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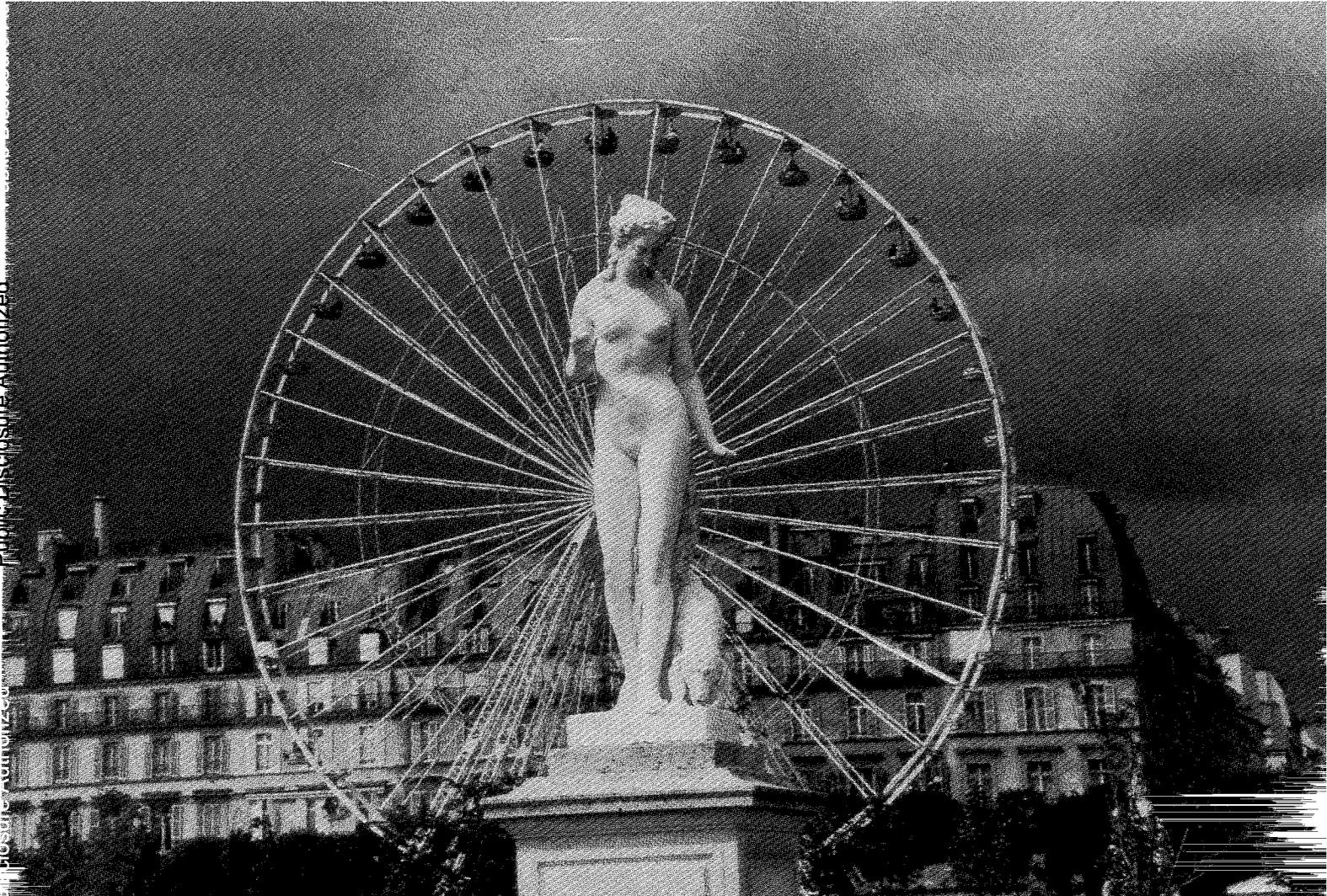
cultural heritage

an **UrbanAge** special issue

september 1998

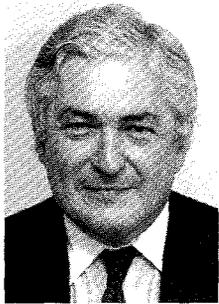
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landmarks of a new generation

letter from the **President**



IT IS A PLEASURE to introduce this special issue of *Urban Age* dealing with culture and development. This theme could not be more timely. At the threshold of the third millennium, the world is in the throws of unprecedented globalization. Many individuals, especially in the developing countries, feel themselves increasingly powerless against the vast, unseen forces of global change. Yet, along with globalization, has come an unprecedented assertion of individual identity.

This rich cultural diversity is not just a treasure in which we can rejoice: rather, it deserves to be protected every bit as much as our planet's biodiversity. Moreover, the self-awareness and pride that comes from cultural identity are an essential part of empowering communities to take charge of their own destinies. It is for these reasons that, we at the World Bank, believe that respect for the culture and identity of peoples is an important constituent element in any viable approach to people-centered development.

We must respect the rootedness of people in their own societal context. We must protect the heritage of the past. But, we must also foster and promote living culture in all its many forms. This makes sound business sense, as recent economic analyses have consistently shown. From tourism to restoration, investments in cultural heritage and related industries promote labor-intensive economic activities that generate wealth and income.

Much of this is already happening or beginning to happen in the context of our conventional operations. Educational loans can take into account the needs of libraries and museums—essential elements of the educational enterprise of any nation today. Historic districts can be more sensitively treated in urban devel-

opment. Natural sites can be protected in the context of environmental operations, and so much more.

The Bank does not claim to be the custodian of all knowledge in this area. We recognize that the very logic of these activities is that they must be home grown and country driven. We believe in working in partnership. Partnerships that bring together international, regional, national and local actors; that bridge formal and informal, private and public sectors. Partnerships that bring in foundations, civil society and the communities

themselves, as well as national governments and international agencies.

I am thus delighted to see more of our work being done in collaboration with the many institutions that have been leaders in this field over the years: the United Nations Educational, Scientific and Cultural Organisation (UNESCO), the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM), the International Council on Monuments and Sites (ICOMOS), Getty, the International American Development Bank (IDB), the World Monuments Fund (WMF), the Aga Khan Trust for Culture (AKTC) and many more.

I am confident that as we advance in the years ahead, this work will be essential for promoting social solidarity, responding to the challenge of inclusion, helping future generations retain their patrimony of natural and built heritage, as well as preserving the living cultures of the present—all of which will help build better tomorrows.

James D. Wolfensohn

President

The World Bank

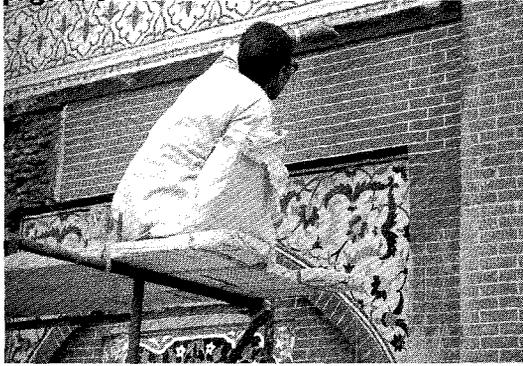
The self-awareness and pride that comes from cultural identity are an essential part of empowering communities to take charge of their own destinies.

cultural heritage

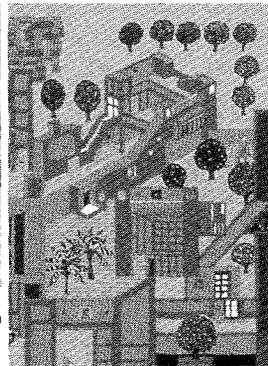
an **UrbanAge** special issue

September 1998

page 14



page 18



page 24



page 22

8 Revitalizing Cities through Culture

Culture is no longer a "soft" subject. Cities around the world are awakening to the positive economic influences that culture embodies.

■ by Charles Landry

11 Culture & Development at the World Bank

The World Bank is giving new emphasis to culture as a developmental issue in its programs and priorities.

■ by Ismail Serageldin

14 Conservation in the Old Walled City of Lahore

A contextual approach to conserving historic structures and settings requires the participation, vision and discipline of all partners.

■ by Katrinka Ebbe

16 The New Corporate Philanthropy

As cash-strapped cities and cultural organizations face new demands for cultural preservation projects, multinational corporations see an opportunity to support investment in worthwhile cultural causes.

■ by Keith Eirinberg

18 Development + Preservation = Landmarking

Children see their world differently than adults. Asking them to define and photograph the landmarks of their city produces some surprising results.

■ by Mahasti Afshar

22 The Culture Bank

The people of Fombori, a village in Mali, display and preserve their cultural artifacts in a community-built museum that is not only financially viable but also a positive focal point for community life.

■ by Todd Vincent Crosby and Katrinka Ebbe

24 Architecture of Independence

The work of four architects from India and Bangladesh, now on exhibit in the United States, highlights their struggle to create an identity through architecture that is at once modern and indigenous.

■ by Jonathan Hale

28 The Challenge of Living Heritage

Asia's local heritage groups reexamine their past through collaboration.

■ by Khoo Salma Nasution

2 Letter from the President

4 Editor's Note

5 The Newsstand

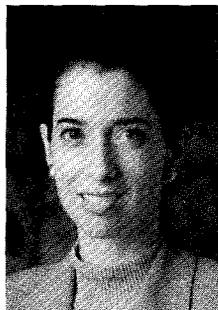
29 Cultural Heritage Resource Guide

31 Calendar

COVER:

Ferris Wheel, Tuilleries Garden, Paris,
by 11-year-old photographer Justin Lee

editor's note



THE BURDEN OF HISTORY is that it requires a collective memory and conscience. The question of who we are is answered by another: where do we come from? This constant act of remembrance is celebrated in all cultures. Its absence is a tragedy that denies people a sense of belonging and a claim to the past. Our cultural definitions are designed

by the past and re-interpreted in the future. We re-affirm the philosophy first developed in *Urban Age's* Spring 1997 issue on culture heritage where we defined culture as the summation of humankind's experience made tangible. That stands. What we explore here are some of the broader issues connecting culture to development and its implications for the World Bank's programs on cultural heritage.

The natural, built and spiritual environments are linked through our daily use of them as fora to conduct our celebrations of everyday life. In this issue we address the following four questions to highlight the current debate in the world of culture and development.

If culture, as Ismail Serageldin states in his article, is the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize society, can we use these features to defend, preserve and develop our cultural heritage in a way that makes sense for new generations that will have to do the same?

Can we build around the past instead of on top of it? The notion that protecting the cultural landscape is the ultimate means of self preservation is posed by Mahasti Afshar, curator of the Getty Conservation Institute's show, Landmarks of a New Generation—the children's photographic document of their private and public lives.

How can we translate these ideas into policies that will have some power to affect change? Charles Landry argues that one can create a climate of acceptance for cultural investment at the local and national level if one recognizes that culture has a well documented social and economic value. In the context of policy-making, he suggests developing a strategy of advocacy that relies on partnership and collaboration among the many players at all levels of society.

How does this work? What initiatives are played out that have, as their basis, an acceptance of the central idea of cultural integrity?

In this issue, we show you the Culture Bank in Mali where family artifacts are offered as collateral for loans. The philosophy of the project is underpinned by a refusal to create a museum for tourists—its aim is to have the villagers buy into the preservation of their past before sharing it with others; the re-building of Lahore using a contextual approach to preservation; and an op-ed asserting the need of Asian heritage experts to develop a more sophisticated local interpretation of their past leading to a strengthened regional identity. We also highlight the creation of a memorial in Soweto to commemorate the struggle against apartheid as part of a growing movement in corporate philanthropy—that sees, as we do, investment in culture as a means of investing in people and society.

Margaret Bergen
Editor



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the news stand

cultural snapshots of the world

CHRISTIAN JUBILEE

Rome celebrates millennium



AGENZIA ROMANA
PER LA PREPARAZIONE
DEL GIUBILEO

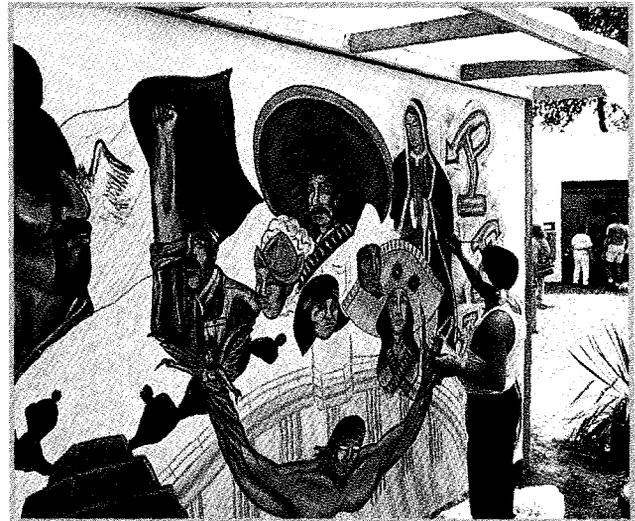
POPE JOHN PAUL II has called for a "Christian Jubilee" to be celebrated in Rome from Christmas 1999 to Easter 2001. The Jubilee will highlight Rome's Christian heritage and history, and will be

concentrated primarily in the city's historic center where most of its sacred sites and relics, including the Patriarchal Basilicas, are located. Forecasts indicate that the number of visitors to the historic center will increase during the Jubilee from the current figure of 7.8 million to 18.3 million per year.

To prepare for the influx, the city launched a special action and investment plan in 1995 to manage events, foster urban maintenance, finance cultural heritage activities, promote cultural events and integrate these activities with the local economy. The plan covers a number of initiatives such as upgrading museums and galleries, improving the central archaeological area and rehabilitating the historical itineraries of Christian Rome so that visitors can retrace the traditional routes taken by pilgrims since the Middle Ages. The plan also provides significant resources for the maintenance of public spaces, streets and bridges. Funding for various plan initiatives is being provided through bonds and corporate sponsorships. For example, a new lighting system in the Roma fora and other historical areas is being sponsored by Rome's utilities company; Volkswagen is sponsoring a visitor's center auditorium. To publicize the Jubilee, information campaigns will be launched for tourists, locals and tour operators.

For more information about the Jubilee, visit the Web site at <http://www.romagiubileo.it>

Photo by Jeff Finley, courtesy Smithsonian Institution, Washington



U.S. - MEXICO IDENTITIES

Culture at the border

IN 1992, THE NEGOTIATIONS over the North American Free Trade Agreement/*Tratado de Libre Comercio* brought increasing attention to the U.S.-Mexico border. While economists and politicians discussed the potential wide-ranging impacts of this agreement on international relations, labor, the economy and the environment, folklife researchers from the Smithsonian Institute focused on the people who live on this border.

