27

World Heritage papers 27

Managing Historic Cities

Gérer les villes historiques

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World Heritage papers

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Table of Contents

Foreword

The World Heritage Cities Programme is one of six thematic programmes formally adopted by the World Heritage Committee.[1] It was set up after the 25th session of the World Heritage Committee in 2001 as part of a new multi-year programming approach by the Secretariat. It aimed at providing a framework that would facilitate States Parties to seek, and international donors to offer, technical and financial support in conformity with a set of defined needs following the strategic objectives of the World Heritage Committee. In order to avoid a dispersal of limited means over a multitude of urban heritage projects worldwide, the Cities Programme aims to address those issues or cases that appear before the World Heritage Committee and require urgent attention.

Under the Cities Programme, the Historic Urban Landscape (HUL) Initiative was launched in 2005 to raise awareness of the need to safeguard historic cities by including inherited values and cultural significance of their wider context into strategies of conservation and urban development. It had become apparent that protection and conservation of living historic cities by way of 'conservation areas' or otherwise geographically limited 'special districts' was no longer sufficient to cope with the increasing pressures exerted on them. The HUL Initiative emerged from the international conference, World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape, held in Vienna (Austria) in May 2005, which issued the 'Vienna Memorandum'.

The Vienna Memorandum, developed with the cooperation of the World Heritage Centre's partner organizations in this initiative,[2] was an important starting point for rethinking urban conservation principles and paradigms, which have been the subject of a series of international expert meetings organized by UNESCO. Several of the papers delivered at these meetings are collected in this volume. All these efforts are focused on the development of a new international standard-setting instrument for the safeguarding of historic urban landscapes, scheduled for adoption by UNESCO's General Conference in 2011. This updated tool for urban conservation is much needed to facilitate the proper protection and management of living historic cities: not only those inscribed on the World Heritage List – comprising almost half the cultural heritage properties – but also those that have national or regional importance.

Francesco Bandarin
Director, UNESCO World Heritage Centre

1 Other thematic World Heritage programmes concern Earthen Architecture, Marine Environment, Forests, Small Island Developing States **(SIDS) and** Sustainable Tourism (http://whc.unesco.org/en/activities).

2 International Council on Monuments and Sites (ICOMOS), International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), International Union for Conservation of Nature (IUCN), International Union of Architects (UIA), International Federation of Landscape Architects (IFLA), International Federation for Housing and Planning (IFHP), Organization of World Heritage Cities (OWHC), Aga Khan Trust for Culture (AKTC), and more recently, the International Association of Impact Assessment (IAIA).

Managing cities and the historic urban landscape initiative – an introduction

Ron van Oers
Coordinator, UNESCO
World Heritage Cities Programme

Setting the scene

With the current size and projected increase of the world population living in urban areas,[3] together with the lack of policies to recognize and facilitate sustainable use of heritage assets, the pressures on historic cities will continue to rise, making historic urban landscape conservation a most daunting task. As a direct consequence, the time allocated at World Heritage Committee sessions to debating the impacts of contemporary development in or adjacent to World Heritage-designated cities has increased dramatically.

Ranging from traffic and tourism pressures to high-rise constructions and inner city functional changes, the issues negatively impacting on the cultural-historic significance of urban World Heritage sites are numerous, often interrelated and increasing in complexity. Parallel to the rapid diffusion of economic globalization, there seems to be a tendency towards a concentration of urban regeneration and development projects in historic inner cities. Indeed, as Saskia Sassen has observed, 'the downtowns of cities and key nodes in metropolitan areas receive massive investments in real estate and telecommunications, while low-income city areas and the older suburbs are starved for resources. … These trends are evident, with different levels of intensity, in a growing number of major cities in the developed world and increasingly in some of the developing countries that have been integrated into the global financial markets' (Sassen, 1999, p. 152).

Increasingly these developments pose threats to the authenticity and integrity – structural or visual – of historic cities and their inherited urban landscapes, as expressed by local communities and specialized conservation groups such as ICOMOS. When the outstanding universal value of World Heritage-designated cities or urban areas is jeopardized, the World Heritage Committee will intervene to express its concerns and demand a redirection of proposed urban projects. In particular over the last few years the number as well as intensity of debates at the annual sessions of the World Heritage Committee has increased significantly, suggesting an inadequate framework to address matters of contemporary development within historic urban contexts.

