A Balance between Commercial Development, Tourism Requirements AndHistoric Preservation.

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Abstract:-The city is a cultural phenomenon in its own right and tells its past, transfers together its memory. Historic buildings are the physical manifestation of memory that makes places significant. The city contains visions of previous generations side by side with an urban and cultural life in a state of constant change and urban development must be combined with the protection of cultural heritage. Preserving cultural and natural heritage , to bring it within reach of all, making cultures and civilizations better known, improving daily living conditions and reducing poverty is what gives meaning to the sustainability of tourism development . Tourism must remain a tool and in no wise a goal in itself, it must be developed with a view to sustainability.

This paper addresses the livability and functionality of historic city centers, under the conditions of global change analyzing the influence of tourism development in terms of commercial activities, advertisement and traffic signage in the appearance of historical streetscapes. In many cases, the commercial city center coincides with the historic core, and the challenge of the local authority is to combine commercial activities with the preservation of traditional and historic buildings and public spaces. As part of the historic context of many countries, historic city centers have been through a process of metamorphoses, which involves the satisfaction of new social and commercial needs. This transformation usually involves updating the infrastructure and the historic buildings to accommodate commercial activities, and the insertion of contemporary architecture in existing streetscapes. This is a common process and there is nothing wrong with that; problems begin when historic buildings and places are harmed by this global change. This paper draws on three empirical case studies (Ajman, Sharjah and Dubai) to examine questions tourism development with the introduction of some commercial activities, signage control, and their repercussions on the preservation of historic heritage in terms of build environment considered as regionalist production, and user preference and satisfaction with historic city centers. The objective is to inform those factors that need to be taken into account in the use of the tourism development as a source for the revitalization of the historical and archeological sites.

The approach to achieve the objectives is based on two methodologies:

• **Deductive:** A theoretical investigation based on the properties of the historic city center structure, definitions, principles of design, and the dilemma of achieving planning and preservation as much cultural tourism for the tourism development as technical for the physical preservation of the traditional environment. This combines information from literature reviews and the ideas of key figures in the urban conservation field and the place-identity, social identity and identity process as theories for cultural models of the city.

• **Inductive:** The case studies as examples of historical settlements that have undergone much change processes. The study looks to elicit the images of the historical center to support the theoretical propositions of surface and deep structural city elements. The conclusion to this part is based on an analysis of the case study.

The research concludes that heritage is a constituent of the cultural tradition, and an important part of societal and community well-being. This comprehensive vision merges both tangible and intangible dimensions; architectural and historical values. There are several ways of defining the importance of preserving heritage.

Keywords: Heritage, Context, Culture, Architecture Preservation.

I.   INTRODUCTION

Historic city centers are rich sources of information about meaning because people utilize the public spaces on a daily basis and, therefore, have an intimate knowledge of these centers rooted in experience, memory, and emotion. As time passes, meanings for the city center will undoubtedly change, fluctuating with political, economic, and social changes.

How much urban planners and designers really think about potential future users of places, whether considering strategic decisions about spatial changes or being concerned about their implementations? Where in the planning process is the thought about as to how do people use places, what kind of co-habitation may they perform, how much space and time do they need and use by any such engagement, what kind of places do they seek for play or rest on their daily routine through the city etc.? How much and how well do then architects, landscape architects and urban designers, actually collaborate with their most numerous and most frequent 'clients', users of urban open public spaces? How much do they actually know about that what spatial elements

do stimulate or inhibit certain use or more of them, and what possible co-habitation and events might be expected in different places?
Historical areas and archeological sites as part of a heritage are one of the main country's attraction for domestic tourists and overseas visitors. It seems that the key is a rational balance between commercial development, tourism requirements and historic preservation. In U.A.E. there are many buildings and sites of different "tourist value". Comparing to the other buildings highlighting the contemporary architecture, what we call Architectural tourism might act as real magnets to overseas and domestic tourist alike. The problem is catering for the needs of the visitors without destroying the character of the unique historic environment. As tourism continues to grow, the management of this problem in traditional buildings and historical sites become more crucial.

In the case of the U.A.E., did we list all the traditional buildings, historical and archeological sites as part of heritage? Did we identify the degrees, types and priorities of intervention on them? The Emiratis' traditional buildings, by their picturesqueness, secular history, connection with events and heroes of the country - create today interesting magnet for the tourism development and should be considered as "touristy space". Their values and preservation will definitely to the development of a cultural tourism as sustainable forms of tourism. Which method should we recommend for these historic areas and traditional buildings if we want to use them for such expectations and if the touristy functions are compatible with principles of the preservation and protection of a cultural environment?

Apart from inaccessible for tourists, some historical buildings are adapted for tourist function, as museums, galleries, preserved ruins (then often with special "route touristy"); and also as hostels and gastronomy. The majority of these buildings might have function of museum or gallery. It is the function, it seems, welcomed both from the point of view of historic relics protection needs, and the development of sustainable tourism ending by highlighting the characteristic of this cultural tourism. Museums are organized in a way to fulfil several tasks: historic monuments conservatory activity, educational programs and in some cases as a scientific through the development of some investigative programs. Without doubt, many efforts was done to introduce the tourism development in a creative way in the cities of the U.A.E., this development is and will be the strong magnet and important attraction for tourists, as real "show-places". What is very important - unfortunately only few historical buildings are technically adapted for the handicapped guests' needs and requirements.

