

Cultural heritage and Tourism: Luxor of Egypt? Las Vegas?

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1. Abstract:

Luxor (Thebes for the ancient Greeks); the treasure of world-renowned monuments is one of the major nodes on the Egyptian map of tourism. The form and fabric of Luxor is a story of 5000 years of history and development. This longstanding historical development, accompanied with continuous physical, social and political change, has made it's the conservation of Luxor a rather difficult task. The burgeoning populations combined with the hordes of tourists visiting each year have caused more havoc in the past few decades than thousands of years of erosion. Appeals are made for the safe-guarding of Luxor, studies and plans have been undertaken, but unfortunately, reality has always been frustrating.

On the other hand, a mock-up of Luxor heritage was presented in Luxor Mega hotel project of Las Vegas (1989); the symbol of the American Dream. The Hotel was built as a 30-story pyramid in an Egyptian style, rising from the desert with 4,400 rooms and 120,000 square feet of casino space. Prefabricated "Egyptian" attractions and structures are scattered across the vast floor of the Luxor-replicas of tombs, statues of kings and queens. The business of using replicas to promote "heritage" as a vehicle for tourism is remarkable. Ironically, for many the name "Luxor" today means "Luxor, Las Vegas" rather than the real Luxor of Egypt!!

The purpose of this paper is two-fold: first, to make a comparative study between both the original and the replica in terms of tourism management and heritage conservation, and second, to discuss the notion of heritage reproduction in terms of its copy-right status, and the implications for such right. Specifically, the paper discusses the following arguments:

- Tourism industry has different meanings and dimensions in Luxor Egypt as opposite to Luxor Las Vegas
- Real culture tourism could include recreation tourism, while recreational tourism utilizes culture tourism.
- Tourism management is the art of how to import people from place to another with political, social, economical and technical aspects.
- In the time of globalization, discussions should be given to the issue of copy-rights and cultural property (an analogous to "intellectual property") between Luxor Egypt (the original) and its reproduction, Luxor Las Vegas (the replica).

Key words:

Culture heritage, Tourism, Luxor Egypt, Luxor Las Vegas

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Fig. 1: Luxor; right: Las Vegas, the entrance; left: Egypt, Luxor temple

2. Tourism industry and the heritage market

Tourism is a major development form, and one of the world's largest industries and although it is not the only activity that occur in historic cities, its relation to heritage and conservation activities is unique; it is a large export industry and earner of foreign exchange, involves millions of people who spends millions, the largest single item in the world's foreign trade, and is often considered an economic sector with a realistic potential for growth beyond the short term¹. It also represents a major contribution to national economies.

Defining the tourist industry is difficult. It is not an industry that is grouped into a single heading within the Standard Industrial Classification (SIC). The defining feature of tourism is not the product, but the purchaser, the 'tourist'. Most definitions concentrate on the services that a number of different industries, such as the travel industry; hotels and catering; retailing and entertainment provide to tourists.² In the context of foreign tourism, the "tourist" has been defined by the United Nations as a *"visitor staying at least twenty-four hours in a country other than in which his usual place of residence"*. Domestic tourism, on the other hand, are visits made within a country by residents of that same country. The purpose behind these visits gives more precise definitions, i.e. business tourism, leisure tourism,...., and culture tourism. It is therefore true that *"anything that you can do that creates a destination out of your community is piggy-backing upon a major growing sphere of economics."*³



Fig. 2: right: 'borrowing' heritage; Dandor temple, metropolitan museum in New York ; left: Cloning heritage; Luxor, Las Vegas

For both Luxors' 'culture/heritage' tourism played the main role for attracting visitors. Culture/heritage is a social, political and economic resource. Since heritage is seen as a value in itself, heritage artifacts are suitable for collection, preservation and presentation. National heritage based on national history "explains the distinctiveness of

a nation through time", thus it is a valuable tool in increasing national unity and pride, or creating a national image.⁴ Furthermore, as an economic resource, culture/heritage is used in various forms. The so-called culture/heritage tourism industry is a "major commercial activity which is based on selling goods and services with a heritage component". Tourism and leisure services obviously play a significant role in this industry, but the manufacturing and sale of heritage products can be considered as similarly important. Aspects of heritage can be used for creating images for places and for promotional purposes. Heritage tourism can be defined as "tourism which is based on heritage, where heritage is the core of the product that is offered, and heritage is the main motivating factor for the consumer"⁵. Cultural/heritage tourism is traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past and present. It includes cultural, historic and natural resources.