Some recent figures are provided to illustrate the current crisis in urban conservation.[4] At its 31st session in Christchurch, New Zealand (June/July 2007), the World Heritage Committee reviewed a total of eighty-four State of Conservation reports for cultural properties (from a total of 830 World Heritage sites inscribed at the time), prepared by the World Heritage Centre in collaboration with its Advisory Bodies ICOMOS, IUCN and ICCROM. Thirty-three reports focused on potential harmful impacts of urban development and regeneration projects, including threats posed by infrastructure projects, contemporary architecture and tall buildings: an alarming 39 per cent of the cultural World Heritage sites reported to the Committee.[5] (Other impacts included natural disasters, regional conflicts and lack of management capacity.)

3 While certain urban regions are experiencing an actual decline in population, such as in various parts of Europe, the overall urban population is increasing steadily with a phenomenal growth rate in China and India.

4 Presented by the author at the 5th International Seminar on 'The Changing Role and Relevance of Urban Conservation Charters', at CECI *(Centro de Estudos Avançados da Conservaçao Integrada)*, 19-21 November 2007, Recife (Brazil).

5 These were Timbuktu (Mali); Old Towns of Djenné (Mali); Historic Cairo (Egypt); Ancient Thebes with its Necropolis (Egypt); Qal'at al-Bahrain – Ancient Harbour and Capital of Dilmun (Bahrain); Archaeological Site of Volubilis (Morocco); Bahla Fort (Oman); Meidan Emam, Esfahan (Islamic Republic of Iran); Ruins of the Buddhist Vihara at Paharpur (Bangladesh); Historic Ensemble of the Potala Palace, Lhasa (China); Old Town of Lijiang (China); World Heritage properties in Beijing (China); Historic Areas of Istanbul (Turkey); Tower of London (United Kingdom); Westminster Palace, Westminster Abbey and Saint Margaret's Church (United Kingdom); Old Bridge Area of the Old City of Mostar (Bosnia and Herzegovina); Historic Centre of Prague (Czech Republic); Historic Centre (Old Town) of Tallinn (Estonia); Old town of Regensburg with Stadtamhof (Germany); Historic Centre of Riga (Latvia); Historic Centre of Saint Petersburg and Related Groups of Monuments (Russian Federation); Historic Centre of the City of Salzburg (Austria); City of Graz – Historic Centre (Austria); Fertö / Neusiedlersee Cultural Landscape (Austria/Hungary); Cologne Cathedral (Germany); City of Vicenza and the Palladian Villas of the Veneto (Italy); Historic Centre of Sighişoara (Romania); Old Town of Ávila with its Extra-Muros Churches (Spain); Old City of Salamanca (Spain); Liverpool – Maritime Mercantile City (United Kingdom); Colonial City of Santo Domingo (Dominican Republic); Town of Luang Prabang (Lao People's Democratic Republic) and Samarkand – Crossroads of Cultures (Uzbekistan). Ref.: WHC.07/31.COM/7B.

Clearly, traditional views towards development and conservation of World Heritage sites are shifting and the responsible authorities – in both developed and less-developed countries and on all continents – encounter difficulties in addressing the issue in mutually satisfactory ways. The reconciliation of development and conservation of protected sites needs a new and strong impetus, demanded by a multitude of stakeholders, with updated guidelines for local communities and decision-makers, including the World Heritage Committee, to assess potential impacts on site significance and integrity in a systematic and objective manner.

Therefore at its 29th session in July 2005 (Durban, South Africa), the World Heritage Committee recommended 'that the General Conference of UNESCO adopt a new Recommendation to complement and update the existing ones on the subject of conservation of historic urban landscapes, with special reference to the need to link contemporary architecture to the urban historic context' (Decision 29 COM 5D). The issue was indeed not a new phenomenon, but had been under debate in the urban conservation discipline for decades. However, it is believed that the conditions under which urban projects are currently being developed have changed profoundly over the last one or two decades. This, supplemented by the fact that the last UNESCO Recommendation on the subject of urban conservation was established more than thirty years ago (i.e. the 1976 UNESCO Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas), makes a review of current issues and ways to deal with them all the more pertinent.

