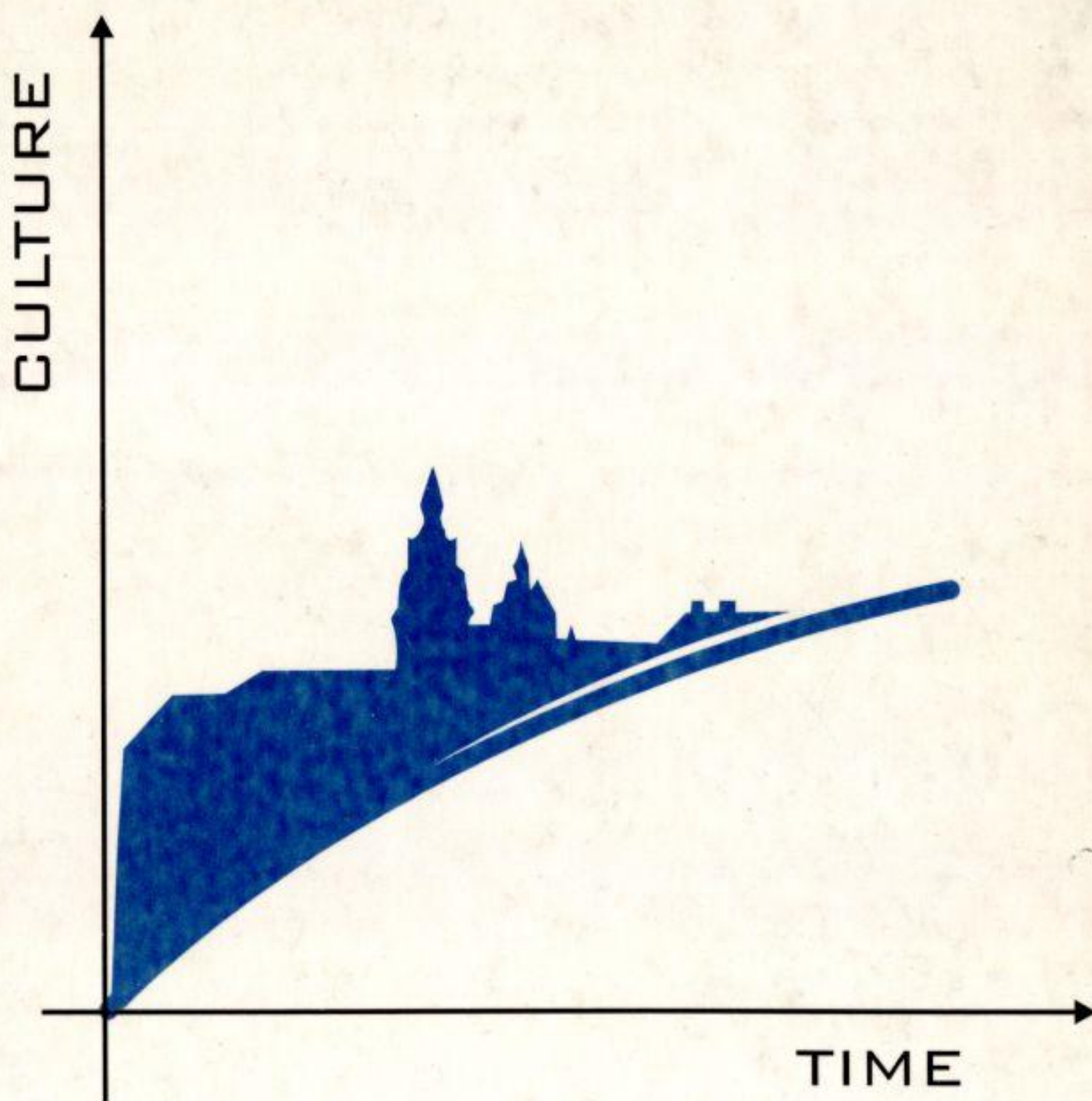# HERITAGE & DEVELOPMENT OF HISTORICAL CITIES

6th World Conference of Historical Cities
May, 25-28th 1998 Kraków

Kraków 1998

Światowid - the Slavonic God with four faces

Sponsored by the Promotion and Cooperation Bureau, Municipality of Kraków

Municipality of Kraków
Institute of Tourism, Branch Office in Kraków

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& DEVELOPMENT
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*6th World Conference
of Historical Cities
May, 25-28th 1998 Kraków
Proceedings*

Edited by Bogusława Matwijów

Kraków 1998

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of the 6th World Conference
# of Historical Cities

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From The Editor

On 25-28 May 1998 the City of Kraków was honoured to host the 6th World Conference of Historical Cities League. The League, with its seat in Tokyo, is composed of 58 oldest and historically most precious cities in the world.

A number of representatives, mayors of the member cities, participated in the meeting in Kraków, with the respectable Mr. Yorikane Masumoto, Mayor of the City of Kyoto, Chairman of the Historical Cities League.

The main subject of the Conference organised by the Municipality of Kraków, was the Heritage and Development of Historical Cities. The debates were held in places representative and characteristic of Kraków's history and culture: Słowacki Theatre, City Hall places, Fontana Hall at the Historical Museum of Kraków and in the old Manor in Modlnica. During the study tours of working groups, the participants could visit, among others, the Jagiellonian University – one of the oldest *Alma Mater* in Europe, founded by the Polish king Casimir the Great in 1364, Wawel Castle – a gem of the Renaissance architecture, seat of Polish monarchs and centre of spiritual culture, The Kazimierz Quarter – a very important Jewish religious centre, which being an integral part of the city, has evidenced the multireligious and multicultural coexistence in Kraków throughout centuries.

The Conference was accompanied by numerous artistic events, in that a concert conducted by Krzysztof Penderecki, and the artistic event „Timescape", prepared by the UNESCO Centre in Kraków (with the participation of many outstanding Kraków's artists and citizens) which illustrated the process of creating the city by the intercultural and intergeneration dialogue.

The main topics of the Conference were realised in four groups:

1. Managing of a Historical City

moderators:　Montpellier (France) and Amsterdam (The Netherlands)
expert:　Prof. Jacek Purchla, Director of International Cultural Centre in Kraków (Poland)

2. Cultural Tourism in a Historical City

moderators:　Xi'an (China) and Edinburgh (Great Britain)
expert:　Mr. Gregory Ashworth, Rijksuniversiteit Groningen Faculty of Spatial Sciences Department of Physical Planning and Demography Groningen (The Netherlands)

3. The Role of Major Projects

moderators:　Athens (Greece) and Rio de Janeiro (Brasil)
expert:　Mr. Federico Correa, Barcelona (Spain)

4. Transmission of Cultural Values in a Historical City

moderators:　Kyoto (Japan) and Kraków (Poland)
expert:　Prof. Albert Tuijnman, Organisation for Economic Cooperation and Development, Educational and Training Division, Paris (France)

This publication is a collection of lectures delivered by the participants inspired by the above mentioned topics.

The Opening Speech by Mr. Józef Lassota, Mayor of the City of Kraków and presentation by Mr. Yorikane Masumoto, Chairman of Historical Cities League open the materials and are followed by the presentations of the Experts.

The second part is composed of papers delivered by a majority of representatives of cities being the moderators in the individual sessions.

The publication includes a very important element, i.e. the results of plenary sessions and debates in working groups – the Kraków Declaration.

The Declaration is a record of the most significant challenges and tasks of historical cities related to their mission of a depositary of human treasure, protected and handed down from generation to generation.

Contents

Opening Speech

Józef Lassota

The Mayor of Kraków

Ladies and Gentlemen,

. It is a great honour and enormous pleasure that on behalf of the local authorities of the City of Kraków, and on behalf of the city's population, I may welcome such a large group of outstanding guests, the mayors, presidents, experts and employees of town administration who have arrived to the 6th World Conference of Historical Cities. I wish to thank you all for accepting Kraków's invitation. It is welcome news to know that there are others who wish to share the experiences and knowledge gained in the area concerning all of us and connected with the development and future of historic cities.

Despite the dramatic history of Poland, Kraków seized upon the exceptional opportunity that not many other historic cities had, losing their most valuable and treasured monuments, as the years went by. Here, in the 19th century, when the Polish State was non-existent, the period of partitioning Poland created the climate of a sacrum location, a site compared to a treasure house of national sanctities. Already then, the local authorities knew that the pilgrimage of Poles from the Russian or Prussian sector of partitioned Poland should not come to an end at the Renaissance Wawel royal courtyard or in front of the Wit Stwosz altar.

The people of Kraków and pilgrims from across cordons together multiplied the national and historic relics of the past. Together, they all participated in the forming of a symbolic mound, today, standing as the magnificent mound of Tadeusz Kościuszko; together, they filled the theatre halls of the city of Kraków during the spectacles staging the masterpieces of Romanticism; together, they admired Kraków's artist's paintings resuscitating the years of national glory.

Kraków, serving national art as we may read, standing in front of the Juliusz Słowacki Theatre, where we are inaugurating our meeting, broadened its metropolitan functions, as we may say today, its scope of services, becoming in essence, one of the true centres of the nations existence.

The difficult discussion regarding the character of the location, whether it is more a museum or more a contemporary site, in which this theatre was erected, whilst destroying the cloister and Holy Spirit Hospital, accompanies historic cities during the dozens of years of their development, and during the past years, also.

During the past 50 years following the Second World War, the world and Western Europe underwent a dynamic development process often to the disadvantage of its cultural heritage. Polish cities were deprived of this opportunity. But, during that period, Kraków became even more consolidated around these values which were inherited from the past. This act of faith toward tradition and in respect to the „altars of the past" was at that time a manner of expression for opposing totalitarian authority. It is here, in the city of Kraków, that we always understood what it means to be faithful in respect to the past, not only in consideration of its material monuments but primarily as faith towards its spiritual heritage, as a challenge to keep up with the past generations and shape the

future in concord with the standards of the past. It is here that the intellectual life of Poland flourished, and exactly here, the most magnificent phenomena of Polish culture originated. Some, although constrained by censorship, were capable of achieving profound recognition in Europe and world-wide, reminding of Poland's belonging to the cultural community of states.

In 1989, after once again becoming a sovereign country, the natural mechanisms were restored permitting development of Polish cities. It became necessary to adapt standards for the protection of natural heritage in consideration of market economy, as well as the need to employ European and world experience in this respect. Already in 1991, the Conference on Security and Co-operation in Europe (CSCE) was organised in Kraków, exactly dedicated to the issue of cultural heritage.

Total state reformation and the strengthening of local self governments today, is our opportunity for the development of the enormous intellectual and cultural potential of Polish cities. Local governments with appropriate stable competencies, as less dependent as possible on temporary political games, loyal to their citizens, shaping a modern image of a historic city, should support cultural heritage as the primary sources deciding upon site identity. This historic potential not only becomes an autonomous value in consideration of the global circumstances, but also an enormous opportunity for further development.

Kraków's participation in the League of Historic Cities permits to confront our experiences, matured ideas and the resources of knowledge with the experiences of cities which had to face similar challenges.

During the working sessions of the Kraków conference, we wish to learn as much as possible of your achievements, in the area of historic city management, organising tourism and arranging large cultural, sports and commercial events, and, what we ourselves think is one of the most important issues, i.e. conveying values within the culture of historic cities. Apart from the practical aspects of a city's mundane life, there still exists a different aspect, the spiritual one, which, as mentioned, has played an important role in the history of Kraków. We are proud of the fact, that 20 years ago Our Holy Father Pope John Paul II, who so magnificently contributed to the changes in our contemporary world, was called to St. Peter's capital from Kraków.

The spiritual variety and individuality so characteristic for each and every city represented by you, Ladies and Gentlemen, is also our opportunity. Respect for this variety and individuality is the obligation of contemporary times. Times that are definitely not free of national conflicts and intolerance. Here, in Kraków, where the culture of the city was formed and shaped, not only by Poles, but also by Jews, Germans, Russians and other religious and national groups. Here, where the traditions blend in a harmonious manner creating a spiritual heritage of the city, we want to speak loud and clear of the need to convey these common values to future generations.

Ladies and Gentlemen, wishing you all fruitful discussions, I would also like to formulate my appeal, that the dynamic development of world civilisation and culture, associated with cities, may take place in a continuous manner, and always with respect to the dignity of Man and Nation and their alienable rights.

Kraków, 26th of May, 1998

Transmission of Cultural Values in a Historical City

(Anthropological and Educational Aspects)

Yorikane Masumoto

Mayor of Kyoto, Chairman of the Historical Cities League

Our historical cities have accumulated material and immaterial cultural values through rich experience and wisdom derided from long history, creating their unique cultures.

As we approach the 21st century, traditional values seem to be suddenly losing their status and historical cities are at the turning point in transcending their cultural significance.

Kyoto is a very unique city in that we have successfully guarded our tradition of 1200 years while promoting the creation of new values. We are striving to make our city an attractive cultural capital with radiant creativity.

I will mention a few points which constitute the unique character of Kyoto.

Kyoto has in its core many national treasures and important cultural properties set in beautiful natural scenery, and among traditional stores and houses on its streets.

Through hundreds of years, dozens of generations have accumulated and passed on their wisdom, and we are proud of this heritage.

But our ancestors have done more than just accumulate knowledge and treasures – they created an active culture, that in turn influenced many others. Kyoto, one of the oldest Japanese cities, is also one of the most sophisticated and representative cities in Asia.

Kyoto was the first city to establish the elementary school system in Japan. It was also very progressive in terms of public works: a canal was constructed connecting Kyoto with the largest Japanese lake-Biwa. This canal, called Biwako Sosui (the Lake Biwa Canal) was used to generate electric power contributing to the establishment of infrastructure. This was done over 100 years ago. We are creating a city with an enterprising spirit, in keeping with its age-old character of innovation, while preserving another part of it that is dear to us: its tradition.

Kyoto is also an industrial city with highly skilled work-force for traditional artists in textiles, dyeing, and pottery industries. These traditional skills, along with modern technology and the enterprising spirit are in practical use in the present high-technology and venture industries.

Kyoto has played a leading role in politics, economy and culture for the last 1200 years, contributing to the development of research and culture. Kyoto has a reputation of being a University city. The number of university students in the city, including those coming from all over Japan, constitute 10% of Kyoto city's population. That makes it the largest number of students in any city in Japan. The first modern university was established in our city 130 years ago. Kyoto's universities are famous for their free and open minded academic atmosphere.

Every citizen is responsible for inheritance of cultural value, and we are lucky that many specialists in arts, design and cultural arts choose to live in our city. We now face a challenge to balance sustainable development and preservation of tradition. We are faced a low birth rate, ultra-aged society. The sense of belonging or individual's attachment to a local communities has been diluted. The process of suburban outflow of factories and universities is becoming obvious. Simultaneously we are faced with a global challenge of environmental problems and preservation of respect for human rights. Our generation is now responsible for the settlement of these challenges and transcendence of this active and beautiful Kyoto.

In order to meet these challenges, the city of Kyoto has created a revitalizing plan focusing upon five themes of „people, city, industry, culture, and nature". Under the theme of revitalization of culture, we define the 21st century as the age of culture and the age of lifelong education. We are certain that the role of lifelong education will be significant.

It is said that there are three models to promote lifelong education. The first is the European style with the emphasis on the promotion of lifelong education for the worker. The second is the developing countries style with emphasis on enhancement of basic education. The third is the Japanese style with the emphasis on improvement of spiritual quality of life. This means that we put much emphasis on a historic view of life rather than particular relevance to social change or contribution to economy. It is becoming important to solve these problems by way of lifelong education. We are endeavoring to make an environment in which every citizen will enjoy fulfilment in his or her life.

There are five particular projects we have for lifelong education. The first is to establish a network of museums in Kyoto. The city of Kyoto has 20% of all national treasures and 15% of important cultural properties in Japan. It also has more than 130 museums which preserve and publicize Kyoto's fine arts and their history.

The Museum Council was established to contribute to the promotion of lifelong education and culture in 1992 through the initiative of administration. This council and the Kyoto Municipal Board of Education have together published brochures with general information about museums in Kyoto, held open lectures and invited specialists and curators to talk with interested groups and individuals. A guide book entitled "Culture Spot in Kyoto", written in English and Japanese, has also been published. The city government maintains a good working relationship with the council, and continually expands its projects, thus nurturing future promoters of cultural development.

Secondly, there is the „city college". Under this system, many universities open their doors to the working or retired public. Many of the lectures delivered focus upon the tradition and culture of Kyoto. Specialists and technicians lecture about the meaning of tradition, and what the transmission of culture means, based on their experience. We believe people will become more familiar with Kyoto through these lectures, and that they will make Kyoto more attractive as a university city.

Thirdly, the „World Heritage Forum" is an example of transmission of cultural value of cultural property. Kyoto was registered on the UNESCO World Heritage List as "Historic Monuments of Ancient Kyoto" in 1994 when Kyoto celebrated its 1200th anniversary. There are regular seminars about the treasures of the city and their significance for the citizens.

The fourth project comprises many events about the traditional industry. Tradition and culture have supported our ancient capital, Kyoto for over 1200 years and together

created a sophisticated beauty and technique in traditional arts. But due to the changes of lifestyles and lack of successors, the industry now stands at a turning-point. This is not only a problem of people directly involved with the traditional industry, but also a problem for people who benefited from it visibly and invisibly. In this sense, every citizen living in Kyoto should not be indifferent to what a culture of Kyoto should be.

Lastly, I would like to give an example of how new telecommunication technology and data processing is taken into the classroom.

We have created a computer system available at public places to provide useful information about lifelong education, sports facilities and sight-seeing, lectures, cultural events, and museums. A touch panel system is incorporated into the design so that elderly people can handle it easily.

Support for citizen's ongoing education is the driving force behind development of significant cultural character as a historical city. It is necessary to enrich these projects placing every one of our citizens as a subject in order for Kyoto to develop as an attractive and active city in the 21st century.

The establishment of balanced partnership between the city administration, non governmental organizations, the citizens and promotion of lifelong education are now required for historical cities.

Promoting Learning Cultures in Historical Cities

Albert Tuijnman[1]

Education and Training Division
Organisation for Economic Co-operation and Development

The Challenges in Context

Pervasive economic and social changes are altering the familiar landscapes of countries as they approach the 21st century. Challenges affecting communities spring from globalisation and technological change, compounded by demographic factors such as ageing in the industrialised world and high fertility rates in many developing countries.

Structural adjustment has brought high levels of unemployment to many cities. The changes have left many who wish to work unable to find jobs, or they are working for low wages. The proportion of young people who are neither at school nor in employment is high in many places. There is increasing concern about the degree of social exclusion and its consequences for balanced and sustained development as a result.

Everywhere the low-educated and low-skilled are among the groups most vulnerable to unemployment, poverty and exclusion. Adjusting to globalisation and technological change while pursuing sustainable development and providing social protection for those at risk are major challenges. Human attributes – knowledge, skills, values and attitudes – are key to meeting them.

The challenges facing historical cities are in principle no different from those facing whole nations; they spring from the transition to the really global economy and society, and are compounded by factors such as ageing and changing attitudes to family and community in the industrialised world, and high fertility and rising life expectancy in many developing countries.

Globalisation and the opening up of trade and financial services are no new developments; they have been with us for a long time.

But what is new, on the eve of the 21st century, is the shear speed of the changes, and the transformations brought about by accelerating technological innovation.

In this global environment, countries as well as cities, are faced with structural adjustment and the need to adapt quickly to new circumstances.

With structural adjustment, there arrive a number of challenges and problems; among the central ones are unemployment, lack of social cohesion, and frequently, a gap between the supply and demand for knowledge and skills, leading to low wages and sometimes poverty.

A further problem, especially for historical cities, is how to safeguard and build upon their valued cultural heritages. Structural adjustment can lead to a state of physical decline, and the intellectual, cultural and social isolation of disadvantaged communities and families living in poverty or areas of urban decline.

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Nurturing Cultures of Learning

Human attributes are critical not only for economic competitiveness but also for the transmission of values and the regeneration of culture. Communities engaged in continuous learning will be better able to adapt to change, take advantage of new opportunities and improve their quality of life.

The desirability of "life-long" and "life-wide" learning, rather than relying on the often unrealistic assumption that the stock of knowledge and skills young people acquire in school will be sufficient for their entire life-time, is now widely accepted in principle (OECD, 1996). It has yet, however, to be translated into reality on the ground. This cannot be legislated or merely imposed from above because by definition "cultures of learning" are locally rooted and nurtured. The learning city is not uniform, but highly varied and rich with the blend of local customs, attitudes, and history. The development of "learning cities" is a response to the challenges posed by the transition from the 20th century industrial age to the 21st century knowledge society.

Structural adjustment has left many cities — even historical ones — in a state of physical decline, and with little social cohesion. Many urban centres are confronted with the consequences of poverty, crime and other social pathologies. There are disproportionally large numbers of disadvantaged families living in cities in certain countries. Intellectual, cultural and social isolation of disadvantaged communities works against the acquisition of human and social capital, thus furthering the gap. The focus on education and learning connects with the agenda to promote urban regeneration.

Historical Cities as Learning Cities

A learning city is aimed at developing innovation strategies that are compatible with local customs, values and environments. Meeting the challenge of providing all people with opportunities to "learn, work and earn" depends on successful co-operation and partnerships between city authorities, the community, businesses and schools and universities. Upgrading people's skills through formal and informal education and training is a key policy instrument in strengthening social cohesion through the whole development process. It is crucial for a city to have a clear strategy of how to implement lifelong learning.

That strategy needs to recognise that lifelong learning is indeed "lifelong".

* Lifeling – extends from early childhood education to the provision of learning opportunities for senior citizens and people in old age.

* Second, the strategy will have to be "life-wide". It is most definitely not about schools for the young or universities only. Learning, not formal education in institutions, is the key. That learning occurs in non-formal settings such as work places, libraries, musea and houses of culture, as well as informally, in post offices, railway stations, cafes and theatres, and of course at home.

* The third element of the strategy is to recognise that not learning *per sé*, but the production and creative use of knowledge and new skills are the key to development.

* Fourth, the widespread development of new information and communication technologies are essential for maintaining the health and vitality of the historical city seeking to promote lifelong education.

In short, city governments can seek to engage all age groups in a virtuous cycle of learning in a range of learning environments.

Learning cities are believed to be well-placed to compete successfully in national and international markets, adapt quickly to crises or changing circumstances, exploit new opportunities and achieve convergence with other successful cities and regions. In many ways, learning is the process through which a city acquires and exploits the knowledge and practical expertise needed in order to deal effectively with structural adjustment and emerging trends and developments.

Historical cities around the world, in particular, are faced with the challenge of how to safeguard and build upon their valued cultural heritages while readying themselves to take full advantage of the new opportunities. Historical cities require visions and strategies that place learning at the heart of the innovation and regeneration process. Learning, the production and use of knowledge and the deployment of new information and communication technologies are essential for maintaining the health and cultural vitality of the historical city.

When developments in a city become more oriented towards activities in the knowledge sector, greater attention should be given to improving those factors which determine the quality of life; factors which are more cultural and environmental in nature than those in the production sector. The development of knowledge-based activities depends on the upgrading of human, organisational and innovative capabilities.

Building Blocks of the Learning City

The aims and components of a learning city might be summarised as follows (OECD, 1997; 1998):

+ A clear purpose and identity implying shared values;
+ A vision of creating competitive knowledge-intensive production and service activities that respect high cultural and environmental standards;
+ A clear commitment from public authorities, private enterprises, education and research institutions, voluntary organisations and individuals to place learning at the heart of the city's development strategy;
+ A co-ordinated and widely accessible development programme encompassing the whole range of learning, extending from early childhood education to adult education and learning in retirement;
+ A participative orientation that draws on the strengths and abilities of all people, enabling them to influence their city and its future;
+ A culture of learning that builds on community visions and values that have been transmitted over generations.

Crucial Questions Related to the Aims and Challenges

+ How to create the best conditions for a successful learning city or region?
+ What is a "learning city" and what are its key characteristics?
+ What is the value-added that historical cities bring in this regard, and how can such cities fully exploit this potential?
+ What can be said about the competitiveness of learning cities? What are their comparative advantages?
+ What are the roles of private developers and public authorities in creating a learning city?
+ Does the learning dimension add to the social cohesion of cities? Would the development of a learning city create a danger of social exclusion for some part of the population?

What will be the effects of new telecommunications and information technologies on the continued development of historical cities?

Creating Networks and Partnerships for Learning

The centrality of learning and knowledge to modern economic activity and prosperity is increasingly acknowledged. So is the need for a new vision of education as a lifelong learning process in settings that include, but are not limited to, traditional schools and universities. The need is becoming clear to redraw boundaries between the public and private sectors, and to define new forms of partnerships that include a broad spectrum of sectors, and a range of governmental levels in varying degrees of co-operation with the private sector.

Partnerships must draw together all levels of government, education and research institutions, with the private sector, voluntary organisations, and individuals – the policy-makers and investors – with the populations, in the common project of defining clear targets of sustainable economic and environmental development. Partnerships must be cross-sectoral and must integrate people services with "harder" infrastructure and development services; this also implies the early and full involvement of learning agencies. Questions arise because it is not always clear whether these partnerships should be formal or informal, what the interests of the different partners are, and whether all stand to win from partnership.

Partnerships must also incorporate human and development services (economic development and planning, health, employment) and education. They must be creative; city government needs to find innovative ways of generating creative solutions; the public sector must rethink administration; the private sector must better understand the dynamics that make communities work and how social cohesion nourishes business competitiveness. Learning must be conceived and implemented as a lifelong process. This also requires a change in residents' attitudes towards education.

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Management of Historical Cities and Market Forces

The Central European Experience

Jacek Purchla

Director of International Cultural Center, Kraków

It is a truism to say that the specific character of Central European historic cities is the result of historical processes. The English would use a simple formula to comment upon this fact: „towns summarize civilization". It is also beyond doubt that the relatively early birth of the conscious protection of cultural heritage, including the fabric of historical cities, is one of the important distinguishing features of our Central European civilization. To understand the significance of this fact it is necessary to realize that the natural process of urban development was always attended by a fundamental conflict between form and function. The changeability of function – as a dynamic element – forced and forces the form of the cities to be altered, leading to the complete replacement of the fabric. It was already a peculiar feature of many Central European cities in the 19th century – at the time of the great breakthrough in urbanization – that this phenomenon had been avoided. In this respect Cracow is a particularly convincing example.

A combination of various circumstances, which should be termed long-lasting factors, was decisive here. The first one was certainly the long duration of feudalism in this part of Europe and the social and economic backwardness of the region in the 19th century. The characteristic term, backwardness, was already used many years ago by Alexander Gershenkron to describe this situation[1]. In our case this notion should not necessarily have negative connotations! It is also beyond doubt that the collapse of the economic situation, already clearly visible in our part of Europe at the turn of the 17th and 18th centuries, became an important factor in heritage preservation. Once again using a precise formula in the English style, one can say that „poverty is the best conservator".

This phenomenon is conspicuous in the case of Cracow, which, like many other cities of the region, after a period of great development towards the end of the middle Ages and in the Renaissance, ultimately in the 17th century entered a period of clear structural crisis. For Cracow and many other centres, this structural crisis of feudalism meant not only arrested development, but also preservation of the fabric. The preindustrial character of many Central European cities also survived much of the 19th century – the era of the industrial revolution. At that time this paradox was conducive to the creation of the Romantic myth and the cult of the past. Continuing this generalization, one can attempt to say that Central Europe of the late 19th century can be associated above all with two characteristic notions. One is ambivalence, so popular in Vienna around 1900 to describe the Kafkaesque reality of the Habsburg Monarchy. The other, often not perceived, is the great complex of inhabitants of Central Europe, a specific

trauma which releases the need to find support in history and delve into the past to look for one's power and identity. This meant that throughout the 19th century – here and to a lesser extent elsewhere – we had not only the Romantic need to cultivate the past, but also a sounder attitude towards protection of buildings of historical interest. It was based on important elements of the specific situation of Central European nations in the 19th century such as the lack of sovereignty, a delayed industrial revolution, and lastly delayed social development – a specific sort of stagnation. For a long time it meant a lack of conflict between modernity and accelerated development, and heritage, so characteristic in societies of the industrial era. It also meant an escape into the past and the reinforcement of historicism, leading in the second half of the 19th century to a peculiar sanctification of historical monuments, so readable in the case of Cracow. As historical monuments at that time were regarded as sacred (e.g. ,Wawel in Cracow in the first half of the 19th century), at that time it was also the antithesis of economization. In this way we come to the essential question of the relationship between culture and economy, or, in the urbanization field, of the relationship between cultural space and historical tissue on the one hand, and the economy of historical cities on the other.