During 1992-93, Mexican-U.S. research teams worked in several locations along the border from Tijuana, Mexico and San Ysidro, California, on the Pacific Ocean to Matamoros, Mexico and Brownsville, Texas, on the Gulf of Mexico. The teams found that borderlands culture was neither homogenous nor merely the marginal outposts of two national cultures whose respective power centers were both geographically distant and politically remote. The border has different meanings for residents. For some native peoples, the border is a line that arbitrarily divides their land. For some Mexicans, the making of the border changed their very nationality. For others, the

ABOVE: Muralist Alonso Encinas from *La Sociedad de la Paz* in Ciudad Juárez, Chihuahua, creates images of the borderland.

border provides a region of refuge and freedom, fostering both lawlessness and opportunities.

On the other hand, the border not only divides cultures but also brings them together. It is the site of intensive interaction between people from different countries, cultures and backgrounds. Border culture invites people to continuously define their identity vis-à-vis each other and to take on multiple identities. Thus, a person may decide to speak English, Spanish or a combination "Spanglish." As Enrique Lamadrid, a professor at the University of New Mexico and a project researcher, said, "The border is inside us. We negotiate our identity as border people every time we open our mouths."

In short, the researchers found extensive cultural interactions flowing north and south across the line. And, at the 1993 Smithsonian Folklife Festival at which this project was highlighted, another form of exchange took place—people from different border regions met and learned from each other. South Texan Mexicanos, Black Seminoles, Mexicali Chinese, Tijuana Mixtecos

and Arizona Yaquis shared stories and perspectives. Muralists from both countries illustrated their histories with common symbols of street art. Migrant workers and U.S. border patrol agents joined in discussions of border crossing.

"The border is inside us. We negotiate our identity as border people every time we open our mouths."

This program was only the beginning of a continued collaboration between the Smithsonian and border communities—a collaboration which has

since produced a bilingual educational kit, "Borders and Identity," for students to learn about border history, beliefs, expressive arts and occupational traditions. Additionally, a series of workshops and performances have been held on both sides of the border. In this series, "Talleres de la Frontera," teachers, students and cultural activists engaged in lively discussions about their sense of place, their history and their cultural heritage. This collaborative experience of working with the people in this region has compelled the Smithsonian to explore further with them and to probe the intricate relationships between local culture and the natural, social, cultural and economic environment.



Border culture was highlighted at the Smithsonian Folklife Festival.



ASIA PACIFIC DISCUSSION

Heritage network on-line

The Asia and West Pacific Network for Urban Conservation (AWPNUC) has initiated an e-mail newsgroup/discussion list devoted to urban conservation in the Asia Pacific region. The list facilitates communication among professionals, researchers, scholars and others interested in Asian urban issues, and emphasizes cultural heritage, building technology and urban forms, as well as contemporary urban problems and challenges. Subjects of particular recent interest to list subscribers include Asian urban conservation news commentary; activist news and views; announcements of meetings and conferences; post-graduate work in progress; university courses and field expeditions; announcements of urban conservation projects; job announcements; conference papers; book reviews; newsletters; resources for teachers and scholars; and bibliographies, discographies and filmographies.

To subscribe to the list, send a message that includes "SUBSCRIBE AWPNUC-L" and your first and last names to AWPNUC-SUBSC@DIRECT.NU

Photo by Jeff Tinley, courtesy Smithsonian Institution, Washington

GEOGRAPHIC INFORMATION SYSTEM

Historical town analyses

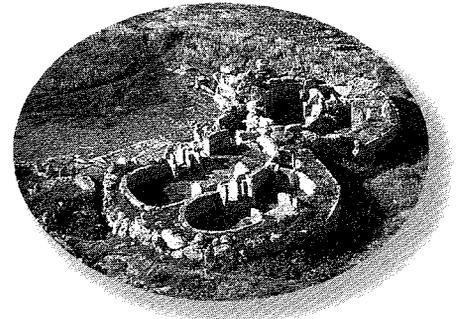
A GEOGRAPHIC INFORMATION SYSTEM (GIS) is a software application for viewing and creating maps, a means of spatial visualization. The more recent Historical Town Information System (HIST) is a GIS that can be used to visualize analyses of historical towns—a means of temporal visualization. HIST combines the disciplines of historical science, architecture and urban planning for use in the fields of urban development, housing and conservation.

Over the last few years, HIST has been used experimentally in the research project Housing in Historic Inner-City Areas of Southeast Asia, conducted by the Technical University of Darmstadt in Germany, to visualize urban development processes in four case studies—Hanoi, Yogyakarta, Singapore and Penang. By entering data from household surveys gathered in distinct neighborhoods, HIST's digital maps can yield insights into how various influences determine changes in the historic setting. For example, Singapore's conservation policy has caused a fundamental social change in the living pattern of inner-city residents. This change can be illustrated by thematic maps on class structure and ethnic composition. In contrast, Penang's historic city on the eve of the repeal of rent control is still characterized by a multi-ethnic and economically viable, extremely dense, land-use pattern.

Multiple applications are possible with HIST: using it as a spatial-temporal database; for compact, multimedia visualizations; and in flexible, process-oriented evaluations. HIST makes it possible to compare historical photographs, postcard views, maps and floor plans with present-day ones. Further, in countries where sufficient cartographic and historical sources are not available, HIST can help create images of an area's history at different points in time.

Scanned paper maps are converted into digital vector and raster data. Historical data are stored to locations such as quarters, streets or buildings. This nonspatial information can be added or changed so thematic maps can be aggregated according to the evaluation parameters. Architects, for example, may be more interested in the form and spatial dimensions, whereas historians may emphasize the time-specific evolution processes.

For more information, contact: Mai Lin Tjoa-Bonatz or Dr. Michael Toyka, Seid Fachgebiet Planen und Bauen in Entwicklungslaendern TU Darmstadt, El-Lissitzky-Strasse 1 64287 Darmstadt, Germany. Tel: 061-5116-3637; fax: 061-5116-3937; e-mail: dh7c@hrz1.hrz.tu-darmstadt.de; Web site: <http://www-a5.igd.fhg.de/projects/hist/>



WORLD MONUMENTS FUND

Heritage sites named

MALTA'S MNAJDRA TEMPLES, thought to be the world's oldest manmade structure, and Constantin Brancusi's "Endless Column" sculpture in Romania, a monument to the fallen of World War I, are two of the latest sites recently identified by the World Monuments Fund as among the world's "100 most endangered cultural heritage sites," and have been awarded grants to assist in their conservation.

Established in 1995 with a contribution of US\$5 million from the American Express Company, the World Monuments Fund works globally, distributing a total of \$1 million annually in grants. These funds provide emergency support to sites of cultural heritage that have fallen victim to natural disaster, pollution or neglect. The 19 sites awarded grants this year span an historical spectrum of over five millennia—with the Mnajdra Temples dating back to 3600 B.C. and architect Konstantin Melnikov's 1929 Russakov Club Moscow masterpiece amongst the recipients.

Other sites benefiting from this year's grants include Fort Apache in Arizona, a U.S. cavalry outpost built in 1870, used as a base for numerous attacks launched against Geronimo and other Apache tribes. A cultural center will be established by the White Mountain Apache tribe to preserve the fort buildings and the historical legacy they represent. ■

For more information on the work of the World Monuments Fund, to receive the next list of Endangered Sites or to nominate a site in need of preservation, please contact: The World Monuments Fund, New York, New York, 10028, USA. Tel: 212-517-9367; fax: 212-517-9494; e-mail: wmf@wmf.org

Revitalizing RCities through Culture

In the world of cultural policymaking, recasting arguments about the economic and social importance of culture is the only way to influence strategy. by Charles Landry

Culture Has Always Revitalized Cities

We tend to assume that vibrant cities were always so, and to forget the role played by culture and the arts in their original economic and social development. In the 14th century, possession of a saint's relic made the fortunes of places like Santiago di Compostela, Chartres and Canterbury. More recently, several American cities—including Pittsburgh, Baltimore and Boston—have created thriving cultural districts in previously decaying city centers. In Europe, Barcelona engineered its revival through an ambitious cultural program linking urban design with the creation of new cultural flagships and festivals. Glasgow, an old industrial city, reinvented itself as a stylish and glamorous destination through investment in culture—and thereby attracted international companies to locate there. Sydney, as it approaches the 2000 Olympics, has initiated a major program of investment to extend its cultural infrastructure and create new galleries, museums and interactive multimedia centers.

The success of these cities shows the impact that the arts can have. They can attract people and make the streets safer, revitalize the evening economy and create a stylish ambience. Overall, this cultural approach to city development has four types of impact: economic benefits, such as the creation of new jobs; physical and environmental benefits; social benefits, like creating safer places



for public use; and symbolic benefits relating to the image of cities.

It is because of culture's flexibility and wide-ranging impacts that its role and potential are now coming to be seen as strategically significant. For example:

✱ **Cultural activities create meaning** and thus are concerned with and embody the identity and values of a place. They express local distinctiveness—ever more important in a world where places increasingly look and feel the same. The threat of loss will make citizens realize how significant their cultural heritage—both buildings and activities—is as an expression of who they are, thus engendering civic pride. This pride in turn can inspire and provide the energy to face seemingly insurmountable tasks that may have nothing to do with culture.

✱ **Cultural activities are inextricably linked to innovation and creativity**, not only in terms of how they push the boundaries of a given art form, but especially when arts-trained people work in collaboration with others in different fields. Historically, this creativity has been the lifeblood of countries and cities as a means of unleashing their capacity to survive and adapt. As we move toward an economy less

Developing a Strategy of Influence

THE EXPERIENCE OF CITIES that have successfully used culture as a trigger for development shows that a long process of advocacy is needed to persuade partners to believe the claim of culture's potential. Here are 10 tips for advocacy.

1. Form a culture advocacy and lobbying group to argue the economic, social and educational benefits of cultural investment to local authorities, government agencies and the private sector.
2. Get experts, local authorities and the private sector together to brainstorm about using culture to regenerate an area or a city.
3. Audit local potential and problems to determine baseline resources and needs.
4. Establish a cross-departmental arts, culture and economy committee to ensure that links between arts and the economy are constantly kept in mind.
5. Investigate resources to harness people and funding for culturally inspired projects—such as foundations, private businesses, and public sector agencies involved in culture, economic development or tourism.
6. Develop a broad cultural strategy that identifies a range of practical projects, some of which can be implemented cheaply in the shorter term and used to inspire further development.
7. Research the success—and failure—of other cultural projects to learn about appropriate and best practices.
8. Establish a local public-private sector cultural development agency task force; this could be supported by a wider cultural forum of artists, the public, politicians and business people.
9. Establish, monitor and evaluate pilot projects to build confidence in—and awareness of—a cultural approach to regeneration.
10. Document project results; these writeups can be used in convincing local decision makers and making grant applications, and as marketing tools.

based on manufacturing and more on knowledge, creativity will be at a premium.

✱ **Culture's role in tourism is key:** usually it is the primary reason a visitor comes to a city in the first place. Tourism might be the first step that allows someone to explore and know a place—and later, perhaps invest in it. The first challenge in using tourism for urban development is to ensure that the tourism sector understands that it feeds off culture and depends on it—indeed, that culture is tourism's reason for being. Additionally, tourism policies should take city residents as well as visitors into account. Interventions such as anti-litter drives, sign improvements, better policing, street lighting, late night public transport, carpark safety and so on are needed everywhere to enhance attractiveness for both residents and visitors.

✱ **The cultural sector is one of the fastest**

growing in the world's developed economies. It is thus a sector of substantial scope, size and importance. If we look at the cultural sector in terms of its subcomponents—like museums, design, music or theater—the impact is less obviously visible. Taken in their entirety, their economic power is much more apparent. Cultural employment represents between 1.5 and 3.5 percent of total employment in most West European countries. In cultural hubs such as London and New York, over 200,000 people are so employed—or 5 percent of each city's total employment.

Adding these components together, it is obvious that culture is associated with quality of life. For this reason, city or regional marketing strategies the world over tend increasingly to focus on their cultural offerings—the presence of artists, creative people and cultural industries in

general. Culture is a means of attracting international companies and their mobile workforce who seek a vibrant, cultural life for their employees. By helping create positive images, the cultural sector has a direct impact on inward investment.

Moving Forward with Cultural Investment

The primary challenge to promoting cultural investment is that people and institutions of influence are unlikely to believe what is being said. We need evidence of the impact of cultural investment. We also need advocacy: if a cultural approach to city development is to be taken seriously, someone within key national and local institutions needs to become a project champion.

Partnership will be key, since in this way mutual aims can be achieved, a greater pool of ideas tapped, burdens and resources shared, and more influence harnessed. Much of the potential of culture can be explored through collaboration with other local authority departments, non-culture ministries, agencies, the private sector, nonprofits and the alternative sector. This linkage should occur at each level of government and can help counteract arguments that a given city has powerful other priorities to address, such as reconstruction or housing, since it shows the interrelatedness and mutual benefits of joint programming.

At the same time, cultural strategies and policies need to be framed within an understanding of current economic and political forces. Experience—especially in Europe, where cultural budgets have been under pressure for about a decade—suggests that arguments for investment in arts and culture need to be recast in more relevant ways. Given competing pressures on public funds it simply cannot be assumed that investment in cultural activities is in some sense a “right”—that art for art's sake in and of itself is good—without making a renewed case for culture in 21st century terms including the social, political and economic arguments outlined above. ■

Charles Landry is director of Comedia, a strategic consultancy concerned with the future of cities and culture. For the next year, he will be assisting the World Bank in its cultural heritage strategy.

From Gate-Keeping to Gate-Opening

MANY LEADERS REMAIN UNCONVINCED of the potential benefits of cultural investment. Success will be impossible without their support and endorsement. Following are strategies for working to change the role of city leadership from that of gate-keeper to gate-opener, from that of controller of resources to enabler and facilitator of opportunities.

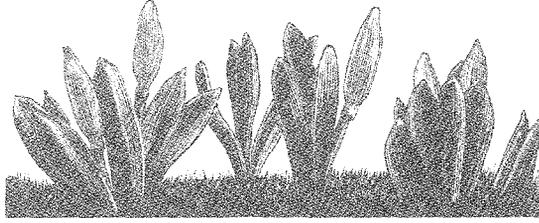
Through Creative Use of Law and Intervention

A MAJOR STUMBLING BLOCK to the enhancement of the cultural sector in developing economies is an overemphasis on the power of law or decrees. Attitudes need to change from an environment in which everything is forbidden unless it is allowed to one in which *everything is allowed unless it is forbidden*. Thus, any law relating to culture should draw wherever possible on the constitution and the civic code, thus obviating the need for specific cultural laws. This highlights the need to create a cascading set of regulatory mechanisms with varying degrees of enforceability and power. The central notion behind this mode of operation is to devolve authority and decision making to the lowest possible level. Currently, many city machines are clogged with responsibilities, procedures and activities that would be better contracted out, handed over or simplified. If cities were to thus liberate themselves, they would be far freer to focus on their core business—that of providing the framework within which culture operates.

