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**CULTURAL DISTRICTS and ECONOMIC  
DEVELOPMENT**

**Case study: The Brazilian Baroque**

II. LEVEL MASTER'S THESIS

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# ABSTRACT

The aim of this study is to analyze the Cultural District presenting it as an example of economic development based on localized culture. The creation of Cultural Districts aimed at fostering the social and economic development of the territory, based on the sustainable use of the potential cultural resources, the enhancement of tangible and intangible heritage and the promotion of cultural properties, services and activities; which are the main areas of action involved in the process.

The first section (item 01) reviews the relationship between culture and economic development, presenting cultural heritage as a lever to spur development; ending with a discussion on cultural tourism, its effects, new trends and issues related to tourism management.

The second section (item 02), which is the focus of the study, presents a discussion of origin, evolution, typologies, role and objectives of the Cultural District, also presenting a model of interaction, the Territorial Cultural System. This section analyses the various activities that can develop cultural districts, such as creative networks and cluster management, within the context of cultural planning

As a case study, the third section (item 03) presents a proposal for a cultural itinerary linking the different cultural districts elaborated for the Brazilian Baroque Art and their management. This includes an introduction to the history of Baroque Art, linking Europe and Brazil, followed by an atlas of Baroque Art characteristic ensembles in the different parts of this country.

**Key-words:** Cultural Districts; Cultural planning; Cultural Heritage; Economic Development; Baroque

# Povzetek

## **Kulturna dediščina in trajnostni razvoj. Študijski primer brazilskega baroka**

Cilj študije je analiza kulturnega okrožja kot primer gospodarskega razvoja, ki temelji na lokalni kulturi. Oblikovanje kulturnih okrožij, katerih cilj je spodbujanje socialnega in gospodarskega razvoja ozemlja, ki temelji na trajnostni rabi potencialnih kulturnih virov, izboljšanju snovne in nesnovne dediščine ter spodbujanju kulturnih lastnosti, storitev in dejavnosti; katera predstavljajo glavna področja ukrepanja, ki so vključena v proces.

Prvi del (točka 01) obravnava razmerje med kulturo in gospodarskim razvojem ter predstavlja kulturno dediščino kot vzvod za spodbudo razvoja. V nadaljevanju se delo osredotoči na razpravo o kulturnem turizmu, o njegovem učinku in novih trendih in temah povezanih z upravljanjem turizma.

Drugi del (točka 02), ki predstavlja osrednji del študija, obravnava izvor, razvoj, tipologije, vlogo in cilje kulturnega okrožja. Med drugim je predstavljen tudi teritorialni kulturni sistem kot interaktivni model. Analiza se osredotoča na različne dejavnosti, ki lahko razvijajo kulturna okrožja v okviru kulturnega planiranja kot so, ustvarjalna omrežja in «cluster»-kasetni management.

Kot študijski primer se v tretjem delu (točka 03) predstavi predlog kulturnega itinerarja, ki bi povezoval različna kulturna okrožja brazilske baročne umetnosti in njihovo upravljanje. Uvodu v zgodovino baročne umetnosti, ki povezuje Evropo in Brazilijo, sledi atlas baročne umetnosti in njenih značilnosti v različnih delih države.

**Ključne besede:** kulturna okrožja, kulturno načrtovanje, kulturna dediščina, gospodarski razvoj, barok;

## **1) CULTURAL AND ECONOMIC MATTERS**

### **1.1) Culture and Development: an essential paradigm**

The basic cultural and developmental concepts are already part of the public institutions' and the vocabulary and speeches of civil society. Reference are often made to notions and fundamental phases such as a "holistic" and broader of cultural view, the "patrimonialization" of the new categories of tangible and intangible cultural heritage, the shift from an economic approach to development, to sustainable development centered around the human being, the importance of protecting the plurality of identities and cultural diversity, etc.

One of the defining features of a contemporary capitalist society is the conspicuous convergence occurring between the domains of the economy on the one hand and the domain of the culture on the other. Vast segments of the of the modern economy output are inscribed with significant cultural content, while culture itself is increasingly being supplied in the form of "commodified" goods and services.

Basically the culture/development relationship involves four key categories: cultural resources, cultural identities and diversity, sustainable development and cultural heritage-territory dynamics. This relationship is the result of a conceptual evolution between the two terms that took place during the past two decades, implying that a concept of nature including the broadest cultural expressions of the populations, and the concept of development going beyond an economic growth-related view and placing the human being at the very heart of this process.

Recently social scientists from many different fields have pointed out that the economy is irretrievably embedded in the culture, and several geographers have responded to this insight by calling for a vigorous cultural geography of economic practices (cf Peet 1997; Thrift 1994). In view of the steady absorption of cultural production into the economy, it is equally imperative that we now also set about the tasks of constructing a thorough-going economic geography of cultural forms (cf Scott 2000). Indeed, these two analytical moments are in principle all but indistinguishable from one another in the context of an advanced capitalist society, given that the supply and demand sides alike are permeated throughout it by high levels of cognitive and expressive content which functions both as an input to production and as a critical of final output component.

Culture matters not only because it represents the anthropological image of the materialistic, spiritual and social life of a people, but also because it is a basic resource for sustainable economic growth. Defined in its broadest sense, the notion of culture encompasses a wide range of idiosyncratic meanings such as: historic, political, legal, technological and artistic. In this paper, the concept of culture is thus used in the sense of “cultural capital” (Scott, 2000; Throsby, 2000). Culture is a capital asset accumulated by a community whose members refer to it to connote their identity. Moreover, this cultural capital, tangible and intangible, enters the production of material and immaterial culture-based goods through two strategic inputs: human creativity and human intellectual activity. Along with knowledge-based goods (Arthur, 1994), culture-based goods share the privilege of being at the edge of a new wave of economic progress based on “globalism” (localized globalism), which has been made possible through information and communication technologies, conditions of increasing returns and new creative economics. Moreover the sectors that make the “culture-based properties” are all engaged in the creation of marketable outputs whose competitive qualities depend on the fact that they function at least in part as personal ornaments, modes of social display, forms of entertainment and distraction, or sources of information and self-awareness, i.e. as artifacts whose symbolic value to the consumer is high relative to their practical purposes.”(Scott, 2000, p.3)

Owing to its economic characteristics (strong intellectual and creative components, increasing returns, and flexible specialization), its social traits (rich symbolic content, high power of identification) and its positive impact on other economic fields (namely in tourism and the environment), culture is a resource of extreme interest. This is true not only for industrialized Western countries, but, above all for newly developing regions.

Nevertheless, the idiosyncratic and symbolic nature of cultural goods has been neglected for a very long time. The virtues of competition, Fordist mass production and the paradigm of consumer sovereignty forced into the background the economical, technological and social advantages of localized industries (Becattini, 1987, 1989; Bagnasco, 1977; Pyke, Becattini and Sengenber, 1992; Salais and Storper, 1993), and cultural districts as well.

‘The value of culture’ is a work in progress. So far it has served to broaden the inquiry into the relationship between economy and culture. Apart from pointing out



the importance of the method of financing the art, some inquiries, which apply the broad, anthropological meanings of value and culture, have consequences for the cultural policy legitimization. Whereas the common justification of cultural policy evokes the economic value of culture (because of the income generated by the increase in tourism and the attraction of new businesses by the town) or social values (such as education, inclusion of minorities, low thresholds for people with a low income). Due to these reasons, culture can be said to have value in and of itself. It could even be argued that all economic activity serves the enhancement of “cultural capital” of a community, such as a town, or a country. The cultural capital of a town is what makes it an inspiring place to live and to visit because one town has more of it than another.

Heritage assets are economic properties. The term ‘economic property or heritage’ applies to anything that generates a flow of human wellbeing, for anyone and for whatever reason. The general presumption is that the flows are positive, for example: heritage contributes to wellbeing and does not detract from it. Economic properties may or may not have market prices. Even if they do, market price may be a poor indicator for an asset’s economic value.

## **1.2) Cultural Heritage: a lever to spur development**

Cultural heritage may be defined as all the historical sites, neighborhoods, art collections and practices that a society inherits from its past and tries to preserve for future generations. In principle, nothing is as far removed from our production-and-trade-based economy as this body of unchanging assets that defy duplication. However, the development of cultural tourism, the importance of artistic pursuit and the vitality of art markets testify the economic value of this heritage. By generating resources, both directly and indirectly, it provides employment to a large number of people.

Men need the testimony of their fellow men and every period draws upon the emotions of earlier periods to create and produce. Because of this, past responses to day-to-day needs and also to intellectual, religious and warlike impulses are all a part of our heritage. For a long time, heritage was a restrictive concept confined to religious, military and, to a lesser extent, civic monuments; but this is no longer true. A vineyard is as important as a chapel and a street as important as a castle, if we

confine ourselves to importable factors. It is however difficult to separate from them a household utensil or an old post-card giving us an idea of life in the past. These four sources of expansion may be considered:

- ✓ Evidence that is not covered by the traditional concept of heritage such as glassworks, forges, waterworks, railway stations and etc.;
- ✓ Portable objects which were first considered to be complementary to monuments; today they form the basis of collections and are displayed in a wide variety of museums;
- ✓ New places to highlight our heritage; in addition to monuments and museums we now have eco-museums and even virtual museums;
- ✓ Whole areas such as urban sites and natural scenery.

The scope of heritage is likely to change from time to time and as a result, some unexpected elements will enter the field (just as old posters made their appearance some time ago) while others will be neglected (such as many chapels in the early 20th century). This is not a serious problem when it is a matter of choosing between investing in the renovation of comparable items, but it can become serious when it is decided to conserve some things at the cost of others.

Heritage-related activities make their presence felt in three ways:

- ✓ By mobilizing several activities related to visits to historical sites which has given rise to the new economic sector of cultural tourism,
- ✓ By developing skills that are useful in all economic sectors, through strengthening the creative and innovative faculties of private enterprises

There is nothing wrong in emphasizing the economic dimension provided that we respect two conditions. First, we must view our cultural heritage as a source of several heritage-related services. Since it is difficult to treat a monument or an art collection by itself as an economic proposition, it is all the more important to ensure the efficient management of the services it creates. Secondly, is not to choose between various cultural options for purely economic purposes. It is one thing to demarcate the borders and define the interaction between cultural and economic domains and another to replace cultural reasons with economic, commercial or interventionist motives.

Activities related to cultural heritage are rarely considered to be a major sector of economic activity even when they are shown as occupying a symbolically

important place in our economy. Even according to the most liberal statistical data, they do not exceed one per cent of the GDP or the active population of a country in terms of activity or employment. Yet if we consider the entire chain of productive activities centered on heritage, ranging from cultural tourism to arts and crafts, we find that they can serve as a base for economic and social development. When we talk of heritage, heritage-related activities or even heritage-related jobs, we must keep in mind two types of activities. Firstly, activities related strictly to our cultural heritage e.g. monuments, museums, art collections, archives and libraries and secondly, productive activities encompassing cultural tourism, production of arts and crafts and their by-products, multimedia and etc. Furthermore, there is the delicate problem raised by the almost unlimited expansion of the notion of heritage and the need to define it in conventional terms. Before taking up this problem, it is advisable to show how the development of heritage-related activities is based on deep-rooted tendencies and how it promotes economic, social and regional development.

To begin, heritage-related jobs are particularly stable which is not the case with other jobs. Budgetary regulations have not questioned the importance of this sector, undoubtedly because it had public opinion on its side when subsidies for live entertainment were under dispute.

Secondly, many local authorities have created heritage-related jobs because they expect to increase their earnings through the development of cultural tourism. They hope to promote development, create more jobs and value added goods and services, especially in the transportation and the indispensable hotel and restaurant sectors.

- *A new interpretation : the Heritage Ecosystem*

When one looks at the economic analysis of non-renewable resources, which is what affects heritage, there are two things that support the notion of an ecosystem. Even when considered in isolation, monuments and works of art belong to a wider system having its own laws of development and destruction. Due to the lack of maintenance:

- A monument may reach a state where the damage is irreversible;
- Funds invested in works of art do not benefit a large number of people;

- The hold of public authorities over heritage may lessen and damage the protection of monuments that were earlier properly looked after.

On the contrary, maintenance, regulation and propagation improve the chances of development and increase the latent demand for heritage-related services. There is a critical threshold in matters of protection which if not respected can lead to disastrous consequences. The threshold being determined by the existing value systems in a given society.

Cultural activities such as the development and use of heritage monuments are a manifestation of successive systems that have prevailed in the past. The exhaustive nature of a cultural resource arises from the fact that after a while conditions favoring its popularity and reproduction disappear even though it may be physically present for some time. In such cases, the demand for that heritage property will be diverted to other types of heritage or even other cultural practices, or vice-versa.

How are these systems or areas of added value formed? How are they consolidated and how do they disappear? This is possible through a dialogue between those who develop and those who unveil a contribution to cognitive or economic codes and those who use the area that is formed in this manner. We are therefore in the presence of a force, as P. Bourdieu puts it or even a game in the words of M. Hutter. The value of heritage can be enhanced only if this area is capable of generating conditions to ensure its own continuity. Supply and demand should not be independent of one another but they must play complementary roles when it comes to formation, information, use and etc. within the whole. When such an ecosystem replaces the market, we can attempt to answer two questions that have remained unanswered by private allocation:

- Will the amount of protection be adequate from the social point of view?
- If it is not adequate, will there be irreversible destruction of the heritage object?

This representation of the ecosystem is based on the following principle: Society's interest in a heritage object will depend on its condition. It therefore, follows that there is a threshold which defines the way society behaves. So it is better if the present state of protection of the heritage object places society's interest above this threshold, for example in the part of the graph defining the increase in attachment, or if the society's behavior is more favorable so that its favorable attitude starts lower and persists even if the state of protection is less favorable. The relation

between the effective deterioration and the society's satisfaction-dissatisfaction index can be interpreted as follows:

- As long as the deterioration is limited, society, even if unsatisfied, can generate the means needed for controlling or even reducing it. From the time this deterioration assumes significant proportions; society becomes more and more unsatisfied and does not generate the resources needed to control the deterioration. From then on, the deterioration can only increase;
- The community has a limited capacity to absorb or assimilate the deterioration. This includes spontaneous attempts by different agencies to repair and protect the heritage object and change its conditions of use. If these efforts are above a certain level, the deterioration can be controlled. But if they are insufficient, the deterioration becomes more pronounced. We come once more to M. Hutter's area of forces which will work satisfactorily depending on the complementary of efforts, the level of users' training, the active and pertinent intervention of mediators and etc. This absorption capacity is a basic element for the public authority and it is considered to be capable of preventing an excessively high level of the deterioration index.

- Expansion through the inclusion of Industrial Heritage

Visits to old industrial sites, or even new ones, are gradually on the rise and enterprises and communities are making an effort to renovate them. These renovation efforts are directed largely towards unused industrial sites such as textile mills, water mills or even old railway stock. This industrial heritage can be divided into three categories: heritage consisting of everyday objects, natural heritage and cultural heritage.

Heritage consisting of everyday objects: the peculiarity of industrial heritage is that it gains and loses its importance on a day-to-day basis as a result of investment and retrenchment policies. This is a spontaneous movement because industrial heritage is often considered to be the symbol of a world characterized by weariness and environmental damage. However because of its multiple natures, it is the exact opposite of a work of art which is quite unique.

Natural heritage: industrial heritage first appears as a landscape - a vast range of developed land with factories, access roads, waterways, railways and etc. There may

be debates on the modalities of reusing these sites because of their physical and real estate value and their historical or artistic significance.

Cultural heritage: industrial heritage, consisting of both machinery and buildings, bears testimony to the growth of knowledge and technical know-how. Things once forgotten acquire a new importance in our eyes and can be used for cognitive and cultural purposes.

- *Expansion through the Inclusion of Urban Heritage*

Another illustration of this expansion is the growing importance of urban heritage. When analyzing heritage, there is often a tendency to ignore the interdependence of private and urban heritage and the interaction between them. We must, therefore analyze not only the intrinsic value of heritage and its importance in relation to the community's aims and objectives but also in relation to private heritage which may coexist in the same area.

Even if all that a society inherits from its past could be considered as heritage at a given point in time, all of it may not be preserved. In urban areas, we inherit both natural resources and activities from our past. Some of these activities are described as cultural because they contain elements that are supposed to internalize values that need to be preserved and passed on to future generations. Furthermore, society will pay enough attention to this part of the heritage and want to re-examine the property rights relating to it.

As for natural resources, it is only recently that we have started paying attention to them because of the problems of pollution and irreversible damage. In regards to artificial resources resulting from human activities, they have been the object of our attention for a little longer. However, we notice two contradictory tendencies: on the one hand there is a tendency to replace the old with the new, probably because it is functional and more suitable, while on the other hand, there is a hesitation to sacrifice portable or permanent assets which could be revived. Conservation of urban heritage will, therefore result from a compromise between these contradictory tendencies but the consensus obtained will be fragile and vulnerable to the slightest change in values.

The least that we can do is to assimilate these concerns for conservation in development strategies or else they may stir up conflicts. Urban heritage should be

deemed an asset and not a burden and one should go beyond the simple reflexes of destruction and conservation to see how it can contribute to social and economic development. This almost unlimited extension of the heritage concept is bound to give rise to concerns. When everything becomes heritage, what is left? As early as 1902, Riegl had pointed out in his celebrated book *Le culte moderne des monuments* that this cult would lose its intensity as more and more objects were included in heritage and antiquity started to matter more than historical importance. When anything and everything that does not belong to the present becomes heritage, there is bound to be needless repetition and redundancy as the break between the past and the present is conveniently side-stepped. Heritage is a convenient reflection of the present detached from memory and history.

- *The Process of conversion into Heritage*

If some elements, beginning with monuments, are more representative of heritage than others, it is because they have become more visible to the community and this visibility is not questioned. As F. Montpetit (1994, p.11) puts it, when objects that are part of the importable heritage become focal points and meeting places attracting the attention of visitors, portable objects become more unobtrusive; neither do they have the monumental quality nor the perpetual presence of buildings. Due to the absence of display and lack of attention from the media, they may easily sink into oblivion, disappear from the present and lose contact with the prevailing culture.

How then do tangible and intangible things turn into heritage? How is it that at a given moment some elements become heritage when they have not been in the past and may not remain in the future? How is it that some objects, which have not yet ceased to be useful or have not yet suffered from a loss of interest, gain attention and acquire a new meaning? The problem lies in understanding whether this visibility is transmitted or inherited or whether it is intentional and represents a renewal of interest?

Some elements may actually benefit from such continuous attention from the time of their appearance because tradition will see to it that they maintain this status. Each generation transmits these meanings to the following generation through heritage in the case of material goods and through education or emulation in the case

of intangible elements. Identical reproduction was, according to some, the law in some primitive societies and the continuance of heritage from one generation to another became imperative with the help of public behavior and mythical tales. However, this type of transmission is becoming rare.

Far from being thrust upon us, the major part of our heritage is now consciously selected by us. Modern society is no longer influenced by ancestral factors and tradition. Monetary gain plays a very significant role in this process. The constitution of modern heritage is less dependent on inherited symbolic and cultural values than on careful consideration and collective choice. It is of a juridical or political nature. An object is no longer considered to be a part of our heritage because of its nature due to it being recommended for suitable reasons. Yet the breakdown of tradition has led to the multiplication of sites and adoption of stop gap measures in the field of conservation. In such a situation, the validity of heritage objects is likely to be challenged from time to time because they are vulnerable to rapid change in behavior. The past is no longer the deciding factor, “things are not the same today”.

Instead of choices imposed by tradition there is an effort to reassess and interpret heritage objects. After destroying the mechanisms of traditional transmission, we now have to devise new mechanisms to understand things that have receded or are in a state of collapse. Considering that the relationship between a community and objects no longer conform to the natural order, we must try to understand how new links are formed and how the community will acquire a heritage.

What is it in things from the past that the present lays claim to in order to refer to it in a concrete manner? Primarily we could say heritage is essentially historical. The entire past being a subject of study, archives provide us with an archival heritage, excavations with an archaeological heritage, and collections with a museological heritage and so on. Therefore, is not it then a specialized heritage which does not necessarily relate to the culture of ordinary people?

Actually, the historical object is not systematically a heritage object. All things that subsist from the past are historical. But only some of them become heritage because a community or a group of persons recognize them as objects that matter. The new relationship that emerges between such things and the community is what we call appropriation. In result follows that heritage is the consequence of



repeated or interrupted processes of appropriation and re-appropriation which has one important outcome. When delinked from their original context, movable or immovable objects are subjected to a continuous process of promotion, appropriation and reinterpretation so that they retain their significance *vis-à-vis* current preoccupations remaining a part of the present-day culture.

- *From reasons based on Heritage to Economic Reasons*

Heritage-related activities are governed by their own peculiar reasoning quite different from the classical arguments advanced by Economists. It is important to understand this difference and note that these arguments go in opposite directions which make it easier to understand the stakes, the stages and the limitations of an economic perspective of heritage.

Whatever the nature of the heritage, the first task is to identify all its elements, classify them and define their interests according to their nature. In the case of monuments, when making an appraisal it is necessary to separate monuments or movable objects having a special artistic or historical value. In the case of archives, there are two criteria to be observed: it is necessary to decide which documents are significant and the conditions for their publicity. It will thus be possible to distinguish between archives still in the process of formation or active archives, intermediate or semi-active archives and definitive or inactive archives. According to these conditions, communication and publicity regulations can be made more flexible depending on whether one is moving from active archives to the field of definitive archives.

The second stage is conservation. Here again the issues at stake can completely change everything according to the type of heritage involved. It is one thing to try and maintain a few monuments, movable objects and archeological excavations and quite another to transcribe documents on a new base to preserve them and/or adapt them to more practical modes of communication. The inclusion of elements such as virtual museums or medical archives is now being questioned, although one may or may not approve the solution prescribed in individual cases.

Creation and dissemination also do not find the same kind of acceptance in all cases. Some cases involve creation in the real sense, e.g. setting up an archive. In

other cases, it is a matter of providing access to the concerned heritage by transmitting information and making proper arrangement for access.

Development of heritage normally depends on our ability to respond to the general function that it is expected to perform, whether it is the development of knowledge and research or the development of cultural practices. If there is not anything to prevent heritage from performing other services, it is then possible to devote attention to its development in these other fields. We can go beyond the very strict criteria governing the development of heritage dictated by its conservation and related to the role it is expected to play from administrative, cognitive and cultural viewpoints. We can then envision other purposes for heritage but they are likely to affect the earlier stages. If a monument is used as a structure designed for economic purposes, this can bring about changes in the practices involved in its appraisal and conservation.

The Economist is more interested in the possible uses of heritage and sources of economic gain that can be exploited. He starts at the point where the earlier argument left off. While retracing this argument, the Economist will not hesitate to re-examine the problems of dissemination, conservation and appraisal depending on the types of services and markets that heritage can promote. He will do so by adopting a different method of reasoning that will not be based on an object or a medium by itself but will constitute the basis of services that households, enterprises, administrations and others may obtain from such heritage. The notions of service, target-groups, marketing and etc. form the basis of this analysis.

This will immediately give rise to problems. If the Economist thinks some monuments can be used to house theatres or offices or even provide residential accommodation, he would be quite willing to accept a compromise between cognitive objectives and certain overtly economic aims. If he believes that there is likely to be a demand for eco-museums, just because they are of interest to some residents of a particular area or to a few tourists, he will find it quite normal that the traditional approaches of appraisal should be changed resulting in completely different approach.

When faced with a heritage strategy formulated upstream, the Economist will propose solutions starting downstream. This economic approach is totally different from the heritage approach because from the Economist's viewpoint heritage by itself matters less than all of its uses which could become sources of economic gain.

For Economists it is normal to make a distinction between income and capital. Capital is an asset that can create a flow of income. If I have a monument which can be made open to the public by charging an entrance fee, then it is a capital asset because it can generate an income. The income being the product of successive sales of tickets resulting in. A capital asset when controlling resources capable of providing a continuous flow of income over a period of time, even though this flow may not be steady at times. Heritage, whether it consists of movable or immovable objects, archives or collections, is a capital asset from the moment it can provide services or satisfy needs. It does not matter whether the income comes from the direct user (the visitor buying a ticket) or an indirect user (schools sending students for educational purposes), a trustee or an intermediary (the state or local authorities providing subsidies). Three observations can be made:

- Heritage as a capital asset comes under the view of economic activity and analysis;
- It is a capital asset because it is a possible source of services. At this stage, a conflict may emerge between Economists and those working for the conservation of heritage because the latter believes that some types of services proposed by Economists are illegal or, even worse, likely to destroy existing capital assets;
- This gives rise to the crucial problem of heritage economics. Those who possess or manage a heritage site will look upon it as a capital asset which must be protected in its entirety. The Economist, on the contrary, will look upon it as a multifaceted reality to be adapted to certain needs and to provide services that can satisfy them.

We thus find ourselves moving away from the stand taken earlier by economic studies which affirmed the unique character cultural heritage and the impossibility of replacing or reproducing it. These characteristics are inseparable and imply that cultural heritage cannot be approached from the traditional economic viewpoint which assumes that all goods can be replaced and reproduced.

However these characteristics disappear if we argue in terms of services and not in terms of objects that make up our heritage. We can go further and ask ourselves if some of these objects cannot be substituted to a certain extent. In fact, new sources of heritage emerge every day giving the impression that the creation of heritage does not stop once and for all. The entry of new elements refers not only to monuments but also to alternative forms quite different from what was originally treated as heritage. Lessons that were learned earlier from a building can now be learned from a movable object or even an instrument. An object is no longer treated

as unique and irreplaceable because other heritage objects can satisfy the same demands. Though it is true that it is not easy to replace or reproduce a heritage object, it is not wholly inconceivable.