The political need to find support in history is conspicuous in the development of many Central European cities. Still in the 19th century, Nuremberg and Cracow were mentioned as being among the most convincing examples. It was here in Cracow in the second half of the 19th century that the Romantic understanding of the historical monument and the veneration of the past turned into a phase of conscious creation of the „historical industry. The past, including primarily historical monuments, became at that time not only a peculiar sales product, but also an integral economic function of the city. At that time Cracow became the spiritual capital of the nation, „the heart of Poland", „the mainstay of Poland", a pilgrimage centre. At that time it was not called cultural tourism, but the city had clearly already taken upon itself this function. Around 1900, however, in the face of clearly forming capitalist relations it could not be maintained in this part of Europe in the form of a closed skansen. The attempt to convert places such as Cracow into museums at the threshold of the 20th century had to result in great conflict, visible in many cities of Central Europe. This was a conflict between the advocates for quick modernization and the advocates of conservation, formed in the 19th century. Such an attitude resulted not only in numerous conservation works, arising from reverence for historical monuments, but also in the potential created by them, with which our historical cities entered the 20th century.

Another important chapter in the history of the specific relationship between the economy and the protection of heritage in Central Europe was the period after the Second World War. For the cities of the region, including very many Polish historical cities (Cracow here is fortunately an exception to the rule) the Second World War meant primarily the disastrous destruction of the historic tissue, and at the same time the introduction of a new political and economic system. Within this system the cities of Central Europe lost their previous legal (as self governing boroughs) and economic sovereignty. We often fail to see this essential fact, although it was discerned by researchers in urban development from outside the region. The American economist Jane Jacobs, in her book under the symptomatic title Cities and the Wealth of Nations. Principles of Economic Life, devotes a separate commentary to the cities of Central Europe, including: „When the Soviet Union took under its economic control Gdańsk, Warsaw, Cracow, Prague, Bratislava, Budapest, part of Berlin and other cities of East

Germany, it acquired an additional supply of city earnings to drain for transactions of decline. The chief trade-off for these cities has been export work destined for inert economies in the Soviet Union. Far from continuing to develop, the economies of these cities have been arrested"[2].

This last sentence from the book by Jacobs is a good conclusion to describe the complex situation of Central European cities. Their economy after 1945 was „arrested". Previous development, based on respect for the right of property, land rent and natural economic mechanisms, was paralyzed. In the conditions of the command and control economy, the strategy of city management changed. After the Second World War, once again in Central Europe – as in the 19th century – the approach to conservation and protection of historical monuments became much less economized than elsewhere. This was also largely the effect of the political need to reconstruct the devastated cities, or to reconstruct them in line with the principle accepted then that form rather than substance determines the value of the historical monument.

Communism as a maximally centralized system and one separated from the economic calculus (in the free-market meaning of this term which goes back to Adam Smith) was conducive to conservation successes. Above all it made it possible to carry out reconstruction on a large scale. This was one of the reasons why in Poland a huge market for conservation work was also created and a great army of excellent conservators were created – a great conservation potential was established. The success of the primacy of politics was symbolized by the reconstruction of Warsaw, which is also well known outside Poland. This formula or method of managing historic cities also brought about many negative effects. It interfered with the social tissue. It is enough to look at Warsaw Old City centre to see that its reconstruction was not only separated from the natural economic mechanisms, but also the social make-up of this district was enforced by administration. Of course, this was combined with the significant increase in the symbolic functions of the historic monuments which occurred after the Second World War. At this point it should be recalled that in this new reality the historic monument also became an important tool for the legitimization of the new authorities. Its dimension went far beyond the framework of economy and also had extra-economic effects.

Detachment from economy became visible after the Second World War, primarily in those historic cities which were not destroyed – precisely in such centres as Cracow. The tissue of these cities, their historical core, were, on the one hand, frozen in their functions and in natural development mechanisms, and, on the other hand, were subjected to gradual decapitalization. This was one the reasons for the paradox of our realities over the last 50 years. On the one hand one could note spectacularly great achievements of conservators in the filed of reconstruction. On the other hand the new system could not altogether cope with a seemingly much easier thing – that is with the maintenance of the existing, authentic historic matter and tissue of the cities which survived war destruction, such as Cracow.

This deepening discrepancy between conservation achievements and the less and less effective protection on the scale of whole urban complexes was a simple result of the diseased economy of the whole system. This disease also affected the tissue of historic cities, which underwent, particularly in the sixties and seventies, a process of rapidly progressing decapitalization and degradation. In Cracow this rapidly developing degradation was counteracted by the restoration which started in the late seventies. It

was carried out through the central budget and as part of the centralized system of administration. With all due respect for the conservation achievements of restoration, one must note however that this conservation was again separated from both the economic and social contexts. It clearly departed from what is an important determinant of historic cities and a component of their value – from the natural, spontaneous process of the city's life and authenticity of its social tissue. Only a few years ago restoration in Cracow led to a peculiar „modelling" of the city. Subjected to costly conservation work, buildings were also deprived of authentic dwellers, and quite often of their past functions.

This was a special paradox in Cracow, the only large Polish historic city to have survived the tragedy of the Second World War physically and socially intact. One of the measures of the absurdity was the fact that as recently as the eighties economists from the Academy of Economics were busy over the city map drawing or appropriating proper service functions for particular shops. What should be regulated by the free market under the supervision of the conservation services became a subject of pseudo-scientific studies. This example is a good illustration of the helplessness faced in approaching the problems of a historical city at the final stage of the command-and-control system. This road led to nowhere, as it was based on static thinking about the city and on treatment of a city as a peculiar reserve.

The utopianism of this approach was conclusively laid bare by the breakthrough of the year 1989, after which the cities of Central Europe found themselves in a wholly new political and economic reality. One must add at this point that this reality varies in different countries of our region. This depends on the range and character of systemic transformation in particular countries of the former Soviet bloc. Polish cities after the Balcerowicz reform and local government reform of 1990, historical cities in the Ukraine, and cities in the Czech Republic and Slovakia are all in different situations. But the key element of this new situation and a starting point for seeking new solutions to the management of historic cities is primarily the regaining of independence by them. This happened both through the decentralization of the state as well as through restoration of the local government after 1990 at the grass roots level. Another principal factor of changes was the „unfreezing" of economic mechanisms. The experience of Cracow and my own experience from 1990 and 1991, when I also directed the town's policy with regard to historic monument protection, are very instructive. „Defrosting the fridge" in which the city had been prior to 1990 above all brought about spontaneity of town-planning processes. In Poland, Cracow played in these processes a pioneering role, for it preserved the ownership structure from before the war. In communist times it was embraced by compulsory administration of the state. This significantly restricted the rights of owners and deprived them of income (thus contributing to the decapitalization of urban tissue) but did not deprive them of their right of property. This is why in 1990, when the compulsory administration of the state over private property came to an end, the owners regained full and sovereign rights to their property.

In a short time this changed the past system of the functioning of a historical city. It was soon necessary to search for new legal instruments to effectively control the vehement process of regeneration of free market mechanism at the heart of the historic city.

This process generated the need to quickly abandon static thinking about the historic city and instead assume a dynamic approach to the complexity of town planning. This need was strengthened by the appearance of great conflicts together with systemic

transformation, including conflicts of interest between various social groups in historic cities. These conflicts are visible today as well. They can be easily seen on the Market Square in Cracow, which focuses the conflicting interests of various lobbies. They recognize the advantages in the attractiveness of such places as the Market Square whereby they use this attractiveness to advertise and promote their products. The only remedy for the peculiar chaos and spontaneity of the processes we are facing is a fundamental change in the philosophy of thinking about the city's economy and about the management of the historic city. It was a peculiar paradox before 1990 in this part of Europe that under this centralized system, which controlled all manifestations of social life, it was easier to control conservation issues. All the more so as this occurred within the economic system, whose main determinant was economic stagnation.

In this way Central Europe came into a phase with which conservators of historic monuments in Western Europe and in other continents were familiar for a long time. This already happened several dozen years ago in the United States of North America, where a very dynamic development of urbanization forced conservation to be understood in what in English is termed as „the management of change". The management of change means an attempt to control and regulate rather than plan spontaneous urbanization processes, which often cannot be put within the confines of planning. It can be said that the cities of our region are in the process of continuous systemic transformation. This is the principal message we have for other areas. Cities from our geographic and cultural zone again became peculiar laboratories for experiments and for testing on the living matter of historic cities not only various conservation doctrines but also various approaches to the issue of economy and trade, and to the issue of city management. Replacement of a command-and-control system with a system based upon structural and economic freedom of the cities and on economic liberalism is primarily an opportunity for their effective protection, but also poses considerable risk. Martin Krampen is of the opinion that when „urban ideologies" change, the meaning of the urban environment as a whole also changes[3]. This distinctive link between the cultural landscape and the socio-economic system becomes particularly conspicuous during the transition period. Its first symptoms were gaudy advertisements in the historic tissue of our cities against which our conservators have no defence. This is not only a sign of change in the system of owner ship and restoration of the land rent, but also evidence that the past principles and instruments of protecting our heritage are collapsing. They were in a way efficient in a system based on economic stagnation and total control, but today they fail to stand the test when confronted with the dynamic life of our cities. Extension of the chronological field of protection of the tissues of our cities by the architectural heritage of the 19th and 20th centuries also plays some part. This also forces a change in the philosophy of thinking about the protection of cultural heritage. Even cities, deeply medieval in origin, which preserved their structure from that epoch (for example Cracow) are dominated by nineteenth-century tissue. The new scale of the problem of heritage protection in this part of Europe is symbolized by Berlin, Prague or Saint Petersburg. This new scale calls for a new formulation of goals and scope of protection – a transition towards the process of efficient revitalization of the extensive housing complexes. In this process of total protection, the only guarantee of success may lie in the wise incorporation of cultural heritage into the new economic circulation (rather than its exclusion from this circulation). This in turn requires that a balanced compromise be found between the preservation doctrine, the needs of every-

day life and the laws of economics. This is of course the individual experience of particular states and particular cities in our region. Comprehensive cultural heritage protection should be viewed also from the perspective of what the Germans define as Kulturgesellschaft, and by acknowledging the fact that the cultural sector also has its economic dimension (we had lost the habit of this over the last few decades). Culture is also part of the whole system of the communication vessels of our economic and social life. Therefore one cannot speak today about the effective protection of the historic districts of our great cities without adequate city-management, urban economy and social policies. One of the key issues here is the problem of the introduction of proper urban policies to often dilapidated historic districts. The efficiency of this protection is guaranteed by creating a suitable image of the city. Its attractiveness often depends on its cultural potential and on the extent of the preservation of the heritage. Still these issues are too slow to reach the consciousness of political and economic decision-makers. The historic cities of Central Europe have also another potential resource, which should be better synchronized and used in the global strategy of historic city management. This factor is great human potential based on strong artistic and intellectual circles living in our historic cities. They work mostly in the state sector still based on an outdated system of financing, which only in part uses their potential. Creating a market for cultural tourism, including great festivals of art, should also be an element in the strategy of heritage in its broadest sense. A very positive experience in this respect was the European Cultural Month, a great festival of European art organized in 1992 in Cracow by the International Cultural Centre[4].

Finally, it can be repeated that since 1989 the protection of cultural heritage in Central Europe has found itself in a wholly new reality, and therefore a new approach is required. The scope of protection also needs to be made more extensive[5], and there should be a change of strategy as regards the legal and economic instruments necessary for effective protection. In this respect we are still making too little headway. Modern protection of heritage means not only the physical preservation of its substance but also its interpretation, marketing and utilization. Such a broad and active understanding of heritage protection also requires an interdisciplinary approach to the historical city.

We also have to understand that the heritage of Central European cities is not only something sacred but also a commodity – so this sphere also lies in the economic zone[6]. This fact cannot be timidly concealed. The co-joining of artistic and intellectual potential, combined with economic value in itself- that is the cultural potential of our historical cities, and the abandonment of the static model of protection are the most important lessons learned from our five-years' experience in transforming the reality of Central Europe. I firmly believe that our experience also has a universal dimension.

At the congress of historical cities entered on the UNESCO world cultural heritage list in Bergen, June/July 1995, we defined nine principles of structural change in attitude to our historical cities. These are:

1. Cities should be examined in the context of their whole history and be viewed as the sum of civilization.

2. Cities should be understood as dynamic, complex and multifaceted structures.

3. The same protection and conservation principles should be applied to all historical buildings and monuments forming the urban complex. There are no superior or inferior historical monuments.

4. The idea of authenticity of historical monuments is essential.

5. A proper function is a basis for the effective preservation of the historic monument.

6. The old town is an integral part of the whole urban tissue. It must not be converted into museums or skansens.

7. Tourism should not become the predominant factor, on which a city's economy is based. Domination of tourism leads to overgrowth and to many negative effects, including the devastation of historical monuments.

8. Contemporary architecture and contemporary architects should be specially trained to design modern architecture in historical interiors.

9. The structural change of our historical cities should be based on continued balance and on the search for harmony and compromise between the economic reality and the principles of an integrated approach towards the protection of monuments and historical buildings.

One can talk about various types of historic city, and about their different scales, characters and functional models. The experience of Cracow is not only one of a historic city but also one of a city in which as long ago as the 19th century there developed this particular reverence for the past. At the same time Cracow is a city with a heterogeneous functional model, which enables more effective preservation of the historic substance. The conflict between form and function will remain a fundamental and also controversial issue in the management of historic cities; this conflict also accompanies contemporary discussions. In these discussions, however, we clearing differentiate between the issue of conservation and conservation doctrine, the laws of economy and the issues of protection, where incorporation of the whole economic mechanism is an indispensable condition of efficient protection. The so-called heritage industry is an opportunity for many of our historic centres, but it also poses many threats. Among them tourism is often mentioned. It is beyond any doubt, however, that in the face of globalization of economic processes, uniformization and standardization of life, it is the heritage which becomes an opportunity for our historical cities, which are extricating themselves from the structural crisis. I think this is a double chance. On the one hand it means quicker return to prosperity, on the other the heritage is an unquestionable chance for preserving our Central European identity! The great cultural potential of our cities, accumulated over centuries, is also a natural base for sustainable development, but also for sustainable consumption of our cultural property, so much in demand today.

Modern protection of heritage means not only the physical preservation of its substance but also its interpretation, marketing and utilization. Such a broad and active understanding of heritage protection also requires an interdisciplinary approach to the historical city.

Several dozen years ago a very dynamic development of urbanization forced conservation to be understood in what in English is termed as „the management of change". The management of change means an attempt to control and regulate rather than plan spontaneous urbanization processes, which often cannot be put within the confines of planning.

The new scale of the problem of heritage protection (extension of the chronological field of protection of the tissues of our cities by the architectural heritage of the 19th and 20th centuries also plays some part) calls for a new formulation of goals and scope of protection – a transition towards the process of efficient revitalization of the extensive housing complexes. In this process of total protection, the only guarantee of

success may lie in the wise incorporation of cultural heritage in the economic circulation. This in turn requires that a balanced compromise be found between the preservation doctrine, the needs of everyday life and the laws of economics.

Comprehensive cultural heritage protection should also be viewed from the perspective of what the Germans define as Kulturgesellschaft, and by acknowledging the fact that the cultural sector has also its economic dimension. Culture is also part of the whole system of the communication vessels of our economic and social life. Therefore, one cannot speak today about the effective protection of the historic districts of our cities without adequate city-management, urban economy and social policies. One of the key issues here is the problem of the introduction of proper urban policies to often dilapidated historic districts. The efficiency of this protection is guaranteed by creating a suitable image of the city. Its attractiveness often depends on its cultural potential and on the extent of the preservation of the heritage. Still these issues are too slow to reach the consciousness of political and economic decision-makers. The historic cities have also another potential source, which should be better synchronized and used in the global strategy of historic city management. This factor is great human potential based on strong artistic and intellectual circles living in our historic cities. Creating a market for cultural tourism, including great festivals of art, should be an element in the strategy of heritage in its broadest sense.

[1] A. Gershenkron: *Economic Backwardness in Historical Perspective. A Book of Essays.* Cambridge, Mass. 1966

[2] J. Jacobs: *Cities and the Wealth of Nations. Principles of Economic Life.* Pelican 1986, p. 200

[3] M. Krampen: *Meaning in the Urban Environment.* London 1979, p. 69

[4] J. Purchla: *European Cultural Month in Cracow – June 1992.* Kraków 1993

[5] The International Cultural Centre, established in 1991 on the initiative of the Polish Government, published books on this subject, including *Managing Historic Cities,* Kraków 1993, and *Heritage Landscape,* Kraków 1994

[6] A. Peacock: *A Future for the Past: The Political Economy of Heritage. Proceedings of the British Academy.* V. 87: 1994. Lectures and Memoirs, pp. 189-243

Culture, Tourism and Cities: The Inseparable Triangle

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This topic combines three elements, each of which has separate origins, broader purposes and wider relationships than can be considered here (Figure I). These are:

– culture, defined for the purposes of this argument quite arbitrarily as a set of resources (whether derived from artefacts, performances, experiences or just ways of life) which may be activated by a process of commodification for various uses.

– tourism, defined here as an activity in which the motivation of the consumer at the point of consumption is the only determinant.

– the city, a cluster of forms and functions which comprises both a setting in which resources and activities occur as well as itself being a cultural product and expression.

However any attempt to consider them separately will totally miss the point and be not only irrelevant to our purpose but misleading. Two words dominate much of the discussion below: these are synergy, where the aggregate of the elements is greater than the sum of their parts, and catalyst, where a systems change is facilitated by the presence of a specific element. Clearly not all the relationships within this triangle are of equal importance to our argument but the understanding of any one requires its consideration in relation to the others.

Figure I

The approach here is first to consider the relationships between the three elements in pairs and then to attempt to combine all three. Each of the elements, let alone the combinations between them are broad topics whose analysis in detail is well beyond the scope of this introductory paper but the triangle that they form is the fundamental context of the concerns of this conference: without an understanding of the complete triptych.

However necessary for simplifying the argument there remains an element of unreality in such deconstruction and we must not lose sight of the fact that each of these elements has an existence and an importance in its own right quite independent of these relationships. To reverse the argument, cities do not exist to serve tourism, culture is but one aspect of the multifunctional city and almost all the manifestations of culture would continue in existence without the attentions of a single tourist. These attempts to relate the components are only a means for arriving at our ultimate destination, which is the understanding of urban cultural tourism.

Culture and cities
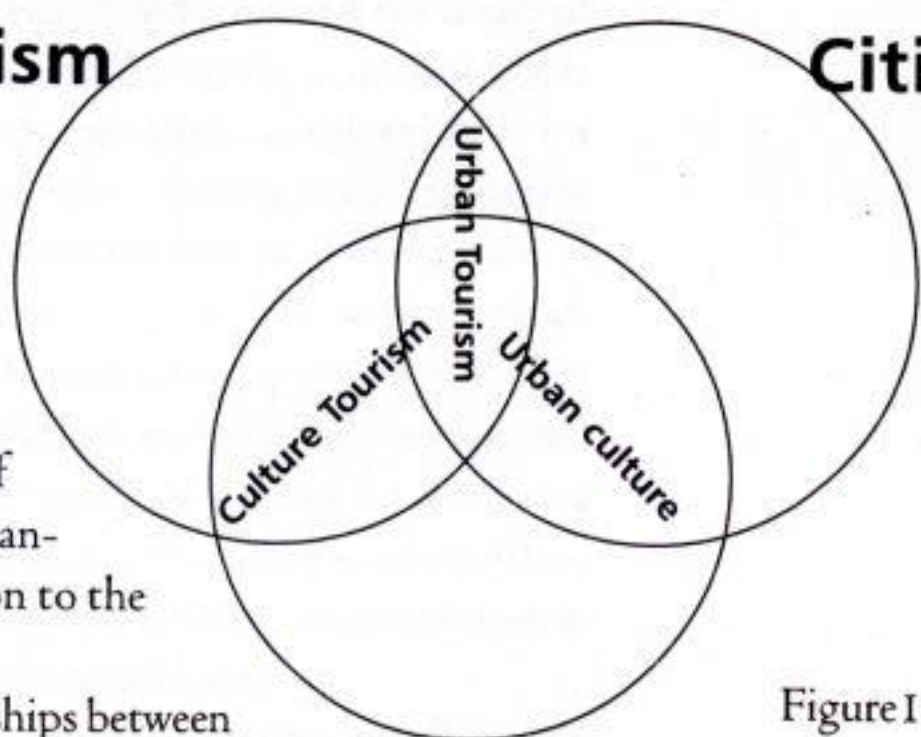
First, the relationship of culture to cities, as special forms of settlement has to be outlined. Investigating the details of this relationship rather than just restating it as conventional wisdom, may reveal significant points of leverage for policy instruments. It has frequently been claimed that „the urban climate is best for the nurturing of culture" (Ministerie WVC, 1992) although why this should be so and especially relevant there what are the planning consequences of this assertion of a special relationship has less frequently been examined.

This could in turn lead to speculation about three basic urban attributes that may have a direct bearing upon cities as cultural centres namely size, spatial clustering and design. Underlying the assumption about cities having always played the leading role in cultural productivity is the idea that there is a certain critical volume of human interaction occurring in a spatially restricted area, and encouraged by aspects of urban form, that is crucial for the generation of artistic ideas. Thus we might expect a close correlation between urban sire and cultural tourism. On an international scale this is indeed evident with the lion's share of the worlds galleries, museums, concerts and the like being concentrated in a handful of major multimillion metropolitan centres which unsurprisingly also entertain most of the world's cultural tourists. There are cases of very small cities having a fortuitous and fashionable endowment (such as Cremona, with a population of 70,000 for Stradivarius violins or Sansepolchro, with a population of 15,000, for the paintings of Piero della Francesca) but these tend not only to be exceptional but of transient fame due to their in-built inflexibility for product-line development. In any event much cultural tourism is dependent on past rather than present artistic achievement. The lesson therefore to aspiring cultural tourism centres is not only to pursue urban growth and continuity over time but preferably also become at some point in development a major national, or better imperial, artistic showcase and success will be assured.

The other urban qualities of urban form and spatial compactness are less certain routes to success but much more easily influenced by local planning policies. The first adopts the simple propositions that culture is a product of social interaction; that such interaction is encouraged by specific urban designs, which can be shaped by planning policies. The so-called „forum function" of cities can be encouraged by the creation of forums. The Dutch planning literature is currently full of accounts of how local planners have both responded to, and thereby further encouraged, changes in social spatial behaviour in cities with the shaping of outdoor terraces, plazas and even colonnades (see the many cases related in Burgers, 1995). The unstated environmental determinist argument is that the creation of an urban form similar to that of a fifteenth century Florence or Venice may have similar artistic consequences or at least can create an illusion, as far as Northern European weather permits, of such a milieu. Such cultural engineering may seem far-fetched but cities endeavouring to project themselves as cultural centres are dependent to a substantial degree upon the structure and quality of their physical forms especially in those districts which are being promoted as cultural locations. If we add that cultural performances often occur in buildings which are themselves heritage attractions (see the examples in Ashworth, 1991), or are designed as modern quality architectural structures then the link between function and form is reinforced.

Local authorities in most countries have considerable powers over land-use and many cities have pursued policies that have resulted, whether intentionally or not, in a spatially compact set of cultural facility locations. The reasons for this are in part negative in that large auditoriums, museums and galleries have many of the characteristics of „bad neighbours" and thus tend to be clustered and partly only a reflection of the historic locations of many such institutions in city centres. However despite these factors there has also been a prevalent if generally uninvestigated idea that functional associations exist between cultural facilities so that mutual benefit is achieved through such synergies. Certainly the deliberate location of major clusters of cultural facilities, such as the Pompidou Centre (Beaubourg) – Forum/Les Halles axis in Paris, or London's South Bank or Barbican complexes did lead to the location of many smaller dependent galleries and shops (see Ashworth and Tunbridge, 1990). In Amsterdam there has been a policy, sporadically implemented since the nineteenth century, of concentrating major national artistic showcase functions in the Rijksmuseum complex just south of the central city with the justification that they were at least architecturally mutually supporting. More recently the possible associations that might be advanced through spatial clustering have been redefined in terms of broadening the market by shaping physical links between „high" culture and more popular facilities such as cinemas, libraries, and even shops (Duren, 1993). The Amsterdam „Stopera" complex (described in detail in Dietvorst, 1994) is such a contrived location contrasting with the Rijksmuseum complex above in its architectural appearance, linkages with other functions and targeted market.

However when the actual behaviour of visitors is investigated, it has become increasingly clear from what detailed research exits that the role of such spatial clustering is much more complex. (See for example the investigation of what visitors actually do in Norwich, in Ashworth 8c de Haan, 1986: the description of the anatomy of the museum visit in Tuynte & Dietvorst's, 1988 study in Nijmegen; and most comprehensively Dietvorst's, 1994 synoptic studies of visitor time-space behaviour in Enkhuizen and Arnhem). Visitors do not so much move from one museum or gallery to another as value the pervading atmosphere of a cultural district as a background to a limited number of actual visits. The functional associations on the demand side tend to be strongest between cultural and other facilities, such as catering or shopping while associations on the supply side, i.e. between cultural institutions, is similarly limited. Thus clustering is justified to city managers for its wider planning consequences while to the tourist it plays a role not so much by providing the opportunity for making multiple visits as by identifying and justifying to the visitor that they are in the right district of town.

The relationship between cultural productivity and the facilities that display it, on the one side, and urban attributes on the other could be explored in much greater detail. The argument necessary here however, is only that culture as an urban function cannot be separated from more general urban attributes, especially the form of cities. A consequence of this is that local planning and management has, through the use of largely already existing legal instruments and practices, the means to intervene effectively. Planning for culture, including planning for one of its markets, namely culture tourism, is thus an integral aspect of much broader urban planning. The opportunities and the capability exist at the local level: how, or even if, these are used depends upon the nature of the urban economy and the requirements of urban policy.

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Culture and urban economies

Tourism is seen by most industrial intermediaries and by tourism destinations as principally an economic activity. The economic impacts of tourism upon cities is a well investigated topic (Mathieson & Wall, 1982; Sinclair & Stabler, 1997). Some of the distinctive attributes of cultural tourism within urban economies, however, needs a brief review. Compared with other forms of tourism cultural tourism is credited with relatively high daily expenditures. This occurs principally because it is dominantly hotel based and thus this direct economic benefit will tend to accrue to the accommodation and other services rather than to the cultural facilities themselves, which frequently have low or non-existent user charges. Thus two factors are critical determinants of the economic benefit: the number of overnight stays and the location of the cultural facilities within the same economic system as the secondary services. Day excursion locations for example gain little, regardless of the volume of tourists entertained for a few hours. The economic costs, as well as the benefits, (and to be both spatially and functionally limited in their impacts as a result in part of the clustering argued earlier). Whether this is regarded as advantageous, in its defensive concentration of negative impacts into specific areas or disadvantageous through its exacerbation of congestion in key areas as well as its failure to spread the benefits of tourism demand over a wider city, depends on local circumstance.

As well as this direct role as a commercial activity in itself, cultural tourism can play a number of less direct but often equally important roles in the urban economy. The fact that tourism is only one use of cultural facilities, and usually not the most important, can enhance its secondary economic significance. To a performance, museum or gallery that already exists and will continue to exist for other purposes the tourist is a clear gain, at least until a physical capacity is reached. This argument can even be reversed.

Cultural facilities created for or currently economically sustained by, tourists, such as for example London theatres or famous arts festivals, can be used in addition by residents who become in that sense the „free riders".

The third role is even more diffuse and largely impossible to quantify. Cultural facilities which are in themselves not economically viable are often included in many multi-functional urban projects, (Snedcof, 1985; Lim, 1993; Bianchini, 1993) amongst others have illustrated, for the sake of a whole range of externalities that they contribute to developments and districts. These can be summarised as „animation" and „cachet". The former encompasses not only bringing people onto the streets, especially when other urban facilities are closed, but also introducing a liveliness that itself becomes spectacle in which visitors become both performers and audience in the public „agora". The latter conveys an aura of respectability, continuity and artistic patronage on other coexistent more prosaic functions on the immediate area, and even on the town as a whole which can promote an image of cultural achievement as part of an economic development strategy. As Whitt (1987) pointed out culture and particularly the performing arts can be used as „a centrepiece for urban growth strategies". The difficulty with both points is that placing the tourism experience within a wider context makes that experience more explicable but inevitably dilutes it and conceals it from analysis. Tourist and resident are increasingly indistinguishable as tourists imitate residents who themselves are imitating their perceptions of the same tourists home behaviour.

It needs stressing again that although culture is seen by many cities as a useful marginal economic activity (the «windfall economic gain model») and even by some as the main support for their local economies, there are few cases where a town has deliberately made culture the leading economic sector as a solution to economic failure in other sectors. The conditions for success can be listed as an economic imperative with a severely limited range of options; a surplus capacity especially of land, labour and supporting services; a fortunate location relative to the market and also probably in the timing of the initiative, all contribute to the excess of economic benefits over costs. This more broadly can serve as a checklist for the wisdom of any such development.

