest cultural
Sometimes the new type is transformed enough to become first the local culture adopts these innovations wholesale; then architecture, and particularly when they profit from preserving a backlash occurs. When people are proud of their traditional and with new building types to accommodate them. With or transformation unfolds.

An insider's knowledge of exactly the process of fossilization is part of the modern condition. Integral and meaningful patterns for building become increasingly cosmetic as new building types suffuse the culture, and all the traditions of use and social dynamics are rapidly transformed. The fossilization of traditional architecture is apparent all over the world, yet some cultures are more aggressive about transforming the new types to fit into the old culture. These more resilient cultures tend to a) have had a very strong, resilient architectural tradition until recently; and b) derive a large part of their income from exploiting that tradition now.

This paper seeks to clarify the process of fossilization of architecture by examining two very different places — Bali and Vermont (U.S.A.). Getting quickly beyond stereotypes (East versus West, Third World versus First World, etc.), one can see that these two cultures are faced with the same dilemma. Comparison of the two places helps reveal objectively (yet with an insider's knowledge) how exactly the process of fossilization and/or transformation unfolds.

The analysis reveals a pattern of outsiders arriving with new cultural practices for shopping, medicine, education, etc., and with new building types to accommodate them. With these building types comes a host of related issues such as parking, energy consumption, and new building materials. At first the local culture adopts these innovations wholesale; then a backlash occurs. When people are proud of their traditional architecture, and particularly when they profit from preserving it, a variety of building patterns (from large- to small-scale) is eventually distilled and applied to the new building types. Sometimes the result is superficial and sadly comical, but sometimes the new type is transformed enough to become truly integrated into the culture. When the latter happens, the architectural tradition of the place reveals a vibrant ability to absorb and evolve through rediscovering its essential qualities.

By examining some successful transformations, this paper hopes to suggest an alternative to architectural fossilization. Building upon associated articles from the field of anthropology, the paper gives some general guidelines for understanding a culture's building patterns and determining which patterns could best be applied to new building types.

THE EVOLUTION OF BUILDING TRADITIONS: A LOOK AT BALI AND VERMONT
Sandra Vitzthum

That communities become self-conscious in their architectural design, freezing architectural innovation and evolving traditions by naming styles, is part of the modern condition. Integral and meaningful patterns for building become increasingly cosmetic as new building types suffuse the culture, and all the traditions of use and social dynamics are rapidly transformed. The fossilization of traditional architecture is apparent all over the world, yet some cultures are more aggressive about transforming the new types to fit into the old culture. These more resilient cultures tend to a) have had a very strong, resilient architectural tradition until recently; and b) derive a large part of their income from exploiting that tradition now.

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THE ROLE OF SOCIAL MOVEMENTS IN THE REMAKING OF TOURISTIC CITIES: PUERTO VALLARTA
Manuel Varela-Michel

Late-twentieth-century globalization is not only creating a virtual “global village,” but it is building its own concrete counterparts: “rooted-metropolises.” Cities that initially flourished as a result of the Industrial Revolution have shown that their expansion can continue under the influence of modernity and postwar development trends. The influential reach of modernization and development is most tangibly represented in the complexities of cities erected by masses of people in the “Third World”: African, Asian, and Latin American urban places that have been invented mainly according to universal values originated in Western Europe and North America. The globalization of such values has strongly influenced political, economic and social decision-making at all levels, shaping lives, living spaces, and conditions of rooted people. However, relatively little consideration has been given to the potential input of local culture and knowledge in constructing the “Third World.” Within the mandate of modernizing Latin American peoples, for instance, small oases have become large resorts, which are now becoming big cities: urban environments that resemble each other more than they resemble “undeveloped” settlements in the regions in which they grow.

The role of social movements in the remaking of touristic cities is also true that, in accordance with sustainable development, the limits of the environment are now to be considered as limits of growth. What has been disregarded for the most part, and therefore marginalized from participatory democracy, are the objects of this specialized rhetoric. The poor of the Third World, living within First World touristic cities, survive by dealing with society and nature in relative autonomy from global capitalism and from a scientific awareness of their physical environment.

This paper explores the emerging participation of social movements in Mexico, which have become more and more
involved in development projects that affect the sustainability of their participants' lives. When El Salad, a macro-development project for the city of Puerto Vallarta, was opened to public scrutiny, environmental and community groups reacted against what they considered to be "culturally inappropriate" and "economically exclusionist." Interviews with the leaders of these organizations and a review of the public debate as recorded by the local press help enrich discussion about broader themes of social change. How can culture, the best imperative advantage of local people, be implemented in settlement building projects so that the main beneficiaries will be the bearers of such culture? How can tradition still represent a genuine sustainer of life, rather than serve as a virtual experience to be consumed by "the other"? How can resort areas transform themselves from enclaves of multinational isolation into polis of multi-cultural exchange?

The conclusions of this study are expected to contribute to an understanding that the process of decommodification of tradition could lead toward multicultural tolerance. It is also hoped that insight into local culture will provoke awareness of the crucial importance of preserving the great diversity of cultures from global homogenization.

CASINOS, TOURISM DEVELOPMENT, AND PRESERVING CULTURAL HERITAGE IN NEW ORLEANS

R.O. Washington

Most major cities in the United States have developed or are seeking strategies for increasing their economic base, revitalizing their central areas, and increasing employment opportunities without increasing property and income taxes. One such strategy has been to bring more family tourists to such cities. Over the course of its 375-year history, New Orleans has become a mecca for tourists. Its unique blend of food, music and architecture, coupled with its various traditional festivals, and events — such as Mardi Gras, and more recently, the Sugar Bowl — have required minimal corporate effort to promote; however, when the city's economic base was threatened by the oil bust of the 1980s, an increase of tourism became a major tactic of the city's growth and economic development strategists.

Following the lead of other cities, politicians and developers in New Orleans began to view casinos and the gaming industry as a companion to tourism, and in 1992, the Louisiana Legislature established the Louisiana Casino Commission as a basis for land-based casinos. One community which was affected by the legislation was the Faubourg Treme neighborhood. This historic, predominantly black neighborhood became the site of the temporary casino which was housed in the City Auditorium.

Throughout its history, Faubourg Treme and its architectural and cultural heritage have taken a back seat to other more well-known neighborhoods, such as the Vieux Carre, the Garden District, and the Uptown areas of the city. First settled in the eighteenth century, the land beyond the city limits and upriver from the Morand Plantation was known as the City Commons, a useless cypress swampland. Yet, according to a life-long resident, some structures in Treme predate many historic structures in the Vieux Carre. And in the nineteenth century, this area was the site of a teeming residential, commercial, and entertainment district — a place where slaves, "free persons of color," and Caucasians lived, worked, and played. By the twentieth century, however, Treme, with its weak political voice, became the site for large civic and transportation projects. These endeavors erased forever the efforts of the early entrepreneurs who had built investment housing in great quantity — a testimonial to the former socioeconomic affinity of the area (Toledano and Christovich, 1980).

This paper has two objectives: 1) to describe the failure of the developers to complete, to date, the permanent casino; and 2) to offer a detailed discussion of how the opening and unexpected closing of the temporary casino (across from the Vieux Carre) may foretell how tourism may become New Orleans' growth-management problem of the 1990s, as the residents of Treme struggle for preservation of their community's sense of self-determination and ethnic and cultural identity. As Callas et al. (1994) has noted:

"Today, instead of uncontrolled demolition of historic structures in the CBD or of zoning regulations allowing building densities of unparalleled levels, New Orleans faces destruction and density problems of another kind. Tourists and the businesses they create are threatening the quality and integrity of the city's attractions. Tourism, if not properly managed, could level the city in a way that nearly three centuries of natural wear and tear have not done."
HISTORICAL ENCOUNTERS: IDENTITY, HERITAGE AND REPRESENTATION

SITE AND CITATION: GUIDEBOOKS AND THE TOURIST GAZE

Anne Bush
University of Hawai'i at Manoa, Honolulu, U.S.A.

"THE ENGLISH PATIENT" REVISITED

Heba Farouk Ahmed
University of California, Berkeley, U.S.A.

AN ARCHITECTURAL PORTRAIT OF JERUSALEM: THE MANIPULATION OF TRADITION IN THE ARCHITECTURE OF THE BRITISH MANDATE IN PALESTINE

Ron Fuchs
Technion, Haifa, Israel

HOSPITALITY AND RESISTANCE IN NINETEENTH-CENTURY CALCUTTA

Swati Chattopadhyay
University of California, Santa Barbara, U.S.A.

REMEMBER THE PALACE: DIFFERENT GENDER IDENTITIES IN HISTORICAL MEMOIRS OF THE PHAYA-THAI PALACE, THAILAND

Vimalin Rujivacharakul
University of California, Berkeley, U.S.A.

SITE AND CITATION: GUIDEBOOKS AND THE TOURIST GAZE

Anne Bush

Far from being writers, founders of their own place, heirs of the peasants of earlier ages now working on the soil of language, diggers of wells and builders of houses, readers are travelers; they move across lands belonging to someone else, like nomads poaching their way across fields they did not write, despoiling the wealth of Egypt to enjoy it themselves. Writing accumulates, stocks up, resists time by the establishment of a place and multiplies its production through the expansion of reproduction. Reading takes not measures against the erosion of time (one forgets oneself and also forgets), it does not keep what it acquires, or it does so poorly, and each of the places through which it passes is a repetition of the lost paradise.

—Michel de Certeau

It can be argued that more than actual experience, guidebooks determine how places are understood by the modern tourist. In as much as guidebooks provide the conditions and conventions of travel, they also outline what is important and unimportant about places — what to consume and what to avoid. By selection alone, guidebooks determine what constitutes a place, they reduce its complexity to palatable parts and, as a result, have a hand in transferring the foreign into the familiar.

This paper will be an investigation of the guidebook and the ways in which it helps to structure the understanding of place, specifically the city of Cairo. This paper will begin by examining the historical inception of the tourist. Here, I will highlight the Modernist need to reconstruct identity (both personal and national) as well as a sense of place by positioning itself against the exotic Other. I am interested in the role that guidebooks played in structuring such identities and how their evolution (from travelogue to catalogue) encouraged distinctions of the authentic from the inauthentic, real experience from its representation. Examples will come from past and present sources including the travelogues of Gustave Flaubert, Gerard de Nerval, and Edward Lane, and guidebooks by Murray and Baedeker. I am primarily interested in connections between the city and the book and how guidebooks in particular (like the cities they describe) are simultaneously presentation and re-presentation, collection and catalogue. In a larger sense, I am interested in the difference between the Eastern city and the Western city as tourist destinations and the ways in which the city and its representation support or deny the hegemonic preconceptions of the Western subject. Guidebooks can provide provocative information about the particularities of place, the relationship of such particularities to the tourist gaze, and the role that designers play in spatially, textually and visually constructing or questioning that relationship.

Shepheard's Hotel of nineteenth-century Cairo represented a new type of urban space in the city, not only for European visions but for the natives as well. It was the point where the East with its civilization, luxury and magnificence met the West with its technology and taste. Shepheard's Hotel was the meeting place of travelers and tourists in the 1850s, much before actual British colonialism took place. It was first called the New British Hotel, and later Shepheard's British Hotel. It is through the terraces of this hotel and its immediate surroundings — the Frank town (Azbakyyah Park, theaters, and later the Opera House) — that scholars reconstructed the image of the city based on their interpretation of travelers' accounts and diaries.
of the hotel's clientele. Shephard's Hotel's guests consisted of two groups: those seeking the world of the Arabian Nights and roaming around in the old city, and those that wanted the hotel to be a little piece of England, like the British consulate.

In this paper, I aim to show how the locals and natives constructed their image of nineteenth-century Cairo as inhabitants of the city in contrast to the Western image. Through reading and analyzing different manuscripts, treatises, local newspapers and literature of the period, I will show how Egyptians had been literally excluded from writings about these new "public" spaces in the city. Nevertheless, those locals became an important element of these spaces, and it is through their presence that Shephard's Hotel gained its prominence and importance as a representation of the modern in the Orient. It is important to mention that Shephard's Hotel had been reconstructed four times since its founding. Acting as a tourist hub and the core where foreigners and travelers met and interacted, it is not surprising either to know that it was among the buildings that were burned down in the street uprising and riots in 1952 that ignited the Egyptian revolution.

This paper will display the experience of modernity in nineteenth-century Cairo through the eyes of the natives. With the dispersal of new ideas, in creating these new spaces, and introducing new urban forms, it was never easy to change the attitude of the indigenous population regarding their cultural definitions of public versus private domains. The paper concludes that it is the urban culture that most shapes and defines public spaces and provides them with meaning despite the images associated with them through the eyes of the West.

AN ARCHITECTURAL PORTRAIT OF JERUSALEM: THE MANIPULATION OF TRADITION IN THE ARCHITECTURE OF THE BRITISH MANDATE IN PALESTINE
Ron Fuchs

A separate country called Palestine, with Jerusalem as its capital, was created (or re-created) when the Ottoman Empire was carved up by Britain and France after World War I. The task of governing the country forced the government of the British Mandate of Palestine to establish administration and civil institutions and to construct a new local identity. Even simple steps, such as the minting of coins and printing of stamps, inevitably involved selecting or devising new national symbols. Perhaps the most sophisticated essays in the invention of national symbols were the buildings of the High Commissioner's Residence and the Palestine Archaeological Museum in Jerusalem. The design of both buildings, subtly manipulating Oriental and indigenous motives, drew an image of Palestine as it appeared to its British administrators, and suggested their conception of the future of the country.

Architectural symbolism had to resolve basic conflicts: between the British role as a trustee and its objectives as a colonial power; between the national aspirations of Jews and Arabs; and between the British and local interests and Palestine's worldwide significance as the Holy Land.

British-devised symbolism, with its fundamentally colonial orientation, proved to be hopelessly irrelevant to both Jews and Arabs; yet, when the new Israeli Supreme Court in Jerusalem (built 1952) makes architectural references to Mandatory architecture, it acknowledges the British contribution to the establishment of a modern state. The paper analyzes the manipulation of indigenous traditions in the design of the High Commissioner's Residence and the Palestine Archaeological Museum, and discusses the meanings conveyed by the architectural symbolism.

HOSPITALITY AND RESISTANCE IN NINETEENTH-CENTURY CALCUTTA
Swati Chattopadhyay

The Sobhabazaar Rajbari (palace) is a sprawling complex that straddles both sides of Raja Nabakrishna Street for an entire block in north Calcutta. Begun in the 1760s by Nabakrishna Deb, the complex once consisted of residences, gardens, temples, public places of gathering, offices, a school, and a library. Deb started his career in the precolonial Mughal administration and later became the political baniyan (broker/liaison) of the East India Company. The company transferred the rights of the village Sutanuti (one of the three original villages that constituted the area taken up by the city) to Nabakrishna in 1778, making a third of the city's residents the tenants of the Deb family. The social and political importance was maintained by his successors, and the mansions at Sobhabazaar gave vivid spatial manifestation of the privilege accrued over the years.

The architectural vocabulary, a mixture of local Bengali building idioms spiced up with the sophisticated accent of Mughal court culture, was juxtaposed against a flagrant Neoclassicism. Such architectural cocktails have been disparaged by some historians as inauthentic, blind mimicry, demonstrating a lack of knowledge about the proper application of architectural orders. For others, the buildings demonstrate the inevitable and irreconcilable clash of tradition and modernity. In this paper, I wish to present a more complicated story of how such architectural language and spatial practice were manipulated by the owners to maintain their privileged position with respect to the Bengali community as well as the colonial administration. This architectural vocabulary was not involved either out of ignorance or out of innocence, but was one means of many by which the elite members of the Bengali community devised their own space within the colonial system, one in which they could become a "native" not predefined by colonial authority.

The centerpiece of this story is the celebration of the British victory over Indian Sepoys in the Sepoy Rebellion of 1857 and the subsequent assumption of imperial power by the Queen at the Deb family mansion. On this day the elite British residents were invited to a supper and ball at the Deb...
family's natmandir (dance pavilion). The Neoclassical front of the natmandir led to a theater-like space adjoining the family temple designed in a different classical style: after the nabanat​-​ra (nine-pinnacled) pattern. The Deb family had extended such hospitality to the British residents before, and the latter, on their part, had been eager consumers of the different cultural experience at the Raja's household. On the surface this may be void as the Deb family's attempts to simultaneously demonstrate faith in their religion and loyalty to the British, unless one recognizes it also spoke of an ability to appropriate colonial symbols and deploy them for a new set of purposes. A closer examination reveals a narrative fraught with contradictions, a shrewd game of acquiescence and resistance.

The above issues resonate in the troubled questions asked by the conference — questions about seeking difference and hospitality; the ability of hybrid material artifacts, particularly buildings, to convey meaning; and the use of vernacular idioms and religion as mechanisms of resistance and points of creative departure. It is particularly relevant in this case because the Deb family mansion is targeted for conservation. In the last two decades the oldest part of the Deb mansion has fallen into disrepair and has become the subject of a government-sponsored conservation effort. Not surprisingly, a host of issues have emerged, including how this conservation effort is to be designed, how the buildings should be used, whether it should cater to local interests or be made into a tourist attraction, and how the story of the palace and the people who inhabited it should be represented. The paper does not intend to focus on the conservation effort, but rather to serve as a reminder of how these issues were addressed and played out in the nineteenth century.

REMEMBER THE PALACE: DIFFERENT GENDER IDENTITIES IN HISTORICAL MEMOIRS OF THE PHAYA-THAI PALACE, THAILAND

Vimalin Rujivacharaku

Historical memoirs of the nineteenth-century Phaya-Thai Palace in Bangkok, Thailand, reveal dramatic differences in the perception of space as a reflection of different gender identities. In Siamese society at that time, gender served as a major social organizing principle, creating different social positions and lifestyles for men and women. The paper examines four contemporaneous accounts of the historic palace, residence of Queen Saowapa, the most powerful queen of King Rama V, which are drawn from the memoirs of four palace personalities: two ladies-in-waiting, the queen's only grandson, and the male royal physician. The similarities and differences in the male and female narratives of the same spaces show the dissimilar perspectives of each group, and allow the construction of gender identities in relation to the spaces they inhabit or occupy.

Masculine narratives often dwelled more generally on location and circulation and the relation of the palace to the outside environment. In contrast, feminine narratives focused more on spatial and decorative details, size and hierarchical significance of each room. In large part this difference is due to the way that women and men used the palace spaces differently. Most ladies-in-waiting lived within the palace compound and were assigned their own rooms to work in, as well as specific places to wait for the queen's orders. As the nature of their daily activities was quite routine, the everyday life of the women at the court of Queen Saowapa was physically very restricted, although they did exercise considerable power in palace affairs. On the contrary, men experienced the spaces as they moved through the palace. As a boy, Prince Chula-Chakkrapongse came to the palace every evening to visit his grandmother and had to walk along the long corridor of the palace to reach her room. The physician, despite not being a member of the royal family, was likewise allowed to visit his patient, the queen, twice a week. A drawing plan based on information from the memoirs of the prince and the doctor present the space of Phaya-Thai Palace as space that could be controlled by circulation while a plan from the narratives of ladies-in-waiting shows how space can encompass people.

From the memoirs, male narrators experienced the space of the palace by using the line of corridors to guide direction as well as to inform their knowledge of the building. They believed that their circulation allowed them to determine the spaces in the buildings, when in fact they only knew how to describe the spaces in relation to their movement through the palace. As such, men used their mobility to "know," but not fully understand, space. On the other hand, women's limited mobility within the palace required them to adjust themselves to their assigned spaces and the community which occupied the spaces. As a result, they fostered a deeper relationship to the spaces, which allowed them to understand, not just know in passing, the palace. The three keywords drawn from the interpretation of masculine narratives are "to know, to pass, and to determine." Male narrators tended to present that they knew the building broadly but well. On the contrary, feminine narratives and their keywords "to understand, to adjust, and to be accepted" demonstrate a deep understanding gained from living in the circumscribed space. Therefore, I show in this paper the differences in experiencing the space between male and female gender which culminated in their narratives of the historical building. Such differences of the two genders can be described as "the breadth and the depth" in the perception of building space.
III. DEVELOPMENT, TOURISM AND PRACTICE

B1. CONSTRUCTING TRADITION THROUGH DIFFERENCE

A NATIVE’S HERITAGE, FABRICATED AND ASSEMBLED
Nadia M. Alhasani
University of Pennsylvania, Philadelphia, U.S.A.

ARCHITECTURE OF HERITAGE: BETWEEN THE IMAGE OF SELF AND THE EXPECTATIONS OF THE OTHER
Lobna Sherif
Ain Shams University, Cairo, Egypt

A TRADITIONAL SHAPE PACKAGED: ON THE PANCASILA MOSQUE OF INDONESIA
Gunawan Tjahjana
University of Indonesia, Jakarta, Indonesia

BANUA TO BANUA: SHIFTING MODELS OF THE PERCEIVED “TRADITIONAL” TORAJAN HOUSE IN INDONESIA
Chee-Kien Lai
Singapore

THE COLONIAL LANDSCAPE OF LUCKNOW, INDIA
Amita Sinha
University of Illinois, Urbana-Champaign, U.S.A.

A NATIVE’S HERITAGE, FABRICATED AND ASSEMBLED
Nadia M. Alhasani

This project examines the complex site of Coronado State Monument, located on the west bank of the Rio Grande in New Mexico, between Albuquerque and Santa Fe. Its aim is to synthesize three individual yet interrelated components comprising and defining the current site: the vast archaeological ruins, the physical and symbolic landscape, and the existing and proposed museum and visitor buildings. The focus of this work is the reinterpretation and reintegration of the entire site through a design and conservation program involving the following components.

1. The rehabilitation and adaptive reuse of the existing museum and visitor center, designed in 1938 by John Gaw Meem, a regionally prominent architect best known for his popularization of the Spanish Pueblo Revival mode and his use of traditional regional building technologies (particularly adobe).

2. The design of a new museum building to house and display the site’s renowned kiva murals in a space and manner that is responsive to the environmental context and culturally appropriate for sacred art in accordance with the beliefs and values of the area’s affiliated Native American groups.

3. The conservation and display of the archaeological resource: the ruins of the large, thousand-room pueblo inhabited from 1300-1500 AD, excavated in the 1920s and 1930s and open to the public ever since.

4. The explication of the physical and symbolic landscape which provides not only the tangible setting for the buildings but also the cosmological correlate of past and present traditional pueblo world views and belief systems.

Through a series of critical questions, participants in the project began to explore and define the nature of the problem as perceived during a site visit and meetings with various entities expressing interest in the project. It was crucial at this point to define answers to many of the concerns expressed and attempt to clarify some of the ambiguity confronted. For example, what was the cultural significance of the “site,” and what should it convey to whom? More importantly, who were the owners, clients, and users within the context of the project at large? Revealed were the intertwining histories of Native American Puebloans, Spanish Conquistadors, and state officials attempting to revive, preserve, and open the site to visitors. The natives had deserted the site, settling in surrounding pueblos, and the vast ruins, with their murals, had been left exposed and neglected.

This project presents a dilemma that is typical of many traditional sites in contemporary societies. It attempts to simulate a built environment that is frequently inaccessible to the “other” through a physical transformation without the presence of its natives. And it exposes the role of well-intended officials in attempting to make available a material culture that is rarely put on display.

The paper discusses a schema that was presented to the client, the New Mexico State Monuments, in an effort to address the Coronado State Monument, and it explores the alternative scenarios proposed in an effort to provide a rational interpretation of the project. The design-oriented objectives are perceived as possibilities for a better understanding of the site’s multilayered history and intertwined cultural representations, relating to the visions of both natives and owners.

ARCHITECTURE OF HERITAGE: BETWEEN THE IMAGE OF SELF AND THE EXPECTATIONS OF THE OTHER
Lobna Sherif

Only remote lands could ever claim an unspoiled local architecture, and only up to that time when such seclusion was still possible. Today it is important to remember that tracing influences and precedents in art-historical studies must recognize and acknowledge the time-honored practice of using different forms, regardless of their origins, in architecture as well as the minor arts. It was not until the systemization of archi-
A TRADITIONAL SHAPE PACKAGED: ON THE PANCASILA MOSQUE OF INDONESIA
Gunawan Tjahjana

Yayasan Amal Bhakti Muslim Pancasila, a presidential charity foundation, donates a standardized mosque to any needy and qualified Indonesian Muslim community. The design of this Pancasila mosque, as people call it, is based on a model derived from the legendary great mosque of Demak in East Java.

The great mosque of Demak exemplified many generations of mosque architecture in Java. It had a square plan defined by four central composite posts supporting a main, two-tiered pyramidal roof. Such a roof shape was typical for many centuries among the Javanese, and among peoples of many other parts of Indonesia, prior to the popularization of the dome, a shape that has now been copied in many sizes. One result is that today the multitiered pyramidal roof is considered a native product, despite the debatability of its sources, while the dome is deemed of Middle Eastern origin, an acceptable foreign form adopted by Indonesians. For this reason, and the virtue of its practicality, the sponsor of the Pancasila mosque program deemed it a superior form. The Demak model has now been modified and standardized throughout Indonesia as a mark of the central government's care for the Muslim majority. Yet, in practice, the building's shape is often slightly adjusted to local conditions, as seen through its improvised ornaments, decoration, and roof toppings.