The perception of heritage as a product cannot therefore be reduced to the twin concepts of the impossibility of replacing it and heterogeneity. Contrary to traditional ideas in this field, it is possible to replace objects to a certain extent provided there is a proper classification depending on whether we are dealing with heritage-related services or heritage objects. All other things being equal, economic theory can then consider objects or services of this kind, even if they cannot be fully replaced by others.

Before analyzing heritage-related objects and services we must identify and evaluate their purposes. We will outline three basic principles of use without going deeper into those already pointed out:

- Sources of satisfaction traditionally attributed to culture, e.g. aesthetic, artistic, historical, commemorative and similar values;
- Sources of satisfaction of a more economic nature in the sense that culture can directly give rise to productive services;
- Satisfaction of needs of a social or collective nature generally related to areas of communication and information.

### **1.3) Economics of Cultural Tourism**

Tourism can be already considered an old phenomenon, but “Cultural Tourism” is relatively new since its hype in the 1980s, when culture becomes a “mass consumption product”. People began travelling to visit and experience “other cultures”, with the focus being on the nature of local (cultural) resources and on visitors’ motivations. It was a booming market, where the “cultural motive” has become the main competitive factor of mature destination markets and some emerging ones such as.

A growing determinant of leisure travel decisions has been the demand for cultural destinations or cultural tourism. Moreover, given the significance of the tourism sector to economic development across many parts of the world, the increasing importance of cultural destinations raises the economic profile of this sub-

sector of the global tourist industry. The growth in cultural tourism itself can be explained by factors such as rising incomes and better education (and thus more widespread awareness of cultural resources and their geographical distribution). This is combined with a desire to satisfy curiosity about the cultural identity and historical treasures of different areas of the world as well as to have a recreational experience wholly distinct to that which the standard package holiday has to offer.

The new trend is the inclusion of the BRIC (BRIC – **B**razil, **R**ussia, **I**ndia, **C**hina). Nowadays, many cultural travelers go to and also come from the “next new markets”. Another trend is the progress towards sustainable tourism that depends on the geopolitical context (Hunter, 1997). It is a means to develop a territory that respects the “principles” of sustainable development, even though the targets and results of policy initiatives must still be measured.

Cultural tourism is a wide-ranging concept that encompasses historic sites and architecture, art and music, language and religion to name a few relevant dimensions. Today, most tourist trips, whether domestic or international, typically include a cultural element even if this merely entails a journey to a historical town centre, a visit to a museum or a stroll thorough a historic garden. More telling are those cultural visits which are an integral part of the decision to make a leisure trip to some part of the world. Nor is it just visitors to these places that benefit from their existence: non-visitors can enjoy these sites indirectly through magazines, films or, increasingly, by way of ‘virtual’ visits (via the internet). The most important changes on the demand side are:

- ✓ Shifting profiles of visitors: qualitative changes
- ✓ A world of travelers: quantitative growth
- ✓ People travel more
- ✓ New destinations
- ✓ New origin markets
- ✓ Increasing complexity of defining/counting visitors

Cultural tourism destinations can be classified as:

#### **Heritage destinations**

- ✓ Monumental conjuncts (characterized by the uniqueness and absolute scarcity).

- ✓ Ethnographic interest regions
- ✓ Symbolic or historically valuable places

### **Urban destinations**

- ✓ Heritage collections (grand and new museums)
- ✓ Contemporary culture (events & festivals, exhibitions, architecture, sports)
- ✓ Intangible elements of local urban societies (lifestyles, atmosphere, iconic public spaces, food, edutainment.)
- ✓ Diversity and conflict (urban fashion, graffiti art, clubbing and raves, drugs, deviance and etc.)

### **Nature-based destinations**

- ✓ Rural heritage, isolated monuments
- ✓ Historical and cultural landscapes

It is also important to consider the “Leisure Setting”, what makes the “environment” attractive and enticing for the leisure experience: architecture, public space, atmosphere, nature, society and its culture.

According to the classification proposed by Jansen-Verbeke in 1986<sup>1</sup>, the cultural tourist product can be devised in:

### **Primary Attractions/Products:** What motivates travel?

- Culture
- Entertainment and events
- Typical products (material culture)

**Secondary Products:** Not the main reason for traveling to a place, but necessary for traveling to a place.

- Tourist industry: hotels, restaurants, tourist services, guides and interpretation services, international transport
- Other complementary services also serving the travel industry but not exclusively: catering, transit, police and other public services, banks, etc

**Ancillary Products:** Not the main reason for traveling and not necessary for the tourist to experience, but typically associated to tourist consumption:

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<sup>1</sup> JANSEN VERBEKE, M. cfr. bibliography

- Souvenirs
- Photo and etc.
- Gambling, drinking and illegal activities

The main hypothesis proposed is: the quality of primary attractions does not change in short term, but in the long term depends on tourism economy. It is also important to consider the internal and external accessibility of the touristic destination.

The actors (citizens and institutions/private sector/ consumers) involved with the “tourist economy” can be divided in:

✚ **Local:** Local population; city council; local business; community; chamber of commerce; hotel; association; local cultural consumers and etc.

✚ **Regional:** Population of neighboring cities and provinces; provincial and regional governments; regional tourist board, transport companies, daily shoppers, schools and regional cultural consumers.

✚ **Global:** World population, ethnic and cultural groups with roots in local community; travel and tourism; industry corporations; national and international visitors.

- *The effects of Cultural Tourism*

Culture produces a chain reaction by creating activities and jobs both up and down the chain. We see this in the case of cultural tourism when monuments give rise to a large number of non-cultural economic activities in their vicinity. A growing determinant of leisure travel decisions have been the demand for cultural destinations or ‘cultural tourism’. Moreover, given the significance of the tourism sector to economic development across many parts of the world, the increasing importance of cultural destinations raises the economic profile of this sub-sector of the global tourist industry. The growth in cultural tourism itself can be explained by factors such as rising incomes and better education (and thus more widespread awareness of cultural resources and their geographical distribution). This is combined with a desire to satisfy curiosity about the cultural identity and historical treasures of different areas of the world as well as to have a recreational experience

completely distinct to that of which the standard package holiday has to offer. Basically, the main reasons to care about cultural tourism are:

- It is emerging as a tourism economic sector with “sustainable” impacts;
- Cultural tourists are high spenders and generally have a high level of education, they also demand local products and are curious and are empathic of the local culture;
- The benefits of Cultural Tourism stay in the community;
- Clash of cultures / minimized exploitative behaviors;
- A successful cultural tourism destination develops an appealing international brand.

The tourist-experiential economy integrates and sustains the local economy rather than substituting it, due to:

- “Search for authenticity”, quality and wider range of opportunities;
- New cultural icons;
- Developing economic strategies;
- Blurred boundary between visitors and residents;
- Fading out of asymmetric information and the disappearance of dual economy.

- A new pattern of Tourism

The growing interest in heritage, culture and cultural activities has led to the emergence of an array of services under the heading of cultural tourism. It would be advisable to explain the approach in two points:

- Instead of a new type of tourism, it would be better to discuss a new approach to tourism or a new attitude on the part of tourists: they want to discover, understand, exchange viewpoints and enrich their knowledge by various means. Let us take the example of eco-tourism: this kind of tourism increasingly involves learning about new lands and cultural environments and it should on this account be called cultural tourism when it means the discovery of a heritage site or participation in a cultural event. Cultural tourism should be better defined as an extension of cultural pursuit during vacations and/or journeys instead of associating it with specific visits.



- The role of heritage extends beyond plain and simple cultural tourism since it is necessary to add visits by local residents which are not included in the definition of tourist flows. The restoration of a museum or a monument could prove to be economically profitable because, apart from tourists, it would also attract local visitors who may develop a liking for it and make it a regular place for outings and other activities.

These observations argue, rather than diminish, the importance of this phenomenon and its influence. Cultural tourism is a reality today and a hope for many areas wanting to exploit their heritage for generating employment. There is no dispute regarding the rise in corresponding figures, although there may be a decline in some regions due to the rising cost of transportation and because cultural tourism means a greater mobilization of travelers of a particular type rather than attracting a constantly growing number of travelers.

In cultural tourism there is a triangular relationship between the site, the visitor and the presenter, where the basic elements are: the most important element is the site, the art collection or the event which attracts a flow of tourists. This gives rise to a number of questions. First, how do we know if a particular site will attract tourists since we find that sites become attractive and lose their popularity subsequently depending on whether they are considered a part of the country's cultural heritage? Secondly, how can a site or a traditional event be protected from the onslaught of increasing tourist flow? In many cases, it would be advisable to control the flow keeping in mind the maximum capacity because the behavior of tourists is as important as their number. Finally, we must deal with the problem of admission fees. In the cultural field, there is a general tendency to keep the admission fees low to avoid social discrimination. But this also means that a loss in the income from wealthy tourists willing to pay a higher entrance fee.

As far as the visitor is concerned, the reason why he is travelling must be identified. The most common motive is the desire to get away from his weekly routine and enter the cultural domain by visiting sites or participating in cultural interests. This is tricky here because there is no average tourist, all are different. Some tourists feel the need for identification, others want to re-affirm their status, others want to satisfy a religious or cultural urge or the urge to learn and finally, there are those for whom a visit to a site is just an excuse to travel.

Something that is peculiar to cultural tourism is the role played by the agent or agency that presents or projects the places to visit. Its presence is necessary in all cultural pursuits and practices because we cannot do without a person or organization playing the role of mediator and director (rather than guide). This role is not limited to looking after tourists and, very often, it is not at all a part of the activities normally associated with tourism. What is worse is that this agent/agency may even adopt a hostile attitude towards tourism considering it more of a threat than an advantage. He may want to protect the site from an excess of tourists, which is the feeling of most conservationists. At the same time, he/it may want to communicate a particular message which may not necessarily correspond to what the tourists have in mind. In both cases, there will be a misunderstanding which will affect the presentation of heritage resources, services and etc. Such behavior may be strengthened by the attitude of tourists who do not understand and respect the limitations of the site and the projecting agency even though their visit can be termed friendly.

It is, therefore desirable that the projecting agency should have a minimum knowledge of the tourists' requirements so it can anticipate their demands and find solutions that are compatible with the nature of the site.

It is important to understand what motivates cultural tourists. The findings from studies conducted so far are contradictory. Cultural pursuit comes forth in the holiday traveler's list of priorities after recreation, rest and visiting the family. However, the majority of the tourists are interested in one or more cultural pursuits during their holiday which indicates a very strong motivation. This paradox disappears to some extent if the notion of the cultural tourist is replaced by that of several types of cultural tourists.

Heritage tourism destinations are subject to the tensions of economic nature of the traditional type such as: regulating tourist activity in space and time and of a new type: changing the feature and context of heritage tourism so as to increase its added value to host communities. This includes other ones such as: being capable of earning what they need to maintain and break even; capable of adapting to new consumer tastes and rejuvenating products; planning instruments are badly needed

It is necessary to be careful when promising outlooks for destinations, mostly because people are increasingly curious and they will be looking for what one has to offer and sometimes they are also increasingly exigent. Tourism seems an easy way to "take off" in weak regional economies; so good instruments are needed to

understand, plan and control tourism development in regions and countries, using reference to general, universal principles to guide tourism development in any circumstance. The “vicious circle” of tourism development requires a new model of market development to link spatial issues with market structure and the performance of destinations. The “physical carrying capacity”, that is the number of visitors that can be let in an attraction, depends on management strategies.

- *The challenge of tourism planning and management*

It is necessary to plan cultural tourism because tourism is not “neutral” to cultural landscape because these have to be kept attractive and preserve their attributes. Plus the market exchange of cultural tourism is very irregular and is exposed to the strategies of the agents in the marketplace.

According to Richards and Wilson (2006) “a new model of creation of tourist landscapes is needed and a *culturalized tourism*” where the visit is seen as a discovery and as an interaction with the local cultural life. The re-dressing of cultural economy of tourist cities is the shift to creative tourism that engages tourists. Landscapes are co-shaped by interaction, but not in a predictable, pre-packaged way. A frontier concept, to be seen as an antidote to the serial reproduction of culture (infrastructure and events) where the “new tourists” escape *clichés*, curious of idiosyncrasy, are risk-taking and empathic with the real life of the hosts. For this is necessary for the places that use culture to create images and markers (the age of knowledge and symbols).

The most important consequences of Creative Tourism are:

- ✓ Re-imaging heritage creatively;
- ✓ Establishing creative tourism districts;
- ✓ Empowering creative urban actors;
- ✓ Creating new opportunities in the knowledge society...and new challenges for the cities;
- ✓ Tourism changes the landscape, in particular public space;
- ✓ Restructuring the relation between culture, tourism and place;

- ✓ Transformation of cultural attractions and museums in something different, using the new museums concepts, which can provide a new role for museums: from a “warehouse of *belles artes*”, oriented to conservation/education into urban attractions, now being oriented to consumers and levers of economic regeneration.

The improvement of the physical setting in which the tourist experience takes place affects its perceived value considering:

- ✓ Quality / cleanness / safety of public spaces;
- ✓ Design of complementary equipment;
- ✓ Accessibility and opening times;
- ✓ Services for disables visitors or visitors with limited mobility;
- ✓ A better communication and organization of local cultural heritage, of its historical origin and its social embedding (which may stimulate the interest of visitors);
- ✓ Opening up the experience to the “five senses” by building multisensorial narratives;
- ✓ Creation of routes and itineraries;
- ✓ Dynamization and “spectacularization”, of heritage;
- ✓ Change in the cultural image of the city from pacification to debate;
- ✓ Development of narratives of the past which put it in perspective and reveal the true face and history of a community.

The localization of cultural tourism products influences their impacts. In this context, cultural heritage “networks” or “routes” can be used as a tool for re-imaging heritage and dynamiting places: in “cultural tourist districts” to mix consumption, production and animation; in tourist regions, to redistribute mobility flows. In order to establish creative tourism districts is required:

- ✓ The intervention in the “economic mechanism” is necessary.
- ✓ The construction of cohesion and cooperation into the tourism cluster.
- ✓ The promotion of original creative and cultural assets as the centre of the value generation process.

In order to establish a “cultural cluster strategy”, it is necessary a city with a strong and enduring cultural planning and historical culture used to generate a peculiar identity, images and social and economic landscapes. In this context, the priorities are: to increase jobs (especially in the service sector), to regenerate marginal areas, to attract and accommodate new service workers and creating a “creative class”, re-branding a free city with an autonomous cultural heritage, including old and new “marginal” groups in urban development, cultural tourism and urban regeneration and the development of cultural and creative industries

It is therefore possible to conclude that: every city has “unbranded” creative landscapes which may attract new global cultural consumers and breaking up “standardization strategies” of growth coalitions. Nonetheless creative landscapes always need a “social project” in order to maintain the synergy with new cultural tourism. The Tourism Dimension mainly deals with the drawing power of cultural actives. The current supremacy of “cultural tourism” instead of the “culture of travelling”, the making of “Cultural Districts” instead of organizing the cultural resources of a territory in the environmental sense of everyday life and symbols of stratified “community values” testify a way of appropriation of the cultural property which tends to undervalue the deepest meaning of it. In the global economy the tourism demand is growing, what brings new incomes, produced by the people that bring money to this market.

- *Development of skills : Traditional Crafts*

Culture can also nurture skills that are beneficial to other economic sectors, for example: when restoring a square, old houses or even horticultural parks and rural landscapes, a workshop-cum-training school is set up on the site for the duration of the project. The young people who are recruited get both theoretical and practical training and after three years (which is the normal duration of a project) they then are free to work in other economic sectors starting with construction and public works. Their on-the-job training will benefit these sectors. This scheme has three objectives: renovation of heritage sites, practical application of skills and technical know-how acquired during training and finally, improvement of work quality in all economic sectors thanks to the spread of this technical know-how.

Apart from the diversity of these definitions, we must also underline the different reasons why heritage is of interest. Let's observe the monument as an example. According to Riegl, the monument has three dimensions:

- It is a source of history and it informs people about their past in a more realistic manner than knowledge gained from books using monuments as their raw material. A monument therefore has cognitive value and is one of the main sources of heritage-related services;
- It is an artistic creation. Heritage goes beyond aesthetic feelings. It enables us to identify the history behind a piece of artwork and shows how sequences in time can lead to the development of shapes, colors and materials. It somehow rationalizes these aesthetic feelings;
- It is a manifestation of passing time. It helps us to recall our past and thus highlights our common development, the osmosis of diverse aspirations, and the development of a common conscience that can help us solve our present problems. Evidence from the past is valuable even if it is of a limited artistic or aesthetic value. A ruin is valuable as much as it invokes the past which more than compensates for the absence of any artistic worth and justifies its protection and preservation.

## **2) CULTURAL DISTRICT: PATTERN FOR THE ECONOMIC DEVELOPMENT**

### **2.1) Cultural Planning**

#### ***2.1.1) Development of local and regional Cultural Heritage***

Promoting a strategy that searches the tool to activate the process of promotion of cultural heritage of a given territory, has proven to be a winning design, therefore - given the economic environment - nationally and internationally level which has taken shape over recent years. The production of culture is of great interest to an area's economic growth, for its economic characteristics (low capital intensity and high component of intellectual activity), for its social aspects (strong and symbolic content of national identity and Community) and for its apparent positive effects on other sectors (tourism, environmental protection and etc.).

The production of cultural products mainly deals with the power to create new cultural heritage and services that will be sold beyond the territory and thus bringing in new revenues, balancing endogenous with exogenous logic:

- The power to create new cultural properties and services that will be sold beyond the territory will depend on their capacity to transmit and adapt specific local know-how.
- Their ability to balance the dimensions of production with those of marketing; and on the possibility of winning recognition for their originality.
- Implementing a relevant marketing agglomeration; and on the possibility of winning recognition for their originality.

The contribution of cultural activities to development will depend on their capacity to produce and disseminate values and reference points that will encourage players, individually or collectively, to think to the future, to devise new plans and projects, and to pool their defenses against the unforeseen (social capital, social inclusion, creativity and etc).

A district can be highly competitive and culturally cohesive and at the same time when competition is not ruled out in the industrial district model, can be just the contrary: it is the driving force of innovation and ecology in the cluster. However, it is not “destructive” and it is accompanied by a certain degree of co-operation in particular aspects of the production process. Trust is the keyword: each producer is convinced that sharing information and resources would not lead to a competitive disadvantage, and would stimulate the achievement of collective gains.

The ability to be district minded and to become a local system is based mostly on:

- Physical and socio-cultural proximity that favor informal collaboration and the exchange of knowledge (including tacit knowledge).
- Increasing returns to scale and scope (organizing common services and infrastructure in order to reduce costs).
- Positive externalities in the field of technological innovation and creation of new products, managerial organization, highly mobile human resources pooling, and commercial distribution;
- Low level of product standardization;
- Accumulation of savings and the presence of strongly entrepreneurial

cooperative local banking systems;

- Institutional arrangements that give solidity to the development model, such as like the chamber of commerce, schools, churches and etc.
- Openness towards international markets.
- A high rate of birth of new firms, resulting in larger households, as a result of social capability and interactive learning;

In economic terms, this means that within an industrial cultural district the costs of the use of the market are lower than anywhere else because of the intense creation of positive externalities, tacit knowledge, the high rate of innovation and easy networking and the cost-free diffusion of information.

The cultural landscape becomes a kind of conjunction between the landscape content and its perception bringing them together in a mutually fulfilling transactional relationship. A landscape does not fit in with the traditional models of disinterest, isolation and permanence. It fits in much more with the machine, dance and architecture linking functional, organic and practical dimensions considered from the perceiver's point of view.

The landscape brings together its previous creators, its actual content and its receivers to form a whole. A cultural landscape creates (and has to create) a synthesis between aesthetic perception, social relevance and human fulfillment in which these three elements become inseparable from one another.

So therefore the landscape becomes an instrument for embodied experience. The "cultural fabric" of the cities involves:

- The varying geometry of economic spin-offs: a synergy between attraction and dissemination.
- Culture-based urban renewal:
  - Culture as an end in itself in urban strategies.
  - Culture as a dimension of urban strategy.
- Cultural Quarters / Art Cities.



### ***2.1.2) Creative Networks, Clusters and Districts***

In view of the mobility of visitors and tourists, it would be advantageous for those supplying heritage-related services to form a network. Connecting people or organizations is the logic behind this type of group and the actual enabling of this connection is the basis of value creation because:

- Neither the starting nor the ending points can be clearly identified and activities performed in a network organization are parallel and non-linear.
- The criteria of sustainability deals with both efficiency and effectiveness. Here the number of consumers is very important since the higher the number of consumers, the higher the network utility.
- The most relevant resources that form the basis of competitive advantage in groups of this kind must display network economic behavior: as a consequence, mainly relational and organizational resources can form the basis of competitive advantage.

Usually, some characteristics are more dominant:

- The technology required is mainly a mediating and facilitating technology;
- It links customers together by enabling direct and indirect exchanges between customers separated by time and/or space;
- The value of the service is dependent on who else uses it;
- It allows a simultaneous and layered performance of activities based on standards that are strategic.

**The Corresponding Economic Strategy:** Since the strategic value delivered to consumers depends on the number of accumulated consumers, the enterprise must offer them very attractive incentives to join the existing network as soon as possible and to discourage them from leaving the network, because:

- A mix of distinct value dimensions such as reduced costs, high functionality, distinctiveness (brand, reputation and image) and trust (defined as all of the

things that contribute to lowering the barriers to building person-to-person trust) is present in value network logic as in value shop logic.

- The difference in profitability between value network enterprises is influenced by differences in their consumers' portfolios. The resources deal with trust, incentives to join and to remain in the network and etc.
- Actually, when supply exceeds demand and demand cannot be rapidly expanded, the enterprise must create added value in its products in order to attract the lost consumers.

Creative enterprises must be continuously updated to incorporate new references and knowledge. When they widen their markets considerably, globalization makes constant demands on creativity and engineering capacities, but it also offers more diversified markets in which their products can be promoted. This creates a great deal of uncertainty and a high level of risk which can explain some forms of clustering.

- When uncertainty is limited and there are stable businesses that can be networked, enterprises will have an interest in doing so. The network's operation will reinforce trust and the capacity of each of its members to meet the demands under the best possible conditions. This "trust capital" will accumulate to the point where none of the partners has an interest in leaving the group nor in being excluded from it, as would be the case if a given partner were to act opportunistically to the detriment of the others.
- When uncertainty is high and cannot be reduced by accumulating information, (for example when consumer tastes change or are found to have been misinterpreted), the situation will be different and the district or cluster formula will be more appropriate than the network. Networking will no longer work, for there is little reason to believe that the partners in a network can cope with radical changes. On the other hand, geographic proximity may provide "weak ties" that can be drawn upon immediately to deal with unforeseen changes. Thanks to their close proximity, there will be a certain

flow of information among these firms about their respective possibilities. Moreover, there is a large variety of production factors that can be more easily captured.

The importance of the 'proximity' will depend on the size of the enterprise or the stage of their production processes.

- Older enterprises tend to concentrate on distribution and will limit their production activities to exceptional products of the "blockbuster" type.
- Smaller new enterprises will be engaged primarily in production and for them their geographic location will be important. There must be constant tradeoffs among different factors of production, artistic or other resources and a close link between present production activity and preparations for the future.

Then it is possible to have clusters at the international level (videogames, labels and etc.) as well as cultural districts in very specific and well defined local areas (arts and crafts, contemporary art and etc).

**Different types of networks:** It is possible to give many examples of such networks which are today the monopoly of not just heritage-related services but are found in all cultural domains. Cultural itineraries are on the rise, especially in the form of "tours". There are in fact many types of cultural itineraries:

- First, there are linear itineraries whose essential characteristic is that they converge towards a given point.
- Then there are itineraries in the form of loops where one moves from one site to another and come back to the starting point. People go from one type of monument to another before returning to the starting point. This kind of planning is frequently found in across-the-border networks.
- There is also a networking of regional itineraries. There are two grades of networks. They are organized within regions having a common culture and generally linked together by an economic activity.

One type of a well-integrated network, even though it allows a lot of freedom of action to its various members, is the one leading to a cultural franchise. A certain

number of organizations agree to work together to reach goals fixed in advance and to abide by the network's rules when trying to reach them. Without losing their individuality or their freedom, they become part of a circuit, an academy or an association which provides them with a label. Such initiatives should not be content with adding new members from different countries but they should assimilate these members in schemes peculiar to each country.

Another type of network brings together thematic museums. This type of museum is generally quite rare. There are very few in each country and sometimes just one. It is therefore in their own interest to cooperate in order to exchange techniques, know-how and experiences, otherwise they will be totally isolated, especially if they are not supported by the government.

**The territorial clustering of cultural goods industries:** Renewal of goods and services offered is one of the constraints that cultural products face. Proximity becomes an asset and producers can participate in monetary and non-monetary trading where they can update knowledge and know-how. The contours of those organizations will change with the shifting nature of projects.

**Benefits expected from networks:** The first benefit is obviously the information that members can circulate among themselves regarding their activities, common problems and their possible solutions. This interaction can be quite important. For example, when one look at the large number of activities for gathering information about the problems of conservation and restoration, one find that in addition to the collection of information, the network has also taken on the functions of advice and research.

The second benefit relates to the exchange of programs, shows and exhibitions. Some of these programs are so costly to organize that it would not be possible for just one type of public or one place to bear the entire cost. It is therefore in the interest of all the members to pool their resources.

The exchange of services enables them to go even further because they can pool their resources to achieve goals that may be independent in some cases but it may, in some other cases, open the way for co-production. In fact, co-production is the greatest success of networks.

**The conditions for their viability:** First it is necessary to admit the value of networks and then find out if they are capable of achieving the goals set before them.