Tourism and culture

The single social and economic trend of the past 30 years which justifies our concern here is simply that tourists have been demonstrably more and more interested in consuming heritage. The expression and object of this interest is manifested in many ways and its effects on the places, particularly cities, where such culture is consumed is recognised in the content of this conference, as indeed of many recent studies (for example Ashworth and Tunbridge, 1990; Boniface and Fowler, 1993; Herbert, 1995) and countless government programmes and policies. It is thus not necessary for me to chronicle and explain here the origin and evolution of this relationship.

It is clear that the explanation of the increase in both the supply of, and demand for, commodified culture is to be found beyond the historic or tourist city, which is only the most prominent expression of this much wider trend. The interest of people on holiday in the relics, associations and cultural productivity of the past is only an extension of the same interest that they commonly express when not on holiday: the culture tourist therefore is not engaging in some strange obsessional behaviour explainable in terms of tourism. Similarly the supply of cultural attractions is usually less a response to tourism demand than to much wider social needs and is therefore also not explicable within tourism.

What remains to answer here are the questions, what sort of tourism is urban cultural tourism and how does it relate to other „tourisms" and indeed other „cities"? The answer to the first question is best expressed as a series of overlapping categories of often vaguely defined adjectival tourisms (Figure 2). The culture tourism city is derived from the overlap between the two large general categories of tourism that have been labelled „special interest" and „place specific" (Ashworth, 1995). Special-interest tourism is the pursuit while on holiday of interests that probably exist outside the holiday. This results, in contrast to mass tourism, in highly diversified products satisfying increasingly segmented „niche" markets. This contrast between individually motivated special interests and so-called „mass tourism" has many local management implications considered at length in Jansen-Verbeke (1997). Place-specific tourism is where the tourism attraction is the *genius loci* itself, the sense of place which may be composed of many broadly defined cultural attributes, including common sets of values, attitudes and thus behaviour. Although all tourism occurs somewhere and all places are unique, this form of tourism uses this unique quality, rather than the generic characteristics of a place, as the tourism product. Culture tourism is essentially both a special interest and place specific, but only accounts for a part of each of those categories. The contemporary scale of special-interest/place-specific heritage tourism however blurs any easy distinction from mass tourism (as suggested among others by McNulty, 1993), particularly since the culture commodification which exploits this scale may dilute both speciality and specificity.

Two further overlapping categories of tourism relevant to the culture tourism city are urban tourism and heritage tourism. The first is considered in more detail under „tourism and cities" but quite clearly encompasses, although is wider than, the culture tourism city. The second focuses more specifically upon the contemporary consump-
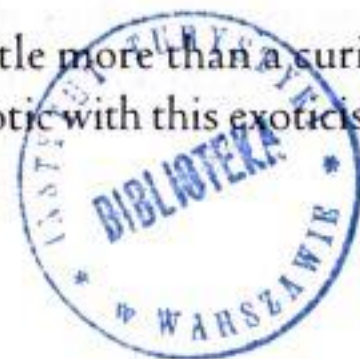
Some Tourisms

Figure 2
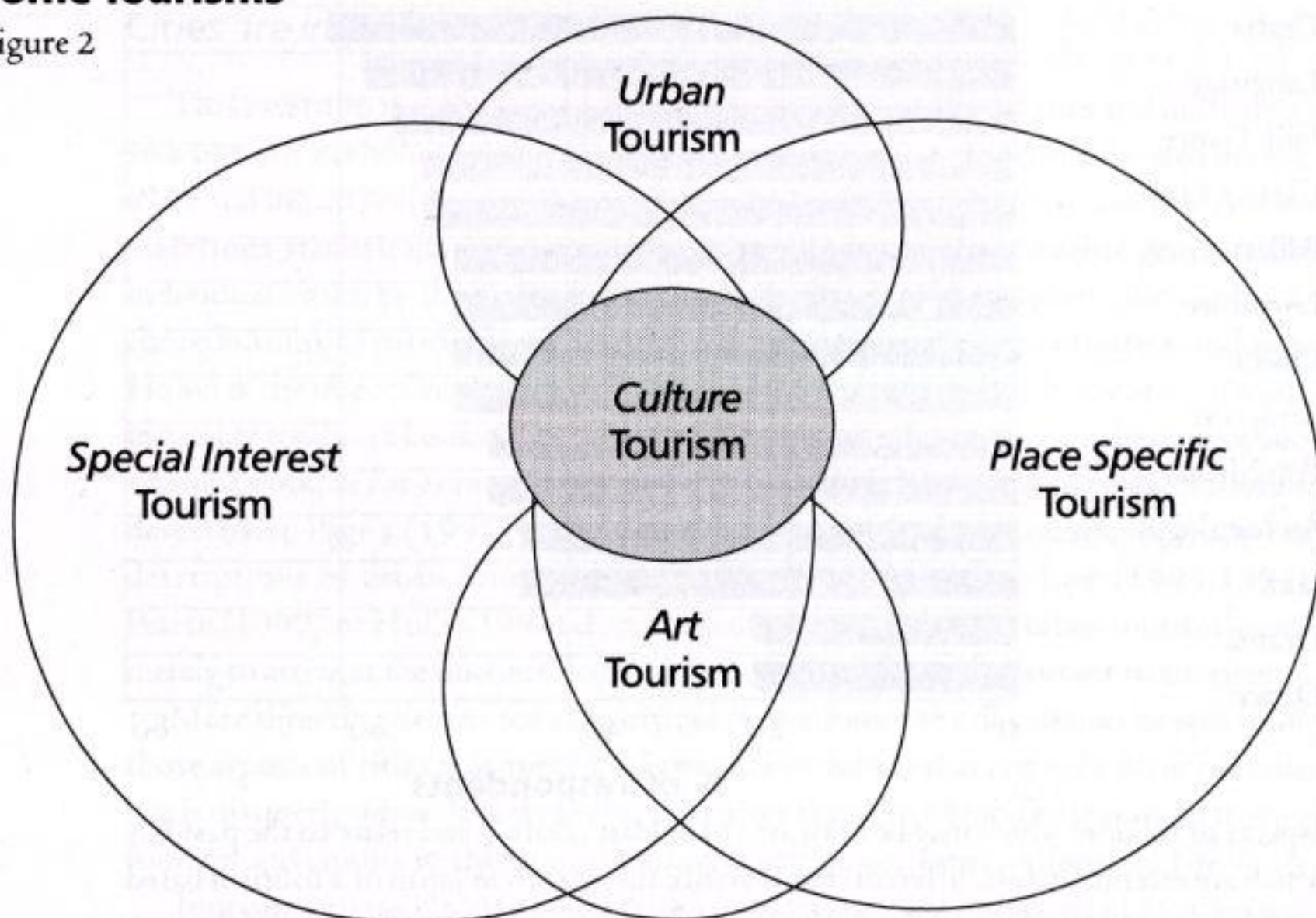
tion of the artefacts, associations and aesthetic creations of a necessarily consumer defined past. It is presumably not necessary here to distinguish between the past, history and heritage (Ashworth, 1997 BE). The overlap between heritage tourism and culture tourism is so close that the terms are often used synonymously. Figure 3 shows the results of a Europe-wide survey of responses to the question, „what do you regard as important cultural resources?" (Jansen-Verbeke, 1997) which highlights the essential vagueness of the idea of cultural tourism. More narrowly art tourism can be defined as the tourism consumption of the artistic products and performances of a culture (though the original creativity presented need not be indigenous to the place of performance). It can be argued that all art is actual or potential heritage and some, but not all, heritage is also art, but the overlap is not complete. Much modern art and architecture does not fit comfortably into heritage tourism packages but can at least be considered to be potential heritage. Some buildings may be conserved for their historic significance or associations rather than the aesthetic quality of their appearance. However most of the conserved built environment is valued for its artistic quality as well as its historicity. As far as the tourist is concerned the content of history museums, galleries of non-contemporary art and even most artistic performances is likely to be incorporated into the heritage experienced by visitors alongside the historic buildings and sites, many of which are themselves housing artistic collections.
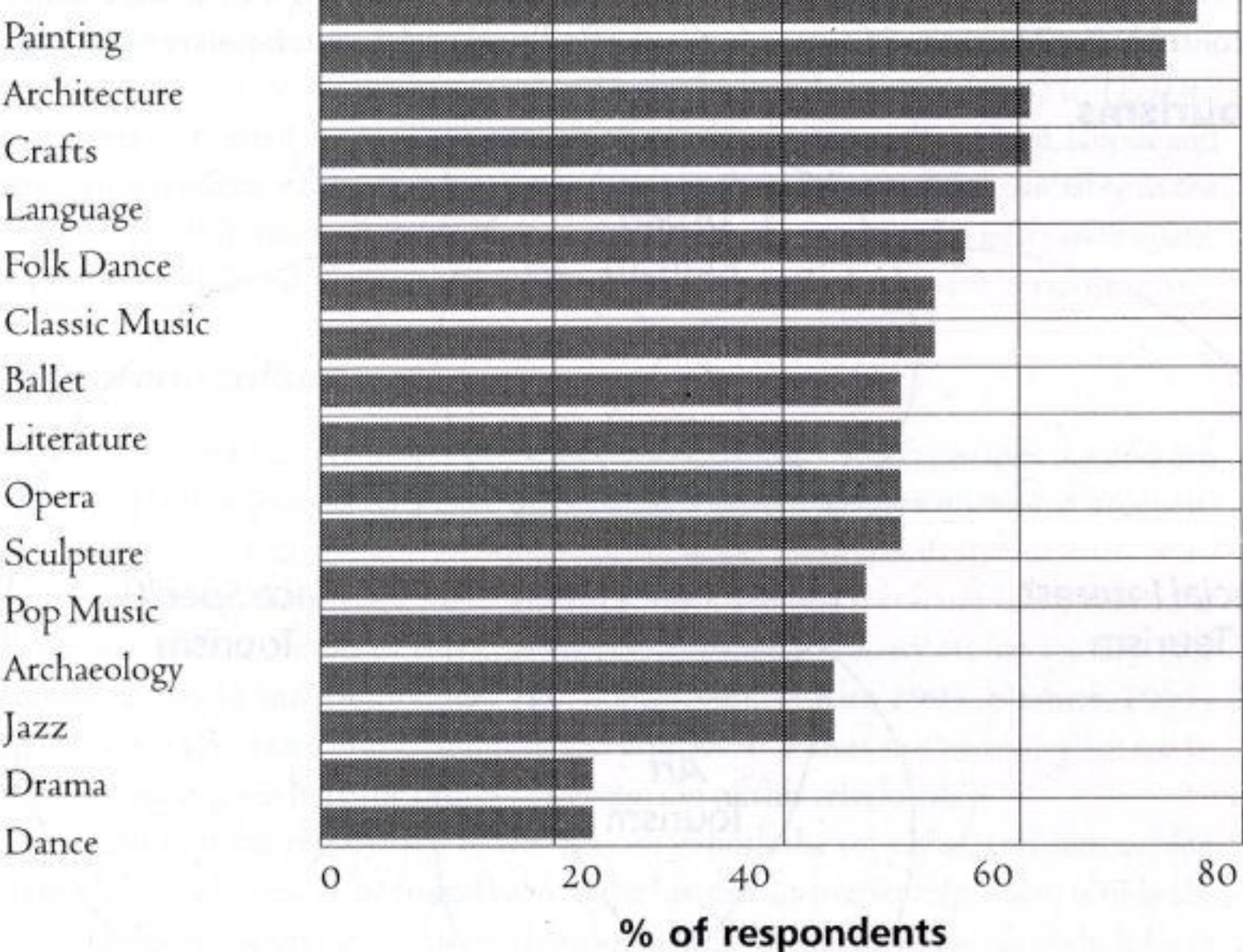
However culture tourism may be based upon little more than a curiosity about different ways of life. Destinations are marketed as exotic with this exoticism including

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Types of tourism cultural attraction

Form of "culture"

Painting
Architecture
Crafts
Language
Folk Dance
Classic Music
Ballet
Literature
Opera
Sculpture
Pop Music
Archaeology
Jazz
Drama
Dance

0   20   40   60   80

% of respondents

aspects of folklore which may be both art (or at least „craft") and relate to the past but which are essentially just different. For instance the growth in Japan of a tourism based on the „ryokan" (traditional inns), the „onsen" (warm springs) and „tatami"(sleeping mats) has been described by Graburn (1995) as a combination of „nostalgia and neo-traditionalism" aimed at nothing more than reinforcing the „idea of Japaneseness" to both domestic and foreign markets. Even when the cultural differences between host and guest are not fundamentally different such tourism can develop. For example enclaves such as the islands of St. Pierre and Miquelon owe their tourism success solely to their location off the coast of Newfoundland whereby they are promoted as a „little piece of France" in North America. Such a culture tourism is less associated with art or history and more with the presence of gendarmes and French francs hut nevertheless conveys, however vaguely defined, a cultural experience.

Culture tourism can thus be located at the point of overlap of all these categories of tourism. However a final caution is that even if a cultural tourism can be defined this does not imply that any tourist, tourism activity or tourism facility can be lábelled as exclusively «cultural». The motivation of the tourist, the package of elements assembled and the tourism experience enjoyed are never exclusively cultural. In that sense the cultural tourist, cultural tourism facility and indeed cultural tourism place do not, and cannot, exist.

Tourism and cities

There are two obvious complications in introducing the urban component. First, not all culture is necessarily urban, in either sense of deriving from aspects of urban life or being physically located in cities. Most, however, for various reasons argued here, is

urban in one or both of these senses. Secondly, clearly much tourism occurs outside cities. However my argument depends upon two assertions, namely that cities are important to tourism and that tourism is important to cities. These are not identical and each will need now to be briefly considered.

Cities are important to tourism

This assertion is easily argued. Most tourists originate from cities and most either seek out cities as holiday destinations in themselves or visit attractions located in cities while staying on holiday elsewhere. It would be possible to elaborate and justify these assertions statistically in terms of the sheer volume of visitor nights generated by individual cities, by the concentrations of tourism facilities within cities or by the contributions to national and local economies made by the urban tourism industry. However the importance of towns in tourism is so central that such elaboration would inevitably result in a book on tourism. This would be an unnecessary duplication of such existing work, as for example Pearce's (1995) world-scale review of types of tourism destination, Page's (1995) comprehensive account of urban tourism, the many case descriptions of urban tourism places in Page (1989; 1993), Law (1993;1995), Pearce (1997) or Hall's (1992) discussion of pivotal „hallmark" urban tourism events; merely to arrive at the uncontested conclusion that cities are important to tourism.

More directly relevant for my purpose is to advance the discussion by specifying those aspects of cities that contribute towards a tourism that not only occurs in cities but is distinctly urban. It is these characteristics that relate both the specific activity of tourism and culture to the city as distinctive settlement form (Ashworth, 1989).

Tourism activities in cities exist within a wider regional and national tourism context, whether in terms of organisational structures, visitor place-images, spatial patterns of visitor behaviour or distributions of tourism resources. The urban central place occupies a pivotal position within the functional hierarchies in the wider regional hinterland. Furthermore, and to an extent contradictorily, cities exist within functional networks with each other regardless of, and separate from, their regional or national context. This is particularly marked in tourism where a mixture of inter-urban cooperation and competition can create various sorts of national or international tourism circuits. Finally urban tourism is characterised by variety in two senses. The variety of facilities on offer to visitors, and thus the variety of types of holiday experience, is in itself one of the main attractions of cities to tourists. Equally these facilities are rarely produced for, or used exclusively by, tourists but are shared by many different types of user: in short only the multifunctional city can serve the multimotivated user.

These specifically urban characteristics of tourism in cities form the context for the addition of cultural resources and culture-motivated visitors. However they equally make it difficult to isolate either tourism resources, tourism facilities, the tourism industry or the tourist from other resources, facilities, industries or users within the city, or indeed the individual city in this respect from other cities or from its regional and national context. These intrinsic difficulties may help to explain the double neglect that has occurred in the study of urban tourism (Ashworth, 1989). Those concerned with the phenomenon of tourism as such have generally failed to consider it within its urban context, preferring instead to pursue systematic studies of various aspects of the activity, while conversely those interested in urban studies have generally failed to give consi-

deration, commensurate with its importance, to a tourism function that is frequently rendered all but invisible by its very ubiquity and integration into almost all facets of the urban scene. The difficulty is simply that to extract urban tourism from its urban context is to miss its significance while to leave it embedded in the functional and formal complexity of the city makes it both barely visible and all but unintelligible.

Tourism is important to cities

Reversing the argument is more difficult: cities maybe self-evidently important to tourism but this does not automatically imply that tourism is important to cities.

If the only way to delineate cultural tourism was in terms of many overlapping types of tourism, then the extension of the argument to include the urban dimension and thus delineate the culture tourism city is best similarly described as a set of overlapping tourism cities (Figure 4). The large show-case capitals for example with their imperial and national collections, symbols and associations are quantitatively the most important attractors of cultural tourists but equally they have many other important non-tourist and non-cultural functions. Conversely the heritage „gem" cities are indisputably tourist-historic but form only a small, and in many ways unrepresentative, propor-

Some Culture Tourism Cities

Figure 4
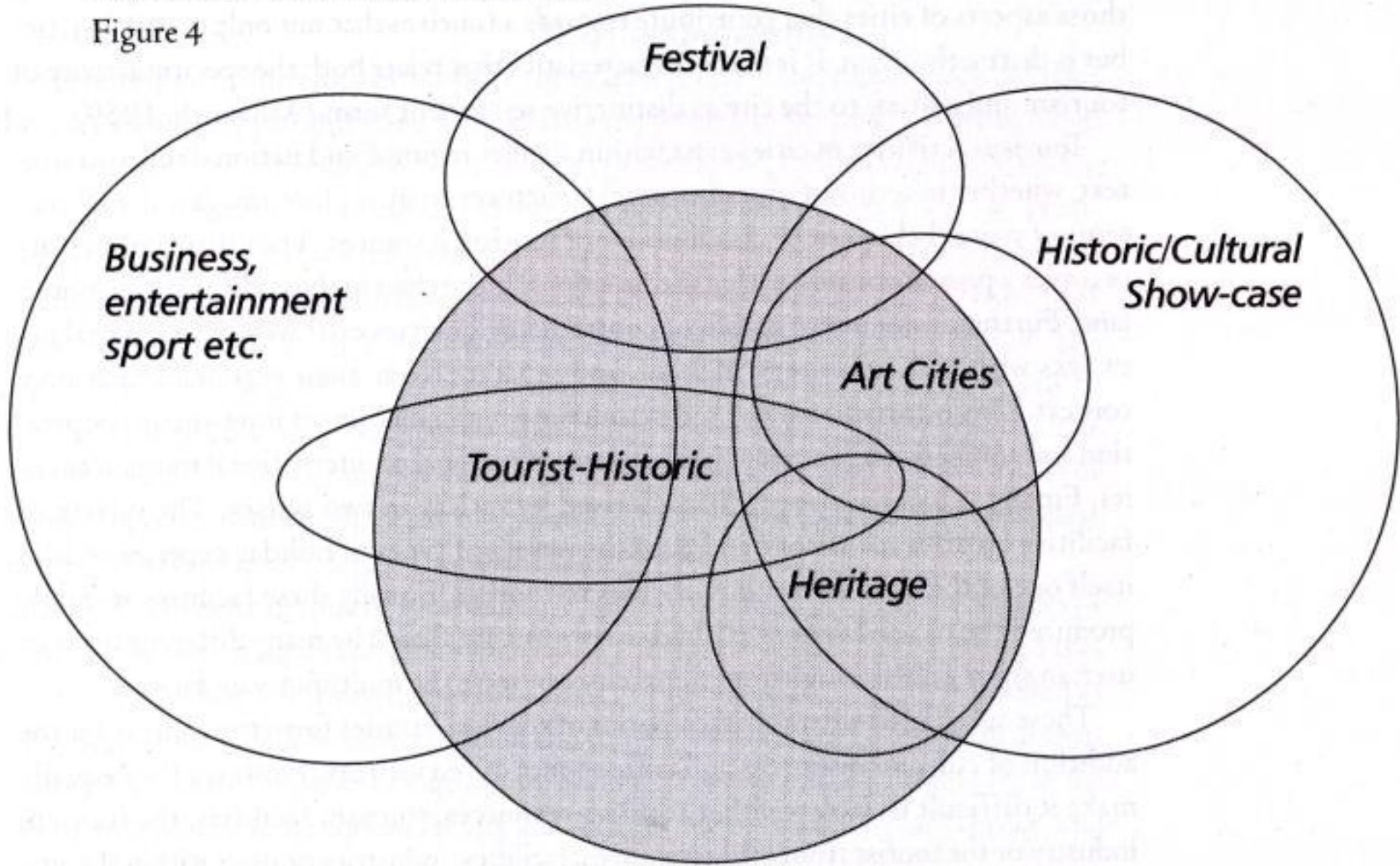
tion of cultural tourism cities. The designation „art city" has been given to places which not only were the physical locations associated with artists and their products but where the place itself, including usually its physical structures, becomes inseparable from the

creative works. Salzburg is Mozart and Memphis, Tennessee is Presley. But the category "art" and its celebration in festivals can be so widely drawn that clearly not all art or festival cities are necessarily cultural tourism cities.

Therefore while tourism exists to an extent in all cities (there is no city on earth that does not receive a single visitor) the importance of its impact varies not only with the magnitude of the tourism flow but more significantly with the type of city that accommodates it. There are simply many forms of urban tourism and many types of tourism city and even adding the adjective "cultural" to both tourism and urban does little to reduce the variety.

Culture, tourism and cities

The interactions of culture, tourism and cities can now be combined in two ways. First through supply, the city as a cultural tourism resource, and secondly through the demands made by tourists upon these resources.

The city as a cultural tourism resource

A tourism resource is any facility which is, or could be, used by tourists; however "tourists make use of a wide variety of facilities but an exclusive use of very few" (Ashworth, 1985). Such a definition presents difficulties, especially in the city where the range of possible tourism services shared with residents is especially wide.

Certainly many studies have concentrated upon inventorying and quantifying those urban facilities exclusively or dominantly used in tourism, or deliberately promoted as part of tourism products. These were relatively easy to identify and could be related to traceable patterns of demand. The resulting models of accommodation (see for example Pearce, 1987: 1995, Ashworth, 1990), shopping (Jansen-Verbeke, 1991; English Historic Towns Forum, 1992), cultural attractions (Phelps, 1994) and many other urban services used by tourism are necessarily partial, inevitably neglecting those many aspects of the city which are important to the tourism experience or tourist survival but for which consumption by tourists is only a small part of total demand. Any attempt to describe the "total tourism product" is futile. It also necessitates an artificial isolation of the facility and its users from the context in which it is enjoyed, denying the very variety that is at the heart of the attraction of cities to tourists and which comprises the package of related experiences assembled by visitors to the city. This central paradox, whereby tourism may be of only marginal significance to a facility, or to the city as a whole, while the same facility or city can be an important tourism resource, is especially relevant to heritage tourism which depends upon many urban attributes that were not created for it and need not be reciprocally dependent upon it.

Particularly relevant for my purpose is the basic simplifying division of tourism resources into "primary", i.e. resources which attract visitors being the motive for the visit, and "secondary", i.e. resources which support visitors during their stay. Originally introduced for tourism resources in general (Ashworth, 1985), this distinction has been applied in detail to particular urban case studies as a local tourism policy instrument (Jansen-Verbeke, 1986). A serious objection is that a classification based on user motives rather than any intrinsic characteristics of the resource itself assumes that different groups of visitors classify resources in the same way. In reality, however,

a foreign visitor in search of culture may regard a museum as a primary attraction, while incidentally using restaurants and souvenir shops, while conversely a visitor on a gastronomic or shopping holiday may make an incidental use of a museum on a rainy afternoon. But despite the variety of possible motivations, which can be particularly eccentric in leisure-time activities, the generalisation can be made that a useful distinction exists between „intentional" and „incidental" use of facilities, and that the former is usually primary while the latter, being dependent, is secondary.

The distinction between primary and secondary does not imply a more intense or more exclusive tourism use of the former. On the contrary, visitors may come to cities for their primary attractions but spend most of their time and money on secondary facilities (see Ashworth and de Haan, 1986) which are often more suited to repeated use. Nor does it imply that primary attractions were created for tourists while secondary facilities were not. The reverse is more often the case. The Grand Canyon, Westminster Abbey and the battlefield of Waterloo were not created for tourism but are primary attractions to many, while the tourism-dependent hotels, cafes and souvenir shops around them are clearly secondary.

It is of course possible for the same historic resources that are used as primary attractions also to serve as secondary attractions for visitors motivated by other tourism or non-tourism attributes of the city. Business and conference visitors frequently make incidental use of historic and cultural facilities (Law, 1992; Jansen-Verbeke and Rekom 1996) and it is salutary to remember that the most numerous visitors to most museums and historic monuments are local residents on repeat visits. Similarly cities dependent upon quite different primary tourism resources can make use of historic resources as secondary attractions.

Although cities may possess many sorts of primary tourism resources, it is cultural resources that are the most numerous, widespread and important. The inherited built-environment of historical architecture and urban morphology, associations with historical events and personalities and the accumulations of cultural artefacts and artistic achievements are the most important primary attractions for intercontinental tourists and among the top two or three most important attractions for intra-continental and domestic tourists(Pearce, 1995).

The identification of these heritage resources is thus of critical importance. As all cities have history and culture, and thus people and their associations, then the question arises as to how, and by whom, are particular episodes, characters, relics, cultural attributes and historical artefacts selected to become the resources for shaping the cultural tourism products of the city. Mercantile (1976) identified the link between the physical site and the tourist; what he terms the „marker", i.e. a designation that renders the former of significance to the latter. This in turn raises a number of questions, especially „how, who and what?"

The easiest of these to answer is, how are latent resources „marked" and thus activated for tourism. A whole gamut of markings from on-site notices and multimedia interpretative facilities, to off-site Internet and „virtual reality" tours, guide books and other information sources and just general reputation, can be listed and form an important instrument of tourism management not least within cities themselves. However the question „who marks?" is perhaps more relevant to this discussion and certainly more difficult to answer. The activator of the cultural tourism resource may be the resource manager, the assembler of the saleable tourism package (the so-called tourism

intermediaries) and thirdly, and certainly not least important in this respect, the tourist. Cultural resources „marked" by their conservators or by the intermediaries through promotional media are then legitimated by the tourist visit and this visit itself reinforces the initial marking and the process becomes self-perpetuating.

The questions „how", „who" and above all „what", with respect to cultural resources marked for tourism, raise serious questions of balance and indeed of equity in the representation of different possible cultures. These have generated much debate (Tunbridge and Ashworth, 1996) caused largely by the selectivity with which culture is marked and used in tourism: notably to reflect back to visitors their own culture rather than to reflect the cultural perceptions of local residents.

The tourist in the heritage city

From the medieval pilgrimage, through the eighteenth-century Grand Tour to the modern marketing of cities as cultural centres, the cultural city has been consciously used as a major tourist resource with many consistent themes in the tourist's motives and experiences running through the centuries. The valuation and consequent preservation of cultures was always both a cause and a result of tourism and equally the necessary symbiosis has always been both mutually beneficial as well as mutually threatening. The tourist in the cultural city has always been both esteemed and despised, welcomed and repelled. This ambivalent reaction stems largely from the nature of cultural city tourism and the characteristics of the tourists. This results in potential management conflicts in the use of the city by tourism which can be both general, inherent and thus largely insoluble at the level of the individual city or, equally, essentially local and thus responsive to urban planning and management.

The most obvious and well publicised of these is the series of conflicts that may arise as a result of the simple spatial coexistence of tourists and historic monuments or areas. There have been numerous well-reported cases of physical damage, whether intentional or not, resulting from large numbers of visitors experiencing contact with their heritage. Stonehenge cannot withstand the feet of visitors, the caves of Lascaux their breath, Tutankhamen's tomb their sweat, and questions have also been raised about the effects of their digestive systems upon the art of the Louvre. Just the physical presence of the «Golden Horde», to use Turner and Ash's (1976) threatening expression, can destroy the ambience that the monument was designed to convey. It is not surprising that cities such as Venice (Westlake and White, 1992), Oxford (Glasson, 1994) or Canterbury (Page, 1992) view tourism as a problem to be contained, not an opportunity to be welcomed. These are perhaps extreme, but inevitable, occurrences when the European culture is visited by those for whom it was created and is maintained. An optimistic, some (Wheeler, 1991; Ashworth, 1992) would say naive, view would be that tourists, and in response the commercial tourism facilities, are becoming more aware of the threats that tourists pose to the environmental quality of the sites they visit (Liv et al. 1987; Hunter and Green, 1995). However at the very least, local experience cautions against a too simplistic antithesis of culture tourism as small scale, specialist and therefore sustainable on the one side versus unsustainable mass tourism on the other (Jansen-Verbeke, 1997).