Analysis of key international instruments

A corpus of standard-setting documents, including Charters and Recommendations ('soft' laws), exists on the subject of historic cities and their broader setting. These have been useful to guide policies and practices worldwide, and often with good results (a brief discussion of a selection of key international instruments is provided in Annex 1). However, conditions have changed and historic cities are now subject to development pressures and challenges that were not present or fully recognized at the time of adoption of the 1976 UNESCO Recommendation on urban sites.

During its 27th session in Paris (2003) and after a heated debate on an urban development project at the Wien-Mitte railway station in Vienna (Austria), the World Heritage Committee called for the organization of a symposium to discuss how to properly regulate the need for modernization of historic urban environments, while at the same time preserving the values embedded in inherited urban landscapes, in particular of cities inscribed on the World Heritage List. In response, the World Heritage Centre organized the international conference on World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape at Vienna in May 2005. At this conference the so-called 'Vienna Memorandum' was adopted, a first outline of principles and guidelines that promoted an integrated and harmonious relationship between conservation and new urban developments in order to preserve the integrity of the historic urban landscape.

The Vienna Memorandum formed the basis for the Declaration on the Conservation of Historic Urban Landscapes, which was adopted by the 15th General Assembly of States Parties to the *World Heritage Convention* at UNESCO in October 2005 (Resolution 15 GA 7).[6] It is important to note that the Vienna Memorandum is not a Charter, nor was it intended as a finalized document that could guide urban development and conservation for decades to come – it represented a consensus product, established with the involvement of various professional entities, to serve as a catalyst for opening up the debate.

The Vienna Memorandum is considered valuable as a historical record documenting the progress in understanding and the state of the debate at the time. It is a transitional document, which hints at a vision of human ecology and signals a change towards sustainable development and a broader concept of urban space suggested as a 'landscape' – not so much the designed and evolved landscapes that are familiar to most conservation specialists, but rather associative landscapes or 'landscapes of the imagination'.[7] Its importance lies in its ability to open a dialogue among a broad cross-section of the community and between the disciplines on the issue

6 http://whc.unesco.org/en/cities

7 Main outcome of the Round Table organized by Christina Cameron, Canada Research Chair on Built Heritage, Université de Montréal, 9 March 2006. (http://www.patrimoinebati.umontreal.ca).

of contemporary development in historic cities. By using ritual and experience as starting points for understanding the significance of historic urban spaces, conservation practitioners will be forced to challenge the legacy of 20th-century approaches. Dialogue is considered to be the main value of the Vienna Memorandum.

In response to the World Heritage Committee's request that the UNESCO General Conference adopt a new Recommendation to complement and update the existing ones on the subject of conservation of historic urban landscapes, an international expert group under the lead of the World Heritage Centre analysed and debated the most relevant standard-setting documents in view of their applicability to current cases of urban conservation and development. Table 1 analyses some principle aspects of four key instruments, including those of the Vienna Memorandum.

The analysis and main discussions by the expert group concluded that new dynamics in architecture and urban development, including global/non-local processes, have brought about new challenges to urban heritage conservation and management, particularly as experienced by the World Heritage Committee at its annual sessions. These require new approaches and a critical review of the standards and guidelines set three decades ago.

While the general principles of the 1976 Recommendation are still considered valid, this is not the case for the proposed policy and recommended strategies put forward in this document. The expert group therefore suggested that the 1976 UNESCO Recommendation should be considered as an important document of its time, but it should be complemented by a new Recommendation taking into consideration that over the last thirty years the concepts of historic urban area conservation have evolved, that policies are more articulated and tested, and that the vocabulary of the planning profession has changed.

In December 2007 these suggestions were included in an information report and sent to all three Advisory Bodies (ICOMOS, IUCN, ICCROM), as well as the partner organizations and institutions that formed part of the *ad hoc* Working Group on Historic Urban Landscapes for their formal comments and suggestions.[8] All these organizations have responded positively by welcoming the current debate and reacting in favour of a process of working towards an updated Recommendation on the Conservation of Historic Urban Landscapes. In particular ICOMOS provided some key observations that further developed the concept of historic urban landscapes, as referring to '… the sensory perception of the urban system and its setting. A system of material components (urban layout, plot system, buildings, open spaces, trees and vegetation, urban furniture, etc.) and the relationships among them, which are the result of a process, conditioned by social, economical, political and cultural constraints over time. The concept [of *historic urban landscapes*] contributes to link tangible and intangible heritage components and to assess and understand the town or urban area as a process, rather than as an object' (Conti, 2008).