There are a certain number of criteria as follows:

- ✓ The network must first be a group of equal partners functioning on a horizontal plane - and not as a hierarchy. So every member stands to benefit from the exchange;
- ✓ The network must express the common will within a common framework and show it can withstand changes without breaking up;
- ✓ The network should try to establish a cultural identity and consequently a distinctive frame of mind;
- ✓ The network should act as a catalyst for local development; but when committing itself to development it should bear in mind the cultural and human dimensions of its members.

- *Cultural enterprises and products*

Cultural enterprises must be continuously updated to incorporate new references and knowledge. This creates a great deal of uncertainty and a high level of risk which can explain some forms of clustering. When uncertainty is limited and there are stable businesses that can be networked, enterprises will have an interest in doing so. The network's operation will reinforce trust and the capacity of each of its members to meet demands under the best possible conditions.

When uncertainty is high, the situation will be different and the district or cluster formula will be more appropriate than the network. Networking will no longer work, for there is little reason to believe that the partners in a network can cope with radical changes. On the other hand, geographic proximity may provide "weak ties" that can be drawn upon immediately to deal with unforeseen changes.

Some products can be created in these clusters and districts, such as:

**Cultural passports:** The cultural passport scheme has a wider application than the membership scheme and those who hold these passports enjoy all or some of the advantages offered by the latter in the case of several monuments. It has the advantage of maintaining a set of regular visitors and opening monuments and museums to new categories of visitors.

To set up this scheme, four conditions must be fulfilled:

1) Creation a network of cultural facilities: the passport would be valid not only for visiting heritage sites but it would also include reduced rates for visiting the cinema and other cultural shows and events and sometimes even sports events. They may have as their target a particular section of the population or all of the inhabitants and visitors in a particular area

2) Define the advantages: Generally, there are three types of schemes : a paid pass allowing free entry, free pass allowing a fixed number of entries and a paid pass allowing entry at reduced rates. The choice between these three schemes depends on the purpose to be achieved and the target group. If one wants to attract regular visitors among the young, it would be advisable to opt for the second scheme which can be replaced after a while by the first or the third. Other advantages should be added to this financial advantage such as entry to exhibitions under the same conditions, the possibility of participating in guided tours or attending lectures (usually at reduced rates).

3) Define the methods of distribution and supports: the same methods cannot be used in the case of tourists who must have access to the scheme when they are preparing for their journey and for local residents who can obtain a pass at the time of a visit.

4) Plan a promotion campaign: it is not enough to publicize the beginning of the scheme but all of the parties involved in the network must actively participate in the promotion. This last remark may appear trivial, but it is important because of the financial gains that heritage sites and others can gain from this scheme. Once these elements have been defined, we find the same pros and cons as in the case of membership but the situation, an undoubtedly more complicated because the incentives, is split over many sectors. It is possible to increase the number of visitors to certain institutions without incurring any financial losses because many of the beneficiaries would not have visited these institutions had these schemes not been in existence. Yet, an unequal distribution of visits or different financial consequences for the different parties involved in the network could damage the network and lead to its break-up.

**Cultural Vouchers:** another scheme consists of allowing potential users a certain number of visits provided they pay a lump sum in the beginning. In principle, the scheme encourages the development of cultural practices, especially if it is targeted

towards the right people. However, its effectiveness is not so obvious. There are two possibilities: the voucher may be free or it may be subject to payment. If the voucher is free and if the beneficiary did not use all the services it offers, it is to be hoped that his consumption pattern will change after he/she gets the voucher. But if he/she has already been using the services, there will be no change. The user cannot change his/her consumption pattern and use the surplus money to acquire goods and services other than those included in the scheme. If the user has to pay for the voucher, he/she must have very strong preferences so that the desired effect is achieved. If he/she is already a consumer, everything will depend on income elasticity. This elasticity should be very high because it is essential for relaxing the monetary constraints that will make him/her buy more than he consumed earlier. In both cases, these schemes must be accompanied by promotion campaigns and detailed explanations.

**Other earnings from heritage sites:** earnings from admission charges are only one source of income for the heritage site. Apart from public subsidies, there are other possible grants that should be mentioned side by side. Some observers feel that museum visitors have a certain budget that they are willing to spend on entrance fees or for buying souvenirs or for other secondary expenses. Without being confined to a strict hypothesis, it may be claimed that these different expenses are interchangeable or interdependent and possible sources of income for the heritage site. Unfortunately, there are no exhaustive studies related to these working hypotheses and we have to depend on empirical observations which bring us to the problem of secondary earnings accompanying earnings from admission charges. It shall not be taken into account the secondary expenditure on restoration, food and beverages because they are part of a wider debate on the museum's resources and its surroundings. Therefore it will be confined mainly to earnings from the sale of souvenirs and other objects, both in the form of direct sales or by mail-order.

**Museum shops:** earnings from museum shops can easily reach 30% of the total earnings but in some cases they may be higher. But it is necessary to make a distinction between the turnover and the margins because the cost of these museum shops is often quite high. There are three important items:

- Establishment and maintenance costs depending on the level of investment, but they may be much higher if there is a lease between the owner of the site and the managing body,
- Staff salaries: there may be seasonal variations but there are generally one or two full-time employees,
- Stock of products on display: there must be a considerable variety to attract buyers. This involves substantial investments.

Margins will be limited and also differ widely depending on the nature of the products on sale. Firstly, the nature of the products on sale should match with the type of buyers. Bearing in mind that museums generally attract large group of teachers, research workers, school children and etc., these shops should have a good book-section concentrating on reference books. For foreign tourists, they should have a stock of souvenirs and gifts. Secondly, they must be placed under a central purchasing department so that they can benefit by economies of scale in terms of negotiation, delivery time, dispatch of goods and etc.

**Mail order sales:** with the creation of a museum network, it is possible for museums to undertake the production of souvenirs and other objects and set up a mail-order service. This system has the advantage of serving as a central purchasing department for several museums, promoting mail-order sales and undertaking the organization of exhibitions on specific themes. In these circumstances, it is possible to produce what is needed in the best possible conditions and obtain large margins because the number of buyers is much larger. With this set-up it is possible to supply a variety of products, four of which are given below:

- ✓ Adapted products (which are a better way to make the museum's exhibits more knowledgeable to the public than reproductions).
- ✓ Borrowed product
- ✓ Purely creative product
- ✓ Reproductions

However, setting up a network of mail-order services requires a lot of business investment and expenditure on publicity apart from the money spent on managing specific operations which amount to more than 10% of the sales, especially since every year one buyer out of five disappears spontaneously. This



scheme can be used for enhancing the appeal of heritage sites. What we have here is a reversal of logic: Today the museum shop is a necessary stopping point during a visit to the museum but in the future this “virtual shop” will be the real entry to all museums.

Nevertheless it is not uncommon in developing countries to find concentrations of small firms producing culture-based goods within an organizational and industrial framework, which is something, less than a cultural district. There are local economic forces, one or more pioneers, local and external demands, labor skills, learning effects, but what is commonly lacking is an incentive system leading the main economic actors of such a place towards more efficient ways of investing, trading, communicating and marketing their products. In one thought good institutions and good governance are missing. Thus the problem becomes how to place selected efficient institutions into the existing industrial clusters.

## **2.2) Cultural Districts**

### ***2.2.1) Definitions***

The term “district” (which originally means the territory under the dominion of a city) literally defines an area (district) under the jurisdiction of an authority or an administrative body (that of a district or administrative court), within the territory at the national or provincial level. In the contemporary scene, the term "district" over and reinterprets the meaning of literature, and is enriched with meaning, with it not only wanting to simply understand, an administrative structure or organizational form of a production process of certain categories of properties, but a social environment in which relations between beings, inside and outside places of production, have their own peculiarities and character.

The characteristic size of a piece of land that is identified as a district, is the existence of a "specific territorial condition" or the fact that the competitiveness of individual organizations present within the territorial space is reinforced by the link they establish between them and the overlapping between the economic dimension and that of local life (networks of interpersonal relationships, culture, politics, craft knowledge and etc.).

*Cultural district* derives from *industrial district*, which is a territory specializing in a main industrial production (for example shoes or furniture production) in order to create economies of scale through networks resulting from the concentration of enterprises: availability of skilled labor, circulation of information, trust, based relationships and micro-corporation, dynamic and innovation sharing forms and etc.

While it seems more shared interpretation of the role and characteristics of a district in the definitions of "industrial" or "tourist" (because the terms are now familiarly found in the experiences, institutionalized by references to legislation), it is less immediate, instead of being the definition of a cultural district.

The attribute "cultural" does not refer, unambiguously, to the identification of an industry, but rather it refers to a "vocation" that identifies the local cultural heritage as its main source of development. In addition, the cultural district is a young experience, not yet institutionalized or widely validated by geographical experience, so there are the various scientific positions and interpretations about it.

From the definition of Pietro Valentino<sup>2</sup>: "it is a system, territorially defined, of relationships that integrates the process of enhancement of cultural facilities, both tangible and intangible, with infrastructure and other productive sectors that are related to this process. The cultural district, based on the enhancement of cultural heritage can be more specifically defined as a network system, spatially delimited, whose central node is the process of enhancing the asset represented by the local cultural heritage and the other nodes are represented: from the processes of exploitation of other resources of the area (environmental assets, cultural events and products of material and immaterial culture of the area and etc.) territorial infrastructures (transport services, leisure and etc.) services by reception and the undertakings whose activity is directly connected to the process of promotion of cultural heritage. With more interconnections, more integrated the district, and greater the economic impacts generated in the future. "

The cultural district is, in its substance, considered as a local development model of a self-sustaining system built on a delimited territorial relation. It integrates the process of valuation of the resource "territorial cultural heritage"

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<sup>2</sup> VALENTINO, Pietro cfr. bibliography

(material and immaterial) with the process of leveraging other resources of the territory and cheated local economies connected with the cultural sector

The early cultural district experiences were launched in Great Britain in the 1970s and were largely developed in the United States. Within this context, **cultural district** has been defined as a “well recognized, labeled mixed-use area of a city in which a high concentration of cultural facilities serves as the anchor of attraction. Indeed, the term “cultural facilities” corresponds to the facilities possessed by cultural infrastructures (museums, theatres, music halls, galleries and art shops and etc.) that some town districts, often the most deprived ones, are given to re-launch their economy and to functionally revitalize degraded areas.

From a Mediterranean point of view, where this type of “cultural facilities” are mainly historical cities and their relationship with the territory, a **cultural district** may be defined as a system of relations integrating tangible and intangible cultural resource enhancement within the network of infrastructures and other production sectors.

### ***2.2.2) Theoretical Foundations***

- Marshallian localized industries

The first to turn his attention to a localized industry was the English economist Alfred Marshall (1842-1924). The basic elements of his theory of localized industry are outlined in the book *Principles of Economics* (1890) - book IV, chapter X: *The concentration of specialized industries in particular localities*.

The prerogatives that he emphasized were:

- ✓ Exchange of ideas, information and technology.
- ✓ Concentration in same area.
- ✓ Changing the product.
- ✓ Sociological components.
- ✓ Land-use dissemination.
- ✓ Coping with technological innovations.
- ✓ Protecting intellectual property rights.
- ✓ International openness.
- ✓ Transmission of know-how.

- ✓ Business succession.
- ✓ Governance issues.

Marshall's original idea was profound and rich with potential for development, yet the author's own reflections were confined to an historical argument: for Marshall, industrial districts were a thing of the past. They were understood as nothing more than a specific phase resulting from the effects of the division of labor upon technological innovation, processes and organization. At the end of the century when Marshall was writing, Economists were confident that the evolution of transport and the widening of the labor market would render industrial districts increasingly less valuable and competitive: the era of the big firm and the shift to mass production (mainly the Fordist Model) was already looming ahead. In this perspective, the shift to mass production - whether favored or not by industrial policies of the central government - was one of the factors that ushered in the decline of some old districts. The virtues of competition, Ford's mass production and the paradigm of consumer sovereignty forced into the background the economic, technological and social advantages of localized industries: The presence of small firms is essential to a district, but the presence of many small firms does not in itself form a district.

- The Italian Districts Model

The Italian Economist Giacomo Becattini<sup>3</sup> defines the industrial district "as socio-territorial entity which is characterized by the active presence of both a community of people and a population of firms in one naturally and historically bounded area, personal relations and social capital awareness of belonging to a particular industry, rich symbolic content, high power of identification, homogeneous system of values and view, reciprocity, ethic of work and activity."

Prof. Giacomo Becattini has made several important contributions to our knowledge about "industrial districts" based on Marshall's reasoning in his works *Economics of Industry* (1879), *Principle of Economics* (1890) and *Industry and Trade* published in 1921, all of which focus on the importance of proximity for small

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<sup>3</sup> BECATTINI, Giacomo cfr. bibliography

firms in order to achieve external economies of scale. In his seminal article "*From the industrial sector to the industrial district*", published in Italian in 1979 and in English 1989; he introduced the concept of "industrial districts" and rediscovered the Marshallian concept in an Italian context. In regards to a major contribution to the understanding of industrial districts was Becattini's strong emphasis on the role of the cultural and historical background of the districts and he was the first to point out that a skill that appears abundant in a specific area may be scarce in the world market (for example, people who have been manufacturing clothes for centuries tend to possess a kind of "clothing culture and knowledge" that is of great significance). Thus, Becattini extended Marshall's analysis of the purely economic effects of agglomeration to a broader perspective, to include the social, cultural and institutional foundations of local industrial growth. He also introduced the idea of "embeddedness" of the local industrial structure as a key analytical concept in understanding industrial districts. However, Becattini is more interested in using the concept of "sense of belonging", which is a more active concept. In order to have a sense of belonging one not only has to share a vision of the future but also act accordingly (as opposed to "embeddedness", which implies a more passive approach).

The industrial cultural district follows the formula, which led to the international success in the 60's and 70's of the small and medium sized enterprises of the "Third Italy", to use an idiomatic expression. Industrial cultural districts belong to the endogenous growth models based on the presence of small firms (Becattini, 1989; Storper and Harrison, 1991), basic social and cultural conditions (Bagnasco, 1988, 1999) going back to the greatness of the renaissance "city-state" and of specific forms or social local regulation.

The basic components of this peculiar strategy of district building are based on:

- A local community, which is cohesive in its cultural traditions and in the sediment of accumulations of technical knowledge and social capital (trust and cooperation).
- A dense interaction between the cities and the country, from where came most of the active manpower working in the district's firms;
- A significative development of increasing returns to scale and increasing returns to scope.
- A low level of product standardization.

- Accumulation of savings and the presence of strongly entrepreneurial cooperative local banking.
- A bent towards open international markets.
- Public financial support along the entire chain of the creation of value;
- A high rate of birth of new firms, often of household size, as a result of social capability and interactive learning.
- The ability to be district minded, to become a local system and to produce positive externalities in the field of design, technological innovation, managerial organization, the creation of new products, labor market flexibility and commercial distribution.

In economic terms, this means that within an industrial cultural district the costs of the use of the market are lower than anywhere else because of the intense creation of positive externalities, tacit knowledge, the high rate of innovation and the easy networking and the cost-free diffusion of information.

Moreover, what is peculiar to industrial cultural districts is the "*atelier* effect" and "creative product differentiation". These can be thought of as two kinds of positive externality. According to the previously mentioned, a great number of individuals are trained in the local cultural profession, so as to exceed the labor demand of the district and to make space for new entrepreneurial initiatives. According to the latter, industrial cultural districts accelerate the rate of birth of new products and new processes of product differentiation. As a result, buyers are likely to enter Commercial Centers where they can find a vast amount of product.

While culture based properties - due to their idiosyncratic nature, the embodiment of a high degree of intellectual property, a relatively low level of standardization - are in a better position to develop the agglomeration of an industrial cultural district, their variety leads to a large typology, according to the occurrence of high-tech or handicraft production; horizontal industrial integration or independent non integrated firms.

The technological issue is a real separating factor when we are dealing with mature industrial cultural districts. More precisely two varieties of cultural districts may be defined according to the nature of the technology involved.

- Sometimes the technology is high and sophisticated, like in the textile or fashion industries. The more the technology is important, the more a

longer chain of value may be expected. The production process is articulated in many phases, hierarchically connected and the final firm has the important role of organizing the whole production process. A final firm is the last element of the value chain, strategic for being close to the consumers' preferences and choices. In this context the final firm may have incentives to buy the contractor's firms and to integrate vertically. The trend is toward a reduction in the number of firms and in a change of the district's industrial structure.

- Sometimes the cultural districts use a quite elementary technology. Glass, jewelry, or pottery production may be an example of how simple the technology may be. The less the technology counts (like in pottery, rugs, glass, soap and perfumes production) the smaller the length is of the value chain and the "final firm" per se counts. In this case each firm organizes its production and sells it in competition with the other local firms. The cooperation with the other firms located in other phases of the chain is more concentrated at the intellectual property and distribution level. The creativity counts more and in this context, the trend is less evident. The growth of a firm is more tied to the waves of creativity, to its capability to develop collective property rights and to expand toward collective distributive structures. In such an environment the number of small and medium sized enterprises might grow.

Nevertheless, as can be learned from the recent Italian and international experience, industrial districts have become a good example of sustainable and endogenous growth. In this perspective, the presence of small firms is essential to a district, but the presence of many small firms does not in itself form a district. One of the most meaningful characteristics of a district is the interdependency of its firms: in this type of "industrial atmosphere", frequent contact favors the exchange of specialized inputs; continuous and repeated transactions cause the information to circulate. Within the districts it is easier to find contractors, to verify the quality of goods and services and to sign standardized contracts. The social habitat of industrial districts is made up of large families and of firms where the entire household, including the wife and children, are employed. Tacit knowledge, mutual

trust and the accumulation of social capital are pervasive traits of local society and culture.

Moreover, when most of the economic and human resources are local, the economic process becomes endogenous. Of course, such evolution requires continual adaptation, but the strong advantages in providing technological innovation, sharing information, differentiating products, regulating the market and fostering idiosyncratic cultural links are reliable guarantees of sustainable growth (Piore and Sabel, 1984).

Nevertheless, the idiosyncratic and symbolic nature of cultural properties has been neglected for a long time. The virtues of competition such as that of Ford's mass production model and the paradigm of consumer sovereignty, when forced onto the economic background, technological and social advantages of localized industries (Becattini, 1987, 1989; Bagnasco, 1977; Pyke, Becattini and Sengenber, 1992; Salais and Storper, 1993) and cultural districts are affected as well.

Art markets, the performing arts, museums and cultural heritage and design-based goods can all be articulated in *filières* (chains of creation of value) with innovative experiences apparent at every level: aesthetic, legal, productive, distributive, technological and educational. Moreover, such activities take on new economic significance when they assume the form of and are governed in the logic of industrial districts; they create a path to economic growth by means of growth of small and medium-sized firms which are intensely integrated within the territory and in the local community. In this sense, Italian industrial districts, such as those producing glass in Murano-Venice or woven goods and apparel in Prato or Biella, constitute an ideal model for the production of cultural goods.

The industrial district is the formula that has brought success to the small and medium enterprises of the *Terza Italia*. It is a development strategy that made use of elements known and imitated throughout the world - a cohesive community in the cultural traditions and the accumulation of technical knowledge and social capital - a family structure that can transform 'commitment to agricultural production in industrial work, - the accumulation of savings and credit co-operative forms of management, entrepreneurial and highly sympathetic - a strong international outlook - a sequence of generations in the past has been able to appropriate technical and managerial training - presence of public resources to support all along the chain of value creation - finally, the ability to make the district, to become the



local system and produce economic externalities in technological innovation, work organization, the creation of new products, production flexibility and the mode of distribution

According to Walter Santagata<sup>4</sup> the Cultural Industrial District is the formula that has brought success to the small and medium enterprises of the Third Italy, to use a definition lucky. It is a development strategy that made use of elements known and imitated throughout the world - a cohesive community in the cultural traditions and the accumulation of technical knowledge and social capital - a family structure that can transform 'commitment to agricultural production in industrial work, - the accumulation of savings and credit co-operative forms of management, entrepreneurial and highly sympathetic - a strong international outlook, - a sequence of generations in a few years will be able to appropriate technical and managerial training; - presence of public resources to support all along the chain of value creation - finally, the ability to make the district, to become system local and produce economic externalities in technological innovation, work organization, the creation of new products, production flexibility and the mode of distribution.

### ***2.2.3) Typology of Cultural Districts***

In this study, five typologies of Cultural Districts have been adopted: four of them were proposed by Walter Santagata<sup>5</sup> and the fifth proposed by Russo and Segre<sup>6</sup>.

According to Walter Santagata, art markets, the performing arts, museums and cultural heritage and design based goods can all be articulated in *filières* (chains of creation of value) with innovative experiences apparent at every level: aesthetic, legal, productive, distributive, technological and educational. Moreover, such activities take on new economic significance when they assume the form of and are governed in the logic of industrial districts; they create a path to economic growth by means of growth of small and medium sized firms which are intensely integrated within the territory and in the local community.

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<sup>4</sup> SANTAGATA, Walter cfr. bibliography

<sup>5</sup> SANTAGATA, Walter cfr. bibliography

<sup>6</sup> SEGRE, G. & RUSSO, A.P cfr. bibliography

## 1. Industrial Cultural District:

It is mainly based on positive externalities, localized culture and traditions in arts and crafts. As written by W. Santagata<sup>7</sup>:

“Translated into the cultural system and the industrial districts of small firms may be a useful model for the exploitation of those realities (in the important areas of applied arts and crafts traditions transform cultural goods and products based on design) that translate into creativity culture of industrial design, from textiles and clothing, the production of a wide range of practical and functional objects for work, home life and leisure. But the ability to reproduce and the replication of the logic of an industrial cultural district is determined by a spontaneous socio-economic context and by very specific timing of implementation slowed down by an historic incubation, long and often painful. In other words, it is a long term process”.

The **industrial district**, which can be considered the first line of the remaining project area, identifies a region characterized by the production point of view, the domain of a specific production sector (footwear, textile and etc.) Which, in addition to determine the characteristics of economic structure, also connotes the type of spatial relations (geography, networks and communication links and forms of settlement) and social (value system, guidelines and institutions, cultural expressions and etc).

## 2. Institutional Cultural District:

- Its essential characteristic is its grounding in formal institutions that allocate intellectual property to a restricted area of production (collective property rights and similar geographical trademarks).
- They legally protect the cultural capital of a community in a given area; their protection concerns the intellectual and intangible components of the culture embedded in the goods and services produced.

A second formula, which provides an integrated model of development, is based on the allocation of intellectual property rights and trademarks. In this case the choice is political-collective and concerns a system of formal institutions established by W. Santayana the "institutional cultural district." In this context, the Italian experience and the result is significant, as characterized by a strong industrial

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<sup>7</sup> SANTAGATA, W. cfr. bibliography

component, presents even greater cultural characters and obvious than the previous model.

According to the mentioned author the right to the designation of origin, such as copyrighted material, the protection of a trade or a particular design that have virtuous effects are particularly interesting: creating a monopoly privilege, allowing for an increase in prices and ultimately income, which contributes to a substantial accumulation capital. The legal protection, in fact, generates the right incentives so that producers find their advantage in the investment and development of products that has selected a long cultural tradition - the legal protection and economic incentives lead to greater control of production and distribution processes with a significant increase in product quality. Among the outstanding cultural enhancement of fairs and festivals related to cultural traditions and the recovery of the historical heritage of castles and farms, the use of landscape as an economic resource, the spread of eco-museums, cultural centers and wineries, the literary creation of parks and artistic development of the tourist-hotel, the establishment of an international university that brings back the taste of local cuisine and traditional crafts. A similar reasoning can be applied to institutional cultural districts that are based on economic exploitation of the artistic and popular traditions markedly: as in music, performing arts and plastics and industrial design.

### 3. Museum Cultural District:

- It is most explicit form of cultural district
- It is constructed around museum networks or within an artistic community
- It is usually localized in the historical urban downtown

According to Walter Santagata, they are usually located in town centers and create effects systems capable of attracting visitors and tourists. Here too, the incipit is linked to a range of administrative and political recovery and enhancement of historic and artistic heritage of a city. Their construction increases the demand for hotel services and tourism expenditure extends to numerous service activities and crafts. The growth of visitors, attracted by the systemic dimension but also by the benefits of integrated courses and services offered by side, is an outcome sought by many local development plans, because it creates a context of widespread attention

for the production of culture and the other generates an image effect be spent on international markets for cultural tourism: a real investment in the city's reputation.

A museum cultural district is the product of a public policy. As in the case of the institutional cultural district, the basic ingredients for a museum's cultural district are the presence of a localized culture embedded in the museums' human capital and collections and an institutional start-up represented by a municipal decision to establish a museum district. Its design is the result of accurate city planning oriented towards economic valorization through an innovative network of the historical and artistic patrimony of the town.

The impact of the museum district is multifold. Its realization increases the demand for hotel services. Tourist expenses extend to several crafts and design-based activities and other cultural services. The increase in the amount of visitors attracted if a critical mass is reached, in addition to the advantages of integrated tours and the availability of collateral services, are the ultimate outcome pursued by urban development planners. This goal is not only the outcome of direct effects in the production of cultural properties and services, but is also considered essential for the international image of the town: it is a simple investment in reputation.

The challenge for the museum districts is not merely to gather up single cultural units but to create a new greater and systematic unit, representing much more than the simple sum of the original ones.

