Unesco World Heritage and Cultural Landscapes

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The World Heritage

- The convention of 1972
- The notion of Outstanding Universal Value
  - Criteria of value
  - Integrity
  - Authenticity
- Process of inscription

The convention of 1972

- Origins
- Cultural Heritage
- Natural Heritage
### Cultural Heritage

**Monuments**: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science.

**Ensembles**: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science.

**Sites**: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

*(article 1)*

### Natural Heritage

**Natural features** consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view.

**Geological and physiographical formations** and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation.

**Natural sites** or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

*(article 2)*
The World Heritage
The notion of Outstanding Universal Value

**Outstanding Universal Value =**

**NOT**
Outstanding + Universal

**BUT**
cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity.

(*Operational Guidelines, § 49*)

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### Criteria of value (cultural properties)

(i) represent a masterpiece of human creative genius;

(ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

(iii) bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;

(iv) be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

(v) be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

(vi) be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.

(*§ 77*)
The World Heritage
Criteria of value (cultural properties)

Angkor (Cambodia)
Criteria (i) (ii) (iii) (iv)

Baalbek (Lebanon)
Criteria (i) (iv)
The World Heritage
Criteria of value (natural properties)

(vii) contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;

(viii) be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;

(ix) be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;

(x) contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of Outstanding Universal Value from the point of view of science or conservation.

§ 77

The World Heritage
Criteria of value (natural properties)

Galapagos islands (Ecuador)

Criteria (vii) (viii) (ix) (x)
The World Heritage

Integrity

is a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes.

→ Examining the conditions of integrity, therefore requires assessing the extent to which the property:

a) includes all elements necessary to express its Outstanding Universal Value;

b) is of adequate size to ensure the complete representation of the features and processes which convey the property's significance;

c) suffers from adverse effects of development and/or neglect.

The World Heritage

Authenticity

The ability to understand the value attributed to the heritage depends on the degree to which information sources about this value may be understood as credible or truthful (§ 80).

(…) The respect due to all cultures requires that cultural heritage must be considered and judged primarily within the cultural contexts to which it belongs. (§ 81).

(…) Reconstruction is acceptable only on the basis of complete and detailed documentation and to no extent on conjecture. (§ 86)

→ See Nara Document on authenticity
The World Heritage Convention

Value
Criteria
Integrity
Authenticity

Process

Cultural Landscapes
Notion
Categories

Management Tools
Living landscape

The process of inscription

0 Preparation of the dossier and Management Plan
1 Submission of dossier and M Plan
2 Evaluation (ICOMOS, UICN)
3 Decision of the WH Committee (nb. years minimum)

Cultural Landscapes

- The notion of Cultural Landscape
- Categories of Cultural Landscapes
### Cultural Landscapes

The notion of cultural landscape among specific types of properties

#### Types not defined (but studied):
- Archaeologic sites
- Religious sites
- Industrial heritage
- Railways, etc.

#### Types defined in *Operational Guidelines, annex 3)*:
- Cultural landscapes
- Historic cities
- Canals
- Cultural intineraries / routes
Cultural Landscapes

The notion of cultural landscape

Cultural landscapes are cultural properties and represent the *combined works of nature and of man* designated in Article 1 of the Convention.

They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.

(§ 47)

Categories of cultural landscapes

i. Clearly defined landscape

Versailles
Categories of cultural landscapes

1. Clearly defined landscape

i) The most easily identifiable is the clearly defined landscape, designed and created intentionally by man. This embraces garden and parkland landscapes constructed for aesthetic reasons, which are often (but not always) associated with religious or other monumental buildings and ensembles.
Cultural Landscapes

Categories of cultural landscapes

ii. Organically evolved landscape

Alto Douro

Ouadi Qadisha
Cultural Landscapes

Categories of cultural landscapes

i) Clearly defined landscape, designed and created intentionally by man (…) constructed for aesthetic reasons, often associated with religious or other monumental buildings and ensembles.

ii) **Organically evolved landscape.** This results from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with and in response to its natural environment. Such landscapes reflect that process of evolution in their form and component features.