The mosque as an object of architectural tradition in this instance has been intentionally used to convey the central ruler's political will in two regards: first, to win sympathy among the larger Muslim society by reflecting care for their needs; second, to strengthen cultural bonds within the nation by simplifying and imposing a standard image. To achieve these ends, a foundation was established, whose existence has to some extent complicated the task of the government agency within the Department of Religion which would otherwise have facilitated religious building. Today this charity foundation is the major mosque "manufacturer" in Indonesian Muslim communities. The communities which receive its mosques are expected to gradually appreciate traditional values and associate with the "identity" of the dominant group. In this process, the architectural tradition of a dominant (Javanese) culture is being made to represent a multiethnic nation.

This paper traces the genesis of mosque architecture in Java, and it examines the interplay of social and cultural factors in the process of generating and imposing a renown architectural shape. It follows how in this process the original shape has been corrupted as it has been multiplied for various contexts. The analysis ultimately leads to the question of whether the imposition of a certain shape can help strengthen cultural identity, and thus help resist strong outside cultural challenges in an age of globalization.
rectural forms from other islands in Southeast Asia.

The paper will utilize material from personal field studies as well as published material to infer that this so-called definitive and popular model of the Torajan house has undergone transformations and appropriations beyond any present perception. Such changes have taken place in space use, symbolic structures, and cultural constructions. The paper will then attempt to trace the external political, cultural, and economic reasons why this present architectural form deviated from those depicted on the inscribed wall murals of the Borobudur temple complex in central Java, still the earliest record of architectural forms in Southeast Asia. It will also illustrate (through slides and drawings) how the eventual new “model,” now rendered purely for prestige (and often unlivable), grafted onto a present-day reinforced-concrete house, is abetted by the obsession with symbolic forms and notions of status and prestige by a former generation of Torajans.

THE COLONIAL LANDSCAPE OF LUCKNOW, INDIA
Anita Sinha

The cantonment district in Lucknow in the late nineteenth and early twentieth centuries represented an expression of the Other through British hegemony and military might, and through aspects of European culture such as a profoundly different view of nature, ideas about recreation in open spaces, and an alien life-style embodied in bungalow architecture. The district embodied a landscape of power in that it implied subordinate status for the traditional city and its associated way of life.

In post-colonial Lucknow there have been few changes in the cantonment district. Although the population is now wholly Indian, including army personnel as well as civilians, it lives and works within a landscape that has been largely preserved through strict bylaws and zoning regulations applied to both architecture and open spaces. Should such a landscape continue to be “read” as colonial, when it retains its former exclusive character in its old bungalows, green open spaces, race course, and polo field — and in its general sense of order and control, discipline, and cleanliness?

The paper examines how colonial concepts have been internalized in some measure due to the relatively unchanging physical environment. A survey of seventeen bungalows and their residents reveals how modifications have been made to interior spaces in keeping with Indian life-styles and changing family structures. Yet the residential exteriors even today unmistakably bear the colonial look: green lawns, potted plants, neat flower beds, and badminton courts. Indeed, the residents do not think of these elements as anything but Indian, even when there exists a striking discrepancy between the cantonment district and the rest of the city in terms of density patterns, management policies, and quality of infrastructure. The paper explores the issue of hegemony in the landscape and the incorporation of the Other in imagery and values.

B2. INVOCATIONS OF TRADITION IN THE ARCHITECTURE OF TOURIST DEVELOPMENT

CREATING AN ARCHITECTURE FOR THE “OTHER”: REINTERPRETING A VERNACULAR ARCHITECTURAL TRADITION
Joseph L. Aranha
Texas Tech University, Lubbock, U.S.A.

TOURISM DEVELOPMENT PROJECTS OF JORDAN
Leen A. Fakhoury
Jordanian Tourist Investment Company, Amman, Jordan

TOURISM AND TOURISTS AND THE BUILT ENVIRONMENT OF EGYPT IN THE AGE OF GLOBALIZATION
Tarek Abu-Zekry and Ahmed O. El-Kholi
Zaqaziq University and Menofia University, Egypt

CREATING AN ARCHITECTURE FOR THE “OTHER”: REINTERPRETING A VERNACULAR ARCHITECTURAL TRADITION
Joseph L. Aranha

The traditional built environment in Bali, Indonesia, is an integral part of a visitor's experience of the culture and way of life of the Balinese. The relationship of traditional Balinese architecture to nature, its use of traditional building materials and traditional building forms, along with other aspects of traditional building design and construction are all factors that have contributed to the distinct spatial and formal characteristics of the island's built environment. As far back as the 1930s, Westerners who came to live in Bali began to adapt, modify, and reinterpret the traditional vernacular so as to meet Western needs while maintaining a sense of place. Later, as tourism in Bali began to grow and large international hotels and resorts began to be developed on the island, elements of traditional Balinese architecture were combined with Western knowledge of landscape design and contemporary building technology to create a tourist architecture which has evolved into a clearly identifiable contemporary Balinese architectural style. The influence of this tourist architecture can now also be seen in contemporary Balinese houses, office buildings, and shopping centers. This paper documents and explains the typologies and components of this new “traditional style.” It also discusses the trickle-down
The underlying task of contemporary development should be to create a new sense of place in a conscious, gradual and comprehensive manner. This will involve a critical assessment of development in the new settlements and satellite towns in the Greater Cairo Region. Through specific examples, it will analyze how a new sense of place and cultural identity can be shaped within these developments. It aims at elaborating an alternative approach to the design of urban places, one that uses inherited local cultural systems within underlying principles of common values that transcend time and space. Such an alternative design paradigm can demonstrate a greater awareness of cultural authenticity within the context of rapid urban development.

**URBAN HERITAGE, ALIENATION, AND CULTURAL AUTHENTICITY: CAIRO'S NEW DEVELOPMENT**

Galal Abada

Over the past few years the Greater Cairo Region has undergone a tremendous urban expansion, characterized by the development of new communities, sprawl, peripheral development, and the spread of tourist enterprises. This expansion has mostly concentrated on the establishment of urban places without fully understanding the importance of conglomeration of Western and American urbanity, and a superficial interpretation of historic urban and architectural elements. The development process has embodied a complex collusion, in which new forms, modern functions, cultures, and contradictions are merged. As part of this process, urban attractions, impressive elements, and some new services have in many cases been well planned — but only as isolated entities deprived from referential context and without significant symbolic meaning. More generally, a new type of Western centrality based on mobility rather than proximity has emerged. And, more importantly, there is now an obvious confusion in representing and perceiving the image of contemporary Egyptian identity, which is in this new context unclear, unstable, ambivalent and changeable.

In the name of globalization, the urban projects contributing to Cairo's expansion have introduced imported and adapted styles instead of seeking regional and/or contextual roots. Rather than creating authentic identities for distinct new urban places, they mostly propose aliened forms of development that range from the introduction of an Egyptian “American dream” to a garden-city revival, to a naive Disneyland architecture. Thus, the emerging urbanity is piecemeal, ad hoc, and of a “non-place” character. Its hybrid pattern is composed of the multilayered, heterogeneous assimilation of many cultural influences.

The paper argues that the search for innovative, authentic and appropriate design in such a context requires critical appraisal, insight and dedication. While the recognition and assertion of cultural identity should be a fundamental concept for new development, the meaningful use of heritage as a source of inspiration requires the incorporation of proper imagination, innovative interpretation, creativity, and sensibility. The underlying task of contemporary development should be to create a new sense of place in a conscious, gradual and comprehensive manner.

The paper will present a critical assessment of development in the new settlements and satellite towns in the Greater Cairo Region. Through specific examples, it will analyze how a new sense of place and cultural identity can be shaped within these developments. It aims at elaborating an alternative approach to the design of urban places, one that uses inherited local cultural systems within underlying principles of common values that transcend time and space. Such an alternative design paradigm can demonstrate a greater awareness of cultural authenticity within the context of rapid urban development.
TOURISM AND TOURISTS AND THE BUILT ENVIRONMENT OF EGYPT IN THE AGE OF GLOBALIZATION
Tarek Abu-Zekry and Ahmed O. El-Kholei

Globalization has eased the movement of labor and capital beyond nationally defined boundaries, transforming the geography of production, the division of labor, and patterns of production and consumption. Evidence suggests there is an association between the pace of global economic integration and economic growth. Integrating in the global economy is one of the reasons for facilitating the movement of tourists between origins and destinations.

Egypt has a rich cultural heritage and enjoys valuable environmental assets that continue to attract tourists. Attempts to diversify sources for the national income of Egypt have included expanding the tourist industry by exploiting Egypt’s environmental resources and cultural heritage. Tourism has lately become one of the major sources of foreign exchange income within the Egyptian economy.

There are four distinct categories of tourists in Egypt, which may be grouped according to origin, destination, age, and time and aim of the visit. The first group includes young tourists coming from the West and the Far East. They visit the country to enjoy the environmental aesthetics of the Red Sea region. Other, older tourists, who come from the same origins, visit the monuments in Cairo, Luxor and Aswan. These two groups visit Egypt during the high season during December and January, and especially over the Christmas and New Year holidays. Some tourist companies arrange a program that includes both destinations in one package. The third group of tourists in Egypt are Arabs (largely citizens of the Gulf States), who visit Egypt, particularly Cairo and Alexandria, during the summer for entertainment and recreation. The last category comprises affluent Egyptians, who have developed resorts on the North Coast and in the Suez Canal Region for recreation during the holidays and summer vacations. Some Egyptians also visit the old quarters of Cairo during religious celebrations, such as Ramadan.

In pursuit of financial returns, Egyptians have so far given little attention to the carrying capacity of their environmental resources and cultural heritage. Furthermore, owners of tourist establishments have brought in foreign companies to build and operate their properties, who have transferred their know-how and values. These trends in tourist development have led to the creation of buildings that imitate Egyptian architecture and that lack Egyptian spirit. They have also affected the social values and identity of Egyptians working in the field of tourism.

This paper addresses several research questions. What are the impacts of tourism on the environment (both natural and manmade), and how has tourism affected the social and economic attributes of Egyptian cities? Why have certain geographic areas within the country benefited from tourism, while others have been negatively affected? What have the effects of unmanaged tourism been on the environment and on the social and economic character of Egyptian cities?

The paper attempts to show the impact of tourism on the environment by selecting case studies representing the four tourist destinations, and to argue that unmanaged tourism presently poses a threat to Egypt’s ecosystems and cultural heritage. The accelerating growth of tourism has contributed to the country’s present rapid urbanization and changed the image of Egyptian cities. Such rapid urban growth, which has been associated with a lack of basic social and physical infrastructure, has had a negative impact on the heritage of Egypt and its environmental resources. In addition to historic problems of wind and sand, pollution and other modern human impacts are now accelerating the depletion of environmental resources and the decay of monuments. If tourism continues to grow with little control, visitors are destined to consume the heritage of Egypt and its environmental resources wastefully. Without proper management and control of the tourist industry, Egypt’s cultural heritage and environmental resources will be lost.
ECOTOURISM RESORTS AND HOTELS: A CASE STUDY OF AL Maha RESORT IN THE DUBAI DESERT
Azza Eleish
United Arab Emirates University, Al Ain, U.A.E.

TOURISM FACILITIES AND ENVIRONMENTALLY SUSTAINABLE TOURISM DEVELOPMENT
Amr Elleithy
Cairo University, Egypt

THE IMPACTS OF SUSTAINABLE TOURISM DEVELOPMENT ON THE RED SEA COASTAL LANDSCAPE
Mohammad H. Refaat
Cairo University, Egypt

ECOLodGES: MEETING THE DEMAND FOR SUSTAINABLE TOURISM DEVELOPMENT IN EGYPT
Ashraf Salama
Misr International University, Cairo, Egypt

ECOTOURISM RESORTS AND HOTELS: A CASE STUDY OF AL Maha RESORT IN THE DUBAI DESERT
Azza Eleish

The United Arab Emirates is considered one of the leading countries in the Gulf area in terms of environmental protection and sustainable development. Through the Federal Environment Agency (FEA), a National Environment Strategy and Work Plan have been put into place to outline the country's long-term environmental agenda and indicate its commitment to the preservation and protection of its natural as well as traditional built environments. The preparation of the National Environment Strategy and Work Plan came in response to the 1992 Rio Earth Summit, which called for including environmental considerations in the development of civic plans. It also represents a continuation of existing efforts to protect environments and develop the country's natural resources.

In accordance with this policy, the U.A.E. is now developing its first ecotourism resort in the Dubai desert. The Al Maha Resort is being built on a 16-sq.km. site and is due for completion in early 1999. The resort will be the first of its kind in the Gulf and Middle East to emphasize ecotourism. The paper will examine in brief the general notion of ecotourism as a means of sustaining the natural environment. The idea of ecotourism will then be examined as developed in different regions of the world. With tourism set to play an important role in the development of the U.A.E.'s economy, the paper will also address the impact of tourist activities on both the country's natural and the traditional built environments.

The specific project, Al Maha, is being developed in the Dubai desert based on the concept of luxury lodges which combine the best of nature with the best of manmade comfort. Such a concept lends itself to offering visitors the sense of "escape" to a different environment, life-style, and experience. Almost 98 percent of the land on the Al Maha site is dedicated to the establishment of a wildlife reserve, with manmade structures confined to just 2 percent. The paper examines the general architectural concept of the project and the application of an ecologically responsible approach to site planning, architectural concept, and construction systems. The project should provide professionals and decision-makers in different fields, especially in newly developed areas of the world, with an example of a successful combination of tourist development and environmental sensitivity.

TOURISM FACILITIES AND ENVIRONMENTALLY SUSTAINABLE TOURISM DEVELOPMENT
Amr Elleithy

In the last decade, a new type of tourism has emerged and gained prominence. Tourists are increasingly abandoning traditional vacations for a new type of travel that gives them a sense of nature and provides them with a unique cultural experience. This type of travel and tourism, which is often without the usual vacation luxuries and which involves environmental education, is called environmentally sustainable tourism, or ecotourism. As the ecotourism industry has expanded worldwide, well-planned, ecologically sensitive facilities that make use of the traditional built environment and provide visitors with the opportunity of being in close contact with nature have come to be in high demand.

The paper argues that the existing built heritage could be a physical tool to achieve the integration between tourism, culture and environment, and it looks at ecotourism as a flexible and adaptive paradigm that owes its origin to the concepts of sustainable development. A case study representing a scenario for integrating several concepts relating adaptive reuse, sustainability, and ecological design principles is introduced and analyzed based on field surveys in the city of Quseir in the Red Sea region of Egypt.

The paper asserts that the introduction of ecotourism in this area is in tune with the overall strategic vision for the Egyptian Red Sea Coast, which aims at remediating past environmental damage and properly managing future growth. The paper provides a general conclusion in the form of design criteria and guidelines for new tourism facilities. These recommendations aim at providing a conceptual framework and a vehicle for policy formulation.
THE IMPACTS OF SUSTAINABLE TOURISM DEVELOPMENT ON THE RED SEA COASTAL LANDSCAPE
Mohammad H. Refaat

The coastal zone probably ranks higher in importance than any other recreational resource in Egypt because of its landscape diversity. Yet, landscape planners and decision-makers working in this area are confronted with two conflicting forces: on one hand, they must respond to the demands of an increasing recreational population by expanding existing facilities and providing additional outlets along the coast; on the other hand, they must seek to conserve coastal resources in order to maintain those scenic qualities and natural attributes which annually attract holiday-makers to the area. The task facing landscape planners is thus to achieve a creative balance between sustainable tourist development and conservation of natural resources.

The job of the landscape planner in regard to the coastal zone is thus not only to anticipate all the side-effects of given projects, but to identify those which will have a significant impact on the landscape or on the users of outdoor space. Based on understanding the benefits of ecotourism, this research thus focuses on the introduction of a new landscape planning blueprint for the Mersa Alam-Hamatta sector in the Red Sea coastal zone, and on attempts to designate the Wadi Al-Gimal coastal zone as a multiple-use sector to study the effects of this new approach.

ECOLOGES: MEETING THE DEMAND FOR SUSTAINABLE TOURISM DEVELOPMENT IN EGYPT
Ashraf Salama

In recent years a new type of tourism has emerged in which tourists are abandoning traditional vacations for a new type of experience that provides them with the sense of nature and culture. Archaeological digs, cultural tours, trekking in the mountains, and bird-watching are all new types of vacation that attract tourists to travel to relatively remote or unspoiled areas. This type of travel is called "nature-culture based travel," or ecotourism.

Ecotourism has been defined in recent literature as environmentally responsible travel and visitation to relatively undisturbed natural areas, in order to enjoy, study and appreciate nature and accompanying cultural features (Lascurain, 1996). Such travel promotes conservation and leads to the socioeconomic involvement of local populations.

As the ecotourism industry expands worldwide, well-planned, ecologically sensitive facilities are in high demand. This demand can be met with ecologes: small-scale facilities that provide visitors with a window on the natural and cultural world of a region, allowing them to be in close contact with culture and nature (Salama and Elleithy, 1997). The ecologe concept advocates that building footprints and other necessary impositions on terra firma should be designed in harmony with cultural settings and natural landscapes.

This paper argues for more effective integration between tourism, culture and environment. Its objective is to envision ways in which the demand for environmentally sustainable tourism can be met. It focuses on ecotourism as a major component in ecodevelopment processes, and it emphasizes that ecologes can be regarded as a physical tool to help enhance protection of natural and cultural heritage.

The paper's methodology involves developing a conceptual argument which is based on reviewing the available literature developed in the field of ecotourism. Several case studies representing the ecologe in a natural setting and in a cultural/urban context are introduced and analyzed based on field surveys and interviews. The paper draws generalizable conclusions in the form of ecologe design criteria and guidelines for Egypt. Lastly, a set of recommendations are conceptualized and presented.
B4. DESIGNED OBJECTS: PRODUCTS AND THEIR CULTURE

ENRICHED FRAMEWORKS
Stephannie Bartos
Carnegie Mellon University, Pittsburgh, U.S.A.

CHAIRS IN GLOBAL CULTURE
Galen Cranz
University of California, Berkeley, U.S.A.

A CULTURAL ANALYSIS OF TOURISM AND ITS PRODUCTS IN TURKEY
Humanur Bagli
Middle East Technical University, Ankara, Turkey

ENRICHED FRAMEWORKS
Stephannie Bartos

The last steel mill in Pittsburgh, Pennsylvania, closed the week of February 8, 1998. The architecture and urban fabric of this area desperately requires reweaving. As the dominating, vigorous mills die an overmuscled and unprogressive death, what lies ahead in the future of building, community, and regional design? Some lessons may exist in the metaphor of world-renowned regional textile design and fabrication of quilts, which range from individual statement to community project.

The establishment of a framework and the enrichment of the framework itself are clearly transferable goals for building design, in city or suburban cluster. The infill of a framework and adherence to design rules established by the architect or the architect's community represent the variations with a framework. The breaking out of the structuring systems, the real or conceptual grids, the guidelines, to create the unique events that contribute to both sense of place and time, represent architectural design at its most mature. The laying down of new architectural fabric, the reweaving of grids, sets the stage for regionalism. The framework itself are clearly transferable goals for building design, in city or suburban cluster. The infill of a framework and adherence to design rules established by the architect or the architect's community represent the variations with a framework. The breaking out of the structuring systems, the real or conceptual grids, the guidelines, to create the unique events that contribute to both sense of place and time, represent architectural design at its most mature. The laying down of new architectural fabric, the reweaving of grids, sets the stage for regionalism. The framework itself are clearly transferable goals for building design, in city or suburban cluster. The infill of a framework and adherence to design rules established by the architect or the architect's community represent the variations with a framework. The breaking out of the structuring systems, the real or conceptual grids, the guidelines, to create the unique events that contribute to both sense of place and time, represent architectural design at its most mature. The laying down of new architectural fabric, the reweaving of grids, sets the stage for regionalism. The framework itself are clearly transferable goals for building design, in city or suburban cluster. The infill of a framework and adherence to design rules established by the architect or the architect's community represent the variations with a framework. The breaking out of the structuring systems, the real or conceptual grids, the guidelines, to create the unique events that contribute to both sense of place and time, represent architectural design at its most mature. The laying down of new architectural fabric, the reweaving of grids, sets the stage for regionalism. The framework itself are clearly transferable goals for building design, in city or suburban cluster. The infill of a framework and adherence to design rules established by the architect or the architect's community represent the variations with a framework. The breaking out of the structuring systems, the real or conceptual grids, the guidelines, to create the unique events that contribute to both sense of place and time, represent architectural design at its most mature. The laying down of new architectural fabric, the reweaving of grids, sets the stage for regionalism. The framework itself are clearly transferable goals for building design, in city or suburban cluster. The infill of a framework and adherence to design rules established by the architect or the architect's community represent the variations with a framework. The breaking out of the structuring systems, the real or conceptual grids, the guidelines, to create the unique events that contribute to both sense of place and time, represent architectural design at its most mature. The laying down of new architectural fabric, the reweaving of grids, sets the stage for regionalism. The framework itself are clearly transferable goals for building design, in city or suburban cluster. The infill of a framework and adherence to design rules established by the architect or the architect's community represent the variations with a framework. The breaking out of the structuring systems, the real or conceptual grids, the guidelines, to create the unique events that contribute to both sense of place and time, represent architectural design at its most mature. The laying down of new architectural fabric, the reweaving of grids, sets the stage for regionalism. The framework itself are clearly transferable goals for building design, in city or suburban cluster. The infill of a framework and adherence to design rules established by the architect or the architect's community represent the variations with a framework. The breaking out of the structuring systems, the real or conceptual grids, the guidelines, to create the unique events that contribute to both sense of place and time, represent architectural design at its most mature. The laying down of new architectural fabric, the reweaving of grids, sets the stage for regionalism.

The Pennsylvania-Ohio-West Virginia region of the United States bloomed with its own developing traditions in quilt-making. Amish communities defined beauty by adherence to strict community design guidelines in sewing and pattern, and British descendants sought creative expression by varying color and pattern within traditional patterns. Daughters and granddaughters reweaved these traditions of quilts by varying color and pattern within traditional patterns. Daughters and granddaughters reweaved these traditions of quilts by varying color and pattern within traditional patterns. Daughters and granddaughters reweaved these traditions of quilts by varying color and pattern within traditional patterns. Daughters and granddaughters reweaved these traditions of quilts by varying color and pattern within traditional patterns. Daughters and granddaughters reweaved these traditions of quilts by varying color and pattern within traditional patterns.

Such a sense of heritage and tradition can offer contemporary designers a model for new urban fabric, both tangible and conceptual. Examples may be shown from short one-week-situation sketch problems that focus narrowly on framework, pattern, and color studies in pieced fabric. These have been integrated into studio courses and seminars in the School of Architecture at Carnegie Mellon University in Pittsburgh, with varied unexpected rewards. The paper and presentation will be illustrated with slides of the northern Appalachian and Western Pennsylvania region, heritage quilts. student designs in color, fabric and frameworks, and contemporary examples of buildings and urban fabric.

CHAIRS IN GLOBAL CULTURE
Galen Cranz

Sitting in chairs can be viewed as an institution insofar as chair-sitting is an extremely general means for pursuing cultural values. Such general norms are part of what anthropologist Edward Hall called formal culture, primarily learned unconsciously by watching parents' behavior. Western values historically associated with chair-sitting include dignity, stability and individualism, and hierarchy (ruler vs. ruled, boss vs. employee, adult vs. child, men vs. women). The health costs of postural monoculturalism have been documented elsewhere (Greico, 1986; Cranz, 1998), yet chair-sitting is spreading throughout the world. In those cultures which have traditionally not relied upon chairs for sitting, chairs are being adopted because they connote modernization and Westernization.

What are the possibilities for halting the loss of traditional postures and interiors? First, trends in preservation and new movements may invoke vernacular traditions. Second, possibilities are that the multicultural aspect of globalization may speak to a new eclecticism in regard to interiors. This line of thought suggests that a new approach to interiors could emerge worldwide, to the benefit of both the so-called developing and developed countries (Hewes, 1957). Postural options could be expanded in the West, while the rest of the world would not have to abandon traditional ways entirely, nor have to preserve them artificially as isolated and simulated tourist attractions.

Drawing on theory from somatic disciplines, including kinesthetic education, the paper identifies those social pract-
ricanes and physical props which include variety and movement in three different settings: home, school and workplace, in two non-Western cultures — one Asian, one Middle Eastern. Finally, the paper synthesizes this research into ideal scenarios for different kinds of activity anywhere in the world.

A CULTURAL ANALYSIS OF TOURISM AND ITS PRODUCTS IN TURKEY
Hümanur Bagli

The aim of this study is to examine how the philosophy and ideology of tourism are visualized, especially through such products as souvenirs. Literature on tourism has engaged in spatial analysis about touristic places, and tourism has been studied as an anthropological and sociological concept. But the physical nature of tourism as reflected in designated products has not to date been studied in detail. This study tries to venture into this area in light of contemporary cultural concepts that effect the design or creation of tourist products — such as kitsch, authenticity, nostalgia, etc. Among these concepts, authenticity has assumed a critical position, so the analysis and systematization of touristic products presented here will largely be based on this term. The study will compare the philosophical and touristic notions of authenticity using semiological terms and approaches.