In the background of the museum districts there is, without a doubt, the drive to search for optimal size. In this sense, each museum should aspire to endogenous growth or to joining other cultural structures in order to reach efficiency in terms of productive capacity, quality of services and level of reputation. Beyond the rationale of the subsidiarity principle, which plays a great role in hierarchical or public structures, the creation of positive externalities by means of an adequate size and the attainment of economies of scale are crucial to the qualitative growth of the museum. The main positive externalities involved are the following:

**a) Network externalities:** The high density of museums in limited spaces offers potential visitors a great number of cultural connections to other museums, disciplines, atmospheres and historical ages. The cultural connections are goods that, in economic terms, give utility to anyone who uses them, be he or she a visitor, a curator or an art historian.

**b) Consumption externalities:** Taken in a strict sense the consumption externalities refer to the increase of utility that a consumer acquires as a consequence of the increase of connections. One additional consequence is the bandwagon effect, that is, the measure in which the demand of a good increases by virtue of the fact that others consume the same good. When the district succeeds in reaching a critical mass, positive tendencies are created that encourage a flow of customers which exceeds the norm.

**c) Time externalities:** Some museum events, such as temporary exhibitions, are formidable magnets for residents and non-residents. People optimize the use of their time by visiting the smaller collection, following a visit paid to the permanent collection.

**d) Economies of scale and scope:** Reaching an adequate dimension allows attainment of economies of scale and variety. The provision of commercial services may be improved. The staff and the collections can be managed with more positive results, as can the realization of a systematic calendar of the events and expositions. Many activities in three strategic areas - scientific and cultural, managerial and technical assistance which - can be centralized with obvious advantages in terms of facilitating decisions and saving employment redundancies costs.

#### 4. Metropolitan Cultural District:

- It is a spatial agglomeration of buildings dedicated to performing arts, museums and organizations which produce culture and related goods, services and facilities.
- Metropolitan cultural districts are breathing new life into communities by using arts and cultural services to attract people, to contrast economic industrial decline and to design a new image of the city.
- In many cases, local public expenditures for the financing of infrastructure or private or public initiatives is more than compensated by the subsequent increase in the property tax revenue.

The standard metropolitan cultural district is centered on the following preliminary institutional requirements:

- ✓ The existence of an area whose property rights structure is not too dispersed (for instance an area free of industrial buildings or free and previously unsigned land).

- ✓ An agency, a trust or a business community charged with developing the project by facilitating the planning procedures and supporting the management and the marketing of cultural activities.
- ✓ An initial range of artistic and cultural activities: museums, library, theatres, art galleries, concert halls, studios and art shops;
- ✓ A secondary range of activities based on the production of culture: art and crafts workshops, movie studios, recording music studios, local TV stations, commercial television stations;
- ✓ A third range of activities which are the necessary complement for attracting visitors and tourists: restaurants, cafeterias, gift shops and the like.

The urban nature of this kind of cultural district is strengthened by the expected increase in the rent of the land following the establishment of the localized cultural activities. In many cases in fact the local public expenditure for financing infrastructure or private or public initiatives is more than compensated by the subsequent increase in the property tax revenue. In this sense revitalizing through cultural activities an urban area is cost effective to the local finance.

The real choice depends on where the focus of public action is placed. In principle, the metropolitan cultural district can satisfy two distinct demands: the external demand of tourists and foreign buyers or the internal demand of residents for improving the quality of life. In the first case, the district must develop its industrial vocation in the audiovisual sector, in TV and video production and in the creation and production of design-based goods. In the second case, the district looks after the residents' preferences to provide the services of theater, museum, cafeterias, restaurants and art galleries.

**Note:** The distinction between City of Art and City of Culture reveals the meaning of this form of district as opposed to the museum cultural district.

- A **City of Art** is a place incredibly rich in historical monuments, tradition, palaces, churches and museums, more oriented towards the museum district, and inclined to show it to both tourists and residents.
- A **City of Culture**, on the contrary, does not possess an abundance of historic and artistic resources but is able to generate culture. Culture is produced by artists,

composers and creative people, who all need a place to work, a space in which to distribute their works of art and support for marketing and communication. In this sense, the metropolitan cultural district could be the best and most efficient means of producing tangible and intangible culture through a visible agglomeration of artistic capital and organizations.

## 5. Cultural Tourism District

- The participation in tourism development is favored
- At the same time competition among a heterogeneous network of producers of culture-based goods and services is prevented from becoming destructive of place and product.
- A third model founded on an altogether different institutional regime, intellectual property, could be considered superior to two unsustainable destination models based on a different allocation of property rights (five-star resort; mass tourism).

- Policy Issues

**A structural diversity:** As with all social phenomena, any definition of cultural district remains in some sense imperfect, due to its progressive evolution along with the continuous transformation of the local society and its economic structure. This does not mean that definitions and differences among the cultural districts are only grounded on contemporary conditions; in this study, these serve mainly as an example. Conceptual differences in the suggested typology are strongly rooted in the way in which institutions and collective rules governing the cultural districts are established. While the Industrial Cultural District shows a historic-evolutionist pattern à la Nozick, the other styled models originate from a policy design that may be concerned with property rights cultural public policies and policies of urban revitalization. The following table shows the main distinctive characteristics of the four models of districts and the commodities respectively supplied. With the hypothesis of a possible convergence of all districts models towards the institutional district, based on the creation of a system of property rights as a means to protect localized production.

<b>Cultural Districts by class and economic-institutional characteristics</b>				
<b>Characteristics</b>	<b>Industrial Cultural District</b>	<b>Institutional Cultural District</b>	<b>Museum Cultural Districts</b>	<b>Metropolitan Cultural District</b>
Goods /services supplied	Design-based goods Audiovisuals Apparel/fashion	Culture of “savoir vivre” Wine/food shows festivals	Networks of museums	Theaters Cinemas Art galleries Restaurants
The Model	Institutions: historic-evolutionist pattern	Institutions: property rights assignment	Institutions: Public Policy	Institutions: Urban policy

In regards to the cultural complex, innovations, which have recently come to prominence, include:

- The valorization of fairs and festivals linked to cultural local products and traditions. Local wines and other products, such as regional cuisine, foods, cheese and truffles are presented to the general public in their cultural framework; these incorporate the pleasure of the table and the psychology of modern taste and the enrichment of the quality of life through local customs.
- The recovery of the historical patrimony of castles, country manors and houses.
- The use of the landscape as an economic resource.
- The cultural dissemination of eco-museums, cultural centers and wine cellars.
- The creation of cultural parks and tourist cultural itineraries through the literary and artistic local tradition.
- The development of the tourist-hotel industry.
- The institution of an international university of taste in order to rediscover regional cooking and ancient crafts.

The four types of cultural districts analyzed above are, obviously, complementary and compatible. Taken together they show the potential for new paths of economic development and local growth. The differences between the four types are significant. Cultural districts lie at the intersection of three modern revolutions dominated by the intellectual factors: the revolution of technological knowledge, that of the production of information knowledge, characterized by the outbreak of the global distributive system (the network-internet where knowledge



workers distribute ideas, culture, goods and services) and that of the production of cultural knowledge, whose expansion transforms lifestyles and possibilities, modifying the time constraint of the consumer.

**A policy design dilemma:** A first provisional conclusion of this analysis relies on a policy design dilemma concerning the start-up of a cultural industrial district. The diffuse entrepreneurial atmosphere that accompanies the evolution of a cultural industrial district does not have an explicit starting point. As stated above, its pattern is historic-evolutionist. Institutional re-engineering is not possible. In terms of public choice, this means that the sequence of the infinite, random and unforeseeable events leading to the district's critical mass is, in practice, irreproducible. Even our history and fortune are created day by day and we find them embedded in a path-dependent process. The localized social and economic environment cannot be constructed *ex ante*. Because of its complex nature, the re-engineering of the cultural industrial district is a strategy charged with ambiguous results.

What can be done is to influence some of the mechanisms governing the infant cultural district according to rational plans to modify individual economic incentives. This is the case of the institutional cultural districts. To adjust the property rights structure is fundamental to developing efficient behaviors but it must be supplemented with the idiosyncrasy of the cultural factor. The search for the two conditions is delicate, but necessary for designing successful public policy.

The museum cultural district and the metropolitan cultural district also rest within the political sphere of local public authorities and municipalities. Their start-up and implementation is subject to the risk of failure but it may be that simply respecting the local cultural endowment which could reduce the risk.

The institutional cultural district shows such an evolution in phases. The start-up of the district may indeed be linked to the peculiar interactive atmosphere of the localized industrial production. Nonetheless, the local producers are selfish, rational economic agents, jealous of their identity but forced to co-operate to make sure that a community property right is established. However, the main significance of this right is both the protection of the cultural traits of the territory and the coercive introduction of quality standards necessary in order to improve the average collective quality of the product. After this first phase and depending on the characteristics of the players, a further process of specialization is foreseeable,

leading towards a basic restructuring of the community property right. In one instance, there is a process of specialization driven by big brand producers: property rights specialize towards ever-smaller areas and productions sites to be protected (for example, for wines there is an evolution from the protected designation of origin, usually a region, to a more restricted area like a castle or a parcel of a vineyard). However the process introduces new collective rights in the form of co-operation among small and medium sized producers.

The Museum Cultural District is establishing itself as an example of production of a collective mark able to improve the value of a given place that valorize collections, human capital and the ability to attract tourists and school students. Without a community-based property right some cultural values would not be able to manifest themselves because they are only evident in a unitary view.

The Metropolitan Cultural District is grounded on goods and services analogous to those produced by the Institutional Cultural District. Rational producers of tangible and intangible culture find incentives in establishing a right that increases the quality of the product. Even if the example is not perfectly suitable, the low average quality of a place producing goods and services based on intangible culture can damage the general image of a local ethnic community. The community based property right serves not only as a guarantee for quality control over the area but also creates appeal, allowing special agencies to co-ordinate cultural events, calendar, communication and marketing.

To sum it up, a convergence linked to the idiosyncratic character of culture and of the culture-based goods appears. These signify localized and untradeable creativity *à la* Storper. The community property rights then serve as a vehicle for monitoring quality standards, communicating a localized cultural image, increasing competitiveness and rising the rate of creativity of the district.

The four cultural district models seem to converge on the institutional case, more suitable for political-economic strategies. As a powerful factor of sustainable economic growth, both in developed and developing countries, the policy for institutional cultural districts is very attractive but further research is needed to better understand how the districts can be transferred to new receptive local experiences and to assess the long-run drawbacks of monopolistic protection.

#### ***2.2.4) Role and objectives of the Cultural District***

##### **2.2.4.1) Role of the Cultural District**

The cultural district, recognized as an organizational and management structure of territorial development, builds a model of self-sustainable local development. It is intended as an image of quality, which is governed by the integration between the networks of cultural heritage and the territory and as a behavioral model, based on the integration between the development of cultural heritage (artistic, architectural, archaeological, landscape and etc.) and paths of economic development; the simplification of procedures for the implementation and the attractive force of local actors.

According to the INN GOVERNANCE Project<sup>8</sup>, the role of the cultural district may be recognized in the following actions:

**a) Implementing a model of self-sustainable local development:** ("Thinking global acting local"). Local initiatives must be recognized as a fundamental role because they help to strengthen the autonomous capacity of an area to search for its development and this will build an environment conducive to development and wealth from the peculiarities of each area. The Economic and Social Committee of the European Communities Document (1997) states that:

"In the era of global competition will highlight the advantages of a territorial approach, engaging the typical resources, focuses on quality and the difference of the supply of products and services. At the same time opposes flattening of prices and quality of mass production"

**b) Planning the development of the region through coordinated land use planning:** landscape; cultural heritage and archeology; residential and manufacturing infrastructure; tourism and services must be considered in a logical system. In the same time that the program has no guarantee of success, it must be identify operational procedures more streamlined and efficient than that of the government, experimenting with collaboration and cooperation with private entities.

**c) Program integration and intersectional:** the organization of the administrative sector is the second area of knowledge, technical objectives and independent. This

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<sup>8</sup> INN GOVERNANCE Project for Lazio Region, cfr. bibliography

technique is in contrast to need, the key in the process of regional cultural heritage, to work for integrated projects in synergy to guide sectional and timely actions in time. It is therefore essential to create integrated structures in local government, able to address the relationship between different policy areas in the design and evaluation of policies and synergies at all levels of government that will lead to a unified management at local level, according to the integrated logic, cultural heritage and archaeological sites of state-owned forest property in the region, the architectural heritage of the province, large areas of archaeological and protected areas owned by municipalities

#### **d) Building "Additionality".**

According to Magnaghi<sup>9</sup>:

“It is very important the construction of local scenarios and shared "parks projects" related to the scenarios one can draw on such as multiple sources of funding and additional processes to enable implementation of the scenario building trust in public and private investment projects. The guarantees of success of this process lie in the ability to build networks of collaboration, alliances of verifiable objectives over time, "coalitions" for projects. The stronger the propensity for "grid system", the greater the opportunities for virtuous corporate mechanisms. The construction of territorial coalitions, therefore becomes a priority procedural step: they are not the only reference scenario in the process of regional cultural heritage but also the value of natural resources" and then they themselves are the axis on which the strategic work”.

#### **e) Innovation tradition.**

The "tradition" (a component of cultural heritage value in the land) must be assigned a function of the "engine of development", through the definition of ways of processing and management strategies aimed at enhancing both the individual territorial local productive forces, which must be prepared for the global market by giving their competitive capabilities.

#### **f) Encouraging new systems of relations: The "Social Contracts".**

According to Bonomi<sup>10</sup>:

“At the territorial level, even outside a law formalizing default, one must create systems of relationships that shape a climate from which players may draw the resources necessary to compete. In the formula of the social contract can be identified all of the elements that could

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<sup>9</sup> MAGNAGHI, Alberto. *Il progetto locale*. cfr. bibliography

<sup>10</sup> BONOMI, A. *Manifesto per lo sviluppo locale*. cfr. bibliography

enable it to reach the objective: social cohesion as positive factor along with civic and competitiveness; nature conservation, which evokes the idea of the contract, the value of negotiation, that is not contracted prior agreement, which was requested models of social integration which take into account the increasing differentiation and subjectivity of society”.

#### **g) Being a "cultural enterprise".**

Building on the local conditions for the municipalities that are recognized in the local cultural system, in fact become "cultural enterprise" and then overcome the logic of passive protection and affirm the autonomy of municipalities. This also means taking charge of administrative and financial burdens. Hence the need to diversify the local economy and local economic models find that they are "discounted" (alternative or complementary of the economic infrastructure), able to withstand even the employment crisis and overcome the dependence on the interventions and contributions of the Region and the State (local government, financial, economic and management, which exceeds the demands of legislative grants and miss). In addition to the actions identified above, the role of the cultural district can also be recognized in being an operational tool, which will report in the national and European policies on the landscape

The National Conference for the Landscape<sup>11</sup> (Rome, 2000) articulates in his paper *Programmatore* guiding principles and issues and proposals for action outlining a research program based on the concept of "sustainable landscape", considered as a resource simultaneously. It is possible to find inspiration in the principles of the tasks which help to define the role of the cultural district:

- ☐ Assume the landscape as a resource and as the foundation of the oneness national.
- ☐ Increase the importance of landscape in all forms of planning.
- ☐ Promote forms of active government and shared the transformations of the landscape.
- ☐ Facilitate interdependencies between political landscape and cultural heritage with the environment, lands, public works.
- ☐ Encourage planning.

Likewise, among the themes and proposals for action:

- ☐ Joint strategies with respect to the diversity of landscapes.
- ☐ Improve the effectiveness of landscape planning.

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<sup>11</sup> *Paesaggio e sviluppo sostenibile*. Conferenza Nazionale per il Paesaggio, Roma ,october 2000

- ☐ Fillet protection of landscape and environmental policies.
- ☐ Fillet policies for landscapes and sector policies.
- ☐ Landscapes recover compromised.
- ☐ Adapt the tools of knowledge, address and evaluation.
- ☐ Acquire resources for the intervention.
- ☐ Promote sustainable design for the landscape.

In parallel, the international scene, the European Landscape Convention<sup>12</sup>, states that “the landscape means an area of just as it is perceived by people.” Member States of the European Community signed a Convention which is committed to:

- ☐ Identify the landscape throughout the national territory.
- ☐ Analyze the characters, the dynamics and pressures that tend to change.
- ☐ Compete with the processes of change at work.
- ☐ Assess the landscapes taking into account the particular values assigned to them by the parties interested and involved.

The cultural district may accept and support this new conception of landscape, basis of the draft convention, which determines the device in its two consequences particularly innovative. The first is that the scope of the draft Convention is not only the landscapes that have an exceptional character but all of the landscapes including those who are called ordinary, the Convention will not be limited to items of cultural or natural landscape but would all of these elements and the relationship between their existences. The second consequence is the recognition of the active role of citizens in decisions that affect their landscapes, what means:

"giving Europeans the chance to play this role, regarding the evolution of their landscapes, is a project of great social standing democratic that can create a real awareness of the territory and the mobilization of human and financial resources of considerable importance.”

In conclusion, the cultural district can play a fundamental role in the policies of protection and enhancement of the landscape (as a set of resources intended identity: historical-cultural, physical-environmental and social-symbolic) through the programming of actions and the implementation of measures to make the mix between protection-preservation landscape and socio-economic development of the territory.

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<sup>12</sup> Convenzione Europea del Paesaggio, Firenze 2000

#### 2.2.4.2) Objectives of the cultural district

To development initiatives in local economies and social logic of the territory into a cultural district means safeguarding cultural heritage and local culture, producing, income and employment. To implement enhancement processes also means producing new acts territorializing that increase the value of the heritage area through the creation of additional resources. According to this logic, the economic production (in agriculture, in the secondary, tertiary) must also be able to redefine their own content to the objective of finalizing and selecting of local resources and environmental enhancement. For the enhancement carry out a process of development, it is essential that resources of the territory are carefully evaluated and interpreted as primary sources of the specific quality, local economic development itself. For the model of cultural district can:

- Provide a tool to solve the critical (the "tangles" administrative and bureaucratic arising excessive proliferation of regulatory instruments and the definition of roles and responsibilities among the various institutional levels);
- Optimize the planning processes of territorial development (both with reference to a systematization of financial resources in relation to an improvement in logic concert).
- Develop consistent skills of social-cultural and economic projects already active in the area.

The objectives pursued a development system on the model of cultural district are:

**a) Protection and active conservation of cultural heritage area:** The heritage area is recognized as a "resource" as a form of interpretation of specific assets of the company for its use. The resource is thus recognized by the community is a capital that has the potential to produce wealth, economically and socially sustainable. The process of regional cultural heritage must be able to unleash the potential and make effective the production of wealth as having conservation priority because this continues to be "capital" available in the present and for generations future (sustainable development);

**b) Integration of resources, historical, cultural and environmental, in the process of cultural heritage:** Identified included the cultural area which is recognized as more valuable resource, one must implement integration processes between the resource and the other in the area. The local environmental and cultural resources, may have recognized the value, individually do not have the ability to produce the "critical mass" of users is essential in achieving an economy of the district. The strategies put in place for the enhancement of local cultural heritage must be able to ensure the flow of users (the result of proper balance between supply and demand, because the process is sustainable) and at the same time must support the development of initiatives / actions significant for the area involving the deployment of massive human, financial, technological, organizational. The cultural and environmental resources are revealed weak attractors in relations with the local and non-local when assessed individually. The primary objective is therefore to the construction (design and implementation) of a system of "networking" of the goods so that there is a territorial integration of supply (from different cultural heritage, including environmental goods, including cultural and environmental heritage), the preservation of its specificity and typicality, capable of producing "critical mass"

**c)** Creation of a system of services for the reception to the offering, built on the basis of qualitative and quantitative, developed on the basis of the application that you can attract (the logic of supply / demand sustainable);

**d)** Implementation the integration of accessibility services (urban and extra urban scale) with those devoted to leisure and interaction, according to logical coherence of this system for supply of services with the strategy of cultural heritage;

**e) Developing and promotion of the "contextual knowledge"**

The process of implementing a development model that uses local knowledge and excellence in the field of technology, promotes and supports research, promotes the technical, environmental knowledge and cultural production through which it was built the local cultural heritage (conservation of goods, in environmental protection, craftsmanship, construction techniques). The contextual knowledge helps to enrich (added value) capital (cultural heritage area recognized as an economic resource) when integrated with policies for the use and management of cultural heritage.



f) Supporting the social identity of the region through the recognition and strengthening of local cultural wealth, already built and new. The goal is to unleash the potential that resides in different cultures because it has the consistency model of local development (the richness of diversity in the community) giving them the opportunity to express themselves in different organizational forms (events, festivals, exhibitions, the establishment of schools and academies; establishment of excellent cultural centers).

g) Cultivate a leader of human resources. In the process of regional cultural heritage, "innovation" is a must: valuing creation, creation of a quality system and to govern the competitiveness. Environmental innovation is, therefore, a foundation that is achieved through the ability to keep the system of specialized professional and managerial skills. This means having a system of educational institutions with vitality even before one has to devise creative initiatives academic training as a way to distribute food and innovative ideas. This thinking is expressed through initiatives such as the creation of centers for research in science and technology, implementing information systems specialist, the establishment of incubators and etc. Because the size of "local" is a dominant value, one will not have from a repertoire that includes all possible solutions but one should refer to the local needs and possibilities of use (in the sense of utility) that already have existing resources .The competence originates from the individual and it shows the ability or inability to act in a given environment, is a set of knowledge, skills and "knowledge in action". The aim is to ensure that the skills required are available, suitable to the changing internal and external, depending on the enhanced role for the discharge and the object of an effort to advance the exploration and long-term.

h) According to Bonomi<sup>13</sup>:

“It is important to make an offer environmental quality and social involvement of the entire territory and gives the same values of competitiveness. The environmental quality is an indivisible property, which requires to be produced, the contribution of different resources of different actors which only can be the bearers (government, employers, social representation, communication agencies, educational and cultural institutions). Qualify the environment through the enhancement of identity resources (historical and cultural peculiarities) and promote lifestyles and images of the territory to identify the means to compete local system in global relations. In a

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<sup>13</sup> BONOMI, A. Manifesto per lo sviluppo locale. cfr. bibliography

world in which competition affects every system of action, it is possible to identify the environment has the same importance and value of the award recognition to the product. The offer of competitiveness, in this form, can serve as a catalyst / tractor for the tourism industry as well as for all other industries and enterprises (production facilities, research, innovation, knowledge) motivated to settle in the territory of the cultural district”.

**i)** Promote a specialization of the cultural district in order that the enhancement has the ability to determine the application (rather than adjust the offer). This means operating in a logic of competition it faces competition, represented by the bids of the other territories, and at the same time contributes to enrich the dynamics of the market by supporting a system offers an alternative and not a substitute for one another.

**j)** Strengthen the widespread entrepreneurship (chain of production of goods, services and knowledge) related to the sustainable use of cultural heritage as a resource, promoting and innovating functional mechanisms (business services) through which it operates to promote economy and social of the territory. This is a priority since the development of entrepreneurship that underlies the widespread recognition of the economic value of cultural heritage, having as main effects:

- ☐ Emergence of a chain "Cultural Tourism";
- ☐ development of skills used in all the sectors of the economy;
- ☐ development of capacity for creativity and innovation of enterprises;

**l)** Promote a "mark territory." The business of the production (crafts, food, communications, publishing and multimedia, research, restoration ...) should be able to create products and services that have the force of character or quality, identification of cultural resources to be exploited. This means implementing marketing strategies for the production process in areas related to development of cultural sovereignty is at the service of process. And 'the process of development that promotes a "brand" that characterizes the area all of the products of the territory itself. Supporting the specificity of the territory and tend to the specialization of (the construction of "excellence" regions) are logical management that recognize and reinforce the typical features of identity that characterize both the resources and territory.

## 2.3) Model of interaction of the cultural district

### 2.3.1) *Related Concepts*

- Local territorial systems

According to Bonomi<sup>14</sup>, “**local territorial system** (towns, districts, districts, regions, firms and territories) are able to interconnect the network organized and stay in long networks of logistics, distribution, knowledge, research, trading and finance”. Similarly, it is possible to define the **tourist district** or the **local tourist system**, as “a consistent or integrated tourism context, including geographical areas also belonging to several regions, characterized the offer integrated cultural, environmental and tourist attractions, including agriculture and local products local crafts, or the widespread presence of tourism businesses or groups”<sup>15</sup>

Based on the interpretation that territory as an integrated cultural property, the road to follow, which leads to the concept of local and cultural systems, is that of cultural districts. The local cultural systems are seen as territorial aggregations characterized by the recognition of belonging to a specific local culture, marked by a specific theme of cultural domination. The system is in the local cultural palimpsest of historical development and its connotation in the space of its local markets, its configuration. The characteristics of a local cultural system that allow identification are therefore:

- The historical identity that connotes the theme.
- The cultural belonging that characterizes relations.
- The permanence that it expresses the power.
- The proximity which configures the space.
- Exclusiveness that configures the boundaries.

The concept of a **territorial cultural system** is based upon awareness as to the “existence of a tight link between culture and development”, provided the latter is understood according to the philosophy currently underlying the quest for

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<sup>14</sup> BONOMI, A. cfr. bibliography

<sup>15</sup> Law n. 135, 29 March 2001, INN GOVERNANCE Project, cfr. bibliography

“sustainable development”. Included also is the sense of identity and place which comes from the combination of these aspects of heritage. Notably this study is not concerned with elements of heritage such as art, museum and archive collections and alike, nor notions of tradition and custom. Furthermore the study does not consider spin-off effects such as employment and tourism and the ‘heritage dividend’.

A territorial cultural system (TCS) is therefore not given, it is rather a "construct" project, an entity to be built collectively. It is the result of an explicit act, intentional and voluntary nature of political and strategic aims to pursue a sustainable local development, awareness and shared, based on a unique creative and interactive system development and integration of resources and relationships land and processes of use as one or more themes and characteristic.

