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TEMA: DOTTRINA

TITOLO: IL CASO DEL TEMPIO DI « ISE GRAND SHINTO » IN GIAPPONE.

SOMMARIO:

Il Tempio di « Ise Grand Shinto » in Giappone è rinomato per le sue semplici e bellissime strutture. È anche famoso per il singolare fatto di essere stato ricostruito ogni venti anni mantenendo la dimensione, la forma e lo stile originali.

La prima ricostruzione risale al 690. La più recente, del 1973, fu la sessantesima. La ricostruzione del nuovo edificio si è svolta, ogni volta, accanto a quello precedente, alternativamente. Entrambi gli edifici rimanevano poi vicini l'uno all'altro per un certo tempo, permettendo così ai visitatori di controllare la fedeltà della ricostruzione.

Tutto ciò veniva eseguito senza alcun disegno in scala degli edifici, fino al XVII secolo, con la sola guida di una precisa e completa descrizione, corredata dai disegni dei particolari.

Gli edifici del tempio di « Ise Grand Shinto » non erano decorati, ma continuamente rinnovati di volta in volta proprio come si rinnova una serie di umane generazioni.

Sebbene essi abbiano subito alcuni insignificanti cambiamenti nel corso di molti anni, si può senz'altro affermare che un tale sistema di rinnovamento è stato una specie di conservazione delle strutture lignee che si sarebbero, altrimenti, deteriorate in breve tempo.

CAROLE RIFKIND

### CULTURAL TOURISM: NEW OPPORTUNITY FOR THE INDUSTRIAL CITY

Partners' interest in tourism stems from a recognition that tourism exerts a profound effect upon communities, that it is a growth industry, and that it has increasing importance in maintaining a favorable balance in international trade. Tourism encourages small business, has a large economic multiplier effect, is labor intensive, fits well with the labor pool in older industrial cities in the northeast and midwest of the United States, and properly planned can enhance urban cultural and recreational opportunity and the quality of life in depressed communities.

Partners recognizes however, that municipal offices are not likely to be experienced in tourism planning, which is a relatively young discipline. Historically, it has been the province of specialized private sector agencies, who tend to subordinate the best interests of the community to the profit considerations of a single project.

The conference brought together experienced practitioners in economic development, marketing and promotion, commercial district revitalization, arts management, environmental planning, cultural development, and entrepreneurship to develop a broader and more incisive view of the realities and potentialities of cultural tourism. The conference setting was Paterson, but its considerations are equally applicable to the obsolescent and economically depressed industrial districts which may be found in virtually every older industrial city in America.

The day-and-a-half long conference provided an overview of the interrelationships among strategies for economic, political, cultural, and social development from the perspective of cultural tourism. The following considerations were highlighted:

## *Economic*

— were profit considerations alone to guide decision-making, a blighted industrial district might not be the first choice for tourism development among experts in economic feasibility;

— tourism development is most successful when it also serves a community market-successful touristic development does not by itself guarantee improvement in adjacent districts, such as commercial downtowns or low-income neighborhoods;

— tourism development can be managed to produce a positive and broad economic impact when it is based on a comprehensive evaluation of community resources and the market for them, and on a resourceful development plan that fits the community's tourism product to the market.

## *Social*

— tourism generates employment opportunities for the unskilled, the elderly, small business entrepreneurs, students, and part-time workers, who will benefit most if there are targeted job development efforts;

— tourism development requires awareness, support, and participation by a broad segment of the community, including many who traditionally are isolated from the decision-making process (i.e., ethnic minorities and artists);

— tourism development can help to regenerate morale in typically depressed older cities, to create a positive community image, and to supplement local recreation needs.

## *Cultural*

— cultural programming is much more difficult to undertake in a depressed community than in a mall or a theme park, and requires financial support and dedication from corporate, philanthropic, and educational institutions as well as from government;

— the cultural and environmental assets of industrial communities, which are just now coming to be understood by specialists, require vigorous and sophisticated interpretative and communications programs;

— reinforcement of the cultural strengths of ethnic minority groups (who tend to live in nearby low income neighborhoods), not only has positive social effects in the community, but contributes to the appeal of the tourism product as well.

Most important, the conference revealed the complex dynamics and frustrating uncertainties that characterize public sector, as opposed to private

sector, tourism development. The conference addressed the issues and implications of tourism development which must be dealt with if it is to be undertaken at the community level, and it provided a beginning for dialogue among the diverse elements from the public and private sectors whose participation is essential for the success of a cultural tourism effort.