Organically evolved landscapes fall into 2 sub-categories:

- **a relict (or fossil) landscape** is one in which an evolutionary process came to an end at some time in the past, either abruptly or over a period. Its significant distinguishing features are, however, still visible in material form;

- **a continuing landscape** is one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress (…).
World Heritage Convention
Value
Criteria
Integrity
Authenticity
Process

Cultural Landscapes
Notion
Categories

Management
Tools
Living landscape

Cultural Landscapes
Categories of cultural landscapes

iii. Associative landscape

Uluru

Horsh Arz er-Rib
Categories of cultural landscapes

i) **Clearly defined landscape**, designed and created intentionally by man, constructed for aesthetic reasons, often associated with religious or other monumental buildings and ensembles.

ii) **Organically evolved landscape**, [resulting] from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with and in response to its natural environment. Two sub-categories:

   - a **relict (or fossil) landscape** is one in which an evolutionary process came to an end at some time in the past, either abruptly or over a period;
   - a **continuing landscape** is one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress.

iii) (...) **Associative cultural landscape**. The inclusion of such landscapes on the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent.
Management

• Tools for management

• Specific issues with living landscapes

Management

Tools: management plan or system

• Each nominated property should have an appropriate management plan or other documented management system which must specify how the Outstanding Universal Value of a property should be preserved, preferably through participatory means. (§ 108)

• The purpose of a management system is to ensure the effective protection of the nominated property for present and future generations. (§ 109)

• Management systems may vary according to different cultural perspectives, the resources available and other factors. They may incorporate traditional practices, existing urban or regional planning instruments, and other planning control mechanisms… (§ 110)
Tools for management

Establishing a management structure

→ A regulatory power

→ An operative capacity

→ Gathering all stakeholders (political authorities – national, regional, local –, owners, traditional authorities, farmers and other economic agents, citizens…)

→ A permanent and skilled team

→ A budget

Examples of management structures

• Uluru (Australia): tribal council + government agency

• Val de Loire (France): a board under the 2 concerned regional councils

• Vineyard regions (Tokaj, Lavaux, Champagne…): board of wine producers and local governments

• Ouadi Qadisha and Horsh Arz er-Rab: maronite patriarchy and municipalities
Management of a living landscape

Funding and resource management

<table>
<thead>
<tr>
<th>Inner resources</th>
<th>Outer resources</th>
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<tr>
<td>Agriculture, forest, fishery</td>
<td>Tourism, Subventions</td>
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Funds

Products

Direct resources (original use)

Indirect resources (other use or not linked to use)

Inner resources:
a sustainable development to support a living place
Inner resources:
Agriculture. Example of viticulture

Saint-Emilion, Alto Douro, Tokaj, Lavaux

Inner resources:
Sustainable tourism

Chypre: Réhabilitation de villages par le réseau « Agrotourisme »
Cinqueterre (Italie) : sentier payant
Funding and resource management

Outer resources:
Re-use by tourism

Funding and resource management

Inner resources:
Productive activities not linked to site values

Tokaj, Hungary:
- Quarries ➔ Local building stones
- Energy plant ➔ No local link
Funding and resource management

Inner resources:

a sustainable development to support a living place

Exploiting a site (agricultural, forested, touristic …)

Questions to the managers:

(a) Which activities are more **linked to the values** of the site?

(b) Up to which level, and how, can the site be exploited without being altered? (**carrying capacity**: yields, number of visitors…)

(c) How to **retrieve the income** of this exploitation to manage the site?

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Funding and resource management

Inner resources:

a sustainable development to support a living place

Added value of a heritage place

(agricultural, forested, touristic…)

- Aiming at quality rather than quantity
- Offering elaborated products
- Make the product site-specific
Funding and resource management

Inner resources:
a sustainable development to support a living place

Added value of a heritage place

Quality / Elaborated products / Local products

→ Brands, labels, geographic and quality signs

Readings


*Conférence de Nara sur l’authenticité*, Unesco, Direction des Affaires culturelles (Japon), Iccrom, Icomos, 1995, 427 p. (Actes de la conférence de Nara (Japon), 1-6 novembre 1994.)


### Web sites

**Unesco World Heritage (official site)**


**Geographical indications and traditional specialties (European commission official site)**

- [http://ec.europa.eu/agriculture/quality/schemes/index_en.htm](http://ec.europa.eu/agriculture/quality/schemes/index_en.htm)