Historical buildings in U.A.E. are varying in many ways: tourist functions and range of services as well as historic values and elements of Conservatory Program with attention on this differentiation, it seems possible to divide the historical buildings into three following groups:
1. Probably to the first group we could include all the buildings which are preserved in a good technical state, which are located in the historical areas, considered as an invariable element of the urban fabric and an important touristy centers, of settled prestige and the renown, and with rich cultural-educative programs (museums, exhibitions, souks). It seems that they have both the high rank as tourist attraction and that they effectively contribute to the cultural life as well for the tourist and the local community. (The case of Faheidi District and Shandaghah in Dubai, Al Kasbah in Sharjah)
2. Traditional buildings included into the second group are those that technical state or location do not permit development of so many functions, but with the initiative of the local authorities, it had been possible to organize occasionally varied open-air events: concerts, theatrical and traditional parade performances, knights' tournaments and feasts the arrangements of the type "light and sound". These programs are attracting both local community and tourists; we may say that these buildings are acting as important centers of cultural life (The case of a Kasbah in Sharjah)
3. The third group (fortunately comparatively small) is constituted by some buildings which are in poor technical state and most of them are located on the areas of small touristy itinerary. Comparatively to the other buildings, their owners or managers might look as being passive in a way that their attitude towards the use of buildings is restrained to keep them open for sightseers, but not taking an effort to overcome the stereotype programs and to create a valuable touristy attraction. It seems, that in some of the historical buildings, particularly in the case of Souk Salah in Ajman, there is a chance to create an interesting and important center influencing on the cultural life of the historical area. Also a chance of implementing some education programs on the subject of tradition and history of the city (with accentuation the local identity). Such liveliness of the cultural life, the proposal of attractive outdoor events would be simultaneously a chance of promotion the tourism development, a chance of development some sustainable, pro-ecological and cultural forms of tourism.

The impact of the tourism development on the preservation of the historical areas:
The relationship of the historical area and environmental quality is characterized by dynamic feedback mechanism. Historical buildings and monuments might be seen as a magnet for the tourism development, which in its turn is a source for highlighting the environment in terms of quality and amenity areas. The natural scenery which visitors value much is undergoing unprecedented and sweeping changes. In the meantime the

uncontrolled capacity and density of the visitors often degrade the quality of the environment and threatens the historical area, the natural resources and assets (in some regions even the fauna and the flora might be damaged forever); as a consequence tourism might have a negative impact on the historical area in a way that it might lead to the degradation of the quality of the environment.

Some of these changes stem from pressures created by the urban growth of the adjacent areas, other arise from the lack of awareness, the inexistence of structure or plan of conservation and the different speculations on the values of the land. The growth and development of touristic activities have been one of the most significant environmental transformations.

The most characteristic example of impacts on the historical areas are probably the following ones;
● Visual pollution: The failure to incorporate adequately environmental consideration into architectural designs ending by having an unharmonious environment from the urban scape point of view. As consequence the advertisement for some activities such as hotels, restaurants and entertainment facilities developed as a lucrative activity principally end up by metamorphosing the environment whether from the aesthetical or economical point of views;
● The development nearby the historical area is being occurred on the detriment of the landscape and even conserved settlement. This attitude might be seen in the development along the coastline where it can be seen as sprawl development. The reason is the need to take advantage of the beach as a primary source instead using the historical area, settlement or monument as the main source for the tourism development;
● Overloading of infrastructure: In many cases, infrastructures in historical areas, which should developed principally for the pedestrian, are unable to cope with the intensity of tourist variation at peak periods of the year. The result is supply failures, pollution and health hazards;
● Segregation of local residents: The mass tourist may be surrounded by, but not integrated with local society. With the development of huge complexes for the tourists (ignoring the fact of the negative impact from the urban point of view because such intervention will emphasize the idea of building object disintegrated from its surroundings), the local inhabitants won't be encouraged to use such facilities;
● Mechanical circulation might be seen as one of the most serious problem of fluidity and accessibility to the historical areas. As consequences, and in the hope to avoid a chaotic traffic circulation, the plan of the conservation of the area should highlight that the access of the vehicles to the areas should be regulated whether in terms of type of users or time during the day;
● Increasing affluence of commercial activities, leisure time and urban growth separately or combined are other sources of pressure on historical areas used for tourism development especially those containing a natural habitat. Such pressures can damage the natural habitat through litter, pollution, erosion, destruction of plant species, eviction of wildlife and general overuse. When these problems become widespread, the particular area under pressure can be destroyed;
● Irresponsible behavior by tourists: Graffiti, fires, litter, excessive mechanical traffic and noise are the main causes of the deterioration that can be observed in urban areas. The use of rented four-wheel drive vehicles and access to the remote sites can also be behind the destruction of the historic sites in antique settlements.

Tourism and the city:

The city is a cultural phenomenon in its own right and tells its past, transfers together its memory. Historic buildings are the physical manifestation of memory that makes places significant. The city contains visions of previous generations side by side with an urban and cultural life in a state of constant change and urban development must be combined with the protection of cultural heritage. Preserving cultural and natural heritage , to bring it within reach of all, making cultures and civilizations better known, improving daily living conditions and reducing poverty is what gives meaning to the sustainability of tourism development . Tourism must remain a tool and in no wise a goal in itself, it must be developed with a view to sustainability. In some countries, particularly France, U.K, Italy and Austria, heritage has been used successfully as a focus for economic diversification and regeneration, and tourism has played a central part. In these countries, mobilizing cultural heritage through tourism requires a policy framework which on the one hand protects and preserves the cultural heritage and on the other hand proactively uses it as a mechanism for wider economic and social development. So, one can say that using the heritage (historical and archeological sites) as a source of the development in tourism will contribute to the social and economic health of a city, but only if the conditions mentioned above are satisfied. However, some disadvantages for the city that strive to be a touristic attraction. First, a city has to be able to supply diverse activities, which attract visitors and supply the tourism demand in terms of heritage. The activities should be diversified in a way to be able to cover financially the investment needed for the launch of the products with the objective to preserve the area (physically, socially and economically, as it was the case of Al Hafsia in Tunis). Nowadays, the competition on the tourism market is becoming so intense that the possession of natural and cultural resources are the conditions for the tourism

development but they are not insufficient. An analysis highlighting the opportunities, possibilities and weaknesses of the city as far as tourism attractions and facilities are concerned is indispensable. Therefore in most historical areas, the estimations of the costs and benefits related to tourism are just indicators of the feasibility of the tourism development process in economic terms.