## *Recycling the "gritty city":<sup>1</sup> adaptive reuse of obsolescent structures in aging industrial cities*

In developing areas of the world over the past twenty years, planners have looked at tourism development as a means of enlarging the economic base of a community, city, or nation. However, it has recently been recognized that this industry also has a vitally important role to play in developed areas especially in older cities.

Through its efforts to develop cost effective mechanisms for improving the quality of the built and cultural environment, Partners for Livable Places has been exploring the role of tourism in small and medium-sized American cities, with special attention to how cultural assets can be employed as resources for the recycling of declining industrial districts and communities.

During the past decade, many of America's older cities have demonstrated a remarkable economic invigoration through their success in attracting tourists: city residents who had been avoiding their downtown; suburbanites who are now drawn to the inner cities; and distant visitors who are intrigued by new opportunities for unique experiences. Despite economic woe, American cities are developing into tourist magnets. This phenomenon reflects a changing American life style, with more leisure time, greater cultural sophistication, and heightened appreciation for the character of cities. It is certainly likely to be a continuing trend.

Museums, theater events and concerts have proliferated. Public policy has encouraged historic preservation. Sophisticated development tools have assisted the investor, and public funds have primed the pump for private investment in enterprises that increase the appeal of cities to visitors and residents. Imaginative and innovative merchandising has swept aside conventional retailing wisdom. Shopping and eating have become enjoyable recreational experiences. Urban tourism can be viewed as one facet of the

<sup>1</sup> Affirmation of the historical and contemporary significance of the «gritty city», i.e. the declining smaller city in the northeastern United States, was first achieved in the book «*Gritty Cities*» by Mary Procter and Bill Matuszeski, (Temple University Press, Philadelphia, 1978).

back-to-the-city movement: a city that can attract new residents is sure to appeal to visitors as well.

In large cities, the scale, dynamics, resources, and leadership are such that these developments are likely to occur in successful combination almost as a matter of course, as dramatically illustrated by Manhattan, inner Boston and Baltimore and downtown Philadelphia. Certain smaller cities with abundant and increasingly valued heritage resources — cities such as Corning, New York, Galena, Illinois, Winston-Salem, North Carolina, and Alexandria, Virginia — have also achieved considerable success in attracting visitors.

However, it is more problematical to generate tourism development in those cities which are most in need of a broadened industrial base — the “gritty” cities, so named in the recent book by urbanists Mary Procter and Bill Matuzeski, for their pluck as well as their grimy factory exteriors. Industrial centers which thrived in the second half of the nineteenth century, cities such as Allentown and Bethlehem, Pennsylvania; Norwich, Bridgeport, and Waterbury, Connecticut; Hoboken and Paterson, New Jersey; Schenectady and Troy, New York, have been in decline since the manufacturing industries began to pull out, early in this century. Formidable social and economic problems tend to obscure the cultural resources from which tourism could develop.

Mill and warehouse buildings, railroad stations, market areas, and power plants are obsolescent. Downtown commerce is sapped by ever-proliferating suburban shopping malls. Historic factory districts, so close to the downtown that they cannot be ignored by residents or by potential new investors, seem too antiquated for contemporary viability.

Unemployment rates stubbornly remain well above the national average. Ethnically diverse populations, including many new immigrants, have difficulty finding jobs and adjusting to new social conditions. Businesses and industries that consider locating in these communities are concerned about the quality of life for their employees, and fear that the middle class flight to the suburbs has left a cultural vacuum. Indeed, there is a pronounced lack of audience, sponsorship, and philanthropic support for the arts — not surprising in cities lacking both financial resources and a sense of community.

#### *Why focus on tourism?*<sup>2</sup>

The fastest growing sector of the United States economy over the past

<sup>2</sup> This section is based in part upon the papers developed for the conference «Tourism and Economic Development in the Older industrial City» (by Jeanne V. Beekhuis) and «The Community and Tourism Planning» (by James M. Rowelstad).

several years has been in the area of services, particularly in travel and tourism. Travel expenditures by United States citizens and foreign visitors account for about six percent of our gross national product. All analyses and forecasts concur that the principal factors in the growth and strength of the travel industry — rising discretionary incomes, high and increasing education and desire for “experience” over material goods, and increasing leisure time — will continue relatively unabated.