Kapahcharshi (Kapahçarsa) is a very important historical bazaar in Istanbul that has survived from the Ottoman period. Today it is the center of touristic shopping in Istanbul, but it is its typical character that makes a study of products sold at it worthwhile not only in terms of the importance of touristic products as an abstract issue, but as a special case showing how products created for tourism are reflections of a larger culture.

In addition to analysis of authenticity as a “touristicized” notion using semiological terms, the study also assumes a phenomenological character. Its subjective analysis depends heavily on the philosophical, anthropological and sociological background of tourism. In classical and contemporary philosophy, the concept of authenticity has always been related to such fields as ethics and history. But, as implied above, when seen from the perspective of tourism, the concept of authenticity takes certain special meanings.

B5. TRANSFORMATIONS OF THE TRADITIONAL: BETWEEN GLOBAL AND LOCAL

CONFLICT AND RECONCILIATION: ON THE CULTURAL DYNAMICS IN CAIRENE PUBLIC SPACE
Omar Nagati
University of California, Berkeley, U.S.A.

ARCHITECTURAL PRINCIPLES IN THE AGE OF TOURISM
Desmond Hui
University of Hong Kong, Hong Kong

A UNION OF TOWN PLAN, BUILDING FORM, COLOR AND LANDSCAPE: GRAIN ELEVATORS IN THE CANADIAN PRAIRIE
Anna Wegierska Mutin
Washington State University, Pullman, U.S.A.

TRANSFORMATIONS: GECEKONDU AS VERNACULAR ARCHITECTURE
Hande A. Birkalan
Indiana University, Bloomington, U.S.A.

PLACE VERSUS SPACE: GLOBAL FORCES AND LOCAL REALITIES
Basil Kamel
University of California, Berkeley, U.S.A.

This paper addresses the informal patterns of use in contemporary public space of Cairo. In the context of political and economic changes that took place in Egypt during the last two decades (namely, starting in the mid-1970s), a new phase of cultural interaction began to assume a leading role in public life and in the use of public space. Early economic open-door policies known as infiáh, the oil boom in neighboring states, and the resurgence of Islam are but three main forces that helped reshape the cultural profile during this phase. As a result, formerly exclusive cultural boundaries began to dissolve, and a new wave of what could be termed “popular cultural trends” has begun taking over public spaces.

This transformational process of cultural convergence has resulted in a sense of anxiety among those embracing an institutional cultural model. Such terms as chaos, disintegration, or degradation of a former order have become common in both political and cultural discourses. Cairo’s contingencies in
ARCHITECTURAL PRINCIPLES IN THE AGE OF TOURISM

Desmond Hui

While globalization allows unprecedented accessibility of differences in cultures and places through tourism, it has also transformed experience of these increasingly homogeneous differences. The desire of exposure to a different environments, which is the raison d'être of tourism, has a corresponding impact on the way cultures build. The inevitable fact that heritage would be consumed if only it could first be sustained by tourism demonstrates this new meaning and function of architecture. Buildings, whether old or new, are now assets of a metropolis not only for what they are supposed to house and facilitate, but also for what they are capable of conjuring in the touristic mind as experiences of the "other." One may argue that this has always been part of the agenda for the designer. But perhaps this agenda remained hidden until it became obvious under the pressure of global tourism. Vitruvius and Alberti taught how to make buildings good and beautiful. However, they never foresaw the need that architecture would serve a purpose beyond those of the clients and actual users — that architecture, and indeed history itself, would be consumed.

This paper will address issues raised by this new challenge to architecture, and analyze design implications for buildings that may potentially be considered tourist attractions. The author has recently collaborated with the Hong Kong Tourist Association in developing the first heritage and architectural walk in Hong Kong, which, among other buildings, includes Norman Foster's Hong Kong/Shanghai Bank and I.M. Pei's Bank of China. He will draw on this experience to illustrate his argument.

A UNION OF TOWN PLAN, BUILDING FORM, COLOR AND LANDSCAPE: GRAIN ELEVATORS IN THE CANADIAN PRAIRIE

Anna Węgielska Mutin

The otherwise empty and endless plain of the Canadian prairie is dotted by towering, colorful grain elevators that scale distance and define space. These points of reference announce the presence of life in the open land. Whether solitary structures or located in clusters, the grain elevators were logically positioned along railroad lines in direct proportion to the storage capacity needed over a certain area. An appropriate distance often meant 7-10 miles. Such elevators were built as integral parts of original town plans, contributing to each town's functional and visual quality. Their tall sculptural appearance, bright colors, and central placement became the unmistakable emblem of a prairie community.

While grain elevators thus once symbolized the economic life blood of prairie settlements, such relationships with towns and land are unfortunately rapidly changing today. In the last few years many clusters of these utilitarian and beautiful towers have been demolished due to the modernization of grain operations and storage methods. The destruction has undermined the economic strength of towns, not to mention damaging their visual character. In this process, not only has the source of a town's livelihood been removed, but the physical harmony of the town, which was once linked to careful placement of the grain elevators, is also lost.

This paper is a study of wooden grain elevators of the Canadian prairie in their socioeconomic and physical settings. Specifically, it looks into two important factors: the physical union of the grain towers with the morphology of the prairie town, forming its pictorial perception; and the recent socioeconomic impact caused by their demolition. It analyzes the structure of land subdivision in relation to the layout of service...
roads and railroad lines. This structure is affected by the position of the main street and the railroad avenue. Erasure of this heritage overthrows the physical harmony of the town and, at the same time, eliminates the town’s tax base, thereby resulting in closures of businesses and schools. Unless carefully studied and actively brought to public attention, the disappearance of grain elevators will change forever the traditional town life of the prairie provinces. Their link to the town and to the land to which they were born is crucial to their survival.

TRANSFORMATIONS: GECEKONDU AS VERNACULAR ARCHITECTURE
Handa A. Birkalan

When it was first coined, the Turkish term gecekondu referred to houses built overnight by village migrants on unoccupied municipal land. In recent years, however, the meaning of gecekondu has broadened to include working-class and low-income neighborhoods as well. While Turkish officials and policy-makers, as well as the elite, have written a grand history that presents gecekondu as a threatening import from Anatolian Turkey (considering it aesthetically anomalous to the city), I find such treatments and analyses simplistic. They treat migration as a faceless phenomenon, and present migrants as mere statistical data. The reductiveness of numbers inherently denies the creativity of the individual in a larger social order. The elite trumpets its big story, while the little story of migrants is rarely told. The story of the migrants, as folklorist Henry Glassie tells it, “is the story of Istanbul today” (Glassie, 1993).

My paper presents data from fieldwork conducted during the summer of 1997 in Istanbul, and it focuses on village migrants’ house building and home-making as yet another way to understand the margins of human life. I will demonstrate that personal experiences do relate to a larger historical and cultural milieu without undermining the uniqueness of an individual’s life story. I will argue, first, that both house-building and home-making in gecekondu create a social space where the ties of family, neighborhood and kin can be reaffirmed through rituals and artistic acts, and, second, that they connect to the memory of their village which enables them to craft their identity.

In the paper I draw attention to two different but mutually supportive processes — house-building and home-making. I would argue that the characterization of gecekondu as a vernacular building lies in the relationship between space and place. These two processes merge into an experiential understanding in which migrants meaningfully reconstruct traditions in the new environment. House-building is not limited to the building itself. It embraces the larger vernacular landscape of the neighborhood. Building gecekondu houses in metropolitan Istanbul is a vernacular process, not only because the elements of the traditional Turkish house are reinterpreted according to the needs of the people, but because it expresses the attitude of the architect, the materials of the habitat, and the needs of the society in relation to the cultural tradition.

Home-making, on the other hand, is a complementary process in which space is unfolded into place. This transformation is non-descriptive but experiential. In the spatial environment of gecekondu, people construct a certain reality. Topophilia, for the village migrants, embraces the physical landscape of the house in the neighborhood as well as the metaphorical space of family and kin. By bringing observations, reflections and discoveries into the spatial environment, migrants connect world to home, remote to near, night to nest.

PLACE VERSUS SPACE: GLOBAL FORCES AND LOCAL REALITIES
Basil Kamal

In the age of information technology, where the term “society” is being redefined, the notion that there is a direct relationship between “culture” and “urban space” deserves critical attention. This paper aims to contribute a broader understanding of the terms culture, society and place in the twenty-first century, arguing that the traditional components of these terms do not fit within the “new order” of world organization. Relying on these components in dealing with a growing need for change in the “global cities” has led to notions of contemporary presentations that are separate from the reality of the diverse communities of today. Culture, hence, becomes a domain separable from the principles of the modern production of urban space.

The paper investigates the diverse theoretical frameworks that currently define the production of urban space in the age of globalization. It will attempt to reflect two distinct, yet parallel arguments on examples of the so-called global cities of today. The first capitalizes on the “social production of space,” introduced by scholars such as Lefebvre, Gottdiener, Harvey, and others. The focus here will be on the effects of the new definitions of society, culture and place within the forces of globalization on the spatial outcome. The second argument looks at the effects of what Castells identifies as “spaces of flows” that create a new spatial organization remote from place, contextual and cultural ties. Here, the term “society” is also put under investigation to understand its components and question their validity in the age of information technology.

To zoom down, the paper will address the organization of space in city centers in relation to several forces that affect the production of the built form. These forces can be summarized as follows: the boundaries of local and global connections, the organization of central and peripheral economies, the controlling forces in decision-making processes, and, finally, the daily patterns of life and home/work relationships. Several examples from different cities in both the First and Third Worlds (San Francisco, Tokyo, Hong Kong, Mexico City, and Cairo, to mention a few) will be introduced in a comparative perspective. The aim of this analysis is to investigate the validity of these theoretical frameworks and the extent of their manifestations in the urban reality.
This paper examines the manner in which tradition, culture and historic symbol are reflected in contemporary structures celebrating the spirit. Through the identification of culture-based issues in design decision-making, the communication of tradition and heritage can empower contemporary communities to identify the parameters of their relationship to historic form. The authors, through case-study analysis, investigate the elements and processes utilized to develop cultural and spiritual centers for Native American and African American communities in the United States.

The identification of elements indicative of a contemporary understanding and preservation of tradition considers culture-based design as a model for social practice and design pedagogy. In both communities under examination vernacular built heritage was primarily comprised of small-scale shelters which responded to the available food supply and source, seasonal mobility, solar orientation, and indigenous materials. Spiritual celebrations where people gathered in their natural environs were supported by a minimal built heritage. As these communities have increased in economic power, Native Americans and African Americans in the U.S. have in fact participated in a form of "nation-building" similar to that of developing countries, producing structures to celebrate their spiritual heritage in a scale formerly foreign to that heritage. How do these communities translate cultural values to new building types, and what elements are critical to successfully enable the structure to inform future tradition? Who is involved in the design processes which empower cultural heritage, and is the method of transformation culture specific?

Minority communities in the U.S. have been overtly exposed to Eurocentric architectural values and a materials culture which reinforced the denial of indigenous and vernacular form and function. In the development of affordable housing for Native American communities, for example, the U.S. Department of Housing and Urban Development has begun to explore alternatives to box-like dwellings based on the suburban tract house. The further failure of pan-Indian solutions which denied the individuality of diverse tribal cultures has also promoted expanded thinking about the forms housing might take to more effectively reflect tradition and cultural heritage. Despite this progress, the "American dream" of the suburban family home permeates and gives preference to the role of the "other" in defining responses to the built environment. Culture in built heritage has been reduced in many instances to decoration and surface embellishment.

Traditional architectural forms of Native American tribes and West African settlements depict significant elements to be considered in the contemporary constructions of Native American cultural centers and African American churches. Through both design process and completed project, essential connective threads will be sought to disclose an understanding of the factors which influence the transmission of cultural values in architectural form. The investigation will encompass story-telling in the design process, image-transference from elders, translation of values, as well as historical precedent. These "historic" buildings can then be evaluated regarding their role in communicating appropriate cultural messages to community and noncommunity members.

Native American cultural centers under study include the Evergreen College Longhouse/House of Welcome (1993); the Makah Tribe Longhouse/De'ant Elder Center (1977); and the Aquinnah Cultural Center/Wampanoag Tribe of Gay Head (1997 in process). Churches designed for African American communities in Houston, Texas, and Chicago, Illinois, will be examined, with comparative reference to the Dominican Catholic Church in Ibadan, Nigeria.

Over the last few years many claims have been made that architectural education in Egypt is suffering through a problematic time. These claims have been elaborated in many
papers presented in conferences as well as in other academic research. One of the basic points this work points to is a prescription to borrow the forms of, or to build on, Western models of architectural education. However, Western-based architectural education has had a strong influence in Egypt since the start of this century, and the contemporary urban scene is so confused, one might question the training that architects and planners have so far received.

This paper argues that architects in Egypt can benefit from studying traditional processes that helped create built environments of high quality. Processes that produced the traditional Arab-Islamic built environment endured for more than one thousand years. To survive and improve the quality of buildings for such a long time, the traditional processes must have devised ways to transfer knowledge through generations that were technically effective and sensitive to the community. In a number of ways, such processes may again be seen as relevant to improving architectural education in Egypt: first, through understanding the essence of the production of the built environment; second, in the relation between the producer (architect) and the produced (architecture); third, in the way that quality is maintained and improved; and fourth, through the atmosphere and attitudes of buildings.

Despite its potential, however, the promise of traditional processes must be scrutinized against the realities and difficulties of the present day. In such a critical view, it may only be possible to reconstruct traditional processes, rather than simply borrow from them directly. The paper is organized in five parts: an introduction; four observations on the recent crisis of architectural education in Egypt; research on the processes of knowledge transfer in the traditional process; a commentary on potentials and problems; and a conclusion concerning the relevance of traditional processes in architectural education.

KURA: A SECOND TRADITION
Hajo Neis

Traditionally, there have been two major types of domestic buildings in Japan; first, the (light) wooden residential building; and, second, the heavy kura storehouse, connected to the residence. Westerners are more familiar with the light, wood-frame residential building. This wood post-and-beam construction, with the tatami rice mat as its basic module, inspired twentieth-century Western architects and architecture profoundly because of its lightness and connectedness to the landscape, and its tendency to almost disappear in the landscape. It has been related to the ideas of the De Stijl movement in the Netherlands, as well as to other Modern movements and ideas, including flexibility and the open plan (Frank Lloyd Wright), as well as prefabrication of building elements. All these ideas have been well explored and are still inspirations for the design of buildings today.

Unlike the traditional Japanese light wooden residence, the kura house, which is used primarily for storage, has remained relatively unnoticed by architects from the West. I first came across this powerful but small building type in the town of Kawagoe — outside of Tokyo — in which some very unusual black-plastered as well as white-plastered kura houses form part of the main street and the urban fabric. These buildings are quite heavy, with very thick walls and equally thick window protectors and heavy doors. They instill an overall sense of protection, both for the interior contents and against exterior forces, which is appropriate considering their traditional use as places to safeguard the valuables of farmers, merchants, and even the state (treasury).

The first Westerner who reported on the kura storehouse was the American Edward S. Morse in his book from 1868, *Japanese Homes and Their Surroundings*. A detailed study of the history and type of the kura house by the Japanese architectural historian Teiji Itoh was translated and published in 1973, and remains the only detailed but incomplete source in English. There is also one unique village in Japan — called Kurashiki — which is almost completely built of kura structures, and which was the topic of an issue of the journal *PROCESS*.

It is the tradition of the kura house which I have come to call the "second tradition of Japanese building culture." Changing conditions in the availability of materials and structural necessities have made this type of building a much more acceptable precedent in the modern world, where heavy masonry walls out of concrete have become a staple of Japanese architecture. There are now more modern architects who use traditional construction systems and building techniques in their designs, such as Team Zoo architects.

For me, the kura house was, and still is, a major inspiration. In fact, the traditional kura house was my inspiration to create an altogether new construction system, the CLUB system, which will be described. In the design of this system, which combines prefabricated concrete components with a wood-frame structural system, I collaborated with a Japanese building-product manufacturer. The result was a wall system that had the thickness and layered masonry quality of a traditional kura house, but was modern in terms of its materiality, comfort and construction.

Buildings and projects of mine which have been influenced by the kura house include the Eishin Campus, the Komagome Building, the Sakurata Tsutsumi Building, and others. For example, in the design and construction of the Sakurata Tsutsumi building, a small residence for two families and an office, I was more intrigued with the kura type as a model than with the traditional wood-frame residential structure. I felt that the heaviness of the kura and its inherent qualities were more appropriate to the needs and nature of the project than the lighter post-and-beam structure of the traditional residential house. Meanwhile, the adaptation of a traditional function (storage) associated with the kura to a new function (residence) was certainly not new in Japan, since many kura houses have been converted and used over time for residential purposes. One reason may be the high degree of comfort of the kura
house during cold winter times, as compared to the lighter residential house, which is primarily built for a hot summer climate. What is unique in my approach is the intentional use of the advantages of the kura house for modern buildings.

THE TRADITIONAL: PRODUCING THE BOOK OF STANDARDS FOR ARCHITECTURE OFFICES
Marwan Ghandour

In the course of their work, architects claim authority over interpreting the traditional in building. Very often architects design, or are asked by clients to design, a building in the spirit of tradition with a state-of-the-art building technology, a building that incorporates the beauty of tradition with the luxury of modern life. The architect defines tradition consciously or unconsciously through his/her act of design, improvising on the set of references to be used each time the issue arises. Approaches in dealing with the traditional are definitely different, and vary from interpretive to illustrative, abstract to literal. This could have been a marginal issue had the scope of the consideration of the traditional in building. The associations are not necessarily have either cultural or historical validity, but may instead be based purely on personal endeavors by professional architects and their clients.

This paper tries to structure an understanding of professional practice in processing traditional buildings. The main issues it will investigate will be as follows: the value of the traditional in building and the tools of evaluation as determined by the historian, the designer, the public, and the archaeologist; the time frame for the traditional, the historical, and the archaeological; and the limits of interpretation that an architect may develop without alienating the contemporary product from the traditional product that it aspires to.

TRADITIONAL SETTLEMENTS AND URBAN DESIGN PRACTICE
Peter Bosse/mann

The theme of the conference, “Manufacturing Heritage — Consuming Tradition” is applied to the settlement patterns of megacities. By the beginning of the next century the twelve largest cities in the world will have considerably more than ten million inhabitants. The urban population growth, especially in Asia and Latin America, has been staggering, and equally extensive have been the resulting spatial transformations. This paper raises and illustrates the issues associated such spatial transformation by comparing the surface areas of the new megacities with cities in North America and in Europe. The comparisons reveal that many of the world’s largest cities cover relatively small land areas. Calcutta, a city of 12.5 million, fits into the surface area of San Francisco, a city of 700,000; so does Shanghai, with its 17 million. Cairo covers half of San Francisco’s 49 square miles. As urban patterns in the megacities undergo modernization, the scale and dimensions of traditional settlements will expand dramatically. A new urban heritage will emerge, but local settlement traditions will not necessarily inform what is being built. This paper offers urban design modeling techniques as a partial solution to inform decisions about an urban form that is compatible with local conditions. The relationship of local climate and settlement patterns is explored. Likewise, the modeling of residential density and traffic illustrates how proposed urban development can be compatible with traditional settlement patterns.
B7. CONSERVATION, REHABILITATION AND IMPLEMENTATION

HISTORIC PRESERVATION OR PERVERSION?
Dina K. Shehayeb
Housing and Building Research Center, Cairo, Egypt

THE EXPERIENCE OF CONSERVATION OF THE ARCHITECTURAL HERITAGE IN PALESTINE
Jihad Awad
An-Najah National University, Nablus, Palestine

TOURISM, MONUMENT CONSERVATION, AND URBAN REHABILITATION
Ronald Lewcock
Georgia Institute of Technology, Atlanta, U.S.A.

ADAPTING TRADITIONAL DESIGN CONCEPTS FOR HIGH-DENSITY SETTLEMENT DEVELOPMENT
Mas Santosa
Institute of Technology Sepuluh, Surabaya, Indonesia

HISTORIC PRESERVATION OR PERVERSION?
Dina K. Shehayeb

There are negative consequences to neglecting the human dimension of the historic forms in cities. The aim of this paper is to explain the shortcomings of conventional historic preservation and renovation projects, and present an alternative methodology for understanding what it is that should be preserved. Neglecting the human dimension — who does what, where and when — usually leads to design solutions that are "skin-deep," which may please the average one-time visitor at the expense of the historic integrity and value of a place. The case of Brady Street in Milwaukee, Wisconsin (U.S.A.), is presented, where the architect's plan for renovation is tested with reference to the actual use patterns, history, and character of the street. In contrast to the architect's visual appraisal of the physical form alone, the paper suggests a methodology for research-based design that explores the factors that contribute to the character of the street — the character that makes it unique.

The multidimensional method presented considers the meeting places along the street, the meaningful focal points, the cherished landmarks, the views into private domains, the sitting places, the regular happenings on the street, and the stories tied to the brick and mortar that are among the factors that contribute to the street's character. Integrated verbal and graphic presentation of such results can be used to assess the consequences of each design alteration. The proposed methodology could also serve as a useful communication tool in discussing alternative solutions with the community or investors, because it provides a closer representation of the actual experience of a street than conventional plans and elevations. Considering the human component of built form is essential to understanding the value of heritage and to help provide design solutions that maintain the vitality and character of historic places.

THE EXPERIENCE OF CONSERVATION OF THE ARCHITECTURAL HERITAGE IN PALESTINE
Jihad Awad

The conservation of architectural heritage is an important issue for the Palestinian people. It represents one form for expressing the national identity, with its special meaning for Palestinians who have suffered from occupation. During the period of occupation it was very difficult to discuss the issue of conservation on a wider range. However, during the last decade awareness has grown of the need to protect the national cultural heritage in Palestine, especially after the Israelis began demolishing some historical buildings during the uprising and confrontations with the Palestinians.

Although there have been small-scale successes in the implementation of historic preservation in Palestine, the problems are still enormous. To begin, the role of conservation in the overall urban planning process has yet to be defined. There is also no planned conservation policy. To complicate matters, in the absence of a national preservation organization, many different parties are now involved in conservation with different attitudes and interests.

This paper will examine conservation in Palestine as a whole, and current trends for dealing with architectural heritage, particularly in the historic towns of Nablus and Hebron. It will present a case study of the old city of Nablus in some detail.

TOURISM, MONUMENT CONSERVATION, AND URBAN REHABILITATION
Ronald Lewcock

The first part of this paper will examine the history of zoning strategies in Islamic countries within the context of the growing problem of "museumization," which has resulted in new approaches emphasizing such concepts as "living cities" and "active quarters." As a result, strategies for conservation are changing to strategies for revitalization. This shift will be investigated in light of the control of new buildings, where private housing rehabilitation can serve as an important catalyst for revitalization. At the same time, conservation and rehabilitation problems have been aggravated by the increasing demands of tourism, leading to a "Disneyization" effect, along with the alienation of the urban population from their historic buildings, and ultimately from their historic centers.

The second part of the paper will provide a detailed study of...
ADAPTING TRADITIONAL DESIGN CONCEPTS FOR HIGH-DENSITY SETTLEMENT DEVELOPMENT

Mas Santosa

This paper attempts to look at linkage factors between socio-cultural and physical environments in the spatial formation of traditional settlements through case study analysis of the Sombo high-density housing project in Indonesia. It presents the view that the values of space are valid only for a specific environment at a specific time, and that these values change when the environment changes.

The Sombo project was designed to house an existing low-income population of 1,400 as well as another 1,100 new population. The area was formerly a traditional kampung, a dense low-rise settlement, inhabited by people who belonged to two different societies but shared a belief system. The new settlement consists of ten blocks of four-floor walkup flats, and six blocks of public facilities. The project is located adjacent to a high-value economic development zone where land values were reasonably high, and so optimization of land use was considered important in implementing the project.

The first part of the paper explains the value of the linkage systems in the spatial formation of the inhabitants' original environments, and in other areas with similar socio-cultural and physical characteristics. Using the extensive body of data developed during the study, a definite pattern of space formation can be delineated for selected traditional settlements, including kampung. The primary spatial unit of these traditional environments is a central court which may serve a number of social and cultural functions. The spaciousness of the central court and the spaces between the houses can be noted as typical for a hot, humid settlement area. A traditional kampung is a very dense environment, in which the main narrow street serves as the primary spatial unit, where inhabitants engage in much of their social and cultural life. In terms of the physical environment, this street also acts as a wind corridor, enabling air to flow to each part of the settlement. Such air flow cools the buildings and promotes a feeling of comfort among the inhabitants.

The second part of the paper demonstrates the adaptation of the values of traditional environment in the spatial design of the Sombo project. After five years of living in a flat in the project, it is evident that the traditional values of the area still remain. At the same time, some spaces are being transformed to maintain the sustainability of the socio-cultural and physical environments. Thus, inhabitants tend to rearrange their units to create an optimal form of wind flow for cooling the interior. As was predicted, since the average thermal environment in most parts of the corridors are better than inside the unit, most people prefer to stay in the corridor rather than inside their units, particularly during midday. The corridor is then transformed into a shared living room. Finally, it is interesting to note that this finding is supported by the fact that the inhabitants still desire direct contact with open space, as in the kampung. It is also important to note that living in a flat was a new experience for the inhabitants.
B8. THE PRACTICE AND PEDAGOGY OF PRESERVATION

PLACE, VISUALITY AND KINESTHETICS: TRADITIONAL EXPERIENCE OF ULURU-KATA TJUTA, CENTRAL AUSTRALIA
Michael Tawa
University of New South Wales, Sydney, Australia

NOAH'S ARK PROGRAM: PRESERVATION OF THE HISTORIC CULTURAL PATRIMONY OF THE COMMUNITIES AFFECTED BY THE ITÁ HYDROELECTRIC PLANT
Maria Elisabeth Pereira Rego
Florianópolis, Brazil

PEDAGOGY AND PATRIMONY: DESIGNING FOR TOURISM IN WORLD HERITAGE SITES
James P. Warfield
University of Illinois, Urbana-Champaign, U.S.A.