Heritage or culture tourism has been one of the earliest forms of tourism e.g. foreign expeditions in Egypt as early as the 19th century. On the other hand it still maintains the largest slice of the tourism industry in Egypt where Luxor is a major attraction. On the other side of the world, tourism is number one, two or three in economic earnings in 47 of the 50 of states in the USA⁶. Although forms and reasons of tourism are quite different from those of Egypt, "heritage" was "borrowed" (e.g. **Dandor** temple) or even cloned (Luxor, Las Vegas) in order to promote tourism and create what might be labelled as culture tourism. (**Fig.2**)

It has also to be mentioned that other types of tourism are also of great importance - if not as important as culture tourism (in some cases) in their relation to heritage and conservation activities, in other words "*the historic heritage is only one tourism resource among many in the tourist city*"⁷. Thus we may define two stages of impacts primary and secondary, the order of which is relative depending on each individual case. But generally speaking they are as follows:

Primary: the impact of culture tourism on the cultural built heritage and the conservation activities; this is to be considered a direct relation as an object is being conserved and marketed as a resource for tourism and similarly when another object (e.g. urban areas and traditional quarters with high population densities and large scale problems such as the Fatimid Cairo) is left to neglect and decay because of lack of immediate tourism potential. Another example is the impact tourism has had on the Giza Pyramids area and the nearby village (Nazlet Asseman), where both the physical and social structure of the area has been affected; the former by bus routes which cross the area, and the latter by the fact that all activities of the inhabitants became tourist oriented, e.g. souvenir shops, camel riding,..etc. An important aspect of this relation is the administrative framework under which this can function, where tourism authorities become an additional institution in the already existing conflict (explained before) of interests among other institutions, such as the Antiquity organisation and the Awqaf; the responsibilities of both tourism and conservation are spread out through ministries, directories, organisations, etc. Thus, to co-ordinate between the two would be even more difficult.

Secondary: in the case of other types of tourism; the *heritage* is indirectly affected and/or affecting the environment such as traffic, noise, litter and overcrowding; this can be clearly observed in the effects of Nile cruisers and their impacts on Nile pollution. Another example is beach tourism which is increasingly growing, nationally and internationally - Sinai, the Red Sea and the North-West coast - and which causes significant environmental impacts on cities like Cairo and Alexandria through the

seasonal increase in population with all the related problems of traffic and noise, etc.³ With this growing trend for employing *heritage* as a resource for tourism, questions raised by Ashworth and Tunbridge⁸ becomes increasingly vital: "*whose heritage is being conserved and marketed, and to whom do the consequent benefits accrue?*" In other words, who benefits and who loses from this *heritage market*? There are number of danger issues of having the tourist industry, in developing countries, under foreign control. In addition to a financial *neo-colonial dependence* by exclusive rights to the provision and operation of tourist services (e.g. hotel development and management chains), there is the danger of visitors *consuming* the local culture; for example, building accommodation that would suit visitors from developed countries, at a scale and in a style which disrupts the local life-styles and culture. This can be witnessed in many major hotels, Nile cruisers and resort villages where tourist development has attempted to create a complete western atmosphere which does not harmonise with the local culture; it is sometimes against its basic religious beliefs and traditions - drinks, dancing areas, swimming pools and even in their restaurant meals. These elements, among others, provide a transplanted environment within the local culture, and question the role of tourism in the conservation, or otherwise, of a traditional area.

3. Luxor, Egypt; managing antiquity and cultural tourism

Luxor is an obligatory stop for the ‘cultural’ tourist to Egypt for its incredible wealth of antiquities; the natural beauty of the Theban Mountains and the Nile River, which offer outstanding scenery for all types of tourists; the local village life present in the town and throughout the river valley and its the mild, dry, sunny weather, particularly in the winter.