8 The ad hoc Working Group comprises individual experts on their own title, as well as representatives of the International Union of Architects (UIA), International Federation of Landscape Architects (IFLA), International Federation for Housing and Planning (IFHP), Organization of World Heritage Cities (OWHC) and Aga Khan Trust for Culture (AKTC), totalling fifteen international professionals from different geocultural regions, disciplines, and organizations and research institutions.

Table 1 **Comparative analysis of key charters and recommendations**

	1968	1976	1987	2005
	Recommendation Concerning the Preservation of Cultural Property Endangered by Public or Private Works	**Nairobi Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas**	**Washington Charter for the Conservation of Historic Towns and Urban Areas**	**Vienna Memorandum on World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape**
Definitions	(a) Immovable: archaeological, historic and scientific sites including groups of traditional structures, historic quarters in urban or rural built-up area and ethnological structures (b) Movable: (not relevant here)	(a) Historic and architectural areas: group of buildings, structures and open spaces in an urban or rural environment, the cohesion and value of which are recognized from the archaeological, architectural, prehistoric, historic, aesthetic or socio-cultural point of view (b) Environment: Natural or man-made setting which influences the static or dynamic way these areas are perceived or which is directly linked to them in space or social, economic or cultural ties	Historic urban areas, large and small, including cities, towns and historic centres or quarters together with their natural and man-made environments	(a) Historic urban landscape goes beyond the notions of historic centres, ensembles, surroundings to include the broader territorial and landscape context (b) Composed of character-defining elements: land use and patterns, spatial organization, visual relationships, topography and soils, vegetation and all elements of technical infrastructure
General principles	(a) Preservation of the entire site or structure from the effects of private or public works (b) Salvage or rescue of the property if the area is to be transformed, including preservation and removal of the property	(a) Historic areas and their surroundings to be considered in their totality as a coherent whole whose balance and specific nature depend on their composite parts (b) Elements to be preserved include human activities, buildings, spatial organization and their surroundings	(a) Conservation should be an integral part of coherent policies of economic and social development and of urban and regional planning (b) Qualities to be preserved include urban patterns, relationships between buildings and open spaces, formal appearance of buildings, relationship with surrounding setting and functions	(a) Continuous change acknowledged as part of city's tradition: response to development dynamics should facilitate changes and growth while respecting inherited townscape and its landscape as well as historic city's authenticity and integrity (b) Enhancing quality of life and production efficiency helping to strengthen identity and social cohesion

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Identified threats	(a) Urban expansion and renewal projects removing structures around scheduled monuments (b) Injudicious modifications to individual buildings (c) Dams, highways, bridges, cleaning and levelling of land, mining, quarrying, etc.	(a) Newly developed areas that could ruin the environment and character of adjoining historic areas (b) Disfigurement of historic areas caused by infrastructures, pollution and environmental damage (c) Speculation that compromises the interests of the community as a whole	(a) Physical degradation and destruction caused by urban development following industrialization (b) Uncontrolled traffic and parking, construction of motorways inside historic towns, natural disasters, pollution and vibration	Socio-economic changes and growth that would not respect historic cities authenticity and integrity as well as their inherited townscape and landscape
Proposed policy and recommended strategies	(a) Enact and maintain legislative measures necessary to ensure the preservation or salvage of endangered cultural properties (b) Ensure adequate public budgets for such preservation or salvage (c) Encourage such preservation through favourable tax rates, grants, loans, etc. (d) Entrust responsibility for preservation to appropriate official bodies at national and local levels (e) Provide advice to the population and develop educational programmes	(a) Prepare detailed surveys of historic areas and their surroundings including architectural, social, economic, cultural and technical data (b) Establish appropriate plans and documents defining the areas and items to be protected, standards to be observed, conditions governing new constructions, etc. (c) Draw up priorities for the allocation of public funds (d) Protection and restoration should be accompanied by social and economic revitalization policy in order to avoid any break in social fabric	(a) Conservation plans must address all relevant factors including history, architecture, sociology and economics and should ensure a harmonious relationship between the historic urban area and the town as a whole (b) New functions and activities should be compatible with the character of the historic area (c) Special educational and training programmes should be established	(a) Planning process in historic urban landscapes requires a thorough formulation of opportunities and risks in order to guarantee well-balanced development (b) Contemporary architecture should be complementary to the values of the historic urban landscape and should not compromise the historic nature of the city (c) Economic developments should be bound to the goals of long-term heritage preservation

Source: Based on presentation by Jad Tabet, former World Heritage Committee member, Lebanon, for the expert planning meeting on historic urban landscape, September 2006, UNESCO.