ACCESSING OUR HERITAGE: VISITABILITY AND THE CREATION OF VISITOR-FRIENDLY SITES
J.D. Harrison and K.J. Parker
National University of Singapore, Singapore

PLACE, VISUALITY AND KINESTHETICS: TRADITIONAL EXPERIENCE OF ULURU-KATA TJUTA, CENTRAL AUSTRALIA
Michael Tawa

The tourist comes here with camera taking pictures all over. What has he got? Another photo — take home, keep part of Uluru. He should get another lens — see straight inside. Wouldn’t see big rock then. He would see that Kuniya living right inside there as from the beginning. He might throw his camera away then.
— Elder, Mutitjulu Community, Central Australia

The common image of Uluru (Ayers Rock) is of the entire monolith in long profile against a flat horizon. It is usually photographed at sunset, its surface a homogenous orange-red against clear skies. Uluru is ubiquitously presented as Australia’s geographical “red” or “dead center,” and as the “spiritual center” of the Aboriginal people. These motifs are widespread, and have become emblematic in film, the press, and advertising. The site is in constant high demand by the media, and is one of the most visited tourist destinations on the Australian mainland.

In the media press kit released by the custodians of the Uluru-Kata Tjuta National Park, there is a curious request for maintaining “respectful representation” in film and photography. Detailed guidelines restrict photography to panoramas which “do not include any specific sites of cultural significance.” At Uluru, the entire northeastern face is excluded from panoramic photography, as are a number of sacred sites right around the base.

In fact, for traditional Anangu people the experience of country is not primarily a visual one. Rather, it is both choreographic, in the sense that it maps out the country, and choro­graphic, in that country is each time reconstructed kinesthetically through walking and recounting its specific stories. In this kind of experience, place, community, and the body are encountered and gathered through narrative recollection and enunciation, activities that have both ethical and aesthetic implications.

Two simultaneous ethical gestures constitute the reality of Uluru. On the one hand, the visual unity or gestalt of Uluru — its southwestern panorama — is freely given to the universalizing and unconditional gaze of tourism. On the other hand, its distinctively multiple and fractal parts — whose meanings subject to cultural protocol and propriety of access — are concealed and withheld.

These two gestures conjure two aesthetic modes. On the one hand, Uluru can be experienced visually as a single continuous object whose parts are subservient to its monolithic presence, and, on the other hand, it may be experienced kinesthetically as a series of distinct and discontinuous parts, which constantly defer any sense of a “greater” whole. The former prompts a common response from visitors: a strenuous climb to the top. The second invites a slower circuit around its intricately contoured base.

This paper explores characteristics of traditional experiences of country, with Uluru as an example. It contrasts two modes of encountering and narrating place: the visual and the kine­sthetic. Each of these is framed by a contrasting ideology, gives rise to a distinctive ethical disposition toward the environment, and prompts a different means of construing and consuming traditional settings. Finally, the paper outlines some direct implications of these issues for a sustainable and contestational design practice — one which would resist “the homogenizing forces of modernity and globalization” by attending to and engaging cultural and environmental specificity and difference.

NOAH'S ARK PROGRAM: PRESERVATION OF THE HISTORIC CULTURAL PATRIMONY OF THE COMMUNITIES AFFECTED BY THE ITÁ HYDROELECTRIC PLANT
Maria Elisabeth Pereira Rego

The construction of the hydroelectric plant of Itá in the south region of Brazil was begun in April 1996 by ELETRO­SUL (energy supply governmental agency). By the time of its conclusion in December 1999, its reservoir will flood a 142-sq-km area of the Alto Uruguay Region, which was first colonized during the 1920s by the descendants of Italian, German and Polish immigrants, and which today possesses strong marks of its colonial past. Bearing in mind that the preserv-
tion of regional memory and cultural patrimony is fundamental for maintaining the identity of a local population. ELETROSUL is developing the "Noah's Ark Program" (a name that aims to establish an analogy with the biblical story). The basic objectives of the program are the following:

- To systematically restore the historical and cultural elements of the flooded area that are present in the natural and constructed patrimony and its different socioeconomic forms of appropriation, as well as in other manifestations that express the thoughts and actions of different social groups through time.

- To create spaces dedicated to regional historic and cultural valorization.

- To contribute to the creation of a Regional Tourism Plan, based on the valorization of vernacular culture and support for the social and economic development of the eleven localities affected by the Ita reservoir.

The implantation of the Noah's Ark Program was initiated in 1995, and has led to development of the following projects:

- Patrimonial education workshops: these are aimed at developing community awareness about the importance of local culture preservation.

- Landscape photographic essay: this work involves extensive photographic documentation of the area that will be flooded (using both slides and black-and-white and color prints).

- Inventory of the built patrimony: a catalog with photos, technical drawings, and basic information about significant historical and cultural constructions existing in the area is being produced.

- Cultural elements of the Alto Uruguay: efforts have been made to rescue and register regional anthropological manifestations using (among other media) video tapes, texts, and photos.

- Relocation of representative buildings/memory houses: this work has been based on an inventory of the built patrimony and has resulted in ten buildings being relocated and adapted for use as "memory houses", intended to store and exhibit the historic-cultural recuperated goods, and to host local cultural activities and events supporting the preservation of popular traditions.

The paper presents a narrative about the Noah's Ark Program, describing its conceptual and methodological basis; the role of ELETROSUL as both the agency responsible for construction of the plant and the agent for the destruction and preservation of the local patrimony; the participation of other institutions, technical teams, and local communities involved in program-making and in developing and executing the distinct projects; and, finally, the general directives formulated for the development of the Regional Tourism Plan.

PEDAGOGY AND PATRIMONY: DESIGNING FOR TOURISM IN WORLD HERITAGE SITES
James P. Warfield

Since 1975 I have taught university architecture courses which focus on vernacular architecture and folk environments. In graduate seminars, I present the subject as a human phenomenon, affected by culture and nature but shaped mainly by universal determinants common to all people. From communities studied during my field research in China, Mexico, Bolivia, Peru, Tunisia, Borneo, Turkey, Spain, Thailand, Egypt, Nepal, Tibet, Australia and New Guinea, I examine conditions found in many of the world's traditional settlements which affect their sustainability in an ever more technologically based global society. In design studios, I focus on folk environments as human legacies of the past, as sources of inspiration, and as models for critical reinterpretation. Projects sited in historic cities (Cuzco, Peru; Oaxaca, Mexico; Ding Jiang, China) allow students to address issues of context, preservation and tradition. Carefully prepared programs and building-type selections (hotels, visitor's centers, site museums) introduce issues of Third World/First World conflict or integration, sustainable tourism, and nationalism.

Vernacular environments of the common man often display profound characteristics which eloquently reflect in built works the values of the people who created them. How architects and developers acknowledge, respect, and sensitively relate to such environments is a charge to architectural educators as well as to the design profession.

The paper focuses upon four studio projects I have written and taught that address vernacular precedence, designing in a foreign context, and design/culture issues. They are selected for their range in scale, issues, and pedagogical objective from among the eighteen such studios I have taught.

The first project was for a tourist hotel on the Plaza de Armas in Cuzco, Peru, or on the Zocalo in Oaxaca, Mexico. The major focus of this graduate studio was to address issues of design in cities of true historic significance, of creating new work in regions of the world where living indigenous cultures still thrive, and of introducing new architecture into an urban setting where context and preservation are apparent and important. The project, a full-service, 200-bed tourist hotel, was also written to introduce students to the constraints and potential for design in a foreign culture as well as the unique responsibilities of an American architect designing abroad.

The second project, the med/lill project, concerned the architecture of tourism. This project for a small, 100-unit
tourist activities, irrespective of their abilities. A clear demographic trend of increasing numbers of elderly people visiting tourist sites has also emerged, and in the next few decades about a quarter of the population of developed nations will be older than sixty-five years of age and many will be affluent, active and interested in tourism. Elderly people should not be considered as disabled, yet they have diminished physical and sensory abilities that need to be taken account to ensure high standards of visitability.

Visitability should become an essential core design criteria for new and upgraded tourist sites and destinations. The visitable site should work both at the level of detail and as a holistic, integrated system. The paper elaborates on the diverse needs of visitors with a wide range of abilities, both physical and sensory, which need to be understood to provide the most appropriate forms of accessible amenity. The total visitor experience will incorporate a number of aspects that have varying degrees of impact on the site. Besides the core experience, a sequence of activities and ancillary supporting amenities are required including arrival, entrance and ticketing, information and orientation, circulation, and catering to various essential physical and sensory needs.

The paper addresses the issues of how accessible features can be incorporated into the total visitor experience, and examples are given of how in the past this was often added in an ad hoc manner, with separate routing and “special” provisions. A modern approach is explained, providing accessible routes for all to use. The question then becomes one of how to incorporate visitability without detracting from the venue. The strategies to adopt can be to “hide” features and take a discreet approach, to provide a visible and aesthetically complementary approach, or to provide a deliberately different solution such that it is seen as separate from, and supporting of, the tourist target. A building or site with good visitability is both safer and easier to use by the whole spectrum of the tourist population. Schemes that incorporate visitability as a core criteria are user-friendly to all and, when properly implemented, will enhance the total visitor experience.
While the First World seems interested in consuming the cultures and environment of the Third World, it also is involved in consuming its own "marginal" cultures and environments. In the U.S., for instance, the popularity of folk, ethnic and vernacular art is politically correct and highly marketable. These trends, not purely economic, also reflect a cultural malaise. The societal feeling of emptiness and rootlessness may explain the appeal of cultures that seem grounded in the physical world and rooted in tradition. Such cultures appear to survive the placelessness of intangible information networks, maintaining identity and connections to their surroundings despite global homogenization and sprawl. At once consuming and envying these cultures, producing and resisting its own momentum, the First World's cultural production is inherently in conflict.

Architecture, as an environmental enterprise (placed in space), and as a cultural production (placed in time), discloses significant aspects of cultural identity. Recent discourses on place-making attempt to ground architecture both in space and time. Site- and region-specific projects defy global placelessness. The use of tectonic materiality and considerations of phenomenology strive to connect our body/mind to constructed spaces, to enhance the physical presence of buildings. Architectural references to places' history aim at resisting the fleeting pace of fashions and the erosion of historical continuity. Do these strategies succeed in making places to inhabit, or to consume? Do they postulate a new paradigm, or invoke nostalgia? Do they construct, or destroy, culture?

To examine the above questions, this paper analyzes certain contemporary architectural projects grounded in the place where they are erected, namely, the U.S. Southwest and Southeast. These two regions exhibit strong, yet very different, cultural identities. Specifically, they engage marginal cultures differently. The Southwest, historically remote from centers of power, builds upon its own cultural heritage, while the more Euro-centered Southeast exhibits greater gaps between its roots and global influences. For each case study, this inquiry focuses on building enclosures (also referred to as wall, envelope or facade). The building enclosure is the most visible architectural element, the boundary between inside and outside. It protects/conceals interior spaces that also reveals/represents to the world. As such, building enclosures construct the built fabric that begins to identify places and the life within them.

The analysis investigates design strategies deployed to make places. It questions how these strategies construct, reinvent or absorb the spatial and temporal identity of places by examining two issues: 1) how projects respond to physical characteristics of a place (visual, climatic and perceptual); and 2) how they reconcile or exacerbate tensions between regional and global histories, memories or myths. These issues will be posited within the framework of three contemporary architectural theories for resisting placelessness that emphasize in varying degree the physicality and history of place: phenomenology, critical regionalism, and tectonic theory, defined respectively by the work of Norberg-Schulz, Kenneth Frampton, and Edward Selder. The question is whether the making of place, revealed through the design of building enclosures, may resist the erosion of culture and environment, or whether it contributes to its consumption.

This paper deals with a process that the author chose for a proposed design for a public garden in the city of Port Said, Egypt. The garden proposal was submitted voluntarily to the local authorities, and succeeded in sparking their enthusiasm, leading to an agreement to execute the project. The construction of the garden was facilitated by a direct order from the governor of the city, and was financed as part of the budget for public services.
The paper starts with a short introduction about the special quality and tradition of the city. It then focuses on the original site of the garden, its geographical and sentimental importance. The exact site also witnessed significant events that formed the history of the city and the country.

The program of the garden was based on specific ideas rather than abstract modes. The design was inspired and stimulated by historical events, defeats, victories, and special moments for the citizens. In cooperation with a group of painters, sculptors, and an agricultural engineer, some symbols of traditional architecture, and historic events were emulated into large-scale works of public art, landscape objects, and vegetation.

The paper discusses issues in design inspiration in general, and the process of designing this garden in particular. It deals with metaphor and meaning as a source for inspiration; historic symbols as a tool for communication and development; and physical elements of landscape planning that are meant to enhance the social, recreational, and educational qualities of the garden.

Finally, the research tests the reaction of users to the initial source of inspiration in this design process. In other words, is it essential to be aware of history and its symbols in this garden if one is to enjoy it? Or is it just useful as a way of passing on certain information?

**HOGAN-HOUSE PROTOTYPES FOR PERSISTENCE**

*Jeffrey Cook*

Within the wealthiest First World country, the U.S.A., there are many major Third World pockets, including partially autonomous Native American nations, whose integrity is under continuous threat and erosion from the dominant culture and its material, cultural, and economic colonialism. The 6-million-acre reservation of the Navajo is the largest Indian reservation in the U.S., both in terms of area and population. The Navaho have thrived based on a balance of deep cultural traditions and a facility for adaptability. They are the most studied indigenous American culture; their distinctive, dispersed settlement patterns, as well as their characteristic dwelling, the hogan, or "home place," are well documented.

... without a hogan you cannot plan. You can't just go out and plan other things for your future. You have to build a hogan first. Within that you sit down and begin to plan.

The prototype hogan, covered with sunbeam and rainbows, was originally a divine gift from their gods to the Dineh, as the Navajo call themselves, as retold in the Blessingway myths. Today the female hogan is most prevalent — a single-room hexagonal or octagonal plan with walls of horizontal logs, and a cribbed log roof covered by earth, giving it a domical or flattened-cone silhouette. But construction materials vary greatly. Often such a structure will stand independently near a "government house," a rectangular, conventional American suburban design built by the Bureau of Indian Affairs. These anonymous standardized houses make no concessions to climate, to Navajo culture, or to each other. Typically, the hogan is used for all ceremonies and is symbolic of native cultural resistance. Sometimes the oldest generation will live there continuously, while the American house is occupied by the working generation with their school-age children.

A sustainability design exercise in an advanced architectural studio was directed by a specialist in bioclimatic design using as a consultant a Navajo practicing as an architect. The goal was a multigenerational dwelling that would reinforce traditional ways while responding to concepts of passive heating and cooling and other sustainable strategies. On the reservation there are already many built examples of unsuccessful attempts to expand the hogan form into the American concept of many rooms specialized for particular purposes, including separate sleeping rooms for each child. But culturally there is a need to retain the integrity of a whole single ceremonial space, while including plumbing, toilets, and modern kitchens.

Because of Navajo adaptability with many construction materials, the design was based on spatial, then familial, then solar and climatic priorities. Two distinct prototypes were developed. Both retained the ceremonial entrance to the east, and the solid wall and "place of honor" to the west, as well as the central skylight and smoke hole of the traditional hogan space.

One prototype expanded the traditional octagon footprint with the traditional hogan space in the center and a large "family room" of kitchen, dining, and living space to the south. A great sun-facing window and doors on the south provided solar heating and a second entry, while four oversized identical bedrooms, each with a bathroom, allowed a variety of use patterns.

The other prototype retained the traditional hogan ceremonial space as a discrete element. But it attached to it a wide service wing, or link, containing kitchen and bathrooms, that connected to a similar hexagon plan subdivided into bedrooms.

A comparison of these prototypes with the generic hogan illustrates how traditional aspects have been honored. An analysis of exterior form illustrates how the traditional profile has been retained while providing climatic response, especially to winter sun, wind, and storms. Thermal studies simulate energy needs and ease of providing comfort. In summary, these two prototypes demonstrate how "American" house standards can be successfully fused with the traditional hogan to create a "hogan-house," with material qualities of sustainability, and with cultural qualities of continuity, and thus persistence.

**A TRADITION IN TRANSITION: ALI TUR IN GAUDÉLOUPE, 1929-1937**

*Anne Hublin and Christian Galpin*

After the devastating hurricane of 1928, the architect Ali Tur was commissioned by the Ministry of Colonies to rebuild the public buildings in Guadeloupe. Within eight years he pro-
duced a hundred edifices, ranging from the large Governor's Palace, or High Courts Palace, at Basse Terre to smaller community units, schools, churches, and city halls. The paper will describe Ali Tur's architecture, then discuss the paradigmatic value of this example today. Ali Tur's architectural manner was everything but traditional. Paradoxically, the Arabic-Classic-Colonial-Modern-French style of Ali Tur may now stand for a creative alternative in an environment in transition.

Born in Tunisia, Ali Tur had been influenced by the Orientalism praised in his family, fond of Arabic culture. Ali Tur brilliantly studied academic architecture at the Beaux Arts Academy in Paris; today he may be considered an eminent representative of the French Neo-Classic School illustrated by Auguste Perret, but he also seems to have been influenced by the Arts Deco artists. In Guadeloupe, Ali Tur introduced the new technique of concrete, imposed flat roofs, and developed a simple and sophisticated style symbolized by white facades with details recalling the complexity of Arabic ornamentation. Ali Tur's buildings had nothing to do with Creole style, but gave a genuine response to the prevention of hurricanes and offered a perfect bioclimatic adaptation to tropical climate.

Fifty years later the contribution of Ali Tur may be considered not only as a pioneer in Guadeloupe. The main buildings of Ali Tur in Basse Terre have become architectural markers. Also, some of his minor buildings have been re-identified through restorations that have softened the initial forms. And, as Ali Tur's style has been imitated, it has become a common reference for ordinary urban construction. Some of Ali Tur's buildings have recently been classified as historical monuments. Thus, his exogenous production, over the years, has evolved to be a part of the Guadeloupean heritage.

Young Antillese architects in the French West Indies are confronted with endless contradictions between the brutalism of Modernist projects, the limits of a decorative Neo-Vernacular production, the placeless exoticism developed by international hotels, and the need to develop a sense of their own identity. The example of Ali Tur's intriguing innovation, which finally became integrated into local style, may suggest that multiculturalism is not the worst way to invent one's own future.

REFERENCES TO TRADITION: THE RECENT WORK OF CHARLES CORREA
Soumyen Bandypadhyay

India's freedom from British colonial rule and the "globalization" of her economy are connected by a significant time delay. As one can grasp from recent political, economic and cultural trends, neither has this globalization process been uniform, monotonous or uncontested, nor have the readings and invocations of tradition remained consistent or unaltered. Political and cultural agendas and forces have vied with each other in projecting alternative readings and speculations about the future and the role of the past therein. The concepts and manifestations of nationalism used in ejecting the British have proved rather inadequate and naive an instrument in confronting the rifts within. Consequently, the issues of cultural imperialism and ascendancy have become as important within India as on the global stage — as numerous, often conflicting, attempts have been made to project the "authentic" national cultural identity. Architecture as an art form, along with its other visual, performing and literary counterparts, has been caught up in the whirlwind. However, assuming a somewhat self-appointed guardianship of the material cultures and the related arts, recent architecture in India has become obsessed, more than any other art form, with the issue of invocation of tradition. The objective of this paper is to understand these and other conditions as presented in the more recent work of the eminent Indian architect, Charles Correa. The intention is also to read these architectural projects in relation to the emerging cultural and political trends.

Correa's search for the true location of the new Indian tradition began within the so-called International School of thought in architecture. The Gandhi Memorial Museum was an attempt, in many ways, to achieve a poetic expression that was true to the wider, as well as the more local, context. This search, as evidence suggests, was not the prerogative of Correa's adopted art form, but was equally present in cinema, as is evidenced in the work of Satyajit Ray and others. In all these cases the objective was also to remain true to the fundamental components/ingredients of the art media concerned: that is, in the case of architecture, to space, light, and to the manipulation of the modes of delimitation of space. The more recent work of Correa represents a significant shift toward a form of expression conditioned by the myopic architectural offshoots of the ideas of postmodernity. The notions of tradition have often been diluted down to a set of diagrams and formulae whose fixed nature negates the necessity to look at tradition as a dynamic and evolving condition. The emergent architectural narrative tends to be fragmented, implying the treatment of history and time in a layered and hierarchic system of endless quotations, which brings the work closer to the Eisenmanian (and linguistic) understanding of text rather than the more fluid possibilities offered by the literary or poetic text. The use of simplistic and overidealized symbols and icons can again be seen to have parallels in contemporary popular Hindi films and music. However, the rhetoric of the political elite suggests that this is the particular nature of the commodified tradition they intend to market.

These and more issues will be dealt with in this paper to argue for a better understanding and interpretation of what Correa refers to as "the deep structures of the Indian culture." The visual presentation will consist of slides including those for the short-listed project for a museum in Doha, Qatar.
IV. CONSUMING TRADITION AND THE PRESERVATION DEBATE

C1. PRESERVATION OF THE VERNACULAR BUILT ENVIRONMENT IN DEVELOPMENT PROJECTS

CONSERVATION, TOURISM, AND TRADITIONAL SOCIETIES: THE CASE OF QUSIER, EGYPT
Ragai M. Said and A. Abdel Fattah
Environmental Quality International, Cairo, Egypt

SURVIVING TOURISM: REPORT FROM AMAŞYA
William Beehanfar
University of Maryland, College Park, USA

SIWA: CULTURAL MEANINGS AND THE QUEST FOR AUTHENTICITY
Marvat El-Shafei
Lincoln University, Canterbury, New Zealand

AMPHIBIAN STRUCTURES
Gladys Masey Martinez
Chinese University of Hong Kong, Hong Kong

THE QUESTION OF AUTHENTICITY: IDEALS AND REALITIES
Barry G. Rowney
University of Adelaide, Australia

Tourism flourishes where history leaves inscriptions on the faces of people. Traditional societies are now seen as of equal interest to traditional buildings and sites. And at a time when conservationists and travel operators are busy with their profitable business, predominantly poor peoples are either being used as puppets for tourist spectacles, or are being left in ignorance and deprivation in favor of the restoration of monuments. This extremely secular vision of life is unfortunately what is occurring in many parts of the world. Conservation for tourism is the mainstream, and conservation for people is a romantic utopia. This paper illustrates how conservation, tourism, and local societies can be held together in a mutually balanced way, without being considered contradictory and competitive.

Qusier is a small harbor city on the Red Sea, whose history goes back to Pharaonic and Roman times. The city also flourished during medieval Islamic rule, and afterwards until the French invasion of Egypt in the last century. However, today Qusier is a remote and deteriorating city with barely the simple and basic amenities for its few thousand inhabitants. And although the city is full of wonderful monuments and streets, these measures have been forgotten with the rise of a capitalist paradigm, rapid economic reform, and movement toward the American version of a free-market economy. As a result of new economic pressures, land prices are rising, and the need for new housing and modern facilities have placed "priceless" monuments on the losing side. The mainstream policy to develop tourism in the Red Sea area has further subjected Qusier and its people to difficult challenges.

The paper briefly presents the history of the city and its people in order to provide a sense of background and appropriate justification for the need to integrate the conservation of the city with the tourism development occurring around it. The few attempts to achieve such an objective that have been tried are critically illustrated and assessed in order to understand the different economic, social and institutional barriers they face. The paper then presents a vision for approaching the problem from the grassroots up. Different efforts to work with the local community and NGOs are also discussed and criticized, leading to a proposal for an action plan to conserve and upgrade the city and its facilities and transform it into a center of culture and tourism.

SURVIVING TOURISM: REPORT FROM AMAŞYA
William Beehanfar

Tourism is among the largest industries in the world, and there seems no limit to the growth of populations seeking recreation, relaxation and revitalization through contact with natural and cultural landscapes. Tourism is also one of the most important forces in historic preservation around the world, as the economic benefits of authentic cultural settings are well known. However, tourism also creates distortions in local settings, as life-styles are disrupted to accommodate outsiders. Traditional life-styles often become frozen in time rather than evolving in normal response to a changing world. Likewise, architecture and urban design can become infected by pastiche, as imitations of historic images are attached to essentially contemporary functions and construction. As a result, tourism development often destroys the physical character and quality of life that was the original attraction of a place.

