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A5. TOURISM DEVELOPMENT: THE THEMING OF VERNACULAR SETTINGS

IMAGE IS EVERYTHING: THE DEVELOPMENT OF THE NEGEV BEDOUIN AS TOURIST ATTRACTION

Steven C. Dinero

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ARCHITECTURE AND THE PRODUCTION OF POSTCARD IMAGES: TRADITION VERSUS CRITICAL REGIONALISM IN CURITIBA

Clara Irazabal

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MANUFACTURING NATURAL HERITAGE: DISNEY'S WILDERNESS LODGE

Eric Higgs and Jannifer Cypher

University of Alberta, Edmonton; and York University, Toronto, Canada

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

June Pauline Williamson

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THE "NIGHT ZONE" STORYLINE: BOAT QUAY, CLARKE QUAY, AND ROBERTSON QUAY

Heng Chye Kiang

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IMAGE IS EVERYTHING: THE DEVELOPMENT OF THE NEGEV BEDOUIN AS TOURIST ATTRACTION

Steven C. Dinero

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

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

The paper argues that the Negev Bedouin community is now undergoing a process through which it is being converted into an attraction for international tourists. This process is analyzed as it is manifested in three primary arenas: the "Bedouin Market" in Beer Sheva, the museums at Kibbutz

Lahav and Rahat City, and through a variety of organized tours run by numerous operators throughout the Negev. Using data gathered from Israeli Ministry of Tourism documents, tour vendors on the Internet, and published tour guides, it is shown that two complementary processes, "Disneyfication" and "museurnification," have combined to render today's community a caricatured semblance of its former self.

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

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

Clara Irazabal

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

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

specific historic circumstances of the periods they quote, producing instead “history-as-Arcadian-symbol, not history-as-reality” (Davis, 1987).

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

In contrast to these structures, there are newly created public buildings in Curitiba that seem to be responding to a different intent. These are the Open University of the Environment (Unilivre) and the City Memorial, among others. Such buildings are attempts at critical regionalism. They celebrate local materials, crafts, climate, light and vegetation, avoiding the extremely sentimental characteristics of the ethnic buildings. With a critical commitment to place, they “deconstruct” the overall spectrum of world culture which they inevitably inherit (Frampton, 1983). Critical regionalism emphasizes that the idiosyncratic and symbolic elements of traditional cultures should be assimilated with the rational and normative aspects of universal culture to generate “regionally based world cultures” (Frampton, 1985). I claim that the exploration of critical regionalism, as these examples show, offers the greatest potential for the solution of architectural and urban challenges in Curitiba, and can construct a competitive, more authentic image of the city in the century to come.

MANUFACTURING NATURAL HERITAGE: DISNEY'S WILDERNESS LODGE

Eric Higgs and Jennifer Cypher

Disney's Wilderness Lodge in Orlando, Florida, is one of thirteen themed resort hotels located on the Disney World property. It claims to offer guests a seamless themed experience of nature in an entirely built environment. Through elaborate design and with commercial intention, concepts and experiences that are deeply embedded in North American life — national parks, ideas of the frontier and wilderness — are

constructed into the hotel and its environs and highlighted at every possible level in order to provide the visitor with an as-close-to-real-as-possible experience. This results in the creation of a hyperreal national-park-lodge setting: the real thing, only better — wilderness without dirt or danger. In their redefinition of natural heritage, what Disney attempts at the Wilderness Lodge is nothing short of a recolonization of nature as a conceptual product. Disney commodifies and markets the concepts of nature and wilderness and creates spaces in which to experience these concepts on Disney's own terms. In this way, Disney controls the experience of nature while visitors are within their domain, and colors experiences of nature without. We refer to this process as colonizing the imagination, and propose that Disney's simulacra challenges commonly held definitions of reality.

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

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

Jane Pauline Williamson

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