Luxor, Thebes was the ancient capital of Egypt, founded at the Nile, where the east bank (sun rise) was for everyday lively activities, the west bank (sun set) was dedicated to funeral functions. Antiquities and monuments dates back to early pharaonic dynasties (3000 B.C) in addition to later Roman, Coptic and Islamic periods. Among others, Luxor’s main landmarks includes ‘world heritage’ sites such as: the royal tombs of the Kings’ Valley, Queens’ Valley and the Tombs of the Nobles. It also includes master pieces such as the Colossi of Memnon, Karnak Temple (the most imposing Pharaonic temple in all of Egypt) and Luxor temple. They represent some of the finest examples of mankind’s early civilization and rank among its greatest cultural achievements. It has therefore always fascinated travelers from all over the world.



Fig. 3: Luxor; right: Las Vegas; left: Egypt

3. The population of Alexandria increases by one million during summer time, causing enormous pressure on the roads, infrastructure and services of the city.

Tourism in Luxor has been a major economic activity of most of its population, as it is the source of various jobs and business opportunities. The local economy is therefore largely depended on tourism and has therefore been seriously affected with any regional or political disruptions.

This unique cultural heritage continues to attract visitors from all over the world in ever growing numbers. Inconsistently, their dedication to viewing these treasures is becoming a threat. In the tombs, their very presence is becoming detrimental to the quality and preservation of the paintings, and in temples, their increasing number and the lack of any effective crowd management means waiting and jostling, elements that detract from the cultural experience. At the same time, the virtual absence of facilities for other tourist activities means very short stays in the area, lessening the benefits to the local economy, and less flexibility in scheduling visits to the cultural sites.

Thus, the biggest challenge facing tourism in Luxor, Egypt is ensuring that tourism does not destroy the very heritage that attracts visitors in the first place. In addition, tourism itself is a competitive, sophisticated, fast-changing industry that requires dedication to keep up with. While tourism is generally considered a clean industry (no smokestacks or dangerous chemicals), it can put demands on community infrastructure, such as roads, airports, water supplies and public services like police and fire protection which, in turn, have adverse effects on heritage sites.

Furthermore, the increasing number of tourists visiting Luxor has also provided the impetus for accelerated growth in Luxor and its surrounding areas. Growth pressures in turn have resulted in encroachments on the tombs and monuments, thereby jeopardizing the cultural heritage and impairing their value as a tourist attraction.

In response, Egypt represented by the Ministry of Housing, Utilities and Urban Communities Higher Council of Luxor City with the collaboration of the United Nations Development Program (UNDP) have initiated a Comprehensive Development Plan for the City of Luxor. The main objective is provide technical assistance to the Higher Council for Luxor City to formulate and implement a strategic development plan for sustainable development of Luxor and for enlisting worldwide support for implementation of priority projects. The project should create an efficient framework for guiding development, attracting investment from the private sector and international institutions for priority projects; prepare a strategic development plan drawing on worldwide expertise and initiate implementation of priority projects; formulate a major program to involve local human resources in the development process and generate new jobs in tourism-related small enterprises; establish an environmental management program to deal with pollution and environmental degradation; and accomplish an integrated training and human resources development program for the local administration staff, community leaders and NGOs⁹.

Four working groups have been established on tourism⁴, investment, development and follow-up of ongoing authorizations. These working groups have assessed the current situation, highlighting major issues, problems, developmental needs and deficiencies. Through the participatory approaches used including city consultations and thematic working groups, the project has been able to ensure involvement of parties in the comprehensive development planning process. The comprehensive development plan has been completed and the implementation stages are under way. Ministry and local staff are being trained on the job and through study tours. The project organized a donor round table to fund the plan.

⁴- Dr. Ahmed Rashed worked as a coordinator of tourism, heritage and environment group.

The Structure Plan, Heritage Plan and Investment Projects produced as components of the project address ways to accommodate the projected growth in population, tourism and agriculture, while preserving and enhancing the antiquities. It represents a major effort to blend the best features of comprehensive regional planning with the need to manage a fast growing tourism industry that has the potential for negatively impacting some of the world's archaeological treasures. The project has strengthened the agencies of government working at the local and regional levels while creating economic links between the tourism industry, the tourists themselves, and the indigenous population. Special problems have included a longstanding lack of tourism infrastructure development, which can maximize creation of local jobs, offer entrepreneurial opportunities, and create the kinds of amenities and land uses that will promote orderly tourism growth.