Can tourism development be a positive force? This paper outlines the strategy currently being developed by one city to capitalize on its tourist resources. Amasya, Turkey, has an abundant historic background, a dramatic setting, historic neighborhoods, and important monuments reflecting more than two thousand years of existence. Amasya is also the administrative capital of a state and the center for secondary and university-level education in a region. And it is a market center for agricultural production, with some light manufacturing activities. Since it has no beaches, ski slopes, or national parks, Turkish and international
tourists who come to Amasya are interested in its history and culture. For foreign tourists, one of Amasya's attractions is that it is a "real" Turkish city, where the historic neighborhoods have not been overrestored, and where monuments function for the local population on a daily basis.

The paper discusses the plan under development for protecting the historic fabric of Amasya, which addresses three major aspects of the town: historic natural landscapes, historic residential neighborhoods, and historic monuments. Overlaid on this plan is the comprehensive master plan for the city. Entitled "The Greening of Amasya," the master plan stresses natural and cultural ecology, while maintaining opportunities for the growth of housing, industry and commerce. The intention is to maintain balanced growth while enhancing the quality of the built and natural amenities of the town and to integrate tourism as a natural component of development.

The paper concludes with a discussion of accomplishments to date in the development of Hatunuye Mahallesii, a neighborhood at the historic core of Amasya. Here, the Amasya Riverfront Houses Project is coordinating local citizens, government organizations, and Turkish and foreign professionals to preserve, restore and develop physical and cultural amenities. Empowerment of residents to control their own lives and to accept tourists as guests in the tradition of Turkish hospitality suggests that, with appropriate expectations, goals, facilities and administrative mechanisms, tourism can be a positive force.

SIWA: CULTURAL MEANINGS AND THE QUEST FOR AUTHENTICITY
Mervat El-Shafie

Around the world there are still locales which retain a traditional relationship with nature. These are usually "remote" communities: a small island, an isolated community in the mountains, or an oasis in the desert. Such places today exist on the verge of a transition from premodern to modem. The impending influence of modernity and globalization, with its emphasis on excessive use of technology and communication, has affected these traditional relationships to a wide extent. Siwa Oasis is one of those remote communities, exemplifying the onset of such transitions and impacts.

This paper is based on fieldwork in Siwa in 1997 that attempted to capture a moment of reflection and consider its outcomes through a phenomenological inquiry into the development of such a "remote" community. The fieldwork focused on the way Siwans experience, interpret, construct and structure their relationship with the built environment under the impending influence of modernity and globalization.

Siwa is an extensive oasis in the Western Desert of Egypt, part of the North African desert belt that defines one of the world's most arid regions. Surface finds from the Paleolithic and Neolithic eras bear witness to the fact that Siwa has been settled since prehistoric times. Siwa became famous in antiquity as the location of the oracle of the god Ammon, the remains of which can still be seen. Siwa also gained significance as an export source for olives and dates and as a stopover point for caravans traveling between North Africa and the Nile Valley.

Siwa today is a living community that has retained many characteristics of medieval civilization, including its own language (Siwi), culture, and social order. In 1263 its 200 inhabitants started construction of the present built environment, the fortress-like town (Shali) and its gardens. The resulting social order maintained a human community in a sustainable relation to the surrounding natural landscape for eight centuries. The population of Siwa today, however, is 18,000 people, and since 1990 Siwa has been changed greatly by modern development practices used to attract national and international investment. These changes have led to the destabilization of local culture and traditional patterns of dwelling.

In modern times the manner in which development plans and designs are applied in remote communities are often taken for granted. But all across the globe such casual regard has produced daunting results. In my search for the phenomenological identifications of the built environment of Siwa, I found that central to any improvement of life is consideration for the human experience in development. I argue that the development of remote communities should build on the traditional relationship between people and land, rather than breaking it. Therefore, the objective of this inquiry has been to answer the following question: How can the implementation of development policies and plans in a remote community integrate the quality of place, with its two major elements, people and land?

AMPHIBIAN STRUCTURES
Gladys Massey Martinez

This study focuses on vernacular fishing structures of shallow waters that operate in symbiosis with tidal cycles. Representing a collection of individual constructions located in the Charantes region on the west coast of France, and sited approximately on a ten-mile stretch of the shoreline in proximity to La Rochelle, these traditional structures of peculiar appearance, are lifted on stilts from the surface of the shore and anchored to the rock substrata. The structural design, empirically evolved through time, displays a sensitive sophistication and deep understanding of the dynamic stresses that structural members are exposed to, specifically with regard to tidal undercurrents and wind load.

A detailed survey reveals a responsive architecture, intimately linked to activity and local climatic conditions. An analysis of the extraneous factors determining the development of the design exposes a multiplicity of architectural solutions, seemingly responsive to a well-defined, although limited function. The survey also reviews the temporality of spatial design, materials, supporting structure, and construction techniques in relation to sea-land constraints, providing a clearer understanding of the ingenuity and creative design logic inher.
in its spontaneous architecture.

Each structure is particular and uniquely designed without following a tested formula for aesthetics, either in terms of size or proportion. Collectively, they display an animated, undefined condition which is derived from their mode of anchoring and orientation. The supporting structural members, or stilts, are constructed primarily of timber or composite timber-steel, while the structure of the habitable area is designed as an extension of the main structural members. The system of nets and net rigging used also evolves from an optimal functional extension of the main structure or articulation of stilts.

The history and long-term survival of this particular typology of architecture on the land-sea frontier is discussed in relation to the ecosystem of the region. The role of the fishing structure within the social and economic life of the community and its future sustainability and preservation is also analyzed in terms of seasonal change related to marine life and produce. Marine pollution is considered in its escalating impact and its limiting effect on the fishing scene, with the potential it threatens for change. A comparative distinction is drawn with the traditional fishing village of Tai O, located in the southwest coast of Lantau Island, Hong Kong, where collective habitable structures on stilts are fragile models and reminders of a sensitive, rich architecture confronting uncertain transformation.

THE QUESTION OF AUTHENTICITY: IDEALS AND REALITIES
Barry G. Rowney

The conservation of vernacular architecture and traditional town centers presents special problems which have only recently been recognized and for which few solutions have been identified. The built environment is a reflection of the society which produces it; in turn, it also influences the development of that society. Although the continuation of a traditional lifestyle will ensure the continuation of a vernacular architecture, the reverse cannot be assumed. For a culture to remain alive, it must develop. Architecture will develop with it.

The conservation of single monuments and urban areas began as a Western concept, and its practical application has been embodied in various charters. Despite early recommendations by UNESCO (Nairobi, 1976), which stressed the necessity of recognizing social and cultural values, these charters have concentrated solely on the conservation of physical fabric. One of the most significant aspects of this approach has been the notion of authenticity and the necessity to retain original fabric as evidence of history. This emphasis on the material has often come at the expense of the social and cultural values of inhabitants. Authenticity as a concept has been largely misunderstood, particularly between Eastern and Western cultures. If the conservation of vernacular built environments and traditional lifestyles is to have any real meaning, authenticity must be addressed, not only the authenticity of the fabric, but also the authentici-
C2. PRESERVATION OF TRADITIONAL LIFE-STYLE AND BUILT FORM

CULTURAL CHANGE AND URBAN DESIGN: WOMEN’S PRIVACY IN TRADITIONAL AND MODERN DAMASCUS
Kheir AI-Kodmany
University of Illinois, Urbana-Champaign, U.S.A.

HERITAGE AT A CROSSROADS: THE ARCHITECTURE OF THE GULF REVISITED
Yassir Mansour and Zeinab Shehik
United Arab Emirates University, Al Ain, U.A.E.; and Cairo University, Egypt

THE VANISHING JOY OF THE TRADITIONAL PASAR IN JAVANESE SMALL TOWNS
Widya Wijayanti
Diponegoro University, Semarang, Indonesia

LUMBER HOUSES, SOCIAL TRANSFORMATION, AND THE FORMS OF THE PAST: SELECT ALASKAN ESKIMO DWELLINGS
Susan W. Fair
Eagle River, U.S.A.

In this paper I explore the suitability of traditional Islamic versus modern Western built environments to the current cultural climate in Damascus. The issue of privacy, and that of women’s privacy in particular, has long been important to Arab-Islamic society. However, women in this society are undergoing major economic, political and social changes. Waffa Qasim (1996) summarizes these cultural changes by explaining aspects of what she called “generation gaps”:

My grandmother was tutored at home, married a polygamous man, and has never discarded her veil, even when traveling abroad. . . . My mother never wore the veil, studied in schools close to home, and settled down as a housewife in a monogamous marriage. . . . I left my family as a teenager to study in Europe, where I hitchhiked from country to country during vacations. Later on as a journalist I traveled more widely, eventually making a solo trip across the Sahara. It never occurred to me not to exercise a profession throughout my life.

Similarly, Nawal El-Saadawi (1982) explains: “I remember my mother saying that my grandmother had moved through the streets on only two occasions. The first was when she left her father’s house and went to her husband’s after marriage. The second was when she was carried out of her husband’s house to be buried. Both times no part of her body was uncovered.” In short, women’s domain has shifted from private (home) to public (school and work). These radical cultural changes and the sharp differences in the two environments (the inwardly traditional as opposed to the outwardly modern) raised important questions: Which residential environment best fits residents’ desire for privacy, particularly that of women? And how can contemporary design respond to cultural changes, again in relation to women’s desire for privacy?

Tying together (a) the concept of women’s visual privacy in the Arab-Islamic culture, which emphasizes keeping women out of the sight of nonfamily members, (b) scholars’ debates about the suitability of modern versus traditional built environments on the issue of privacy, and (c) Altman’s model for privacy (desired versus achieved privacy), I used the following working definitions of privacy for the purpose of this study: “desired privacy” is the extent that today’s Arab-Muslim women desire visual privacy from people other than their immediate families; “achieved privacy” is the extent that the traditional and modern built environment support women’s visual privacy from people other than their immediate families.

Empirical investigations were conducted in two middle-class residential neighborhoods—one traditional and the other modern— involving interviews with 200 middle-aged women, 100 each in the traditional and modern neighborhoods. The traditional neighborhood is characterized by inwardly oriented homes, narrow and winding streets, and few open spaces. In contrast, the modern is composed of outwardly oriented homes, wide and straight streets, and many open spaces. Questions focused on women’s privacy at home and in the neighborhood, including its streets, parks, and coffee shops.

Answers to the open-ended questions revealed that there were signs of cultural change in some aspects of women’s visual privacy, and there were continuity in others. The changing aspects were also reflected in the larger built environment, i.e., in the neighborhoods. Women visited public spaces such as parks and spent time on streets for social purposes. In contrast to these changes, the continuity aspects were manifested at the smaller scale of the environment, i.e., in homes. Visual privacy in homes was considered particularly important. Dwellings were considered “sanctioned,” “haram,” or “very private” realms.

In addition, by using statistical analysis techniques, I measured: first, women’s desire for privacy in homes and neighborhoods from people other than their immediate families; and, second, the achieved privacy in the two different built environments. Consequently, the desired and the achieved privacy in traditional and modern neighborhoods were compared. Results showed that women, for privacy, preferred traditional homes to modern ones, but they preferred modern neighborhoods to traditional ones. Findings suggested guidelines for designing neighborhoods and homes in Damascus.
HERITAGE AT A CROSSROADS: THE ARCHITECTURE OF THE GULF REVISITED
Yasser Mansour and Zeinab Shafik

The discovery of oil in the Gulf region has contributed to its unprecedented rapid economic growth and led to large-scale urbanization and modernization. Meanwhile, the rise of the petroleum industry, construction projects, and governmental services have attracted a great number of workers from other countries to the region. With the growth of the expatriate population, many cultural forms have been borrowed and mixed with local forms. Now, with almost 40 percent of oil revenues being invested in construction in Gulf states, the construction industry has become an arena for international and regional architectural competition, and heritage has been reduced to cosmetic additions to building facades with little reference to history or culture. Many facets of the physical environment of the Gulf today are alien to local heritage, and may constitute a permanent break with the past.

As scholars, municipal officials, and concerned professionals have initiated a discourse on the importance of preserving some remnant of the past, much has been published and spoken about the identity and heritage of the rapidly changing cityscape of the Gulf region. Some advocate the manufacturing of traditional architectural styles to be used in new building design, while others celebrate the "museumification" of remaining artifacts to be used for tourism. But neither of these approaches may suffice to retain some sense of the past, since the rate of modernization and urbanization is fast replacing tradition and context with internationalization and globalization.

This paper examines the current rhetoric and discourse about cultural preservation and its relevance to the Gulf region. How important is it for those who have lived "from rags to riches" to preserve the impoverished life forms of the past? Citizens of the Gulf states today look at their built environment from a realistic perspective. For them, buildings provide shelter from the harsh weather, a place for social activities, and a commodity to be acquired and exchanged. Their pride lies in preserving tribalism, cultural norms, and their own well-being, comfort and security. To them, the clichés imposed by intellectuals, professionals and researchers are neither understandable nor appreciated. The older generation, especially perceives the built environment as a form of merchandise.

This paper provides a critical analysis of the current discourse in the Gulf region about architectural heritage. In an attempt to go beyond naive idealism and pretentious intellectualism, it considers much of the current discourse as a marketplace for the selling of new ideas about heritage and tradition.

THE VANISHING JOY OF THE TRADITIONAL PASAR IN JAVANESE SMALL TOWNS
Widy Wijayanti

In Java, pasars provide centers for economic as well as social life. In small towns, they are open once every five days, reflecting the local tradition of a five-day week. Up to the 1960s, pasar day was special for villagers, with the pasar being transformed into a lively festival place full of excitement and noise. Not only did people come to buy and sell things, but they came to be entertained by folkdance, comedy, magic shows, and pengamen (street singers).

Pasars were usually local-government property, and small-town pasars from the first half of this century had two main parts: market stalls, and a central open space. In most cases, such structures had no walls, allowing people to easily see the activities inside. Stall areas contained sections for different merchandise, such as palu'weja (dry season) crops, fruits and vegetables, meat and fish, poultry, livestock, kitchen utensils, furniture, and food. The open space served both as a gathering place and as a performance stage where herbal-medicine vendors might set up their magic shows.

Stalls in the traditional pasar took the form of colonnaded, linear pavilions with elevated floors, laid out in rows around the open space. The spaces where traders or artisans (such as tailors, basket-makers, shoemakers, and watch repairmen) carried on their activities were separated from circulation aisles by columns, and the absence of walls gave people freedom to create their own environments. Lekehan was the most common arrangement, with the trader or artisan sitting on the floor surrounded by merchandise. Food vendors organized their stations this way also, with tables and benches set up around carts.

The country's Economic Development era in the 1970s brought new influences to the design of pasars. Enchantment with modern (Western) shopping centers, and later with atriums and malls, gradually led to the displacement of traditional pasars in big cities, and most urban-renewal projects of the time included the conversion of the traditional pasar (or part of it) into a shopping center. The present approach to development allowing private investment in public facilities, has also created the conditions for the transformation of the pasar. For many decision-makers today, stalls in the traditional pasar look backward and do not reflect the desire of investors to generate profit from every square meter.

In many small Javanese towns pasars are today becoming encircled by kiosks (small shops) or ruko (shophouses), and the spaciousness of shared stalls and the pasar's pleasant open celebration space are no longer considered suitable. The first section of this paper will examine the meaning of pasars, while subsequent sections will analyze how the design and use of pasars changed in small Javanese towns from the 1930s to the 1990s.
LUMBER HOUSES, SOCIAL TRANSFORMATION, AND THE
FORMS OF THE PAST: SELECT ALASKAN ESKIMO
DWELLINGS
Susan W. Fair

Throughout the Bering Strait region and elsewhere
in northwest Alaska prior to 1900, and in some regions into the
1930s, Alaskan Eskimos made a transition from semi-subterranean
winter housing to permanent homes made of milled
lumber, found materials from shipwrecks, and prefabricated
houses ordered from catalogues. During summer and fall they
moved in family groups to other locations for seasonal subsis­tence
pursuits, but, otherwise, “lumber houses” were coveted by
northern villagers and constructed by wealthier Alaskan Eskimo
patriarchs as soon as the materials for them became available.

During traditional times, all Alaskan Eskimos occupied
small extended-family settlements at resource-rich locations.
But when the lumber houses of wealthy “big men,” or umiaqats,
began to appear in these tiny communities, they came to signify
the special status of these men and their ability to share—just
as these men’s skinboats did. Then, as formal education, rein­
der husbandry, and Christian religion were pressed on these
groups, the isolated settlements began to break up, and larger
hub communities were formed. The mid­- to late nineteenth
century was a period of great social upheaval in the north. In
the regional hub settlements, clusters oflumber houses were
constructed, often juxtaposed with the sod homes of less well­to-do villagers. Inside these houses, however, life-styles, world
view, and the use of space was not European at all.

Dwelling patterns on St. Lawrence Island provide an
example of these trends. Here, late-nineteenth-century extended­
family houses took the form of large tents with a tiny wal­
rus-hide or reindeer-skin living room (agra) modeled after the
mangataek, a Siberian Native dwelling form. The agra was the
social core of the home, where dance performances were
sometimes staged. But as milled lumber became available on
the island, skinboat captains—heads of Siberian Yup’ik clans
—constructed unusual prow-fronted frame houses on the
ocean shores of the village of Gambell facing west toward
Siberia. These houses may have been modified versions of
prefabricated homes, since the village was visited intensively
by European seafarers. The wooden version of this lumber
house contained an agra, while the summer version did not
(and might not have been located in the village, but at some
other seasonal subsistence site). Life inside these homes, both
socially and spatially, was performed as it had been during tra­
ditional times. In the nearby village of Savoonga which was
established as a reindeer-herding station, mangataek-style
lumber houses were never built. Instead, the village was domi­
nated by European-style, two-story frame homes.

In northwest Alaska, lumber homes did not usually emu­
late the form of traditional semi-subterranean houses,
although above-ground construction of vertically placed bown
or milled boards became popular (if impractical to heat). Soon,

villagers were building European-style gabled lumber houses.
But, like their St. Lawrence Island counterparts, they continued
to use interior spaces in traditional ways. There was little or
no European furniture; sleeping took place in skin bags on
wooden platforms; and food was consumed from large com­
munal trays placed on the floor. Lumber houses were vacated
in summer and fall for other settings.

This paper focuses on the status associated with lumber
houses, as well as on their construction, featuring segments of
oral history that refer to how, why, and when they were built,
and by whom. While these houses cannot be considered a
stage set, nor were most of the lumber houses or their prede­
cessors used for specific performances, the buildings did signi­
fy a performance: the benefits of, difficulties associated with,
and acceptance of rapid social change, as well as the broader
transition from indigenous to vernacular dwelling. From the
outside, lumber houses demonstrated an Eskimo family’s
wealth and the ability of its headman to emulate European val­
ues. Inside, however, the family strengthened communal and
community bonds and retained traditional values by allocating
and using space in familiar ways.
C3. CONSERVATION PROJECTS AND CULTURAL SURVIVAL

WHAT'S LEFT WHEN THE ORE RUNS OUT, MATE?
Christina Landor
University of South Australia, Adelaide, Australia

CONSERVATION MEANS TO LAND-USE ISSUES IN SOUTH SINAI, EGYPT
Magdy EI-Bastawisy
Suez Canal University, Port Said, Egypt

TRANSFORMATIONS IN TRADITIONAL MARKETPLACES IN FATIMID CAIRO
Ahmed Yousry and Hala Mekawy
Cairo University, Egypt

BUILDING FOR CULTURAL SURVIVAL: THE CASE OF IRARALAI HOUSE/MUSEUM/CLASSROOM, ORCHID ISLAND, TAIWAN
John K.C. Liu
National Taiwan University, Taipei, Taiwan

WHAT'S LEFT WHEN THE ORE RUNS OUT, MATE?

Broken Hill is a mining community of 23,000 people in the far west of New South Wales, Australia. The city is some 500 km. from the nearest state capital, Adelaide, and over 1,000 km. from Sydney. The climate is semi-arid, with warm to hot summers (average summer maximum of 32°C), cool winters (average winter maximum of 19°C), and an erratic rainfall (yearly average of 240 mm.). With a highest recorded temperature of 46.6°C and a lowest of -2.8°C, the climate could be described as harsh and extreme. The city has been dominated by the mining industry since it was established in 1883. The ore body on which this activity has been based is distinctive in its size, continuity and wealth. But today the ore lies deeper and is of increasingly lower grade, making it more expensive and less profitable to mine. The population of the town has correspondingly declined from a high of 35,000 in 1915 to 2,000 today, and today consists of a relatively high proportion of elderly people.

The city has contributed greatly over the past century to the industrial growth and wealth of Australia and is therefore of some national importance. It contains a significant number of heritage-listed buildings, which contribute to a rich cultural fabric, and while the city acts as a regional center for government services and retail facilities, it is increasingly looking toward tourism to provide some form of future economic viability. A large proportion of the population are also third- and fourth-generation Broken Hill-born. These people have family and social ties to what has become a united community with a strong sense of cultural identity, forged from years of physical hardship and industrial struggle.

The remaining mining companies in Broken Hill have closed down operations at all but two mines along the Line of Lode. In a significant gesture to the people of the town, however, they have offered to lease the nonworking surface infrastructure to the community for development as an educational and tourism center. The Line of Lode Association has been established as a community body to develop options and test the project's feasibility. The project's objectives are the following: to provide public access and interpretative facilities; to provide a mechanism to conserve, maintain and reuse items of cultural significance; to establish an Australian Mining Center; and to enhance Broken Hill as a regional center.

The proposed heritage site is 7.5 km. long, consisting of underground mines, associated buildings and equipment, tailings dams, mullock heaps, and open cuts. A 1995 feasibility study estimated that a capital subsidy of $A1.88 million would establish a number of essential components, including a heritage walk through one of the existing mine sites, a restoration workshop, open-cut lookouts, and an aerial cable car. Further staged development could include a national mining museum, an operating plant tour, an educational and research center, simulated mining experiences, and boutique accommodation. The total site, including the residential areas of the city, presents a unique living museum of industrial heritage and cultural significance. While the project has some distance to travel before it is fully realized, it offers a rare potential combination of research and development and tourism, which may continue to give life to a city of cultural significance to modern Australia, rather than just preserve it.

This paper provides insight into the cultural development and significance of Broken Hill, and questions the issue of cultural and environmental preservation and consumption in a First World country.

CONSERVATION MEANS TO LAND-USE ISSUES IN SOUTH SINAI, EGYPT
Magdy EI-Bastawisy

South Sinai is one of two governorates (South and North) that form the Sinai Peninsula in the northeast corner of Egypt, the meeting point between Africa and Asia. The study site, located beneath latitude 29°N, extends over approximately 24,000 sq.km., occupying about 75 percent of the South Sinai governorate and 37 percent of the entire peninsula.

Although the interior of the site consists of desert and mountains, its boundaries are marine coastline — along the Red Sea on the south, the Suez Gulf on the west, and the Aqabah Gulf on the east. This location provides distinct geological and scenic characteristics and a unique physiography, climate, and flora and fauna. These qualities make the area a significant...
national landscape and ecological resource, and provide the basis of its attraction for recreation. The number of visits to the area increased from a few hundred in 1979 to 336,217 in 1992, and the potential for further recreational visitation is considerable. In addition, the site supplies mineral wealth, high silica glass sand, and a suitable climate for agriculture.

Based on the above description, it is possible to see how the area has a variety of potential uses for production and recreation, and varying needs for conservation. But a proper understanding of the underlying landscapes is essential to planning and managing the future use of the area to minimize conflict and maximize satisfaction. Toward this end, the main objective of conservation efforts must be to preserve and enhance the natural, historical and cultural resources of the area.

The Egyptian government has initiated a number of policies aimed at boosting the economic and social prosperity of both the Sinai and Suez Canal subregions. Among these are the NUUPS (National Urban Policy Study), Sinai Development Study, Suez Canal Master Plan, and the International Road. Among economic activities slated for these areas are agriculture, mineral resource development, manufacturing, agro-industrial projects, permanent settlement, and tourism. Currently, a regional economic development policy for Sinai is being intensively promoted by the Egyptian government. Within this context other plans have been prepared to guide development in such areas as permanent settlement, industry, road systems, land reclamation, infrastructure, and recreational projects. However, much activity may proceed without regard for the natural and cultural resources of the site. Meanwhile, at the local level, the requirements of public and private agencies for housing, water, electricity, services and telecommunications often conflict with each other and have implications for the character of the area. It is important that these individual and local concerns be integrated with a broader vision for the conservation of the area.

This paper examines the act of building as a pedagogical discourse on tradition/modernity. The case study of the Iraralai house/museum/classroom, Orchid Island, Taiwan, has been a collaborative effort between the aboriginal Dawo residents, advocate planners, and the local elementary school. The multipurpose program emerged as the result of a long and challenging process. Since 1994 this has involved protests against the deplorable conditions of public housing on the island, planning for new dwellings, and finally a construction experiment in the form of an educational facility and museum.

BUILDING FOR CULTURAL SURVIVAL: THE CASE OF IRARALAI HOUSE/MUSEUM/CLASSROOM, ORCHID ISLAND, TAIWAN
John K.C. Liu

This paper examines the act of building as a pedagogical discourse on tradition/modernity. The case study of the Iraralai house/museum/classroom is used to demonstrate a number of issues: 1) that building is a key component of cultural development; 2) that tradition and modernity are symbiotic; and 3) that learning occurs in the actual practice of building.