The estimations depend on:
1. The promotion and development of the traditional activities in terms of art crafts that might be behind the economic structure of the historical area. From the economical point of view, it is a source of creation of jobs, from the cultural point of view we will assist to the transfer of knowledge and technics (know- how from one generation to another) and we will end up by promoting the awareness of the residents or the permanents users (being employed and considering their activities as a source of income), so they will end up by being proud of belonging to the area and will be involved actively in the preservation of their heritage that reflect their identity;
2. The vicinity of the historical areas as a tourism attraction that might determine the urban scape of the surroundings. The historical area represents in this case an externalization of the benefits from tourism;
3. Special attention must done on the carrying capacity of the historical areas whether in terms of urban activities or fluidity. This does not produce costs immediately visible but it might have positive or negative impacts on the historical area (economically) in the long run.

Strategies in Tourism Development:
a) Balanced Development: Tourism development in historical areas takes place in a sense that efforts are concentrated to produce a multitude and diverse urban activities that should be compatibles with the area; however it had been noticed that the advertisement for these activities and the traffic signage are entirely ignoring the character and authenticity of the historical area;
b) Fast Growth: Tourism as a spark for the economy. The need for expanding tourism demand in historical area is stressed.

The first strategy is the most appropriate for small historical areas and towns where their main targets are searching to reinforce their economic structure and stimulate the tourism sector. The second strategy is the one followed most frequently, but least suited for urban attractions.

According to many experiences in different countries (particularly Spain, Egypt,Turkey and Tunisia), tourism development would especially be effective for the revitalization of potentially strong and diversified urban economies. In these diversified and strong economies, leakages are minimal since there are highly self- supporting, and for which the tourist carrying capacity as well as the physical limits are hardly surmountable.

Coordination and cooperation between the different visitors and hosts (public and the private sector, as well as the local and the external institutions) are necessary conditions for the resolving of the problems caused by the uneven distribution of the costs and benefits connected with tourism. It should be seen as a system and any change in one element of the system will have positive or negative repercussion on the other elements of the system.

Sustainability in historical areas:
Another complementary strategy worth to be considered in any action dealing with the conservation of the historical and archeological sites is the concept of 'Sustainability'. Three basic attributes of this approach should be observed:
● Historical, archeological sites and monuments should be seen as an area having planned carefully its economic growth with satisfying jobs. In any case the respect and the preservation of the environment should be seen as a must. Any action taken on the area should be done with the objective to highlight the tangible and intangible values and in consequence it will preserve the identity and the sense of the place. In such areas, the benefits of using the tourism as a main vector for the conservation and the preservation should be diffused, in way to end up by having an environment reflecting the cultural identity, and not concentrated on the concerned area.
● For the investor or developer, it should provide a good value, harmonious and satisfying experience.
● The importance of the governance in any action supposed to be sustainable is undeniable; the success is based on the responsibility of the manager. Responsibility entails vision and evaluating the impacts on the main resources of the area, as explaining the need for the long term use of the tourism as a main vector for the preservation and the transmission of the values (scenery, place, people, fauna and flora to both the host and the visitor).

Implementation Policies for Tourism Development:
Effective tourism development in historical and archeological sites is the notion that the heritage conservation and the urban development process have to be guided by an adequate policy. A policy that has, for the heritage conservation, to highlight the characteristics and specificities of the concerned area (historical or archeological).

Although each city has its own particular problems that require specific solutions, the tourism development of the historical or archeological area (s) policy should be based on the following issues: Marketing, Financing and the Regulation of the visitor flow. As one might expect these issues are all interrelated. The tourism development of the area has to contribute to the well- being of all urban subjects, and not only to the heritage conservation of concerned area. This again underlines the importance of extending the traditional perception of heritage conservation policyto much broader policy criteria, which integrate and add the following aspects: Efficiency; Market-Orientation and Continuity.

Implementation of the concept of Sustainability in the historical and archeological sites :
The first instrument is :
Education and Cooperation: The main objective from this instrument is to promote the awareness of the public in general and the young generations in particular. The concept should reach a wide audience including politicians, planners, tourism operators, developers, visitors and hosts. Strategies must be designed in consultation with the involvement of the permanent users particularly and all the institutions and associations concerned.

The second instrument is :
Information Exchange; the best tool that can be used in this instrument are the MEDIA. The forums covering the different aspects might be an opportunity to exchange the experience of each operator and authority. Bearing in mind that each historical or archeological site is a case by its own and we should not be systematic and generalize the application; however in the forums the implications of Sustainable approaches can be discussed.

Urban Activities in Historical and Urban Areas:
The Urban activities in historical and urban areas consists of four instruments:
Product, Price, Distribution and Promotion.
As far as the product marketing policy of an urban attraction is concerned, emphasis must be laid on the development of attractions by highlighting the values of the area, easy access through facilities and infrastructure that serve the pedestrian and the visitors principally. Local governments must stimulate and regulate those investments that help to preserve the historical or archeological sites, develop and attract the tourists.

The distribution policy regards the way the city is structured through the distribution of the tourism bureaus that constitutes its network, tour operators and travel agencies, to reach the market. Most cities have been very reluctant to work with professional tourism intermediaries. As a consequence tour operators and travel agencies offer city packages to their clients sticking to their traditional urban destinations which are mostly congested.

A first step in the right direction might consist of searching for a better cooperation between the local tourism bureau of a historical or archeological sites and tour operators and travel agencies in order to reinforce the city's image on the tourism market and insure the preservation and the conservation of the concerned area (historical or archeological) from dilapidation or the deterioration.