Through Creative Use of Money

THE CURRENT CULTURAL FUNDING SYSTEM in most countries predominantly revolves around the grant relationship. Yet there are many other methods to help cultural institutions that may be more effective than grants. These include loosening up the regulatory system to enable cultural organizations to help themselves by providing tax incentives that promote self-sufficiency; providing loans rather than grants to set up activities that might have a commercial return; providing incentives for nonpublic institutions to invest in culture; or even putting on management, strategic planning and marketing courses for cultural organizations.

In these and other ways, regulation and funding can be leveraged more creatively for a multiplier effect. This will go far in changing entrenched ways of working and thinking.



UNDER THE LEADERSHIP OF ITS VISIONARY PRESIDENT, James D. Wolfensohn, the World Bank has embarked on an effort to mainstream its concern for culture in its drive for poverty reduction, empowerment and social inclusion. This essay is intended to sketch out the current thinking in the Bank on what our programs are and what exactly the Bank is doing in this domain.

Of course, the Bank had many early efforts to its credit. It was one of the first institutions to adopt formal policies on indigenous people and on cultural heritage issues, but these were of the “do no harm” variety. Those efforts that dealt with historic cultural heritage in a proactive way, such as the project in Lahore City or in the Hafsia district of Tunis were few and depended more on the commitment of specific individuals than a concerted institutional effort to be proactive on culture and development issues. More recent work on social issues, participation, empowerment and social capital, has highlighted the need to revisit cultural issues with a different eye. But it was Mr. Wolfensohn’s Hong Kong speech to the ministers of finance and governors of central banks of the world,

Culture & Development at the World Bank

Where does the World Bank stand today in its approach to culture? Briefly put, it has embarked on an effort to include concern for culture as an integral part of its drive for poverty reduction, empowerment and social inclusion. BY ISMAIL SERAGELDIN

where he singled out the challenge of inclusion as his main theme that clearly marked the way ahead for a more systemic and systematic effort by the Bank in the area of cultural heritage. This provided a new sense of promoting identity and empowerment as a conscious part of a poverty reduction strategy.

So where do we stand today?

LET US START with a definition of the term “culture.” We use it in the same sense as it has been used by UNESCO and by the World Commission on Culture and Development, that gave us the 1995 report on “Our Creative Diversity.” Culture is the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of human beings, value systems, traditions, and beliefs.

And how does this relate to the specificity of each society and to the sweeping currents of globalization? To education and technology? To knowledge and science? How can we recognize the unique features of local communities while affirming the universals that hold nations together and that join us all in a common humanity? How can we promote employment and tourism without denaturing the cultural assets that motivate that tourism in the first place? How can one translate responses to these questions into specific actions beneficial to the developing countries of the world and to the poor, who are our primary concern? These are topics well discussed in the literature and the Bank has also made a few contributions of its own to promoting a better understanding of these issues. The challenge for us now is to translate this into a systemic and effective program of assistance to the developing world.

There are three areas where the Bank will be active:

☛ *Conceptual analyses* of the contributions of cultural expression to empowerment and linking of diversity with the challenge of inclusion. But we will also be putting special emphasis on the economic justification of investments in culture, recognizing its intrinsic existence value, its public goods character and the positive externalities that it brings. That is essential. Remember that in environmental economics, the valuation of environmental assets—including the intrinsic existence value of biodiversity—was a major help in getting the countries of the world to agree to the creation of the Global Environment Facility (GEF), which has just been replenished at some US\$2.7 billion.

☛ We intend to support, *financially and technically*—in alliance with others—the protection of the cultural heritage of the past as well as the expression of local culture of today, for that will be the heritage of tomorrow. Even more important, cultural heritage is the wellspring of creativity and the foundation of identity, without which we are all like amnesiacs: not knowing where we

go because we do not know who we are or where we came from.

☛ We intend to *work in partnerships* with the many institutions and actors who have been leaders in this field, in reinforced networks of the committed so that the whole of our efforts is more than the sum of the parts.

Let me say a word about each:

Conceptual constructs

CONCEPTUALLY, if we recognize the unique and the specific that so enriches us, we must also recognize the universal that binds us all in a common humanity. Yet, in many parts of the world, the defense of “tradition” and cultural specificity is used as a mantra to legitimate the oppression of women and the perpetuation of intolerance and obscurantism. The pretense of “authenticity” is used to vitiate the new, and to stifle creativity. So, we must recognize that the claims of cultural specificity that would deprive women of their basic human rights, or mutilate them in the name of convention, should not be given sanction. No society has progressed without making a major effort at empowering its women through education and the end of discrimination.

So, the approach to culture that we espouse is the one that encourages diversity, creates a *space of freedom* in each society for minority expression and contrarian view, while promoting inclusion and social cohesion. It is a rich and variegated concept that we espouse, very much in keeping with the people-centered development paradigm which the Bank is continuously working on.

On the economic and financial justifications for borrowing for, and investing in, culture, we advocate absolute rigor in both financial and economic analyses. In the public finance realm, we should always be guided by simple but powerful principles: who pays and who benefits?

Current work, drawing from environmental economics is trying to get a more refined appreciation of the costs and benefits of managing cultural assets. The costs of the loss of irreplaceable heritage are not easy to determine, and the benefits of preserving it beyond the utilitarian commercial benefits of, say, tourist revenues. Adapting a range of techniques—from hedonic pricing and travel cost methods to contingent valuation—to estimate the intangible benefits of cultural assets is one step in that direction.

THIS CONCEPTUAL WORK is needed to avoid limiting the benefit stream to a fairly measurable, solid and understandable set: tourism revenues. Indeed, a benefit stream that focuses exclusively on tourist revenue not only misses the intrinsic value of the heritage but could lead to three erroneous conclusions that are imbedded in the logic of such an analysis:

1. That those areas of cultural heritage where one could not generate a sufficiently large tourist stream are not worth investing in. This is a denial of the intrinsic worth of the cultural heritage, both for the people there and for the enrichment that it

If we recognize the unique and the specific that so enriches us, we must also recognize the universal that binds us all in a common humanity.

brings to the world at large by its very existence. After all, many of us will not visit any of the sites on UNESCO's World Heritage list, but we would feel impoverished to know of the loss of such sites and feel enriched by their continued existence, regardless of whether we ever visit them.

2. That maximization of the number of tourists visiting a place and the amount they spend is desirable, since it increases the benefit stream. In fact, in many cases, such a development would destroy the charm of the place and denature the activities that are endogenous to the cultural setting.

3. That if another and mutually exclusive investment—say, in a casino on the beach—would result in increased tourist dollars for the country, we should leave the cultural heritage site without restoration and build the casino.

Clearly, all these conclusions are neither justified nor defensible. We must look for the intrinsic value of the cultural heritage above and beyond what it is likely to generate in tourist dollars. This is an area where much current work is being done.

In addition, the issue of investing in culture has different dimensions. We must not forget that there is an enormous growth in the culture-based industries, including the export of artistic output as well as the hosting of tourists. But, can these industries continue to grow in a way that does not diminish or trivialize the local cultures? That is the challenge.

Programmatic support

OUR PROGRAM MUST TAKE ALL these aspects into account, recognizing:

- ✦ the intrinsic worth of culture, not just what it generates in tourist revenues,
- ✦ the educational content of culture,
- ✦ the special case of historic cities,
- ✦ going beyond the “do no harm” posture,
- ✦ the need for a culture of participation,
- ✦ the importance of promoting the sense of community, social inclusion and social cohesion.

This said, we at the Bank are willing to commit to the financing of operations in culture in all countries that seek such loans and credits from us. We expect to provide support to no less than 20 or 30 operations in as many countries in the next two years. These will undoubtedly be small operations at first, but they will lay the foundation for more in the future. Even more, they will help bring the cultural dimensions into the mainstream of the development paradigm.

The cultural alliance

MORE IMPORTANT Than the funding or analysis we can bring is the manner in which we commit to do it:

- ✦ Complementing our support to education, health, science, technology, telecommunications, and all the other essential investments. It is not an either/or proposition, it is both.
- ✦ With the full participation of all the stakeholders that must be part of the decision making process: the international, regional, national and local governments, the private and public sectors, the civil society and the international agencies, with special attention to the role of women and the empowerment of the poor.
- ✦ Observing the cultural dimensions of relations among com-

munities, societies and the world.

✦ Catalyzing the finance of others, notably the private sector, which today accounts for the flow of over \$250 billion to developing countries, some five times the official development assistance. Today the capital markets transact \$1.3 trillion per day, enough to buy and sell the GNP of the United States in a week.

✦ Finally, and most importantly, working in partnership with others.

We support partnerships that will link us all into a network of the committed, a coalition of the caring. The Bank has been working closely as one member of an informal alliance for culture that includes the United Nations Educational, Scientific and Cultural Organisation (UNESCO), Getty, International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM), International Council of Museums (ICOM), International Council on Monuments and Sites (ICOMOS), World Monument Fund (WMF), the Aga Khan Trust for Culture (AKTC), Council of Europe and many more, to forge this reinforced network that would promote best practice, and assist in ensuring complementarity in action, to make the whole of our efforts more than the sum of the parts.

The millennial moment

IT IS APPROPRIATE that, as we approach the millennium, we look back and look forward. That we should celebrate our achievements and confront our shortcomings. That we should recognize our common humanity, promote a culture of peace and rejoice in our diversity and enrich the lives of one and all by the celebration of this diversity.

We must, above all, take the occasion of this psychological milestone to encourage the world to shift the emphasis of the development paradigm. To shift it towards the implicit holistic vision that has been sketched out and is just now being fleshed out in the project and analytical work and financing arrangements underway.

It is a vision that sees development like a tree, which is nurtured in its growth by feeding its roots, not by pulling on its branches. It is a vision of sustainable development that is people-centered and gender-conscious, that seeks equity for all and empowerment of the weak and the vulnerable everywhere so that they may be the producers of their own welfare and bounty, not the recipients of charity or aid. A vision that recognizes that development must have a cultural content, that recognizes that governance and institution building, and enhancing human capacities are all central parts of the development process—and may, in fact, be the keys that undergird economic well-being.

But beyond the words, there must be action. So we must pursue our efforts on all three fronts: the conceptual and analytical work to give this vision a stronger grounding; the operational support of projects and finance, and the promotion of partnerships of the committed—our coalition of the caring. This is the time to dedicate ourselves to this task, for the sake of the world that needs a memory to have an identity, and for the people who need their identity to take charge of their own destinies. ■

Ismail Serageldin is vice president for Special Programs at the World Bank in Washington.



Conservation in the Old

THERE IS AN OLD PAKISTANI SAYING: "A person who has not seen Lahore is not born." Pakistanis do indeed consider the Old Walled City of Lahore to be the historic and cultural heart of their country. The city's known history dates back more than a thousand years, to a fort on the banks of the Ravi River which grew into a fortified city under the Afghans and Turks. It flourished as a regional center under the Moguls in the 17th and early 18th centuries, but fell into decline; in the mid-19th century, it came under British control. Today, the city is the political capital of the Pakistani Punjab and—once again—an important industrial and commercial center.

Current Context ☞ The Walled City, now a relatively small area (2.6 square kilometers) in the northwestern corner of Lahore's sprawling metropolis, contains an astonishing array of cultural property, including mosques, forts, gateways, residential buildings, palaces, tombs, alleyways and open squares. In addition to this architectural heritage, traditional cultural activities, economic pursuits and social relationships continue to thrive. The flourishing of these traditions is enhanced by the character of the Walled City, its individual buildings, bazaars and the spaces within its narrow winding streets.

However, many buildings and much of the Walled City's infrastructure are seriously threatened by overcrowding, inappropriate zoning, pollution and physical decay. The area, with a population of around 250,000, has the largest single concentration of Lahore's urban poor, living in some of the city's worst conditions. Nevertheless, land in the Walled City commands the highest prices in the area, and small businesses find it a highly desirable location because of the availability of skilled labor and numerous consumers. Thus, driven by business opportunities and the real estate market, demolition and rebuilding in the Walled City are constantly diminishing its historic fabric.

A Cultural Heritage Conservation Plan ☞ Because of the Walled City's historical and cultural associations, as well as its commercial importance, political leaders are very interested in addressing

its social, physical and economic problems. In 1983, the Government of Pakistan and the World Bank began preparing a cultural heritage conservation plan through the World Bank's Lahore Urban Development Project. The Walled City component of this plan focused on the repair and restoration of the Delhi Gate (a principal entrance to the Walled City), the Delhi Gate Bazaar and the Shahi Hammam, located just inside the Delhi Gate. The project also improved social services by financing the restoration and rehabilitation of eight schools and two community centers. Additionally it financed the upgrading of the water supply, sewerage, drainage, paths and roadways, solid waste collection, electricity and traffic management.

The overarching goal of the restoration work in the Walled City was to conserve historic structures and settings. Wherever possible, original construction techniques and materials were used for repairs; changes to buildings and streetscapes were made only as needed to accommodate contemporary uses and services.