Tourists also create an indirect problem through their demand for facilities. However strongly they may be attracted to past cultures, tourists are themselves citizens of the present and as such require modern support facilities. The attractions may be historical

but few tourists are prepared to sleep, eat or travel in historical conditions. In particular the large, purpose-built and architecturally standardised hotel is frequently an intrusive element on the skyline of the historic city that its guests have come to enjoy. City-periphery hotel locations avoid this intrusion but only at the cost of aggravating the problems arising from transporting visitors to and around the attractions of the historic city. The amelioration of these sorts of conflicts is a management task but the fundamental point being made here is that tourism, while providing a use and justification for parts of the cultural city, simultaneously and inescapably makes other less welcome land-use demands.

A less visually obvious discrepancy between customer and product lies in their financial relationship, which complicate the superficially attractive idea that tourism can provide an economic justification and support for the cultural city. Many of the attractions of the city can be enjoyed free of charge, or, if payment is sought, it is often either voluntary or below cost. The visitor pays for the secondary support services provided by the commercial tourism industry, but not for the provision of the primary cultural attractions that may be the motive for the visit. Various fiscal mechanisms may be devised to bridge this gap in the cycle of finance, but there remains a basic discrepancy in the distribution of costs and benefits. While this is not a condition of tourist use alone, nevertheless this major commercial activity is based upon a resource it has neither created nor usually finances and manages.

The single most important point about the tourist use of the cultural city is that it is selective and that this selection is likely to be significantly different from that made by other users. The simple reality that the tourism industry will generally make an intensive use of only an extremely limited portion of the city has obvious implications in terms of land-use. This land-use selectivity is essentially the spatial dimension of the wider question of „whose culture is being presented?". As far as tourism is concerned the answer will always be „the culture recognised as relevant by the visitor".

The selectivity of tourism can be explained by the knowledge, expectations and time-space constraints of the tourist, each of which it can be argued is different from local users of the cultural city and which is consequently manifested in different patterns of behaviour. The visitor not only has a more limited knowledge of the city being visited than the resident, this knowledge is different in kind. A complex and rich urban culture may be reduced to a few simple recognisable and marketable characteristics. The result can be bowdlerization or more subtly just that visitors place a significantly different valuation on cultural artefacts, emphasising those aspects of the local culture that can be related to the experience of the visitor, or satisfy the visitor's requirements, while underemphasising or ignoring those aspects that cannot.

The problem that consequently arises is not that these cultures tailored to the characteristics of the tourism market offend any abstract tenets of authenticity, comprehensives or even taste, just that the cultural city cannot other than be a selection from the many possible urban cultures. It is likely that the culture the cultural city chooses to present to its citizens will be different in emphasis, irrelevant to, or at worst conflicting with, that presented to visitors. This is especially the case where the cultural backgrounds of visitors and residents are widely different.

In addition to the visitors' more restricted knowledge and expectations there are also practical constraints of time and mobility. Tourists by definition have more limited time and generally less familiarity with local access and transport than residents: their action-space is more confined. The resulting time-space budgets of visitors in the city has

received little attention with the notable exception of the work of Dietvorst (1994;1995) on tourist behaviour in small Dutch tourist-historic cities. Understanding how tourists move around within cities provides not only information essential for reacting to their impacts, it also presents local managers with a potent instrument for their control. The very constraints on time and local knowledge, and the dependence on local marking, provide the opportunity of using signage, trails and other information as an active management tool in the pursuit of improvements in the heritage tourism experience as well as wider local planning objectives.

In summary, therefore, tourist use of the cultural city is selective and at any point in time is likely to lag behind expanding local recognition of what constitutes this city. Thus tourism is never likely to provide direct financial support, extensive occupation of cultural premises or a justification for the choice of more than a small part of a limited number of cities. In addition to its selectivity, its seasonality, capriciousness in the face of fashion as well as its systems of organisation and finance, will render it an incidental windfall gain rather than a central support in all but a handful of the most favoured cities. However against this cautionary tone must be set two final points. First, selectivity is not confined to tourism uses of the historic city but is matched by a similar, if not always so extreme, selectivity in other uses. Secondly, even though tourism because of its selectivity is unlikely to fulfil so many of the expectations, in so many cities, loaded upon it, nevertheless some tourism will be experienced by all cities and such a ubiquitous activity cannot safely be ignored.

The symbiosis between the cultural resource and the cultural tourist is complex and not automatically beneficial to each. The recognition that the relationship is in many respects partial, frequently one-sided in its dependency, inequitable in its distribution of costs and benefits, almost inevitably the cause of some frictions between users and occasionally the cause of serious conflict, provides a salutary warning.

Culture, tourism and cities: posing the questions

The importance of this long discussion of the actual and potential relationships between culture, tourism and cities is explainable quite simply because it is increasingly being perceived as furthering the interests of the three main parties involved. The tourism industry, continuously in search of diversified holiday experiences for a market that is growing in sophistication and selectivity, is aware that cultural diversity offers a wide range of potential tourism products. Secondly, city governments and other place management authorities are increasingly conscious that they possess a usable existing resource that can be activated for commercial purposes with what appears to be a potential „windfall" economic benefits to the local economy. Thirdly organisations engaged in the production of cultural performances, the maintenance of the stock of cultural artefacts and buildings and even the shaping and sustaining of local cultural distinctiveness are understandably being attracted to a possible available source of much needed extra finance especially when sources of public subsidy become less certain. Thus the tourism industry, the local authorities and the cultural managers have strong motives to form a coalition of local interests that can appear to further the aims, or at least to solve the short term problems, of all three.

However we now arrive at a paradox. On the one hand there is an increasing realisation that the development of a diversified tourism product line, the economic well-being of places and the maintenance of local cultures, can all be related in joint policies

profitable to all three groups of actors, while on the other it is all the more surprising that very little is known about these relationships and if little is known, little can be done and even the little that is done will be done badly.

In addition and more fundamentally the idea that there exists an automatic and universal harmonious symbiosis between all three parties is assumed rather than explained, let alone seriously questioned. The relationships between each of the three apices of the triangle, tourism, culture and cities, pose more questions than can currently be answered with confidence. Why, and especially relevant here, how do tourists make use of culture? What are the implications for culture of its additional use as a tourism resource? What roles does culture play in cities in general and more particularly what are the impacts, economic and otherwise, on places of the use of local cultures by tourists? The management of the culture tourism cities depends upon answers to these questions. That is the task of this conference.

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Barcelona: An Intermittent Progress

Federico Correa

Architect of the City of Barcelona

Barcelona found in the 1992 Olympics an occasion for a much needed urban development. Since the return of Democracy to Spain after General Franco's death in 1975 and specially since the election of the first democratic mayors Barcelona started putting itself to work on planning activities.

Historically democracy has always been becoming to the development of this old Mediterranean portuary town, capital of Catalunya part of the Middle Ages' reign of Aragón.

Barcelona is basically a gothic city. The roman foundations of the earlier Iberian Fenitian or Carthaginese have today practically disappeared. Not so the great historical Basilicas or the Halls and Palaces that are still here since medieval times, and continue serving the city today. The gothic temples of Santa Maria del Mar, Santa Maria del Pí or the Cathedral stand proudly, revered by the present population, attended daily for religious services and many social ceremonies (like last year's royal wedding shown around the world by international television broadcastings. The Plaça del Rei faces the old royal palace whose Saló del Tinell serves today as a much frequented exhibition space. On the Plaça St. Jaume stands the Generalitat Palace, residence of the Government of Catalunya with remains of the gothic façade that can still be appreciated. Inside, the beautiful courtyards are still used today for public ceremonies. On the same Plaça St. Jaume and facing the Generalitat stands the Municipal Palace with its medieval hall Saló de Cent where Christopher Columbus was received back from his first trip to the Americas in the XIV century and remains today the center for public ceremonies at many varied occasions (like the celebration two weeks ago of the triumph of Barcelona's football team Barça received there by the Mayor amidst a throng of joyously shouting supporters that filled the surroundings and crowded the Plaça St. Jaune heart of historical and present day Barcelona).

The unification of Spain by merging Castille and Aragón was not propitious to Barcelona. Catalunya's interest in the Mediterranean with its hold on southern Italy had been the original development of this portuary city. With the conquest of America, colonial commerce is held privy by Castille while Barcelona sees its commercial interests slide to the Castillian port of Sevilla.

The lack of practically any significant building during the next three centuries in Barcelona is but a reflection of its diminishing commercial and political power.

The lowest point was reached when in the early XVIII century a civil war, known as the war of Succession in Spain, is won by the Bourbon pretender and a strong centralized power is established in the country with its capital in Madrid. Catalans had supported the Hapsburg pretender in favour of a federal system that promised to preserve their original medieval regional rights.

Their language of ancient romanesque origins and Catalan remain within its old walls annihilating any possible future growth.

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Consequently no significant architecture remains from the XVIII century either. But the lack of other activities Barcelona reverted to the creation of industry and through the auspices of the industrial revolution by the beginnings of the XIX century had become Spain's industrial capital. Buildings were added to vertically to provide for the pressure of this economic growth, forced to remain inside the old medieval perimeter.

But the XIX century proved to be unpropitious to Spain and its Bourbon centralised power. The napoleonic invasion to begin with, and later a state of civil war produced a debilitating of that power while the American colonies the source of most of its economic balance were being lost one by one.

In this state of affairs the XVIII century grievances towards Catalunya were forgotten and by the middle of the century with a liberal government in power a new plan for the expansion of Barcelona was taken up and after some polemic discussions was approved.

The plan Cerdá was at the moment of its creation the most modern and ambitious urban plan in Europe. Taking up from the grid pattern applied to Manhattan and Chicago's plans, Cerdá proposed a grid of 100 metres sided squares that surrounded the old city.

The new extension would be connected by a ring of boulevards substituting the old walls that would be demolished as had been done before the various prominent European cities.

The liberation from the cultural repressions gave way to a nascent national feeling in Catalunya that not only restated the original language but gave way to a whole movement known as „La Renaixença". Writers, painters and especially architects active in the construction of the new city joined the movement with gusto. A new architectural style sprang up known as Modernisme that taking up from the current European neogothic (a propitious style for Catalunya with a glorious gothic past) developing it through the use of modern technology produced a modern national Catalan style. Lluis Domenec i Montaner is a prominent figure in the Movement and his architecture opens the way through the 1888 Exhibition in Barcelona to a style that soon spreads to the whole city.

The new linear avenues fill with the work of Modernisme's most prominent architects and designers.

At the center of Passeig de Gracia we can still admire a sequence of buildings designed by the three star architects of the period. Domenec is represented by casa Lleó Morera and we have Gaudí's casa Batlló next to Puig i Cadafalch's casa Amatller. Gaudí is today the most celebrated and probably the most lyrical of the „Modernistes". His church of la Sagrada Familia unfinished but still in progress today has become in some was an emblem of the city.

The Casa Milá at Passeig de Gracia is to me the most formidable of Gaudí's apartment houses in town. Gaudí designed not only the exteriors with his scrupulous and imaginative work but also the interiors with his young collaborator Jujol.

The all encompassing design attitude of this group can be admired at the Parc Güell with the prodigious bench designed mostly by Jujol.

Domenech's Palau de la Musica in the old center of town and the Hospital de St. Pau in the outskirts of the new city are explicit examples of the great push the recent prosperity had conferred to Barcelona.

Puig i Cadafalch was Domenech's disciple, much politically oriented. Later in life he became president of the Mancomunitat a short lived progressive nationalistic govern-

ment. His buildings show his concern for the principals of Modernisme though later he evolved towards a less interesting movement known as Noucentisme around the second decade of the XX century.

Noucentisme's clearest example is the 1929 Barcelona Exposition. The local architectural production reverts to a kind of neoclassical reinterpretation of scare creative value. The recuperation of the Mountain of Montjuic for the Exposition grounds was the first major step beyond Cerdá's 60 years old plan and Puig i Cadafalch original major plan was a bold step forward that has survived its degradation through multiple reforms. Yet we can still recognize his talent in the Big Exhibition Halls that flank his rotund ascending central mall. We can still admire as well Jujol's noucentista fountain at the center of the newly created Plaça d'Espanya.

Curiously enough the Exposition of 1929 produced what would become a revered relic in the world. The German Pavillion by Mies van der Rohe would inaugurate a totally new style and serve as introduction of the Modern Movement to Barcelona.

Two years later in 1931 Spain became a republic and that democratic spirit was again positive for Catalunya. Though short lived in its only five years of existence, a young group of architects led by José Luis Sert, followers of the Modern Movement, left a mark with their production. Their enthusiasm brought Le Corbusier to Barcelona to design a new ambitious plan for the city. The Pla Maciá was the Master's first urbanistic venture soon aborted by Spain's 1936 civil war that with General Franco's victory resulted in exile of Sert and collaborators and years of fascist dictatorship.

For forty years from 1936 to 1976 Barcelona stood practically still, squandering the talent of the few architects that emerged. Coderch accepted today as the most prominent of this period was never given an opportunity to prove his talents through any public commission. He remains still in reverence for his private smaller scale architecture.

Towards the end of the dictatorship when Franco's grip started to give way to Sert's Miró Museum became a sign of changing times. A timid welcome to an old famous political exile.

From that final period comes the idea for a new Metropolitan plan that took consideration of the growing suburban areas most of them industrial that had emerged while the city kept on filling the old Cerdá grid. The Plan General Metropolitano approved 1975 included certain megastructures of improbable inmediate realization and somehow remained „in a drawer" like many of its official predecessors.

With Franco dead in 1975 and Democracy re-established in 1977 Barcelona's first socialist Mayor Narcís Serra elected in 1981 asked architect Oriol Bohigas, head of the School of Architecture, to accept the post of manager for the city's Planning Commission. Bohigas probably the most acknowledged architect by Barcelona's critics, a stanunch anti Franco intellectual and consequently a victim of that regime's repressions had been named Dean of Barcelona's Escuela Superior de Arquitectura only three years before in 1978. Formerly, during the Dictatorship he had been expelled from it for political reasons (with six others I myself included). Yet the Barcelona School had kept a fairly high standard that Bohigas enhanced in 1978 by naming new professors from the group of very competent architects with whom he had kept in contact in those years through other cultural activities. A fairly compact relationship between various generations of architects had been established in Barcelona, rather a singularity compared to other cities in Spain or elsewhere.

Bohigas' first decision in the Planning Commission was to attack the city's reform through small scale interventions that stimulated the people's interest in them and for the moment abandoning the unsuccessful large scale plans „in the drawer" previously prompted by the Dictatorship.

Architect Manuel Solá Morales professor of Urban Planning at the Architectural School was asked to design the city's front to the harbour, the Passeig de Colomy where he proposed a two levelled solution for traffic with an underground highway over which local traffic and pedestrian terraces could enjoy the view after having removed the warehouses that had for almost a century shut it off from them. Solá Morales used a comprehensive vernacular in his design in order to blend the past and present in a contemporary way.

More avant-garde was the solution for the Plaça dels Paissos Catalans by Helio Piñon and Albert Viaplana architects professors too at Barcelona's School. Their design included some of the most accurate pieces of design proposed by the talented team object of cult for many of the Esquela's students.

For the renewal of the Plaça Reial a much frequented XIX century „Place Salon" in the old center, my partner Alfonso Milá and myself, proposed a ver low profile respectful solution intruding the least possible in its valuable architecture trying to enhance it more by subtraction than addition.

Beth Galí a younger architect won the competition for the Parc Joan Miró with her comprehensive and refined design highlit by Miró's huge „Dona i Ocell" sculpture.

The husband wife team of architects Roser Amadó and Lluis Domenech redesigned his greatgrandfather's Montaner i Simó publisher's building into the Tapies Foundation Museum topped by a complex wire sculpture by the artist.

Eduardo Chillada's big concrete block hangs over a pool on the „Parc de La Creueta del Coll" designed by Oriol Bohigas and partners Josep Martorell and David Mackay. Their park includes works by Ellsworth Kelly and some very innovative pieces of design by the architects.

It is impossible to mention the many plazas and small parks that were inaugurated at the time for they form a long list that can be appreciated on the publication for the award granted to the municipality of Barcelona by the Harward School of Architecture in 1986.

The respect for the Architecture of Modernisme and its Masters is explicated in some interventions from the 80s also promoted by the Municipality of which I could extract: architect and designer Oscar Tusquets splendid job refurbishing some interiors from Domenech's Palau de la Musica annexing a new pavillion respectful and comprehensive to its architecture.

A private building by Puig i Cadafalch was preserved as the headquarters for director's offices in the Regional Government building I designed on the Avenue Diagonal.

During that period after the socialist triumph in the national elections in Spain mayor Serra had been transferred to Madrid in 1982 to participate in the new Government as Minister leaving his office in Barcelona to Pasqual Maragall.

Margall became thus the promoter for Barcelona's nomination for the 1992 Olympics granted in 1986. During his 15 years in office till 1997 he has been directly responsible for the great changes in the city.

The planning for the Olympic events considered four important zones in the city and its communications with the double purpose of providing for the development of the

Games while contributing to the city's renovation. Of these areas all peripheral to it, one was already established as a sports zone but the other three were selected from underdeveloped areas to serve the double intentions mentioned.

Perhaps the most emblematic area was the Olympic Ring holding the Stadium the Arena and the Sports Educational Center situated in the park of Montjuic in a depressed state since its having been the grounds for the Montjuic 1929 Barcelona Exposition above mentioned where a Stadium had been built. An international competition was held which I was lucky to win, for what is now a large sports area that has conditioned the development of the whole park.

My project in collaboration with my partner Alfonso Milá and two architects professors at Barcelona School of Architecture Joan Margarit and Carles Buxadé, proposed the adoption of the image of the old stadium keeping only its facades and designing a new structure inside them, while disposing the other buildings in the program around a three terraced space we named the Olympic Esplanade open to magnificent views on the Mediterranean and the park. A new road surrounded the area and enclosed other sports facilities like a new baseball field or an existing swimming pool that would be adapted for the Olympics.

The buildings themselves were commissioned to architects that had participated in the competition. Thus the stadium was commissioned to Italian architect Vittorio Gregotti in collaboration with me and my team.

The Arena was asked to Japanese architect Arata Isozaki who came up with a spectacular building. Known today as Palau St. Jordi it has become very popular with Barcelonians.

The Sports School was designed by our local Ricardo Bofill who was going through a postmodern period in his career and produced a rather inconspicuous building.

The swimming pool was renovated by Barcelona's architect Moises Gallego and the baseball field was done by me and my team on the wooded green area we had designed around the Esplanade.

Today the Olympic Ring is constantly in use. The Palau St. Jordi holds multitudinous sports and musical shows for its 17,000 spectators.

The Stadium has recently become a local football team's home also holds even larger sports and musical events in the open air for its 65,000 spectators. And so do other buildings that have contrived to specialize in sports this zone that was practically unknown before the games.

The Olympic Village created away from the Olympic Ring in a very depressed abandoned industrial zone facing the sea was certainly the most interesting and intelligent proposition. Planning a new residential area that would accomodate the athletes during the games but would become later a new part of town open to the Mediterranean in a city that had historically lived with its back to it, was an original and clever idea that had never been used before.

The plan by the team of Bohigas, Martorell, Mckay proposed basically a double series of 6 storied superblocks for dwellings parallel to the sea separated by a wide green bordered boulevard from a new sporting harbor and two beaches. On the boulevard at the port's level two 22 storied towers arise, one a hotel the other an office building.

The Hotel tower designed by the American team S.O.M. is surrounded at the base by a pavillion topped with a big fish designed by the American architect Frank O. Gherry. A small building for the Oceanographic Society on the boulevard facing the port is

by Portuguese architect Alvaro Siza and the port itself full of bars and restaurants plus an attractive sailing club were all designed by Bohigas, Martorell and Mckay themselves.

A rather controversial metal pergola on the rear avenue was designed by Enric Miralles today one of the better known architects from Barcelona by students all over the world.

The numerous housing buildings were commissioned to the Barcelona architects that had received the F.A.D. award over the last 25 years. The award installed 25 years before, and still going on today is given by a jury of the F.A.D. association each year's best building (another example of Barcelona's special attitude to architecture) and served in this case as a means for valid discrimination.

I as one of the 25 F.A.D. award winners shared commissions with Oscar Tusquets, Luis Clotet, Albert Viaplane, Helio Piñon, Esteve Bonell, Elias Torres, J. A. Martinez la Peña and Bohigas, Martorell, Mckay for our representative buildings over the boulevard front.

In fact the F.A.D. award for the 1992 went to Elias Torres and J. Antonio Martinez la Peña for their housing group around a circular court at the far end of the boulevard.

The inmediate success of the apartments and port facilities after the Games, the crowding of the beaches from spring to autumn and bars and restaurants at any time of the year has become a sign of the enormous response this project is having by Barcelona's citizenship.

The fourth zone was the area called Vall d'Hebron a remote part of the city that had grown incoherently through the deficient planning of the fascist era and badly needed definition. A large new park was designed for sports facilities used during the games that have since invigorated the whole area.

The project designed by Eduard Bru (Today Director of Barcelona's School of Architecture) was meant as a public area without a definite overall image with some sports pavillions and facilities located almost at random. In the vicinity a splendid velodrome building designed by Esteve Bonell and Francesc Rius had been erected sometime before and would be now annexed to the area.

Entering the park at the top is the Sports Pavillion designed by Jordi Garcés and Enric Soria with austere blank brick wall façades and articulate and refined interiors.

A high level of innovative design on Bru's own interventions over some different lavelled terraces and specially at the Archery Pavillion by Enric Miralles were received with acclaim by the critics as was the sculpture Mixtos by American artist Cleas Oldenburg intelligently placed at a crossroads over at the lower end of the Park. José Luis Sert's Paris 1937 Exhibition Pavillion was reconstructed nearby.

Today the park is active as popular sports grounds is used as an open breething space by residents of the surrounding rather cramped quarters.

Communications between these four zones through a well designed Ring Belt again not only served as easy access to the different Olympic events but has now become a system for Barcelona that has relieved to a certain extent the weight of traffic inside the city.

Again one can observe the attention to design in bridges railings and different stop areas that connect the belt with the quarters of the city. I would point out arch Alfonso Soldevila's metal pergolas for a rest station.

The obvious use of this new road has so much increased in recent times that now it is becoming a source of complaints for its insufficiency. It goes to show how badly needed a ring belt was.

The games also promoted other special buildings not included in the areas mentioned.

The new Airport Terminal of Barcelona was designed by Ricardo Bofill. An excellent building that would rate today as the best designed Air Terminal in Europe. An intelligent use of space light and materials has helped it become a flattering introduction to our city.

The Communications Tower on top of Tibidabo by Britain's Norman Foster who won for it a competition presides the city with its attractive hightec profile.

The 1988 European award for the best building went to Esteve Bonell's handball Pavillion in Barcelona on the Ring Belt. A sensitive care for volume articulation together with an unconventional approach to technology result in a beautiful and much appreciated Arena.

The Hotel Juan Carlos I by Barcelonese architect Carles Ferrater combines refined design for the exterior with spectacular effects in the interior.

All I have mentioned was already finished before 1992. But Barcelona has not uphealed its activity after the Games and so new public and private architecture has kept springing up in these last years to prove that the Olympic Era was not just a mirage.

The new Museum of Contemporary Art designed by American architect Richard Meier has been located in a depressed part of the old city next to the Contemporary Cultural Center designed by Viaplana and Piñon. Both buildings have impulsed new life to the area.

Commercial buildings by Rafael Moneo (Spain's most international architect today) on the Diagonal or Oriol Bohigas on the old Rambla with the peep hole to the gothic tower of Sta. Maria del Pí have maintained the standards of design that this city is getting used to.

To have Viaplana and Piñon design a popular much visited Commercial Center is an outstanding occurrence seldom encountered in other cities today. The new Maremagnum with its imaginative surrounding bridges and exacting elements of design is an example of the high levels of Barcelona's recent production.

These levels can be observed again in the work by official architects chosen by the Municipality for their youth and talent, Olga Tarrasó's accurate severe design for the renovation of the Old Port. The simplicity of Rafael Caceres' project for the old Cathedral's frontal plaza. The refined lampposts for the Ramblas by Rosa Clotet (a contemporary version of the moderniste lightings by Falqués). Antoni Suñé's cubic austerity for a flower stand. And to the minimal scale the new sidewalks on carrer Ferran with careful detailing designed by Ignasi de Lecea.

These works stand as proof of the responsibility and vitality that has characterized the amount of work that was taken up for the Olympic Games and after. A task to keep on rolling the wheels of ascending progress for this modern old city of Barcelona.

Wisdom of the Historical City – Harmonious Co-existence of Diversity

Bogusława Matwijów

UNESCO Centre, Kraków

The most vital and most natural role of a historical city is renewal and transition of both material and spiritual cultural values.

The spiritual culture values have always been the source of creation of great art, literature, and architecture, thus giving evidence of creative forces of a man and wisdom heritage handed down from one generation to another.

This wisdom, stemming out from both joyful and tragic experiences, can be verbalised in the following statements:

‣ Development of cities and prosperity of their citizens depends on the ability to create a community through a dialogue;

‣ The example of a harmonious co-existence of multiple cultural, intellectual and religious influences proves the fact that only societies based on tolerance and mutual understanding can create universal values.

Cultural heritage in creating the „learning society"

Taking from the „wisdom" of historical cities seems to be one of the most important elements of creating „learning society" made up of people who can congruently co-exist with themselves and with nature.

Learning the history of cultural and natural heritage, a man can acquire a significant educational goal, i.e. he can fully realise his own responsibility for the future of the city, country and planet, responsibility for the quality of social life, culture and nature. This idea is adequately reflected by the philosophical statement: „The present is not inherited from our ancestors, it is borrowed from our children".

The responsible man living in a harmony with the world – HOMO CONCORS – is the only hope for a better future. Homo Faber, as E. Faure stated, is an insufficient basis and perspective for human kind. This idea is strongly emphasised by such world organisations as OECD, UNESCO, especially the International Commission on Education for the Twenty-First Century directed by Jacques Delors, and also Nomura Center for Lifelong Integrated Education.

Seeking ways for the creation of a learning society – open, harmoniously co-existing with neighbours – is a crucial task set before contemporary education. Especially in times of widespreading local, regional and global conflicts where young people are partakers and victims. Juan Carlos Tedesco, Director of International Bureau of Education in UNESCO writes:

„With the end of the Cold War, conflicts – sometimes between nations and sometimes within nations – have multiplied and diversified. Despite this diversity, it is possi-

ble to identify at least three common elements that are directly connected with education. The first is the importance of cultural factors in the origins of conflict. In comparison with the past, when conflicts were justified mainly by political or economic motives, today conflicts originate either from ethnic or religious factors, or a combination of both. The second element in the increased intensity of the violence and the irrational behaviour typical of people involved in conflicts. And the third is the significant involvement of children and young people – in some cases with high levels of formal education – as participants in the conflict."

The source of all problems, conflicts are: prejudice, stereotypes, hatred, suspicion of the „other."

In the learning society these stereotypes, prejudice, intolerance and fear can be fought with by showing multicultural and universal sources of human civilisation, through the different educational and artistic activities.

Participation in culture and education for the future

Throughout its history, Kraków has always been a unique place famous for its harmonious co-operation of diversities and heritage stemming from the multicultural character of its inhabitants as well as the Polish tradition of tolerance and freedom of expression. Since the Mediaeval times, the World's artists and intellectuals as well as free-thinkers, prosecuted in other countries for political and religious reasons, have been coming to Kraków in search of conditions for unconfined development.

In the Renaissance time Kraków was the biggest metropolis of the first democratic, multinational country in Europe, thus exceeding all the absolutist countries in that part of the world with its modern system.

It was in Kraków where churches and synagogues were built side by side. There are also minarets and important places of pilgrimage of the Hinduists and Buddhists (one of the World's seven czakras is here).

It was here where Nicholas Copernicus and Karol Wojtyła studied at the royal Jagiellonian University (following in its 600 years' tradition the motto: *Plus ratio quam vis* – mind over force).

Kraków is a city of scholars, students and artists. Two Nobel Prize Winners in Literature: Czesław Miłosz and Wisława Szymborska live and create here.

The Old City Centre was classified by UNESCO as one of 12 most precious monuments in the World. In the year 2000 Kraków will have the honour to be one of the eight European Cities of Culture.

Modern and historical facts oblige and set tasks before the cultural and educational policy of Kraków. This is a policy of support of the partnership between governmental and non-governmental organisations on behalf of the learning society and cultural education.

The UNESCO Centre founded in Kraków in 1997 is an example of creating such a partnership. Among the initiatives promoted by the Centre are the yearly artistic event „Now Children" with its objective to learn the culture and tradition of various nations through joint artistic activities of children and their parents – both inhabitants of Kraków and tourists.