### **2.3.2) Methodology**

Now, culture – namely embodied in the most various forms of “heritage” on a given territory – is an intimate experience whose identification and conceptualization is often unclear to the local populations themselves. This implies that any territorial cultural project must first and foremost be based on a **systematic and strict inventory** of all the forms of said heritage. The fundamental purpose of an inventory is to establish a widely-accessible, perennial, open and therefore permanently updatable information pack, both to increase awareness and train the general public and support those responsible for cultural, economic and social territorial management and development.

Within the framework of the establishment of a “territorial cultural system”, an inventory therefore meets two requirements:

- Identification support, based upon the heritage elements and territories whose characteristics are suitable for sustaining such a project;
- Once a territory has been identified, the heritage elements are analyzed closely to better understand the characteristics of a site; this is a *sine qua non* condition for setting-up a development and enhancement project that faithfully respects said heritage characteristics while at the same time becoming the driving force of local development. This will also enable the local populations to become aware of their heritage, its specificity and fragility, thus making them fully-fledged actors in the sustainable development of their own territory.

This study is explicitly concerned with the subset of heritage assets associated with the ‘historic environment’. In particular this includes:

- Buildings (individually or in association) of architectural or historic significance.
- Areas, such as parks, gardens, other designated landscapes or public spaces with a historic association, remnant historic landscapes and archaeological complexes.
- Sites (for example: ancient monuments, places with historical associations such as battlefields, preserved evidence of human effects on the landscape and etc).

Now, culture – namely embodied in the most various forms of “heritage” on a given territory – is an intimate experience whose identification and conceptualization is often unclear to the local populations themselves. This implies that any territorial cultural project must first and foremost be based on a systematic and strict **inventory** of all of the forms of said heritage. The fundamental purpose of an inventory is to establish a widely-accessible, perennial, open and therefore permanently updatable information pack, both to increase awareness and train the general public and support those responsible for cultural, economical and social territorial management and development.

All of the above-mentioned principles can be summarized in one formula: **methods must be adapted to territories**. Though an inventory must be homogenous throughout a territory, it should nevertheless meet all the different local expectations. Therefore, bearing in mind the very concrete objectives entailed in the establishment of a TCS, we have chosen to focus mainly on the minimal though indispensable methodology belonging to the initial phase of an inventory, in other words the systematic **inventory** of heritage elements. According to the nature of the actions envisaged, but also to the time and means available, the initial approach can be extended and completed by more detailed analyses.

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- Once a territory has been identified, the heritage elements are analysed closely to better understand the characteristics of a site; this is a sine qua non condition for setting-up a development and enhancement project that faithfully respects said heritage characteristics while at the same time becoming the driving force of local

development. This will also enable the local populations to become aware of their heritage, its specificity and fragility, thus making them fully-fledged actors in the sustainable development of their own territory.

The entire tangible heritage field must be explored:

- Immovable: archaeological remains, monuments and generally famous symbolic buildings but also and foremost the vernacular architecture of towns, villages and the countryside, the approach to which can only be chronological; not to mention the signs of agrarian practices on the landscape (wells, irrigation canals, web of mineral or vegetal fencing, cultivation terraces, threshing areas, etc.).
- Movable: furniture in general but also kitchen utensils, traditional tools, customs, crafts and their relative know-how and etc.

But then also the intangible heritage: traditions (music, culinary and etc.), community events (markets and fairs, “festivals” marking the different agricultural activities and etc.), cultural practices (ritual bathing, sacred sources and etc.), legends attached to certain places, etc. If heritage is defined as the “current real-life experience” of all of the tangible and intangible elements inherited from the past, chronological limits are no issue. Actually, it is the life of today’s society that is observed in its relation with its heritage. An inventory should therefore be made up of contemporary arts and crafts and artistic creations expressing loyalty towards a given culture - notwithstanding their evolution, in keeping with contemporary lifestyles - and of the secular buildings and objects that sometimes are the witnesses of civilizations that keep on defining a territory, despite their no longer existing.

In any context, an inventory must necessarily be supported by a strict methodology able to identify and transmit every aspect of the heritage memory. It must be formalized in a list of **specifications** accessible to anyone who wishes to make use of the results. The methodology must enable the identification on a given territory of tangible or intangible evidence as to the appropriation by man of space in its historical and cultural dimensions. Said general inventory must be as exhaustive as possible. Needless to say, exceptional heritage elements (monuments, precious works of art or crafts) must be taken into account. Since said elements are common and repetitive, though their very number characterizes a territory (vernacular architecture, traditional objects and tools that are still used and etc.) they must be analyzed by determining a **series of typologies** whose common characteristics will

be analyzed in the files concerning the most representative elements of each of the series. However, all of the elements belonging to one typology must be listed precisely and located on maps, as far as immovables are concerned and taken into account in territorial protection and enhancement projects.

Methodological standards enable the definition of:

- The format of the each file that is to be drafted for every element studied;
- The mapping, which in its minimum form represents the cornerstone of a heritage atlas integrating the inventory outcome (systematic location and selected and studied elements), the archaeological and ethnological data, as well as the field of the different protection and conservation measures.

Ideal conditions for performing an inventory entail the existence of:

- **Descriptive systems** adapted to each category of works: architecture, urban groupings, movable property, whose purpose is to standardize the analysis of said works and facilitate exchanges and comparisons.
- Standardized terminology** (for each field of analysis) and **illustrated thesauruses** to simplify the indexing and consultation of data thanks to semantic links (equivalences, synonymies, expert and common expressions) and linguistic equivalences in other neighboring languages.

An inventory can of course be more or less exhaustive, though it is important to bear in mind that the in-depth study of any heritage sector requires specific human skills (historians, geographers, archaeologists, architects, ethnologists, musicologists and etc.), which is also true as far as the management of the documentation is concerned (archivists, photographers, designers, cartographers, computer scientists, etc.).

The necessary financial means will depend on the objectives. They concern equipment expenses (namely photographic material and computer equipment) and operating and running costs. The creation of an inventory certainly entails considerable costs. However, the investment is worth it not only in terms of the indispensable material supplied for elaborating a territorial project but also the lasting, permanently accessible and up-datable information pack useful for the information and awareness raising actions for the local population and foreign visitors and a precious tools supporting the bodies in charge of territorial management.

The initial information retrieval stage aims at collecting the representations of the territory concerned, examining them critically and choosing the ones that seem the most relevant; said representations are then acquired or reproduced said on a scale that is suitable for the use foreseen, namely comparison. The initial information collection stage is preliminary to the inventory:

- By supplying certain data on major heritage elements, such as their location, names and dating according to their centuries or historical periods;
- Furthermore, by opening several files on buildings or objects but especially a general file on the study area, an actual introduction to the study of the relative territory can be supplied.

The most important documents (that should be collected and compared systematically) to read are:

- *Topographic Tools,*
- *Bibliography*
- *Iconographic documents*

The outcome of the information collection stage can be useful to create a **top-bibliographic file**. Special attention should be placed on the choice and reproduction of iconography, for the use of an indexing system for the photographs of documents or objects is nowadays indispensable.

Lastly, the transfer onto maps of localized information drawn from the documentation must be systematic. This will offer a certainly incomplete, though general view of the shape and heritage of the territory examined. Maps will support upcoming inventories on the field and should comply with a given number of technical rules.

Inventories should be announced and explained several times prior to and during their performance, so as to establish good conditions and collect the necessary information and testimonies from local populations, thus contributing towards increasing their awareness as to the heritage value of their assets or customs. Furthermore, communication campaigns to explain the reasons and the outcome of research at different territorial levels will make it possible to highlight the main lines of a territorial project centered on the heritage characteristics pinpointed by the inventory.



An inventory is based on a topographic approach, in other words focusing on a given territory and the perception objects *in situ*. Nowadays, a wide use is made of PCs to immediately retrieve information and digital cameras. A considerable range of equipment is in constant evolution.

Nevertheless, traditional paper supports can be used should no such equipment be available. In any case, the previously mentioned cartographic elements (territorial maps, cadastres) should bear an indication of the inventory, localization and selection data. The objective meets the concerns of territorial bodies that wish to have an inventory of the entire built heritage so as to assess their heritage “potentials”.

Though inventories should be as exhaustive as possible, the information they contain is instead highly selective, since their main purpose is to enable the identification of the heritage assets that are to be sorted. The information that can be obtained on a wide scale and on very large numbers - namely thanks to cartographic supports – concerning a few strictly necessary elements, is actually considerable in terms of the knowledge of a given territory.

Drawing maps to localize inventoried elements is compulsory. Mapping is a particularly well suited to illustrate numerous localized data within a given territorial context. It is well worth transposing all of the information gathered onto a large-scale map. Nowadays, performing an inventory without IT support is hardly conceivable. Some of the geographical information systems currently useable on PCs process the graphic representations and the data supplied, as well as the associated pictures. The costs of said material and the indispensable digital tools are worth comparing to the costs involved in the time needed to perform the same task manually, after an on-the-field inventory.

An inventory is a preliminary qualitative approach that is well suited to the elaboration of a TCS action plan. An inventory is not a mere accumulation of meaningless data. cursory, though validated by comparisons of the sources on the field, systematic, sorted rationally and translated into maps, the collected data afford the first synthetic reading of a territory’s heritage. Furthermore, inventories allow for the distinction to be made between the heritage elements worth submitting to a **typological study**, from those, which due to their quality or particularity would deserve an in-depth monographic study and special consideration within the context of a territorial project.

It is important to bear in mind that inventories opening and accompanying the entire reflection of TCS's are open-ended. The scope is so extensive and complex, so multi- and interdisciplinary, that it is out of the question to wait for it to be completed prior to moving on to the complementary and inseparable stage concerning the elaboration of a territorial project.

- Conclusion: From Heritage Inventories to Territorial Projects

Despite their importance, heritage inventories are only one of the stages in the process leading to the definition and launch of **territorial projects**. As correctly mentioned rightly in the guide, this entails knowing how to move from cumulative, specific knowledge, to an actual interpretative network, by relating them:

- Firstly, to each other in order to create associations offering a dynamic understanding;
- Secondly, to other data from specific though not complementary studies: geology, physical and human geography, current and past climatic features, the history of the territory and the demographic, social and economic situation of the society currently settled there; but also to the current needs of said population, in every field;
- Lastly, to the internal and external potentialities: demands pertaining to local production, interest shown by the tourist authorities, financial sources that can be raised locally, nationally and internationally.

It is only by comparing the different factors that a realistic and sustainable project can be defined, based upon cultural resources whose specificities are respected, which really meets population requirements and mobilizes the economic and financial resources without which any project would remain merely utopian.

### **3) CASE STUDY: BRAZILIAN BAROQUE**

#### **3.1) The Baroque Art**

##### ***3.1.1) Introduction***

Artistically the Baroque Art was a reaction to Renaissance Classicism, whose conceptual bases were: symmetry, harmony, regularity, balance and rationality. It

was born a new aesthetic sensibility that involves architecture, painting, sculpture, literature and music. The Italian culture, after one hundred and fifty years of undisputed sway of the Renaissance, gave its bequest to the Baroque.

Instead of the old classical structure based on elements of linearity, rigidity, delimitation of the shapes, autonomy and absolute clarity of the objects, the Baroque art proposes a structure of bigger liberty and resourcefulness, based on the prevalence of the pictorial, on the disdain of the lines, on the movement of the masses, on the deep dimension and integration of the layout, on an opening of the form, where the plastic components interpenetrate and confuses themselves, in graduation of outline and clarity, always looking the entirety, that is the final conception of the entirety. Certainly the route that leads to the assertion of the Baroque was long and subterranean, little linear and conscious, on this it resembles the XVII century, when it was created, full of a new view of the world.

The birthplace of the Baroque, Rome at the beginning of the 17<sup>th</sup> century, was a city of an exceptional, innovator and revolutionary artistic environment. At the same time it has received artists also exported artists for all Europe, in an exchange that has created a continuous confrontation of ideas and experiences. In approximately forty years, the absolute protagonists of the architecture, Gian Lorenzo Bernini, Francesco Borromini and Pietro Cortona have transformed Rome in a Baroque city.

In the Baroque architectonical culture the grammar adopted was always the classical one, but the composite procedures have suffered a radical transformation: contrary to the architects of the Renaissance, who have focused their attention on the syntaxes and have thought in Latin, the Baroque ones have opted for the “popular” spread, therefore the pronoun and the inflexion have acquired great value, even the dialect was not considered as a degradation of the language but a form of development and transformation. The synthetic rules were not taken as an obligation, but continually invoked and infringed. Consequently due to its anti-dogmatic and heterodox nature, the Baroque architecture quickly has spread from Rome, for all Europe and Latin America, assuming different connotations and polychromes.

The new idea of the concept of space has marked the passage from the Mannerism to Baroque. The space was conceived as something alive, pulsating, a deposit of qualitative values beyond the physical-quantitative ones; emotional and sensorial values, beyond the rational one, have contributed for its definition and

therefore the space was considered in its dynamic, in its continuity between internal and external, in its dialectics contraposition between full/empty and light/shadow.

The architects of the Renaissance have tried to recompose the two formal constructive typologies inherited from the antiquity: the Greek order (*ormamenti* for Alberti) and the roman system of walls (*muramenti*). The first evident symptoms have appeared between the final of the XVI century and the beginning of the XVII century, more precisely in 1603 at the facade of the Santa Susanna Church by Carlo Maderno (1556-1629), explicit certificate of this situation and its extraordinary constructive potential.

The Santa Susanna Church was planned in relation to one of the articulations of the urban plan elaborated for Rome by the Pope Sixtus V in 1585. The first plan can be considered the urban prototype of European capitals, becoming an obligatory landscape to understand the difference from the Renaissance and the Baroque city. In order to solve the question of the screening of the innumerable pilgrims visiting Rome, Sixtus V thought of linking the seven main Basilicas by using an axis, which were located sparsely at the medieval urban fabric and neglecting the majestic ruins of the imperial era. The millennial Egyptian obelisks would be used as a tool of urban composition, put at the intersection of the new layout. The presence of the obelisk was the genial solution of a prospective problem that introduced a perception visibly dynamic in relation to the Renaissance frontal static conception.

Back to Maderno, at Santa Susanna, he did not proposed a rupture of the traditional models but their syntactic revision, liberating them from the fixation and giving them a new life. The reference of the Chiesa del Gesù (that was used as a pattern for Jesuitical churches, including the Latin American ones) from the churches Madonna dei Monti and San Luigi dei Francesi is evident but the fundamental parameters were changed: the lateral tabs tangential to Via Paola and the *chiaroscuro* accentuation, obtained by an intelligent scaling of the columns. The final result liberates a happy luminosity in contrast with the facades of the Counter-Reformation.

Bernini, Borromini and Pietro della Cortona worked about the dialectic between ordinance activated in Santa Susanna, what has influenced their architecture marked by an unstable state, a precarious balance that involve the whole instrumentation elaborated by the Renaissance, from the prospective to the

proportion, from the combination between morphology and typology of heterogeneous ordinance to the hierarchy between building and context.

Therefore it is possible to conclude that in the Baroque city the singular building becomes part of a superior system and the spaces among the buildings for the first time acquired a new importance as a true constitutive element of the architectural composition and therefore the Baroque period *façade* is designed according to the surrounding space, no more to the edifice to which it belongs. The Baroque city tends to localize around the monumental buildings what solidly accentuates a collective space: the square, constitutive element *par excellence* of the Mediterranean cities (and also Brazilians). However at the Baroque city the square has changed its structure. For example, the Piazza Navona in Rome (ex-arena of gladiators of Emperor Domiziano) has become a space for representation, the “*Urbe* Hall” where before was the place for celebration of popular festivities and an important local market. Due to Pope Innocent X (1644-50) who has a palace there, Rainaldi and Borromini were charged with reconfiguration of the square by series interventions, among then the resizing of the cupula and the concave façade of Santa Agnese Church, that has received and the additional intervention of Bernini, with the insertion of the three famous fountains. The water is the other characteristic element of the Baroque space and it had its *grand finale* at the Fontana di Trevi, designed by Nicola Salvi, in the 18<sup>th</sup> century.

This different perception of the space of the city is very evident at Piazza di San Pietro, where Bernini with elliptical colonnade intended to symbolize the “open and cozy arms” of the Church. And still symbolic reasons are at the basis of the churches “twin sentinels” of the Piazza del Popolo designed by Rainaldi to indicate the entrance of the Holy City, the universal capital of the Catholic Church. Bernini was conditioned by psychological and liturgical exigencies, however he created a stratagem that maintain stable the formal control of the space: the adoption an elliptical form with two divergent straight t wings, calculated for counteract the excessive strength of Maderno’s prospectus and at the same time to repeat the axial hierarchy of the whole composition in opposite to the transversal expansion of the elliptical form.

The Baroque culture subsists upon stratagems, where the visibly perception and the optical illusion play an fundamental role, for example the Barrominian

telescope of Palazzo Spada and also the twin churches of Rainaldi. Both areas where are the churches “apparently” twins are symmetrical respecting Via del Corso but they have different areas. This caused a problem of alignment and sizing that was resolved with the construction of the church on smaller area, one with elliptical form and the other with circular form (with equal diameter to the smaller axis of the ellipses) what make both cupulas seen from the Piazza del Popolo looks like equals but they are not.

One of the most successful realizations of the Baroque architecture is the small square Santa Maria della Pace, designed by Pietro della Cotona. The theme of the project was the improvement of the entrance at the old church located at the bifurcation of two narrow streets. The only possibility was to make space at the compact urban fabric with a visibly abatement of the existing artifacts. The original foundation of the church was after enriched with other additions. The emergent power of the new artifact always surprises the pedestrian that has the sensation of being inside the church that surpasses the threshold of the square. The houses form a concave curtain and a continuous attic standardizes the circular space realizing a total permeation among the church and the buildings.

Francesco Borromini, surely the most radical and genial of the masters of the Roman scene and the one who has influenced the successive generations, refused the classical and renaissance principle of a modular project (where the space is taken as an articulated unity but not decomposed in independent elements) has proclaimed the necessity of a method that allows to operate above the space with the same vigorous of the Renaissance architects with the classical proportions. Basically his method is based on the principle of continuity, interdependence and variation. Therefore the spaces have a character of a dynamic field determined by internal and external forces and the wall is the critical zone where these forces meet and where, perceptive and physiological process play a fundamental role. San Carlino, masterpiece of Borromini is the apogee of the research that impregnate the Italian culture for almost one century about the best layout for a religious edifice (central or longitudinal plant).

The Sant'Ivo alla Sapienza Church (1642) is the one of the most original environment of the history of the architecture and it is considered the most important work of Borromini that proposed to overcome the abstraction of the centric form without waive to its advantages. The theme required the insertion of a centralized structure at the bottom of a patio; for this the master has chosen a hexagonal form.

The constructive principal can be defined as “pulsating jointing”, that is, action and counter-action making a unit among the cupula and the walls. The great “Borrominian Synthesis” has found here its most complete expression.

As an ideology the Baroque has appeared in a world of the concepts as a permanent e no resolved question. It was considered a “pearl of irregular and bizarre conformation” in an age where the regularity was the fundamental condition for the perfection, and also a misrepresentation of the syllogism, when this represented the rigorous perfection of the ratiocination, its direction was compromised with the *distortion, deformation and illusion*.

This style is emphatic, bustling, multiple and scenic. Its fundamental ideological intention was the illusionism looking for the reproduction of the ideal of ecstasy. Its aesthetics has distinguished through the asymmetry, the excess, the expressive and irregularity. Beyond a mere aesthetics tendency, these characteristics have constituted a truly way of life and shaped the culture of the period that emphasized the contrast, the conflict, the dramatic, the dissolution of the limits and the opulence of the forms and materials.

However the elements of the denominated “distortion and imperfection” have been rooted gradually at the aesthetics consciousness and the cultural and political reality. Thus, it is possible to perceive this new acceptance and far from the accommodation and the past tranquility, it translated all of the manifestation of the triumphant power and the conflicts created for the excess of that triumph.

On the concept of the Baroque there was a basic idea that defines what has given sense to a long period of the cultural history of the Occident determinate by a new philosophical aesthetics and existential of the European and Latin American people, bound to the religious fights between Reformists and Counter-Reformers, between the Catholic Church and the new dogmatic postulates of Lutero and Calvino and also bound to the Absolutism and Mercantile expansion resulting from the great navigations.

The Catholic Church and the courts were the biggest Maecenas of art in that period in Europe. The Baroque has become the perfect vehicle for the Catholic Church and the absolutist monarchies on the rise expressed visibly their ideals. The monumental structures built during the Baroque period, as the palaces and the great theaters and churches have searched to create a spectacular and exuberant impact

proposing integration among the various artistic languages and capturing the observer in a cathartic and enthusiastic atmosphere.

For the first case, the Baroque was the answer - from the resolutions of the famous Council of Trent (1545-1563) - of the catholic countries to the spread of the Protestantism, which was threatening Rome and other catholic nations. At that period the Catholic Church competed with the *Reformation* and need to seduce the churchgoers to go to the temples. In spite of the excessive luxury denounced by the Protestants and the recommendation of austerity of the Trento Council, the Catholic Church has ignored the restrictions alleging that “the art can seduce the soul, enchant them at the depths not perceived by the reason; in the benefit of the faith”.

Its face more eloquent was political, thus the importance of its role on the political Absolutism, that was the crucial point of the dynamics of social and material conditions of the XVII century and the middle of the XVIII century. It can be understood as the unlimited power, demonstrated by its own existence, at the splendor and greatness, which leads to the virtuosity and lack of the spontaneous. One of the most outstanding characteristics of the Baroque is the impetuous movement, limitless, that denies its own limitation, being the Absolutism itself, what in a dynamic world is something limited that grows without cease toward the infinite.

In this period the Church and the politic Power was so meshed that the last one, reflected on the Absolutism, rooted on the principles of natural right of divine origin projected on the representation of the Church, depends on the papal consecration to its effectuation. Thus the religious and the profane power presented themselves as an only entity.

These aesthetics have had great acceptance at the Iberian Peninsula, particularly Portugal, whose culture, basically catholic and monarchy was impregnated of the millenarianism and mysticism of the Arab and Jewish, favoring a religiousness characterized by the emotional intensity. Free from the Spanish domination and enriched by the discovery of gold and diamonds in Brazil, Portugal wanted to show off. The apogee of the Baroque period was at the reign of the King D. João V (1580-1640) who ordered the construction of many buildings that were true copies of the Italian pattern. One of his pretensions was to reproduce the Vatican at Lisbon.

The discovery of the America and other unexplored continents represented, beyond the enrichment of the metropolis, a conquest of a bigger geographical land



for the catechism of the Counter-Reformation—led by the Jesuits and Franciscans—and the opening of a potential space for the spread of the “European way of life”, including its art. The cultural context of Latin America –characterized by the rituals and festiveness of the Indigenous- created a favorable environment.

Therefore in Europe, the Baroque has fitted out the rules of the economic correspondence of the political Absolutism, the Mercantilism. However, in the Latin American colonies, it found the elements of the opposite and however complementary face of the mercantilist relationship between metropolis and colony. At the metropolis, by the exhibition of luxury and opulence it expressed its power; at the same time, at the colonies it has expressed a message of freedom from their domination. These are the components of the paradox that locks the Baroque ideological discourse.

This “colonial phenomenon” is the object of this study, especially in Brazil, holder of a great Baroque heritage, present from the North to the South, among them nine sites included in the UNESCO World Heritage List.

### ***3.1.2) Brazilian Colonial Art***

The Baroque has appeared in Brazil after a hundred years of colonizer presence at the territory, the population was significant the first villages and there were already some seeds of an autochthonous culture. The Baroque period was not the inaugural vehicle of the Brazilian art (that has passed through three phases: Mannerism, Baroque and Rococo) but it has launched along the biggest part of its “official” history of 510 years, when the residents were fighting to establish an auto-sustainable economy – against a wild nature and Indigenous populations, not always friendly - up to the limits of the colony controlled by the metropolis. The conquer territory was expanding to the interior of the continent and the Portuguese population was always mindful of the attacks of the Indigenous from the interior and the pirates from the shore. This society has adopted the slavery as the base of the workforce. So the Baroque was born in an area of fighting and dazzle in front of a magnificent landscape. Blooming along the years of the construction of a new and enormous country and being aesthetics and spiritual style where the life is on the contrast, the drama, the excess of the Baroque art reflected the continental magnitude of the

colonizer venture, which has left a set of monumental masterpieces. The Baroque has been mixed, or has given birth to a large portion of the identity and national past, including being already called “the Brazilian soul”.

In Brazil the Baroque was not shaped only at their forms but also at this ideology. It was not possible anymore to conceive the Absolutism only for the side of the exhibition of the dominant power, stressed by the only face of the domination without the contemplation of the dominated figure fighting for his liberty. The exhibition and the unbounded absolute power of the sovereigns, as well as the willingness for liberty, should be read with a clearness that offers the movements, the distortions, the counterfeits, the openness and infinitive spaces, the *trompe d’oeil* effect and all of the components of this speech, it is impossible to ignore the paradox of the ostensible of the absolute power and the fight against its oppression, the flip side. From there the Baroque has produced elements that can be allocated to both sides. This is the reason of the difference between a cathedral in Europe and in Brazil. The Baroque speech does not contain elements of splendor materialized in the exhibition of gold and wealth but it transmits at the expressivity of its forms the force of the ideal of freedom from the colonial yoke. Therefore it is possible to perceive how the elements of the Baroque were able to transmit both sides: the exhibition of the powerful one and the heroism of the oppressed.