A second, eve more important, step might consist of making the local tourism bureau function as tour operator. It offers a variety of packages the city wants to have sold, and thus invites to a direct control of the visitor flow.

Lastly the promotion policy of the urban attraction has to change into an active instrument to attract especially the qualified segments of demand. The heritage tourism is the primary target of promotion policies which eventually ought to search to influence the share values and transmit messages to the visitors whom will be seen as one of the sources of income for the area.

The architectural heritage as mean for the development of the Cultural Identity and the Cultural Tourism:
The phenomenon of cultural tourism based on the exploitation of the historical or archeological sites as a magnet for the attraction of the visitors, has become one of man's developed and professionally run activities in these decades. The major factors which have contributed to the rapid growth of this activity are the reduction of the work time (35 hours per week and five days per week), the advent of relatively cheap travel, the curiosity

to search about the roots, the authentic values and people's origins due to the failure of socio-cultural and environmental levels of contemporary urban planning. The latter modelled on the philosophies of the heroic era of contemporary Architecture produced the sterile patterns of contemporary towns (many samples can be cited: garden cities by Howard, Ekistics by Doxiadis, Image of the city by Lynch; etc.).

Modern man in a world already environmentally characterized by an over industrialization, rapid urbanization, urban growth and ecological disturbances, can ill afford the discard of precious man-made historic centers. Cultural tourism, with its goal focusing of the enjoyment of being in historical and archeological sites, however when these sites are not carefully controlled, they become one of man's worst forms of pollution. Ironically, visitors become involved in a process of destruction of the very qualities which attract them in the first place.

As planners, designers and policy-makers, there is much that it can be done to ensure that while the necessary economic aspect can be achieved without spoliation and pollution of the historical and archeological sites, and the retention of the essential qualities of the "genius loci", are carefully preserved.

The intervention of the Architect in or nearby historical area must be considered as a journey involving and linking together the past, present and future of his particular site. The designer must remember that the ultimate aim is the production of an environment which relates to both place and time. An expression which embodies a multi-faceted approach and which involves the urban designer in not only setting out the parameters of the future but even more so retaining the perimeters of the past. The designer must constantly recall that the historical and archeological sites which constitutes the past, forms the identity of the place. Designers should constantly be reminded that they must establish both aesthetic and cultural links between their interventions and the existing environments in all their manifest concepts. In urban design, nowadays the situation seems to be based on speculation and profit as those whom have the financial power dictate and determine the shape of our cities and towns. Today, Man is considered as the despoiler of his habitat and his creations are read as symbols of decay and death. This failure is due his aims which are oriented towards improving his productive performance. As consequence, he eliminates all the forms of theomorphic overtones necessary for a balanced existence composed of the totality of the intellectual mind and emotional soul. Technology has been glorified to such an extent that it is seen as an obsession and in the process; man has become a cipher and no longer an individual. As we say we shape our environment and the environment shapes our behavior, so man loses his orientation in the environment that he produced.

Monuments and historical areas have always been vulnerable areas because of the threats of human invasion (vandalism and over industrialization) use as in terms of their fragility towards the environment (climate and natural catastrophes). The tourist explosion emphasizes this vulnerability.
In order to achieve not only economic vitality for the developer but also sensitive environmental adhesion to scale and site together with the desired comfort for the visitors; some actions should be followed:
● To provide an answer to the problems of preservation of historical and archeological areas, it is imperative to remember that Architecture should be seen as a servant Art offering spaces and support where people will experience the sense of the place.
● The most essential necessity is to preserve the buildings and places that reflect the strong socio-cultural relationship and which in turn will be vehicle for the creation of a particular sense of identity together with the physical function and economic viability.

This sense of continuity is an essential requirement because the change of the activities in some historical areas led to the development in the surroundings of some architecturally irrelevant buildings done on the name of the heritage conservation and touristic development. These buildings are not only aesthetically catastrophic but culturally devastating. What is required is to develop a sensitive expression of architecture which relates to the Region. It must possess an inherent identity that should be associated with a growth and be a source for developing pattern while maintaining a human scale relationship and a sense of identification with the environment. In order to obtain these results, it is necessary to start by establishing a design brief in which we should highlight the requirements. Among the essential requirements, are the list of the preserved buildings with all the data required and showing the architectural characteristics of the buildings and the priority of intervention on each, a series of carefully planned organizational implementations involving the policy making, Conservation and master plans, studies of infrastructures and services, land use and density, and of course the administrative and legislative procedures.

The enchantment of a sense of environment is necessary due the development of the technologies of communication and information where it looks that we are living in a global village. It is interesting to note that the growing concern and interest of the individual for his past seems being as one of the main preoccupation of the contemporary man since the last three decades. The main reason for this tendency may be due to the fact that the future of our species has never appeared as insecure as at this moment in time and that therefore man's need for stability can be achieved by yearning for a sense of belonging with to hope to know and find his origins. Man is in need of establishing contact not only with his past but also with the whole process of development.

The identity and authenticity of a place.

The identity of place as defined by Kevin Lynch was reviewed by Schulz whom considered that the spirit of the place should be allied to the concept of the identity of place. For Rossi, the identity refers to the particular place which has tangible and intangible features.

Whereas the authenticity is defined as an important issue for the conservation of a cultural heritage. The main aspects that we should take for the authenticity of a building are: Form and design; Material and substance; Use and function; Traditions and Techniques; Location and setting; Spirit and feeling.