Another such event is the Carnival of Fairy Tales organised in Kraków cyclically, showing the world of goodness, friendship and justice in the fairy tales of different

nations. The idea of return to the source of tradition and legends will be the leading theme of the International Meeting on „Diversity and Universalism as a Wealth of the Common World" to be held in 2000. The subject of the Meeting directly refers to the mission a historical city has to perform, i.e. show the possibilities to reconcile particular and unitary goals of the citizens and their groups with the common interest and welfare.

To conclude, I would like to present an excerpt of „VII Sermons ad Morturos" by Carl Jung. In this excerpt Bazylides of Alexandria explains how we can reconcile individual aims and desires of people with the aims and desires of society, i.e. create co-existence and partnership:

„In a community let one be under another, to keep this community because you need it.

In a separate existence let one be above another in order that one reaches oneself and avoids slavery.

Balance in community purifies and supports.

Balance in community purifies and increases.

Community gives us warmth.

Separate existence gives us light."

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Genius loci of the City of Cracow

Leszek Mazan

Writer, journalist

In a letter from Cracow, a famed Polish 19th-century Warsaw-based writer, Bolesław Prus, remarked that it was 'a nice city though I could not fall asleep, as every hour a moron played his trumpet from a tower…' I hope that those of you who do not come from Warsaw, share a more proper attitude to the poetics of the city and the bugle call. The call came to us in the 14th century in a barrel of Hungarian wine, and has been played on a Czech trumpet by a Polish trumpeter which, as some politicians claim, is the only proof for the existence of the Vyshegrad Group.

It might sound slightly complicated, but there is actually nothing in the city that would be simple and straightforward. Cracow lies on the Vistula, and from the windows of the Royal Castle on the Wawel Hill, one can see the ancient border of the country: the 100-kilometre-distant Tatras. Poets, and these have always been found in abundance in Cracow, can see from the windows of the castle even the azure shores of the Baltic Sea. 'Wawel' in the language of ancient Slavs meant a hill surrounded by marshes. In a den in that hill, there lived a fierce and cruel dragon. He was killed by the brave founder of Cracow, Prince Krak. A restaurant was opened in the den, and the dragon's bones still hang by the entrance to the 1000-year-old Wawel Cathedral. When they fall, the end of the world will come. This belief is so strong in Cracow that the chains on which the bones are hung were made of the choicest steel and they are inspected three times a year. Krak's daughter, Wanda, unwilling to marry a German prince, jumped to her death in the Vistula. Please, note, that at the same time a Portuguese princess, Wilgeforges, threatened with the loss of her maidenhood, kept asking God's aid until she grew a giant moustache. Wanda, a die-hard Slav, preferred a romantic death in the waters of the mist-clad river. The nation, proud of their virgin, raised a barrow for her, as they had earlier done for her father, Krak. In later years two further barrows have been raised for two further national heroes. What is interesting, the older pair far better defy the weather.

Wawel was the place where nearly all the Polish kings were crowned, married and laid in their last slumber. All, apart from one who was a Jew and is buried at the cemetery of the Jewish community in Cracow or in Prague, where his coronation cloak is. The earthly remains of the monarchs awaited their last journey outside the city walls; today the royal mortuary is the seat of Radio Kraków. The sound of the largest bell of Poland sounded welcome and farewell to Polish kings. The bell was cast by Hans Beham a master from Nuremberg, from captured cannons and was given the same name as its brother from the Czech Hradcany – Zygmunt (Sigismundus). The city has a special reverence for the clapper of the bell (known in Polish not as the 'tongue' of a bell, but as its 'heart'): it is commonly accepted that when in cracks – terrible calamities will befall Poland. A legend? It might be, nevertheless… the 'heart' of Zygmunt cracked once: on the very eve of the new year 1863, foretelling the tragedy of Poles fighting the Tsarist Russia for independence.

It is said that up the Wawel 'everything is Poland'. And, verily, there is not a more Polish place in this world. The castle provided shelter – and at times the chambers provided bonfire premises – for the Czech, Swedish, Austrian and Prussian regiments (the last ones having pillaged the castle of the Polish regalia destroyed them), yet Wawel has always remained the symbol of Poland and its power. Even when in 1596 king Sigismundus III of the House of Vasa loaded eight rafts with his queen, royal household and courtiers, and had them, bag and baggage, river-borne to a place called Warsaw in the country. Even when, two hundred years ago, the Polish-Austrian border was along the Vistula, at the foot of the Wawel Hill. Cracow, due to its special place in the Polish tradition, culture, and hope for regaining independence, was referred to as 'the Polish Piemont', ad Wawel as to 'the Polish Acropolis'. Indeed, even the construction of the buildings for the future central government of independent Poland was already planned. Our castle was returned to us – yet still in its capacity as a Habsburg residence – by Emperor Franz-Joseph I, for whom Cracow has still a soft place in its heart. Let me present its latest proof: this book, *The Events from the Life of Our Monarch* sells like hot cakes. Bookmarks in the book are in the shape of the garters of Franz-Joseph's nether underwear.

The city, once founded by Krak, was built and developed by Poles and Germans, Italians and Jews, Hungarians and Scots; each nation leaving their mark on the urban development, architecture, customs, language and cuisine. The market square of the city, chartered in 1257, according to the Law of the City of Magdeburg, is the largest square of medieval Europe. It was already then that the city, like a magnet, attracted the wise, the economy-oriented, and the talented. May it be that – already at that time – we can refer to the *genius loci* of Cracow as to the agent that made those coming from all the corners of the world assimilate so fast? That was the case with the German patricians, and later, at the age of Renaissance, with a whole throng of Italian scholars, artists and entrepreneurs. For centuries, names of foreign origin appeared throughout Polish culture and science; among them was also one of the lines of the Habsburg dynasty, who considered themselves native Poles. The earliest origin of these changes is to be seen in being charmed with Cracow.

It was here that the second university in Central Europe was founded. The university which, six hundred years later, was graduated from by the present Pope: Karol Wojtyła or John Paul II. It was here that, in the tenement that so many tourists visit today, in 1364 the first European peace conference, known as the Banquet at the house of Wierzynek, was held. Nicholas Wierzynek was German, like the genius master sculptor, the author of the main altar at St. Mary's – Wit Stwosz (Veit Stoss). It does not change the fact that Stwosz's masterpieces were created in Cracow; in Nuremberg he had his eyes burnt out. And here comes another of my dreams: if only one day I could hear St. Mary's bugle call, played by the Cracow trumpeter over the Nuremberg grave of master Wit…

Everything in Cracow has been the first: if not in the world, then, at least, in Poland. The world owes us the fact the great astronomer, who interfering with the heliocentric system made the Earth spin and stopped the Sun (or the other way round, as I can never remember that properly). It was from here, that the first astronaut, the 16th-century mage Mr Twardowski – a Cracow inhabitant from time immemorial, took off for the Moon, travelling along a spider's twine. It was also here, which is a little known fact, that in 1948 – *apage satanas* – peep show was invented. Indeed, it was a Cracow woman,

Helena Martini, who took that idea to Paris, later earning hard cash on it. Half a century earlier a young girl boarded a train at the Cracow station, starting thus her journey to Australia. In her trunk there were jars of her mother's anti-spot cream. The girl, the future queen of make-up, was called Helena Rubinstein. It is said that she still, sometimes, arrives at Cracow – especially during the dark nights, when heavy snow is blown from Wawel – and also that by the Cloth Hall and the academic *Collegium Maius* other Cracow celebrities may be met: the already mentioned Wit Stwosz, Nicolaus Copernicus, a student of the Cracow *Alma Mater*, doctor Faustus, Honore Balzac walking the market square with Madam Tańska, or the greatest Polish painter of heroic scenes, Jan Matejko a Czech – like the author of *The Good Soldier Schweik*, Jaroslav Hašek, who spent a few months in the Cracow city pound, but who nevertheless enjoyed the city a lot. Sometimes they drop into one of the best and oldest Cracow cabarets, sometimes to the best Polish theatres, to see a play by another Cracow citizen – Sławomir Mrożek, or a film by yet another Cracow citizen – Roman Polański, or pay a visit to a night poetry recital of Czesław Miłosz and Wisława Szymborska, the two Nobel Prize winners living in Cracow. Sometimes they get invited to a concert of another Cracow celebrity: Krzysztof Penderecki himself. And, should they not yet be satisfied with Cracow after the concert, they go to the Błonia: a 40-hectare common in the centre of the city, where up until today, following an eight-hundred-years-old royal privilege, cattle keep on grazing. This disturbs nobody in Cracow, where rather the reverse is true: those cows are the proof for Cracow's defence of its *genius loci*. It is a pity that long time ago another beautiful Cracow tradition had to be forsaken, namely the practice of Cracow football teams (and the Polish football was born on the Cracow Błonia), which used to take their own referee to return matches as early as a hundred years ago. It was only after the World War II, that the Soviet teams coming to Poland creatively adapted that idea.

That tradition has been abandoned, yet others remain. There is the bugle call from St. Mary's, broadcast for the last 70 years now, making it at the same time the oldest music radio programme in the world. There are the pigeons which may be fed nowhere in the world, while here they are to be nourished, as they are not pigeons, but knights who have waited 700 years for lifting of the spell. There is also the Vistula, until recently saltier than the Baltic Sea, at present slightly less so. All round the market square, in the shadows of the towers of St. Mary's and the City Hall, horse cabs, whose owners speak only in verse, carry on: this is one of the reasons why Cracow has recently been appointed the cabman capital of the world. There are multitudes of artists, whom Cracow endows with wings. There are, eventually, regular citizens who, due to their proverbial thriftiness and the soft spot in their hearts for the memories of the black-yellow monarchy and Emperor Franz-Joseph, are referred to as the 'Krakauers' throughout Poland. This soft spot is well-grounded: the liberal and wise (maybe not altogether) national policy of Vienna allowed for development and practical employment of the Cracow intellectual and artistic potential together with the talents of those coming from all over the Poland which at that time existed on no maps. The once potent capital of the Piast and Jagiellonian kings was at that time a backwoods city, close to which the borders of Austro-Hungary, Prussia and Russia met. When Emperor Franz-Joseph I was visiting *Collegium Maius* of the Jagiellonian University, he tripped and fell headlong, to which all the University professors present reacted by immediately lying down on the floor alongside the sovereign. At that very time one of the poverty-stricken Cracow citizens sold his corpse to a hospital for scientific research. As he did not feel

like dying for a long time, the Municipality of Cracow sent him an urging note... But at the same time, contrary to other, not necessarily Austrian cities of the monarchy, the University never adopted the name of Franz-Joseph I, and the municipal authorities always managed to find some money to support artistic initiatives.

The soul of Cracow was moulded from the haze from over the Vistula and the moonshine from over St. Mary's tower. Maybe that is why Cracow slower than other cities yields to unifying hamburgerisation and discothequisation, though I must confess that, while we were recently impersonating the 1364 feast at Wierzynek's, a Coca-Cola suddenly turned up on the table. But the atmosphere, the power, and the constant presence of the Cracow traditions are what keeps on triggering new explosions of talent and creative achievements, new ideas, and artistic enterprises; all of which may go off well only in vicinity of Wawel.

In the oldest Polish illustrated weekly (everything just has to be 'the oldest' in Cracow), in 'Przekrój', we are dreaming of calling to life a Club of ancient cities with similar souls; the Club of Former Capitals, integrating Cracow, Petersburg, Velkie Tyrnovo, Nara, Kioto, Rio de Janeiro, Xi'an, Turku, a number of German cities, and so on, and so forth. The history of all these cities proved that doing away with the central government: with the king, the president, the government, or the parliament, provides the city with excellent conditions for previously impossible intellectual and artistic growth, protects the aura of the city, and allows for certain lightness, sublime auto-irony and a certain detached attitude to the rest of the world. It allows one to say: *extra Cracoviam non est vita* – there is no life outside Cracow.

Well, there may be. But it is not the same.

Transmission of Cultural Values in the Historic City of Zagreb

Vladimir Bedenko

Member of the Council for International Co-operation

What exactly are cultural values in a historic city? Firstly, it is its historical architecture, its specific places and urban space, the living historical form of the city. Secondly, it is the specific character of the city which, in turn, defines its identity. The character, genius loci, originates in the historic form but even more, it stems from the life of its inhabitants, from the way people live in the city. Zagreb is a Central European city, but it is under a strong influence of the Mediterranean culture as well.

In the last decade of the 20th century, Zagreb has been exposed to immense cultural changes. Croatia is a country in transition, and the fundamental economic transformations that it underwent brought radical social changes. Zagreb has been Croatian national metropolis for centuries, and in 1991 it became the capital of an independent country. The newly established activities connected with the development of capital and the new political situation (central national institutions, foreign embassies, etc.), significantly influenced and transformed the rhythm of its urban life.

Aside from these fundamental changes – common to several other major cities in Central Europe – which constituted serious problems in themselves, Zagreb was exposed to two additional, much greater problems. Croatia was, namely, involved in a war which threatened its very existence. Zagreb and Western Croatia was the place where the economy and defence for the whole country was organized. During the war, a large number of refugees moved to the safe parts of the country, and the population of Zagreb grew by at least 100,000 inhabitants. The refugees kept coming from the occupied parts of Croatia, from Bosnia and Herzegovina and from Serbia, mostly from villages and small towns. This tremendous influx, as well as all the other war-related activities, had as a consequence a basic transformation of the city, and posed a problem of preserving its cultural values: its identity, character, tradition and urban form.

What constitutes the specific tradition of Zagreb? Zagreb has been undergoing a constant change in modern times. At the time when the several medieval parts of the city were officially united in 1850, Zagreb was still a small, provincial Baroque capital. Between 1850 and the beginning of the First World War, Zagreb was transformed into the main industrial, cultural and educational center in Croatia. Second main transformation took place in the interim between the two world wars, during the period of First Yugoslavia. In that period, Zagreb lost its national institutions but continued its industrial and cultural development. Major transformation occurred, however, during the Second World War and immediately afterwards: the war-time fascist regime, and the new communist system that followed brought immense economic, demographic, social, political and cultural changes. Both revolutions exerted radical breaks with tradition, though each in a different way. (In 1941, for instance, the multicultural character of Zagreb was under attack, whereas after 1945 it was Croatian national history that

became regarded as an aspect of nationalism, and the city's urban culture attacked as an aspect of the bourgeois culture). The changes of the value system, together with the large immigration of predominantly rural population, caused a major break with traditional cultural values of Zagreb. It was only forty years later when during the new input of postwar immigration were fused into a characteristic urban culture, based on the city's tradition, but also on traditions of other regions of Croatia.

The war of 1991, and the new influx of refugees, repeated in a way the post-Second-World-War situation, but with a basic difference. Firstly, the struggle for existence united all the inhabitants. Secondly, there was a strong official support of national history and tradition, manifested in the first place in the intense study of history, revalorization of forgotten literary, artistic and political figures, and in the pronounced care for the historic monuments. During and after the war, the work on the modernization of the city center steadily continued, and the existing pedestrian zone was enlarged.

Urban cultural values manifest themselves in numerous ways.

The historical center of Zagreb consists of a historical core and the adjacent city center, planned and built in the 19th century. The city center functions not only as a commercial center but also serves as the main meeting point of the city's inhabitants and youth – including the large student population – from the morning hours until late in the night. The main market, most cinemas, theatres and the great number of cafes with open terraces are all situated in the center.

After the war, several museums that have been closed for renovation, were finally completed and re-opened. Most important of them is the Museum of the City of Zagreb, situated in a former monastery, with an excellent overview of the history of Zagreb, ranging from the prehistoric times until the present day.

Multicultural traditions of Zagreb were also revitalized. Let us just mention the symposium and exhibition – Two Hundred Years of Jewish Culture in Zagreb.

Revitalization of the Historic Centre of Graz

Hasso Hohmann

Internationales Städteforum Graz (ISG)

First I have to thank you for the invitation to delegates from Graz to Kraków and to bring you the best wishes and regards from the Mayor of Graz, Alfred Stingl, as well as from the city councillor for cultural affairs, DI Helmut Strobl. There are quite a lot of relationships between the two cities: good co-operation of the two cities for many years by the mayors, experts and through the Cultural City Network (CCN) and the ISG. In 1983 parts of the American Pope movie on „John Paul II" were produced in the historic centre of Graz showing Kraków in the background. This shows the architectural similarity of the two cities and the result of about 100 years of common past and of a similar history.

First I would like to introduce all those of you to Graz who do not know this city. Graz is the second largest city in Austria with approximately 250,000 inhabitants and is situated in the South near the border of Slovenia – former Yugoslavia. In the Hallstatt period – about 900 BC – an important settlement already existed on the „Schloss-berg", a single small steep mountain in the centre of the city, and south of it. The oldest building which is reported is the „Reinerhof". It dates back to 1164. Thus the present structure was not built at one time but shows different building phases dating back to the Romanesque, Gothic, Renaissance, Baroque, Biedermeier and modern periods. Therefore it is a very characteristic structure for Graz. A large number of buildings in the centre date from the Gothic period and have been adapted several times through the centuries. At present the core of Graz is an ensemble of buildings from the last nine centuries of the second millennium. The history of preservation, restoration and reha-bilitation of the historic urban core of Graz will be the main topic of my presentation.

Why did we try to protect the historic centre of the city? Why didn't we just simply pull it down and build a new modern city centre?

I believe the identification of the population with the core of the city is still very important. I live on the periphery of Graz. If I go *down town* I say: „I go *into* the town" although I already live in the town. This shows that we identify the town with its core, with the historic centre. The centres are often the only sections of cities which differen-tiate cities from each other. It is the history of the city which gives it a certain character. Possibly the same phenomenon will be recognised in Kraków.

We cannot live without history, without our past. Even our language is one of the aspects of our past, of the long development of our culture. We could not communicate without language. Sure – everything is always changing as is language; the „language" of architecture also changes, gives new attraction and stimulus. Thus we should try not to forget our roots.

Contributions on congress as this conference usually are showing planned ways of acting for the preservation, reanimation and rehabilitation of historic centres. Archi-tects, urban designers and other experts guide the reanimation. The way taken by Graz

was different. The whole process was initiated by an important daily newspaper, the „Kleine Zeitung".

Graz presently has a well preserved historic urban core. There are several reasons for this:

1. As in many other European cities, most of the destruction caused by bombs during World War II happened in the area around the main railway station. Fortunately this station has an external position far west of the centre of Graz. Nevertheless there was very much demolition through the war down town in the centre, too.

2. Between 1945 and 1970 there was not enough money available for most of the damaged houses of the city to be demolished and new ones built. Most of these houses were just repaired. The reason was the geographical situation of Graz near the border to Slovenia, former Yugoslavia, a border between East and West Europe, and the resulting bad financial situation in these years. During these years most cities in western Germany were destroyed to a greater extent than during World War II. The quantity of destruction was more than twice as much as that of the war itself.

This shows that the survival of the historic centre of Graz was not caused by a better understanding or cultural education of its population, but just by the commercial situation.

3. In the early 70s the borders were no longer closed so strictly and at this time the first commercial developments in this part of Austria can be recognised. The growing commerce was followed by new large scale projects for a new multi-storey car park next to the „Schlossberg", modern apartment houses and office buildings for the area of the historic urban centre. To realize these projects a large number of the old houses were to have been demolished. Even below the courtyard of one of the most beautiful, spectacular and valuable buildings in the core of the centre, an ensemble dating mainly from the Renaissance period, the seat of the provincial government, the „Landhaus", an underground car park was to have been built.

The law for the protection of monuments could and still cannot preserve a whole ensemble in Austria. This law covers only single buildings of high cultural value. As long as the planned underground car park did not destroy the Renaissance complex, it was not possible to fight against the car park project with this law. We realized that there were no laws at all to protect this wonderful ensemble.

When test drillings were started for the project in 1972 one of the most popular daily newspapers in Austria, the „Kleine Zeitung" initiated a major campaign against this project and in general for the preservation of the entire historic centre of Graz. More than 107,000 signatures were collected within a very short time for this campaign. 107,000 electors out of a population of 250,000 inhabitants of Graz are a good argument to stop such a project. Today it is even forbidden to park cars within the courtyard of the „Landhaus".

At the end of 1972, the journalist Max Mayr, who had led the newspaper campaign, together with Landtagspräsident Prof. Dr. Hanns Koren, an important Styrian politician, founded an association called „Save the historic centre of Graz", for the protection of the historic heritage of the city centre. The association organised numerous ambitious historians, art historians, architects, politicians and other important persons to work for the principles of the association. At the same time Mayr, the motor of the association, wrote numerous articles to motivate the population against some other very destructive and awful architectural projects.

In 1974 together with a photographer, he published a well known book showing the beauty of the historic centre of the city and giving basic information to the reader. In the same year he initiated the „First International Congress on Architectural Heritage" in Graz for the protection of life in historic city centres and demanded a law against the destruction of the centre of Graz. Both were realised in the same year. The congress was very successful, the law for the protection of large quarters of the historic Graz was created and passed by the provincial government.

In 1979, the law for the protection of the historic centre of Graz was extended to the 19th century areas surrounding the centre, and in 1980, the adopted small villages with their own historic centres along the periphery of Graz were included.

Since 1974 when the protection law was introduced a commission has had to make sure that the regulations are adhered to by checking all entries in the municipality buildings division. This commission is composed of delegates from the provincial government, the municipality, the office for monuments, University of Technology, the University of Graz, the representation office of engineering and the association „Save the historic centre of Graz". Presently I am one of the two oldest members of this commission. I have been working for this commission for 20 years.

The commission has to write an expertise for each single building entry. Even very small changes have to be checked and discussed. If there is no comment from the commission the concession procedure is illegal. Until now the majority of the population has agreed with the law and the activities of the commission. If the acceptance in the population deteriorates it is very important to have at least one powerful newspaper in the background writing for the intentions of the law and the commission.

In 1976 Lord Duncan Sandys, former minister of the government of Great Britain, at that time president of „Europa Nostra", Max Mayr, together with Dr. Heinz Pammer, the town-councillor for cultural affairs at Graz, founded the association „Internationales Städteforum Graz" (International Urban Forum Graz), for which I have been working for more than 20 years. It is an international documentation and information centre for all matters concerning the preservation, restoration and reanimation of monuments. The „Städteforum" cares for single buildings as well as for large architectural ensembles. Numerous lectures, symposia, conferences, exhibitions and congresses have been initiated and organised by this organisation. The society currently has more than 400 members – towns, associations and private persons – from all over the world, mainly from Europe.

In the years 1980/1981 the „Städteforum" initiated an intensive campaign, the „Year for the Protection of Towns and Villages" using the entire palette of modern media to support the new laws for the protection of the architectural heritage at Graz and in Styria, the province where I live. As already stated it is not easy to execute laws if they are not supported by a majority of the population. Therefore several television movies (one a 35 minute movie), radio broadcasts, a high number of articles in different newspapers, posters, videos, a photographic award concerning our subject, lectures etc. have been produced to motivate the people for the intention of preserving the historic heritage.

The „Städteforum" also initiated the general concepts, organised and documented four more „International Congresses on Architectural Heritage". The general theme for all five congresses was architectural heritage. The special themes of the congresses have been:

1974: Space for living within **Historic City Centres**;

1984: Space for living within **Europe**; main points were the historic centres and the periphery of cities, historic village centres and the historic industrial heritage;

1990: New **Traffic** Concepts for Historic City Centres;

1993: **Reconstruction** after War and Earthquake, focusing the Balkan conflict;

1995: The **City of the Future is the Future of the city**.

Since 1983 the Städteforum has published quarterly the „ISG-Nachrichten"; since 1995 it has been called „ISG-Magazin". This magazine is sent to the members of the „Städteforum", is also sold and is distributed in Austria to all important politicians and other persons with great influence and is – we hope – educating them. We realised that it is quite often even necessary to teach politicians and let them adapt ideas as their own to be successful. The result counts!

A city is never finished; a city is in a permanent process of change. Architectural forms change, colours are to be varied, materials are changing. Protection laws should therefore focus not only on the preservation of the historic heritage but also make it possible for adequate contemporary architecture to be built into the ensemble. Therefore the protection law of Graz also concerns potential new architecture. It gives it a framework.

One of the most interesting and demanding duties for an architect is planning within an historic ensemble of high quality. I believe there is only one way to get maximum architectural quality: **architectural awards**! It is the only democratically known way of selecting quality, to get new ideas and good architecture.

Sometimes the results of such an award do not correspond with the ideas of the building contractor. This usually happens if the contractor does not prepare the award professionally. It just happened with an international award for a new art gallery at and in the „Schlossberg" of Graz. The project was not successful as it was not prepared professionally.

Awards need a professional preparation:

1. There must be a clear framework for the participants showing all parameters for the project. It is usually very expensive to forget important conditions and to add them later.

2. The tasks and aims have to be defined exactly. Nevertheless there must be enough space for the participants to be creative.

3. The jury must consist of good internationally accepted architects and experts.

4. The potential participants have to be clearly defined.

Graz has not always followed these rules but has adhered to them most of the time. The results are a number of internationally accepted new University buildings in Graz within the old ensemble and numerous other architectural interesting contributions of the late 20th century to the colourful and valuable ensemble of the historic centre of Graz. I believe they fit into the historic heritage.

What can we learn from Graz:

I am sure Graz would look very different without the law, but also with the law and without the support of newspapers and the „Städteforum". Generally, public relations are very important! It is not enough to tell the population what they are not allowed. We have – for example – to tell them why the facades of their buildings are not only of private interest, as everyone is forced to see them. We have to explain why wood is still better than all other modern materials for windows – wooden windows are reparable!

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We must explain to them why brick is the best material for the common roof – tiles are able to eliminate condensation water from the inside by diffusion to the outside. Motivation is more important than the best law.

Kraków is a wonderful city. It was – as far as I know – the first European city, which was taken into the UNESCO list of cities belonging to the world heritage. We hope Graz will follow soon!

Heritage and Development of Historical Cities

Mohammad Ali Javadi

*The speech of His Excellency Mohammad Ali Javadi the Mayor
of Esfahan regarding the themes of the issues presented
in the 6th World Conference of Historical Cities in Kraków*

In the name of God

Revitalization of a Historical city is one of the major issues of today's societies. In this process, all of the four topics of the conference have their own roles in one way or the other. In order to revitalize a historical city, managing the city through planing and construction of major projects for the purpose of establishing world-wide festivals and games in order to transmit the cultural values via attracting more tourists should be taken into consideration very carefully. In other words, we totally agree with Mr. Jacek Purchla, in his speech during the Conference on managing historical cities that historical cities are most well-known by their historical sites, and these historical sites reflect the culture of the citizens who are engaged in managing the city the way that they can create cultural tourism, exhibitions, festivals, etc. in order to help increase in the art, and this art is mainly based on the level of education.

As for the historical Esfahan, the city comprises hundreds of historical monuments of various types such as mosques, minarets, bridges, churches, museums, etc. Two years ago, we started a major constructional, cultural and social program according to the need of the city. This program comprised construction of many roads, ring ways, cultural and recreation centers, and green spaces, all of them adding to and in harmony with the historical nature of the city. Apart from the problem of preserving the many historical sites of the city in different aspects, which are general in every historical city, there were a number of specific problems for us regarding our city in order to design and utilize this comprehensive program for managing the city. The major issues were concerned with the location, structural design, culture and activities in the daily life of the city.

Since the city is located in the center of the country she is the second industrial center after Tehran, the capital of the country, the population illogical increases every year. This fact earlier caused urban sprawl around the urban center characterized by again illogical self construction of the newcomers mainly from the rural areas. For the benefit of the historical sites, construction of multi-floor housing complexes were/are forbidden in the historical texture and the neighbouring areas. In order to compensate this restriction, due to the massive need of the inhabitants, decision regarding the location of new residential areas is made by the planning council. The structural design of the housing complexes is also controlled by this council, and in the design the harmony with the historical nature of the city is considered.

Although this management policy has helped alleviate the housing issue, it has been the cause of another problem, i.e., environmental issue which is mainly due to the traffic

jam caused mainly during the working hours and when the inhabitants of the suburban areas go to the city center. This is in addition to the presence of some pollution causing plants within and in the neighbourhood of the city earlier. This pollution has threatened the health of the citizens. In our part, we have carried out/are involved with comprehensive activities towards the improvement of residential and historical environment of our city. Transferring the small and big workshops from the urban areas, establishing a hygienic system of waste disposal, and increasing the number of green spaces are among these activities.

In brief, city planning and management in Esfahan requires continuous urban development in line with protecting the historical nature of the city. This means preservation and change, two contradictory and at the same time inevitable performances. The most important change now in Esfahan are consolidation of urban sprawls around the urban center, and these change now subject to planing in the city are mainly based on historical preservation. In response to the rapid growth of the multi-cultural city, a number of acts were established to protect the health, need and safety of public and historical monuments.