The dollar dimensions of tourism are enormous. Tourism is the third largest industry in the United States, after food and automobile manufacture. Tourism industry receipts totalled nearly \$ 214 billion in 1979, up from \$ 189 billion in 1978. Part of the increase reflects inflation, but the rate of growth in tourism receipts has outpaced the rate of growth in gross national product every year for the past decade. If the national economy and the rising cost of fuel limit the population’s discretionary spending money, travel for pleasure will be constrained. However, we learned from the recessions and energy crises of the early 1970s that the tourism industry is far more resistant to downturns than had previously been thought. Long-distance travel decreased, but short-distance travel and travel to urban areas actually grew, and some facilities — especially hotels in city centers and at airports — enjoyed higher traffic than usual.

It is clear that if a community can successfully promote itself as a tourist destination, it can reap some economic benefits by participating in the growing U.S. tourist industry. It is certainly worthwhile, then, to consider the resources of the gritty city for their potential contribution to tourism. It may be that economic recovery can be assisted by enterprising and imaginative use of resources that have yet to be tapped. For the older industrial city, these resources include metropolitan location within an existing transportation system; old loft buildings which have proven to be suitable and appealing to artists in some cities; the fascinating social history of nineteenth century industrialization, which has yet to capture the popular imagination; the diversity of new immigrant populations, with their ethnic foods, festivals, exotic languages, unique customs, and — even more significantly — their need to put their talents to work. Moreover, the returns from tourism provide for community needs in a variety of ways:

- buildings of historic interest are preserved through adaptive reuse;
- attractive facilities and activity areas created or restored for the use of visitors are also used by community residents;
- empty, often crime-ridden areas are reclaimed by the community;
- investors and developers are attracted by the cost savings inherent

in adaptive reuse and the tax incentives that may be available for such projects;

— restoration projects can draw financing from both public and private nonprofit sources, to use as seed money for drawing in private for profit developers;

— increased property values on previously wasted space brings additional tax revenues to a city;

— because the tourism industry lends itself to small business projects, a large and diverse complex of projects can be encouraged and begun at the same time;

— tourism is a labor-intensive industry with great ease of entry, so it provides many opportunities for new enterprises on the part of local businesspeople and other residents;

— potential for the creation of employment is high, especially for youth, untrained older women, recent immigrants and minorities, (During 1979, the travel industry provided over 6.5 million jobs in an average month, up about 5 percent from the 1978 level of 6.25 million jobs);

— addition of travel dollars can provide the marginal difference to develop the critical mass in population and/or discretionary income to raise the quality of amenities such as shopping, entertainment, recreation, and service facilities — amenities that are often absent or of poor quality in small or middle-sized historic industrial communities.

The reasons for going after this particular tourist market are obvious. What is less clear, is just how to capture it. It is certainly true that it will be first necessary to fully identify, inventory, enhance, and interpret the totality of the community's culture. Only at that point will it prove feasible for the gritty city to base its tourism development plans on the arts, ethnicity, architecture, and industrial heritage. Then the gritty city would relate to the tradition of our work ethic, to a pride in American culture, and to that which is unique. The tourist could share in the life of the community, without exploiting it.

Certainly, promoting a gritty city in a suburban society that tends to have "cultural amnesia" with respect to its immigrant history, social class divisions, and industrial heritage will prove to be a great challenge. Can the image of the gritty city be made attractive — especially to those with money to spend here — in the news media, in everyday conversation, and in explicit efforts to attract visitors?

### *Recycling an industrial district*

Obviously, a key element in this process will be the adaptive reuse of obsolescent industrial buildings, to serve either contemporary manufacturing industries, or leisure time cultural activities, including tourism. Industrial buildings have proven to be remarkably successful in this respect: some examples are the Central of Georgia Railroad Station in Savannah (a visitors' center); a Brooklyn loft building (MUSE children's museum); the cable car powerhouse in Denver (restaurants, offices, and a parking garage); the Torpedo All of these endeavors must be integral to the fabric of a community and its region, and appropriate to the needs of the investor, the artist, the visitor, and the community itself. They must always be considered in the context and priorities of overall community development.

Three relationships — the resident as community member affected by tourism, the resident as emissary of the community and part of the product, and resident as potential employer or employee in a tourism business — make sensitivity to human resources an essential aspect of planning for tourism development. Experience has shown that a lack of community awareness and understanding of the role and potential for tourism can cause a withdrawal of support for tourism development at a crucial point in the development process, as when a bond referendum vote is taken, for example.