Modern Technology in Historic Settings ☞ One of the main challenges for the Walled City is providing modern urban services in a traditional setting. Electricity, gas and telephone lines are extremely difficult and costly to provide without damaging historic architecture or creating visual

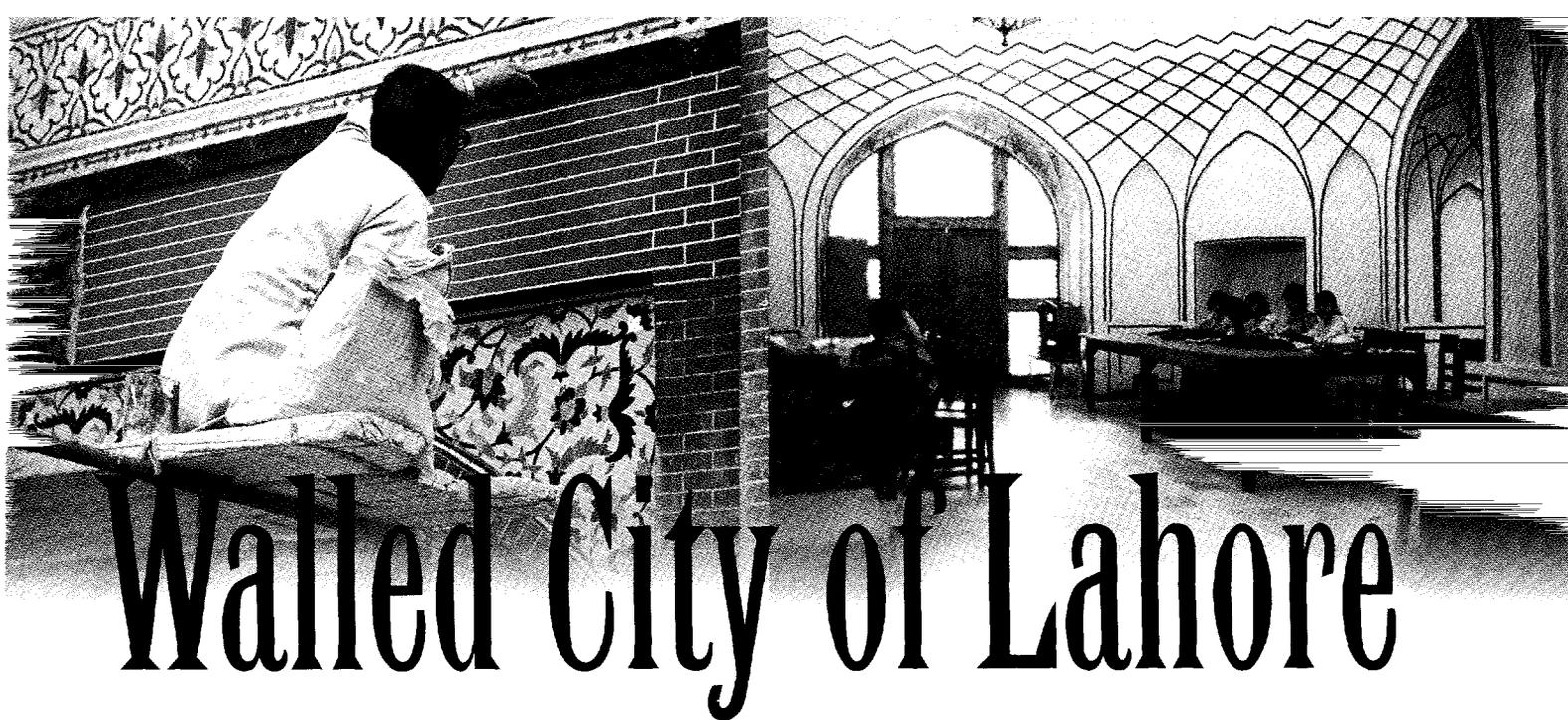
discontinuity. In the Walled City, overhead transformers and power lines disfigure street-scapes, and water and drainage lines, which have been installed above ground, are unsightly and easily damaged.

A contextual approach to service delivery in the Delhi Gate House, for example, permitted the upgrading of its electrical and plumbing systems while respecting the existing setting. Since the Gate House was planned to accommodate a school, it needed good lighting and toilet facilities. Project architects concealed necessary electrical wires and ducts by using plaster over walls that had originally been finished with only a lime wash. They added new structures to the site to provide toilets, but designed them to blend with the surrounding historic setting.

Replacement of the massive deodar tree roof beams in the

A contextual approach to conserving historic structures and settings requires the participation, vision and discipline of all partners.

by **KATRINKA EBBE**



Walled City of Lahore

Delhi Gate's Magistrate Hall is an example of an exceptional effort to use traditional materials. During restoration, workers discovered that the beams were rotting due to water damage and insect attack. However, the project team could no longer obtain deodar beams in Pakistan of sufficient length and girth for the roof support. The World Bank used its contacts with India to locate beams of the correct size in Kashmir. Then, the Indian and Pakistani governments gave special permission for their transport to the site across tense political borders.

Adaptive Reuse of Historic Buildings One of the most important principles of successful conservation work is that historic buildings must be put to active use. The underlying assumption is that no one takes care of property unless they have a vested interest in its maintenance. Planning for this reuse and establishing commitments for maintenance of historic buildings requires full community involvement.

Project planners originally intended the rehabilitated Shahi Hammam to be the office of the Lahore Development Authority's Conservation and Upgrading Unit. However, the community did not support this proposal, so the building was designated as a community center. During restoration work, the project team realized that community center activities (including a wedding hall) were incompatible with the fragile nature of the historic interiors. Today, the Hammam houses a women's vocational training school and the Punjab Tourism Development Corporation office, along with a craft exhibition space, library and tourist information center.

Restoration Based on Documentation In the case of the Hammam frescos, pressure from several different sources led to varying degrees of success in meeting international standards for restoration. The contractor began work using permanent non-removable paint on top of the original fresco, arguing that it was necessary for the adhesion of new paint to old surfaces. Political pressure encouraged rapid completion of the work, thereby elim-

inating time for full documentation of the site. Finally, overly enthusiastic painters, comfortable with the local practice of recreating missing parts of decorative schemes, finished the frescos using conjecture rather than documentation.

Such problems were not surprising to a well-known Pakistani architect who was instrumental in promoting the preservation project. He viewed the mistakes as part of a learning process that would eventually lead to better practices. The project team identified several measures that could prevent such problems in the future, such as more discussion and sensitization on conservation principles for contractors, artisans and the public; increased site supervision; and more training in traditional practices and techniques.

Project Outcomes The conservation projects consolidated and restored several highly visible structures that are of great symbolic importance to the Old Walled City. These buildings are now used for socially valuable activities and have the potential to stimulate private upgrading in the surrounding area.

Commercial activity in the upgraded areas has increased, proving that historic but deteriorated inner-city centers can be rehabilitated without jeopardizing commercial interests of the occupants. Property values in the Walled City have gone up as a result.

The project's need for craftsmen who practice traditional forms of building and embellishment has identified lost skills, notably fresco painting. It has also provided employment for those who have traditional skills, and training for others. In some cases, the project has added to the understanding of old materials such as traditional mortar mix and helped reestablish some historic forms of construction.

The project has created a ripple effect as the provincial and metropolitan governments have begun improving service to the Walled City. ■

OPPOSITE LEFT: Lack of maintenance has led to deterioration. RIGHT: Beating Kankar lime, Shahi Hammam.
ABOVE LEFT: Conservation work provides employment. RIGHT: Dressmaking in class.

The author acknowledges the contribution of the Lahore authorities, Geoffrey Read, Graeme Lee and Toshiaki Keicho of the World Bank and Donald Hankey of Gilmore, Hankey, Kirke Ltd.

the new corporate philanthropy

Multinational corporations are looking for cultural causes that not only demonstrate good corporate citizenship, but that also further their bottom-line interests. by Keith W. Eiringer

AROUND THE WORLD, cash-strapped governments and cultural heritage organizations are seeking new sources of funding to conserve endangered cultural resources. At the same time, multinational corporations entering new foreign markets are seeking to demonstrate their goodwill by supporting worthy local causes.

American Express, United Technologies, Exxon and Amoco are a few of the companies that support projects to conserve cultural heritage in the foreign communities in which they do business. For example, the World Monuments Watch—a program that is attempting to save the world's 100 most endangered cultural heritage sites and monuments—is funded by a five-year, US\$5 million grant from the American Express Foundation.

Finding the right match AS THE FLOW OF FOREIGN investment into emerging markets increases, the prospects brighten for greater corporate support for cultural heritage. Businesses have begun using corporate philanthropy to support their strategic marketing objectives in these foreign markets. This is the “new corporate philanthropy.” Multinationals are looking for causes that not only demonstrate good corporate citizenship, but that also further their bottom-line interests.

Multinationals that have supported cultural heritage projects carefully study whether their participation can be effective both for the host country and their business interests. Corporate managers review many aspects of a project: the strategic importance of the market to the firm; capabilities of their staff; how far their money goes in a particular country (considering the exchange rate and costs); the merit of the project; the likelihood of success and subsequent impact; confidence in their potential partners; whether they will have some measure of control in achieving maximum publicity for their investment; and how successfully they can influence public opinion, increase government support, and stimulate public and private fundraising for conservation through recogni-

tion and grants. A company generally will not join a conservation effort in a country in which it has no staffed business presence.

Some global corporate initiatives

DECLARES HARVEY GOLUB, chief executive officer of American Express, “No industry has a greater stake than ours [travel and tourism] in preserving history and tradition, cultural differences, or nature and the environment.”

To this end, American Express has funded preservation initiatives throughout the world, such as through grants to both the Europa Nostra awards for the best architectural restoration projects in Europe and to a similar awards programs in the Caribbean; and by supporting numerous restoration efforts in such places as St. Paul's Cathedral in London, war-damaged Dubrovnik, the Arc de Triomphe in Paris, the Sphinx in Giza, the Preah Khan temple complex at Angkor, the Temple of Literature in Hanoi and the Teatro Colon in Buenos Aires. Its 1998 World Monuments Watch grants to 19 endangered sites in need of emergency preservation work include donations of \$100,000 for the restoration of Brancusi's Endless Column in Romania and the restoration of the dome of the Palace of Fine Arts in Mexico City. The company also funds conservation training and sponsors publications on cultural heritage.

At United Technologies Corporation, management believes in supporting the culture of the countries in which the company operates. One of its global heritage projects was an April 1996 photographic exhibition with catalogue in Beijing, “A Spiritual Resonance: The Vernacular Dwellings of China.” Impressed by the work of photographers who over 10 years had documented and preserved on film the vanishing traditional architecture of China, United Technologies supported the efforts of the Jiangsu Fine Arts Press in reminding the public of the breadth, depth and excellence of Chinese culture and the need to “preserve the past to benefit the future.”

Esso Chile, the Exxon Company's Chilean subsidiary, prefers

to lead fundraising efforts to attract other interested donors. Esso chose to support the restoration of 17th to 20th century wooden churches of Chiloé, originally built by Jesuit and then Franciscan missionaries. These structures are considered the most important ensemble of wooden religious buildings in all of Latin America. Esso took charge of the entire restoration of one of the seven churches that together had been declared a national monument in the mid-18th century by providing funds to replace the roof and restore the walls and imagery. Proud of its contribution to Chile's heritage, Esso used a drawing of the church for its corporate Christmas card.

Amoco, the largest foreign investor in Egypt and the country's largest crude oil producer, has supported the archaeological work of Dr. Kent Weeks at the Valley of the Kings in Egypt. Weeks discovered the vast tomb complex intended as the burial place for the sons of Pharaoh Ramses the Great and is mapping the tombs where the ancient city of Thebes was located. Amoco's grant to the American University in Cairo, where Weeks is a professor of Egyptology, has covered a substantial portion of the project's expenses.

Why support heritage projects?

A foreign company's involvement in local culture is a sensitive matter and should be handled that way. A mistake that alienates the local population can do more harm than good for the company and the conservation effort. The lack of accountability by a company's local or international partner in the conservation project can drain resources and lead to failure. Bureaucratic tangles or thorny legal problems can delay a project. Ultimately, this can frustrate a donor that wants to see successful results by a certain date.

However, the benefits of supporting a conservation effort are numerous. The involvement of a foreign company in local culture shows its sensitivity to local heritage—especially important in some countries where national leadership has expressed concern over an influx of foreign cultural influences that have come through the same “open door” as foreign investment. A grant to save cultural heritage says that a company is concerned about the long-term interests of the country, which can be popular with the host government, the public and the firm's local staff. This philanthropic act provides good free publicity for an extended period. The company's involvement in a conservation project can add experience in dealing with a government agency—usually the culture ministry—that may help foreign managers understand decision making.

Corporate support for cultural heritage also helps to improve the local economy by stimulating cultural tourism and creating

THERE ARE A FEW possible drawbacks for companies considering supporting cultural heritage projects. A foreign com-

Goodwill Combined with Sensitivity

This writer visited South Africa in March 1998 at the invitation of the Soweto Heritage Trust and the Standard Bank of South Africa to study the possibilities for greater corporate support of the preservation effort in Soweto. Soweto—originally an acronym for South Western Townships—a city located just outside Johannesburg, developed as a result of territorial and political segregation imposed by South Africa's successive apartheid governments. The city is renowned for its anti-apartheid struggle, especially an uprising involving school children that occurred in 1976. Now an effort is being made to memorialize Soweto's quest for freedom, justice and dignity through the preservation of its cultural legacy.

The Soweto Heritage Trust was established in 1997 with President Nelson Mandela as its patron to identify, preserve and promote cultural resources that represent Soweto's rich past. The organization, consisting of numerous stakeholders, understood from the start that the preservation of Soweto's heritage must take place within the context of sustainable development and other equally important interests such as nation building, reconciliation, environmental protection and community ownership. With busloads of tourists already visiting various undeveloped historic sites in Soweto, the Trust is focused on creating a viable tourist industry that would provide interpretation to visitors and commercial spin-offs to local residents.

The centerpiece of this effort is the Hector Peterson Cultural Center, located at the intersection where a young boy was thought to be the first casualty of the violent suppression of the 1976 uprising. Near the center is a house once occupied by President Nelson Mandela, which is just down the street from the home of another Nobel Prize winner, Archbishop Desmond Tutu. The Trust foresees the establishment of a heritage route incorporating these places and other nearby sites that represent a microcosm of South Africa's struggle for freedom. The Trust plans to fund the first stage of its plan for Soweto by raising 20 million rand (approximately US\$5 million) in financial support.

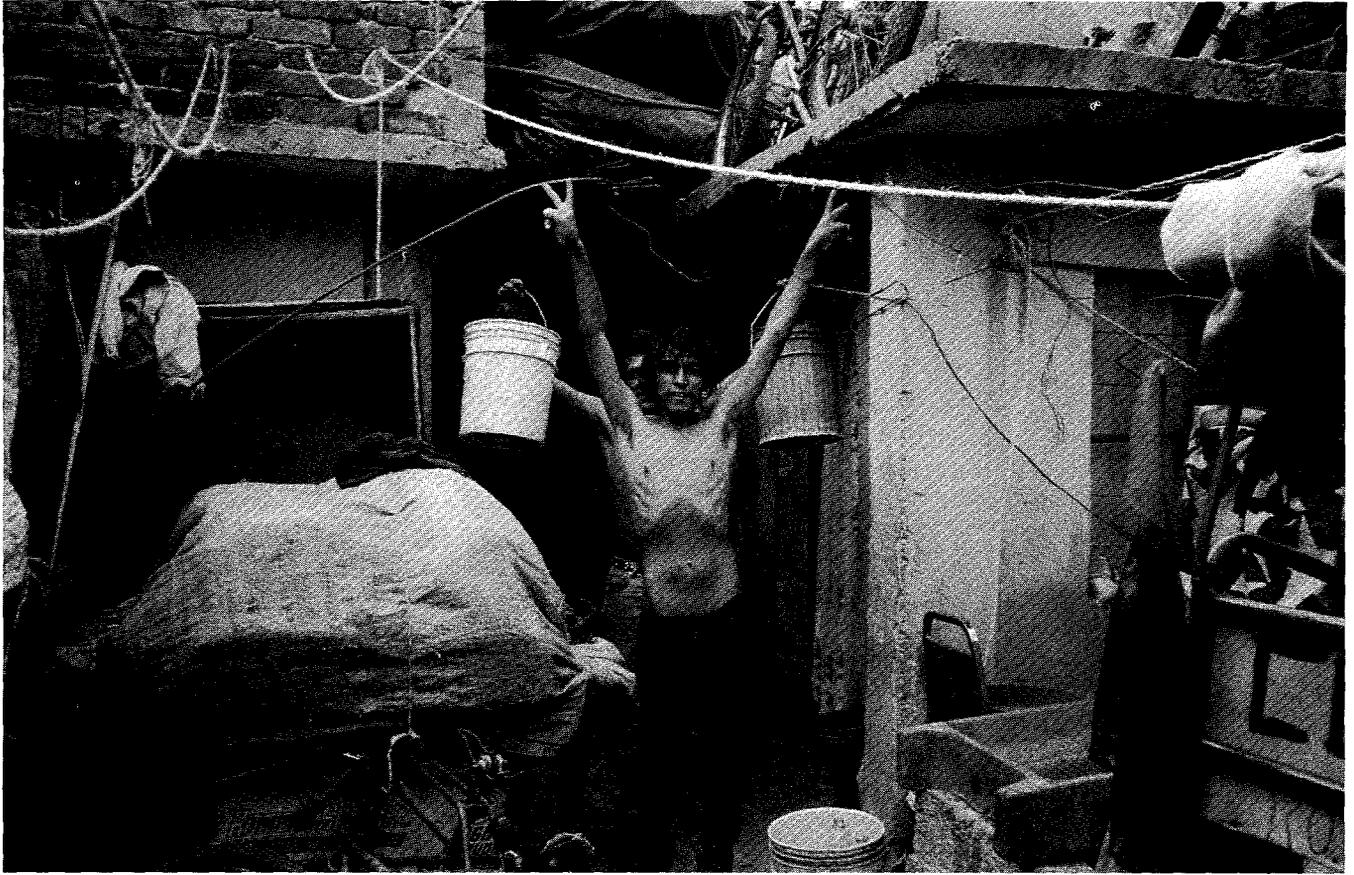
From its inception, Standard Bank, one of the two largest banks in South Africa, has been closely involved with the Trust and has lent it extensive experience in operational alliances. The Bank and the Trust seek the support of multinational companies active in South Africa as well as those firms that are considering entering the market.