The Challenge of Amsterdam: Can the Historic Inner City of Amsterdam Survive as a Modern Metropolis?

Robert Apell

Director of the Municipal Department for the Preservation of Monuments and Sites in the City of Amsterdam

Introduction

This contribution will not be an analytical or theoretical one. I am not a scholar nor a professor. I am a civil servant, working for the city of Amsterdam. My department is trusted with the care of historical buildings, either listed or just historical, to preserve, conserve and to restore. We are also concerned with the historical aspects of urban planning control, the monitoring of trends and developments, and proposing policies for the future, in order to manage, maintain and keep healthy the greatest and largest pieces of historical and cultural heritage of this country, the largest historical city centre in Europe, one of the historical urban highlights of history, indeed one of the most beautiful cities in the world: Amsterdam's inner city. Policies that must guarantee, with respect to its cultural and historical heritage, the quality of the functioning of an up-to-date city. Combining the maintenance of the historical centre with economical vitality and adequate accessibility, means looking for a very precarious balance.

This lecture is about this balance and about how we, as city authorities seek ways to keep this balance. This lecture will in any case not tell you how one deals or should deal with the problems one encounters, what the solutions are. I would rather like to tell how we try to seek answers to questions, instead of pretending that we know it all. My contribution will therefore have an open ending. It will stop by asking questions, dilemma's and so forth. Maybe you as participants of the 6th World Conference of Historical Cities can help us to answer these questions, using your knowledge, creativity and ingenuity, as a part of the wisdom that our historical cities have obtained throughout the ages.

History

Amsterdam is a relatively young city compared to the honourable antiquity of many other cities in the world. It was founded when the inhabitants living on both sides of the river Amstel, built a dam in the river. We do not know when this actually took place, it is suggested that it was in 1270, but we do know that the name Amsterdam first appeared in writing in 1275 after Christ.

The creation of the dam was an urban masterpiece, maybe not so much in its technological achievement but in its effects: it created at the same time an inner and an outer harbour, a place where transshipment, trade, all kinds of activities were able to take

place, where government could concentrate. As a result of the building of the dam a system of drainage was created to keep the surrounding grounds dry. By this way building lots enterways could exist side by side.

From that moment on the settlement started to grow steadily, the village became a town, the town was granted city rights in 1300 and was allowed to build city walls, which had to be laid out each time the city had reached its limits. Thus, Amsterdam grew, quite similar to the expansion of many other cities.

It was the combination of opportunism, commercialism and sheer luck that made Amsterdam by the middle of the seventeenth century the richest and most powerful commercial city of the world, proudly demonstrated by the building of its new town hall, at that time the biggest civil building in the world.

In 1613 the construction of the canal system was started, and when that had been finished, in about 1670, Amsterdam had its most characteristic urban feature, which constitutes the image of the city up until now. Not only the construction had been finished, Amsterdam was finished too. It had lost its significance and its power in the world. Prosperity had come to an end and the development of Amsterdam was brought to a stand-still for a long time. It was a social and economic disaster and at the same time the salvation of Amsterdam as a historical phenomenon. It is, so to speak, coagulated in its seventeenth century structure. Amsterdam misses the grand urban operations of the late nineteenth century, has no baroque or classical squares, in fact it has no squares at all. It has no parks, no avenues and no boulevards. Surely, attempts were made in the very late nineteenth century, but for lack of interest and money these attempts eventually failed.

A kaleidoscopic image

What we call the city centre of Amsterdam is easy to define: it is the area within the last dug defence canal, called the Singelgracht, and the river the IJ. It occupies an area of 8 square kilometres and is thus one of the largest historical town centres in Europe. This is also the area which is a proposed World-Heritage Site.

A special feature of all the buildings is that they have piled foundations. This is because the subsoil is peat, which has no load-bearing capacity. Bricks were the primary building material because there is virtually no rock in this part of the world. It is this brick-based architecture that makes Amsterdam world-famous. A tour through this historic city shows the variety of facades which derived from this type of architecture: stepped gables, neck gables and square gables. Amsterdam is not only a city of huge palaces, but along the canals there are many substantial buildings which in the past have served as urban places for the Amsterdammers who made their fortunes in overseas trade. Jacob van Campen, PhilipVingboons and Hendrick de Keyser were among the most influential seventeenth century architects. The historic interest of Amsterdam architectural monuments extends beyond the city centre. The city expanded in the nineteenth and twentieth centuries and in so doing created an interesting heritage of architecture and urban planning. Take, for example, the Amsterdam School residential complexes and the expansion of Dr. H. P. Berlage. In this lecture I will stick to the seventeenth-century inner city, however.

In the inner city we count 6,750 listed monuments. That is about 25% of the total amount of buildings in this area.

In our profession it is inevitable to once in a while produce some figures. And although figures do not mean everything, they are very helpful to give an idea of size and scale.

Amsterdam has 715,000 inhabitants and caters for a region of about 1 to 1.5 million people, depending of course where you draw the line. It ranks among the medium sized European cities, comparable to Copenhagen, Stockholm, Brussels, Cologne, Frankfurt, Bologna, and the like.

The city covers about 200 km² of which 8 form the inner city, which is about 4%. The remarkable thing about these 4% is that they still house a genuinely well functioning economic and cultural engine for city and region.

Of the 715,000 inhabitants about eighty thousand live in the inner city, in 45,000 dwellings. Amsterdam provides 320,000 jobs of which 76,000 are in the centre of the town. To give you an idea of what the city surface houses 11% of the cities inhabitants, 23% of the workers, 100% of the tourists (an amount of 3.5 million overnight stayers and 13 million daytrippers yearly), 75% of the homeless, 29% of drug-addicts and strongly so, 30% of the prostitutes. The inner city counts 12% of the dwellings, 90% of the state monuments (over 7,000 buildings), 28% of the cities office space, 30% of the shops, 67% of the hotels, 45% of the restaurants and cafes and bars, 70% of the theatres and 70% of the museums.

All these functions are not equally divided among the different parts of the city centre. You have parts in which business is centered, you have the shopping centre, cultural areas with theatres and cinemas, there is a red light district and there are concentrations of gay night life. An of course, you also find residential areas. It is a true mozaic of functions. It is this variety of milieu, lifestyle, functions, the presence of the fullness of life with all its extravaganza in a relatively small area which makes Amsterdam so remarkable and appealing. Despite the size of Amsterdam it is a very cosmopolitan town set in one of the most beautiful historical townscapes in the world.

The enormous task to keep the historical values in a good state is not only the Governments'. Private owners, institutions and special foundations invest an enormous amount of money in the restoration and maintenance of the buildings. In many cases the Municipality gives financial support by granting or other financial facilities. For that purpose we as the Municipal Department have a budget of about Fl. 20 million (about US dollars 10 million) at our disposition. That means a building production from about 3.5 times as much, that is to say Fl. 70 millions a year.

The challenge

So: here we have an historical well preserved city which is a functional mozaic and an economic, cultural, educational engine as well as a highly appreciated place to live. And let me tell you, at the moment and for the time being: it works. The city centre is rediscovered by well to the dwellers, offices boom, it is a popular environment for creative, information minded, young and dynamic new industries, the media and especially the new media, shopkeepers speak of an increasing turnover, bars and restaurants do well, the tourist industry is recovering from serious depression over the past years, the cities image is improving, in short: its economy is, notwithstanding economically ill functions and branches, sane, the city is rich, and looks optimistically towards the future.

So far so good.

However ...

There lie serious threats in wait, which can damage the precarious balance, I mentioned in the beginning, the balance between historical preservation, economic development and adequate accessibility. This can jeopardize the entire positive picture.

At the moment, for instance, is the employment function seriously threatened by the success of the residential function. To give you an idea: a residential square meter in the center costs in between 4 to 6 thousand guilders, whereas a square meter of office space only costs 2 to 2.5 thousand guilders. So building owners profit two to three times more when they rebuilt their mostly historical monument along one of the canals into an apartment or condominium complex. In terms of function this in itself is not so bad. But what also happens is that all these apartments are sold off individually. So where a building now has only one owner, after restoration it has many.

The city has always through the ages varied in functions and the monumental canal houses accommodated almost everything, whether a dwelling, a warehouse, an office or a hotel. We fear that by selling off all these smaller parts of one building to different individual owners, the flexibility and the possibility of the city to adjust to changing requirements of time will be seriously threatened.

Another threat are prices of real-estates. These have arisen very strongly during the last few years, especially for the residential function, as mentioned before. But also in the main shopping area's prices are astronomical. The problem is that in most of the cases only the ground floor is used leaving the upper floors empty. It is not efficient to have these floors inhabited; it costs ground-floor surface, and extra management problems. Often the shops are in historical buildings, even listed monuments. If the upper floors are not inhabited, the building will be neglected, there is no longer any control of maintenance. Consequently there isn't any maintenance done. Problems like a leaking roof will be discovered when it is too late and a lot damage has been done to the building. There is also a social problem: when the upper floors aren't habited any more there is no social control in the street below. That makes the shopping areas an unattractive place to stay during evenings and the nights.

What I especially would like to discuss with you is a more planological or regional aspect of modern developments which deeply concerns the position and the functioning of the historic city centre.

The Amsterdam region is the first one in The Netherlands that has grown big enough to develop complete city centres. These centres develop around or in the neighbourhood of public transport stations or junctions with the motorways. These centres are different in size, in character, in themes and in quality, but they are there! Also there development of the Schiphol airport area is an enormous stimulus for the economic development of the region and takes care of more than 50,000 employment places. The development of the South Station area is the only guarantee for the establishment of firms in need of first class office space combined with excellent car mobility and the nearness of a well equipped airport. Our competitors on the market are not The Hague or Rotterdam, but Brussels and Frankfurt.

The development of these centres is necessary, but provides at the same time an enormous competition to the city centre, up till now the only „real" centre in the area.

So what to do?

Some people say: accept the way things develop and accept the city centre as too

inadequate to facilitate modern economic dynamic development. It is inaccessible, you cannot park your car there. The city centre is a beautiful decor for tourists, a nice place to shop, good for small scale cultural events, and a good residential area to live in. And that's it. Make it into a second Venice.

We say something different: instead of delivering the city centre to the whims of the market, we have to improve the strength of it. An important principle behind this policy is that Amsterdam must not become a static open-air museum, where nothing is allowed. The approach to caring for monuments and the monumental urban structure is therefore geared to creating new opportunities for building ad urban development structures. In the long run the maintenance of a cycle of use and reuse is the best guarantee for the preservation of a historic city. Such an approach means that the municipal Department for preservation is becoming increasingly involved in advising on major infrastructural projects. This requires study of which the options contained in the old structure can be utilized in the development of new plans. In this way the intersects of conserving old buildings can be incorporated in the decision-making process. This approach holds out a great deal of promise for the future of the beautiful and historic city. Not quantitative superiority but qualitative superiority is the goal to pursue.

This, ladies and gentlemen, is what I would like to discuss with you during the working-session.

Local Protection and Preservation of the Architectural Heritage: The Budapest Experience

Katalin Kiss

Director of the Department for Architectural Heritage

The world over, Budapest is known as a highly-attractive city. This it owes in part to its special image shaped not least by its architecture. Our buildings and architectural complexes preserve the imprint of times long bygone as well as the recent past. They bear witness to our city's historical development and change – not as ossified relics of the past but, rather, as parts of a very modern city brimming with life.

Obviously, the range of objects of architecture that have contributed to shaping a unique image for this city, an image that cannot be confused with any other, is far bigger than the range of the so-called „historical monuments".

The preservation and revival on a higher plane of this valuable architectural heritage forms an integral part of city management. It is a challenge that can only be tackled through joint effort by and the common will of the municipality of Budapest and the public. This calls for moving beyond the stringency of traditional historical monument protection, with its primary focus on prohibition, restriction and administrative intervention. A different approach would make for use appropriate for modern needs, development potential as well as provide for professionalism in safeguarding this valuable heritage.

Recognising the substance of „value-conscious development" was an important milestone for The Budapest Metropolitan Assembly. In winter 1993 it led the Assembly to issue a decree on protection of built environment not under historical monument protection but nonetheless of decisive importance to the capital city's townscape and history. In the appendix to the decree, it published a list of buildings and building complexes to be provided protection thereunder. The decree also provided that proprietors of the buildings on the list should not be left to fend for themselves regarding the financial burdens of renovating protected objects. Community Heritage Protection Assistance scheme was designed and is now in its fifth year of increasingly successful operation. Thus, the capital city actually provides double support: direct assistance to proprietors and residents geared to the needs of preserving the townscape, and, in addition, it also keeps track of and assists renovation projects from a professional perspective.

People's communities all have their own special image, character and personality. Particular lifestyles characteristic solely of a given community are lived against a backdrop of particular architectural frameworks, solely characteristic, again, of the given community. These two components drive content, the substance distinguishing one community from another. The built world in which we live and with which we incessantly interact is of decisive importance in the environment surrounding and impacting us. We must safeguard its characteristic features and qualities as they evolved throughout history with the means available to us.

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In no country in the world can historical monument protection in the literal sense undertake protection of that country's entire architectural heritage. Indeed, traditional historical monument protection's water-tight stringency could not in fact be applied to the everyday life of a living urban environment. Obviously, however, valuable buildings and their characteristic ensembles not covered by historical monument protection cannot be indiscriminately transferred from one kind of ownership and mode of use to another — tossed recklessly by incidental forces stemming from momentary economic opportunities. It is the task of community heritage protection to safeguard the identity of the built environment. We must thus make a distinction between historical monument protection and community heritage protection.

Historical monument protection sets as its goal the institutional protection of monuments of a built nature unique and characteristic from certain art history, architectural history, cultural history or a historical perspective. The past few decades have already witnessed the emergence of the concept of „area of historical monument significance" and of „historical monument monument environment", which no longer confines itself to targeting and protecting an individual object, but, rather, provides historical monument protection for prioritised building complexes and the environment, close and farther afield, of protected buildings. The goal of community heritage protection is to fully unfold this process, to uncover all character preserving traits of a community's built backbone worthy of preservation, the character and atmosphere of which must be bequeathed to posterity. In this case we can see that protection is an instrument of preservation. We must find answers to two fundamental questions, namely what is it that we want to protect and how (using what means) will we provide this protection? The theoretical answer to the „what do we want to protect" question is that we want to protect everything of decisive import in shaping a community's image. This aspiration looks back on its own traditions, in part arising from institutional historical monument protection. The task of the future is to carry on with the work of uncovering valuable heritage by involving local authorities and associations, and to extend this uncovering of valuable heritage to industrial architectural monuments, to building complexes, as well as outstanding examples of unity of landscape and edifice. International links in architectural and community heritage protection must be developed, especially with historical towns of Central Eastern Europe since, owing to conditions obtaining in the region, we all seem to be facing similar problems and tasks at this time. Contacts with international bodies of architectural value protection must be upheld and developed further.

We have first-hand experience of the social demand for the preservation of built monuments and image protection. This demand is mirrored by all forms of publication and mass communication, as well as by the work of citizens' organisations. Protected valuable heritage or heritage worthy of protection constitute a part of the national wealth — the creation and shaping of this „property" is not a task for the future. After all, it is here and it is at our disposal. Our job is to handle it skilfully. Let us help this valuable heritage be integrated into the living organism, the natural development of a community.

Changes in ownership relations create new conditions and pose new responsibilities for those involved in preserving the built environment. A rigid policy to keep protected or would be protected valuable heritage in central (state and metropolitan) ownership cannot be a goal. Neither can it be to create some kind of city-size village museum or museum town. Our system has undergone transformation and is having to function

amid proprietary relations in a state of flux. It is nonetheless possible, indeed we must find possibilities for preserving the characteristics of the built environment, with due regard also for owners' or users' interests. And as for buildings in regard to which a change of owner may or must be expected, help must be provided so that building and would-be proprietor discover one another. In other words, assistance must be given to seek out a would-be owner who needs precisely the kind of building we happen to be disposing over in the given case. In such a case the new proprietor will strive to maintain originality.

It may happen that the question arises of possibly sacrificing or relinquishing upkeep of a building or part of a building in which a certain value is inherent and which carries a certain past or original quality. In such cases, community heritage protection faces the grave task of preparing a difficult decision, which it must attend to with full responsibility. A comprehensive investigation must be conducted, accompanied by the preparation of the necessary documentation or attending to the commissioning thereof.

Obviously, we cannot remove objects and complexes declared historical monuments from the conceptual realm of community heritage protection: the two kinds of protection complement one another rather than being mutually exclusive. Community heritage protection presupposes co-operation between the public, professional forums and bodies in the form of an ongoing bi-lateral cultivation of links ranging from the uncovering of valuable heritage to the practical implementing of heritage protection.

The answer to the question „how, using what means can we provide protection" we must seek in different domains of a community's life. Indispensable to this is providing the appropriate information, assisting search for a path stemming from people's consciousness, a vibrant bilateral relationship between the public in the broadest sense and professional bodies. Providing information, data bases and consulting services to building contractors, designers, researchers. Assistance to construction management through adopting professional positions and by providing professional opinion. Involving educational institutions from as early as nursery school right up to vocational secondary and higher education in the uncovering of valuable heritage and their documentation. Generally speaking, we must take as our point of departure that in addition to adopting special rules of law, the public's stake in preserving valuable heritage must be bolstered both directly and indirectly.

Naturally, community heritage protection works in conjunction with the special fields of community planning and community development in the drafting of both general and detailed plans in both areas. The web of local authority statutory measures may help in the protection of valuable heritage in the built environment, the integration thereof into construction administration.

Even by the European yardstick, Budapest recognised early on the significance of the protection of architectural monuments not covered under historical monument protection though worthy of preservation. In 1974, the Budapest Municipal Council Executive Committee's resolution number 925/1974 was adopted. In accordance with then legislation governing administration, this decree strove, in the capacity of a specialised authority and in the course of the building permit procedure, to help prevent deterioration or loss of valuable heritage in built monuments. The provisions of this resolution stipulated that under the building permit procedure for buildings enumerated in the appendix thereunder, due consideration must be given to the professional opinion of the organisational unit competent in metropolitan construction matters. This role was

fulfilled by the Budapest Historical Monument Inspectorate operating within the framework of the Town Planning and Construction Department. The Inspectorate conducted work to salvage valuable heritage, providing this kind of supervision for some 2,000 protected buildings in Budapest until the enactment of local authority and competence legislation.

In particular, section 63/A of Act LXV. of 1990, amended by Act LXIII. of 1994 on Local Authorities assigned to the charge and authority of the Budapest Metropolitan Authority the drafting of a decree on the protection of built environment of decisive import to the capital city's townscape and history. Availing itself of the authorisation contained in this piece of local authority legislation, the Budapest Metropolitan Assembly enacted Decree number 54/1993. (1994.II.1.) Föv. Kgy. „On the Protection of Built Environment of Decisive Import to the Capital City's Townscape and History."

This decree was destined to continue the work that started almost twenty years before – work serving the protection of architectural monuments not under historical monument protection, though fully meriting preservation. Its fundamental goal is to preserve, restore and maintain the upkeep of buildings, building complexes and built environments worthy of protection from an architectural, architecture history and urban history perspective. Indeed the latter is a duty vis-a-vis future generations.

In accordance with Act IV. of 1957 on the General Rules of Public Administration Procedure, the decree stipulates the involvement of the chief notary as an expert in construction authority procedures with respect to

  ♦ any kind of construction (renovation, conversion expansion, etc.) or demolition both external and internal affecting buildings (edifices) and areas under local protection;

  ♦ changes by building the silhouette of the historical townscape in with high or massive buildings

  ♦ any kind of intervention, construction, demolition and renovation work affecting the appearance of the townscape in the area of complexes under local protection and in the larger environment of protected buildings and edifices;

  ♦ building authority procedures connected with the approval of general and detailed town planning affecting areas under local protection.

Since the decree came into effect in Budapest upon the chief notary's commission, an independent organisational unit, the Community Valuable Heritage Protection Department of the Mayor's Office is in charge of professional responsibilities vis-a-vis some 700 buildings under individual protection in Budapest and 68 building complexes (3, 300 buildings).

The metropolitan authority decree defines the decree's goals, sets its area boundaries as well as specifying the types of procedure in the course of which it must be applied. It provides for the regulations governing competence for placement under and removal from protection.

For the most part, we encounter 19th and 20th century valuable architectural heritage on the list of protected valuable heritage constituting the appendix to the decree. Activity to salvage valuable heritage thus covers residential buildings, public buildings, contemporary industrial buildings and church buildings. Among protected building complexes we find townscape ensembles comprising multi-storey building complexes located on main thoroughfares, ensembles of a characteristically small town character, unique industrial building complexes that qualify as real curios, workers' housing esta-

tes, just as representative inner city space complexes or, say, enclosure-style complexes of rural construction evocative of the late 18th century.

The professional list was compiled on the basis of the list of buildings already under care since 1975. It is continuously being enlarged based on recommendations from citizens' organisations, associations striving for urban renewal and private individuals.

Records are being put together of all protected buildings and building complexes to which new architectural history data or plan archive documentation are continually being added.

Caring for the historical part of the built environment also indubitably calls for in-depth, academic and exploring effort, albeit for the people of our time this becomes meaningful if this care is manifested in the form of construction and restoration.

The Budapest Metropolitan Authority's decree provides for the protection of the built environment decisive from the perspective of the capital city's townscape and history. This decree established so-called „metropolitan authority" protection whose modern approach does not impose additional responsibilities on proprietors and residents of protected buildings. At the same time, it established Community Valuable Heritage Protection Assistance, which is in actual fact Metropolitan Authority budgetary funding for restoring the original valuable architectural heritage of protected buildings subject to the effect of the decree. As well as being a novelty, this provision of the Metropolitan Assembly has made it easier for the renovation of protected buildings to become a jointly undertaken effort by community, residents, users, and proprietors. Should they intend to renovate, the owners of buildings may apply for assistance under this scheme each year, partly in the form of non-repayable cash assets and partly as interest-free loans. The goal of this form of assistance is to provide help for the renovation and restoration of parts, fixtures, embellishments on buildings, generally speaking of valuable heritage that had rendered assignment to metropolitan protection justified in the first instance. The aim of this assistance scheme is emphatically to renovate and restore the original parts.

Cases in point include:

a) image-, street view-, community image-determining parts visible from the outside such as: fences, gates, front steps, elements of garden architecture, front roof, facade, doors and windows on the outside, roof, terrace, and their fixtures and embellishments;

b) valuable assets of internal architecture, applied and fine art, such as:doorways, stairways, courtyards, common internal spaces, and their embellishments and fixtures;

c) in especially justified cases, architectural applied and fine art fixtures and installations inside the premises. Priority in the award of assistance will be given to builders who are obligated to conduct this kind of work under a final authority ruling.

Proprietors and users of buildings subject to the effect of the decree may apply as builders. Applications received are judged by the Metropolitan Assembly's Urban Planning and Townscape Protection Committee in agreement with the Cultural Committee. The chief notary tables the motion for the deliberation.

Under this scheme, applicants may be awarded non-repayable financial assistance or interest free loans. The maturity of the loan is 2-5 years depending on the sum of the non-repayable loan awarded. (The Budapest Metropolitan Authority, the lender, allows a one year payment moratorium with respect to repayment.)

The committees announcing the application procedure determine non-repayable funding and interest-free loans or the ratio of these two forms of assistance to individual

applicants. At least 50 % of the annual limit approved by the Assembly for this form of assistance must be used as interest-free loan.

The chief notary enters into an agreement with grantees. This agreement must contain the mode of utilisation, deadline for, conditions, rules of monitoring of, the deadline and terms for repayment by instalment of the sum of money awarded.

The chief notary monitors use of the sum of money awarded on the basis of the application in collaboration with staff of the Community Valuable Heritage Protection Department.

The property concerned must, subject to effective rules of law, be encumbered with mortgage equivalent to the sum of the interest-free loan.

The sums coming in annually from repayment by instalment of interest-free loans will repeatedly augment sums earmarked for the purposes of Community Valuable Heritage Protection Assistance.

The pace of repayment by instalment is steady, with many also availing themselves of the opportunity of pre-payment.

Let us now look at a few facts and figures in regard to the past four years:

In 1994, a total of 80 applications were received seeking assistance to the tune of some 1,266 billion HUF.

In 1995, 79 applications were received, seeking financial support in the amount of 675 million HUF .

In 1996, 113 applications were received, seeking 995 million HUF in funding overall.

In 1997, 127 applications were received, asking for a total of 810 million HUF in assistance.

In 1994-1997, the Assembly's committees awarded a total of 450 million HUF to some 200 applications.

The experiences of the past four years reveal that the majority of applicants are residential buildings (condominiums), albeit there are also a fair number of institutions, local authorities, churches, private individuals among them.

Overall, it may be said that the system of assistance adopted by the Assembly has become popular among the public. Already the announcement of the application procedure the first time round stirred up live interest which only grew over the years. The applications showed that those concerned responded favourably to the Budapest Metropolitan Authority's helpful intention. The award of this form of assistance is helping the preservation and renewal of several valuable buildings – buildings of importance to the capital's townscape. It is expected that the scheme's popularity will continue to grow in coming years.

This application procedure is capable of mobilising double to treble the sum allocated for, assistance and place it in the service of renovating buildings. And renovated buildings' own growth in property value may (e.g. in case of facade renovation) come to as much of five to six times the original sum for assistance. We regard the wave of reconstruction triggered off by building renovation carried out with metropolitan assistance in the building's immediate environment as another favourable development.

The success of this assistance scheme has elicited great interest among professional and local authority forums in and outside Hungary.

We must note that this application procedure is a form of assistance that does not reach areas where the public has no opportunities to improve its own circumstances and

buildings are in extremely poor condition. These are primarily neighbourhoods in the inner-city that have extreme deteriorated into slums and require rehabilitation, for which a different type of scheme work more effectively.

It is an especially festive and feelingful moment in the life of the Community Valuable Heritage Protection Assistance scheme and movement when the outcome of renovation projects in a given year are resented in an exhibition at the festive Assembly meeting on Capital City Day, which has been held every year since 1994.

Some of the pictures present pre-renovation conditions: crumbling stones, scanty plaster work. unkempt embellishments crooked gates and fences, formerly elegant gateways now confused with garbage containers we have, alas, become so accustomed to.

On other pictures we present the same buildings in their new, renovated condition, in the state they now are thanks to Community Valuable Heritage Protection Assistance.

We hope that operation of this assistance scheme which now looks back on favourable experiences and carries future promise will soon lead to a state of affairs whereby dilapidated building will have become a thing of the past and their renovated counterparts, brought back to life and beauty under metropolitan protection, will highlight our beautiful capital city.

Central government legislation has also been appreciative of the importance of protecting the local architectural heritage.

New central government statutory measures (acts of law, ministerial decrees) governing protection of the architectural heritage entered into force as of January 1, 1998. Hereunder, local authority tasks and spheres of authority with respect to local protection have, based on hitherto valuable heritage protection effort and in further recognition thereof, been confirmed. Moreover Section 7 of Act LXXVIII of 1997 on the shaping and protection of the built-in, environment unequivocally states that community local authorities are responsible for uncovering a upraising, announcing protection for, maintaining, developing, enlarging and protecting of valuable aspects of the local architectural heritage.

In addition this act of law unequivocally states that the community local authority must rule by, decree with respect to declaring or terminating local protection, as well as in regard to the restrictions and duties connected with protection. In the capital city the latter is either the Metropolitan Authority's responsibility or that of its district counterparts, the latter discharging their duties amid the framework regulated by the former.

The demolition without permit of buildings under local protection and the sanctioning thereof are issues that have already been raised on a number of previous occasions. Hence particular importance in this area of Decree 43/1997. (XII.29.) KTM of the Minister for Environmental and Community Development on building fines. Based on this decree, the building authority is obligated to order payment of a building fine, which amounts to 70 % of the edifice value calculated in the event that a building under local protection is converted or demolished without a permit. (We must note here that at the time the Budapest Metropolitan Assembly's Decree 54/1993. (1994.II. 1.) Föv. Kgy. was adopted, any breach of the decree's various provisions could only be sanctioned as an offence in light of the provisions of national statutory measures on offences.

Finally, I feel it is important to emphasise that on close professional co-operation between the Budapest Metropolitan Authority and the capital city's districts hinges the success of valuable heritage protection. Based on my own and my co-workers' experiences, we can say that co-operation with professional bodies of the districts in the realm of

protecting the common architectural heritage is smooth and successful in most places. After all, we all have a common stake in the goal we want to accomplish. In discharging their local authority duties and using, their authority (approving detailed town planning, exercising sphere of authority as building authority of the first instance), the districts make due consideration for our opinion as professional consultants and incorporate it therein.

Revival of and care for our architectural heritage is a challenge we must tackle by all of us joining forces. The importance of this collective effort is also underscored by constrictive contributions for an increasingly active public and citizens' organisations.