The involvement of a widely representative group of local leaders is an important part of the development process. The development council in a demonstration city in West Virginia, for example, included volunteer representatives solicited by the planners from all aspects of community life — business, city and county governments, regional development agencies, and interested community groups. Such a council can serve as a sounding board for, and a source of, tourism development ideas — and can also help to spread information to the community at large. These are some additional roles for council members:

— determining the probable areas of support for and resistance to various projects;

— identifying issues requiring publicity and public Factory in Alexandria (artist's studios); the Municipal overhouse in Baltimore (hotel); the Akron grain silos (hotel); and many others.

However, the adaptive re-use of entire districts — such as those in Lowell, Massachusetts, Paterson, New Jersey, St. Louis, Missouri, or Cleveland, Ohio — requires a comprehensive planning process of extraordinary scale and scope. It will simply not suffice to restore a few buildings in isolation. It must be part of a carefully developed and coordinated plan.

for community revitalization. The special and severe social problems that exist in the gritty cities require that particular attention be directed to how any proposed development in one part of the community will affect distressed populations and the community as a whole.

Gritty cities that wish to reap the benefits of cultural tourism development must recognize that tourism planning is a complex, multi-faceted process. Planning is a *political* process, in that it requires the acceptance, support, and involvement of all segments of the community. It is *economic*, because it involves financial expenditures and returns, all of which must be analyzed in full before any commitments can be reasonably made. Finally, adaptive reuse planning must be part of a *cultural* process, encompassing both a through re-examination of history and a strong community commitment to contemporary artistic expression.

#### *The political planning process*

The primary political consideration is the need to convince all segments of the community to participate in physical, economic, and cultural development projects.

— identifying the numbers, types, and locations of persons likely to be interested in the jobs created through development.

Even though developers may have an intuitive understanding of a community's general attitudes, information should be obtained from residents to pinpoint their specific concerns, perceptions, and attitudes. Such information will allow planners and developers to save time and effort in the long run, because it will help ensure that design and development strategies are responsive to the perceived needs of the community.

By the same token, community leaders, including business leaders, will function best if they have insight into the tourism development process as it relates to the community. It is therefore imperative that extensive analysis be done during the planning process, to that all concerned understand the costs and benefits of projects, and how those costs will be met and benefits distributed. Care must be taken that new development in the industrial district, for example, will not empty the existing downtown, creating a new wasteland with no net benefit to the community.

While a large majority of community residents are likely to recognize that cultural enrichment is one of the benefits to be derived from tourism development, this alone does not ensure community support for a development project. Public awareness, both in the community itself and in the region around it, is another very important factor. News releases, community

newsletters, and constant contact with the media are also essential to promote the redevelopment area to local residents, prospective investors, and prospective tourists.

All participants in revitalization efforts will be reinforced and motivated by the public recognition that is provided by media coverage, and the media certainly play a direct role in any well-planned strategy to develop public awareness, acceptance and support. Bad images of cities are the despair of chambers of commerce; they fill the newspapers with tales of crime and decay or joking dismissal. Good images of cities fill restaurants and department stores with customers, guarantee attendance at street fairs and museums, and send real estate values rising.

#### *The economic planning process*

This brings us to the *economic* planning process. Planners and developers must understand all the financial costs and benefits of restoration and redevelopment, and how they can be best met and best allocated to promote a healthy economy.

To the investor or outside developer, the appeal of a community is often based on the apparent viability of its commercial downtown area. This poses an interesting problem for the gritty cities, in which it is typical that the old industrial district is adjacent to the commercial downtown. Inevitably, this decaying area creates a depressing effect on the nearby downtown. Will revitalization in the historic industrial district substantially boost the image of the business district? Probably not by itself, and not quickly enough to meet the growing competition of new suburban shopping malls.

The tourism industry is not a monolith. It is made up of the full spectrum of businesses that serve the traveler's needs: restaurants, service stations, gift shops, hotels and motels, museums, theaters, parks and other recreational attractions. Although some of the businesses in any town are affiliated with franchised chains, the majority are generally independent businesses, accustomed to operating independently. Their individual contributions to tourism growth may be negligible, but they can have considerable impact if local tourism planners can persuade them to work together.