Support for cultural heritage preservation in Soweto has obvious benefits for the corporate benefactor. Above all, it demonstrates the donor company's sensitivity to the culture of the new South Africa. It indicates to the local community and the country that the company recognizes and respects the heritage of all South Africans and that it understands that the Hector Peterson site has special significance in recent South African history. The return to the company will be valuable goodwill from local staff, residents of Soweto, citizens of South Africa and the international community.

jobs, which may improve the investment environment for the donor company. A firm seeking to impress the host government can capture the attention of top government leaders. Since there are relatively few examples of corporate support for cultural heritage projects compared with corporate support for other philanthropic causes, such beneficence will stand out against the charitable efforts of competitors.

The successes of companies that have supported cultural heritage should be promoted. More thorough research should be conducted to identify likely corporate prospects. Prompted by a new approach, the private sector may then be more willing to back the call of Harvey Golub and others to save global cultural heritage. ■

Keith Eirinberg is a cultural heritage and political risk consultant based in Washington.



LUIS IGNACIO ROMO YAÑEZ Ciudad Nezahualcóyotl

DEVELOPMENT + PRESERVATION = LANDMARKING



“Landmarks should not merely be blind relics from the past, but part also of the present and the future. Development and preservation can work together so that ordinary people are touched by what they see and what they are asked to remember.” —*Yvette Kruger, 16 years old, Cape Town, South Africa*

by Mahasti Afshar

WHY DOES BUILDING SOMETHING NEW so often mean destroying something old? What if development instead went hand in hand with preservation? In nature, living organisms evolve around their elementary building blocks, changing without renouncing their essence and identity. In the past, when supplies were more limited, societies less affluent and change less rapid, human settlements developed in much the same natural way, as evidenced by the plethora of richly layered historic cities worldwide. There is no reason why future generations may not feel as grateful as we that Istanbul and Isfahan, Prague and Paris, Jaipur and Jerusalem have survived the fate of passing times and tastes. But is there any reason to hope that future generations will choose to build around the past instead of on top of it?

Despite the pressures of urbanization, population growth and globalization, the answer is yes, provided people find preservation both spiritually and economically valuable. And that value lies not only in the area of regulations, expertise and resources to be devoted to cultural heritage preservation, but in the extent to which a sense of custodianship of the living habitat evolves within the public. If peo-

ALEJANDRA ESPAÑA NATERA Barrio del Niño Jesús



ROCIO JUARÉZ ARGUETA La Villa



RENÉE GARRO WONG Colonia Polanco



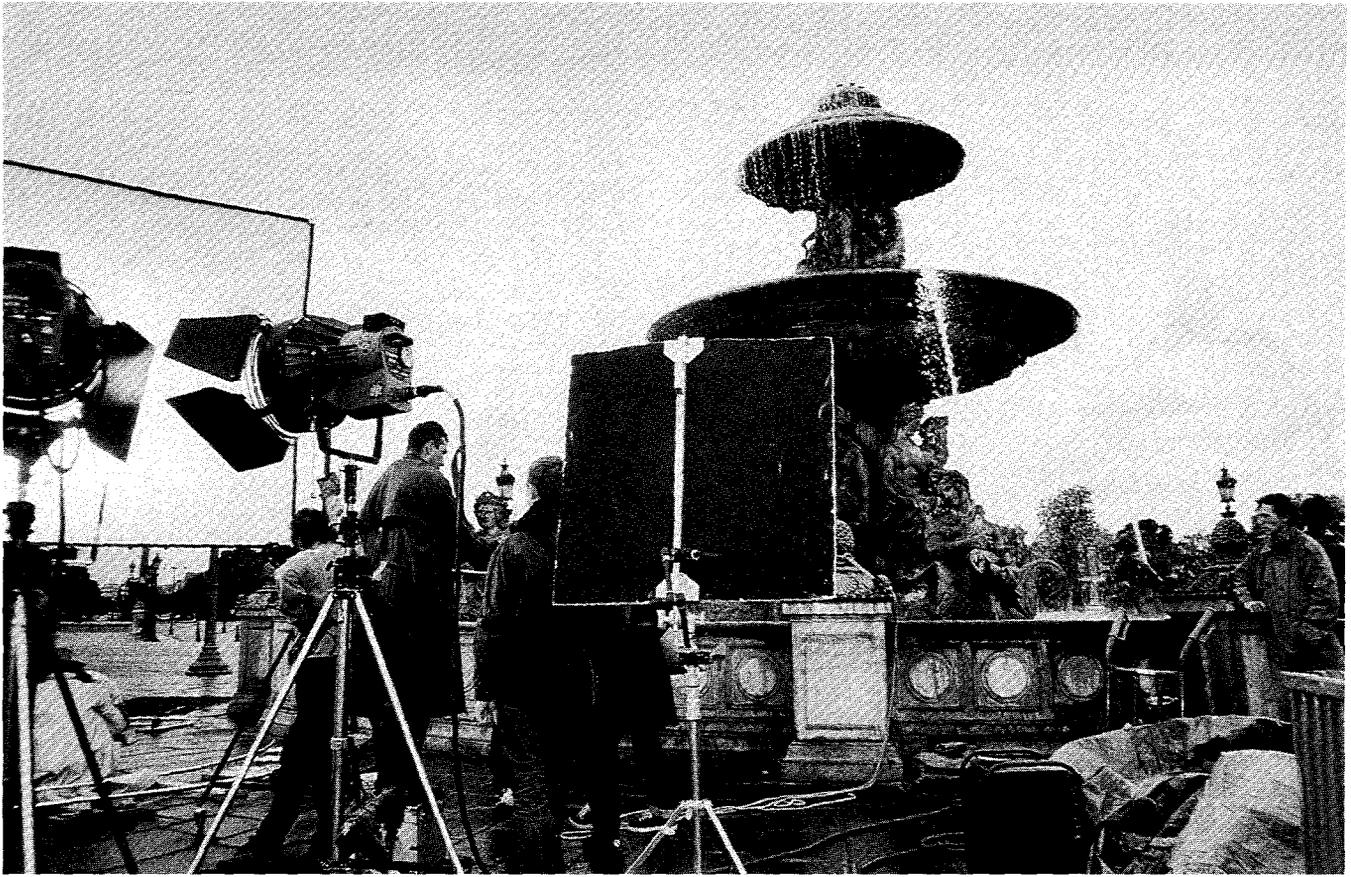
RENÉE GARRO WONG Ciudad Universitaria

ple learn to recognize the cultural landscape as an expression of their lives, they may come to see its protection as a means of self-preservation. But who are the architects, developers, city planners and their patrons of the coming century, and will they respond to the call to preserve?

In the fall of 1993, the Getty Conservation Institute asked eight young people from Los Angeles, California, to capture on film what they felt qualified as “landmarks” in their own neighborhoods and in the larger city they called home, and to think about which ones they wished to see preserved and why. In the three months that followed, these teenagers learned to view their familiar environment and the city’s heritage sites through a different lens—one that made them question, think, discover and value their surroundings instead of just passing them by. They achieved a sense of awakening and involvement that surprised everyone with its passion and maturity. They stretched and humanized the term “landmark,” applying it not only to architectural monuments, but also to a variety of living things and ephemeral events. In the process, they discovered deep feelings of pride of place as the everyday became transformed in their minds—and thus in ours—into the exotic, and the extraordinary and the historical found a place in their lives.

The message that emerged from the youths’





CHARLOTTE RICARD Place de la Concorde

picture of their city was that place matters, but that it matters chiefly because of people. This personalized view of the environment demonstrates that promoting cultural heritage preservation among the public would greatly benefit from a people-centered approach. In time, the Institute decided it was worth sharing this experience with others: thus, the Landmarks initiative was born. Interestingly enough, the participants in Cape Town, Bombay (Mumbai), Mexico City and Paris echoed the same humanistic perspective. In answer to the question of what should be preserved, Rodrigo, a nine-year-old from Mexico City, said, “Friends should be preserved ... food, too, in the refrigerator ... my little theater, my brother, my mom, my dad, my grandmother, my cousins, my school, my homework ... my childhood.” How can one preserve the “childhood” of sites and cities, one wonders—their energy, their ability to grow and discover and inspire? This is a good question for both preservationists and preservation-minded developers.

The resilience of the term “landmark” allowed the youths the freedom to explore its endless possibilities, and so it was that they took pictures of barbershops and joggers, gangs and graffiti-filled tunnels, along with designated heritage sites. The exercise also engaged them in thinking broadly about what should be preserved, how, why and by whom. In every project, the kids broke through conventional barriers, associating cultural heritage with living landmarks—or, as the Institute translated the term in Romance languages, “monuments.”

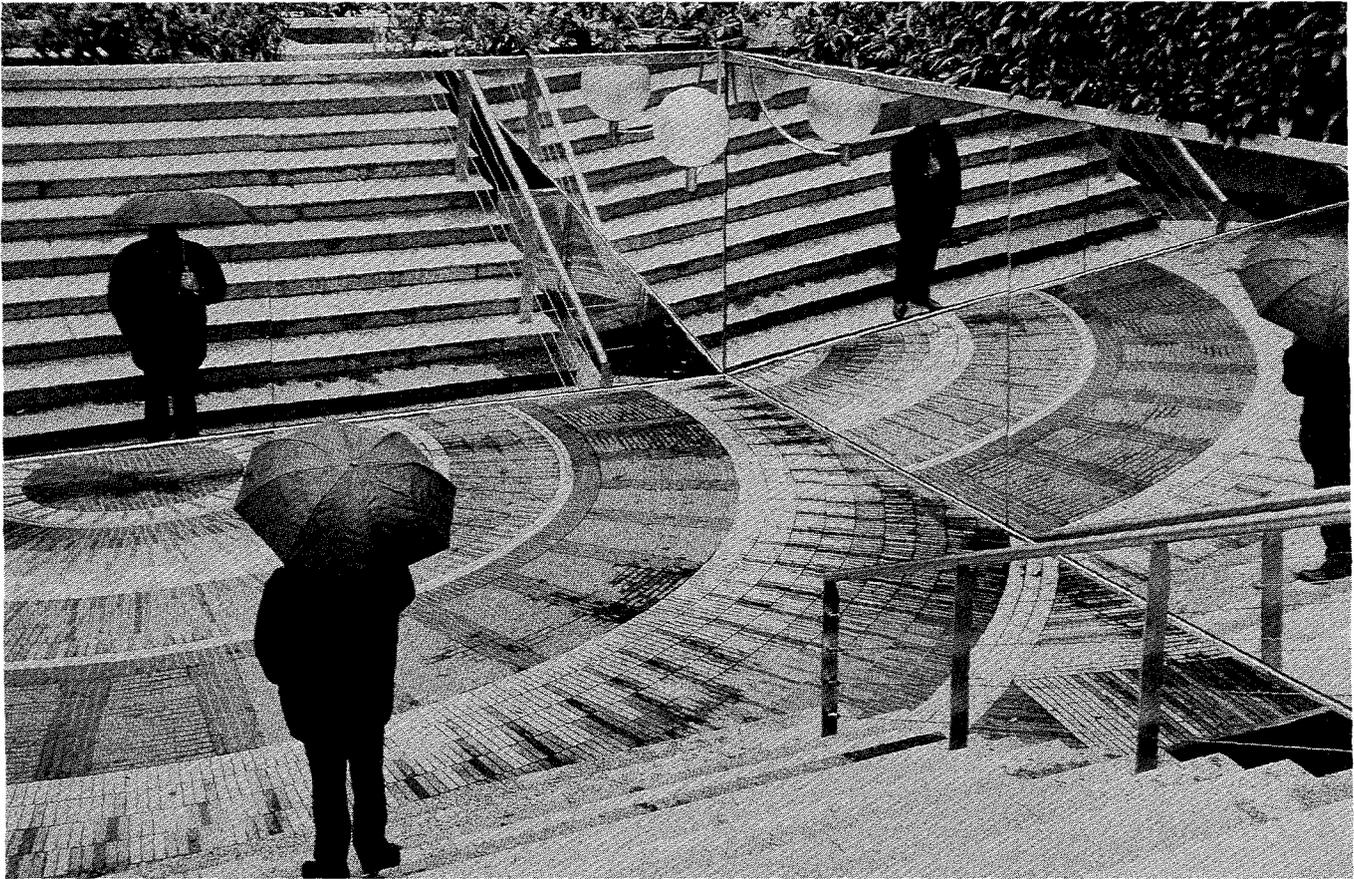
“I used to think that a monument was something dead,” said 13-year-old Renée in Mexico City, “like the remains of a war or an ancient civilization—a place that didn’t speak my language.” Then, placing a photo she had taken of her friend in a skateboarding park next to one of the ruins of Teotihuacán, she continued, “Now, to me, a monument means something important that affects my way of life. It makes me the person I am.”