At the immense Brazilian colony there was no court, the local administration was confused and lazy, therefore a large space was empty for the action of the Church and its missionaries, who administrated beyond the God issues, many things related to life of the population such as documentation of birth and death. They were at the forefront of the colonization of the interior, working as pacificators of the Indigenous population and grounding new villages; they organized a great part of the urban space at the shore and dominated the education and the social assistance maintaining many colleges and orphanages, hospitals and asylums. Building great temples luxury decorated, asking for many musical pieces and dynamiting the cultural environment, the Church dominated the colonial art.

As a Portuguese colony, Brazil maintained with the segments of the origin country a great exchange at all areas. Therefore it was natural that the works projects, ideas and behavior, artistic patterns were brought from the metropolis and after

transformed by the circumstances into achievements of the national Brazilian character. The Baroque in Brazil was formed by a complex net of European and local influences, although generally colored by the Portuguese interpretation of the style. It is important to remember that the economic context was totally different from the one in Europe. In Brazil the environment was of poverty and scarcity, with many things to be done. It is important to emphasize that the Baroque has been established in Brazil later than Europe; and this mismatch helped sometimes, on an imprecise form, stylistic elements developed locally with another imported ones, more up to date. The active religionists at the country, among them many writers, architectures, painters and sculptors, come from many countries, have contributed to this complexity bringing their various backgrounds, received in the countries such as Spain, France, Italy and naturally Portugal. The contact with the Orient, through Portugal and the companies of the international trade, has left their mark: the *chinoiseries* and also the ivory of some statues. This mixture is accentuated at the laic workshops, multiplied during the centuries, where the Portuguese masters have united with the local population and their *caboclos* descendents (white and indigenous) and *mulatos* (white and black) to produce some of the most beautiful masterpieces of the Brazilian Baroque art. This mixture among popular and erudite elements has helped to resuscitate man styles, such as the German Gothic at the works of Aleijadinho. This movement achieved its apogee after 1760, mostly at the Rococo variation of the Mineiro Baroque art.

The fonts of information and inspiration were mostly the treaties of architecture edited in Italy and until in Germany by Vitruvius, Serlio and Vignola, among other ones, found mostly at the monasteries. Among the European artists who have influenced the Brazilian Baroque art, these are the most important:

- **Andrea Pozzo** (1642-1709): the genial architect of perspective has transferred to his pupils the admiration for Borromini, promoting them at the publication *Perspectiva Pictorum et architectorum* (1693-1700), what had a great diffusion also outside Europe including in Brazil; where it was found a copy at the inventory of the Mineiro painter Mestre Ataíde.
- **Vicenzo Baccarelli**: Florentine artist who has transferred to Portugal, at the beginning of the XVIII century, the principles of perspective painting of Andrea Pozzo, that gradually replaced the old Arabian decoration at the

churches and palaces of Lisbon. A larger number of his works were destroyed in the earthquake of 1755; the only one left is at the São Vicente de Fora Church. The closet disciple of the master, the painter Antônio Lobo is the author of the arch at the Church of Nossa Senhora da Penha.

- **Guarino Guarini (1624-83):** heir of the architectural style of Borromini, he has designed many churches in Europe, among them Santa Maria della Divina Provvidenza in Lisbon –built at the end of the XVII century and destroyed at the great earthquake of 1755- whose sketches are the treatise *Architettura Civile*.

From Portugal at the middle of the 18th century, the first prospective painters have reached Brazil and the most important are:

- **José Joaquim da Rocha:** also member of the “Escola Baiana” of painting. The most important work was the Church of Conceição da Praia (1772-74) in Salvador.
- **Mestre Ataíde:** the most important painter of Minas Gerais, with prominence of the roof of the São Francisco de Assis Church in Ouro Preto, Minas Gerais.
- **Manuel Rabelo e Souza:** Portuguese painter responsible for works at Mariana Cathedral and the nave of the Church of Santa Efigênia, at Mariana, Minas Gerais.
- **José Soares de Araújo:** Portuguese painter, a dominant figure in Diamantina, whose main works are: Church do Carmo (1766-84), Chapel of Nossa Senhora do Rosário (1779-80), Chapel of São Francisco de Assis (1782-83).
- **Antônio Simões Ribeiro:** member of the “Escola Baiana” of painting, he worked in Salvador from 1735.

Beyond the “Portuguese connection”, there is another knot that links Borromini to Brazil, through German examples (that keep the mark of the Lombard master): the master Aleijadinho who gave to the Baroque a unique interpretation.

At that time in Brazil, almost all the Baroque art was religious. The spread of churches and scarcity of palaces prove this. The catholic temple was not only a place to pray but was the most important space for meetings, and a centre for transmission of the social values and sometimes a safe refuge. Gradually the laic institutions begin to have power, especially at the XVIII century but they were not a great market for the artists, during the Baroque period. As at the other parts of the world the Baroque in Brazil have had a religious inspiration but at the same time has put an enormous emphasis at the sensibility and richness of materials, on a tacit and ambiguous agreement between spiritual glory and carnal ecstasy. This has created some master pieces of enormous formal complexity of the craftsmen and the projectors, many times anonymous and arising from the popular classes. The main Baroque temples in Brazil are a puzzle game of forms and colors without an empty space- on materialistic luxury covered with too much gold.

In fact the Brazilian colonial art was a cultural transplant of the Portuguese system looking for the guarantee of the benefits of the mercantilist and monopolist policy. Considering the strong link in vigor between the Church and the State, the temples should play their role. The Baroque style intended to induce the churchgoers to a celestial ecstasy by recreating the paradise on their interior. Briefly the Baroque was the colonialist ideology transformed into gold, volutes, spirals, smiling floating angels and Madonna. The Baroque art was the plastic extension of the religious speech.

The European origin of the Brazilian Baroque reflects the links with the Catholicism of the Counter-Reformation. But it was not a mere copy. The decorative necessities have opened a space to the work of the *mestizo* artists and aesthetic solutions characterized by exuberance and fantasy, which reflect a local and popular way to feel the religion and an autochthonous imagination. The details and particularities reflect the characteristics of the land, mainly at the XVIII century, with the flowering of the art from Minas Gerais.

The monumental churches should bear the population of the villages. The churches were points of convergence for the people, where the pulpit was important, considering the sermon was an element of mobilization of the public opinion, such as the press nowadays. The villages were poor but from the farms came the wealth to build the temples. Considering the absence of an internal market due to the slavery,

there was no reason to invest in productive activities; therefore the wealth of the *latifundios* instead of productive capital, has become a “sumptuary investment”.

The colonial Baroque art was exquisite to produce works of washed stone (*canto*) and sculpted wood (*talha*). It is notable the contrast between the sober exterior and the interior wealthy decorated, partially due to the tradition of the Romanic architecture inherited from Portugal. Inside the churches was the space necessary to the total manifestation of the festive and exuberant imagination of the colonial artist, although many things were imported from Portugal. While the façade was static, the interior have been decorated gradually, what made it richer. Volutes, spirals and tiles have proliferated. The decoration has assumed a meticulous, detailed and sophisticated character, mixing architecture, sculpture and painting in the search of the global effect.

At that time the artist played a social role before to express himself subjectively. He was considered a mere craftsman, a worker specialized in something. Art was considered a work for the lower classes in a hard social context, almost waterproof. Everything converged to make of the Catholicism a show, including staging, procession, novena, sermon and litany. At this process, the role of the artist was to build the golden scenario appropriate for the ceremony, strengthening the current ideology with all its load of solemnity, magic and illusion.

During the colonial period the arts were viscerally linked to Portugal, basically driven to build and ornament churches and fortress, whose stones were sent one by one from the metropolis. The Catholicism was fundamental to guarantee the presence of the European culture and the Portuguese domination at the colony. It was a factor of ideological cohesion in a rarefied society, therefore it have had also a politician role mostly due to the existence of atheist mercenaries, suspicion of the practice of Jewish ritual by the “New Christians” and the suspicions of the Holy Inquisition.

During the 17<sup>th</sup> century Church has an important role as a Maecenas of the colonial art. The many religious orders (Benedictine, Carmelite, Franciscan and Jesuit) installed in Brazil since the middle of the XVI century, have developed a sober architecture and at many times considered monumental, according to European Mannerism. Only at the 18<sup>th</sup> century when the lower religious orders (brotherhood, third orders) assumed the leadership of the artistic production that the Baroque period has flourished in “regional schools” especially at the Northeast and Southeast of the country. It was a real “crusade of evangelization”, expressed by the

several types of art: architecture, painting, sculpture, literature, music and theatre. The most important models were: Chiesa del Gesù - Rome, work of Vignola and Giacomo della Porta- and the Church of São Roque in Lisbon (for the architecture) and the sacramental solemnities of the Middle Ages (for the rituals).

Nevertheless the first manifestation of the Baroque traces, although mixed with the Romanic and Gothic style, can be found at missionary art of the *Sete Povos das Missões*, at the region of the Rio da Prata (nowadays territory of Brazil, Argentina and Paraguay). During 150 years, it was developed a process of artistic synthesis by the Guarani Indigenous based on European patterns taught by the missionaries.

The most ancient materials used for building churches were: stone, lime and *taipa-de-pilão* (clay mixed among boards). The most important elements inherited from the Portuguese Baroque art were: sculpture of wood, the golden carving and the tiles. The rables were symmetric with classical and Renaissance influences. Although very rigid on the facade, the churches most primitives were much decorated internally. The Cathedral of Salvador is a synthesis of the evolution of the churches during the XVII century: initially a decoration contained inside the principles of linearity and symmetry and after the monumental exuberance of the Baroque architecture.

The sculptures, initially brought from Europe, gradually have assumed a more realistic character in Brazil. They have become polychromes with articulations and human hair; the didactic function exploited the facial expressions and gestures, emphasizing the pain and death, creating a staging, according to the Baroque tendency to value the visual rhetoric. When produced by the native population, ordinary people with a simple vision of the world, they translated a rude popular religiosity, where the suffering of the sacred characters was felt as something closer and concrete, because it was identified with the suffering of the lower classes.

On an art predominantly religious, the spaces of the civil architecture were limited: some aristocratic residences, fortress and some public buildings. Among them the most important are:

- ✓ Solar da União ou Casa da Torre in Bahia, the Castle of Garcia d'Ávila
- ✓ Palácio das Torres in Recife: building of the period of the Dutch Governor Mauricio de Nassau, a rare case of Hollander influence

- ✓ Casa do Padre Inácio - Cotia, São Paulo - beautiful example of the use of the *taipa-de-pilão* invented by Arabs and of the adaptation of the European influence to the indigenous elements.

The most important architects were:

- ✓ **Luis Dias:** responsible for the construction of Salvador walls, three fortifications and the Casa da Câmara, Alfândega e Cadeia (1551).
- ✓ **Francisco Frias de Mesquita** (1578-1645): responsible for the Fortes de Lage (Pernambuco, 1603), São Marcelo (Bahia, 1608) Reis Magos (in Italian style, 1598-1614) and Santa Maria (Maranhão) for the project of the port of Salvador and the Mosteiro de São Bento, Rio de Janeiro (1617).

Chronologically it is possible to distinguish three phases of the trajectory of the Baroque period in Brazil:

1) Middle of XVII century: first manifestations of the Baroque period presents at facades and gables, mainly on the decoration of some churches. The main masterpieces are:

- ✓ Church and Monastery of São Bento, Rio de Janeiro (1633-1691): a Baroque environment inside a classical architecture whose main elements are the Portuguese golden carving, the leaves, the Madonna and the multitude of birds and angels.
- ✓ Cathedral Basilica of Salvador (1665-1670): the old Church of Jesuits full of bunches of grapes, birds, tropical flowers and angels.
- ✓ Golden Chapel or Chapel of the Ordem Terceira de São Francisco de Assis (1696-1724): built during the economic apogee at Pernambuco.

2) From 1700 to 1730: a vegetation of sculpted stone tended to spread at the facades, as a copy of the retable's, according to the logic of the Baroque ornamentation. In 1703 the dynamism reached for the first time the exterior at the façade of the Church of Ordem Terceira de São Francisco da Penitência in Salvador. But this church represents an exception on the Brazilian Baroque art, distinguished for the contrast between the external simplicity and the internal opulence, as well as the Portuguese churches. This period was labeled for the



spreading of the “national Portuguese style”, without big variations at many regions.

3) From 1730 and 1760: a new cycle of the developing of the Baroque art, with predominance of the style “*joanino*”, whose origin remotes to the Roman Baroque art. The main artists are the Portuguese’s Manuel de Brito e Francisco Xavier de Brito

At the beginning of the 18<sup>th</sup> century the Baroque art has achieved a relatively unified face, being adopted without large variations in many states and from 1760, by French influence, very evident at the churches of Minas Gerais. At the end of this century, the Baroque art was already “nationalized”, consolidated with the great masters: the architect and sculptor **Aleijadinho** and the painter **Mestre Ataíde**. They were the apogee of an art which has matured and has adapted to the environment of a tropical colony and have become one of the great moments of native originality and genuine Brazilian nationalism. The great Golden Age (from where they come from) was interrupted with the official imposition of the French neoclassic style, at the beginning of the 19<sup>th</sup> century. In this “melting pot” of tendencies it some obsolete styles can be detected such as the Gothic in the work of Aleijadinho. The result from all of these mixtures was an original and rich heritage, spread along at the shore, from the extreme South, in the state of Rio Grande do Sul to the North, in the state of Pará. Inland this style has been spread to the states Minas Gerais, São Paulo and Goiás. The two main centers of the Baroque art at this period were the Northeast area of the sugar and Minas Gerais area of the gold and diamonds. About 1750, the Northeast has faced a period of economic decay, (exception for Pernambuco, where the Rococo style has flourished). The focus has turned to Rio de Janeiro –proclaimed the new capital in 1763- and Minas Gerais where the gold and diamonds had been found. Not by chance, three of the greatest Baroque artists have worked on this period: Mestre Valetim (Rio de Janeiro, 1745-1813), Aleijadinho and Mestre Ataíde (1762-1830) in Minas Gerais.



Aleijadinho: Jesus Cristo. Congonhas Sanctuary

Although being the same style, it is important to emphasize the perceptible differences from the Baroque style of the Northeast and Minas Gerais. The first one was more protocol, closer to the European pattern; many times using tiles that come from the South of Portugal, a region characterized by the Arab influence. Its character more solemn, monumental and formal was an expression of a rigid and aristocratic society. The churches were the centre of the social life, known as “welcome halls of the Northeast”, a meeting point for farmers that lived far from each other.

Comparability to the coastline, the Baroque art of the inland - especially Minas Gerais, the region of the gold and diamonds - has left churches with the external part more decorated and ornate. It was a Baroque art less pompous, less solemn, less monumental; an expression of a society less rigid, less aristocratic and more urbanized, with middle emergent groups (traders, public employees) and although the maintenance of slavery, there was more space for to the free work. This society which had been formed mostly during the “gold rush”, from 1700 to 1788, was based on the frenzy, the easy profit and enrichment, the exaggeration and the wasteful.



Aleijadinho: Anjo da paixão, Congonhas

Due to the softer, lighter and more gracious and also the use of the stylized shell, Mineiro Baroque evolved to the Rococo style and found its more original expression in Brazil. There was closer fusion among architecture, sculpture and painting. The main characteristics of the Mineiro Baroque art were: sculptures and medallions at the entrance; white columns with golden elements; the roof with allegorical and colored paintings; the substitution of the tile by the painting, known as “*fingimentos*”; the use of “*pedra-sabão*”; architectonical influences of the Italy’s Francesco Borromini and the genius of the perspective of Andrea Pozzo; oriental influences brought from Macao by the Portuguese tradesmen.

Comparatively to the Northeast, the bigger freedom of the Mineiro Baroque art with regard to the Portuguese models was due to longer distance, what had given a bigger autonomy to the local artists to exercise their creativity. Another important factor was the ban of the “higher” religious order, which had a tradition of building monasteries. They were substituted by the laic brotherhoods, less linked to the metropolis.

On the contrary of the coastal Baroque art, where the majority of the artists were clerics, in the Mineiro Baroque art there was a predominance of the *mulatos* that represented in their pieces expressions of the dominated class filtered through

the religious ideology of the dominant class. They have more liberty to work, without many restrictions, because the Portuguese government was more concerned with overseeing the gold mining activities.

The *cablocas* forms of the statues by Aleijadinho, the Madonna *mulata* painted by Mestre Ataíde at the São Francisco de Assis Church, Ouro Preto and the first songs in Portuguese confirm the first and shy symptoms of nationalism at the colonial art.



Mestre Ataíde: *Nossa Senhora e anjos cantantes*

### 3.1.3) *Modernist Echoes*

The conscious rescue of this heritage began in 1920, when the intellectual Mário de Andrade realized the first studies about Mineiro religious architecture, identifying some specifications of the Brazilian version and rejecting the association between the exotic and the picturesque and the legitimately native. He studies the work of Aleijadinho, emphasizing the black and *mulata* contribution for the construction of an art that he qualified as “genuinely national”. But the concept of Baroque art was very limited and subject to prejudices even in Europe. Other writers that studied the theme at the same period were Manuel Bandeira and Carlos Drummond de Andrade.

A systematic rediscovery of the Baroque period had begun in Minas Gerais. The book of Manuel Bandeira, *O Guia de Ouro Preto* became legendary. Ouro Preto the historical capital of Minas Gerais became a symbol of the new cultural consciousness. Looking for the roots of the Brazilian culture, the intellectuals of the Modernist Movement, especially Mário de Andrade, Tarsila Amaral e Oswald de Andrade, made a legendary trip to Ouro Preto in order to reevaluate and to plan new routes for the Brazilian Culture. They produced the pioneer books, *Viagem da Descoberta do Brasil* (1924) and *Viagem Etnográfica ao Brasil* (1928). Eighty years after in 2004, this trip was celebrated with a big festival at the Baroque cities.

In the 1930sa group of intellectuals close to the federal government was committed to deploy a cultural policy in Brazil. They have mobilized in order to create in 1937 the *Serviço do Patrimônio Histórico e Artístico Nacional* (SPHAN) the predecessor of the actual *Instituto de Patrimônio Artístico e Nacional* (IPHAN). The leader of the group and director of SPHAN, Rodrigo Andrade de Melo Franco has tried to delimit the Brazilian modernity at the arts, also inclusive through the rescue of the colonial past. The main focus of SPHAN at the beginning was the identification and classification of the rich heritage and the understanding of the artistic heritage of the 18<sup>th</sup> century - basically the Baroque phenomenon - that has become a regular presence on the academic debates of the country.

During the industrialization period – a threat for the essence of the historic architecture – the debate about the cultural heritage and identity has conducted to the creation of the SPHAN.

In the 1940s the studies were significantly increased with the theoretical contribution of two foreigners: the German Hannah Levy and the French Roger Bastide, ex-director of the Louvre Museum.

The themes of the Baroque period are especially appropriate for the discussion of complex questions about cultural identity. At the historical-geographical context, the Indigenous and African influences should be considered. The native cultures are alive on the language, on the name of plants, cities and rivers. They have impregnated the Baroque art by transforming it - artistically and ideologically - into a “Brazilian style”.

The actual critics do not work anymore with this unconditional apology to the Baroque period, as the first generation of theoreticians, who came from a phase where the style appeared to be as a necessary element for the consolidation of a

national identity. Nowadays there are tendencies more comprehensive that look for its contradictory to form an opinion more realistic of this artistic-social phenomenon.

However it is impossible to deny the enormous impact of the Baroque art on the formation and consolidation of the Brazilian culture and also the rich heritage with nine inscriptions in the UNESCO Heritage List. But for many researchers the Baroque heritage is alive in the soul of the Brazilian people, expressed on a variety of artistic, social and folkloric forms, defining a “way of life”, whose effects still echoes at the present culture.

The modernist architectures Lúcio Costa and Oscar Niemeyer - who have worked on the juridical basis of the preservation of the heritage - know very much about the Baroque and the Brazilian landscape. Considering the water as an element of creation, Niemeyer had developed a conceptual architecture of the speech with the Brazilian landscape, creating an innovation of the aesthetic, at a refined combination among volumetric forms of the international modernist style and remnant elements of the Brazilian Baroque art.

### **3.2) Cultural Districts for the Brazilian Baroque**

#### ***3.2.1) Introduction***

Brazil has a rich Baroque heritage recognized by UNESCO, spread over eleven states of the Federation. But this heritage is not interconnected, with scattered cities without a link between them. To rescue and enhance this heritage, it is proposed to create a cultural itinerary: a Cultural Route (concept adopted by ICOMOS) linking the cultural districts (due to the size of the territory in question it have been proposed five cultural districts). It has been adopted an opened vision of Cultural District involving the theme of cultural material and immaterial, also local economic development and society.

The Brazilian territory is divided into 05 (five) regions, which congregate the Federal District and 26 (twenty six) states which assembling the cities. It is a federal republic, with three different levels of government: federal, state and municipal

levels. For the cultural districts with established criteria were observed already in force in territorial organization. The proposed cultural districts correspond to the states (which were the minimum feasible units) containing large-sized cities and some towns and medium-sized. What were the territorial breakdowns they had felt in relation to the proposed consistency and value the cultural landscape. This is the first major spatial delimitation.

Much of the Brazil's built heritage is in urban areas and in private hands. Almost all the Baroque heritage is religious. The spread of churches and scarcity of palaces prove this. The Catholic temple was not only a place to pray, but was the most important space for meetings and a centre for transmission of the social values and sometimes a safe refugee. In addition to the cultural interest, in this itinerary is present religious interest, which is in the Brazilian context is of great importance, considering that Brazil is the largest Catholic country in the world (considering the number of people).

In order to support the elaboration of the proposed cultural districts in the information about the Brazilian Baroque heritage were united, organize, cataloged and schematized per states and regions of Brazil. The criteria adopted were the ones used by the International Council on Monuments and Sites (ICOMOS) - specially the "Cultural Route" - DELTA Project<sup>16</sup> and INN GOVERNANCE Project.

➤ DELTA Project

If this evolution is perceived as a "holistic" approach to culture, it would be difficult and dangerous to try and precisely define the scope and types of the cultural resources involved in the development of a TCS, because forms of local resources that the residents of a given territory do not - or do not yet- perceive as cultural resources, or that are still unknown abroad, could be excluded. However, the types of cultural resources are indicated below, knowing that this is not a complete list: it is only the first approach to identify the key resources in the territory:

- **Tangible heritage:** physical, cultural, natural, movable and unmovable assets such as historical, archaeological, artistic, scientific and anthropological works, monuments, groups of buildings, sites, geologic and physiographic formations, landscape and topography of the territory.

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<sup>16</sup> DELTA Project – Development of Cultural Systems; cfr. bibliography

• **Intangible heritage:** non physical heritage, such as traditions and oral expressions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, handicraft and traditional construction skills, traditions and feasts (for example, cuisine and rites) and other cultural expressions, such as languages and dialects.

• **Industries, cultural assets and services** industries linked to the production and dissemination of cultural goods and services such as publishing and press and multimedia, cinema production, audiovisual and phonographic production, handicrafts and design, libraries, archives, museums and etc.

Beyond these criteria used by the DELTA Project, it is going to be used another one adopted by ICOMOS for the definition of Cultural Resources:

➤ ICOMOS

**Expressions of the society:**

- Language, oral tradition, myths, song-lines
- Social systems
- Music, dance, sports
- Literature, artistic references and theatre

**Cultural and political associations**

- Identity
- Significant personalities
- Memorials

**Creative responses and continuity**

- Religious and commemorative architecture
- Castles, palaces, residences
- Governmental and public buildings
- Military architecture
- Recreational architecture (theatres, museums etc)
- Monumental sculptures
- Equipping historic buildings (work of arts and collections)
- Urban settlements (colonial towns)



- Cultural routes (pilgrimage routes, commercial and trade routes; heritage routes)

➤ INN GOVERNANCE PROJECT

This research proposes therefore a review of all components that contribute to local development in a sector that usually falls within the framework of "development policies for the promotion of cultural heritage" of a given region. Improving the design quality of funding to promoting the so-called cultural systems of the Lazio region, demonstrating that economic development can be greatly increased by a policy of protection, preservation and enhancement of the Heritage and Cultural Activities. The services related to the production chain of the culture, especially if understood in its broadest term, more than others seem to respond to the needs of an economically developed but no longer young. This sector may also find room to grow their regional economies. To plan cultural activities in the area that are capable of giving rise to centers of excellence, basis attractors reward interest in tourism development and employment as the business sector of restoration is necessary:

- a share that bottom;
- the security of a fundamental agreement on objectives, strategies and instruments by all public and private entities involved in individual investment projects.

In order to understanding the "cultural heritage" (historical, artistic, monumental, architectural, landscape) as a resource is the premise to create a development process based on the exploitation of deposits of the territory, with a gain can also be extended to improvement of life of communities living there. The five Cultural Districts proposed are:

- 1º) Pará, Maranhão
- 2º) Pernambuco, Paraíba, Bahia and Sergipe.
- 3º) Minas Gerais
- 4º) Goiás, Rio de Janeiro, São Paulo
- 5º) Rio Grande do Sul

The proposed cultural districts include characteristics of the five types of districts described in section 2.2.3 (Industrial, Institutional, Museum, Metropolitan and Cultural)



The main functions of the proposed Cultural Districts are:

- ☐ Guide the path of local development based on the allocation of value to the system of cultural and landscape. In other words the features that provides increased competitiveness of the local territory in the global market.
- ☐ Promote new forms of territorial aggregation in order to enhance the cultural landscape takes advantage of the possibilities of integration with all other economic sectors and especially the possibility of development of local society and a new occupation.
- ☐ Induce the development considering the trade, the immaterial, the construction industry as well. The basis of the interests that drive the change in economic activity in the territory, based no more rent, but the income of cultural heritage.