The Structure Plan translated the basic concepts into specific project elements. These elements are further refined and elaborated in a series of six investment projects, each focusing on one aspect of the overall project: ¹⁰

- **Restoration of the Avenue of the Sphinxes:**

During the Pharaonic period, the Avenue of the Sphinxes connected the Temples of Luxor and Karnak, a processional avenue lined on both sides by 1,200 statues of sphinxes. Both temples were substantially completed during the New Kingdom period, over 3,000 years ago. The centuries since have buried this processional avenue and its statues under 2 m of silt and sand, and urban development covered it with housing, asphalted streets, and other structures, obscuring its route and interrupting this dramatic connection. The investment project focuses on the renovation of the Avenue of the Sphinxes to improve the touristic experience, increase the vitality of the city center, and form the centerpiece of an Open Museum.

- **Development of the Destination Resort of El-Toad:**

Al Toad region with Toad temple and village had its potential. Encompassing two large, undeveloped plateaus approximately 9 km south of Luxor City and 2 km south of New Luxor and also 2 km south of the only Nile River Bridge in the region, El Toad offers a dramatic setting that can support significant tourism development. In this project, preservation of cultural resources protects the unique heritage and promotes economic development. The main project objective is to establish and carry out a work plan for environmentally sustainable tourism development that also benefits the local population. The effort includes; the creation of a tourism zone outside Luxor City to serve the future needs of the rapidly growing regional tourism industry. This project allowed increasing hotel rooms to the average of 17,000 rooms. While the space of today Luxor will not be able to serve future needs. Accommodations will vary in level, design and scale.

- **Development of the New Community of New Luxor:**

These are new communities' projects for Luxor future expansions. The city recent area needs to be evacuated in addition to the need for future population.

- **Infrastructure Services for New Luxor and El Toad**

This investment project forecasts the needs of New Luxor, the El Toad tourism zone, and the new cruise ship port in terms of infrastructure (water, wastewater, transportation, energy, and telecommunications). It uses these demand forecasts as basis for assessing the investment needs in infrastructure facilities, focusing on opportunities in this sector for private sector participation.

- **Establishment of High-Value Agriculture:**

High-value crop production and agro-processing industries are key elements in the strategy to meet contemporary needs of Luxor residents. There is substantial

poverty in Luxor, despite the appearance of wealth because of the tourism industry. The agricultural families have substantial needs to expand agricultural lands to support future generations and to increase household incomes to improve their standard of living. Reclamation of substantial lands in Luxor is essential for the growing population. This will improve farmers' futures.

- **Development of the Open Museum in Luxor City:**

The Luxor Open Museum and Heritage District is a cohesive and enhanced historical zone that will protect resources and accommodate additional tourists. The Open Museum and Heritage District will encompass the area roughly defined from the mid-town (souq) to the Nile and between Karnak Temple and Luxor Temple. This is a significant historical zone that is being negatively impacted with ad-hoc development.

4. Luxor Las Vegas; tourism management and heritage consumption

Las Vegas is a booming metropolis City that is one of the largest fantasy land and fastest growing cities in the world. The increased tourism in Las Vegas has created a market for more tourist accommodations. One of those mega structure projects is "Luxor Las Vegas".

The Luxor was built in 1993 with 300 million dollar budget that insured it to be very impressive. The 30 story Egyptian themed resort had, at the time of its completion, 4,400 guest rooms, 10 river barges on an indoor Nile, and a reproduction of King Tut's Tomb. The casino sizes are full of amazing area of card tables and slot machines.



Fig. 4: Luxor (Avenue of the Sphinxes); right: Las Vegas; left: Egypt

In a brief context description⁵ The Luxor was an urban project, a massive concrete structure of Egyptian wonder, built in glass and concrete pyramid with a large sphinx replica comes into view, which was intended for use by tourists for, accommodations, recreation, and of course gambling. The Hotel is owned and managed by Circus-Circus Enterprises. The plans were mostly finalized in April of 92'¹¹. Rings of continuous corridor balconies overlook the atrium, each a higher level overhanging the one below by about 2 m. The entire atrium is the largest atrium-hotel in the world. The elevators were a feat for the engineers because of the massive incline, and moved up at a 39 degree angle. The main entrance is a steel-framed replica of the Sphinx in Egypt. Though the proportions are not exact the Sphinx still plays its role quite well.