The Viennese Fund for the Preservation of Historical Architecture Ensembles („Wiener Altstadterhaltungsfonds")

or: How to Finance the Restoration of Protection Zones

Manfred Wehdorn

President of the Advisory Council for Urban Development of Vienna

In 1972, the City of Vienna promulgated a law to put the preservation of its historical zones under municipal administration. The first protection zones, which are part of the land use and development plan for Vienna were introduced in the same year and systematically expanded and enlarged over time.

Today Vienna disposes of approximately 100 protection zones comprising roughly ten thousand individual objects, which equals about six percent of the entire building stock. The largest of these protection zones covers the entire historical city of Vienna including the world-famous Ringstrasse boulevard and the adjoining monumental edifices dating from the second half of the 19th century. The protection zones comprise former suburbs, rural areas at the urban periphery cemeteries, parks and gardens as well as working-class quarters and industrial areas dating from the turn of the century.

However, the protection zone designation process is far from completed. Vienna's protection zone concept constitutes a dynamic ongoing development that needs to be adapted to the current state of research and actual requirements. For this reason the City of Vienna has commissioned a scientific-practical study which will redefine the essence of the protection zone concept and entail a significant extension of the size and number of Vienna's protection zones in the coming years.

From the very beginning, competent politicians and experts were aware that both the successful implementation of the protection zone concept and the efficient rehabilitation of relevant building stock required adequate funds in the form of subsidies.

The above-mentioned „Viennese Law on the Preservation of Historical Architectural Ensembles" stipulated the establishment of a special fund which to this day is mainly endowed on the basis of the simultaneously introduced „Viennese Culture Subsidy Law". This instrument, which came into force on 1 March, 1972, institutes a contribution amounting to 10 percent of the TV and radio license fee for cultural purposes, in particular the preservation of the city's old building stock.

While in the first full business year of the Viennese Fund for the Preservation of Historical Architectural Ensembles – i.e. in 1973 – subsidies amounting to roughly ATS 19.225,000.– (in EURO. this approximates 1.400,000.–) were granted for

105 objects, these figures rose in the course of time: the greatest number of subsidised objects per year was already achieved in 1976 with 214 objects: the highest subsidy total was granted in 1995, amounting to approximately ATS 131.500.000.– (or EURO 9.500,000.–).

From the establishment of the Viennese Fund for the Preservation of Historical Architectural Ensembles until late 1997, a total of 3,372 objects were rehabilitated with subsidies amounting to more than ATS 1,870.000.000.– (in EURO this corresponds to approximately 135.600,000.–).

The objects eligible for subsidies under the law are manifold, which corresponds to the comprehensive definition of the term „historical architectural ensembles". According to the principles of the Viennese Fund for the Preservation of Historical Architectural Ensembles, subsidies may be granted for:

a) the preservation or restoration of built structures; the location of these structures in a protection zone is not absolutely essential to receive a subsidy; rather, any object may be subsidised if its preservation is important because of its historical, cultural or artistic value or its particular significance for the outlook of the neighbourhood;

b) the design of public traffic areas; this may concern surface materials, lighting fixtures, park fences etc.;

c) the restoration of groundfloor zones around shop entrances because these are of particular importance for the visual appeal of the streetscape;

d) preparatory work such as colour schemes and documentary material; for this reason scientific studies, architect's services, material analyses and trial restoration work are principally eligible for subsidisation, thereby providing a reliable basis for suitable quality of these works and quality control;

e) work done in connection with the establishment and documentation of protection zones, e.g. the above-mentioned protection zone study which is still underway.

On the basis of these principles, a large share of the subsidies concerns privately-owned buildings or other objects in the historical city centre. As a rule, subsidies are granted for additional costs incurred due to exterior preservation. i.e. the restoration of street and courtyard facades, passageways and roofs. Recently, however, common facilities – and in particular installations – of buildings are increasingly subsidised, for example historical lifts, glass windows etc. Meeting halls or ballrooms inside buildings are subsidised if these premises are accessible to the general public. In keeping with this principle, subsidies are granted not only for the entrance doors of old shops but also for their interior if this is historically valuable, which is often the case with the renowned late 19th and early 20th-century cafe's or shops which are a typical features of Vienna.

The term „additional costs incurred due to exterior preservation" requires some explanation: subsidies are granted for the major share (currently, this is generally 80 percent) of the restoration costs if these go beyond the scope of simple building renovation. Practically, this means subsidising the cost difference between the cheapest roof cover and ceramic-tile roofing which is in accordance with the monument preservation laws, or reimbursing the costs of uncovering and reconstructing historical facade ornaments, partial reconstruction work etc. which are in their entirety eligible for subsidisation.

The subsidy applications are evaluated by an honorary advisory board composed of members of the Viennese City Council, specialised employees of various municipal departments and the Austrian Office for Monuments and Sites, representatives of relevant institutes of Vienna University and other experts.

Today the preservation of historical city quarters should be viewed as part of public environmental protection. The preservation and protection of our historical heritage is imposed not only by ethic requirements and aesthetic necessity; it is more than just another element of a flourishing tourism industry. The balanced and harmonious use of historical city quarters markedly enhances the well-being of the people who live and work in these old buildings. The preservation of historical city quarters also contributes to safeguarding our quality of life.

Therefore public authorities of the future will be more than ever challenged – as with all forms of environmental protection – to provide an economically viable solution to cover the necessary additional costs incurred in the restoration and adaptation of historical building stock.

With its more than twenty-five years of experience and the visible improvements it has added to the outlook of the city, the Viennese Fund for the Preservation of Historical Architectural Ensembles could therefore serve as an example at the international level.

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Konya: Cultural Heritage

Halil Ürün

The Mayor of Konya

The early permanent settlements in and around Konya date back to prehistoric times. They include the cultures of the Neolithic, Paleolithic and Early Bronze Ages.

The mounds within which the early settlements are buried are within the borders of Konya. The findings of the Neolithic Period were excavated at Çatalhöyük.

The Hittite settlements were at Karahüyük, which lies on the outskirts of Konya today. These archeological excavations have shed light on the way of living of the people who lived on this land in those days.

The Phyrigians, who ended the Hittite domination on Asia Minor, were migratory tribes from Thrace. The findings from the Alaaddin mound, Karapmar, Gicikişla and Sizma belong to the seventh millennium B.C. Konya (Cavania) was invaded by the Lycians, Alexander the Great and the Romans. Roman domination over Asia Minor was long-lasting. Konya was then called Iconium (25 A.D.)

Saint Paul landed at Antalya and from there, he passed through Antiochia (Yalvaç) and came to Iconium, thus penetrating the Anatolian interior. In those days Lystra-Derbe, Laodica-Ladik and Sille were the predominant Byzantine settlements. The penetration of Islam into Asia Minor brought the Arabian raids, which were made from Konya.

After the Battle of Malazgirt in 1701 a large part of Anatolia including Konya was captured by the Seljuk Turks, and the dominance of the Eastern Roman Empire began to disappear.

Süleyman Shah, the Anatolian Seljuk Sultan, declared Konya the seat of his empire in 1097 and it remained the capital until 1277.

The Mevlana Museum (or Tomb) is, of course, the most significant monument in our city. The original site of the museum, which was the rose garden of the palace, was the Sultan's grant to Mevlana's father, Bahaeddin Veled (Lord of the Scholars). On this site a tomb was built in 1274, and in 1396, a tower of blue tiles was erected. The part containing Mevlana's tomb was opened as a museum in 1927. Mevlana's belongings along with pieces of art concerning his sect, musical instruments, inscriptions and samples of cloth and carpets are displayed in the museum.

As we know, some places are characterized by their famous men. Şiraz without Haafiz, Weimar without Goethe and Konya without Mevlana could not be imagined.

The great scholar was born in 1207 in Belh and died on 17 December 1273. In 1997 was the 724th Anniversary of his death. The Municipality organized ceremonies and rituals of dervishes in Konya.

His father Bahaeddin Veled was a scholar or a preacher from Belh. He first, emigrated to the west, namely to Nişabur, and later he took young Celaleddin to Bagdad,

Mekke and Damascus. He came to Malatya, and in 1219 he was in Sivas where he stayed for some years. In 1228, at the request of the Seljuk Sultan Alaaddin Keykubad, the family moved to Konya, where Bahaeddin Veled died in 1231.

After Mevlana died in 1273 and was buried near his father's tomb, building activities began around the site. The Mevlana Tomb couldn't be protected in its original form because of restorations carried out in the following years. Therefore there are conflicting ideas about its original form. The tomb itself was demolished by an earthquake in 1283 and restored by architect Bedreddin Tebrizi.

Konya was conquered in 1467 by Ottoman Sultan Fatih the Conqueror. At first, he built a garrison in the city. Sultan Cem built a palace in Konya in 1474.

In the 16th century, Konya gained importance and became an important crossroads. The Sultans were interested in the city mostly in this century. The son of Süleyman The Magnificent – Selim – built a mosque around the Mevlana Tomb.

The traveler Paul Lucas – in the 17th century – told about the beauty of Konya's vineyards and gardens. In this period, the city became larger and extended its borders. The tomb with its surroundings numbered 3000 districts and 20,000 residents in 1677.

Under Ottoman rule, the Sultans and governors were interested in Konya, especially in The Mevlana Tomb, but the Seljuks' works of art were neglected.

Konya in the 18th century was depicted by foreigners – De Laborde, Von Moltke, Ch. Texier etc. – in details. Ruined artifacts and historical buildings, and a lack of modern buildings were the characteristics of Konya.

The city grew slowly and continuously in the 19th century. In 1896, the railway played an important role in Konya's growth.

The city grew larger and developed rapidly after 1923. Konya's rich background has made her an open-air museum, with numerous historical sites and a large number of works of art.

Nowadays, Konya is growing larger. Not only the protection of historical places but also the prevention of squatter settlements is very important in managing a historical city like ours.

The first appearance of squatter settlements in Turkey goes back as far as 1945. At first, this was ignored. As time passed, the loss in housing caused by squatter settlements was considerable.

The first housing plan was put into progress in 1946. It included 816 hectares of land. With the 1966 Plan, the historical center, located on fertile land, was protected and cheaper, less fertile land was preferred as the best direction for city growth.

Today there are no more squatter settlements in Konya. The people wouldn't build their houses on land owned by the government or public. They're built on their own shared plots. This can be seen only in Konya because of respect for other's possession.

We can divide administration policy in relation to history and cultural heritage into two main categories.

First, the restoration of historical constructions such as houses, tombs, mosques, etc. The houses, tombs and mosques which are registered by the Culture Administration of Central Government are restored to their original characteristics by hundreds of such buildings which have been rehabilitated. Ayabakan Tomb, Ali Gav Religious School, Hasip Dedeler House, Çamlibel Garden, Koyunoğlu Konya House are the living witnesses of these efforts.

Second, keeping and protecting our historical and cultural heritage. „Nothing is enough to save our heritage" is our golden rule on this subject. We also have well studied including calligraphy, tilework, Ottoman Turkish and marbling.

Among the other activities we support to keep our cultural heritage alive are the traditional Karagöz and Hacivat shadow theater, and a Sufistic Music Chorus dedicated to our traditional music pleasure.

The Mehteran Band reflects the Ottoman tradition.

We have given a high priority to restoring all hand-written books, approximately 6000, which are owned by the municipality. This job has been entrusted to specialists.

The Municipality also organizes a „Poetry Festival" every year.

Of course, all these achievements should be known by others. For this reason, many albums, video cassettes and CDs are produced by the Municipality.

Finally, it should be known that there are many laws and regulations which are applied by the Central Government and the municipality to keep and protect our historical and cultural heritage.

In summary, it is a great challenge to manage a historical city. This is because you're managing not only all your residents, but also your ancestors. To live in a historical place like Konya means to live in all times.

Cultural Tourism Will Highlight the Unique Features of Our Ancient Capital

Cai Weihui

Deputy Mayor of Xi'an, PRC

Ladies and Gentlemen:

Culture, the soul of history, is also regarded as the soul of tourism. If this conference differs from the previous ones in any way, it lies in the fact that its theme – cultural tourism in historic cities – indicates the extension and better relevance of our discussion. I feel honored to be able to attend this gathering as the mayor of Xi'an, both a historic city and tourist attraction. I extend our congratulations to this meeting and will participate in the consultation on the theme with anyone present.

I. Cultural Tourism in Xi'an Helps Travelers Feel the Essence of the Chinese Culture

Cultural tourism means that travelers perceive and understand the history, art and customs of an alien place or an alien country, and feel the essence of that unique and fascinating culture. In short, cultural tourism is traveling on the level of culture. It depends on culture and in return explores and displays it.

In ancient city of Xi'an, with its rich historic and cultural resources, has earned a new epithet, i.e. "the Comprehensive History Museum". Everywhere on this ancient loess land one sees the relics and traces of historical scholars and celebrities. In this "history museum" one witnesses the many rarities left by the feudal dynasties. There is the Wild Goose Pagoda with its resounding morning bell, the Crabapple pool, the world's largest imperial mausoleum and the biggest museum of steles in China. The historical ruins and sites span a period of over two thousand years from the Zhou Dynasty and bear witness to many historical events in both powerful dynasties as the Han and the Tang. Each of these is symbolic and fascinating. The Qin bricks and the Han tiles have witnessed the glorious history of Xi'an which served as the capital of 13 dynasties, lasting over 1,100 years. The terra-cotta warriors of the Qin and the tri-color glazed pottery of the Tang reflect the genius and wisdom of the Chinese ancestors.

This is where the essence of Xi'an's cultural tourism lies.

II. The Cultural Tourist Features of Xi'an and Her Development Plan

To develop cultural tourism in a city, I believe, the first thing to do is to study its history and culture. The study does not confine itself to the characteristics of the city's appearance, its buildings or its relics and historical sites, which is superficial. What is more important is to study its spiritual and material feel , to investigate the elements

involved in the development of the city and to analyze the factors that contribute to its characteristics.

What then is the characteristic of Xi'an? It is a tourist city whose theme is antiquity and which is rich in its ancient culture and typical oriental culture resources. Its ancient culture takes up an overwhelming percentage in its tourist resources. Such renowned tourist attractions as the terra-cotta warriors, the Ming city wall and the Banpo Cultural Ruins constitute the core of Xi'an tourism and reflect its characteristics. Its cultural tourist system includes old buildings, historical ruins, old tombs, old engineering works, stone-tablet inscriptions, local operas, local music and dance, regional custom, provincial habits and customs, etc. It runs no risk to claim that Xi'an tourist area can best display the ancient Chinese culture whose mainstay is the culture in the Zhou, Qin, Han and Tang Dynasties. Therefore, we give priority to cultural tourism in our plan for the development of Xi'an tourism. In the future 15 years Xi'an will give prominence to her image of "birth place of Chinese civilization" and "ancient capital" and help promote the sustained development of the city's economy and culture.

Historical culture is a potential productive force and a tremendous economic resource as well as a potential tourist product. So, provided that the features of historical culture is fully understood, it is necessary to explore and exploit it so as to turn the potential value of culture into tourist products, promote the quality of tourism and develop depth tourism. The cultural development plans for various tourist spots can be made by determining the cultural orientation, deciding on the cultural theme, making up the cultural contents and designing the cultural image. Guided by this notion, Xi'an will develop her cultural tourism in accordance with the following strategy: developing a tourist zone along the ancient city wall so as to show the individuality of the ancient architecture; building the tourist zone of terra-cotta warrior museum and Qin Shihuang Mausoleum so as to display to Qin culture; developing a green tourist belt to demonstrate the Tang culture; setting up the Banpo Lake holiday resort to reveal the prehistorical culture; creating 4 great ruins conservations to present the ancient building style. In early 21st century we will construct the Tang Daminggong Museum and the Microimage of the Han Xi'an City, which we regard as the show-window projects of Xi'an tourism.

We have so far developed various products of cultural tourism. For instance, we offer a welcome ceremony at the north gate in which the guest is escorted by armored warriors, protocol officials and court ladies holding lanterns when he enters the city. In this atmosphere the guest feels as if he were living in the prosperous Tang Dynasty. Besides, the Bell Tower in the center of the city begins to toll every morning and the nearby Drum Tower restores its evening beating, which has become another attraction. On September 12 this year we will hold the festival of ancient culture and art and the tourist festival. We wish to meet you at that time.

III. Cultural Tourism Will Promote the Profile of Xi'an

As people have new demands for modern activities, it is imperative for historic cities to have renovations and transformations. They not only have to preserve and inherit but also must develop and modernize. How can we coordinate tourism development with modernization construction and make the two complement each other? As what has been emphasized repeatedly at the previous conferences, Xi'an will follow the principle

of „keeping the integrity of the Ming city structure, displaying the grandeur of the Tang style and preserving the four ruins of Zhou, Qin, Han and Tang". When we are developing new cultural tourism which combines sight-seeing with instruction, we must have the advantage of the city in geography, relics, history and culture penetrate into its construction and economic development. The humanitarian spirit and cultural features of the historic cities must be exhibited from many different angles and on different levels. We should try to effect a new economic growing frame in which big economy and big culture interact with each other.

In 1997 we held the silk-road international marathon on top of the city wall, which turned out to be a successful attempt. Since it catered to the needs to city dwellers and tourists, nearly 600 domestic and foreign famous persons participated in it. This will remain on the agenda of Xi'an municipal government. By bringing into full play Xi'an advantage in higher education and science, we will develop higher education tourism, science and technology tourism and industry tourism so as to show novel things of Xi'an cultural tradition to domestic and overseas travelers.

We believe that the integration of ancient Chinese culture with modern scientific civilization will present a new oriental civilization to the world.

We are confident that cultural tourism will give better play to the social, environmental and economic values of historic capitals.

We are in the full conviction that cultural tourism will receive great attention in every historic city. It will be the common goal of all historic cities to promote their overall profiles through cultural tourism.

The 6th World Conference of Historical Cities

Kraków Declaration

Gathered in Kraków — the old capital of Poland, a monument of universal cultural heritage — participants of the 6th World Conference of Historical Cities, declare:

1. Historic cities are rich and crucially important manifestations of the continuity of human civilisation. These cities, representing unique legacies of cultures, reveal specificity, respectful of their varied history. While respecting their uniqueness, one must also accept some general principles, which will have to be followed by all involved, whether national or city governments, business, or community institutions.

2. Given the present state of globalisation, historic cities are more than ever faced with the challenge of preserving their identity. However, defending this uniqueness cannot mean isolation; rather, it calls for a positive attitude towards challenge. But beyond that, historic cities will need to draw upon their creativity in finding a balance for their cultural and religious diversity.

3. Management of a historic city requires respecting laws of the market and adequate space left for their economic and physical development, that makes harmonious use of the city's heritage.

4. Historical cities are built on cultural and religious values, which are both constant, and yet they change with time; such cities, therefore, will need to peacefully nurture the diversity of beliefs of their citizens. Because of their concentrated heritage, historical cities are well-placed to play a leading role in the learning society, and thus in the improvement of the quality of life and future prosperity of the nations.

5. Historic cities are valuable as the assemblages of monuments. The same rules of conservation should be thus applied towards all the elements of these assemblages.

6. The old city centres are an integral part of the whole city's issue. They cannot be turned into museums. Contemporary functions are critical for effective monument protection.

7. Tourism is a part of the economy of each historical city; however, it must be properly managed since it could be a source of many negative effects for the historic substance itself and social conditions in the city. In particular:

   - tourism is the only one of many uses of cultural facilities which must therefore be managed to serve multiple markets;

   - there is a need to devise systems that provide a financial return from tourism to the facilities it uses;

   - the management of cultural tourism requires public-private partnerships;

   - cultural tourism development serves many different community goals.

Adopted unanimously on May 28, 1998 by the cities gathered in Kraków for the 6th World Conference of Historical Cities.

The Cities Participating in the 6th World Conference of Historical Cities

The Member Cities of the Historical Cities League

Amsterdam (The Netherlands)
Barcelona (Spain)
Budapest (Hungary)
Cologne (Germany)
Edinburgh (United Kingdom)
Esfahan (Iran)
Hanoi (Vietnam)
Helsinborg (Sweden)
Iasi (Romania)
Istanbul (Turkey)
Kiev (Ukraine)
Konya (Turkey)
Kraków (Poland)
Kyoto (Japan)
Montpellier (France)
Nanjing (China)
Nara (Japan)
Prague (Czech Republic)
Rio de Janeiro (Brazil)
Vienna (Austria)
Xi'an (China)
Zagreb (Croatia)

Participants with the Observer Status

Palestinian Authority
Graz (Austria)
La Serena (Chile)
Orleans (France)
Santok (Poland)
Solothurn (Switzerland)

6th World Conference of Historical Cities
The list of participants

|	
Amsterdam, The Netherlands	– Mr. Robert Apell – Municipal Department for the Preservation of Monuments and Sites
Barcelona, Spain	– Mr. Federico Correa – City Architect
Budapest, Hungary	– Dr. Katalin Kiss – Director of the Department for Architectural Heritage
Cologne, Germany	– Mr. Konrad Adenauer – Member of the City Council, City of Cologne
	– Mr. Ingo Jureck – Member of the City Council, City of Cologne
Edinburgh, Scotland	– Mrs. Lady Provost Janice Milligan – The City Council of Edinburgh
	– Mr. Brian Fallon – Justice of Peace and Deputy Lord Lieutenant and Convener of the General Purposes Committee
	– Mr. David Hume – Director of Department of Strategic Policy and European and International Unit
Esfahan, Iran	– Mr. Mohammad Ali Javadi – Mayor
	– Mr. Javad Mashayeki – Head of the International Affairs Office, Esfahan Municipality
	– Mr. Sayed Rasoul Ghoreishian – Deputy Governor General
Graz, Austria	– Mr. Hasso Hohmann – Architect – Internationales Städteforum Graz
Groningen, The Netherlands	– Mr. Gregory Ashworth – Rijksuniversiteit Groningen Faculty of Spatial Sciences Department of Physical Planning and Demography
Hanoi, Vietnam	– Mr. Phnam Minh Tuan – Secretary of Embassy of the Republic of Vietnam
Helsingborg, Sweden	– Mr. Torkel Eriksson – Museum Councellor
	– Mr. Arne Larsson – Deputy Mayor
Iassi, Romania	– Mr. Constantin Simirad – Mayor
Istambul, Turkey	– Mr. Hüseyin Aydin – Deputy Director of Foreign Relations
	– Mr. Sinon Bölek – Head of Department of Projects, Domain of the Governor General Istanbul Metropolitan Municipality
Kiev, Ukraine	– Mr. Eduard Lyashenko – Deputy Head of Department of City Building and Architecture
	– Mrs. Olena Balashova – Interpreter of State Administration for the City of Kiev
Konya, Turkey	– Prof. Halil Ürün – Mayor – Metropolitan Municipality of Konya
Kyoto, Japan	– Mr. Yorikane Masumoto – Mayor of the City of Kyoto, Chairman of the Historical Cities League
	– Mr. Shigenori Shibata – Director of the International Relations Office
	– Mr. Masahiro Mizuta – Manager, Secretariat Section

	– Mr. Tadachi Yamaguchi – Director of the Secretariat, City Assembly
	– Mr. Hiroyoshi Ijiri – Director General, General Affairs Bureau
	– Mr. Takahide Abiko – Kyoto City Assemblyman, Miyako Mirai
	– Mr. Masaho Suzuki – Kyoto City Assemblyman, Kyoto Citizen Club
	– Mr. Toshiharu Ogawa – Kyoto City Assemblyman, Kome; the Clean
	– Mr. Fuyuki Fujiwara – Kyoto City Assemblyman, Japan Communist Party
	– Mr. Yoichirou Inoue – Kyoto City Assemblyman, Liberal Democratic Party
	– Mr. Tomoo Mukuda – Kyoto City Assemblyman, Liberal Democratic Party
	– Mr. Hisayuki Yokota – Chief of the International Relations Office
	– Masakazu Ikeda – Chief of the Secretariat Section
	– Mr. Shizuo Marumo – Journalist of the Kyoto Shimbun Co. Ltd.
	– Mr. Hiroyuki Tachibana – Courier, Nippon Travel Agency Co. Ltd.
	– Mrs. Weronika Anasz – Interpreter of the Kyoto City International Foundation
	– Mr. Kazuto Tanaka – International Relations Office
Kraków, Poland	– Mr. Józef Lassota – Mayor of the City of Kraków
	– Dr. Krzysztof Görlich – Deputy Mayor of the City of Kraków
	– Mr. Maciej Obara – Director of the Promotion and Cooperation Bureau; Municipality
	– Prof. Jacek Purchla – Director of International Cultural Center in Kraków
	– Dr. Bogusława Matwijów – President of the UNESCO Centre in Kraków
	– Mr. Leszek Mazan – writer, journalist („Przekrój" Journal)
	– Dr. Zbigniew Beiersdorf – Director of the Departament of Architecture and Preservation;
	– Mr. Mieczysław Pieronek – City Secretary
	– Mr. Tadeusz Horbacz – Mayor of the town of Sanok
La Serena, Chile	– Mr. Fernando Glasinovic – Urbanistic Assistant Architect – City Hall of La Serena
	– Mrs. Jessica Loyola – City Hall of La Serena
Montpellier, France	– Mr. George Freche – Mayor of the City of Montpellier, Member of Parliament
	– Mr. Alban Zanchiello – Director of International Relations Office
	– Mr. Jean-Paul Montanari – Head of Montpellier Dance Festival
	– Mr. Yves Larbiou – Deputy Mayor of the City of Montpellier