Place for man: The sense of belonging and need for identification is a fundamental necessity of the nature of man. Man needs references and without them he feels that he is uncomfortable and lost. The problem that remains is to find out what cultural identity is all about and in particular to see how the historical areas and buildings can in fact establish the essence of this identity. It is unfortunately true that most of our contemporary architecture, particularly in tourism, is developed mostly as folkloric one and is insensitive to ethnic cultures. The main reason for this is that most of the architecture is based on lucrative activities and on models referring to the latest trends in Architecture ending up by highlighting the technological obsession where the buildings considered as product reflecting the "progress". Most of these products are ignoring time and context. The existentialist obsession annihilated the traditional sense of space conceived as a physical enclosed entity. It also revolutionized the old sense of time as a dimension that provides a logical chronological sequence that ties well defined realities together. This stance of a contemporary man is at the root of the disorientation that besets the citizen of the metropolis. It explains his urge to rediscover the comforting sense of space and time of the past and to which he can relate. It is therefore sad to notice some new tourist environment developed without taking into consideration the physical and cultural contexts, and sometimes nearby the historical areas the tourist environment is used as a fantasy with the objective to metamorphose the immediate surrounding and is now threatening not only ethnic architectural expression, but is on the way to completely annihilating the identity and cultural values of the region concerned.

On the other hand, it is important not to encourage an architecture of reproduction from the past. Such architecture tends towards "pastiche", and is far removed from a contemporary reality. To indulge in repetitive "folksy" solutions is in fact the one way to completely exterminate the tradition itself. The creation of a valid expression of regionalism is a delicate process which cannot admit a slavish recreation of the past. It involves delving deeply into the background of traditional and time-honored values in an attempt to transform them into a contemporary reality. Architects and urban designers must investigate the contextual significance of a place through geographic traditions and technological aspects in order to create a suitable environment of today.

According to William Curtis whom affirmed that Regionalism penetrates to the generating principles and symbolic substructures of the past and then transforms these into forms that are right for changing social order of the present. It is a matter of searching beneath the surface, the memories, myths and aspirations that give a society coherence and energy, and then providing these with an authentic expression in architectural arrangements. The hope is to produce buildings of a certain timeless character which fuse old and new, regional and universal. Throughout history and civilizations, we may relate to the past by trying to understand it as a series of layers of both local and foreign interventions (Mimar 19; January-March 1986). It seems that this amalgamation of external and internal forces has produced solutions which deal adequately with particular local conditions. This is what is now labelled as indigenous archetypes;archetypes, which have, manifest themselves in a synthesis of foreign forms being adapted to local culture and vice-versa. U.A.E. provide an excellent example of how foreign architectural forms and styles have been imported from abroad (In the past it was principally from India and Africa, and nowadays it is Europe and U.S.A.), adapted to suit local building methods and have overcome the limitations of the local building material and in the process becoming so totally absorbed that they are part of the so called traditional "indigenous" architecture. These elements today form part of the Emiratis Architectural vocabulary, and their synthesis is fundamental to understand what is todayconsidered a typical Emirati architectural form.

The essential requirement today is to keep this intermix and interchange alive and to try and establish the right balance between global values and local culture. Authentic Regionalism tries to penetrate what is of lasting worth in the present culture and in tradition; arbitrariness and superficiality are its enemies.

The historical towns and urban areas are in fact a crystallization of basic images of the characteristics of the particular identity in question, in order that the tourist through a gradual process of assimilation may establish a sense of meaning by relating to the specific qualities of that environment. Using the historical towns and urban areas as a magnet for the tourist, is an opportunity for the tourist to rest and recover not only from the physical tiredness and exhaustion of the everyday world, but from deeper and more complex emotional and psychological forms of arrest. The damage suffered from the patterns of our modern system of living must be counteracted by a therapy dealt out, not only on physical planes, but on much deeper meditative and contemplative ones. The retrieval from this damage is what a valid urban design and architecture should aim to achieve.

If one is born and brought up in such strong environment as that of the U.A.E., it is only natural that one should produce an architectural expression which relates specifically not only to the strong visual qualities of the place, but also to its complex traditions and history. As it was said that we become what we see, in another words we shape our environment which shapes our behavior.

We always claimed that there is a very strong relation between Ecology (physical Environment), Culture and Cognitive structure, and consequently we do believe in an expression of an architecture, which relates specifically to a process of evolution as opposed to one of revolution. The process whereby urban design and architecture dissociate themselves from the past, was that attitude of the Modernists, their negation of the history was an a historical event in itself and their approaches were mostly elitists ending by creating the stars in Architecture as described earlier on in this study. Architects declared in dogmatic terms that they were independent of tradition and that their belief was mainly in the technological development. Consequently, buildings were no longer to be inexorably tied to specific places, materials and history. The result was that man came frighteningly close to creating a universal solution to what was never a universal problem. At the same time, the industrialization had alienated man from his immediate environment. Today, however as man becomes even more mobile in his ever shrinking global village solution, he is developing an increasing awareness and necessity for the values of roots, values which are now recognized not only as vital psychological needs, but more so, as essential prerequisites for a successful social and cultural existence.

Regionalism built environment as a source for the tourism development:

Regionalism, whether critical, authentic or new, has been defined in various ways. Frampton (1983) describes regionalism as "a position dedicated to a place creation and to the sustenance of an intimate and continuous relation between the architecture and the local society it serves." According to Curtis (1986) Authenticregionalism is design which penetrates to the generating principles and symbolic substructures of the past, then transform these into forms that are right for the changing social order of the present. The hope is to produce buildings of a certain character which fuse old and new, regional and universal. Responsiveness to place and creation of buildings with a timeless character have also been associated with regionalism. These statements imply that the regionalist architect needs to penetrate what is lasting worth in the present culture and in tradition. At its best, regionalist architecture is expected to contribute to the cultural and ecological evolution of a region in the direction of the values and desires of its inhabitants. In other words, regionalism promises to re-establish the bond between nature, society and architecture for the creation and sustainability of places with that timeless character. How is this to be accomplished?