Managing the revitalization and the subsequent "final product" of the downtown commercial area calls for a threepronged approach:<sup>3</sup>

<sup>3</sup> This section is based in part upon the papers developed for the conference, « Making the City Appeal to Visitors », (by John Sower).

*Promotion* - an active, ongoing program of advertisements, special events, and public relations (many suburban malls hold events every weekend);

*Administration* - cooperative arrangements for security, maintenance, bookkeeping, coordination with city agencies and funding sources;

*Business development* - continual recruitment of new businesses, property development efforts, and market research to evaluate development efforts and identify areas for future growth.

The buildings in downtown business districts need to be restored and rehabilitated — and there must be a visual link between downtown and the recycled industrial area. Long-term, low down-payment financing, matching funds from foundations, and other financial incentives must be available to encourage business reinvestment. Downtown Commercial areas need physical improvements as well — better roads, building facade restoration, lighting and parking — all planned for comfort, visual appeal and convenient pedestrian and vehicular flow.

It is important to recognize that most tourist facilities — restaurants, spaces for visual and performing artists, galleries, theaters, shops, and other attractions — are dependent upon patronage from *recreationists* as well as *tourist*. (A recreationist lives in or near the city; a tourist travels specifically for the purpose of visiting that city). Any feasibility analyses for proposed new projects must measure the potentials of both markets, for example, a good retail mix requires consideration of the similarities and differences among the shopping needs of the resident, the working person and the tourist.

In cities where tourism is not already an important visible factor, financial institutions in particular are likely to be a special challenge for the developers. They tend to be conservative in their investments, holding subjective views that are prejudicial to loans to tourist-related businesses. In such cases, a little education with regard to the economic benefits of tourism may be needed.

#### *The cultural planning process*

Support for tourism development will also follow if residents and suburbanites learn to celebrate city living with cultural events, ethnic festivals, and neighborhood fairs. Planners should make downtown everybody's neighborhood, where everybody is a tourist. To make everyone a tourist (i.e., to bring residents, suburbanites, and travellers into the city),

planners in the gritty cities must make the *cultural* process of uncovering the city's industrial and social history the basis for revitalization.

Communities whose constituency for cultural activity has been eroded must make special effort to nurture cultural roots, and to provide the support systems that will help cultural activity flourish. According to one spokesman, "the people in the community with energy, money, clout and power need to get excited". "Those are the people who have the ability to bring about change".

A community's image must be carefully and accurately identified through self-examination to determine what the overall plan for revitalization should include. For a gritty city restoration project to be successful, it must spring so naturally from its industrial roots that it can evoke images of the past that connect the passerby to his or her own roots in the past<sup>4</sup>.

To unlock the history that is built into the brick and stone of industrial buildings, to capture the emotive power of place, is the challenge for planners. Design in historic areas is a process more complicated than merely restoring a building, renovating it for adaptive reuse, or constructing new buildings that are compatible with the existing environment. It requires a programming effort that enlists neighborhood historians, artists, artisans, storytellers, and street characters who can provide the evidence for repopulating the place with the generations of memories that it contains.

The problem, then, is to devise urban design approaches and cultural support systems that will embrace the true character of a city. For the gritty cities, this means a good deal of delving into the past, to find the basic information about the way life was lived when the city was in its industrial prime, about the people who lived and worked there. Clearly, the enhancement of gritty cities will require some innovations in approach.

An important spur for cultural development is the establishment of a city agency or department charged with advocacy, evaluation, and facilitation of creative activities, specifically linked to tourism development. Such an agency can identify evidence of artistic expression and cultural heritage within the community, elicit community participation in the planning and execution of activities, develop long term plans for programs and activities involving other city agencies, and identify public and private sector funding sources for cultural amenity development.

The incorporation of ethnic traditions into the city's cultural plans — in the form of fairs, festivals, and special event celebrations — can help

<sup>4</sup> This section is based in part upon the paper developed for the conference, « The Gritty City and the Landscape of the Mind » by Ronald Lee Fleming.

to break barriers between the different ethnic groups that live in a city. Gritty cities tend to be populated by many such groups, many of them recently immigrated, and all will be more willing to participate in the overall cultural plan if it incorporates their individual social, religious, and cultural heritages. Both the indigenous ethnic festival that develops spontaneously in a community, and the planned festivals that bring people into the city should be linked to historic preservation areas and to the history of the city.