|	
	– Mr. Bernard Fabre – Deputy Mayor, City of Montpellier
	– Mr. Francois Delacroix – Director of Cabinet, City of Montpellier
Nanjing, China	– Mr. Zhang Zhizong – Representative of the Mayor of Nanjing
	– Mr. Yin Hao – Interpreter of Foreign Affairs Office
	– Mr. Zhou Sanya – Vice-Director of General Office, Nanjing Municipal People's Government
Nara, Japan	– Mr. Yasunori Ohkawa – Mayor of the City of Nara
	– Mr. Akinori Minamida – Director of the Mayor's Office, City of Nara
Orleans, France	– Mr. Francois Paummier – Mayor's Advisor of Security, City of Orleans
Palestinian Authority	– Mr. Barhafin Nymer – Ambassador of Palestine in Poland
	– Mr. Ali Barakt
	– Mr. Omar Faris
	– Mr. Zaki Al. Gaul
Paris, France	– Prof. Albert Tuijnman – Organization for Economic Cooperation and Development, Educational and Training Division
Pecs, Hungary	– Mr. Janos Spolar – Chief of Cultural Department
	– Mr. Attila Pavlovics – Chief Advisor of Cultural Department
Prague, Czech Republic	– Mrs. Irina Kniżkova – Head of Monument's Care Department, Prague City Hall
	– Mr. Jiri Musalek – Deputy Head of Monument's Care Department, Prague; City Hall
Rio de Janeiro, Brasil	– Prof. Rizza Paes Conde – Architect-Urbanist, Municipality of Rio de Janeiro
	– Prof. Jorge Czajkowski – Special Advisor, Municipality of Rio de Janeiro
Solothurn, Switzerland	– Mr. Werner Stebler – Head of the City Building Department, Municipality of Solothurn
Wien, Austria	– Dr. Wendelin Wanka – Head of Coordination Office Directorate of the City of Vienna
	– Prof. Manfred Wehdorn – President of the Advisory Council for Urban Development of Vienna
Xi'an, China	– Mr. Cai Weihui – Standing Deputy Mayor of the City of Xi'an
	– Mr. Wang Xizhao – Deputy Secretary General of Xi'an Municipality; Director of Foreign Affairs Office
	– Mrs. Li Xuemei – Director of Xi'an Municipal Tourist Bureau
	– Mr. Zhang Wei – Vice-Division Chief of the General Office of Xi'an Municipality
Zagreb, Croatia	– Mr. Miljenko Cvjetko – Deputy Mayor, City of Zagreb
	– Mr. Vladimir Bedenko – Member of the Council for International Cooperation
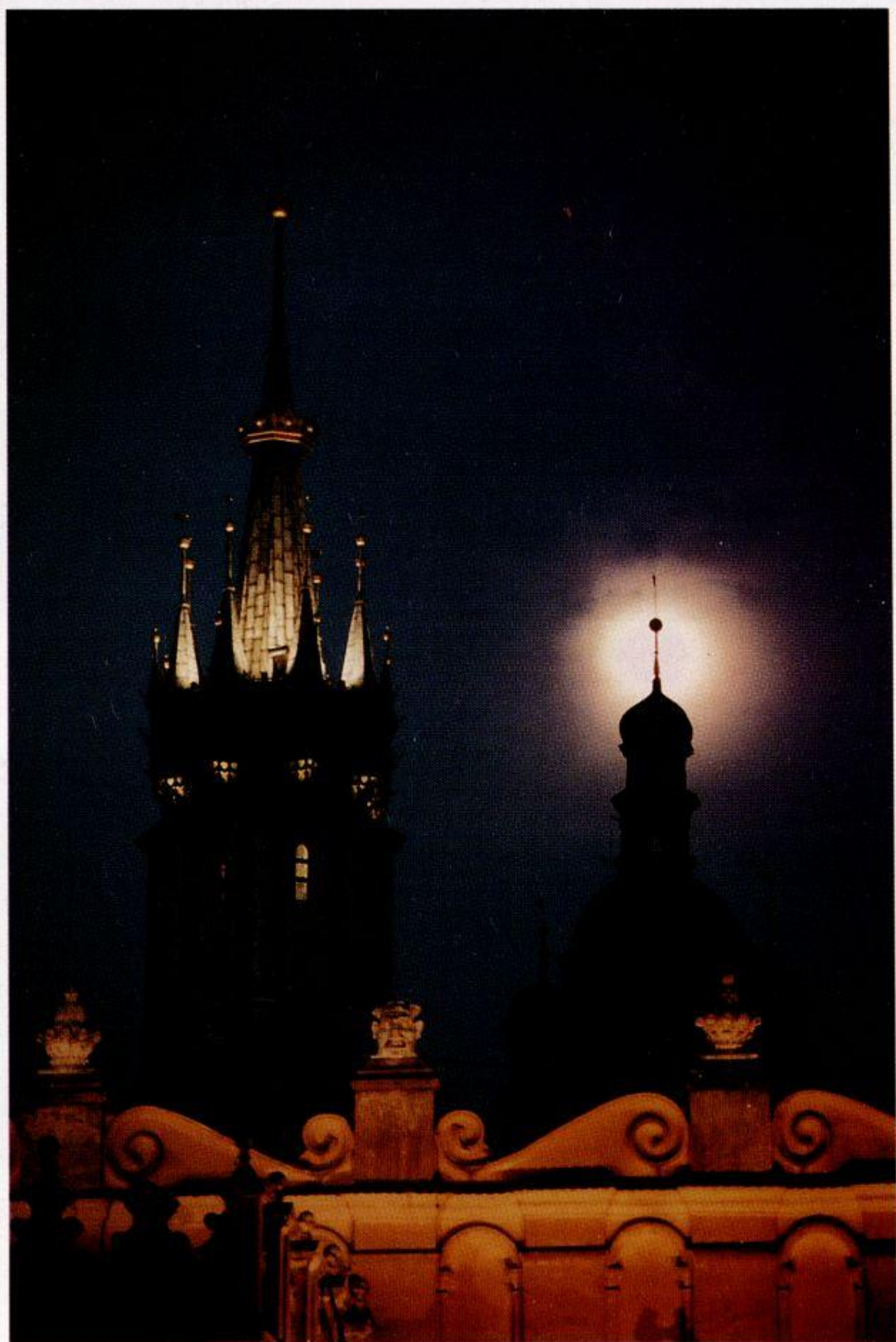
St. Mary's Church and the Cloth Hall in the Main Market Square
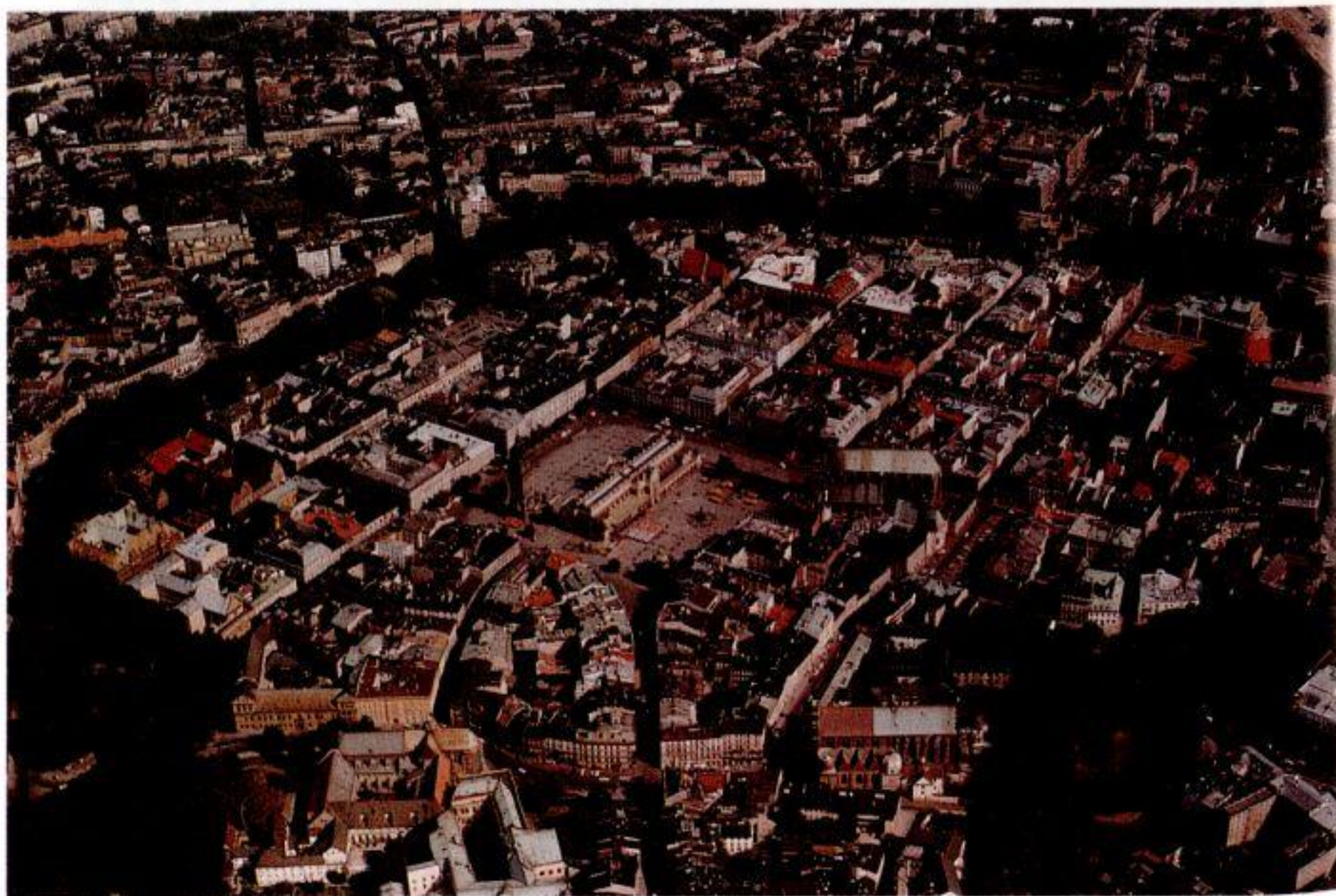
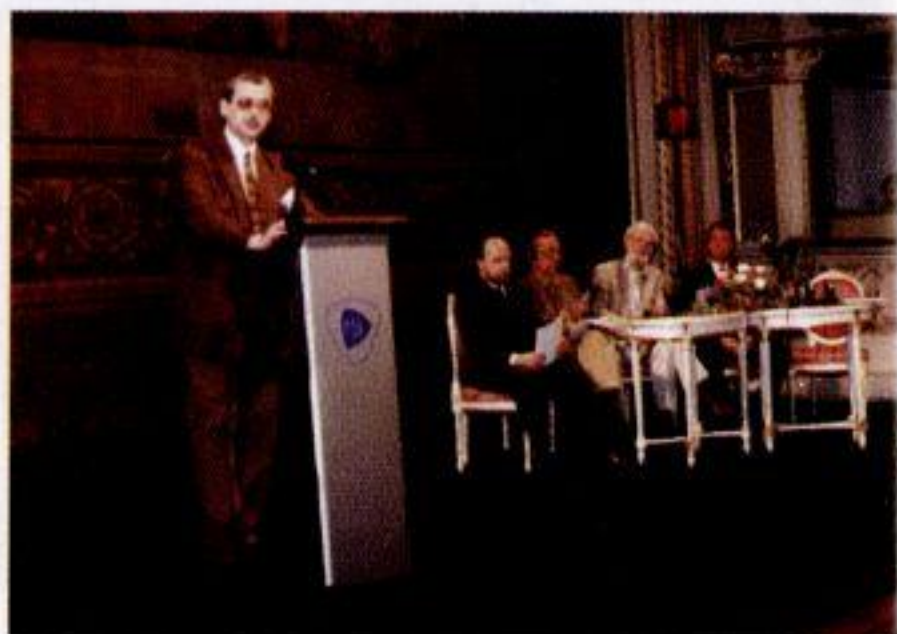
Panorama view on the Old City
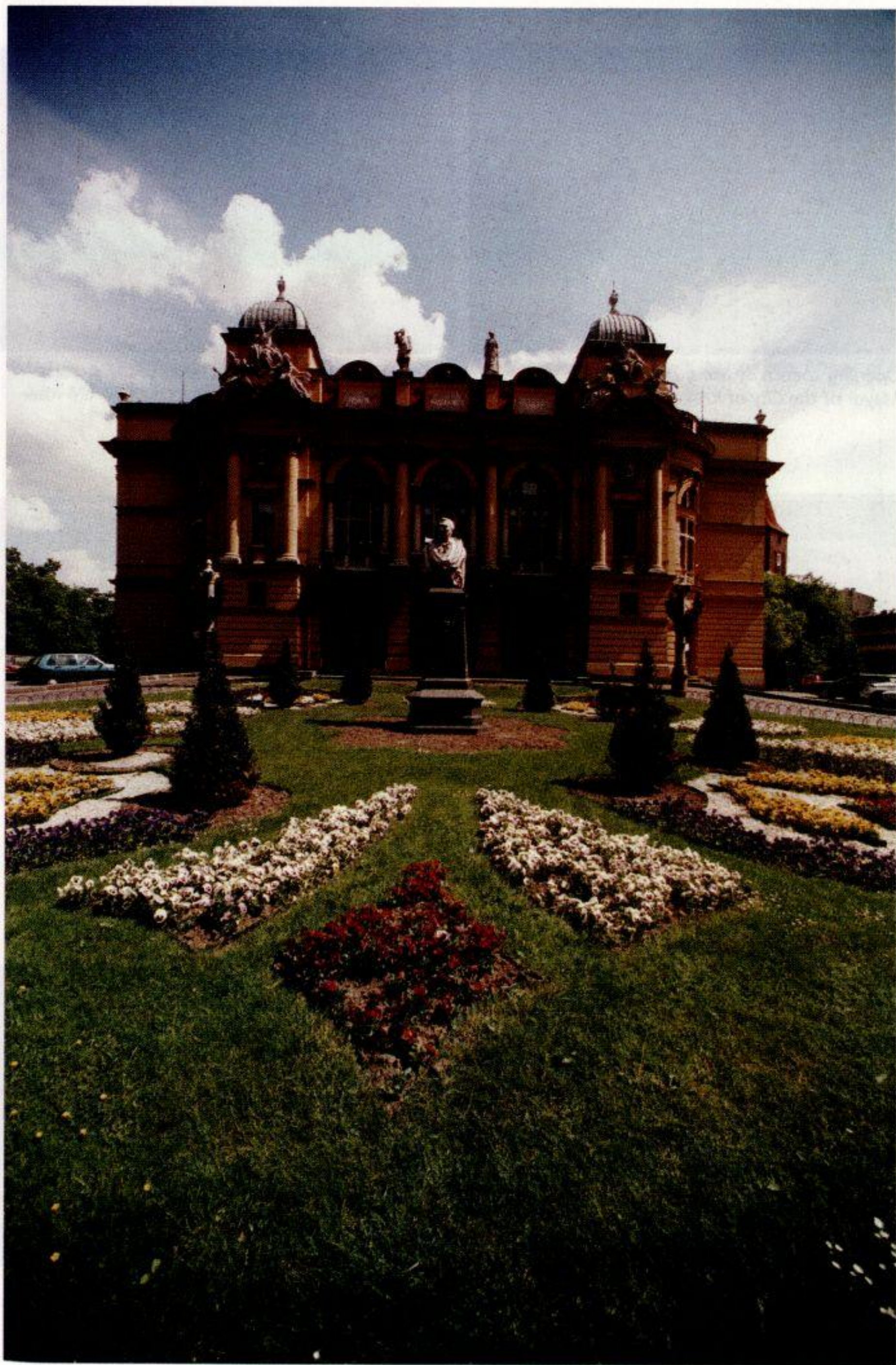
Słowacki Theatre

*Opening speech by Mr. J. Lassota,
Mayor of the City of Kraków*

Speech by Prof. J. Purchla - one of the experts

Prof. A. Tuijnman delivering his lecture

*Mrs. J. Wnuk-Nazarowa,
Minister of Culture of Poland*

Plenary session

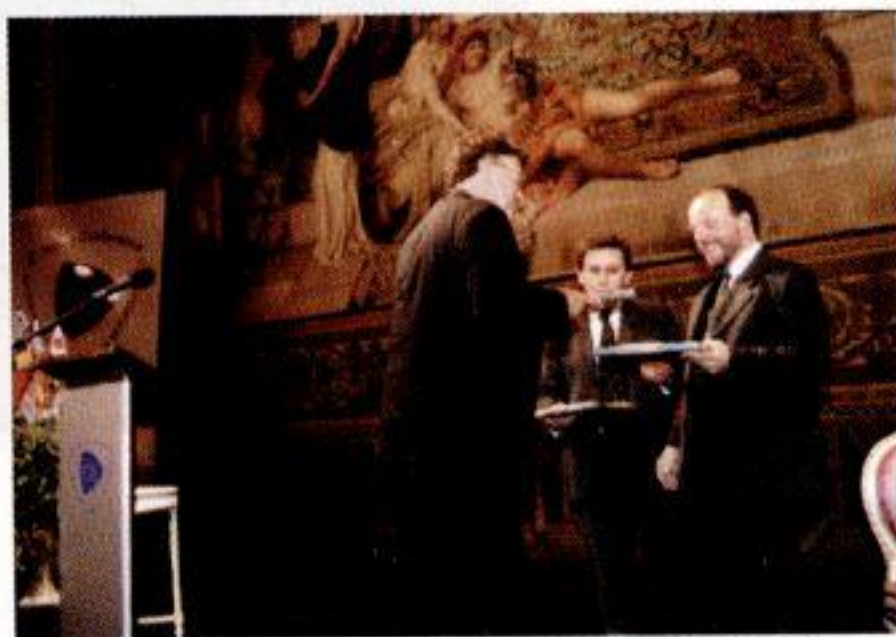*Meeting of the League's Board of Directors*

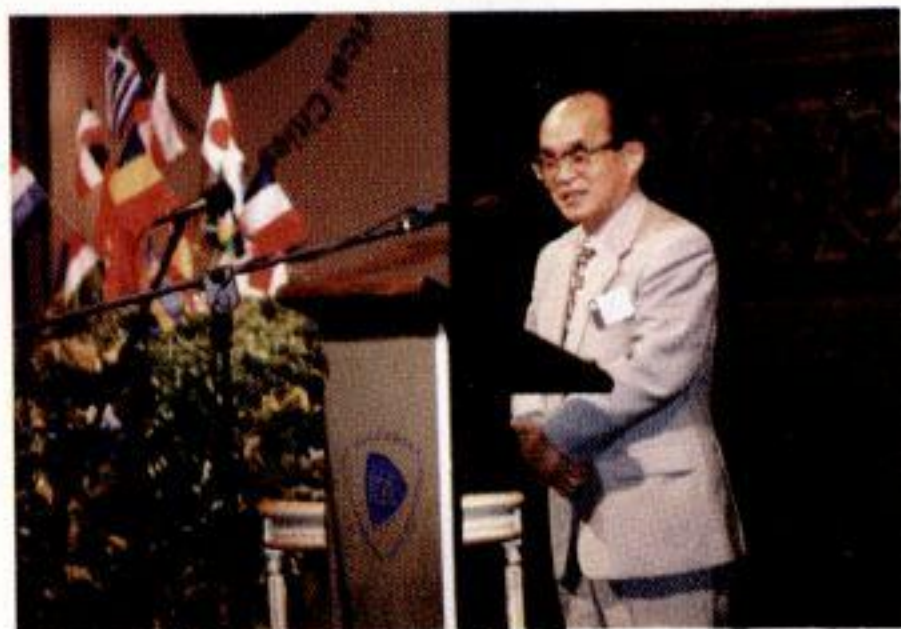The representatives of Esfahan
with Mr. M. Pieronek, Kraków City Secretary

Mr. J. Lassota and Mr. Y. Masumoto, Mayor of the
City of Kyoto

Closing Ceremony

Mr. K. Görlich, Deputy Mayor of Kraków.
and Mr. G. Frech, Mayor of Montpellier

Closing speech by Mr. Y. Masumoto,
Chairman of the Historical Cities League

See you in Montpellier ...

'Timescape" - developing of historical city

Art Event organized by
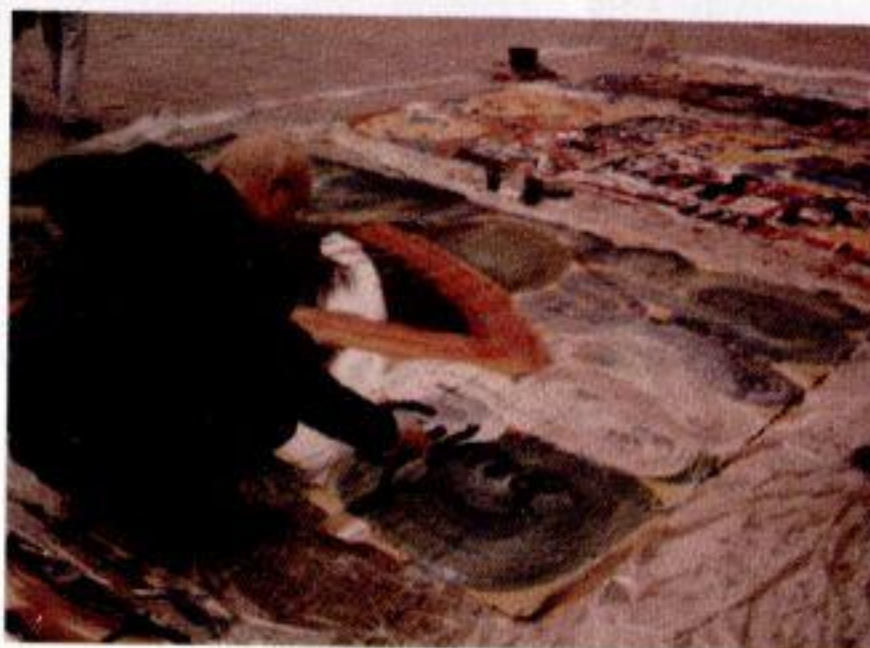the Unesco Centre in Kraków
in participation with the Kraków's artists:
• Adam Panasiewicz
• Wiesław Frączek
• Andrzej Waligóra
• Wiesław Obrzydowski
  & Miłka Obrzydowska

• students
  of the Actor's School "L'Art Studio"
• "Beani Cracovienses"
  children ensemble

• musicians of the "Kraków Klezmers"
• little citizens of Kraków

and participants of the
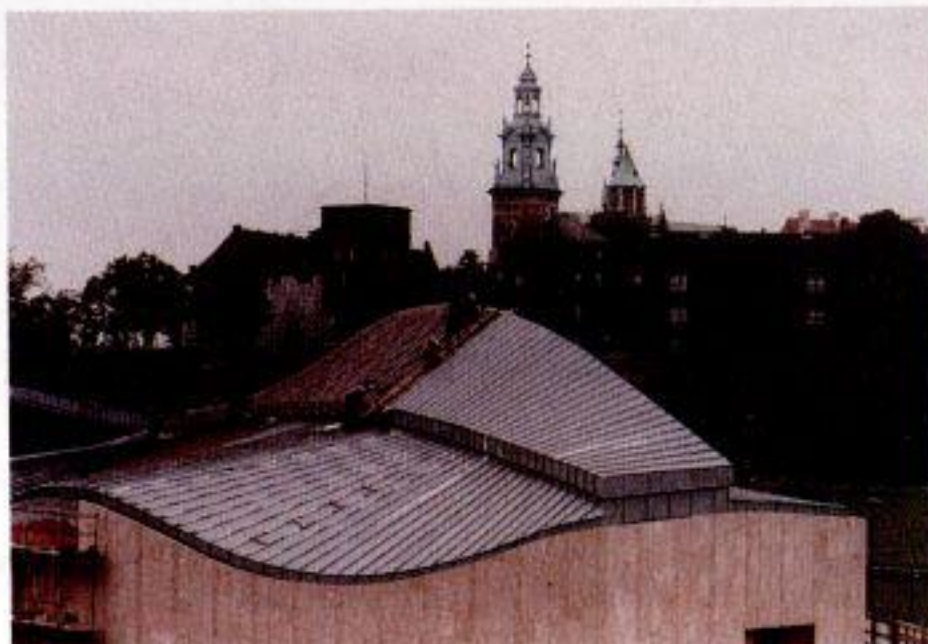6th World Conference
of Historical Cities

History, Tradition & the Present Time

Floriańska Street

The Lajkonik festivity
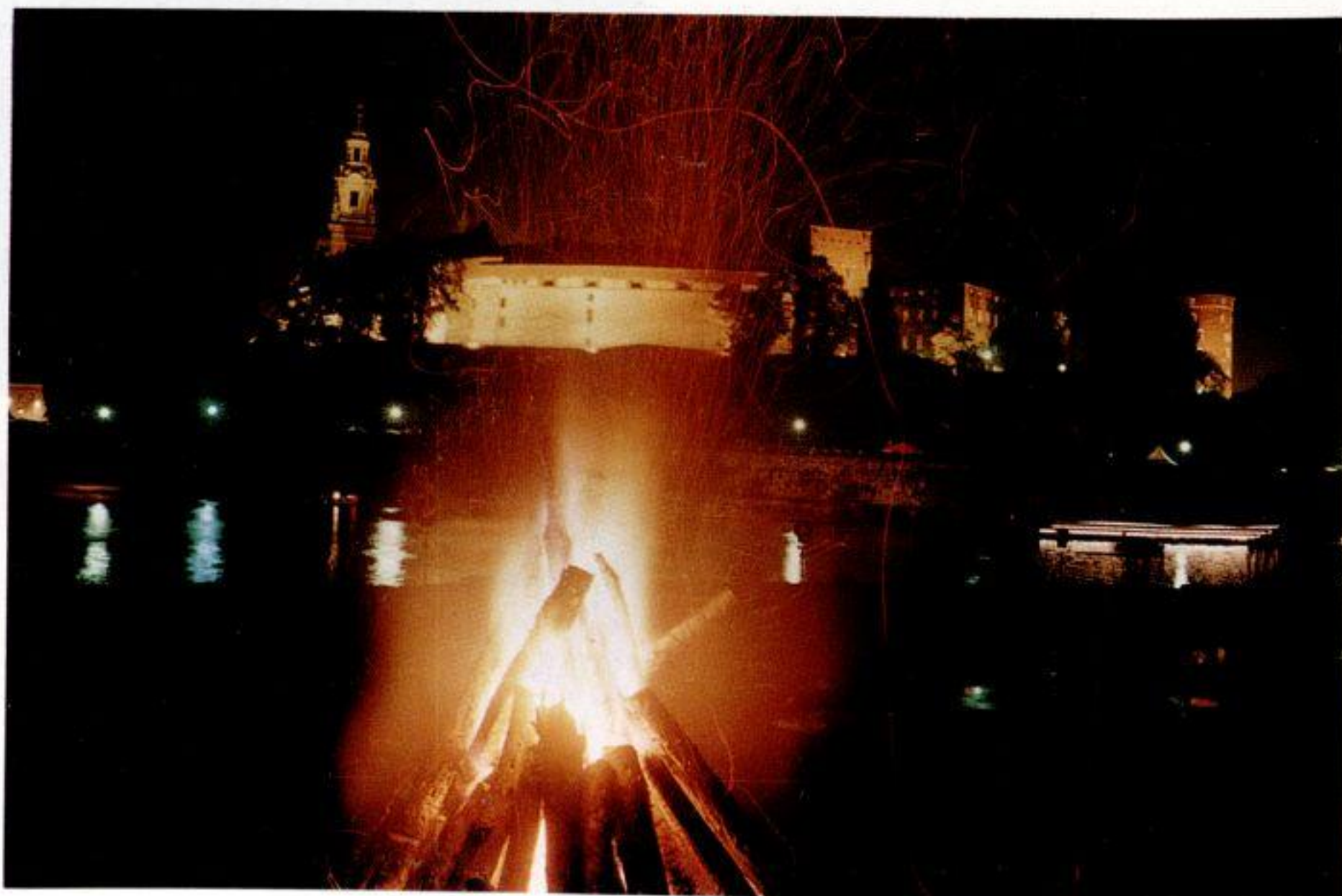

Diversity side-by-side

*The old
Royal Residence Wawel
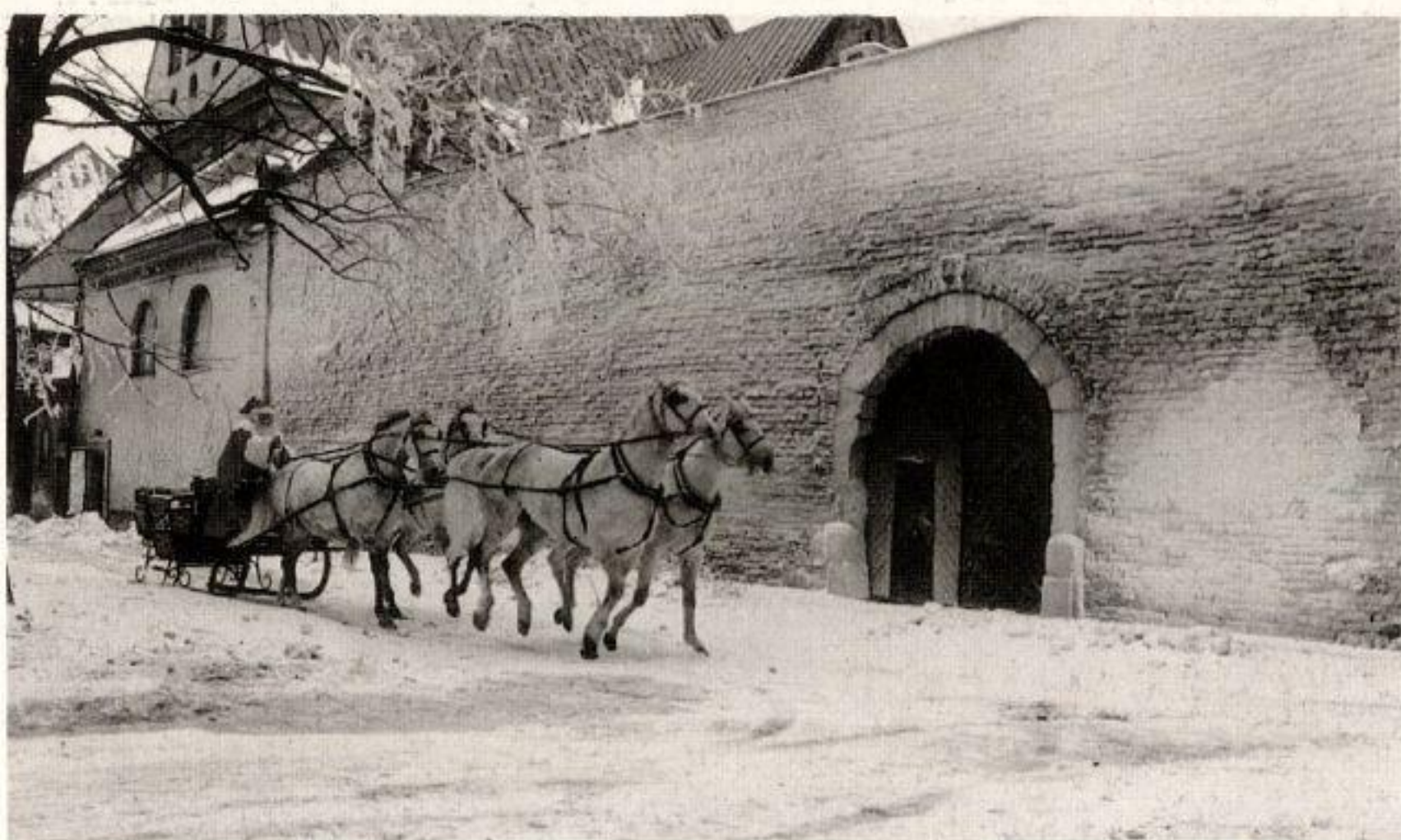and the modern
Centre of Japanese
Art and Technology*

Old Slavonic feast on 23 June at the foot of the Wawel Hill

In Kraków everything is possible ...