⁵ - Design philosophy of the architect "Veldon Simpson", is to continue to push the limits of the imagination... "in search of things as they ought to be"... and to clearly understand that in the final architectural statement; the owner's success in the business venture is as important as the Architect's dream...

The Sphinx had to be brought to scale with the pyramid so it is slightly larger than the true Sphinx. In contrast the Las Vegas Luxor pyramid is slightly smaller than The Great Pyramid at Giza, but they were restricted by federal aviation rules, due to the fact that they are a mere 1 mile from the airport. The landscape below the Sphinx was done up to look like a wild Egyptian landscape right off the Nile with the use of authentic plants. While walking along the sidewalk towards the Luxor you will first meet a full scale replica of sphinxes-avenue (rows of ram-headed sphinxes) similar to those found at the Temples of Karnak and Amun at Luxor. (Fig.4)

The projects intention was to create a pleasing and memorable entry experience into the hotel itself. The statues are exact replicas in form and the extensive use of palms in the hotel landscape, not only did they make the land look more like a desert they gave great amount of shade while were exploring. There is also a tall obelisk with the name of Luxor similar to the one in front of Luxor Amun temple in Egypt. (Fig.5)



Fig. 5: Luxor (entrance obelisk) ; right: Las Vegas; left: Egypt

The rooms are provided with Egyptian-style wardrobes decorated with hieroglyphics, containing a closet, drawers, and a Panasonic television. The headboards sport the cartouche of Cleopatra and there is a replica fresco hanging on the wall. The bathrooms are large in proportion to the rooms. Most people seem to be curious about the shape of the rooms, as if they might be small pyramids. They are rectangular and the window wall slopes inward. The upper floors are accessed via the so-called inclinators. A conventional vertical elevator would provide a short ride unless it was located in the center of the atrium, so at each of the four corners of the Luxor there is a slanted shaft which carries the elevator car up and down at a 39° angle. Each corner inclinators stops at a certain set of floors; person must know which one to use to access a given floor.

One of other 12 projects owned and managed by Circus Circus Enterprises - a leader company in the gaming industry- gambling is the hotel and casino's primary function. The casino itself doesn't seem especially large, but this may be due to the circular layout around the central obelisk. Thematic slots such as the "Pharaoh's Treasure," "Golden Cobra," and "Valley of the Kings" are supplemented. As will be seen, the designers of the Luxor apparently felt they could take the Egyptian theme only so far. The casino is quiet compared to most; the ringing bells of paying slots are oddly subdued, perhaps to render the pyramid more authentically tomb-like. The shops are appropriately "Egyptian Sundries" ("for all your Nile needs" including, for the sweet tooth, Gummy Mummies). Restaurants include the Isis, the Sacred Sea Room (tomb relief reproductions of Egyptians fishing), and the Pyramid Cafe.

This Egyptian theme was further explored and utilized with a number of attractions; the "Nile River Tours accompanied by knowledgeable archaeologists", 3D movies of the past and Egyptian objects, and the most worthwhile as well as the most

Egyptian-themed attraction at Luxor is the "King Tut's Tomb and Museum" located on the lower floor. This is a replica of Tutankhamun's tomb and treasures "just as Howard Carter found it in November 1922." A cassette tape player guides guests past the rooms.