- Put the territory in the network and communicate local identity

Among the cultural aspects it stands out:

- The promotion of fairs and festivals related to cultural traditions.
- Recovery of the historical heritage of palaces, churches and farms.
- The use of landscape as an economic resource.
- The spread of eco-museums, cultural centers.
- The creation of literary and artistic parks.
- The development of the tourist-hotel and restaurants

So that the model of cultural district could:

- Provide a tool to solve the critical (the "tangles" administrative and bureaucratic arising excessive proliferation of regulatory instruments and the definition of roles and responsibilities among the various institutional levels);
- Optimize the planning processes of territorial development (both with reference to a systematization of financial resources in relation to an improvement in logic concert);
- Develop consistent skills of social-cultural and economic projects already active in the area.

According to the definition of Pietro Valentino<sup>17</sup>, it is possible to conclude that these cultural assets are more valuable to enhance the endowment (land assets). Cultural heritage is understood in a broad sense, including the artistic, historical, architectural territory. That is, among the beautiful culture include: museums, archaeological parks, works of art, monuments, historical centers, churches, squares, urban structure and etc.).

Obs: The cultural properties of the proposed districts are listed in item 3.1.

- Preconditions

For realizing a development of the territory and its economic values based on the enhancement of cultural resources, one must define a set of minimal standards of quality to be achieved, or rather a set of quality objectives to achieve and maintain

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<sup>17</sup> VALENTINO, Pietro cfr. bibliography


basically. Such quality standards shall be prosecuted within the macro that can be considered elements of the system of cultural district and basically are:

- a) The system landscape and environment
- b) The system architecture and monumental
- c) The system of museums and exhibitions
- d) Folklore, traditions, food and beverages .

- Sub-systems of the Cultural District

The integrated system of relations that constitutes the cultural district may, in turn, be divided into four sub-systems:

□ The first is the integration of enhancement processes of all historic resources, cultural and environmental in the region. Regardless of which it is based on assert the district, the first objective to be pursued in the integration process between the value of this asset and that on the other resources available. So, around the most valuable asset value (for example, the cultural heritage sector) should be valued, so that the tenders are not alternative to each other: the environmental heritage of the area (nature reserves and parks, historic gardens, etc.) expressions of its material and immaterial culture (festivals, gastronomy, etc.), the typical products of its agro-food industry (wine, cheese and etc.) and the same production of events (festivals, exhibitions and etc.);

 In the areas surrounding the cities of Cultural Districts proposed there is an environmental heritage consists of reserves, natural parks, gardens, mountains, rivers and beaches. Remarkable are the expressions from immaterial culture (festivals, music, theater and dance, and varied rich food), typical products by food industry (fruits, sweets, cheeses, food and beverages of Indigenous, African and Europeans origin, cachaça, etc.); and production of great events, with emphasis on the winter festivals of historical cities.

□ The second subsystem consists of accessibility services and leisure. The provision of transport services (both on a territorial extraterritorial) must be coordinated with the provision of services for leisure and sports (cinemas, theaters, swimming pools, tennis courts and etc.) And, simultaneously, these bids must be consistent with the strategy of enhancing cultural assets. For example, the supply of transport (routes,

frequency, quality of transport and etc.) must be coordinated with that of leisure facilities (cinemas, theaters and etc.) And also all of these offerings, with that of the museums or exhibitions;

✚ In big cities, the offer of services for free time is huge (cinema, theater, sports, some beaches, restaurants, libraries and etc.). In mid-sized cities, the Baroque Heritage "stands out more" for cultural/religious tourism as an important economic activity. The provision of transport in big cities is broad, covering all modes of transport, whereas in medium-sized cities is more limited, often being the only access road, as the country does not use the train regularly.

□ The third subsystem consists of the reception services: hotels, bars, restaurants, trade and etc. In this case, it is first and foremost complement for the offer in terms of quality standards. That is, this subsystem is to produce services of welcome from the point of view not only quantitative but also qualitative are tailored to the needs of the questions that one wants to attract through the activation process of the exploitation of cultural resources;

✚ In big cities hosting options are numerous and diverse and to a lesser extent, in the mid-size cities, since most have a source of tourism income.

□ The fourth subsystem is represented by a set of companies from different sectors, such as the craft sector or the food or the communication or the restoration, to be able to produce and sell goods and services to the process of enhancing cultural resources and its users (direct or remote). At the same time the system has to incorporate companies, in terms of typical or quality, the hallmarks of resources to be exploited. In other words, the quality of resources must be reflected in the character of the products offered by companies linked in such a way that products are distinguishable on the basis of a brand that should characterize all of the products of the territory.

✚ Obviously the big cities have a wide range of companies from various sectors that produce a wide range of products, mostly standardized. The medium-sized cities do not have such a variety but most of its products - especially food and craft sector - are more homemade and not so standardized. Concerning the restoration, in Brazil the whole procedure is coordinated by the Monumenta Program, which will be discussed in this section.

The individual sub-systems must be integrated within them and on a territorial basis but the "quality" of the integration processes must be consistent with wider objectives than with the realization of the cultural district will want to pursue.

Everything has been said it follows that the land conservation is the basis for the construction of durable wealth is defined as the product of a historical process of "territorialization". This is configured as a long-term deposit that needs its own identity and own character in the way in which they integrate their:

- ✓ Environmental components (neo-ecosystem produced by successive civilizations)
- ✓ Components built (monuments, historic towns, long-term structural changes such as infrastructure, agricultural plot, the type built, urban landscape, the construction and transformation rules, that's all that equity)
- ✓ Component human (socio-cultural models and identifying information, artistic culture, production and politics, etc.).
- ✚ All of these components are strongly present in the cultural districts proposed.

According to the INN Governance Project, the resources listed below are structural elements of a cultural district:

#### **a) Environmental/Physics Resources**

- Natural and institutionalized elements of the landscape
- ✚ The cultural districts proposed feature a wide variety of elements: natural (beaches, rivers, forests, mountains, valleys) and institutionalized (parks, reserves).

#### **b) Historic/monumental resources**

- Museums
- Religious (churches, chapels, monasteries)
- Civil (palaces, fountains, public buildings administração).
- Archeology sites
- ✚ All of these elements (which are the base, the core of the proposed cultural districts) are present, as listed in item---

#### **c) Social and symbolic resources**

- shows, markets, fairs, festivals etc.

✚ Apart from these events, it can be found along the Cultural Route: carnival, cultural and religious expression (from Catholic and African-Brazilian traditions), dance, theater, music

#### **d) Productive economic resources**

- local production

✚ In large cities the local production is wide and varied, covering almost all economic sectors. In mid-sized cities the main activities are tourism, handicraft, agriculture, some industrial products and mining. In the former, production is more standardized; in others it is more traditional, handmade and typical

#### **e) Accessibility of services and leisure transport services**

- Identification of public and private transport system

✚ Major cities are connected by land and air and coastal ones, by sea; with a wide range of companies that provide this service. The mid-sized cities are connected by land and some by sea or river, with a reasonable transport service.

Note: in Brazil land means by car, bus and truck; as the transport by train is very little used.

#### **f) Offer sports and leisure services**

- Cinema, theater, swimming pool etc.

✚ In big cities the supply of these services is wide and varied; while in mid-sized cities, not so much. But in these cities the Baroque heritage is more visible, because it becomes its greatest attraction. In a city like Catas Altas in Minas Gerais, the cathedral is the main attraction and center of social/cultural/religious life. But in a metropolis like Rio de Janeiro, the Baroque period churches do not have much prominence.

### **g) Home services**

- Hotels and restaurants, country hotels, bars, trade
- All of the cities of the proposed cultural districts have home services; obviously different according to the size of the city: the largest has large hotel chains, several bars and restaurants offering typical and international food and drink, whereas the mid-sized cities have more inns, *pousadas*, country hotels, bars and restaurants with typical food and drinks

### **h) Additional to the cultural resources**

- Industry, research, real estate, renting, professionals and entrepreneurs
- Schools and cultural sites listed may be established cultural services and hospitality to the public.
- Publishing and selling the service on brochures and cataloguing aids, audiovisual and computer, any other material, and reproductions of cultural heritage.
- Services relating to Libraries and archives for the supply and delivery of copies of the loan librarian.
- Managing record collections, museums and libraries.
- The management of retail and commercial use of reproductions of the property.
- Reception services, including those of care and entertainment for children, services information, guidance and educational assistance, the centers of meetings.
- Cafeteria services, catering, wardrobe.
- Organization of exhibitions and cultural events and promotional initiatives.
- Again the same situation: all of the cities have associates to the cultural resources, varying according to their size.

It is important to consider the Cultural tourism, very relevant topic for a cultural district. According to the mentioned classification proposed by Jansen-Verbeke in 1986, the cultural tourist product can be devised in:



**Primary Attractions/Products:** What motivates travel.


- Culture
- Entertainment and events
- Typical products (material culture)

**Secondary Products:** Not the main reason for traveling to a place but necessary for traveling to a place.

- Tourist industry: hotels, restaurants, tourist services, guides and interpretation services, international transport
- Other complementary services serving also the travel industry but not exclusively: catering, transit, police and other public services, banks and etc

**Ancillary Products:** Not the main reason for traveling and not necessary for the tourist experience, but typically associated to tourist consumption:

- Souvenirs
- Photo, etc.
- Gambling, drinking, illegal activities

 All of these products and attractions are present in the proposed cultural districts.

The issues that revolve around the objectives, costs, revenues of cultural programming at the local level are important elements to frame and define the options necessary to manage the territory in terms of innovation. In this sense it is important to:

- ☐ Reading the real needs of the area as a whole;
- ☐ Identify the specific characteristics of its existing assets;
- ☐ Develop solutions that bring spending equal to the maximum job creation for local people.

These three points are strategic to be able to frame the technical (in particular with reference to the functions of conservation, enhancement and protection of property) how to broaden the spectrum of subjects variously called to participate in the enhancement of the function. At first, the real needs for the creation of the proposed cultural districts are: establishing a link between the sites to which the territory is seen as a complex, highlighting the potential of the territories. The specific elements of the assets have already been individualized above.

### 3.2.2 Management of the Cultural District

- Heritage area

According to Alberto Magahi<sup>18</sup> the estate planning (territorial approach that puts the basis of building lasting wealth), is defined as the product of the historical process of "territorialization": it is configured as a long-term field specifying their identity and their characters in the way its components are integrated environment (neo-ecosystems products from successive civilizations) with components built (the monuments, historic towns, the long-term structural invariant: in particular infrastructure, agricultural plots, building types, urban, landscapes, rules of construction and processing) and components with anthropogenic (socio-cultural models and identities, cultures, artistic production, policies). The mode of integration of these components expresses the value of relational capital and its potential for sustainable production of wealth). The enhancement of the special qualities of places, self-government of local societies through their empowerment and the creation of new institutions of democracy are the key to the construction of a multiversity of styles of "self-sustainable local development". The enhancement of the area from construction of "statutes of places" by the municipalities becomes, in this model, the necessary condition for the production of new wealth. Because there are constructive relationships between local society and environment that can enhance the heritage area, it is necessary that the local company there. Local economies, environmental issues and the question of identity change radically the development indicators that are moving away from GDP in a dizzying. Local economy, environment, identity and thus reproduce a rethinking of the role of the territory (and its care and enhancement) in the production of wealth.

The instrument reading privileged geographical scope in order to understand the elements that constitute the foundation of local identity (the allocation of physical and cultural character has formed sediment in time, referring especially to all of the wealth and potentialities for development of the territory) is the *Milieu*. According to Giuseppe Dematteis<sup>19</sup> it is not just a set of material conditions but a permanent set socio-cultural character in a certain geographic area through the historical evolution

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<sup>18</sup> MAGNAGHI, Alberto cfr. bibliography

<sup>19</sup> DEMATTEIS, Giuseppe cfr. bibliography

of inter-relationships, in turn related to the mode of use of local natural ecosystems. For Francesco Governa it is a reading tool privileged geographical scope. The *milieu* includes the elements that constitute the basis of local identity, i.e. the allocation of physical characteristics and cultural sediment in time, representative of all of the above potential and resources for development.

Francesco Governa and E. Danser<sup>20</sup> and assert that the components of the milieu (resulting from a long-term process of stratification) identify a specific legacy of the past but the value of the concept of milieu lies mainly in its being "rational appreciation and evaluation of social and contemporary history. The components of the milieu, which settle over time, so do not have an absolute value but rather convey different and specific values in relation to the dynamics of social and territorial context within which they live and interact on the actions of local actors and same place.

According to F. Dallari<sup>21</sup> the second sense of the milieu, referring to the resources and potential of endogenous development, it expresses a set of potential to be implemented by the local system, must be recognized and activated by the adoption of local actors. In fact, its elements have a relational value, that is, they become resources only when they are recognized and activated by the network of local actors.

This stems from a process of stratification in the long term, whose components are identified with a specificity of the past, its intrinsic value lies in a hand in its assessment and rational appreciation of contemporary society and historical elements that convey different and specific values about springs from the social and territorial context in which they are inserted

On the other hand, a meaning referring to the wealth and potential of endogenous development, it expresses a set of capabilities that, to be implemented from a local system, should be recognized and activated from the adoption of local subjects. The regional economies, the question of identity and environmental issues are radically changing development indicators:

a) The local economy, identity and environment can lead to review the role of the territory, its care and its valorization in the production of wealth.

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<sup>20</sup> GOVERNA, Francesco; DANSER, E. cfr. bibliography

<sup>21</sup> DALLARI, F. cfr. bibliography

b) Because there are constructive relationships between local society and environment is there a local level enhancement of cultural heritage.

In short, accepting and comparing the various interpretations, it is possible to say that the concept of cultural district acquires and processes the references to:

- Cultural heritage: long-term field specifying their identity and their characters in the way its components are integrated environment, built with components and the human components.
- *Milieu*: provision of physical characteristics and cultural sedimented in time, representative of all of the above potential and resources for development.
- Resource / asset: assets seen as a value / recognition from community and resource designed as a specific form of heritage interpretation for its use.
- Resource / asset: recognized as a potential long-term production of wealth.
- The “anthropological” universe: socio-cultural models and identities, cultures, artistic production, policies;
- Self-sustainable local development: sustainability refers to the environmental heritage, territorial and human (political sustainability, social, economic and environmental planning);
- Revitalization of regional economies based: they represent the rebirth of the area (development / enhancement of local economy, identity and environment = production of new wealth).

Then, on the basis of these understandings, the cultural district can be defined as: an environment in which the local settlement social pact for development, according to concerted action, is based on the enhancement of cultural heritage and landscape. This means writing (or developing) a local self-sustainable development model built on a system, territorially defined and relationships that integrates the process of resource exploitation of Territorial Cultural Heritage, both material and immaterial, with the processes of exploitation of other resources of the territory and with the process of revitalization of economies based on the territorial development of cultural heritage are linked.

- Limits

If a region wants to adopt a form of cultural district it should invest throughout the region because it is finalized to local development and thus also

carries out a territorial and economic balance /support of weaker areas. The cities of Salvador in Bahia, Ouro Preto in Minas Gerais and the Jesuit Missions in Rio Grande do Sul are already known regions that have the ability of self-promotion. The proposal is that the process of the construction of the districts should cover the entire national territory and that the cultural district should be "pulling development" in the regions not well known.

It makes no sense that an administrative office automatically becomes an autonomous territory of the organization to a recognizable cultural and communicable (called *milieu*) value. Simply because the administrative borders were drawn for other purposes and in most cases not are adopted. The key factor is the asset: it should be recognized. The *milieu* increases diversity and specific assets to which the territory that it is identifiable, recognizable and can be the feature attraction. The territory is the third point. These three elements, property, territory and milieu are present within a given context and the local cultural district is intended to unite them conceptually. The first considers the existing value; the second is connected with the dynamics of change, the milieu with regard to communication.

The cultural districts are different from them, not just for the milieu, have different economies and different levels of development. Under this hypothesis the organization tried to overlap, producing a clash of different geographical Administrative Region, as the division.

- Use and maintenance of local cultural resources

Each district area shall be identifiable as a kind of "DOC" (designation of origin) territorial. The winner will be who can tell (and of course to keep in time) characteristics and peculiarities that only in that territory can be observed and enjoyed. Valuable and recognizable landscapes, monuments related to significant themes, museums be networked with accessible facilities, folklore and traditions attached to the history of the place and distinguishable characteristics typical food and wine are the elements that should be defined and protected. Of course, the product will be much better as these ingredients are mixed and cooked with a recipe unit capable of hotel combines. Such quality standards shall be prosecuted within the

macro that can be considered elements of the system of cultural district and basically are:

- The system landscape and environment
- The system architecture and monumental
- The system of museums and exhibitions
- Folklore, traditions, food and wine.

- Themeing the Cultural District

According to Pietro Valentino:

“Each geographical area will hold its model around the district's facilities (assets) is more valuable in terms of offering both in relation to potential questions that one can attract. In its practical application, the Cultural District will be structured in different terms depending on the asset to be exploited but that does not mean that regardless of its concrete forms, it is possible to define a general reference model”.

The INN GOVERNANCE Project recommends that building development in terms of self-reliance is like saying that only a "new co-evolutionary relationship" between local producers and territory-is to determine the degree of durable balance between human settlements and environment, reconnecting new uses, new knowledge, new technologies for the environmental and historical knowledge. Not by chance the local development needs to deepen its roots in the territory but to be self-sustaining, people should gather and producers. The main role of a Cultural District should then consider a kind of identification with the community because the reconstruction of the community is an essential element of developing self-sustaining.

- Enhancement activities

- The promotion of cultural activities to be public or private initiative.
- The activity of public appreciation for the initiative is to set up and stable organization of resources, facilities or networks, as well as the provision of technical expertise or financial and material resources, aimed at improving the knowledge and state of preservation and enjoyment of cultural.
- This activity can compete or cooperate with private entities.

- If the activity of enhancing public-sector initiatives must relate to the cultural heritage of others, public or private, is public service value and complies with the principles of freedom of participation, the plurality of subjects, continuous operation, equal treatment, transparency and cost management.
- The enhancement activities to private initiative is socially useful activity and is recognized charitable purposes.

The exploitation of cultural belonging public for the purpose of setting up coordinate systems and integrated utilization of the assets of publicly owned cultural heritage of the State, through the Ministry, the regions and local governments or interested property owners shall lay down the general lines by means of special agreements program.

- Promotion of cultural heritage in private ownership

- a. The public support and enhancement of cultural facilities in private ownership is intended to enhance public enjoyment of cultural heritage.
- b. Support measures should be adopted taking into account the significance of cultural heritage to which they relate.
- c. The methods of use are established by agreement to be entered into with the owner, possessor or holder of the asset when adopting the support measure.

- Cooperation and agreements

- a) For the pursuit of activities and enhancement of public services, governments cooperate and conclude agreements and arrangements, including for the purpose of the organization of integrated activities and services.
- b) If the activities and services referred to in subsection have to goods privately owned, co-operation agreements involved the private owners.
- c) The Ministry may also enter into special agreements with the voluntary associations engaged in the promotion and dissemination of knowledge of cultural heritage.

- Forms Management

a) The activities at public initiative and public services to develop cultural assets are managed usually in direct form.

b) The management is carried out either directly by means of internal organizational structures to the government, with adequate scientific autonomy, organizational, financial and accounting and provided with adequate technical staff.

c) Where to ensure a better level of public use of cultural heritage cannot use the direct form provided by a., is responsible for management by granting custody or to other parties.

d) The forms of handling referred to in paragraph c. are implemented, after a comparative evaluation of the objectives of enhancement to be achieved and the means, methods and times:

- Through direct assignment to foundations, associations, trusts, corporations or other organizations, set up or participated in predominant part, by the public as the goods pertain;

- By granting to any third party, selected through a comparative assessment on the basis of projects submitted.

- Organizational model of Cultural District

Interpreted as a resource and cultural heritage for the development of the territory but also the testing ground for innovative forms of management, is a logic that must be read as an economic strategy to be taken where there are ongoing or permanent structural crisis of the development model Local. The cultural services and free time are a great frontier for local innovation that in this' field are developing managerial and business logic. It obvious that it is not possible to classify the existing management options based on their potential for success. In this context it was written in the INN GOVERNANCE Project: "Even the considerations about the dualisms public/private (or trio, adding the non-profit sector), public objectives/targets ,individuals, protection, bureaucracy/entrepreneurship, if one loses the concreteness are not made in relation to the specific characteristics of the territory: the quality of those owners and potential types of assets subject to examination, the financial resources available, any combination tourism & cultural



environment, the emergence of the supply chain, human resources management solutions available. It may be different is also true that there are phenomena common and shared problems”.

This means that it is necessary to think in the first instance on the system of relations that govern the management process and, consequently, reasoning about the roles and functions of institutions called on to describe different levels of geography and regional cultural policies. First, it should be stressed that the management of cultural heritage projects tested at the national level, they see an actor in mind the public can handle complex administrative processes. The promoter, around which joins the consensus on the initiative, empirical experience can be the City, the Province, the Region, the Superintendent - the Superintendent or by an official. In the cases of individual containers and not of complex systems, the promoter normally coincides with the owner of a cultural resource, however, one cannot generalize. Various and different can be the promoters of the complex cultural systems. In the vast majority of cases, the promoter is a public agency must coordinate with a very large number of other public and private. Another key consideration is the understanding of "motivation" to be found in the emergence of innovative management, especially in those that support the logic of the system as a form of government of territorial development. The motivation, whether expression of specific characteristics of a territory, is a pre-condition for the success of an efficient and effective management of cultural heritage.

Often, it is possible to observe that the activation of a local promoter comes from the realization of permanent structural crisis and the economic model of local development. Now, the cultural district, which is above all a "system" complex cultural capital, must be implemented through organizational models in which the structure of network management is not solely the result of a process aggregation produced by public officials but is the result of consultation between local authorities, public and private.

It represents a management system that results in a network of regional synergies in which one must take into account:

□ is the involvement of all levels of government as outlined within the competence and the provisions relating to the goods and cultural activities.

□ both to avoid "fractures" in the web of economic and cultural territory historically created or promoted and implemented by the same economic policies of the Cultural District

□ be not fall into communication gap as happened following the failure to establish the Commission for Arts and Culture

✚ In the case of proposed Brazilian cultural itinerary, the entire management of cultural heritage is coordinated by the Monumenta Program, which is described below:

**PROGRAMA MONUMENTA:** It is a Brazilian program for the sustainable preservation of historic cities. Its objective is to develop a sustainable preservation strategy for federally listed built heritage by developing priorities and incentive structures for the states and municipalities and the private sector to preserve heritage and by educating the public on its importance and care through education and media campaigns. It is designed by the Ministry of Culture, executed by its linked institution IPHAN (Instituto do Patrimônio Histórico e Artístico Nacional), supported through a loan from the Inter-American Development Bank (IADB) and the know-how of UNESCO.

The first stage of the program is being executed in partnership with the municipalities and states. Monumenta is based on the mechanism in each project city: the rents accrued from the buildings restored with the program funds are collected in a municipal revolving fund, earmarked for restoration work. These funds will be reapplied in new areas scheduled for restoration. The new fund mechanism will lengthen pressure on the federal government. It enables the government to deploy its budget resources more flexibly, both in extending its regulatory and legal protection of cultural property as well in maintaining the federally listed monuments which fall under its responsibility.

One advantage of a mixed corporation is its ability to reinvest its funds where it chooses solving the transfer problem experience by the Monumenta Program. In Brazil the program makes no coverable donations to municipalities. However, if a municipality generates cash flow in excess of conservation needs, the federal government cannot transfer the surplus to another municipality for preservation. However, the existence of a Preservation Fund does not guarantee that the areas will be maintained even if the project stimulates economic recovery. To address these

risks, Monumenta Program established a mixed commission to administer the fund and lobby municipal government. This commission is balanced equally between representatives of the public and private sectors, including residents and local non-governmental organizations (NGOs) and Universities. Public sector representation includes the national institute in charge of the preservation and the Ministry of Culture.

**Private Sector:** the key to sustainability of historic areas is to stimulate economic activity so that people have an economic interest in preserving the area. Private sector participation is critical. To encourage private investment, it is necessary to have clear rules about the uses of the heritage are permitted and what adaptations can be made to buildings, what is a deficit in Brazil. The Monumenta program is financing the preparation of the needed norms and guidelines and trying to incorporate the notion that heritage is an economic resource. The new framework helps private sectors participants understand how to use heritage buildings and sites in appropriate ways to generate incomes and revenues. The program is also investing in improvement in streets access, sidewalks, parking, public lighting, trash services and public safety. The improvements incentivize private investors by making the area more attractive to visitors (potential customers). The program also provides direct investments to private owners of historical sites. A targeted credit program finances the restoration of the structure, *façade* and roofs of the privately owned buildings at an extremely low interest rate, which serve as a powerful incentive. Low-income groups have been offered an additional line of credit to adapt houses for small commercial business, thus enabling them to repay the credit and remain in the historic area. In order to ensure that private owners can avail themselves of these opportunities, the program allows owners to give usufruct as part (or all) of restored buildings in payment of the credit. The program then rents out the space to repay the credit. All payments of credits and revenues from usufruct go to Preservation Fund.

**Civil society:** the program encourages diverse groups (NGOs, universities and architectural associations) interested in cultural heritage to participate in managing the fund and promoting visits and use of historical sites.