The planning, design and execution of this multifunctional facility on Orchid Island, Taiwan, has been a collaborative effort between the aboriginal Dawo residents, advocate planners, and the local elementary school. The multipurpose program emerged as the result of a long and challenging process. Since 1994 this has involved protests against the deplorable conditions of public housing on the island, planning for new dwellings, and finally a construction experiment in the form of an educational facility and museum.

Pertinent to the development of this process has been the question of whether the construction of space can serve as an agent for the regeneration of culture and the revitalization of a deprived community. In this project, the process of rebuilding has been viewed by residents and planners as an important opportunity for community action and cultural survival. Funded by the local school, the project is programmed to educate children as well as touries about Orchid Island’s rich cul-
nural and natural heritage. As a demonstration house, the recently completed project embodies design principles and patterns developed through workshops, interviews, and anthropological research on traditional dwelling and society. Design principles and patterns embodied by the project seek to address and express cultural aspiration as well as the integration of traditional and contemporary patterns. They include reintroduction of social and ritual space, embodiment of cultural symbols and meanings, deep connection to landscape, concern for climatic comfort, and development of sustainable building systems and construction methods. In March 1997 the project culminated in a village-wide ceremony where traditional rituals were performed to bless the completed building.

The Iralai Housc is an initial product of a longer community rebuilding process that defines a story of housing as a movement of cultural awakening on the island. Since the project's completion, various aspects of it have begun to be replicated in new dwellings, as more overseas Dawo return to Orchid Island to rebuild their homes. Each new construction project becomes an act of physical and cultural reconstruction in the community. Inspired by the initial project, Iralai villagers are also now planning to build a community center on an adjacent site, continuing the spirit of rebuilding one's home and culture.

C4. BUILT HERITAGE: CHANGING PERSPECTIVES

PRESERVATION OF CULTURAL HERITAGE UNDER THE CLIMATE OF WAR AND CIVIL UNREST: HERAT, AFGHANISTAN
Rebi Samizay
Washington State University, Pullman, U.S.A.

TOURISM AND CULTURAL HERITAGE: A SWISS PERSPECTIVE
Dieter Ackernhecht and Geoffrey Kenworthy
City of Zurich, and Swiss Federal Institute of Technology, Zurich, Switzerland

EARLY COMPANY TOWNS OF THE VIRGINIAS
D. Eugene Eggar and William Rutkowski
Virginia Tech University, Blacksburg, U.S.A.

ABYANEH AND MASSULEH: TWO VERNACULAR BUILT ENVIRONMENTS IN IRAN
Iraj Etessam
University of Tehran, Iran

PRESERVATION OF CULTURAL HERITAGE UNDER THE CLIMATE OF WAR AND CIVIL UNREST: HERAT, AFGHANISTAN
Rebi Samizay

War and civil unrest have increasingly become an obstacle for the preservation of the vernacular built environment and traditional life-styles in the project of development. Armed conflict is plaguing vast regions of the world, causing extensive damage to monuments, museums, and vernacular villages, disrupting indigenous life patterns, unraveling social fabrics, and undermining the institutional capacity to carry on developmental and preservation projects. The situation is further worsened in developing countries by the reality that most the wars are today fought on territories of marginalized societies, whose economic capacities to influence their environments are handicapped. From Iraq to Cambodia, from Bosnia to Afghanistan, war has brought vast devastation to human cultural heritage. The damage has not only been direct and physical — to historic cities, architectural monuments, and vernacular villages — but it has also been indirect, producing long-term adverse affects on institution-building and the ability to sustain a local capacity to safeguard heritage. While there has been substantial concern among academics and policy-makers concerning the threat of globalization and tourism to preservation values, little has been said or done relative to the ravages of war. Perhaps the tendency to speak on issues that are politically neutral and within mainstream thought has swayed debate away from areas where firm stands and hard decisions are needed. As a result, the profound social and physical scars...
TOURISM AND CULTURAL HERITAGE: A SWISS PERSPECTIVE
Dieter Ackerknecht and Geoffrey Kenworthy

This paper deals with the evolution of tourism in Switzerland, its economic motivation, and its impact on Swiss cultural heritage and traditional environments. It highlights some inherent contradictions and negative effects of tourism, and evaluates some possible lessons for the future handling of touristic developments.

As one of the truly classic tourist destinations, Switzerland provides not only natural beauty and spectacular scenery, but also a multicultural identity built on a strong folkloric tradition. Its public transport system and communications network are bywords for punctuality, safety and reliability. And the provision of first-class hotels in its cities and alpine regions, reflecting popular concerns for health and well-being, gastronomy and viniculture, add to the generally accepted picture of Switzerland as an idyllic holiday location.

These rather over-simplistic generalizations, however, conceal a number of contradictions, and serious doubts exist as to whether the revenues gained from tourism are being properly utilized. The key question is this: Will the enormous rise in tourism create a massive, uncontrollable market which, unless checked, will prove detrimental and ultimately destructive to the very heritage which it should seek to preserve? Or can it be used to save it?

Tourism is Switzerland's third largest earner of foreign revenue, and engages 10 percent of its total work force. With the introduction of tourism by the British at the turn of the century, new quasi-colonial developments were brought into basically poor, farming communities. Huge palace hotels, monstrous castles, and pastiche-styled, over-dimensioned chalets began to appear among the small traditional farming communities. Buildings which could easily have been converted or rehabilitated as tourist accommodation, quickly fell into decay and became obsolete. New-style holiday homes and vacation apartments were built among traditional farms found in the countryside, along lake shores, and in mountain areas. Local fashions and life-styles tended to change, too, as inhabitants, rejecting their own culture, began to adapt to tourist behavior. Meanwhile, more sensitive issues, such as preserving cultural heritage through the needs of small local communities, were hardly touched upon.

There clearly needs to be balance of forces, both economically, socially and culturally, where not only visitors' expectations can be fulfilled, but where tourism can also enrich the community at large, where revenues can aid revitalization; where investments can be used effectively to create new attractions without causing damage to the natural environment; and where the preservation of a multicultural identity—such as that which pertains in Switzerland—can be enhanced, not obliterated.

EARLY COMPANY TOWNS OF THE VIRGINIAS
D. Eugene Egger and William Rutkowski

The company town has been characterized as a socially restrictive, highly deterministic, parental environment. But, within this reality of social control, these towns nevertheless presented a reality of physical and operational order. Architectural clarity is the focus for this initial study and serves as a vehicle to carry and illustrate the significant design principles and situations that were unique to the community coherence and small-town identity of such places.

Towns from three different company types have been selected: Gary, West Virginia; Cass, West Virginia; and Pocahontas, Virginia. They share primary natural similarities as isolated settlements, with restrictive boundaries of mountain terrain, a life-line railway, and a primary stream or river. Primary manmade similarities exist within the elemental situations and parts of these towns. Such conditions, which create a highly urban character, are as follows:

1. The closeness of the factory complex, along with the
dominance of the company headquarters and store, create an orientation which structures the original entrance to each town.

2. The company identity, or "presence," is shared by the social importance of churches and schools. Churches and schools occupy prominent locations with respect to the major roads and land formations. Physically, the company facilities form a kind of centroid with the civic institutions, marking diverse neighborhoods and boundaries within the towns.

3. Housing in the towns responded to the hierarchy of company employees. There were classes of houses precisely corresponding to three classes of worker. Company managers occupied the largest, custom-designed, and most uniquely sited houses, usually above and in full view of the town. Supervisors were generally provided with a prototypical duplex house of medium size, sited in a zone adjacent to both labor and management. Smaller duplex worker houses fell in the pattern and created the essential neighborhood fabric. Cass is an exception, with single-family, six-room houses.

Rather than advocate a pure "environmental-determinist" design position, this study suggests that the physical order and specific situations created by these towns, which previously symbolized social control, may now provide choices, orientation and identity through established places, overlapping patterns, and symbolic boundaries.

**ABYANEH AND MASSULEH: TWO VERNACULAR BUILT ENVIRONMENTS IN IRAN**

Iraj Etessam

Abyaneh, an oasis near the central Iranian desert, and Massuleh, a mountain city officially registered by the Cultural Heritage Organization of Iran and located in the densely vegetated northern Caspian Sea region, are two excellent examples of how the preservation of vernacular built environments and traditional life-styles may assist in the development of tourism.

These two vernacular environments preserve many original features. They maintain a spatial organization that is more than a thousand years old. The traditional life-styles of their inhabitants are well maintained. And their environmentally responsive architecture promises that unique cultural experience of "difference" sought by those people seeking a refuge from the monotony of globalization.

The paper will initially analyze the characteristics of these two small cities. Abyaneh and Massuleh are different from each other in many respects, but they also have many common elements, especially with regard to traditional life-style, the economic impact on tourism, their unique adaptation to the natural environment, and their formidable indigenous architecture.

Next, the paper will focus on past and present preservation processes and policies in Abyaneh and Massuleh. Finally, it will examine the economic impact of the two cities in their respective regions, and the important role they could play in the development of tourism, locally as well as nationally.

**C5. PRESERVATION OF BUILDING TYPES**

**TOWERS OF GUANGDONG PROVINCE, CHINA**

Mui Ho

University of California, Berkeley, U.S.A.

**THE VERNACULAR FARMHOUSES OF THE VERCORS: BETWEEN THE URBAN AND THE RURAL**

Laurence Keith Loftin III and Jacqueline G. Victor

University of Colorado, Denver, U.S.A.

**HISTORIC REVITALIZATION AS A TOOL FOR TOURIST ATTRACTION: EL-SALAMEL PALACE HOTEL IN ALEXANDRIA, EGYPT**

Hisham Gabr

United Arab Emirates University, Al Ain, U.A.E.

**TOURISM AND CHANGES IN A TRADITIONAL BUILDING IN IRAN: THE SHRINE**

G. Hassain Memarian and M. Anwarul Islam

University of Manchester, Manchester, U.K.

**ON PRESERVATION OF A COUNTRY HOUSE AS A STATION FOR AUTOMOBILES**

Nobuo Mitsuhashi and Nobuyoshi Fujimoto

Utsunomiya University, Japan

**TOWERS OF GUANGDONG PROVINCE, CHINA**

Mui Ho

In Guangdong Province, China, scattered over a triangular area at the mouth of the Pearl River, hundreds of masonry towers, six to eight stories tall, silently stand guard over the countryside. In the past five years I have made three separate trips to this region to investigate and record the towers and their environs.

While working recently with the Mayor and the Department of Cultural Affairs on the development of the town of Hua Du in Hua Xian, Guangdong Province, I had the opportunity to investigate at close hand these unusual structures accompanied by the Director of the Department of Cultural Affairs. In the process, it became clear to me that they can be a means of explaining the regional history and economic development.

Although the oldest towers date back 300 years, most were built between 1840 and 1930. The majority were built to protect people and property from pirates, bandits, and other warring villagers, thus functioning in much the same way as the towers of fifteenth-century San Gimignano, Italy. The number of towers in each village was in direct proportion to the wealth of that village. Some villages have three to four towers, while others have as many as eleven towers. The most common pattern is one tower standing at the entry to a village. During
more peaceful times these towers served primarily to store family treasures and provide occasional defense. However, between 1880 and 1920 they became especially important for defense, as the last dynasty, the Qing Dynasty, became so miserably weak that lawlessness and political unrest was widespread. Most of China became controlled by warlords who preyed on common folk. Self-defense was essential for survival.

According to a rough count by the local government in 1996, about 2,460 towers were still standing. The greatest destruction occurred during the Cultural Revolution between 1966 to 1976. Many towers were torn down because they were deemed ideologically incorrect, remnants of the feudal society, and their bricks were used in the construction of factories and other communal buildings. The ones that were spared this fate were either too far away from the Red Guard’s line of destructive activities, or were owned by people living outside China.

Curiously, the architectural expression of these towers is not Chinese. Their architectural motifs and vocabularies are borrowed and can be traced from Europe to India. They are architecturally significant, however, because, unlike colonial architecture, the borrowed styles were not from one dominant source, nor were they imposed by colonists. This region was never colonized. The borrowed vocabularies came from the owners who had seen European colonial buildings in Chinese coastal cities, in books, or in other countries. New ideas denoted a sense of freshness, a sense of being progressive, and above all, a way for the owner to distinguish himself from others. Building these towers allowed them not only to protect their families, but also to exert their personal influence with these architectural projects. More importantly, the towers allowed them to show their worth. It is not unusual to find elaborately built towers surrounded by large gardens or moats, demonstrations of family wealth.

By studying how, why, and when these towers were built, we can learn much about the social history of this region. Contrary to the common belief that vernacular architecture in rural China changed little because of strong traditions, the real reason that things didn’t change much was because of the isolation of rural villages. Once there was access to other regions and foreign cultures, changes automatically occurred, despite strong traditions. The towers of Guangdong Province not only bear this out, but also show that in the process an entirely new building type arose which expressed the needs, power and progress of the people.

Laurence Keith Loftin III and Jacqueline G. Victor

This paper discusses the great stone farmhouses of the Vercors in southeastern France and their remarkable potential for providing a new model for urban growth.

The Vercors is a high, fortress-like plateau of rolling valleys and raw cliffs. There has been human habitation in this isolated place since before the second Ice Age. The vernacular farmhouse/barns indigenous to this area are unusually large stone structures that date from the 1600s but that use stones that are far more ancient. These structures are specifically adapted to the land and to the harsh climate through a variety of unique details. The basic construction of stone with stucco has continued without interruption as a tradition into the contemporary variation of cinder block and “dryvit". Typically, farmhouses are grouped into “hamlets,” or small family settlements, with surrounding cultivated fields. Many of these hamlets have been absorbed into the developing twentieth-century village pattern yet have managed to retain a unique identity of place.

This paper has two parts. The first will provide an overview of peasant life, circumstances and expectations. This will be followed by a description of materials, construction details, and styles unique to the region as they evolved over time. The farmhouse will be further discussed as it fits into the hamlet, and as the hamlet fits into the context of settlement in this landscape.

The second half of the paper will survey the adaptation of the farmhouse and its typology to functions particular to the twentieth century. This will include a review of the conversion of existing farmhouses to contemporary single-family homes and condominiums. New construction which emulates this farmhouse typology at a smaller scale will also be reviewed. The remaining intact hamlet patterns maintain an unusual proximity of urban spatial/social experience combined with immediate connections to the land. These juxtapositions will be detailed, and extrapolated, in order to propose the development and application of a new urban type which allows for an alternative to suburban sprawl.

The conclusion will point specifically to the strengths and possibilities inherent in the relation of vernacular structures to the land and the necessity to relearn some old truths in order to develop new communities.

HISTORIC REVITALIZATION AS A TOOL FOR TOURIST ATTRACTION: EL-SALAMLEK PALACE HOTEL IN ALEXANDRIA, EGYPT
Hisam Gabr

This paper provides a case study of El-Salamlek Palace Hotel in Montazah, Alexandria, Egypt, and its transformation and revitalization from one of the nineteenth-century king’s private palaces to a luxury hotel. The research argues that cases of historic revitalization and heritage preservation are powerful tools to lessen the negative impacts of globalization on the tourism industry.

The paper monitors the transformation of the original palace to its present-day function as luxury hotel and surveys the architectural changes taken, images created, and heritage preserved to restore and revitalize the structure. Responses to a questionnaire given to selected users demonstrates their
opinions and attitudes toward the revitalization approach and its usefulness as a technique of tourist attraction. The conclusion clarifies the usefulness of historic revitalization for the hotel industry, and highlights some techniques used in creating culture-specific tourist products.

TOURISM AND CHANGES IN A TRADITIONAL BUILDING IN IRAN: THE SHRINE
G. Hessain Memarian and M. Anwarul Islam

The paper will examine the influence in Iran of domestic tourism generated by the presence of shrines, or maghabeers, on the buildings and environments associated with them.

As they are for large numbers of Muslims throughout the world, shrines are important buildings in Iran. In general, the Muslim shrine is a commemorative monument usually at or surrounding the grave of a revered person, although some exist without an associated burial site. Some shrines are simply places to be visited to show respect, while attendance at others may involve some sort of religious activity. Shrines are usually categorized according to the status of the person buried there, which is also usually the main factor in determining the number of visitors attending them.

The extent of the influence by activities involved with a shrine on its architectural composition and surrounding environment largely varies depending on the importance of the shrine (how large attendance at it is, and whether that number is rising or falling). Generally, shrines can be classified into one of four groups: 1) those attracting only local visitors; 2) those visited by people from a region or from neighboring counties and provinces; 3) a national shrine visited by people from the whole country; and 4) a shrine of international importance visited by people from overseas.

The paper will try to give a general view of some of the more important shrines of Iran, such as that of Imam Reza, the eighth Imam of the Shi'a in Mashad, and that of Hazrat Massomeh in Qum. This will include discussion of recent changes in their architecture due to the growth of tourism. A more detailed account then follows of the influence of internal tourism on the shrine of Shah-i-Cirag in Shiraz. This shrine may be considered as belonging to the second category, i.e., shrines visited by people from a region or from surrounding provinces. However, most people who visit Shiraz, the city of poems and flowers, attend this shrine, since it is the commemorative burial tomb of the brother of Imam Reza.

With the recent establishment of improved road communication between Shiraz, surrounding areas, and several major cities, there has recently been an increase in the number of tourists and pilgrims visiting the city and the shrine. Many of these tourists visit the shrine of Shah-i-Cirag not only for its religious aspect but also because it is a building of historical importance. Until recently (i.e., until the early Pahlavi period), the shrine was located in the small courtyard of a building. But since the early 1960s extensions were made, initially by building small cells to accommodate the increasing number of visitors who wanted to stay in the shrine for several days. More recently, a bazaar between this building and a neighboring shrine of Seyed Mir Mohammed was demolished, and both shrines were placed within a single courtyard. Since then, there have been further changes, and new buildings have been added.

The paper will examine the architectural characteristics of the old building and those of the subsequent developments. It will also present a comparative study of other shrines of lesser importance in Shiraz in order to develop a greater understanding of all the influences behind these changes.

ON PRESERVATION OF A COUNTRY HOUSE AS A STATION FOR AUTOMOBILES
Nobuo Mitsuhashi and Nobuyoshi Fujimoto

Western-style architecture made a rapid appearance in Japan during the first half of the Meiji era as the inevitable consequence of a national policy by which the Japanese government sought to build military strength and promote development of industry through the transfer of Western technology. Viscount Shuzo Aoki, who later became Minister of Foreign Affairs, was an important politician supporting such a policy. He was also anxious to become something of a German aristocratic landlord, and during the 1880s he made several efforts to acquire ownership of undeveloped land in Nasunogahara, Tochigi Prefecture. There, he tried to manage forest and farm, introducing European management methods. The Meiji government supported such nongovernmental efforts at reclamation by managing irrigation projects in Nasunogahara incorporating approximately 40,000 hectares over a geography that combined several alluvial fans.

In 1888 Aoki built his country house in this area, and in 1909 it was extended to its present size. The house was designed by Baron Tsununaga Matsugasaki, one of the members of the committee that established the Architectural Institute of Japan (AIJ). The residence was lived in by Aoki and his descendants for many years, but unfortunately no one has lived in it for the last twenty years. As a result, it has fallen into disrepair. It could, however, be considered to have historical value today for two reasons: 1) it is still an example of Meiji era, since the house and its environs retain much of their original character; and 2) the country house is the only existing masterpiece in Japan designed by Matsugasaki, who made a great contribution to Japanese architecture.

Being distressed with its condition, the owner of the house, members of the local community, and architectural researchers requested administrative aid. But since Kinoso City was incapable of supporting the project on its own, it appealed to Tochigi Prefecture. Eventually, the authorities of the prefecture contrived a new kind of preservation plan, applying for michi-no-eki (station for automobiles) project status in
1995. Michi-no-eki projects started at 1993, authorized by the Ministry of Construction. They aim to accomplish two goals: 1) the improvement of convenience and amenity for drivers and tourists; and 2) the development of industries and activities in local areas by selling local products.

After the decision was made to use the property in this way, the building was taken to pieces, conscientiously rebuilt to revive its original form, and is now scheduled for reopening in April. The building and its site will be owned by Tochigi Prefecture and managed by Kuroiso City and local communities. The rebuilt house will have rooms for area information, for drivers and tourists to rest in, for exhibition of historical materials concerning Aoki and Matsugasaki, and for community gatherings. In Japan the preservation of historical wooden buildings is not easy, but this case may provide a model new case.

C6. SITES OF SIGHTS: MUSEUMS OF HERITAGE

REPRESENTING AND RE-PRESENTING THE VERNACULAR: THE OPEN-AIR MUSEUM
Paul Oliver
Oxford Brookes University, Oxford, U.K.

REPRESENTATIONS OF NUBIAN CULTURE IN TOURISM IN ASWAN: THE VILLAGE AND THE MUSEUM
Elizabeth Smith
New York University, New York, U.S.A.

THE CIVIL RIGHTS STREET MUSEUM PROJECT, ATLANTA
Renee Kamp-Rotan and Leah Cregue
City of Atlanta, U.S.A.

TRANSITION FROM SPACE TO PLACE: THE HERITAGE PROCESS IN OPEN-AIR MUSEUMS IN ENGLAND
Antonia Noussia
University of Plymouth, Exeter, U.K.

AN ARCHAEOLOGICAL PARK FOR THE SYRIAN LIMESTONE MASSIF
Attilio Patruccioli
Massachusetts Institute of Technology, Cambridge, U.S.A.

REPRESENTING AND RE-PRESENTING THE VERNACULAR: THE OPEN-AIR MUSEUM
Paul Oliver

Many measures have been taken to assure the conservation of examples of vernacular architecture including listing, heritage trails, world heritage sites, and others. Of these, among the most enduring are the open-air museums, first assembled in the late nineteenth century when Skansen (Stockholm, Sweden) and the Sandvig collection (Maihaugen, Norway) were established. Though in some European countries they draw on the buildings of their regions, national museums of traditional building were also founded in central and eastern Europe. Today there are more than a score of open-air museums in the Czech Republic, and as many in Poland. Broadly divided into “park-type” and “village-type,” they may also include urban sites. Some are collected and reassembled to the standards of the Association of European Open Air Museums (1966), but in most of the world there are no agreed standards.

The purpose of open-air, or “folk,” or “village” museums is first to save buildings (generally of the vernacular traditions) from dereliction or destruction, and, second, to re-present them in situ or in a protected location. Such museums may have many advantages of architectural and historical expertise, technical skills in dismantling and reassembly, visitor services
and interpretation centers, security and controlled supervision. Through charters and enactments, the museum directorates define their respective objectives in terms that reflect different criteria of quality, relevance, historic significance, status and architectural merit. Conservation of the buildings poses many problems — for example, of original location and relocation, of authenticity and veracity, restoration and reconstruction, maintenance and sustained preservation.

It is evident that museum curators and staff have differing perceptions of their clientele, and hence of their function. Some seek to safeguard a national or provincial inheritance, others to preserve for historical record, a few to document traditional building types and technologies. Many museums are arranged to serve educational, recreational or ideological purposes, and in some instances the museum represents the interests of particular ethnic groups or religious denominations; military, mining or other specialized sectors of the community; or events considered of historic importance. Such associations may determine the period in which the interior may be furnished or notionally inhabited; as artifact and icon, the building is never seen in a culturally neutral setting. Restorations may attempt to present the earliest phase of a building, while others may demonstrate processes of adaptation and change. Most are subject to safety and health regulations which may govern access to them, determine the sequence in which they are experienced, and temper the condition in which they are presented.

In this paper, the complexities of re-presentation and representation in museums of vernacular architecture will be illustrated with examples drawn from over thirty countries, from Finland to Fiji. It concludes with a critique of the concept of the open-air museum and of the images and values projected to visitors through the selection of buildings, their arrangement, simulated environments and interiors, facilities and publications.

REPRESENTATIONS OF NUBIAN CULTURE IN TOURISM IN ASWAN: THE VILLAGE AND THE MUSEUM
Elizabeth Smith

Based on two months of research in Aswan, Egypt, in 1997, this paper will examine how the disjunction between tradition and modernity problematizes the search for authenticity in two tourist sites: the Nubian home in the village of West Aswan, and the Nubia Museum in Aswan. The importance of tourism among Egyptian Nubians is often mentioned in the ethnographic and touristic literature, yet it remains largely unexamined. Nubian "culture" is in fact one of the distinctive attractions of a Nile cruiser's stop in Aswan as part of a typical two-week tour of Egypt. However, here I will not consider the "effect" of tourism, in Nubian culture — a line of inquiry that posits an untouched, "traditional" form of Nubian culture that becomes contaminated and distorted by contact with modern Western tourism. Positing this dichotomy between "tradition" and "modernity," in fact, raises questions about the kinds of cultural authenticity sought in real-life environment of the Nubian village in contrast to the versions of Nubian history and culture portrayed in museum exhibits.

Nubia and Nubians have been objects of European touristic curiosity since Nile travelers of the eighteenth and nineteenth centuries commented on the primitive "blacks" who transported their vessels over the Upper Nile's cataracts. Later, Nubian emigrants to Cairo and Alexandria participated in tourism, working in the great hotels that proliferated following British Occupation. Serving as elaborately outfitted waiters and doormen, the employment of Nubians nourished Western Orientalist notions of the 'Arabian Nights' atmosphere they sought as travelers in the Near East.