Public art can help to interpret the gritty city for its residents and visitors, as it does in Chelsea, near Boston, whose successive layers of Irish, Polish, German, Jewish, Italian, Puerto Rican, and Cuban immigrants know little about those who came before them. Bronze crabs are embedded in the new brick pavement, reminding pedestrians that they're passing a former fish market. A bronze grouping of life-size figures gives human scale to a refurbished square. Though it is always difficult to obtain consensus on the creation of anything artistic, art objects of modest cost and neighborhood origins are welcomed by the citizens of gritty cities. In Chelsea, a tough town where vandalism is a problem, the public art has not been disturbed at all in the year it's been in place.

By following an overall cultural plan, urban designers can guide community redevelopment so that it is conducive to tourism development.

If the heritage of the industrial city — perhaps its greatest resource — is to be a resource for the future, it must be made a part of the present; preserved, interpreted and recycled for new uses.

A creative and *popularly* accessible interpretation of place — photographs, folk history, relationship to people and how they lived — must be built into the renovation of individual structures and the redevelopment of entire historic industrial districts. The vividness of the stories can rekindle a spirit missing forever in the banal world of derelict urban land, shopping centers and suburban sprawl.

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THEME: DOCTRINE

TITRE: TOURISME CULTUREL: NOUVELLE OPPORTUNITÉ POUR LA VILLE INDUSTRIELLE.

RESUME:

Cette communication est une synthèse de la conférence sur le "Tourisme Culturel: une opportunité pour la ville industrielle", tenue à Paterson, New Jersey en avril 1980. Ces buts étaient d'avoir une vision globale sur la manière dont une ville industrielle en récession pouvait coordonner le développement de son patrimoine culturel et industriel pour permettre une reprise économique:

1) en rendant les fonctionnaires, les autorités publiques et les citoyens conscients que le redéveloppement du secteur historique des Grandes Chutes de Paterson offre une solution potentielle à certains des problèmes sociaux, économiques et culturels préoccupant cette ville, tout en les informant de la nature des entraves pour mettre en valeur ce potentiel;

2) en facilitant la compréhension de ces concepts et stratégies qui ont été élaborés dans le cadre de la planification des activités touristiques et leur application aux efforts de redéveloppement dans les villes industrielles en récession;

3) en généralisant l'expérience Paterson à d'autres villes américaines avec une attention particulière au développement harmonisé des régions industrielles pour rehausser leur image auprès des résidents, investisseurs et visiteurs, c'est-à-dire créer et promouvoir «un produit».

La conférence avait l'intention d'élargir notre compréhension sur la manière de planifier les activités du tourisme de façon à réaliser tant une reprise économique qu'un accroissement significatif du niveau culturel et de la qualité de la vie pour les habitants de cette ville.

NAME: CAROLE RIFKIND - Senior Associate for Cultural Tourism  
- U.S.A.

SUBJECT: DOCTRINE

TITLE: CULTURAL TOURISM: NEW OPPORTUNITY FOR THE  
INDUSTRIAL CITY.

SUMMARY:

This paper is a synthesis of the conference, "Cultural Tourism: New opportunity for the Industrial City", held in Paterson, New Jersey in April 1980. Its goals were to develop an overview of how a depressed industrial community could coordinate redevelopment of its cultural and industrial heritage to achieve economic recovery:

1) to create an awareness among public servants, civic leaders, and citizens, that in redevelopment of Paterson's Great Falls Historic District there lies a potential solution for some of the pressing social, economic and cultural problems of that community, and a awareness of the nature of the impediments to the realization of that potential;

2) to develop an understanding of those concepts and strategies that have evolved in tourism planning and their application to redevelopment efforts in declining industrial communities;

3) to generalize the Paterson experience for other American communities, with an emphasis on coordinated development of industrial districts to enhance their appeal to residents, investors, and visitors, that is, to create and promote a « product ».

The conference was intended to expand our understanding of how to plan for tourism in such a way as to achieve both economic return and a significant increase in cultural quality and environmental amenity for the community.

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TEMA: DOCTRINA

TÍTULO: EL TURISMO CULTURAL: UNA NUEVA BAZA PARA  
LAS CIUDADES INDUSTRIALES.