In his "Ten points of architectural regionalism: A provisional polemic" Frampton (1987) describes the regionalist project as tactile, experiential, contextual (responsive to topography, climate and other natural conditions), and architectonic or authentic in its construction. He also notes that regionalism is not intended to denote the traditional. As this was once spontaneously produced by the combined interaction of climate, culture, myth and craft. Frampton, for one, agrees with Adolf Loos that when a peasant builds a roof, he does not know whether it is beautiful or ugly, but that it is like the roof his ancestors built. Thus he concludes, traditional architecture lies beyond bourgeois aesthetic evaluation, whereas regionalism is a self - conscious, critical endeavor. He gives two clues for further differentiating regionalism from contextualism, and these are the notion of discourse and the cultivation of a client. The discourse is to be nurtured by regional schools of architecture which are to become pedagogical and cultural institutions. And thus self-consciously create subcultures. Not much is said about the client, other than the need for committed clients to create culturally significant work. Reviewing the literature on regionalist project gives the impression that the regionalist discourse, much like any other architectural criticism, is written by the critics for the architects and other critics, and has no intention of including the "local society" which it serves. The subculture referred to above is at best a professional subculture responsible for reinterpreting the prevalent formalism (such as post-modernism or deconstructivism) within the physical/ cultural matrix of a region with an already identifiable character. Thus one is more likely to find regionalist architects flourishing in places with striking ecological and cultural features. The nature of the architectural discourse is such that, even in places like Al Ain, Sharjah, Dubai, Fujairah, Hatta, the result is the generation of single buildings or building complexes rather than environments or a sustainable fabric. Regionalism in its present form is unlikely to effect the full range of environments outside the architect built "high-style" which comprises a negligible percentage of the built environment. Rather that the architect's interpretation of regional determinants and traditions and the embodiment of social content and values. Architecture should be based on a shared understanding of the dynamics of everyday life it supports for the society (Attoe 1987).

While the sensitivity to local will help avoid the mindless repetition of architectural features touted by the prevalent "ism" over the global terrain, it is doubtful that regionalism will profoundly affect the fundamental problem of placelessness and the inability of modern society to create cultural continuity and sustainable community character. In order to fulfil its promise, regionalism has to address the full range of

issues involved in the place creation including the perceptual, experiential, technological, organizational and contractual structures and processes. In these respects, the traditional still provides a model for regionalism and should not be dismissed because it is "unselfconscious" and "beyond aesthetic concerns". On the contrary, the goal of regionalism should be conscious creation of the timeless character we associate with those traditional environments which still remain as the main source of inspiration for the architects, writers, painters, sculptors and historians alike.

Defining the traditional:

Since 1980's, we have seen growing criticism against the uniformity of the so-called international style. In historic towns and villages, we enjoy the diversity of functions and the variety of buildings whether in terms of forms or color. However, once we started using these historic towns, urban areas and villages as magnet for the attraction of the tourists and as a source of economic development, most of the resort areas in and nearby these historical areas were built according to the international standard and ended up by having a boring and one sided environment, and consequently one of the main touristic objective which is the discovery and the change of the environment which the tourist is travelling for, does not exist if not lost.

As a reaction Contemporary design developed mostly by the "stars" have spread to Architectural circles and relying of the new trends seen as elitists' approaches. Such attitude led the stars to impose their style as a trend on the detriment of the context (whether physical or cultural) and to some extent the architectural motives, used by the star and on the name of the trend, are bad copies without real their raison d'etre. There has been problems with the process of removing ideas and life style expressing and reflecting the cultural context. Such attitude might end up by destroying the original culture and causing catastrophes from the sustainable point of view.

The trends in Architecture of our time are those, which are deeply rooted in the climate, cultural heritage and influences of the region (we can mention some architects whom succeeded in the development of this trend: Mohammed Mekkya, Charles Corea, RasemBadran, Fernand Pouillon, Victor Gregotti, …etc.). Regionalism should not be mixed with those commercialized pastiches that can be find in all touristic developments that are used mainly as folkloric decorations added on the building. Regionalism should be seen and understood as a way through which a building should explain and illustrate the deepest essence of the atmosphere, landscape and culture of the Region. It reflects the local people and their way of living. Very often regionalism is opposing the governing style and speculative way of building.

Very often in the same region, we might be dealing with more than one culture. In the U.A.E., we do not show one single culture (the Case of Dubai where we have more than 180 nationalities living in the city). Instead, we can notice numerous local cultures and a mixture of influences. This richness makes these areas so interesting and might constitute an excellent basis for touristic projects too.

May be the most important process of influence is that which we learn from the historical towns, sites and monuments. They are sources from which we can understand the forms of the urban space, the urban structure and the structure of the society in terms of organization or use of the public spaces. The ruins and the ancient theaters have stimulated nostalgia for a lost past but the typo-morphology analysis can be seen as a tool for understanding and reinterpreting the historical towns and which certainly would reconstruct the remote glories. At the architectural level, Architects did not copy the forms (comparatively to what it was suggested by Ledoux and Durand particularly) but they reinterpret the best essence of that architecture (Classical for the case Italian Renaissance for example) suitable for the use in their region and tradition. Instead of copying forms, we should understand, as Aldo Rossi said it: "….type is the very idea of Architecture". Or even more, type is the only thing that can be removed from one area to another (as defined by Quatermere de Quincy when he highlighted the difference between the type and the model).

The U.A.E. were and still are fortunate to have a living building tradition, both in terms of material, types of buildings and craftsmen's skill. This means that when one uses traditional materials one is not indulging in nostalgic revivals of a dead past to obtain "stage-set" affects, but one is making use of living contemporary technology. It is important here to stress that the philosophy of Regionalism utilized in these works, is not directed in any way towards the recreation of the vernacular. The aim is to establish an expression which belongs essentially to its time. Architects who provide solutions directly modelled on "vernacular" imitations of the past are only producing "kitsch" expressions. The vernacular cannot be copied.