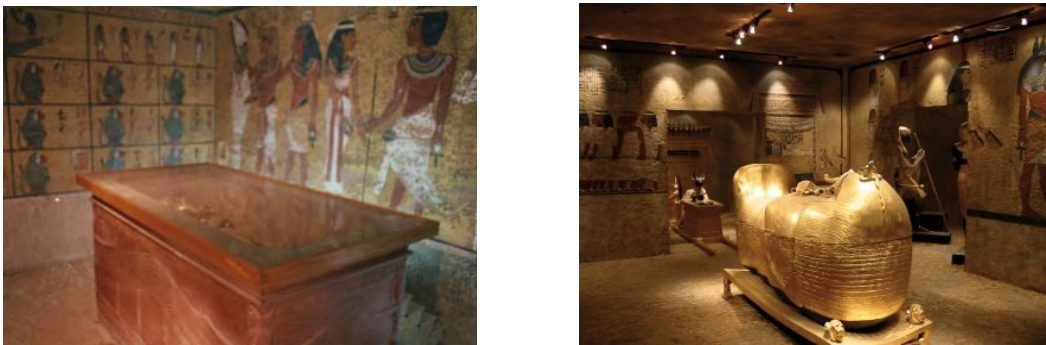


Fig. 6: Luxor (King Tut's Tomb); right: Las Vegas; left: Egypt

To conclude, the Luxor Las Vegas project has extensively capitalized on LUXOR's heritage to promote the gaming and tourist industry in Las Vegas. It has found a way to bring these remarkable, distant places to those who are unable to travel to see them (10,000 per season). In other words, it has developed "cultural (heritage) tourism industry" in an alien gaming context.

But from the other hand casino gaming is considered a legitimate form of entertainment, and it's not going away. Annual casino revenues are higher than revenues from movies, spectator sports, and theme parks combined. Even so, only about 30% of all American adults have ever been to Las Vegas.

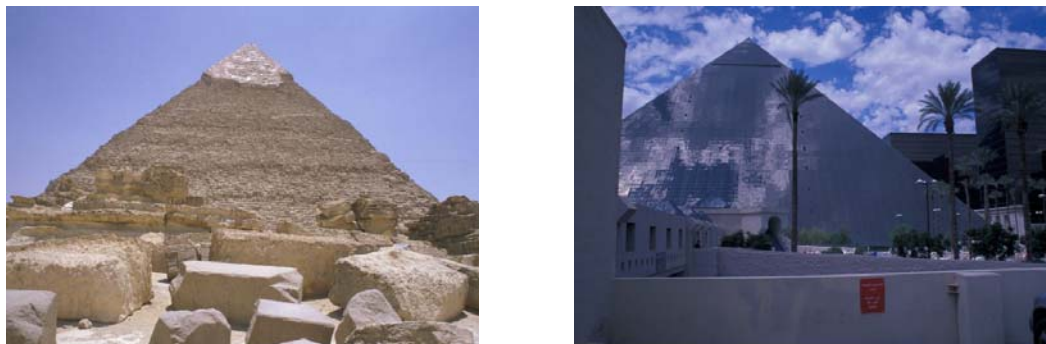


Fig. 7: Pyramid; right: Luxor Las Vegas; left: Giza, Egypt

5. Development and tourism

An argument of culture/heritage tourism is that: "tends to be applied to trips whenever cultural/heritage resources are visited regardless of initial motivation. The term is limited; too, by a failure to include 'entertainment'¹², the issue of sustainable culture/heritage tourism is related to the concepts of conservation and preservation. The balance of sustainable tourism and culture/heritage development meets the needs of the present tourists and host regions while protecting and enhancing the opportunity for the future. It is envisaged as leading to management of all resources in such a way that economic, social and aesthetic needs can be fulfilled, while maintaining cultural integrity, essential ecological processes, and biological diversity and life support systems"¹³. Countries across the world are struggling to get to grips with the tourism dilemma. They want tourism, because tourism brings jobs and money. But what they

don't want are the problems tourism brings: too many cars, too much development, too many people. Is there such a thing as sustainable tourism - tourism which boosts the economy of a country without harming its environment?

People in Luxor looked forward to "quality tourism" - small numbers of wealthy people attracted by the Luxor heritage, natural charms, and spending, they hoped, heavily to boost the flagging economy. The reality is proving very different; 'free market' has in fact brought too many cars, too much development and crippling unemployment. Much of the heritage of Luxor affected badly under newly built services. Far from attracting "quality tourists", many who come to Luxor are in search of a cheap holiday, and to make costs down.