SUMARIO:

Este artículo es la síntesis de la conferencia « Turismo Cultural :una nueva baza para las ciudades industriales », pronunciada en abril de 1980 en Nueva Jersey. Tiene por objeto trazar un panorama de como una comunidad industrial deprimida puede coordinar un redespiegue de su legado cultural e industrial, a fin de conseguir una retroactivación económica:

1) Crear la conciencia entre los funcionarios, los líderes ciudadanos, de que en la reconversión del « Paterson's Great Falls Historic District » radica una posible solución para los urgentes problemas en el ámbito social, económico y cultural de dicha comunidad, concientizar sobre la índole de los obstáculos que impiden la realización de dichas potencialidades.

2) Desarrollar la comprensión de los conceptos y estrategias que se hallan implicados en los programas de turismo y su explicación en los esfuerzos de redespiegue en los tejidos industriales deprimidos.

3) Ampliar la experiencia de Paterson hacia otras colectividades en el desarrollo coordinado de distritos industriales, para fomentar su poder de atracción de cara a nuevos habitantes, inversores, turistas, o sea para crear y promocionar un « producto ».

La conferencia apuntaba a ampliar nuestro conocimiento de cómo programar el turismo en este cauce para obtener a la vez una reactivación económica y un crecimiento significativo en la calidad cultural y en el bienestar de la colectividad en su entorno.



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Предмет : Философское обоснование

Название : КУЛЬТУРНЫЙ ТУРИЗМ: НОВЫЕ ВОЗМОЖНОСТИ ДЛЯ РАЗВИТИЯ  
ПРОМЫШЛЕННОГО ГОРОДА

Краткое описание : Это сообщение является обобщением докладов конференции, проходившей в Патерсоне, в штате Нью-Джерси, в апреле 1980 года, носившей название: "Культурный Туризм: возможности для промышленного города". Задачей конференции являлась выработка общих установок, в целях нового подъема экономики в городах, обладающих историческими достопримечательностями, но с промышленностью на спаде:

/1/ надо, чтобы должностные лица, представители общественности и население города отдавали себе отчет в следующем: Развивающийся туризм в историческом секторе Больших Каскадов Патерсона отчасти будет способствовать решению некоторых общественных, экономических и культурных проблем города; при этом надо информировать о природе затруднений, могущих возникнуть при использовании этого потенциала;

/2/ надо давать представление об этой методике и концепции, разработанных в рамках планомерного развития туризма, о их применении для поднятия промышленного тонуса в отсталых городах, в наиболее доступной форме;

/3/ надо обобщить опыт Патерсона, с тем, чтобы передать его другим городам Америки, особое внимание уделяя гармоничному виду промышленных районов, т.е. стремясь представить их в выгодном свете жителям, вкладчикам капитала и посетителям - в общем, желая "показать товар лицом".

Конференция стремилась расширить наше понимание способа планирования туризма как средства для подъема экономики и одновременно значительного повышения культурного уровня и улучшения условий жизни городского населения.

NOME: CAROLE RIFKIND - Stati Uniti d'America.

TEMA: DOTTRINA

TITOLO: TURISMO CULTURALE: NUOVA OPPORTUNITÀ PER LA CITTÀ INDUSTRIALE.

SOMMARIO:

Questa comunicazione è una sintesi della conferenza sul « turismo culturale: un'opportunità per la città industriale », tenuta a Paterson, New Jersey nell'aprile del 1980. Questi concetti intendono fornire una visione globale sulla possibilità di come una città industriale in recessione possa coordinare lo sviluppo del suo patrimonio culturale e industriale per permettere una ripresa economica:

1) rendendo i funzionari, le autorità pubbliche e i cittadini coscienti che lo sviluppo del settore storico delle « Grandes Chutes » di Paterson offre una soluzione potenziale a certi problemi sociali, economici e culturali che preoccupano questa città, informandoli della natura delle difficoltà per mettere in rilievo questo potenziale;

2) facilitando la comprensione dei concetti e delle strategie che sono state elaborate nel quadro della pianificazione delle attività turistiche e la loro applicazione, nel territorio di sviluppo della città industriale in recessione;

3) generalizzando, l'esperienza di Paterson ad altre città americane con un'attenzione particolare allo sviluppo armonico delle regioni industriali, per migliorare la loro immagine presso i residenti, i finanziatori e i visitatori nel creare e promuovere « un prodotto ».

La conferenza aveva l'intenzione di allargare la nostra comprensione sulla possibilità di pianificare le attività del turismo, in maniera da realizzare tanto una ripresa economica che un accrescimento significativo del livello culturale e della qualità della vita degli abitanti di questa città.