**Incentives for participation:** since the federal government cannot dedicate extensive resources to preservation, it must mobilize as many groups as possible to participate. Key in the preservation of urban historic cities are municipal governments, which control zoning and provide critical services such as security, trash collection traffic control, maintenance of public areas and public lighting. The private sector, residents and various interest groups also play an important role. The Monumenta program tries to structure incentives to involve all these groups. To encourage the participation of municipalities containing priority heritage areas the Brazilian government provides a grant covering 80% of the cost of preservation projects, municipalities contribute the remaining 20%. Municipalities developed “integrated preservation projects” that they believe will revive the economy of the areas in such a way to support heritage. This gives the municipality “ownership” of the project. Integrated preservation projects include restoration of the buildings (such as poor drainage systems or retaining walls) road, access, sidewalks, improvements in public space to make areas more usable and attractive to residents and visitors, improved parking facilities, public lighting and safety. In return for the Monumenta Program grant the city makes a commitment to maintain the public space and provide a high level of service (especially refuse collection, security and public lighting). It also commits to establishing a Preservation Fund to pay for the maintenance of federally listed buildings that do not generate sufficient revenue to be self-sufficient such as churches and public office buildings. The Preservation Fund is maintained in a financial institution for twenty years (corresponding to the life of IADB). The fund is fed by a number of sources. First, the municipality must contribute an amount equivalent to the increase in property and commercial service tax generated by the reactivated project area. These amounts are dependent on the success of the project. Since by law municipalities cannot earmark revenues, fulfilling the commitment depends on cooperation by the legislature. The second source of revenues is repayment of credits that the program makes available to the private sector. Amortization and interest from these credits are to be deposit into the fund and made available for re-use. A third source is revenue from usufruct. In some cases private owners can give usufruct (use as a part or all of a building for ten or twenty years) and revenues from use go back to the Preservation Fund. Finally, revenue is derived from rental and concession fee from public owned buildings or areas that have been restored (rental spaces, parking fees, concession stands and admission fees).

Preservation Fund monies can be used to conserve public owned, federally listed monuments. Top priority is given to monuments within the defined project area – a subset of historic area. If the funds exceed the amount necessary to maintain the monuments, they can be used for other federally declared monuments within the area of influence. As a third priority, the program permits work on the other buildings of historic interest within the project area.

- Sponsorship

The cultural development is a goal sufficiently abstract and not immediately comprehensible to need, at least at an early stage, a strong system of incentives. And then necessary to identify the set of counter-thrusts and they are able to guide the behavior of communities living in areas districts. A mode "indirect" support through the private culture is that offered by the sponsorship. It is quite recently the express provision of law faculty in the head to a local authority to enter into appropriate contracts for "sponsorship". The pronouncements of the sponsorship law is contained, however, against their own local governments - that "in order to foster a better quality of service, municipalities, provinces and other local authorities may enter into contracts and sponsorship agreements collaboration with public or private", provided that such agreements call for "cost savings than willing to appropriations" and do not give rise to conflicts between public and private interests. Wishing to proceed to a definition of "sponsoring", it is necessary homologation privatization contract (atypical), the cause of which is represented by the merchandising and advertising of a good or service, for a fee.

In particular, the so-called sponsors, provides the subject sponsored the provision of resources consisting of the disclosure - in a large group of subjects more or less - of the hallmarks of the company, the same image, that of 'business it carried on. The aim of the sponsorship agreement is to obtain a financial advantage, that the government can be a cost savings by not having to necessarily carry the sponsor's performance by the bestowal of a sum of money.

- Operative management of the Cultural District

In this section of the research devoted to the operating, it is useful to retrieve and study the readings on one side of the district intended as a cultural system that promotes local development, on the other hand, the analysis of different forms (variants) of the cultural district that allows to identify distinct functions but shared, of the "economic action in a cultural district." It is also necessary to focus on the process that leads from networking to cultural economic policies linked to the work in the way district where it proposes the identification of roles and responsibilities for the many actors that need addressing and, in some cases, start the economic policies needed for promotion of cultural heritage of Lazio. In research carried out by 'IMED and MIBAC called "Project DELTA"<sup>22</sup>, the territorial cultural systems are interpreted as relational fields (variable geometry) in which they can more effectively be pursued projects of integrated enhancement of cultural heritage, tangible and intangible, order to make it work as an engine of sustainable local development. This concept refers to a widespread system of excellence where resources development strategies can be successful only if interpreted and filtered based on "territorial vocation" in which they apply In the international scene, such assessments are share points in the management policies provided by the United Nations Educational Scientific and Cultural Organization (UNESCO) to govern the whole of the property belonging to the World Heritage (World Heritage List for cultural values), such policies are presented as forms of territorial governance are particularly attentive to the relationship between resources, the landscape and its uses, trends and applications for social transformation. They want to arrange themselves as tools ideally suited not only to the sustainable management of assets but also to engage development actions at the local level, aimed at upgrading and enhancement of the landscape involved in the management.

This consideration widely discussed in political administration in recent years has given ample space to discussion of "local systems" intended as a reality is characterized by the collaboration between public and private land, both by the development of self-development projects.

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<sup>22</sup> DELTA Project cfr. bibliography

As has been pointed out by Leonardo Zanetti<sup>23</sup>, the political debate on local systems today is the administrative center of the reflections that are questioning the role of cultural initiatives in relation to local development projects, ability to be integrated or to act as a central feature. A local system for interception of opportunity or project, it takes on a cultural dimension is defined in socio-economic literature, "local system culture" or more properly "cultural district". The experiences in this regard are then carried out of the ordinary instruments, now quite large, the public-public and public-private partnerships. Moreover, the use of tools is often not fully regulated, such as memoranda of understanding, alongside more formal tools, unstructured (agreements, conventions) or structured (companies, foundations).

In the case of the Brazilian cultural districts, the sponsorship is made up of two ways:

- ❖ **Public:** through the funds that the government places available (in the three levels of government) and the Programa Monumenta.
- ❖ **Private:** through the *Cultural Incentive Law*, this offers companies tax incentives to invest in culture, at the three levels of government.

- STAKEHOLDERS

a) Institutions for the protection the architectural, historical, artistic, archeological and natural heritage:

- Ministry of Culture, at the federal level, through its associated agency, IPHAN (Instituto do Patrimônio Histórico e Artístico Nacional). At the state and local level, each state and municipality has its own protection agency.
- Ministry of the Environment at the federal level. At the state and local level, each state has its own protection agency.

b) Catholic Church, as the holder of the biggest part of the heritage of the Baroque period;

c) Universities, research centers;

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<sup>23</sup> ZANETTI, Leonardo cfr. bibliography

- d) Foundations and associations (public and private) which deal with the issue;
- e) Community;
- f) Non-governmental organizations (NGO).

### ***3.2.3) The cultural itinerary and the cultural districts***

## **1º CULTURAL DISTRICT**

### **➤ PARÁ**

During big part of the colonial period (from 1621 to 1774), Pará, Amazonas and Maranhão were a colony apart from Brazil. In Pará, the Baroque art is concentrated especially in Belém, with highlights for the austere Church of Santo Alexandre. It stands out the name of the Italian architect Antônio Giuseppe Landi (1708-90) who has designed the Churches of Santa Ana, Senhora do Rosaria dos Homens Pretos and the Palácio dos Governadores and the Companhia do Grão-Pará e Maranhão building.

### **➤ MARANHÃO**

São Luiz do Maranhão, unique in Latin America, has a broad historic center (about 1.000 historic buildings in 222 hectares) that is considered the most homogenous architectonical set from Portuguese origin. It is possible to admire the Baroque art design by the emphasis, the facades richly decorated with tiles, the lights and the colors of the Atlantic, maybe influenced by the Spanish urbanism, the bio-climatic elements create the maximum of ventilation on the interior of the houses. The city shakes on the rhythm of its colors, tastes, music and celebrations. It is a lesson of Baroque landscape architecture internationally important. The UNESCO accentuates the unmistakable character of its architectonical forms corresponding to the equatorial Brazil, whose most outstanding characteristic can be seen at the façade of designed tiles and the houses with courtyard and thick walls of stone or masonry.

❖ UNESCO's World Heritage List: Historic center of São Luís (1997)



## **2º CULTURAL DISTRICT**

### **➤ PERNAMBUCO**

According to the opinion of the historians Pernambuco has made the solemn and sumptuous Baroque of the Bahia more festive. In Olinda, it was introduced a light and gracious Rococo style. In Recife, exuberant religious monuments of the Baroque period were the Golden Chapel of Ordem Terceira de São Francisco, the Church of the Monastery of Santo Antônio and mainly the monumental Church of São Pedro dos Clérigos, decorated with João de Deus Sepúlveda's (also the author of the painting *Batalha dos Guararapes*) and Manuel Jesus Pinto's paintings.



Manuel Pinto: *Fundação da Igreja*. Church of São Pedro Clérigos

The both painters mentioned above, Francisco Bezzera and Luís Alves Pinto were the most relevant painters of Pernambuco during the colonial period.



Church of Santo Antônio, Recife

In 1630 the Dutch invaded Pernambuco with the intention of establish the trade monopoly at the rich region of the sugar, then controlled by Spain, at the time of the Iberian Union. The catholic and aristocratic Spain was at war with the

Calvinist and bourgeois Holland and has forbidden this country to market the Northeast sugar. The Hollander invasion was an answer to this attitude.



Chapel of Nossa Senhora Dores, Church of Santo Antônio, Recife

The installation of the Hollander Governor, Maurício de Nassau has propitiated the coming of a team of engineers, scientists and artists, creating an autonomous space for the laic culture in Brazil, although short, from 1637 to 1644. Considering the urbanism Pieter Post has made notables improvements in Recife, drying swamps, opening channels and has built the Palácio dos Governadores.

In Olinda, the old capital of Pernambuco, the structural relationship with the Atlantic is decisive for the consistency of the place, where from the monuments it is possible to see the ocean. The most important one is the Convent and Church of São Francisco, Baroque buildings with an austere *façade* and the interior decorated with superb tiles.

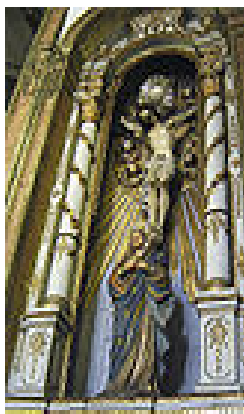


Church of São Francisco, Olinda

This harmonious contact was destroyed largely in Recife. The insignificant port became in 1637 a basis of a unique cultural experiment, according the pattern of a Hollander maritime city. Maurício de Nassau created a set of geometric ordering clearly different from the Portuguese models. Its monumental perspective axes have anticipated Baroque ideas of urban planning. His residence and park –unique in

America- have driven, after his return to Europe, the construction of many Baroque parks, for example Potsdam and Berlin. In Recife the projects of preservation of the heritage are concentrated at the historic neighborhood around the port and central places such the Convent and the Church of Nossa Senhora do Carmo or the Church of São Pedro dos Clérigos built in the 18<sup>th</sup> century.

During the relations between Brazil and Europe, the Baroque was a time of intensive cultural contacts. Due to scientists and artists summoned by Maurício de Nassau, for the investigation and documentation of the country, as well to mold his residence, Recife has become a place from where Brazilian themes and motives have penetrated into many places of the European Baroque. The effects of this epoch have arrived up to the XX: the expositions and conferences organized by Gerhard Brunn, de Siegen in 2004 and the studies of Brazilian and Dutch researchers are the proof of how the projects of Maurício de Nassau have influenced that the Europeans have of Brazil and the image that the Brazilians have about themselves. The paintings made at an initial phase of the Baroque period that shows a tropical paradise, as well the cartographic works created during the dispute for the power against the Spanish Empire, the traffic of slaves and the sugar production had an effect that has overcome the colonial appropriation.



Nossa Senhora das Dores e o crucificado, Church of Santo Antônio



Inside the Church of Santo Antônio

❖ UNESCO's World Heritage List: Historic Center of Olinda (1982).

### ➤ **PARAÍBA**



Glorificação Santos Franciscanos by José Joaquim Rocha

Also the Rococo has produced beautiful pieces at Northeast, at the Mother Church of Santo Antônio, with splendid carving at the altar, and at the Convent and São Francisco de Assis Church in João Pessoa, considered as one of the most perfects Franciscan constructions on Rococo of the Northeast, however being an almost literal adaptation of the project of the temple of Cairu, fifty years older.



Church of São Francisco, João Pessoa

### ➤ BAHIA

Baiano Baroque art has its apogee during the middle of the 18<sup>th</sup> century, when it was constructed the most beautiful churches of Salvador or reformed the ones considered austere to make them sumptuous and decorated. Profanes motives have been combined with sacred images and the tile was largely used. Among the most beautiful churches of the colonial Bahia, it is possible to stand out the churches and convents:

- **Nossa Senhora do Rosário dos Pretos:** symmetry attenuated with details of the ornamentation.
- **Nossa Senhora da Conceição da Praia:** built in 1739 by Manuel Cardoso Santana with stones from Portugal; and the roof was painted by José Joaquim da Rocha.
- **Ordem Terceira de São Francisco da Penitência:** built in 1701 by Gabriel Ribeiro, it is almost unique in Brazil. The exterior is decorated with stones, the sumptuous sculpted frontpiece reminiscent of the Spanish Baroque style known as *churriguresco* (from José de Churriguera, architect and decorator of the 17<sup>th</sup> century)



Church of São Francisco, Salvador

- **Church of Senhor do Bonfim:** (1740) notable combination of description and refinement



*Nossa senhora e os anjos*, Convent of São Francisco

- **Convent of São Francisco:** built from 1708 to 1723, with imposing exterior delimited by two towers and magnificent Portuguese tiles inside representing the life of São Francisco. The retablo was painted in 1731 by Bartolomeu Antônio de Jesus in 1731 in Lisbon. There is no empty space (the Baroque *vaccus horrore*). The whole set is dazzling, according to the ideal of the Baroque art: to recreate the paradise in a temple, with the luxurious and pomp



Church of São Francisco, Salvador

In the painting, the colonial Bahia has produced, beyond José Joaquim da Rocha, the name of Joaquim Francisco Velasco. At the sculpture, the prominence are Manuel Inácio da Costa, author of *Cristo morto* and mainly Francisco das Chagas –



called o Cabra- author of *Cristo da coluna*, an expressive statue that represents more the suffering of a slave than the *via crucis* of a God.



*Cristo Morto*. Museum of Arte Sacra, Bahia

❖ UNESCO's World Heritage List: Historic Center of Salvador (1985)

### ➤ SERGIPE

São Cristóvão, the first capital of Sergipe and the forth oldest city of Brazil, was founded in 1590, during the Iberian Union (1580-1640). It is the only colonial Brazilian city with a typical Spanish urban tracing, different from the Portuguese ones by the lines and symmetry.



Square of São Francisco, São Cristóvão

The main monuments are around the square of São Francisco, where is located the Church and Convent of São Francisco, the Museum of Arte Sacra and the Museu Histórico de Sergipe (ex-Palácio do Governo).

❖ UNESCO's World Heritage List: Square of São Francisco (2010)

The Baroque literature in the Northeast has had two exponents: by the poesy, Gregório de Matos; and at the prose, the Jesuit priest Antônio Vieira.

Gregório de Matos (Salvador, 1623 - Recife, 1696): The most popular Baroque poet in Brazil had a satiric character focused the religion, philosophy and love, sometimes with a crude erotic load. He has used a cultured language, full of figures of speech. His nickname was “*O Boca do Inferno*” due to his biting critics to the costumes of that time.



Gregório de Matos: *Obras poéticas*

Padre Antônio Vieira (Lisboa, 1608 – Salvador, 1697) He used to defended the natives and the Africans against the slavery and also the New Christians (Hebrews converted to Christianity) especially at following sermons: *Sermão da Primeira Domingo da Quaresma*, *Sermão 14 do Rosário*, *Sermão de Santo Antônio aos Peixes*, o *Sermão do Mandato* o *Sermão da sexagésima*. Because of his ideas he faced serious political problems and suspicions of heresy.





Padre Antônio Viera

Considering Baroque music, it only was possible to keep a consistent musical activity from the 18<sup>th</sup> century and its quality has achieved a level so high, inclusive at the metropolis that the following composers were included in the *Dicionário de Músicos Portugueses* of José Mazza: Caetano de Melo Jesus, Eusébio de Matos, José Costinha, Luís de Jesus, José da Cruz, Manoel da Cunha, Inácio Ribeiro Noia and Luís Álvares Pinto. The Northeast has produced many names on this area:

- Manuel da Motta Botelho: São Luís, Maranhão
- Mauro das Chagas: Salvador, Bahia
- José de Jesus Maria São Paio,
- Frei Félix: Bahia
- Manuel de Jesus Maria: Bahia
- Eusébio de Matos: Salvador, Bahia
- João de Lima: Salvador, Bahia
- Luís Álvares Pinto: Recife, Pernambuco
- Damião Barbosa Araújo: Bahia
- Frei Agostinho de Santa Mônica: Bahia

### **3º CULTURAL DISTRICT**

#### **➤ MINAS GERAIS**

From the mines of gold and diamonds was born a rich, complex and singular society, distinguished by the big religiousness and longing for freedom. This society has been founded on the Baroque its biggest representation.

During the “gold rush” Portugal isolated the region to guarantee the payment of the taxes and to avoid the smuggler. Beyond prohibit the free traffic at the area of the extraction and transport of the gold, Portugal has limited the urban basis to the condition of villages, where the inhabitants had more restrictions than the inhabitants of the cities.

The effects of the circulation of the gold and precious stones generated enlargement and diversification of the villages, produced masterpieces of art, created an ostensive social life with constructions more sophisticated and generated a singular process of urbanization. Financing the works of art, the gold has made possible the process of miscegenation of races and syncretism of the expressions of the society (traditions, language, artistic references and tastes).

The Baroque art has flourished at the following villages where the gold, diamonds and precious stones were exploited:

#### **OURO PRETO**

At the ancient capital of Minas Gerais, stand out the following churches:

- **Mother Church of Nossa Senhora de Antônio Dias (1727):** designed by Manuel Francisco Lisboa, the father of Aleijadinho, who is buried there.
- **Church of Nossa Senhora do Rosário dos Homens Pretos (1785):** designed by José Pereira Arouca, notable for the ecliptic plant –inspired in Borromini- and for the cylindrical towers, with oriental influences



Church of Nossa Senhora Rosário

- **Mother Church of Nossa Senhora do Pilar** (1709-11) designed by Pedro Gomes Chaves, reminiscent of the grace and the refinement of the Rococo.
- **Church of Nossa Senhora do Carmo** (1766-72) designed by Manuel Francisco Lisboa, where stands out the retable at the altar and the sculptures of *pedra-sabão* at the facade.
- **Church of de São Francisco de Assis** (1765-94): designed by Aleijadinho, responsible for the internal and external decoration, where stand out the medallion of *pedra-sabão*, the cylindrical towers and the inclined walls and the painting of the roof, representing the Madonna as a *mulata*, surrounded by angels also *mulatos* made by Manuel da Costa Ataíde - known as Mestre Ataíde - inspired on the Italian Jesuit Andrea Pozzo.



Statue of Nossa Senhora do Rosário



Church of São Francisco de Assis, Ouro Preto

- **Church of Santa Efigênia** (1762): associated to the legend of *Chico Rei* –an African king who sold as a slave in Brazil and after buy his own liberty, begun to buy the liberty for other slaves until constitute his own “kingdom” again- at this church the black women offered the golf that they brought hidden on the hair.

In civil architecture, the most representative monuments of Minas Gerais are located in Ouro Preto:

- **Casa dos Contos:** a magnificent house where the gold was casted, designed by Antônio Pereira de Souza Calheiros.
- **Casa da Câmara e Cadeia** (1784-1846): notable for its neo-classical symmetry, designed by the architect Ribeiro Guimarães.



Casa da Câmara e cadeia,

- **Palácio dos Governadores** (1741) official residence of the Governors until 1898, is the only one decorated with marble, at the main entrance

The Profane Scholar Theater began to appear with the construction, from the 18th century, of some theaters on the shore and some internal centers as Ouro Preto and Mariana, where were played musicals, operas, dramas and comedies, mostly imported from Europe. Initially very amateur and popular, gradually the theater has begun to professionalize. The most ancient Baroque Theater of the Americas still existing is the Casa de Ópera de Ouro Preto (1770).



Casa da Ópera de Ouro Preto

### MARIANA

The first and the only “city” of Minas Gerais during the colonial period, has an important architectonical complex, considered National Heritage, composed by Baroque houses and churches, being the most important the Igreja da Sé or Cathedral Basílica Nossa Senhora da Assunção, where have worked artist like José Pereira Arouca and Manoel Francisco Lisboa. Inside there is a valuable and rare pipe organ Arp Schnitger, unique in America, what has been given in 1751 by D. João V, whose wife, the Queen Maria Ana d’Áustria gave name to the city.

### ITABIRITO

An old passage for the adventurous looking for gold, Itabirito has a significant heritage, represented by churches and chapels of the Mineiro Baroque art. The oldest temple is the Mother Church of Nossa Senhora da Boa Viagem, whose roof is painted nine pictures called Virgem Maria.

### NOVA LIMA

It was founded by the Paulistas in the search of gold, at the end of the XVIII century. Very important for its history was the presence of the English of the Saint John del Rey Mining Company, that had constructed many buildings in the city. The Mother Church of de Nossa Senhora do Pilar has magnificent altars sculpted by Aleijadinho on the XVIII century.

### SABARÁ

At the old Vila Real de Nossa Senhora da Conceição do Sabará, founded in 1771, time of intensive mining activity- is the Church of Nossa Senhora do Carmo (1773) decorated with works of arts by Aleijadinho, already at the phase of the decline of the mining activity. Its carving has characteristics of the third phase of the Baroque and Rococo period. Also relevant is the Church of Nossa Senhora do Ó, among the most important religious constructions of the country. The *façade* has oriental details and its interior is exuberant, representing the first phase of the Mineiro Baroque art, with strong European influences. A peculiarity of this church is the golden panels with Chinese scenes and character whit oriental eyes.

At the civil architecture, it stands out the architectonical complex of Pedro II Street, with houses of the XVIII century and the Theater.

### CAETÉ

Initial place of the war of Emboabas –what contributed to separate Minas Gerais from São Paulo- where can be found the first church of Minas Gerais made of masonry, the Church of Nossa Senhora do Bom Sucesso, what signified the beginning of the third phase of the Baroque period. At the mountains of Piedade, 16 km far from the city, is the Sanctuary da Nossa Senhora da Piedade, designed by Antônio Bracarense at the end of XVIII century. Inside is the statue of Nossa Senhora da Piedade – the patroness saint of Minas Gerais - made by Aleijadinho.

### SANTA LUZIA

.It was established in the middle of the 1700's, where the fishermen had found an image of Santa Luzia, after a big flood. The principal monument with the characteristic of the Baroque period is the Mother Church of Santa Luzia (1758) with golden altars and the roof painted by Mestre Ataíde.

### SANTA BÁRBARA

Baptized with the name of the saint of the day when the adventurer Antônio da Silva Bueno reached the place. Due to the gold has become a district of Mariana.

The most important temples are the Mother Church of Santo Antônio do Ribeirão de Santa Bárbara (1713, decorated by Mestre Ataíde) The Church of Santo Amaro (1727), The Church of Nossa Senhora das Mercês (1784) and the Chapels of Rosário (1756) e do Bonfim (1784).

### BARÃO DE COCAIS

It was founded by the Portuguese bandeirante Manoel Bitancur da Câmara. Prominence for the Church of São João Batista (1764) designed by Aleijadinho who also sculpted the image of São João Batista of *pedra-sabão*. It has golden altars and the painting of the roof was made by São João Batista.

### CATAS ALTAS

It is one of the first places where the gold was discovered. The prominence is the Church of Nossa Senhora da Conceição, considered one of the most monumental Baroque constructions. It was built of wood and has rare elements of the Mineira architecture. Its main altar was sculpted in style D. João V and the lateral altars were built at the beginning of the XVIII century. Due to ninety nine years of controversial construction, it is possible to verify inside the many phases of the ornamental works and its own building.

### SANCTUARY OF CARAÇA

It was founded in 1774, on a land donated by D. João VI, as simple chapel by the legendary Portuguese religious follower Irmão Lourenço, hosts a wonderful painting, *A Santa Ceia* painted by Mestre Ataíde in 1828. He was at Caraça in 1807 and 1808 and left his art registered at the Baroque altars. In 1821 the College of Caraça was opened and in 1883, it was inaugurated the neo-gothic church where it was the Baroque temple of Irmão Lourenço. The church has twelve lateral altars, each one for a saint. At the main altar is the image of Nossa Senhora Mãe dos

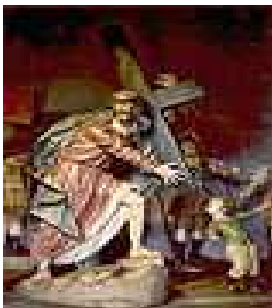
Homens, brought from Portugal. Another attraction is the pipe organ of noble woods, with 700 tubes.



Mestre Ataíde: Santa Ceia

### CONGONHAS

It was founded in 1734 by Portuguese miners, among them Feliciano Mendes, who when was seriously sick, was given the cure from Bom Jesus de Matosinhos. After the healing, he dedicated all his life to save money for the construction of the Sanctuary of the Morro do Maranhão, where the image of *Senhor Morto* is, reason for big religious purposes.



Senhor dos Passos by Aleijadinho

Congonhas hosts one of the biggest treasures of the Mineiro Baroque art: the Basilica of Senhor Bom Jesus do Matosinhos (1757) with twelve prophets sculpted by Aleijadinho from 1800 to 1805 of *pedra-sabão*. The magnificent group is harmonically distributed at the churchyard of the Sanctuary. Inside the Basilica are paintings of the Mestre Ataíde on the roof and reliquaries of Aleijadinho. The set is completed with six chapels that contains sixty six statues representing the *via crucis* made by Aleijadinho from 1796 and 1799.