Today, this Orientalizing vision of Nubians extends into their homes, where tourists who wish to see a "traditional Nubian village" seek out the "authentic" Nubian ways of life in Nubian home architecture, traditional agricultural methods, home furnishings, dress, family patterns, and food. The home, in particular, has become a contested site for this valuable ambivalent cultural commodity, both for tourists and locals. Controversy among some village residents who disapprove of the practice and competitions between the families in the business has developed over the past ten years, in which a few households have built an informal yet profitable business from hosting large numbers of tour groups for a beverage, a tour of the home in its entirety, and sometimes a meal. While these tourists wish to see how "primitive" villagers might live, much to their surprise, the real, lived-in Nubian home contains televisions, VCRs, and electric ceiling fans within the confines of mud-plastered walls, barrel-vault ceilings, and mastabas.

The Nubia Museum in Aswan offers another site of conflicting local, national and international representations of Nubia and Nubians. Created over the last ten years as part of the original UNESCO campaign to Safeguard the Monuments of Nubia, and with a design incorporating stylized features of traditional Nubian home architecture, the museum's ethnographic exhibit memorializes the distinctiveness of pre-Aswan, "authentic" Nubian culture. Eliminating the distracting features of "modernity" found in a contemporary Nubian home, the exhibit displays strictly traditional home furnishings, agricultural implements, and dress, in a model Nubian home of the kind no longer found in villages today. At the same time, the museum as a whole emphasizes Nubian inclusion in the nation by subsuming Nubian history into Egyptian national history and, indeed, the history of Western civilization.

THE CIVIL RIGHTS STREET MUSEUM PROJECT, ATLANTA
Renee Kemp-Roiban and Leah Cragus

Auburn Avenue in Atlanta is one of the most historically significant streets in America. It was the economic and cultural capital of the black United States in the pre-integration South. The avenue and surrounding neighborhoods produced signifi-
Atlanta's Woodruff Park to the King Center and Birth Home

In the city, the present-day struggles for civil and human rights both in established institutions along the avenue. The goal of this project is to re-create its cultural and historical significance. Auburn Avenue is awaiting rebirth. The story of Auburn Avenue is the magnificently diverse story of a people and their struggle for equality. It is in many ways the story of America itself, waiting to be told.

The City of Atlanta proposes the re-creation of Auburn Avenue as a living museum and a center for the study of black culture and the American civil rights movement. By using the entire street as an exhibition space, the city can begin to reknit the avenue and re-create its cultural and historical significance. Millions of tourists visit the King grave site and Center for Social Change each year. Virtually none of these visitors see any of Auburn Avenue or understand its "significance" in African-American history. The street environment is perceived as unaccommodating, with little to do or see. By using the street as an interpretive link between existing and proposed centers of activity (including the African-American Research Library, the Atlanta Life Center, the headquarters of the National Black Arts Festival, the Auburn Avenue Market, Dobbs Plaza, and the King Center), the city can utilize these visitors to energize and physically revitalize the street and its surrounding neighborhood.

The City of Atlanta in conjunction with the Smithsonian Institute proposes to use both public and private spaces to create an interpretive street environment on Auburn Avenue. The exhibits will utilize buildings and urban spaces to illustrate historical actions and conditions. Continuous interactive multimedia installations and live performances may take place on the street, in storefronts, on the faces of buildings and other structures, in parking lots, at public parks and marketplaces and in established institutions along the avenue. The goal of this program would be to provide a seamless and entertaining educational experience from the beginning of Auburn Avenue at Atlanta's Woodruff Park to the King Center and Birth Home near the end of the commercial heart of the street. These exhibits will illustrate not only the history of the avenue, but also the present-day struggles for civil and human rights both in this country and around the world.

TRANSITION FROM SPACE TO PLACE: THE HERITAGE PROCESS IN OPEN-AIR MUSEUMS IN ENGLAND

Antonia Noussia

The advent of the new millennium witnesses an increased interest in heritage and countryside. These two key issues of contemporary English culture are spatially represented in open-air museum sites. Open-air museums are about space, place and cultural heritage. Space is constructed in such a way as to articulate, communicate and circulate ideas about the cultural heritage of a particular place. Simulations of cultural landscapes which are samples of local areas, are therefore made up through a commodification process which involves a combination of buildings, artifacts, natural features, and certain preconceived notions of the past.

Open-air museums employ established museum practices to construct narratives in the context of cultural landscapes of places. By extracting elements of other cultural landscapes, open-air museums represent the geographical heritage of specific places in a condensed form. This paper will suggest that open-air museums are hybrids, a unique fusion of elements of conventional museums which aim to collect, preserve and display artifacts, and open spaces which have been constructed as to create a sense of place.

A common characteristic of all open-air museums is the production of space within a defined landscape. The outcome is a mixture of re-erected, reconstructed or replica buildings arranged in a certain meaningful layout and presented in a way appropriate for each museum. Through a series of case studies, this paper will examine the heritage process in open-air museums in England and explore how selected slices of history have been assembled to rapidly replicate a micro-geography of particular places. It will be argued that open-air museums as simulacra, or representations of other places and times, are not able to reproduce cultural landscapes of the past, but that they have been emerging as cultural landscapes themselves.

AN ARCHAEOLOGICAL PARK FOR THE SYRIAN LIMESTONE MASSIF

Antonio Petruccioli

The quadrangle included between Apamea, Aleppo and Antakia covers an area of roughly 150 x 30 km. This archaeological area is the best known landscape left by the Byzantine world. The region is hilly with small plains, and includes about 700 rural settlements, with differing levels of preservation. In most cases, only the implant is recognizable; in other cases, the churches and the monumental stone houses are still standing. It is a real rural civilization, equipped with houses, villas, cisterns, mills, towers, baths, hotels, shops, funerary monuments, temples and, later on, mosques. The monumental appearance of the buildings is due to the use of 40 x 60-cm. stones, regularly disposed. Following Georges Tchalenko, it is possible to
say that the Limestone Massif was the laboratory that forwarded the creation of the new Ommanayad architecture that expanded over all the Islamic world in the seventh century.

Only sixty of the villages are today inhabited by a fabric that grows inside of the archaeology, feeding itself with the materials of the ruins. This region was the subject of a 1997 MIT workshop directed by the author and Reinhard Goethert, whose aims were to experiment with a new approach of reading and designing the archaeological landscape, toward an action of preservation connected to a hypothesis of sustainable development.

The idea is that a carefully dimensioned cultural tourism could promote local revenue without disrupting the delicate balance with the massif presence. The proposed archaeological part uses the resources of the ruins but integrates it in an agricultural activity that maximizes the local opportunities. Even better, the occasion of the creation of the park aims at improving the agriculture in a balanced and sustainable landscape. The park, in fact, is a complex organism in which all the parts contribute to the behavior of the whole. A careful reading has put in evidence the regional structure in three sub-regions, surrounded by the river Orontes in the west (today the richest agricultural area) and crossed by the infrastructural link at Latakya-Aleppo. The distribution of the villages is quite serial with a very low level of hierarchy but with a tendency to concentrate in the small plains. Only Kalat Seyman has a special position, with its huge sanctuary dedicated to Saint Simeon. Big agglomerates in the lowlands, like Dana, seem today more connected to the exterior than to the regional economy. The reading has also shown potentially for the agriculturate, i.e., wine, olives and fruit favored by a reasonable fluviometry.

The archaeological park aims at better integrating the components into a regional organism through a series of actions over the course of 20 years' time:

1. Restoration of some villages and of the most significant monuments by the Syrian Superintendent of Antiquities. Often the restoration requires only the replacement of the horizontal structures and the roof to make the building usable. Specialization in function could be allowed for some villages for more sophisticated archaeological tourism and research. For instance, Sergilla, already studied by the French mission, could become a laboratory for experimenting with new archaeological methods. Due to the large number of structures, it might be possible to experiment with diverse techniques of restoration and preservation that go behind the charter of Venice: for instance, the integration of missing parts of the houses to make them habitable by tourists.

2. Improvement of agriculture in relation to the climatic possibilities. It might be possible to integrate the new agricultural landscape into the archaeology, but by avoiding the plant infestation that has occurred at Bara.

3. Creation of a north-south infrastructural corridor based on the eight sites that could be used as starting points for visiting local sub-systems.

4. Localization of touristic facilities in the center of the lowlands like Dana, and at the intersection of the corridor and the link between Latakya and Aleppo. Improvements could be made in the local network of accommodations in the form of simple guest houses and bed and breakfasts.

A diversified cultural tourism will facilitate different interests: from a short one-day visit in a Pullman from Aleppo, to a more accurate inspection of some sites using local accommodations, to a specialized journey based on trekking or riding. This tourism could be a valid resource for either recuperating the archaeology or developing one of the most attractive areas of the Levant.
Fast urban growth has been the cause of the dichotomy between modern globalization and local heritage preservation during the last century. Globalization has been developing steadily to create a unified world “village,” in total contrast with the “localization” required for identifying with historic urban heritage. Most communities have had no choice but to modernize their urban areas, since older forms of urbanization have not been able to accept modern economic functions, modes of transportation, and social life. Consequently, the classic approaches of historic conservation have given way to new approaches that actually manufacture heritage and filter its physical layout and components to fit community stereotypes about heritage and functional usability. In the process, urban tradition and heritage become less a way of life handed down from one generation to another than a “sentimental oasis” away from normal life activities.

Different communities have different views about this dichotomy. Some do not like their “real heritage,” so they try to manufacture a “new heritage” and cover up what was really there. Others exaggerate the value of the real past as a means of expressing dissatisfaction with their present and suggest future trends for change. Most communities, however, feel content with their present urban developments and still feel the glory of the past, and try to identify with both, and integrate them in modern urbanization.

The United Arab Emirates city of Sharjah is a good example of a community that is manufacturing a historic image in its oldest district of al-Meraijah to create a balanced national identity. This research shall present the case of al-Meraijah, which presents an interesting example of selective reconstruction using old materials and techniques to replicate the past.

The focus shall be on presenting the process of reconstructing the old buildings of al-Meraijah, a process that is geared towards assuring a “historic appearance” on both the building and the overall site levels. A discussion of specific building reconstruction examples shall be detailed to explore the role of the professionals, the impact of physical reconstruction techniques, and the level of expected accuracy in “cloning the past.” The cases of rebuilding Sharjah fortress (al-Hissn), restoring al-Arsa market, and restoring/rebuilding the Islamic museum of al-Meraijah shall be thoroughly discussed to demonstrate the enormity of the reconstruction process, the level of accuracy, and the relationship between the “cloned” buildings and their original features. The research relies heavily on photographic material, since other forms of documented history are not available at the required level of detail.

Restoration of what is perceived to be traditional heritage has been a widespread goal during the last three decades to maintain community identity in the face of a fast-changing world. Physical restoration of specific buildings, or entire “historic” areas within an urban “enclave,” is highly valued as a proper vehicle for achieving the communal goal of local identity. In many instances, however, the passage of time has rendered remnant historic areas unrecognizable, in which case restoration must begin with old photographs, textual evidence, or what is “perceived” to be traditional and fitting the overall objectives of the conservation effort. Such a manufactured perception of the past may become even stronger than the real past, which, despite its fragility, might still be traceable and replicable. In certain instances this may lead to situations in which conservation efforts are intentionally directed toward simulating what is perceived to satisfy an imagined past which the real past does not provide. Thus, a past is reconstructed not to resemble the original but to reflect its spirit in a few superficial elements. Such efforts might be easily criticized as not being truthful and primarily catering to a thriving tourist industry.

In some cases, however, the presence of tourists and the income they generate is not an issue. Instead, the reconstruc-
tion of a nation's past is undertaken as a symbolic act in which new generations are reminded of old life-styles. In other cases attempts are made to ground a society within a historic context that is fading as a result of fast urban development. Thus, officials create within an expanding city a living museum as evidence that their societies have strong roots to the past and have not abandoned their "heritage." Such a situation has become quite evident within the Gulf area, where urbanization stemming from oil wealth has led to the danger that the "past" will be eradicated.

This paper will examine the meaning of the terms "tradition" and "heritage," thereby establishing the validity, or lack thereof, of restoration efforts in rapidly urbanizing communities. The constructs "restoring tradition" and "preserving cultural heritage" are dismantled and examined based on the premise that they are broad terms which need to be specified and defined further. This first focus of the study will be complemented by a series of case studies of urban preservation efforts that aim to identify the range of solutions that may be employed in dealing with the problem of tradition/heritage in Arab/Islamic cultures. Based on this comparative study the current efforts of restoration in Sharjah, U.A.E., where an entire district, "Al'Maryā," has been reconstructed and developed into a sightseeing object within an existing urban community, are examined in detail. This examination will focus on the socio-cultural aspect of preservation, i.e., the extent to which the district is integrated to the city and whether it is responsive to behavioral and cultural patterns characteristic of the area. Based on this analysis, suggestions are made for a tighter integration with the surrounding community.

IS THERE ROOM FOR HERITAGE CONSERVATION IN HONG KONG, A CITY OF HIGH LAND COST AND RAPID DEVELOPMENT?
David Lung

1997 saw the end of more than 150 years of British colonial rule in Hong Kong. But after the hand-over on July 1 there also occurred a deep dive in tourism. The executive secretary of Hong Kong Tourist Association subsequently announced measures to revive the tourism industry, which included proposals for visits to heritage sites. This paper examines the role of cultural tourism in Hong Kong, a city of high land costs and fast redevelopment.

In the early 1990s the Tourist Association made a documentary on the theme of promoting Hong Kong's cultural heritage, but the promotion soon died down. I was told the reason was that it was not deemed worth the effort to lure foreign tourists to stay an extra day only to see heritage sites, because such activity did not generate as much revenue as did shopping or other types of consumption, such as restaurant incals.

In the last ten years, the Antiquities Advisory Board (AAB), which is the "think tank" for the government on the issue of the conservation of historic buildings and archaeological sites, has achieved a great deal. But these achievements have not been without frustrations. For example, 1997 marks the twentieth anniversary of the enactment of the antiquities ordinance, but only 65 historic heritage items have been gazetted as monuments. Meanwhile, an ongoing survey has identified more than 1,000 buildings worthy of grading as historic monuments and more than 200 archaeological sites that need to be excavated. Some of these sites may contain relics which are older than 6,000 years. As a second example, 1994 saw the opening by former Governor Chris Patten of the first heritage trail in Hong Kong. But in 1995 villagers closed down the trail in retaliation for the Planning Department's decision to remove a clan's ancestral grave for road-improvement work.

There have, however, been successes: in particular, the ability to attract local developers' interest in preserving private properties, sponsoring archaeological excavations, and promoting other heritage events. A heritage fund has also been established which generates annual revenues to sponsor heritage activities. In manufacturing heritage, the AAB has also won the battle to establish a bill on Environmental Impact Assessment (EIA) for cultural heritage. This will eventually lead to a massive-scale conservation. The question is how long it will take to complete a survey of the entire territory.

On the issue of heritage tourism, the Tourist Association has begun marketing heritage walks in major urban areas. If other obstacles such as car-park and public-toilet provisions could be removed, heritage trails in the rural areas could be implemented at a faster pace.

In conclusion, the case of heritage conservation in Hong Kong is one which is worthy of study. But heritage preservation has not come easily, since government support has been lukewarm. Since the hand-over of sovereignty in 1997 the Special Administrative Region has faced a number of challenges, including the Asian financial crisis and the subsequent economic depression. Can heritage help revive tourism? If the answer is yes, what are the areas to which the government needs to pay attention and give support?

REVIVING HISTORIC BEAUTY: THE CONSERVATION OF JIMEI SCHOOL VILLAGE IN XIAMEN, CHINA
Mei Qing

Xiamen, which was first opened as a treaty port for international trade in 1842, has now had more than 150 years of history. Today, as a special economic city within the climate of modern development in China, the historic area and historic buildings in the city have come under conservation scrutiny.

Jimei School Village was famous because of the architectural style and the historic value of the buildings within the village, its importance within the context of the urban history of Xiamen, and its relationship with Southeast Asia. Most of the buildings in Jimei School Village were built during the 1910s.
and 20s by a famous overseas Chinese figure, Tan Kah-kee, and his family members. The buildings expressed the characteristic vernacular architectural style of southern Fujian and the overseas Chinese style of Southeast Asia.

Today Jimei has an important role to play in the city since it provides the first impression of Xiamen that many tourists receive. The main context of this research is to identify how Jimei's brilliant history can be revived to meet the need for modern development.

The focus of the study is on the combination of academic research with conservation practice. The gap between idealism and realism on conservation issues is also addressed. The research approaches the topic of conservation from a number of perspectives: that of academic research, of local government, and of users. As a case study, the lessons and the experiences from the research might be used in the conservation of historic areas in developing cities elsewhere.

C8. PRESERVED LANDSCAPES

LA FOCE: THE RE-CREATION OF THE PAINTER'S LANDSCAPE IN SOUTHERN TUSCANY
Morna Livingston
Philadelphia College of Textiles and Science, Philadelphia, U.S.A.

SPATIAL PATTERNING AND TOURISM ON MOUNT BROMO, INDONESIA
Endang Tin Sunarti Darjosoanjo and Frank E. Brown
University of Manchester, Manchester, U.K.

THE LINEAR URBAN SPACES AND PATHS IN HISTORIC CAIRO
Soheir Zaki Hawas
Cairo University, Egypt

THE SUBMERSION OF DAILY LIFE: NOVA PONTE, BRAZIL
Alicia Duarte Penna
Pontificia Universidade Catolica de Minas Gerais, Belo Horizonte, Brazil

LA FOCE: THE RE-CREATION OF THE PAINTER'S LANDSCAPE IN SOUTHERN TUSCANY
Morna Livingston

There are times when someone from outside attempts to preserve a local vernacular, someone with wealth, leisure and the legal right to intervene in the place. But vernacular landscapes must be renewed each day to stay alive, and unless the rationale imposed from above coincides with the needs of the people living on the land, history will take over. At that point, no amount of planning, subsidies, re-creation, or improvements will suffice—the old meaning of the land just slips through the pages of history. In southern Tuscany one educated, rich, well-meaning gentleman farmer, Antonio Origo, attempted to preserve a natural community of farmers working under the mezzadria, or sharecropping, system by providing against the vicissitudes of ill health, bad water, and erosion faced by the people in a valley of 7,000 acres.

This paper looks at his efforts. Antonio, who was married to the writer Iris Origo, worked for fifty years to preserve the landscape and life-ways of one particular valley south of Montepulciano, near Pienza. His enormous success with the land and his disaster with the people shows that no amount of willing a landscape to be, or right doing, can preserve a life among people for whom it no longer has meaning.

The particular history of La Foce has broader implications, because the landscape is well known as a background to many Renaissance paintings. Prior to photography, probably no farming and pastoral landscape was better documented by artists, whose very goal in painting was to represent accurately, and in perspective, what they saw. Antonio consciously
replanted the landscape to capture the feeling of those Renaissance images. The estate itself holds further interest because Iris Origo wrote two important books about it: War in the Val D'Orcia and Images and Shadows. Contemporaneously, Antonio made extensive documentary portfolios of his own Leica photographs as a way of studying what it had been possible to do with the land.

With great irony, since his death in the 1970s, this land has become a model vernacular landscape for the EU as well as for the local Commune of Pienza and a destination for agritourism in Tuscany.

**SPATIAL PATTERNING AND TOURISM ON MOUNT BROMO, INDONESIA**

*Endang Ta Sukarti Darjosanjoto and Frank E. Brown*

This paper looks for consistencies in spatial patterning that will explain the past and recent development of the traditional villages surrounding Mt. Bromo. It examines the relationship between the network of routes within and between villages and the location of facilities built by individuals and companies to cater to tourists.

Geographically, Mt. Bromo and the surrounding Tenggerese villages are very isolated. Lying at the center of a massif, the mountain is a vast but inactive volcanic crater some 9 km in diameter, with grass-covered walls climbing 400 m. from a dry central basin known locally as segara wedi (the sand sea). Today the Tenggerese communities lie scattered in a narrow band below the rim of the crater at distances of 5 to 10 km. from the center of the sand sea (Hefner, 1985). Although the Tenggerese are a Javanese people, they are not Muslims, but practice Buda-Tengger, a non-Islamic, priestly religion descended from Hindu-Buddhism (Pangeras, 1995; Hefner, 1985).

Their settlements are marked by a great uniformity of housing to the extent that there is no difference between the house of a priest and that of an ordinary person. The Tenger also have no temples or other buildings of a monumental nature.

The unique cultural system of the Tenggerese people has attracted the attention of many anthropologists and other scholars over the years (Raffles, 1830; van Larwerden, 1844; La Chapelle, 1895; Hefner, 1985). More recently, a number of local researchers have studied the architecture of the settlements. Subekti (1990) examined the relationship between the traditional domestic architecture of the Tenggerese and their cultural system, while Pangeras (1995) undertook a detailed study of the buildings themselves, including the changes engendered by the development of Mt. Bromo as a resource and tourist attraction. Both of these studies were concerned with the impact of tourism and sought to establish a policy for sustainable future development.

*Wonokitri*, a characteristic Tenggerese village, was oriented toward the mountain and the sea, following a sacred axis across which cut streets and pathways that followed the contours of the land. With the growth of tourism, hotels, markets, restaurants, and souvenir shops have begun to multiply within the settlement at the points where visitors stop on their way up to the mountain rim. This has involved the destruction or displacement of ancestral buildings and sacred sites. It would seem that, here and elsewhere, stronger links with the mountain recreational park could offer economic benefits to the local population by further promoting tourism within the settlements themselves. However, care needs to be taken in the planning of future development if this is not to result in damage to the existing fabric.

Hillier's "configurational analysis" has suggested that a powerful relation exists between spatial integration and sitting of buildings of functional, cultural and economic importance. Such development, he has shown, tends to gravitate toward the "integration core," i.e., the "shallowest" and best-connected spaces in a spatial system. Application of this principle can help reveal the potential impact of alternative routes on movement, land-use, and densities. A proper understanding of these relations is essential if further tourist expansion is not to result in wholesale transformation of the Tenggerese villages, destroying the very buildings and culture that attract tourists in the first place.

**THE LINEAR URBAN SPACES AND PATHS IN HISTORIC CAIRO**

*Sohel Zaki Hawas*

This paper explores the constraints of successful linear spaces and paths in historic sections of Cairo. It also defines the factors of human attraction and unique character that have allowed certain walks and paths to become differentiated from their surroundings.

The paper presents an analytical comparative study aimed at extracting referential design conclusions for walks and paths in regard to such design issues as form, scale, architectural detail, activity distribution, movement axis, and visual perception.

The paper proposes that the role of urban linear spaces and paths is to establish a basic planning unity in heritage areas. Such areas can thus present a dramatic pattern that has a beginning, content, and tends to a goal. Such an urban entity can attract people so they can enjoy history through the narration of a time stream.

In conclusion, the paper highlights the importance of craftsmanship and small industries that have always had direct influence on the heritage evident in an urban pattern. Efforts need to focus on the conservation, revival and redevelopment of traditional craftsmanship, and to establish illustrative guidelines to enable planning and design models of new linear urban spaces and paths.
THE SUBMERSION OF DAILY LIFE: NOVA PONTE, BRAZIL
Alicia Duarte Penna

This paper presents research focused on the daily life of a small Brazilian town (Nova Ponte) which was begun prior to its demolition and submersion by the reservoir of Nova Ponte Hydroelectric Power Plant.

Based on personal observations and testimonies from local dwellers, the paper attempts to show how places are appropriated by the population of a traditional town in the Brazilian highlands and the meanings that are assigned to them daily. Even though this is a case study, a pattern is disclosed that is common to other small towns in Brazil. There, where everybody knows each other, street and home, public and private spaces, mingle to provide a common ground for common memories and symbols.

This study was not finished in time to be taken into account in the design of new Nova Ponte, to which the local population were relocated after completion of the hydroelectric project. As a result, new Nova Ponte emerged as a space deprived of centrality and other such traditional patterns of Brazilian towns. The traces of the old way of life were submerged and are now nowhere to be found.

C9. PLANNING FOR THE LIVING HERITAGE

THE INTEGRATION OF HISTORIC PRESERVATION AND URBAN PLANNING: CRITERIA FOR AL ABBASSEYA DISTRICT
Sahar Attia and Shahdan Shabka
Cairo University, Egypt

GLOBAL FORCES, LOCAL TRENDS, AND URBAN DESIGN: REQUALIFYING PLACES FOR SHOPPING AND TOURISM IN RIO DE JANEIRO, BRAZIL
Vicente del Rio
Federal University, Rio de Janeiro; and Mackenzie University, Sao Paulo, Brazil

TRADITIONAL VERSUS INFORMAL DESIGN PROCESS IN URBAN HOUSING GENERATION
Hisham Amr Bahgat and Aly Mohamed El Sawy
Cairo University, Egypt

DOCUMENTING THE LIVING HERITAGE
Mohamed S. Khairy and Dina K. Shehayeb
Housing and Building Research Center, Cairo, Egypt

TOURISM IN KULA AS A MEANS TO PRESERVATION AND SELF-SUSTENANCE
Cigdem Akkurt
Iowa State University, Ames, U.S.A.