Fig. 8: Luxor; right: Las Vegas; left: Egypt

In Egypt, the total arrivals first reached the **one million thresholds** were in 1977, and it took over a decade more to meet the 2 million thresholds in 1989. Growth accelerated and arrivals reached the 3 million thresholds only 3 years later in 1992, just missing the 4 million mark in 1997, Egypt's banner year. It is very significant that despite occasional downturns in arrivals caused by violent incidents and regional tension and conflict, the basic trend has been one of clear growth, as Egypt's tourism diversifies its product line to expand on a sustainable basis and consolidate its position in the world's travel marketplace¹⁴. The Luxor attack in late 1997 has caused a major downturn in 1998 affecting tourism across the country. The year 1999 has been one of rebound in traffic and some tourism specialists expect the year's count of arrivals to well exceed 4 million and possibly exceed the 4.5 million mark. This rebound is evidence of the success of the government's remedial security measures and the industry's success in publicizing the heightened security in the source markets. Latest statistics indicate that about 5.2 million tourists visited Egypt in 2002 with an increase of 11.7% compared to the year 2001¹⁵. In the year 2003 the total tourists exceeded 6 million thresholds and only about half of them visited Luxor.

The industry represents one of the country's **prime foreign exchange sources**, exceeding US\$3.6 billion [26.7% share] in 1997, ahead of other major generators such as oil and workers' remittances. The economic damage of the industry's downturn in 1998, where tourism has slipped in ranking behind both of these same categories [22% share]. In its banner year of 1997, tourism earned an average expenditure per tourist of \$920. Recent trends in terms of average length of stay and spending per tourist are less clear since there has been some fluctuation in these measures. There is some evidence that the average length of stay is declining, having fallen from 7.7 nights in 1990 to 6.7 nights in 1997. However, the levels of expenditure per tourist and per day have undergone strong growth in the years before the downturn of 1998¹⁶. Luxor represents only 8.5% of the total accommodation hotels of Egypt, the numbers of rooms in 42

hotels with different stars are 4108, and by adding those of the floating hotels, Luxor's share will be nearly 19,000 rooms or almost 23% of capacity.

In the United States in 2003, the travel and tourism industry was the second largest employer, with more than 18 million people and an annual payroll of \$259 Billion. Travel and Tourism was the first, second or third largest industry in 28 states and Washington, D.C., and the third largest retail sales industry. The first tourism place in the states and all the world is Las Vegas, In 2003: Las Vegas hosted 35.1 million visitors; the visitor Dollar contribution is 31.573. 744.865\$, the gaming revenue 7.630.996.000\$, more than 185,000 people were directly employed in the hotel, gaming and recreation industries; tourists and conventioners spent approximately \$31.5 billion; more than 4000 conventions were held; and welcomed the addition of more than 3,800 rooms to its burgeoning tally of 130,850. New thrill rides, multi-million-dollar shopping malls and, the percentage of international visitors was 13%; citywide hotel occupancy was 85%; and, the percentage of first time visitors to Las Vegas was 25%.¹⁷



Fig.9: Luxor (the market); right: Las Vegas; left: Egypt

The Las Vegas Strip with its mega-resort hotel/casinos has developed a distinctive architectural style and type, which has now been copied and exported to other gaming and resort cities as well as to suburban centers of Las Vegas and its environs. Not only has this architecture transformed the physical environment of Las Vegas, it has become a leit-motif for post-modern architecture. Aesthetically eclectic it has become a hallmark of the themed amusement park that characterizes new urban entertainment and recreational centers. The architectural records of the development of the strip properties constitute an important record of urban design and development, and as such is a rich resource for students of architecture and urban design from around the world.

6. Heritage market: Authenticity and copyright

Heritage is a broad concept that includes both natural and cultural environments where "something transferred from one generation to another"¹⁸. Within the built environment it is the part which possesses a special *value* to the user, and is therefore a major resource in the particular urban environment. In the cultural context, heritage describes both material and immaterial forms, e.g. artifacts, monuments, historical remains, buildings, architecture, philosophy, traditions, celebrations, historic events, distinctive ways of life, literature, folklore or education.

Being mostly a property and a commodity, proprietary rights have to be well defined in order to maintain its survival and prosperity¹⁹. The nature of these rights varies according to the different categories of heritage as well as the nature of ownership. If certain values are attached to a particular part of the heritage it becomes necessary to have

a 'heritage tenure', i.e. a form of tenure which surmounts the proprietor protected in law. Many question marks arise here; what are these certain values? Who attaches these values to that particular part of the heritage? What kind of tenure-ship is the heritage tenure? Very often *Cultural* is the common word to describe these values and it is often that part of heritage which is popularly called *heritage*.