Always there is an attempt to create an architecture based on the philosophy of "a new leaf, not a new tree". This contradicts the Modernists 'dictum "modern architecture is not built from some branch of an old tree, but is a new plant growing directly from new roots" (Walter Gropius). In this expression of continuity, there is an attempt to graft the new buildings to essential ethnic roots: a manifestation of the belief that architecture must relate to and evolve from the "spirit of Place" be truly regional and yet truly contemporary. In all the buildings there are attempts to originate an expression which is technological progressive yet culturally conservative, in the sense that to conserve means to keep alive. The designer believes that technology is part of the answer but so

also is history. The works try to evoke within contemporary design technologies, the essential qualities of the U.A.E. and their heritage in an architecture which reflects their formal essence and identity and in the process, transfers tradition and roots from the position of a silent conscience to that of a central topic of debate. In all these works, the physical context has been the initiator of the creative design process.

The basic failure of the different trends and tentative of our contemporary times stems from the fact that the contemporary architects spend too much time analyzing joints in buildings while forgetting the most important joint of all, that of the building itself to the site. The site provides a spring board for the design process, not only in terms of physical data (materials, topography, climate, vegetation) but also its memory data(tradition, customs, belief, uses, culture, legend and history), for it is not only what is tangible that is important but more so the "present absences" and "absent presences" of a place, which are inherent in its identity. As we say : it is more important to feel and live the place rather than to see it only.

Architecture is about listening to, experiencing and understanding the place, at a specific moment in time and working on these generators in a collective, rational and intuitive manner in such a way as to mix "knowing" with an equally essential capacity to "forget knowing". This is a reminder that to acquire sophistication, one requires spontaneity. The "voices of a site" point out indications towards solutions to each particular problem. They will tell the architect whether the environment is weak and therefore requires him to be strong or they may tell him that the environment is strong and that he in turn is to be docile. Wherever an architect works, he needs hands that see and eyes that feel, together with an essential dose of good manner. He must produce an integrated puzzle of time and place woven into a contemporary fabric of identity. This can only be a very personal operation. The design process is born within the sensitivity of the individual architect. He must understand the site and its conditions and through a personal assessment of the components which contribute to the "sense of a Place", he will be able to suggest the necessary mode of action. This will guide the effect that any physical intrusion of new-built elements into the existing environment will have. The aim is to complement or even highlight the already existing positive environmental values. In this light, the architectural operation becomes an exercise in conservation. It entails the identification of the physical and abstract values which contribute to the character of the site, with a view to their preservation and enhancement. The convergence of architecture and conservation which has only become manifest since the mid of 1960's, is what regionalism and integrated conservation are all about.

The element of Time, which focusses the physical and memory data banks into a specific moment, provides the current technologies, social movements, political and economical aspirations of a place. The U.A.E.; and particularly Dubai and Sharjah, from the last decade begun to rely on tourism as one of the major aspect of their economy. In the 1990's, the restoration and rehabilitation of some areas (Fahidi's district in Dubai and Kasbah in Sharjah) and their participation in the revitalization of the historical areas focus on providing solutions in terms of diversification of the activities and avoiding to limit the historical area as a huge and open museum. The problem of how to attract tourists while preserving, conserving and rehabilitating the ethos and logos of their target areas, are the architect's prime concern and responsibility. Together with these essential factors, the architect must consider the qualities of the environment he is acting in, which in historical building (principally those orientated towards the tourists) become one of the essential functional requirements. It is this very different and particular aspect which attracts the tourist in the first place. One of the target of using the heritage as a source for the development of the cultural tourism is to let the visitor to feel of being in a different environment and in the same time to get knowledge about the values of that context or physic- cultural environments.

Implications of the heritage in the production of a "Regionalist Design":

The above findings have implications for regionalist planning and design, in the manner of the traditional, both in terms of what it is and how it is to be sustained. Firstly, regionalist design cannot be limited in its concerns and principles to the architectural; it should be environmental in the broadest sense of the term. The ecological, socioeconomic and behavioral, administrative and legal aspects need to be explicit parts of the total design, just as these are integral to the definition of the traditional. Secondly, regionalist design has to include the design of the mechanisms for sustainability and evolution. These two main issues can be further discussed along the following five points:

● In terms of the architectural or formal aspects, it is now clear that in the perception of the traditional, color, form and material appearances of buildings are secondary to the shaping of the public realm; i.e., the townscape or the working landscape. Thus, open spaces and interfaces are more important from a form-design point of view. Therefore, regionalist design has to be at the settlement scale; regionalist discourse cannot be based on single buildings.

● The essence of man-made fabric of the traditional is its "organic/ecological" relationship with the environment, achieved by mutual adaptation in time. This is then reflected in the building technology, types, location and orientation of buildings and artifacts, fields, roads and distribution of settlements in a

region. In most tourism developments as well as other types of new developments, higher densities and higher resource demands are placed on the environment as compared to traditional settlements. As a result, traditional technologies and know-how are abandoned and in most cases, traditional forms have been imitated by using imported technology and materials which resemble the local one in appearance. This creates undesirable consequences such as dysfunctional buildings which leak or are unstable, and more importantly, irreversible damage to the local ecology (thus, to the whole tourism resource base) due to inappropriate infrastructure developments. The lesson to be learned from the traditional is not to bring the most developed and modern systems of waste management, energy and communication network, but to explore the most appropriate ones on site, using the existing precedents as models to discover their timeless principles.

- What creates public life is the working place, i.e. an economic base for production, exchange and consumption activities to occur in daily life. These require the continuity of a local population in the region. A settlement, which is completely dependent on the external environment for raw materials, labor, goods and energy, is not going to have the diversity and richness of settings that characterize the traditional environment. Tourism developments which grow at the expense of the agricultural land will only contribute to the loss of regional authenticity which once provided the main attraction to the outsiders. Such developments often create marketing and distribution problems, marked by shortage, inflated prices and decline in the quality and uniqueness of goods.