THE INTEGRATION OF HISTORIC PRESERVATION AND URBAN PLANNING: CRITERIA FOR AL ABBASSEYA DISTRICT
Sahar Attia and Shahdan Shabka

Throughout history, Cairo's urban fabric has been shaped by social, religious, political and economic conditions. The richness and variety of its built heritage reflects the different influences to which it has been exposed, and which have molded its built stock. Recently, this impressive stock has been affected by multiple pressures that have greatly affected its urban character. Incompatible activities have encroached, and still do encroach on old districts, creating a mixture of uses, traffic conflicts, environmental problems, and a disturbed social life, compromising the urban morphology and architectural character.

A growing interest in identifying and classifying valuable buildings and settings that constitute part of Cairo's urban and cultural heritage has recently risen. In fact, Egyptian authorities have lately attached a high priority to establishing and implementing preservation programs. This paper discusses the urgency of adopting such programs, considering the reality that the scope of the demolition and deterioration of historical and
valuable buildings and areas has now become apparent. The paper raises the importance of preserving not only historic buildings and settings but also buildings that reflect different cultural and aesthetic values and should be considered national resources. The paper aims to emphasize that if any preservation policy is to be successful, it should be integrated into the comprehensive urban planning process. The major criteria that could be used to select and classify valuable buildings and settings are also discussed.

To achieve these objectives, the paper comprises two major parts. The first deals with theoretical arguments related to urban planning and urban conservation approaches and practice within the context of the Greater Cairo Region. Other theoretical issues related to the criteria necessary to identify valuable buildings and settings are also analyzed.

The second part of the paper is concerned with the case study of the El Abbasseya district, which was deeply influenced by European trends in the nineteenth century. The paper explores its historical evolution and the factors that have contributed to shaping its development pattern. The criteria deduced in part one will be used and applied with special emphasis on a number of traditional and classical buildings in the area. Specific recommendations are proposed in order to enhance the urban character of the district. A detailed field survey will be conducted on both the urban planning and the architectural level to document the urban character of the area. Considering that the practice of keeping valuable buildings intact remains a troublesome aspect of urban planning development programs, the paper concludes by pointing out important linkages that exist between urban and architectural preservation and urban development issues.

GLOBAL FORCES, LOCAL TRENDS, AND URBAN DESIGN: REQUALIFYING PLACES FOR SHOPPING AND TOURISM IN RIO DE JANEIRO, BRAZIL

Vicente del Rio

Worried about its position in an increasingly competitive global market, and suffering from the loss of international tourists and the poor conditions of its public spaces, the city of Rio de Janeiro has recently implemented an urban-design program for commercial strips and districts in such famous neighborhoods as Copacabana and Ipanema as well as in the CBD and several other middle- and lower-middle-class areas. Inspired by the example of Barcelona and as part of a new strategic plan for the city, Projeto Rio Cidade was meant to recover place identity and the image of the city as a whole, and to foster a social and economic revitalization of street life using project opportunities to act as catalysts for a spiraling process of localized private investment.

Through a public competition, the city hired seventeen different project teams and encouraged them to pursue idiosyncrasy through design development. Every design issue contributing to place identity and the quality of public space was addressed, including streetscape, landscaping and public art, street furniture, public lighting, traffic and parking, and pedestrian and vehicular systems. Projeto Rio Cidade has involved more than US$200 million in public expenditures, of which 60 percent has been devoted to improvements in infrastructure, particularly in storm drainage. Being a unique and pioneer program both in scope and scale, several common problems can be identified with all the design solutions for the different areas; but, nevertheless, significant impacts have been generated in Rio de Janeiro, and in other Brazilian cities as well. Results have been extremely positive, if only in terms of recovering some of the city's lost image and prestige, and in encouraging public debate over urbanity and design issues. This paper will discuss the major aspects and impacts of Projeto Rio Cidade, with emphasis on the project for the middle-class district of Meler, which the author coordinated.

TRADITIONAL VERSUS INFORMAL DESIGN PROCESS IN URBAN HOUSING GENERATION

Hisham Amr Bahgat and Aly Mohamed El Sawy

The creation of squatter settlements through informal processes in Egypt has been the outcome of the unperceived practice of international (basically Western) modern thought, especially mainstream theories of architecture and urbanism. The application of such foreign ideas within Egyptian cities has led to the deterioration of those traditional indigenous cultural processes which formerly sustained the unity, continuity and authenticity of urban architectural production, both in its formal and vernacular streams.

This paper introduces a way according to which the Egyptian experience of squatter and informal settlements can be reevaluated according to a perspective that highlights the significance of traditional culture. The aim of the investigation is to arrive at guidelines for urban renewal and upgrading projects.

The study consists of three sections. The first criticizes the dilemma of the Egyptian informal/squatter settlements between dependency and identity. The second analyzes the relationship between traditional and informal design processes based on such elements as land tenure, labor, material, technology and finance. The third section presents a conclusion proposing a number of positive directions through which the role of tradition, culture and identity might be highlighted in the settlement-generation process.

DOCUMENTING THE LIVING HERITAGE

Mohamed S. Khairy and Dina K. Shehata

The architectural heritage of a city like Cairo, Egypt, cannot be studied and preserved without understanding its urban and human context. The criteria for determining what constitutes
heritage includes architectural and urban characteristics, historic events, temporal changes, social and cultural factors, economics, and meaning. To document this heritage, a methodology is needed that can juxtapose such multiple dimensions.

This paper presents such a methodology that can be used to document the change over time of the architectural heritage in Cairo. It explains how an integrative, qualitative method was developed that combined archival data, photographic surveys, interviews, and behavioral observation. The case study area in Cairo was selected for its high concentration of historic buildings from different periods. It illustrates how the proposed method can capture the change over time of a three-dimensional urban fabric and the stories such an urban area may house. This kind of comprehensive documentation method is necessary to understand the dynamics of change and, consequently, to identify the key factors that are critical to the survival of urban heritage. Safeguarding the sustainability of these factors is, and should be, the first aim in any conservation or redevelopment venture. In summary, this paper presents a means to develop a database of living heritage.

TOURISM IN KULA AS A MEANS TO PRESERVATION AND SELF-SUSTENANCE

Cigdem Akkurt

In a country like Turkey where several civilizations are sometimes excavated in the same area, where existing historical public buildings date to the eleventh century, and where 200-year-old houses of different plan types are still functional, preservation of architectural heritage becomes a high priority, but also presents an insurmountable dilemma. Preservation is a high priority because immediate attention and care are demanded by the majority of sites already on the historical register. Yet such attention and care can only be very slow and expensive. Why are there such obstacles to preservation? Why are these environments left to decline? Why is the public unappreciative of their value? Is it that the list of preservation sites is so long to be almost inexhaustible under present economic conditions? Or is it that the preservation of sites is viewed as a deterrent to progress?

The traditional Turkish houses of Kula are a typical case in point. Kula, a small town in western Turkey populated by 8,000 people, consists of two sections: the old section in the east, which is on the historical register and contains more than 800 traditional houses (built by Turkish and Greek builders and inhabited by both groups until 1918); and the new section in the west developed on both sides of a boulevard with four- or five-story concrete apartment buildings.

Kula was once a successful trade center because of its carpet-making industry, millworks, and tobacco fields. It still demonstrates a will to excel economically and socially with its tannery industry, carpet- and kilim-making, production of snacks (especially leblebi), local traditional festivals such as three-day weddings and circumcision ceremonies, and, above all, its colorful houses occupied by a hospitable population that is always ready to receive guests.

Kula is located on a busy tourist and trade route that runs from Izmir to Ankara and Cappadocia. The trip between these points is long and exhausting, and Kula is a good midpoint. An overnight stop allows travelers to rest and enjoy, observe, or become active participants in the humble but rich life-style of the villagers. In their traditional houses, Kula residents still engage in the cottage industry of carpet-making, and in other arts and crafts traditions created by the women of the community. If preserved and renovated, the houses of Kula could attract "tourists by the buses," allowing them to share the daily living and cultural traditions of the villagers in a way they could never experience through mere sightseeing.

Nevertheless, there are educational, social, historical and economic ramifications to preserving Kula houses. This paper will discuss these points with slides and offer recommendations for preserving the site for both inhabitants and tourists.
V. SPECIAL PANELS

TOURISM AND DEVELOPMENT: EGYPTIAN PERSPECTIVES

EXPLOITING ARCHITECTURAL HERITAGE IN TOURISTIC DEVELOPMENT: CULTURAL DISPARITY AND VISUAL PREFERENCES
Nasemat Abdel Kader and Sayed M. Ettouney
Cairo University, Egypt

LOCAL TOURISM AND REGIONAL DEVELOPMENT IN EGYPT: THE NORTHWEST COAST
Donald P. Cole and Soritya Altorki
The American University in Cairo

Since the late 1950s, tourism has generally been accepted as a reliable economic base in Egypt's drive for comprehensive development. The past two decades have witnessed a steady rise in tourism and related development activities. The physical manifestations of the growing interest, investments and achievements in tourism are clearly evident in the growth axes and integrated regional development zones designated for tourism, the escalating numbers of touristic projects, resorts, villages, hotels, and other facilities.

The rapid implementation and the colossal volume of touristic development activities and the relatively limited earlier development experience (both spontaneous and planned, public and private), has raised the issue of physical/architectural appearance. The issue of external appearance or adopted architectural features and treatments has gained importance, despite its apparent superficial nature, because of the interaction of three closely related factors: 1) the heated competition between developers in attracting and meeting potential demand for the product (buildings and settings); 2) the emergence of the concepts of contextuality and conservation in architecture and urban and community design; and 3) the rise of culture, tradition and heritage as an objective and means of societal, political, and physical development.

Furthermore, architectural appearance in the postmodern epoch has overshadowed function and utility. It has now become an end in itself, loaded with symbolism, intentions and declarations. On a more immediate level, architectural appearance has become readily accessible to all, regardless of specialization, status, background and biases. This is particularly valuable in the case of the three most involved parties in the tourism development game: the developer/controller, the designer/professional, and the user/community, or target group. These groups clearly understand the importance of differentiation in marketing the architectural product in the age of advanced technology and mass production.

Architectural heritage has provided an invaluable tool for meeting the challenges of contextuality, differentiation and marketability. The available historic stock (both formal and vernacular) of buildings, components and settings has offered at negligible cost the formal language associated with the locale. Such regional expressions simultaneously appeal to the images and expectations of local and alien consumers of tourism and products. Traditional forms and vocabulary have been recalled and applied to completed modern configurations. Heritage has generally been abused, with limited exceptions, when its physical and symbolic essence has been incorporated into the generated forms and settings. Unfortunately, committed and creative efforts in invoking architectural heritage have invariably been overshadowed by the kitschy and obvious, superficial copying and modeling, and stereotypical treatments.

The inherent cultural dimensions underlying the processes of touristic development have further complicated the issue at hand, which includes the disparity between cultures, and the closely-related visual references and associations of the involved parties, i.e., between developers, designers and users, on the one hand, and between "here" and "there" (the local and the "other"), on the other.

The present work addresses the issue of the visual appearance of the built environment in touristic developments within the complex framework of culture, cultural transformation, and heritage. It draws from a wide body of research undertaken and supervised by the authors during the past two decades at Cairo University into the issues of visual character, culture and heritage as attributes of architectural forms in development settings. The work falls into three closely related parts: 1) physical appearance, culture, heritage, and architectural character; 2) cultural disparity in touristic development; and 3) development control and heritage exploitation. The discourse is supported by selected examples from recent touristic developments in Egypt.

LOCAL TOURISM AND REGIONAL DEVELOPMENT IN EGYPT: THE NORTHWEST COAST
Donald P. Cole and Soritya Altorki

Based on anthropological fieldwork in Egypt's northwest coast governorate of Matruh and on data concerning general tourism development in the country, this paper analyzes Egypt's local tourism and considers its impacts on regional economics, societies, and cultures in Sinai, the Red Sea, and...
— as a case study — the northwest coast, where this tourism increasingly takes place.

Egypt’s local tourism is shown to have early-twentieth-century roots among urban elites and to have developed separately from the country’s foreign tourism, which has focused on historical and cultural heritage visits related to ancient Egypt. Local tourists have been, and remain, mainly oriented toward holidays at seaside resorts, usually during the summer. The paper indicates a major shift in the social composition and magnitude of local tourists: from upper-class participation on a small scale before World War II, to the moderate-sized inclusion of urban middle classes and some public-sector industrial workers following the 1952 republican revolution, to a major expansion since around 1980 — with the emergence of a super-rich stratum and an increasingly large lower-income component.

Focusing on the 500-kilometer-long northwest coast along the Mediterranean from Alexandria to the Libyan border, the paper documents the growth of local tourism in the 1950s and 60s and argues that this expansion was sustainable, ecologically and economically. It also demonstrates how attempts were made during those decades to develop tourism enterprises in ways that accorded with local regional conditions. This modest development is contrasted with northwest-coast tourism development during the 1980s and 90s, which involved large-scale construction of hotels and apartment buildings for visitor rentals in the area’s main town (Marsa Matruh), and of private chalets, villas and palaces in about 90 new tourist villages — almost all for short-term holiday use in summer.

The paper questions the sustainability of the recent tourism development, which is shown to have the characteristics of an economic boom and is dependent on increasingly scarce and costly Nile water piped into the desert coastal areas. It further indicates that the new holiday resort development fails to complement regional development activities in non-tourist sectors, and in some instances competes with them for scarce land resources. Land sales and expropriation and other tourism-related businesses are shown to have triggered conflicts, accentuated economic disparities, and led to the creation of new class differentiation among the local population. Meanwhile, economic benefits within the region are largely restricted to minor, trickle-down effects.

The paper especially calls attention to the class-related dimensions of the new local tourism development and discusses the implications of the internal Egyptian division between core (Nile valley urban centers) and periphery (desert regions of Sinai, the Red Sea, the northwest coast) for understanding the dynamics between guests and hosts — all of whom share the same nationality but not necessarily the same interests concerning development of the specific regions.
fenced setbacks and gardens. Their widely held view is that modern architecture is more beautiful and functional than that of traditional houses. Furthermore, unlike most professionals, the majority of ordinary citizens are considerably less supportive of the interior open courtyards that were such a common feature of Najdi traditional mud houses. Although they understand and appreciate the climatic and social values of this traditional feature, they still believe that having an open courtyard inside the house makes it almost impossible to avoid the noise and disturbance of neighbors and the transfer of sound from nearby streets. They also feel that the presence of a courtyard in the house actually reduces the personal privacy of individuals in the household, because the rooms that open onto it are usually visible from all directions, allowing members of the family to invade each other’s privacy — especially in the case of extended families where in-laws share a house.

BUILDING, AESTHETICS AND TECHNOLOGY
Akel Ismail Kahara

Although recognizing some of the shortcomings of technology, the relationship between the idea of “building” and “aesthetics” is linked to an increasingly concentrated popular pressure for countries in the developing world to submit themselves to information from leading industrial societies. In his discussion of the modes of production, building, and world systems, Christopher Alexander saw this link as a clash between what he described as World System “A” and World System “B.” He described “A” as the ordinary way; it is the way people use buildings and take part in creating them according to their needs — a slower but often better process. System “A” is a system of common sense. System “B” is controlled by the dictates of big money and technological images. It is defined by information and technology and not by human feelings. Information is power, and, as Noam Chomsky has observed, that power is increasingly concentrated in the hands of unaccountable institutions.

The title of this conference suggests that cultures are under attack. Whether or not it is reasonable to assume that it is the bureaucrats, intellectuals, and global corporations that are responsible for these attacks against the people of the developing world, one thing is clear: the building habitats of these cultures are in conflict and dialogue as well. There is thus a sense that a slow accretion of change is occurring within communities where World System “B” has had a marked influence. The power of information and technology cannot be underestimated and are both a form of “cultural aggression.”

In my paper I will discuss an aspect of “cultural aggression” related to the built habitat to intensely debate the ideas that have contributed to the influence of World System “B.” In my discussion I will argue that in some instances information and technology erode the traditions of building in both individual and collective modes of production. “Building, Aesthetics and Technology” are therefore characterized by the dominance of commodities appropriated from the West, related to trade patterns and monetary flows. A final part of the paper delves into the methods employed in technology at the end of the process, corresponding to a false sense of development at the center. It favors a demand for high tech products while populations remain impoverished and marginalized.

HOUSING IN THE AGE OF TECHNOLOGY
Omar Abdulaziz Hallaj

This paper will develop a working understanding of how technology effects the realm of housing. It will undertake the analysis of case examples from the city of Aleppo and its countryside. Two types of technological aspects will be considered: 1) techniques of production and space making of housing; and 2) representational techniques used to manufacture ideal housing images locally and regionally. However, it would be inaccurate to categorize all technological intrusions in housing as tradition-shattering. Indeed, the question of the traditional and modern in housing has been used to camouflage important social and political questions.

First, technology in the space-making of houses is observed in ornament as mediator (using Oleg Grabar’s definition). Technological ornament will be discussed to show how technology was adapted in local housing practices. Beyond ornamental iconography, complex interrelations of messages result from the use of technology. Clear-cut traditional versus modernist arguments become secondary issues compared to the ways technology works in this realm.

The technology of reengineering an ideal house type also will be analyzed. Mass media programs, cultural tourism projects, and preservation and rehabilitation programs are geared to creating formulaic images of ideal house types. These images are easily transferable in the region since no historical or local scrutiny is available for the mass media and because these houses are beyond the available housing options. They are both perpetuated by the media and obliterated by development schemes and building regulations. Though a Western “other” has been suggested as the main target of these representations, this paper will argue that the use of the technological is aimed at inventing traditions and countertraditions. The understanding of the “other” within requires the study of how technology works in spatial representation before speculating on its semiotics. The study of what Henri Lefebvre has called spatial practice — the way people develop and interact within their homes — is also important. A reflection of how the housing stock is created in the particular case of Aleppo and its environs will put the question of technology in perspective.

Though the intrusion of the technological has often signaled the doom of the traditional, this paper will develop more complex definitions of technology and tradition which take into account that neither technology nor tradition are fixed entities. Both are interrelated and mediated between the under-
TECHNOLOGICAL OPENINGS TO EACH OTHER
Robert Mugerauer

The presentation will contrast the three major modes in which technology presents itself today: 1) as industrial forms and materials connected with the architectural and planning styles known as “modernism”; 2) as despatialized, telecommunication formats beginning to appear in the post-industrial “cyber” aesthetic; and 3) in the reintegration of the new electronic technologies back into traditional and innovative forms. Traditional and designed examples of both housing and community buildings will be used to illustrate these categories. The thesis of the paper is that none of the three modes are inherently superior, but that we all need to make a conscious and responsible decision as to why we would promote or use a specific one.

In current debates about theory and practice, the “other” has appeared as a means by which nations take account of each other. For example, negatively “developed” nations have dialectically objectivized places and groups as their opposite — as “not-yet-developed.” This measure and approach has been rejected by post-structuralist and post-colonial theorists who take up Levinas’ positive argument that the “other” names the figure whom we all must engage if we are to live ethically in a world of mutual responsibilities and responses. The paper develops the idea of openness to each other through analysis of the three modes of technology, by showing 1) that modernism, though with specific geometric forms and industrial materials, originally intended to free ordinary, working people from the untenable nationalistic claims in the age of industrialism; and 2) that today’s cybertechnology, as found in post-industrial telecommunications and electronic systems, is able to adapt itself to any physical format, existing or imagined, as long as the systems’ logistics are respected.

Since the latter idea is the case, it can be shown that two new freedoms operate that promote openness to each other in a manner that overcomes some provincial place-bound conventions while still allowing a deeper bio-regional connection between place and identity. We are free to show ourselves in any terms we choose; yet, to communicate effectively, we must use the systems in place (which are transindividual structures — still largely, but not entirely, controlled by international capitalism) and the verbal-symbolic systems that others can recognize and respond to. The results are new possibilities of displaying and opening to each other’s preferences and needs. Finally, the argument is converted from terms of knowledge/understanding to the larger issues of ways of living. Again, examples of successful housing and communal buildings will illustrate the argument.

UPGRADING AND CONSERVATION OF ZAMALEK ISLAND
Presenters: Maisa Mahmoud, Dalila ElKerdany, and Aly Gabr
Cairo University, Egypt

CONCEPT OF VALUE: THE CASE OF ZAMALEK

THE URBAN DEVELOPMENT OF ZAMALEK

ARCHITECTURAL EVOLUTION OF ZAMALEK: PERIODS, STYLES, ARCHITECTS

SUSTAINABLE URBAN DEVELOPMENT: PROBLEMS AND STRATEGIES

URBAN DESIGN AS A TOOL FOR CONSERVATION AND UPGRADING

CONCEPT OF VALUE: THE CASE OF ZAMALEK

This paper deals with the definition of the concept of value in an urban morphology and/or architectural heritage. This value might not only be due to the age of the artifact, but also to other factors that deal with the cultural, traditional, social or even political heritage of a place. The paper attempts to estimate and classify value in the island of Zamalek according to a broader set of guidelines, such as the historical value of a building (whether it is more than one hundred years old); its importance due to a national, cultural or political event; its importance related to the birth, life or death of a national figure or celebrity, whether it was designed by a famous architect, either a national or an international one; whether it identifies a certain period of transformation in the architectural movement of the country; and whether it represents a particular architectural style and period (noting that the definition of a style varies in scale according to the degree by which a building embodies certain characteristics).

However, the paper identifies the degree of importance and priority in conservation strategy within a framework of sustainable development according to the following observations: a building’s exposure; the possibility of its improvement; its suitability of current function; and the suggestion and appropriateness for reuse according to the global aims of the strategy.

THE URBAN DEVELOPMENT OF ZAMALEK

This paper deals with the urban development of Zamalek Island both historically and morphologically. The case of Zamalek is unique because of its geographic importance as the
heart or hub of Cairo. It was historically one of the most fertile agriculture lands in the area. It is also one of the few early examples of Western planning in the country that never witnessed the transformation from the traditional to the modern.

The starting point of the urbanization of Zamalek was during the colonial period of Egypt in the early nineteenth century. It was characterized by being morphologically planned in the gridiron system, which established its two distinctive parts, the Northern and Southern (Bahari and Quibli, respectively), as well as the Gezira Sporting Club, the race track, and the Aquarium Park. The early twentieth century witnessed important developments, such as the addition of the temporary structures of the 1930 World Fair: and the rise of a new generation of pioneer Egyptian architects. The ensuing post-Revolution and open-door policy (infatih) periods witnessed a dramatic change in mode and consequently in their applications.

In this context, the paper tries to answer two questions. First, did the historical, economic, and political development of the country have a strong impact on the urban typology of Zamalek? Second, did the unique conditions of the island affect its typology and growth?

ARCHITECTURAL EVOLUTION OF ZAMALEK: PERIODS, STYLES, AND ARCHITECTS

There are several ways of tracing the evolution of the architectural heritage of Zamalek. First, this heritage could be seen as a product of consecutive historic periods, each bearing homogeneous ideologies, presuming that architects, whether local or international, followed the contemporary architectural spirit of the time. Second, this heritage could be seen as a product of style, i.e., a building that exhibits formal details, ornamentation, and/or characteristic elements of a certain style. Finally, this heritage could be seen as a product of formal preferences, taking into consideration that only a handful of architects have contributed the majority of the building stock. Some architects have just followed a certain style while few have contributed their own ideologies to the general development of the architectural movement of the country.

Thus, the paper attempts to test the validity of each of the three ways which might represent the true case of the evolution of Zamalek. Also, it tries to clarify whether the island could be considered a typical case of architectural evolution of the newly planned neighborhoods of Cairo, or whether it represents a unique case.

SUSTAINABLE URBAN DEVELOPMENT: PROBLEMS AND STRATEGIES

Having undergone irreversible damage over the last two decades, today, Zamalek is deteriorating rapidly. Growth within the limited geographical boundaries of this island has gone beyond control and reason. This paper deals with current urban problems such as environmental pollution, traffic congestion, unprecedented rise of land value, and continuous change in building codes, regulations, and legislations. These problems have exacerbated architectural and urban decay, leading to a severe deterioration in visual and experiential value.

In light of these problems and conditions of the greater metropolis, a set of separate strategies are formulated in order to try to improve the current situation. Sustainable development, as an approach to urban development, deals with the built environment and its heritage in a way that is part and parcel with the investment of available resources.

Finally, the paper aims at presenting a holistic strategy in order to be used as a tool for possible development and implementation on the island of Zamalek.

URBAN DESIGN AS A TOOL FOR CONSERVATION AND UPGRADE

This paper targets the issue of sustainability within a framework of urban development. It presents some action plans to be tested on a sample that is selected from a set of priority areas in Zamalek.

The issues driving these action plans deal with feasibility and economy of conservation, community participation, and urban and architectural regulations. Landscape and urban design solutions will be introduced and tested with both the authorities in question as well as representatives from the community.

This paper forms the conclusion of the previous discussions.
VIRTUAL CAIRO is a short video documentary built around a computer simulation of medieval Cairo. It begins with “fly-overs” and “walk-throughs” of the city in its twelfth-century incarnation as a royal compound. The video then traces the spatial development and morphological transformation of the historic core of Cairo up to the sixteenth century. Computer visualization technology, which has been used primarily by the entertainment industry, is now making it possible to tell the urban history of Cairo and view its growth and evolution.

Written, Produced and Directed by Nezar AlSayyad

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