In ancient mythologies, there is a class of culture hero who, at the beginning of time, is said to

A Landmarks User’s Manual is now available on line and in print for those wishing to create independent projects, as has happened in several cities. Teaching Landmarks, an interdisciplinary on-line tool that enables middle-school teachers to generate a dialogue around landmarks in the classroom, has been produced recently by the Getty Education Institute. Information on the above is available on <http://www.LandmarksCentral.org>

JUSTIN LEE
Louvre Museum Gift Shop





Above: **CHARLOTTE RICARD** La Défense, Esplanade

Below: **MATHIEU BENZA-WEGNER** Countdown to 2000 at the Eiffel Tower

walk around the land naming hills, streams, plants, animals and other features of the natural landscape. The act gives these elements external reality and turns them into reference points—landmarks—around which the hero and his generations then create and sustain human communities and customs. In the real world, if enough people took notice of their landmarks and tried to change the way they treated them, we would end up with a new class of world citizen, aware and caring. If this happens, future dictionaries may carry a new word, “landmarking,” to mean noticing, valuing, remembering, taking ownership of, caring for and protecting—in other words, “marking” the special features of the cultural habitat as our societies develop and grow. The coming millennium needs a generation of people who, like culture heroes of myth, mark their living environment—making the Earth fit for human life, and cultivating a new humanism fit for the Earth. 

Mahasti Afshar is group director of Heritage Recognition for the Getty Conservation Institute.

LINDA BOURABAA
Forum des Halles



IN 1993, WHILE VISITING RELATIVES IN A NEARBY VILLAGE in Northern Mali, Assiata Ongoiba was amazed to see the amount of money the local women made by organizing an exhibit and selling their crafts to passing tourists. Back home in the small Dogon village of Fombori (population 1,000), she told her women's group how willingly tourists bought carved statues and masks, beaded gourds and hand-woven materials. She cautioned, however, that the foreigners were also very interested in buying traditional ceremonial objects that should stay in the village rather than be treated as souvenirs. Perhaps Fombori—just three kilometers southeast of the important market town of Douentza, could improve on its sister village's innovation by establishing a museum where tourists could see ceremonial artwork and purchase women's handicrafts.

Serious planning for the museum and gift shop began in 1994 when a grant of US\$2,676 was secured from the U.S. Agency for International Development. The local Peace Corps volunteer agreed to provide planning and technical assistance. Logistical support was contributed by Canada's Unitarian Service Committee (USC) which had been working with local women's groups through the *Gestion Amenagement de Terrior* project, supporting women's literacy, savings/credit and income-generating programs. There were many meetings among the women's group, Peace Corps volunteers, village elders, a local nongovernmental organization, the town council and the district cultural officer. A site visit was also made to the National Museum of Bamako. Finally, a five-room mud-and-brick museum was built by the village men over the course of the next two dry seasons. The townspeople then elected a board of directors to oversee the museum's operation.

Opened in 1996, the museum at first received a great deal of attention from government officials, national radio and TV reporters, and local visitors. It soon became apparent, however, that there would not be enough tourists to generate the income needed for operations. Furthermore, many villagers were reluctant to place their ceremonial objects in the museum. The building was soon closed unless visitors were expected. Subsequently, the building was invaded by termites. Only five months after inauguration, the museum objects had to be evacuated.

The village then reevaluated the museum's design and purpose. It was decided that the museum must become not only financially viable, but also a positive focal point of interest for the community. It was also clear that an incentive was needed to encourage villagers to deposit their possessions in the museum.

During the discussions, the concept of a "Culture Bank" was born when the village decided to establish a program of credit in exchange for the display of ceremonial objects. The village also decided to improve the museum's infrastructure and to change the museum's tourist orientation to a local one, so it would conduct activities of interest to the surrounding population.

During the winter and spring of 1997, the villagers renovated the interior of the museum using termite-resistant materials, improved the ventilation system to control humidity and temperature, and cemented the roof to protect against rain. The remainder of the original grant (\$390) was earmarked for financing Culture Bank loans. The villagers set the lending ground rules and elected a board of directors to manage the cash flow.

Today, individuals can qualify for a loan of \$5 to \$40 when they bring a family object to the museum as collateral. The size of the loan depends on the amount of verifiable historical information provided about the object. Upon repayment of the loans (four

to six months), the owners have the choice of reclaiming their objects or leaving them in the museum's collection for other loans of increased value. The accumulated interest from the loans will be used to finance the bank/museum operation and conduct an activities program that includes artisan workshops, concerts, theater presentations and traditional festivals, as well as literacy classes and health seminars.

So far, 100 percent of the loans have been repaid. However, Fom-

bori has found that a loan fund of under \$400 was insufficient to generate the income needed to cover the museum's program of activities. This year, the museum/bank received an infusion of \$4,000 from the West African Museums Programme for these activities and USC has provided a museum specialist. The museum expects to be self-sufficient in five years. In the meantime, six other villages have written proposals to develop their own Culture Banks.

Fombori's Culture Bank has become a means of transforming the community's cultural resources into a lasting economic vehicle without relying on tourism, the illicit sale of artifacts or constant outside funding. It has also cultivated awareness of and respect for tradition, and made cultural preservation financially sustainable in this isolated, rural community. ■

Todd Vincent Crosby is a Peace Corps volunteer. He has been involved in the Culture Bank since its inception. Katrinka Ebbe works with the World Bank's Special Programs Vice Presidency focusing on culture and development.

THE Culture Bank

A COMMUNITY-BASED MUSEUM PROVIDES MICRO-CREDIT

THE PEOPLE OF FOMBORI, in Mali, are using their cultural artifacts as collateral for loans to preserve their heritage and provide cash for the locals.

BY TODD VINCENT CROSBY AND KATRINKA EBBE

TODAY, individuals can qualify for a loan of \$5 to \$40 when they bring a family object to the museum as collateral. The size of the loan depends on the amount of verifiable historical information provided about the object.



Photography: Embassy DSC Canada

LEFT: One of the traditional Dogon statues in the museum collection.
BELOW: Members of the Fombori women's group.



ARCHITECTURE OF INDEPENDENCE

The Making of Modern South Asia

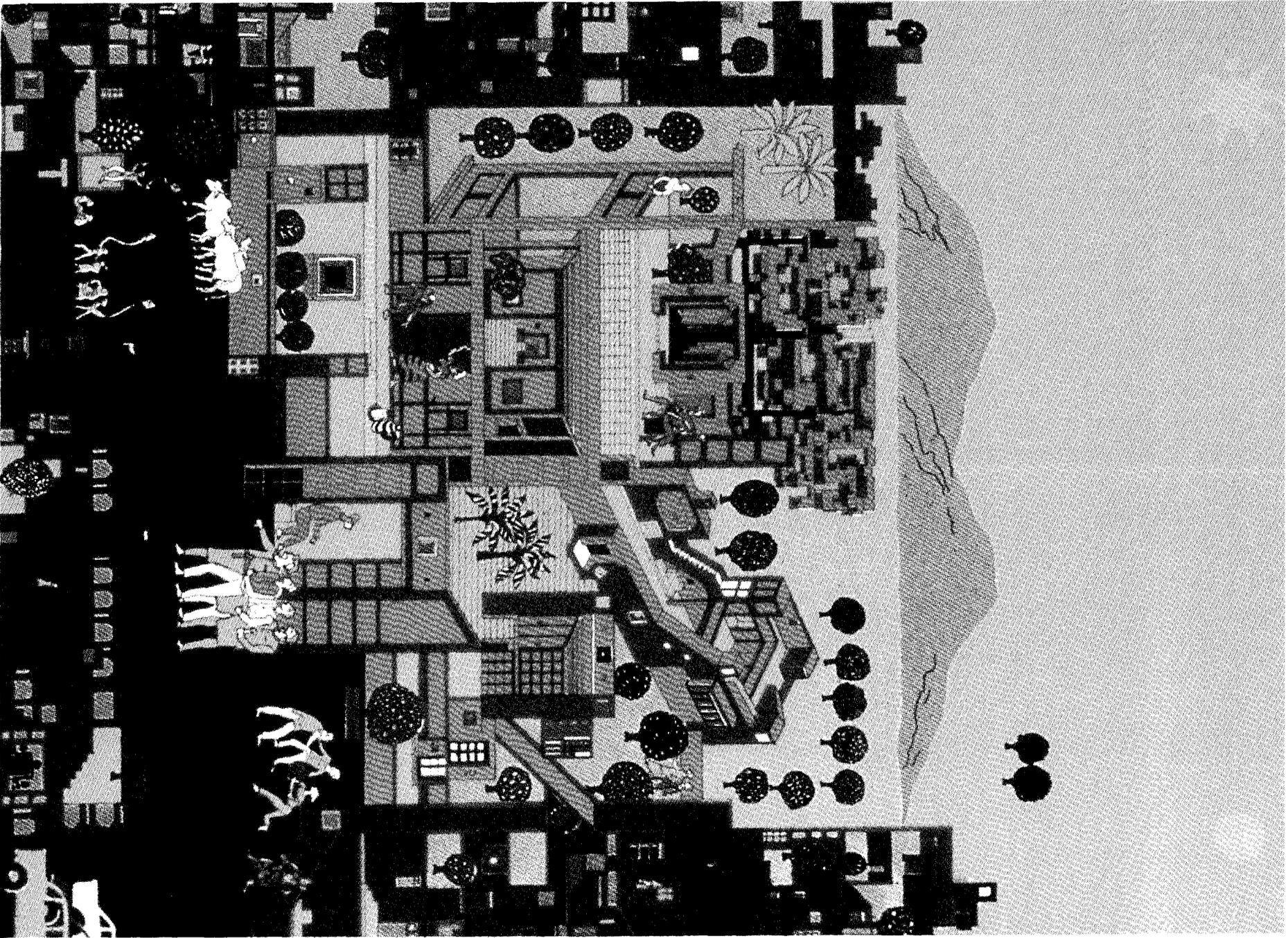
The work of four architects from India and Bangladesh highlights their struggle to create an identity through architecture that is at once modern and indigenous. **by Jonathan Hale**

Indian architect Balkrishna Doshi suggests that poverty is not, as the West defines it, the absence of material success, but the loss of significant meaning in the present. Doshi's view comes from deep study of the religious practices of his country, but it is also a useful standard to apply to the architecture of any country. Some might say that many of the newer suburbs and office parks of the United States, for example, were, in Doshi's sense, impoverished.

OPPOSITE: VIDYADHAR NAGAR, *planned new town for 100,000, Jaipur, Rajasthan, 1986* – BALKRISHNA DOSHI, *architect*

BELOW: NATIONAL DAIRY PLANT, *Mehsana, Gujarat, 1973* – ACHYUT KANVINDE, *architect*





The show is a document of the struggle that also affects Western designers:

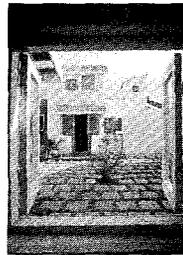
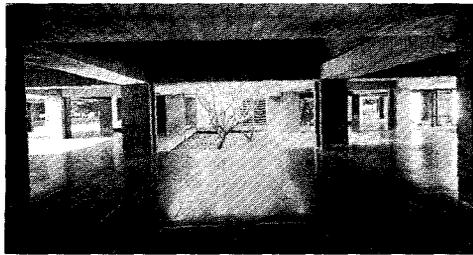
Doshi is one of four architects, “An Architecture of Independence: The Making of Modern South Asia,” organized by the Architectural League of New York. The show recently traveled to the Heinz Architectural Center of the Carnegie Museum of Art in Pittsburgh. It represents the work of four leading architects of the Indian subcontinent—Charles Correa, Achyut Kanvinde and Balkrishna Doshi of India, and Muzharul Islam of Bangladesh. Its title notwithstanding, the show is not about all of South Asia, since the works shown are almost all in India and Bangladesh. Rather, the key word in the exhibit’s title is “independence.” This refers, first, to the decade following India’s independence in 1947, during which time all four architects came to prominence. It is also, importantly, about the broader issue of creating a post-colonial architecture. And Doshi’s remark casts another perspective on the word, for independence also means prosperity and wealth. An architecture of independence is, in this way, one that has significant meaning for the present.

These four architects began their careers at a key historical point, the era when British colonial rule ended over India. But the show is, in a sense, a document of the decades-long struggle of these four masters with an artistic and professional problem that very much affects Western designers as well: how to create an architecture of meaning in the age of technology. The perceived nature of the problem and the criteria for its solution have shifted somewhat during the several decades since 1947. In 1950, mod-

Using architecture to resolve social problems was also central to their work, perhaps most emphatically so in the philosophy of Muzharul Islam. While ancient symbols and patterns, such as the mandala, are often incorporated into these new buildings, the structures do not so much incorporate indigenous elements as adapt modern structural and aesthetic systems to the culture and climate of their own region. The scope of these four architects’ work ranges from schools to museums and university campuses to major libraries, factories and commercial office complexes. They have also designed low-cost housing, villas and high-rise luxury dwellings. This exhibition teaches lessons these four practitioners have had to learn—that there are kinds of universality that go beyond structure, utility and even form.

The exhibition was curated by James Belluardo and Kazi Ashraf. Belluardo is an American architect who has studied, taught and traveled extensively in South Asia; Ashraf is a Bangladeshi architect who is completing doctoral studies at the University of Pennsylvania. The two wrote the text for the book that accompanies the exhibition, which is published by the Architectural League.

The exhibition is divided into four sections, one for each architect. The Pittsburgh display added a fifth mini-exhibit showing the work of Charles-Edouard Le Corbusier and Louis Kahn, both of whom influenced the architecture of India and Bangladesh. James Belluardo points out that Correa’s early



LEFT: *Gandhi Smarak Sangrahalaya, memorial museum, Ahmedabad, Gujarat, 1963* – CHARLES CORREA, architect. ■ CENTER: *Incremental housing, Belapur, New Bombay, 1986* – CHARLES CORREA, architect. ■ RIGHT: *National Library, Dhaka, Bangladesh, 1979* – MUZHARUL ISLAM, architect.

ernism, a science-based architecture free of tradition and style, appeared to be a way to achieve architectural independence. But such a transcendence of time and place was no longer entirely satisfactory by the 1970s.

Creating a sense of place, both in time and location, is a problem that continues to confront the architecture of the West as well as of the Indian subcontinent. These architects, in four quite different ways, show how it is possible for architecture to be modern while taking on the historical color of its region. They do not provide a stylistic model; rather, they offer a conceptual approach to design that accepts both the old and the new, the local and the international.

Today, 50 years after India gained its independence, the work of these masters aims more than in their early days to express locality and history, though generally without eschewing technology. The architects have wrestled throughout their careers with the problem of creating an architecture at once modern and indigenous. As modernists, they at first focused primarily on expressing and responding to climate, materials and technology.

Gandhi memorial museum in Ahmedabad is directly modeled upon Kahn’s celebrated Bath House for the Jewish Community Center in Trenton, New Jersey. But the influence was by no means only West to East. It was through Islam, for example, that Louis Kahn came to build his monumental government complex at Dhaka, in Bangladesh, and that Paul Rudolph and Stanley Tigerman also came to work in Bangladesh.