Fig. 10: Luxor; right: Las Vegas; left: Egypt

Managing heritage has a primary objective of communicating its significance and need for conservation to its host community and to visitors. Cultural tourism as explained before has therefore been a major vehicle for marketing items of 'cultural' aspects including archeological sites, history, the customs and traditions of people, and way of life. Cultural/heritage is irreplaceable sources of life and inspiration.

Despite the fact that Luxor, Egypt has a universal dimension as for being a part of the 'World Heritage', its Egyptian authenticity is not disputed and it is therefore that International Cultural Tourism Charter (ICTC)²⁰ states in sec 4.1 that *"the needs and wishes of some communities or indigenous peoples to restrict or manage physical, spiritual or intellectual access to certain cultural practices, knowledge, beliefs, activities, artifacts or sites should be respected"*, the charter also states in sec. 4.2 that *"The rights and interests of the host community, at regional and local levels, property owners and relevant indigenous peoples who may exercise traditional rights or responsibilities over their own land and its significant sites, should be respected. They should be involved in establishing goals, strategies, policies and protocols for the identification, conservation, management, presentation and interpretation of their heritage resources, cultural practices and contemporary cultural expressions, in the tourism context."*

On the other hand, considering these antiquities as artwork, they are likely to have copy rights where *"only the person who created the copyrighted work is legally permitted to reproduce, perform or display it, distribute copies of it, or create variations of it; any unauthorized exercise of any of these rights is called "copyright infringement" and is actionable in federal court."*²¹⁶

This notion can be further emphasized by the fact that in some legislation such as the Greek law it is clearly stated that *"The use of any element of Greek cultural heritage, as a trade-mark or pattern or sample, is strictly prohibited without the prior permission of the Hellenic Ministry of Culture"*²². Furthermore, such project (Luxor Las Vegas) can not be exempted as "fair use"⁷ as it is: First: utilized for pure commercial

⁷- The concept of "fair use" was established in the Copyright Law of 1976. It specifies situations in which copyrighted materials may be used without express permission of

activities: i.e. tourism, recreational and entertainment where the financial value has been the main objective, while depriving Egypt from possible tourism as by providing a closer replica. Second: the amount reproduced has been significant; the whole character of Luxor Las Vegas is from the Egyptian theme. Not only the Architecture style but also every single item related to tourism and gaming business. (The interior, the machines, and the services even the coins used for gaming). And finally, the negative effect of reproducing Luxor Egypt, upon the potential market for original Luxor as for many it means "Luxor Las Vegas" rather than "Luxor, Egypt".

8. Summary and conclusion:

Tourism in Las Vegas and Luxor is the main activity of their economic development, where it is clear that Las Vegas is doing much better terms of tourist numbers and financial revenues, this paper does not aim merely to blame the Luxor project for this. Yet, this can be directly referred to the obvious reasons of political and economic stability in both regions, and we also acknowledge that While the Luxor project is a mere economic development run by a private business company, Tourism in Luxor city is part of a community development process where a complex of social, economic, political and cultural factors are involved. This paper finally aims to highlight the following:

Luxor city should – as a copyright holder- financially benefit from all replicas such as the Las Vegas project unless it is acknowledged as a universal property of the international community which then have to hold full financial responsibility of the management of this ‘ universal’ heritage and not only the moral and technical support of the ‘World heritage’ convention.

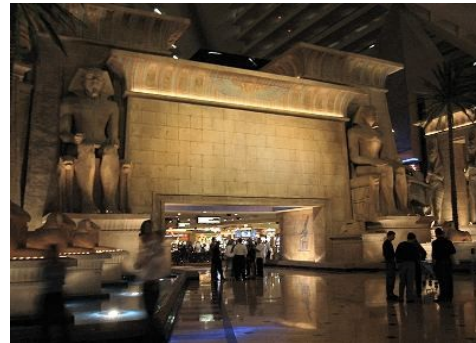


Fig. 11: Luxor nights; right: Las Vegas gaming; left: Egypt sound and light

the copyright holder (17 USC section 107). Four factors must be considered in case involving "fair use".

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