- Traditional environments evolve under conditions of local autonomy which is maintained by a symbiotic relationship among a system of settlements within a region as well as between the region and its environment. This would translate as administrative autonomy and self- reliance in the region's interaction with central authority.

- In the traditional environment, the decisions regarding building for private and public purposes were governed by tradition. Perhaps people knew what and how to do, but not necessarily why, and this was not required. The most important challenge for the regionalist planning and design is to develop the social contract; the building codes and administrative and management rules and regulations which serve the same purpose that tradition did for the vernacular. It is through these mechanisms that the regionalist design becomes self-sustaining and may be able to achieve similar levels of adaptation of the traditional environment. There are two issues to be addressed in developing a social contract. The first is our lack of knowledge concerning the various technological, socioeconomic, and ecological conditions and the resulting physical and perceptual characteristics which are to be maintained. The original plans including the social contract are at best tentative and the architect has to have the room and the time to learn. Therefore the initial contract, even if it is to be tentative, is essential. The necessity of this learning process implies the long term involvement of the architect in a regionalist project. The second issue is the role of the social contract in ensuring the residents' understanding, acceptance, and assuming responsibility for the implementation and modification of the ongoing regionalist project, in the long term. Thus the main question regarding the social contract is how to facilitate the type of learning process for both the architect and the residents, who are likely to be non-locals.

By 1970, Dubai has developed considerably. There is a new deep- water harbor, the Creek has been widened and deepened, and land is being reclaimed, especially on the Deira side. A modern road network is clearly visible, and the Bastakiya is now encircled.

The plan shows the Bastakiya quarter at its greatest extent in 1978, shortly before the western portion was demolished.
It covered an area of approximately 7 hectares, with an east-west frontage of about 320 meters, and 220 meters deep.
The first masonry houses were built along the Creek edge at the end of the nineteenth century.
The largest houses were concentrated in the north-west.

The wind tower, called barajeel, is in every house of Al Bastakiya.

a)   b)   c)

a)The garbage basket does not has any harmony in terms of shape, material with the area.
b) & c) The lighting features which placed on the walls with the hidden A.C do not respect the historical environment.

The staircase handrail which is added does not reflect the sense of historical place.

The parking`s shading with this kind of structure has no harmony with the area. The asphalt paving , has no unity with the area and the rest old paving areas.

A type of lighting .

This type of signage can be everywhere like other standard signings without taking this kind of environment into consideration which will reduce the value of this elements. So this have to be done in harmony with the historical area.

The public lighting and the flags: Small in the size but big in the effect in a way that their location and shapes are reducing from the spirit of heritage area.

Skyline where the wind towers are part of the composition.

The signage, the gate and fences are incompatibles with the language of the area.

Sharjah:

The urban composition where the wind towers are part of the sequential rhythm and composition.

Post Modern building nearby the historic area. In this intervention there is no respect of the height and the wind towers are added as a part of a décor and we end up by having folkloric architectural production.
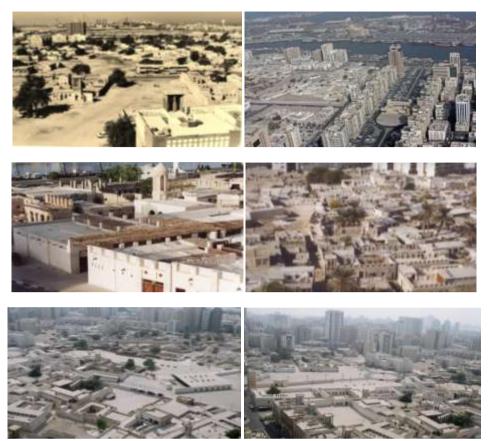

Flagrant contrast between the traditional and the contemporary urban composition whether in terms of height, openings or proportions. Al Hosn is becoming just a roundabout regulating the mechanic circulation.

The restoration of the souk had been done on the detriment of the area, we preserve the body (the buildings) but we forgot the spirit) the activities and the users which end up by being developed for touristic purposes and mono-functional.

Urban composition reflecting the time and components of composition : From the compactness and irregular shapes of buildings and alleys to a rigid grid with high rise and isolated buildings where the city is becoming just a compilation of objects and instead of composing (completing) with the existing, the contemporary interventions are shaped by competing for the highest .

The signage, the parking and the landscape have a negative impacts on the area.

Contrast of scale, in the left side the building is developed at the city scale and imposing itself as a landmark, in the right side the buildings are defining the public space.

Ajman:

Main Features	Main Issues	Characteristics	Observations
Physical	Sprawl development; Fragmented development; Rapid development; Disproportion of the land use.	Deterioration of the traditional area; Massive and rapid public buildings with new programs.	Most of the buildings are developed from the needs and the familial organization.
Socio-cultural	Fragmented industrial structure; Lack of coordination; Dependency on oil; Standards of sustainable environment ignored.	Rapid socio- economic changes; Adaptation of new technology; Urban growth with a very high percentage of urban population.	The functional issues are shaping the micro and macro environment.
Cultural	Deterioration of traditional environment.	Misunderstanding of traditional architecture.	The city is determined and shaped by the financial power.

Project for the revitalization of the historic area in Ajman. The main objective from this project is to develop a cultural tourism through the link of the Museum to the Corniche. The proposal is based on the idea to avoid the mistakes made on the district of Nakheel.

Souk Salah: *The old souk before its demolition.*

Yousif Bin Naser building double floor called (ghorfa) : this building was demolished.

In the 1970's : most of the historic areas were demolished and replaced by the grid for the mechanic circulation and the introduction of new facilities and services.

The surroundings of the historic area: the contrast whether in terms of texture, height, and even activities.

The museum and its surroundings: *the contrast whether in terms of texture, height, and even activities.*

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