In the exhibition, six works of each architect are shown in a variety of media: photographs, densely detailed models, renderings and plans. Many of them are beautiful objects in themselves, such as Correa’s cross-section of the Kanchanjunga apartment tower in Bombay done in subtle shades on rice paper, or Doshi’s vibrant painting in traditional style of an ancient/modern street vignette for the planned new town of Vidyadhar Nagar. The models, as well as the large and often exquisite renderings, give the show considerable force. A large model showing part of Correa’s Kanchanjunga tower is particularly strong, as are intricate replicas of his two complexes based on mandalas, the state assembly at Bhopal, and the Jawahar Kala Kendra cultural center at Jaipur. In Kanvinde’s

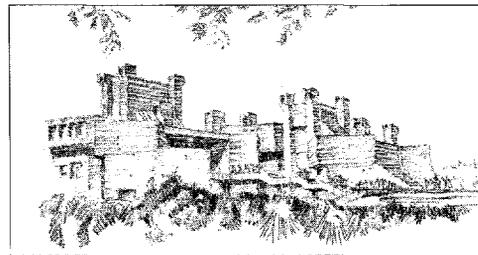
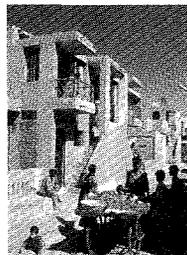
how to create an architecture of meaning in the age of technology.

Harivallabhdas residence of 1962, elements of an almost random geometry ramble beneath the tightly organizing form of a broad tabletop roof. As one moves around the model of Islam's 1953 College of Arts and Crafts at Dhaka, smooth, closed, circular symmetry opens unexpectedly into a wall of windows. The model of Doshi's 1.25-million-square-foot Bharat Diamond Bourse at Bombay reveals the building to be conceived visually as immense crystals growing out of rock. One can explore such models with endless satisfaction.

The work of all four expresses the sometimes conflicting demands between expressing tradition and national identity while revealing the technology of construction. To combat modernism's weakness in expressing a sense of place or history, Doshi and Correa, have sought in several projects to combine ancient forms and symbols directly with new shapes and materials. At times, they achieve a deep integration of old and new; at other times, the old seems to be almost superficially applied to the new. Correa, for example, turns the entire plan of the Jawahar Kala Kendra cultural center complex into a nine-section mandala. The ninth section is pulled out and skewed away from the others. This is not, as it might appear, merely the sophisticated gesture of a modern sensibility, but a direct reference to the mandala plan of the city in which it was built. In the same complex, Correa puts a band of white trim around exterior walls of deep red sandstone. The effect of this embellishment is almost primitive, and yet it is combined

In a brief essay, Correa points out that in India it is exterior rather than interior spaces that are central and sacred. The symbol of education, for example, is not "The Little Red School House of North America . . . not the closed box of a room . . . but the guru sitting under a tree." Climate, of course, is one cause of this cultural difference. But it cannot be said that Americans have entirely failed to understand spatial values in ways that are considered Eastern. Frank Lloyd Wright famously loved to quote Lao Tsu's "It is in the spaces where there is nothing that the usefulness of the room lies." Western architects can both learn from and identify with these four designers' often highly successful efforts to create an architecture of independence and richness—an architecture, in other words, of significant meaning in the present.

Although none of the four have the reputation in the United States that this exhibit demonstrates they deserve, Charles Correa is perhaps the best known, in part for his 1985 book, *The New Landscape: On the Urbanization of the Third World*, in which he urges localized, small-scale solutions. An illustrated monograph on Correa's work by Charles Correa and Kenneth Frampton was published last year by Thames and Hudson. Examples of such projects by both Correa and Doshi appear in the show. The quality of the work of all four over many decades, and the absence—until now—of recognition in America points up how narrowly the West has focused on the architecture of the United States (and, to some degree, of Mexico and Brazil); Europe (including



LEFT: *Kanchanjunga apartments, Bombay (Mumbai), Maharashtra, 1983* — CHARLES CORREA, architect. ■ CENTER: *Aranya housing, Indore, Madhya Pradesh, 1986* — CHARLES CORREA, architect. ■ RIGHT: *Nehru Science Center, Bombay (Mumbai), Maharashtra, 1980* — ACHYUT KANVINDE, architect.

with abstract spaces, planes and shapes that could only be of the late 20th century. The building is decidedly non-Western, but it does not replicate old styles to achieve its sense of "Indian-ness."

Three of the architects—Kanvinde, Correa and Islam—studied in the United States during the postwar years when modernism was in the ascendant. Although modernism was not indigenous to the Indian subcontinent, and America was part of the West, the United States still stood in those years as an example of a former British colony that had created its own new path. As Columbia University architecture professor Kenneth Frampton points out in his introduction to the text accompanying the exhibit, the United States was a culturally acceptable source of training for an architecture of independence. Kanvinde acknowledges a tremendous debt to his teacher at Harvard University, Walter Gropius, who, more than any individual, was the promulgator of international modernism. Doshi studied with another creator of modernism, Le Corbusier, in the early 1950s, working on the new city of Chandigarh for several years in his In Corbusier's Paris atelier, and later continuing in India as the city took shape.

the European culture of Australia); and Japan. During the 19th and early 20th centuries, the West was unaccustomed to looking to India for architectural leadership, and India's architectural tradition was weakened during the long colonial domination. As the show's text points out, Gandhi's goal for an independent India had been a village model, non-industrial, its architecture simple and traditional. But post-colonial India was also post-Ghandi. Nehru, whose vision dominated the first decades of independence, followed a path of technological and industrial advancement. These four architects are seminal figures in creating a new tradition, finding a new ethos for the architecture of the Indian subcontinent. One is eager to discover what succeeding generations have been producing. □

The exhibition travels to the Massachusetts Institute of Technology this fall, and is expected to continue touring the United States and Canada well into 1999.

Jonathan Hale is an architect and author of The Old Way of Seeing (Houghton Mifflin, 1994).

The Challenge of Living Heritage

Conservation of a living urban heritage must be predicated on appreciation and preservation of traditional culture.

BY KHOO SALMA NASUTION

IN FORMER COLONIAL COUNTRIES, the controversial nature of cultural identity has often impeded efforts to save the built environment. While nationalists quibbled over the preservation of a handful of colonial buildings, “progress” swept in, effectively transforming entire

landscapes. All over Asia, diverse village cultures that had survived several hundred years of colonialism were subverted overnight by the imperatives of globalized media, industrial work patterns and homogenous high-rise housing—dictating how people work, play, shop, cook, dry their clothes and mingle with their neighbors.

Looking Backward: Recapturing through Colonialism

BUT IN AN AGE of cultural tourism, colonial icons are no longer a reminder of the subjugated past but of a future as a tourist destination. Through annual awards given out by the Pacific Asia Travel Association Foundation and rescue grants provided by American Express through the World Monuments Fund, the message was driven home that heritage sites are part of the cultural tourism infrastructure that no developing country can afford to ignore.

To restore their traditional culture and grand monuments, Asia’s first local heritage advocates more often than not turned to former colonists for advice. The Europeans responded with genuine concern over a shared heritage. However, it was inevitable that Europeans, who are used to working with a highly regulated planning environment and underutilized buildings, sometimes misunderstood the complexities of cities that are not just living, but teeming with life. And their local counterparts, government bureaucrats and cultural aficionados, sometimes failed to translate the ideas of urban rehabilitation into local realities.

Looking Forward: Recapturing through Reimagining

TO PRESENT THEMSELVES to cultural tourists—as well as to each other—the Association of South East Asian Nations (ASEAN) will have to reexamine their history and re-imagine their past. In this regard, Asia’s financial crisis may force the region’s conservation advocates to turn their attention to regional networking, an avenue that has hitherto not been adequately explored. This process may lead to a regional narrative which will provide a context for shared histories, leading to the strengthening of regional identity.

Australia considers itself a logical partner in this process. AusHeritage, a government-backed network established to

export Australia’s considerable heritage expertise to Asia, has initiated a partnership with the ASEAN secretariat to develop a regional cultural heritage policy and strategy to “protect fragile cultures in an age of globalization.” Information technology has allowed the Asia and West Pacific Network for Urban Conservation to play a more critical role in facilitating regional networking. Perhaps ASEAN countries can even learn from each other on how to manage living heritage cities.

Looking Inward: Recapturing through Involvement

A KEY RECOMMENDATION arising from the recent Asia-Pacific Economic Cooperation (APEC) tourism working group workshop in Manila on promoting culture and history in the region was that the local community should be involved in both decision making and product development. Thus, the municipality of Phuket took advantage of a government experiment in decentralization to organize community participation. In other Asian cities, cultural consultants have coordinated multi-stakeholder forums to help reconcile the interests of disparate groups—tourism operators and local residents, land barons and squatters, developers and conservationists, planners and people. These soft interventions potentially give the local people a voice in the planning process which they otherwise might not have.

But the best chance for popular involvement in conservation is through local heritage movements. With the backing of the local tourism industry, Penang Heritage Trust is organizing a street festival with neighborhood groups to promote the restoration of the country’s oldest carpenters’ guild. Bandung Heritage Trust has mounted a popular effort with a one-day street bazaar, again with the backing of the local tourism industry.

THE UNIQUE CULTURAL HERITAGE of Asia’s cities and villages is of incalculable economic and aesthetic value. Planners and developers in the West and East are looking at how to tackle—and harness—modernism and commercialism, and thereby help preserve Asia’s heritage. ■

Khoo Salma Nasution is Honorable Secretary of the Penang Heritage Trust and a secretariat member of the Asia and Pacific Network for Urban Conservation.

cultural heritage resource guide

organizations: academic

Asian Institute of Technology. Contact: Dr. Yap Kioe Sheng, Professor, Housing and Urban Development, Human Settlements Programme, Asian Institute of Technology, GPO Box 2754, Bangkok 10501, Thailand. Tel: 66-2-524-5610; fax: 516-2126; e-mail: yapks@ait.ac.th

European University Centre for Cultural Heritage. Contact: M. Dieter Richter Villa, Rufolo I-84010, Ravello, Italy. Tel: 39-8985-7669; fax: 39-8985-7711; e-mail: cuebc@amalficoast.it; Web site: <http://www.amalficoast/cuebc>

Heritage in Asia Research Group. Contact: Prof. W.S. Logan, Faculty of Arts, Deakin University, 221 Burwood Highway, Burwood 3125, Victoria, Australia. Tel: 61-3-9244-3904; fax: 61-3-9244-3905; e-mail: wl@deakin.edu.au

Historic Preservation Program. Contact: Prof. William Chapman, Director, Historic Preservation Program, Department of American Studies, Moore 334, University of Hawaii at Manoa, Honolulu, HI 96822, USA. Tel: 1-808-956-8826; fax: 1-808-956-4733.

organizations: cultural

The Aga Khan Trust for Culture (AKTC) focuses on the improvements of built environments in countries with predominant or significant Muslim populations. Contact: Dr. Stefano Bianca, Box 2049, 1211 Geneva 2, Switzerland. Tel: 41-22-909-7200; fax: 41-22-909-7292; e-mail: aktc@atgc

Asia West Pacific Network for Urban Conservation facilitates the exchange of cultural information and technical expertise in the area of

urban conservation. Contact: AWPNUC Secretariat, c/o Penang Heritage Trust, 120 Armenian Street, 10200 Penang, Malaysia. Fax: 604-263-3970; e-mail: lubisksn@tm.net.my

AusHeritage is a national network of heritage experts specializing in fields such as urban/built environment, cultural tourism and museum management. Its purpose is to provide practical quality support for cultural heritage in the Asia-Pacific region through a strong, commercially viable network for exporting Australia's cultural heritage services. Contact: Penny Ramsay, 33 Hurtle Square, Adelaide SA 5000, Australia. Tel: 61-8-8232-7075; fax: 61-8-8223-4847; e-mail: ausheritage@peg.apc.org

Conservation and Development Forum (CDF) is an independent partnership of the University of Florida, the Ford Foundation and a global network of scholars and practitioners. Contact: CDF, Box 115531, University of Florida, Gainesville, FL 32611-5531 USA. Tel: 352-392-6548; fax: 352-392-0085; e-mail: cdf@tcd.ufl.edu

The Getty Conservation Institute works internationally to further appreciation and preservation of the world's cultural heritage. Contact: Getty Conservation Institute, 1200 Getty Center Drive, Suite 700, Los Angeles, CA 90049-1684, USA. Tel: 310-440-7325; fax: 310-40-7702; Web site: <http://www.getty.edu/gci>

International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), an intergovernmental organization created by UNESCO, is mandated to create or improve conditions for the effective conservation of cultural heritage resources worldwide. Contact: ICCROM, 13 Via di San Michele, I-00153 Rome, Italy. Tel: 39-6-585-531; fax: 39-6-585-

3349; e-mail: iccrom@iccrom.org; Web site: <http://www.iccrom.org>

International Council on Monuments and Sites (ICOMOS) is an international nongovernmental organization dedicated to the world's historic monuments and sites. ICOMOS is UNESCO's principle advisor in matters concerning the conservation and protection of monuments and sites. Contact: ICOMOS, 49-51 rue de la Federation, 75015 Paris, France. Tel: 331-4567-6770; fax: 331-4566-0622; e-mail: secretariat@icomos.org

National Institute for the Conservation of Cultural Property is a national forum for conservation and preservation activities in the United States. Tel: 202-625-1495; Web site: <http://www.nic.org/>

Organization of World Heritage Cities (OWHC), a network of cities listed on the UNESCO World Heritage List, facilitates exchange of knowledge, management techniques and financial resources for protecting monuments and sites. Contact: OWHC, 56 rue Saint-Pierre, Quebec G1K 4A1, Canada. Tel: 1-418-692-0000; fax: 1-418-692-5558; e-mail: secretariat@ovpm.org; Web site: <http://www.ovpm.org>

United Nations Educational, Scientific and Cultural Organization (UNESCO) promotes collaboration among nations through education, science, culture and communication. Web site: <http://www.unesco.org>; publications Web site: <http://www.unesco.org/whc/pubs.htm>

The World Conservation Union (IUCN) is an international nongovernmental organization which advises the World Heritage Committee on selecting natural heritage sites and, through its worldwide network of specialists, reports

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back on the state of conservation of listed sites. IUCN, rue Mauverney 28, CH-1196 Gland, Switzerland. Tel: 41-22-999 0158; fax: 41-22-999 0025; e-mail: mail@hq.iucn.org; Web site: <http://www.iucn.org/>

The World Heritage Center was set up by UNESCO to handle day-to-day management of the World Heritage Convention Concerning the Protection of the World's Cultural and Natural Heritage. Contact: The World Heritage Center, 7 place de Fontenoy 75352, Paris Cedex 07, France. Tel: 331-45-68-18-89; fax: 331-45-68-55-70; e-mail: wh-info@unesco.org; Web site: <http://www.unesco.org/whc/>

World Monuments Fund (WMF) is a private, non-profit organization that brings together public and private support to safeguard monuments and works of art. Contact: WMF, 949 Park Avenue, New York, NY 10028, USA. Tel: 212-517-9367; fax: 212-517-9494; Web site: <http://worldmonuments.org>

print resources: bookshelf

Changing Places: Rebuilding Community in the Age of Sprawl. Richard Moe. New York: Henry Holt & Co., 1997.

Financing Cultural/Natural Heritage and Sustainable Development. Report from May 1996 Dubrovnik conference includes presentations from organizations playing major roles in revitalization of war-torn communities of Eastern Europe. New York: World Monuments Fund, 1996.

Historical and Philosophical Issues in the Conservation of Cultural Heritage. Nicholas Stanley Price, M. Kirby Talley, Jr., and Alessandra Melucco Vaccaro, eds. Los Angeles: Getty Conservation Institute.

Jihad vs. McWorld: How Globalism and Tribalism are Reshaping the World. Benjamin R. Barber. Ballantine Books, New York, 1995.

UNESCO, World Culture Report 1998: Culture, Creativity and Markets. UNESCO, Paris, 1998

World Monuments Fund, 100 Most Endangered Sites, World Monument Fund, New York, 1996.

print resources: journals

Art and Archaeology Technical Abstracts. Biannual. Lists abstracts and indices on the techni-

cal investigation, analysis, restoration, preservation and documentation of work of historic and artistic value. Published by the Getty Conservation Institute in association with the International Institute for Conservation of Historic and Artistic Work. Contact: Getty Trust Publications at: <http://www.getty.edu/publications/titles/aatajournal/index.html>

Journal of Conservation & Museum Studies. Technical information for the global conservation and museum community. Published by the Institute of Archaeology, University College London. Web site: <http://www.ucl.ac.uk/archaeology/conservation/jcms/index.html>

Preservation. Bimonthly. Annual individual membership: US\$20. The National Trust for Historic Preservation, 1785 Massachusetts Avenue, NW, Washington, DC 20036, USA. Tel: 1-800-944-6847 or 202-588-6000.

World Heritage Review. Published in English, French and Spanish. Annual individual subscription: US\$28 plus airmail charges. Web site: <http://www.unesco.org/whc/events/review.htm>

print resources: newsletters

Conservation, The GCI Newsletter. Three issues per year. For professionals in conservation and related fields and to members of the public concerned about conservation. Published in English and French. Free. Contact: The Getty Conservation Institute, 1200 Getty Center Drive, Suite 700, Los Angeles, CA 90049-1684, USA. Tel: 310-440-7325; fax: 310-40-7702; Web site: <http://www.getty.edu/gci>

ICCROM Newsletter. Distributed free of charge. Contact: ICCROM 13, Via di San Michele I-00153 Rome, Italy. Tel: 39-6-585-531; fax: 39-6-585-3349; e-mail: iccrom@iccrom.org; Web site: <http://www.iccrom.org>

Organization of World Heritage Cities (OWHC) Newsletter. General Secretariat OWHC, 56 rue Saint-Pierre, Suite 401, Quebec G1K 4A1, Canada. Tel: 1-418-692-0000; fax: 1-418-692-5558; e-mail: secretariat@ovpm.org. Electronic version available at: <http://www.ovpm.org/ovpm/english/news/index.html>

US/ICOMOS News. Newsletter of the U.S. national committee for the International Council on Monuments and Sites. Web site: <http://www.icomos.org/usicomos/news/>

World Heritage News. Biweekly. Focuses on UNESCO heritage projects. Free. To subscribe, send message "subscribe whnews" to majordomo@unesco.org; or write to: Peter H. Stott, Editor, World Heritage Newsletter, c/o The World Heritage Center; e-mail: p.stott@unesco.org; Web site: <http://www.unesco.org/whc/welcome.html>

World Heritage Newsletter. Three issues per year. Published by the UNESCO World Heritage Center, 7 place de Fontenoy, 75352 Paris Cedex 07, France. Fax: 331-45-68-55-70; e-mail: wheditor@unesco.org. Available in three versions: Print: write to the above address giving your name and address; e-mail: send "subscribe whnews" to majordomo@unesco.org; Web site: <http://www.unesco.org/whc/news/index-en.htm>.

media resources: video

Safeguarding Our Cultural Heritage. This video presents highlights of the 1996 National Summit on Emergency Response, a meeting that addressed the goal of protecting museums, libraries and historic sites from the devastating effects of natural disasters. Contact: The Getty Conservation Institute, 1200 Getty Center Drive, Suite 700, Los Angeles, CA 90049-1684. Tel: 310-440-7325; fax: 310-440-7702; Web site: <http://www.getty.edu/gci>

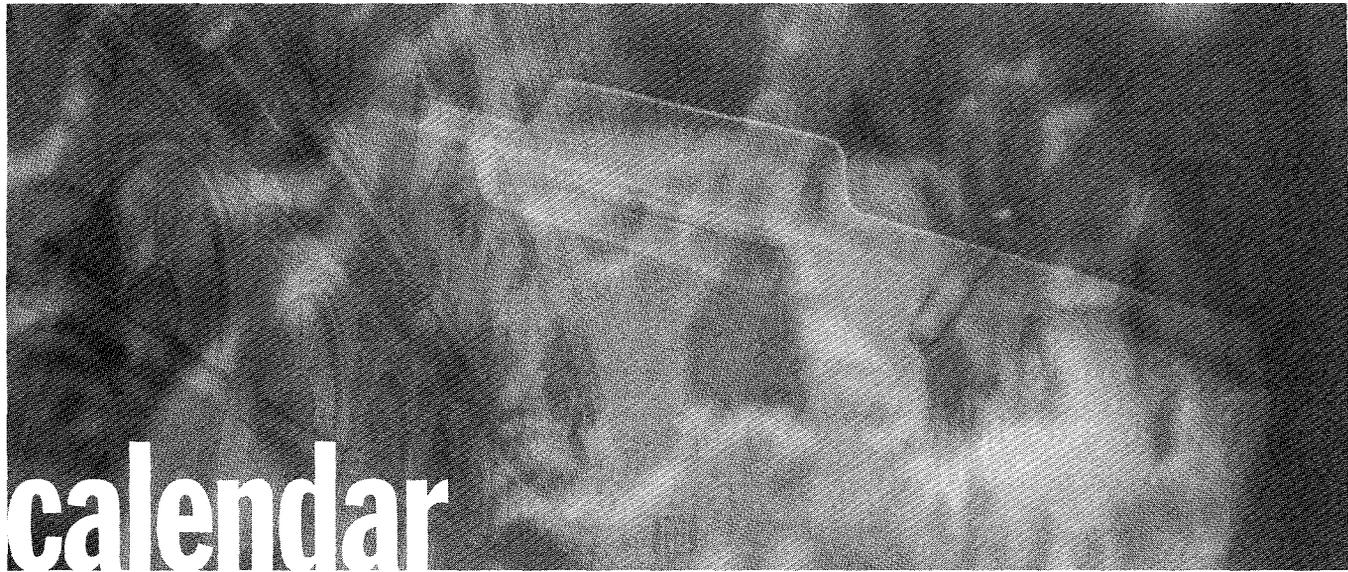
on-line resources: listservs

CHDEV-L Cultural Heritage and Development Network Listserv. Automatically archived at: <http://listserv.nrm.se/archives/chdev-1.html>

on-line resources: websites

PEOPLink is a nonprofit organization helping producers in remote communities all over the world market their products on the Internet. Contact: PEOPLink, 11112 Midvale Road, Kensington, MD 20895, USA. Tel: 301-949-6625; fax: 301-949-8693; e-mail: peoplinc@peoplinc.org; Web site: <http://www.peoplinc.org/idiky> or <http://www.peoplinc.org/>

International cultural heritage protection treaties and agreements are listed at: <http://www.tufts.edu/departments/fletcher/multi/cultural.html> 



calendar

conferences

Melbourne, Australia—October 4-9, 1998. UNESCO 3rd International Forum: University and Heritage. Hosted by Deakin University and focusing on the Asia Pacific Region. Contact: Prof. W.S. Logan, Vice President, Forum UNESCO. Tel: 61-3-9244-3904; fax: 61-3-9244-3905; e-mail: third-forum-UNESCO@deakin.edu.au; Web site: <http://arts.deakin.edu.au/unesco/>

Recife, Brazil—October 5-10, 1998. Second International Seminar on Urban Conservation. Federal University of Pernambuco. Contact: Joseph King, International Center for the Study of the Preservation and Restoration of Cultural Property, Via di San Michele, 13 05130, Rome, Italy. Tel: 39-6-5855-3313; fax: 39-6-5855-3349; e-mail: itu@iccrom.org or ceci@npd.ufpe.br; Web site: <http://www.iccrom.org/eng/ACTIV/P13itue.htm>

Amsterdam, The Netherlands—October 8-10, 1998. Restoration '98: International Seminar for Restoration and Conservation of Cultural Heritage, Art Collecting and Protecting. Contact: Mrs. Louise Roos, Project Manager, Box 77777 NL - 1070 MS Amsterdam, The Netherlands. Tel: 31-20-549-1212; fax: 31-20-646 4469; e-mail: mail@rai.nl

Melbourne, Australia—October 9-16, 1998. General Conference of the International Council of Museums: Museums and Cultural Diversity. E-mail: nagallow@mov.vic.gov.au; Web site: <http://www.mov.vic.gov.au/icom/icomhpge.html>

Savannah, Georgia, USA—October 20-25, 1998. Fifty-second National Preservation Conference: The Art and Preservation, including educational and field sessions, and affinity activities. The National Trust for Historic Preservation. Tel: 1-800-944-6847.

Los Angeles, California—October 22-23, 1998. Communicating Culture. International conference hosted by the Getty Information Institute; attendance by invitation only. Tel: 310-274-8787, ext.112; fax: 310-274-1306; e-mail: gji-info@getty.edu

Denmark—October 28-31, 1998. Denkmal '98: European Trade Fair for the Preservation of Historical Buildings and Urban Renewal. Fax: 49-3-416 788-762; E-mail: i.heineck@leipzigmesse.de

Gifu, Japan—November 18-20, 1998. International Conference: Applications of Virtual Reality Systems and Multimedia to World Heritage. International Society on Virtual Systems and Multimedia. E-mail: vsmm-sec@vsl.gifu-u.ac.jp; Web site: <http://www.vsmm.vsl.gifu-u.ac.jp/vsmm98>

Paris, France—December 2-4, 1998. Facadism and Urban Identity. Multidisciplinary conference hosted by the International Council on Monuments and Sites (ICOMOS). E-mail: icomos@cicrp.jussieu.fr

Tusnad, Romania—March 19-31, 1999. 8th International Scientific Conference on Theoretical and Practical Issues of Monument Preservation: Vernacular Architectural Heritage. Contact: Theoretical and Practical Issues of Monument Preservation, 3400 Cluj-Napoca, Romania, Official Post I., C.P. 379. Tel./fax: 40-64-136 051/192 474; e-mail: tusnad@mail.sorosci.ro

educational programs

Ravello, Italy—November 4-11, 1998. Intelligent Multimedia Systems and Cultural Heritage. Intensive course to be held at European University Center for Cultural Heritage, Villa Rufolo I-84010, Ravello, Italy, Università di Salerno. Tel: 39-89-85-76-69/85-81-01; fax: 39-89-85-77-11; e-mail: cuebc@amalficoast.it; Web site: <http://www.amalficoast.it/cuebc>

Rome, Italy—November 9-December 11, 1998. Non-Destructive and Micro-Destructive Analytical Methods for Conservation of Works of Art and Historic Buildings. AMNET 98 International Center for the Study of the Preservation and Restoration of Cultural Property. E-mail: training@iccrom.org

awards and competitions

The European Heritage Days (EHD) Awards 1998—For a better understanding of the diversity of European cultural heritage. Six prizes of ECU5,000 maximum will be awarded to support cross-cultural activities in September 1998 in the framework of EHD. One prize for young people and one for audiovisual. Contact: Coordination Office of EHD, tel: 32-2-549-02-77; fax: 33-1-512-00-35; e-mail: jep.ehd@kbs-frb.be; Web site: <http://culture.coe.fr/JEP> 

Culture

Culture: that complex of distinctive features—spiritual, material, intellectual and emotional—that characterize a society.

How will the coming urban age affect the diversity of cultures of the world and how will the cities of the future be shaped by them?

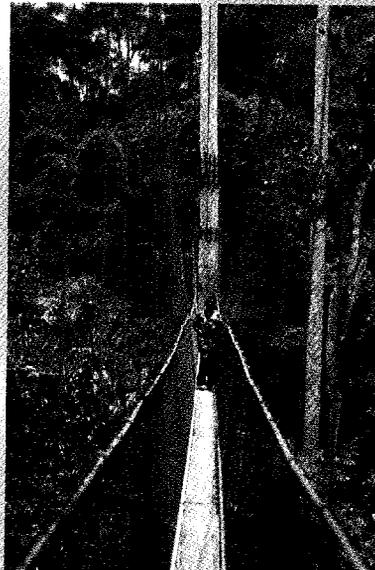
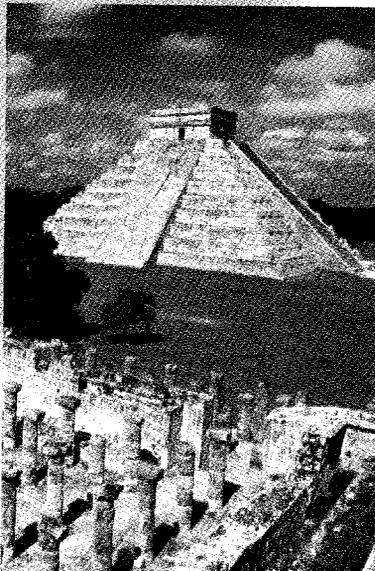
How does culture, broadly defined, affect social cohesion, empowerment of communities and both reflect and transform traditions, beliefs and value systems?

These are questions that are being studied at the World Bank. This broadened paradigm of development is considered in a new World Bank travelling exhibition:

CULTURE AND DEVELOPMENT AT THE MILLENNIUM *The Challenge and the Response*

September 21 - October 10, 1998

World Bank, MC Atrium
1818 H Street NW, Washington DC.



Tom Lamb © 1998

The exhibition is part of an expanded World Bank effort to join with other organizations in promoting a greater appreciation of culture in the development process.

The exhibition will travel to Kyoto, Japan, November 30 - December 5, 1998, after which, it is scheduled to travel to different sites around the globe for 18 months.

ALL NIPPON AIRWAYS has generously donated round trip air transport of the exhibition to Kyoto.