Historic Urban Landscape (HUL) Initiative

With support from the States Parties to the *World Heritage Convention*, the World Heritage Committee, the Advisory Bodies and various professional organizations, the World Heritage Centre has launched a process of regional consultation meetings to receive expert input on concepts, definitions and approaches to historic urban landscapes as potential content material for a new UNESCO Recommendation.

To date five regional expert meetings have been organized by the Centre and its partners, in Jerusalem (June 2006), Saint Petersburg, Russian Federation (January 2007), Olinda, Brazil (November 2007), Zanzibar, Tanzania (December 2009) and Rio de Janeiro, Brazil (December 2009), in addition to three planning meetings held at UNESCO Headquarters (September 2006, November 2008 and February 2010). In general, all meetings resulted in broad support for the ongoing review process concerning approaches and tools for historic urban landscape conservation, in which the 2005 Vienna Memorandum was widely recognized as a useful basis and work-in-progress.

The general debate at these meetings included key issues that have profoundly changed the discipline and practice of urban heritage conservation. Among the most prominent are:

1. **The importance of landscape, as a stratification of previous and current urban dynamics, with an interplay between the natural and built environment**

Previously handled by 'zoning', the emphasis today is on continuity – of relationships, values and management. The adoption of a holistic approach in heritage conservation has meant an increase in the complexity of processes to identify significance and protect values – in addition to artefacts – the proper understanding of which is only starting to emerge. But already it has become clear that the traditional notion of groups of buildings, historic ensembles or inner cities, identifying them as separate entities within a larger whole, is no long sufficient to protect their characteristics and qualities against fragmentation, degeneration and, eventually, loss of significance. A landscape approach, where all is layered and interrelated – and thus integrity becomes a key consideration – seems more appropriate to deal with the management of change in complex historic urban environments.

2. **The role of contemporary architecture, previously considered as 'contextualization of new buildings'**

The role of contemporary architecture today appears to be more related to city marketing strategies than to the making of urban space. In particular the surge in iconic buildings as *the* cultural expression of dynamic cities is worrisome, because many of them are deliberately juxtaposed with historic monuments or ensembles in order to attract attention and to create what is believed to be an image of progress (see also Van Oers, 2006).[9] Charles Jencks explains that the concept of the iconic building has had a long and continuous history, and is therefore nothing new. However, he signals that with the emergence of today's iconic architecture we witness 'the empty circularity of its meaning, its appearance as pure sign with only media significance' (Jencks, 2005, p. 68). The debate over the desirability of occasional iconic buildings as necessary new additions to our more traditional skylines is legitimate, but the issue at hand is more pressing. Increasingly politicians, administrators and investors consider this type of architecture a fine substitute for yesterday's styles, while forgetting that when exceptions to the rule become the rule, this will have serious consequences for the functioning of the city, in particular. In Jencks' words: 'urban decorum, common decency, shared streets, and collective transport are necessary for the city to work. That's why there are building codes' (p. 17). Respect for the inherited townscape therefore, when designing new interventions, is more than just nostalgia and ensures that monuments, historic ensembles and districts 'work' – and continue working together as a whole.

9 http://whc.unesco.org/uploads/activities/documents/activity-47-5.pdf

3. The economics and changing role of cities, with emphasis on non-local processes, such as tourism and urban development, with outside actors of change

When local actors generate development projects in historic towns or cities, the cultural-historic significance of the place is often well-known and shared, which makes reaching a consensus over how to properly protect it relatively easy. However, in their role as drivers of regional growth and development more and more cities need to capture international capital and companies that are shifting around the globe in search of a locale to make a profit – but that have little knowledge of, or care for, local significance and values. The ensuing balancing act that municipal authorities have to perform to interest international investors and at the same time safeguard local values is often a mission impossible. However, even in this unfair game historic cities have leverage in offering their heritage as unique selling point (USP), in return for which they can demand concessions as regards overall planning scheme or architectural solution chosen for the urban project to mitigate impacts on the historic environment. It is in this negotiation process that there's a strong need for clarity and certainty offered through new, internationally accepted guidelines.

As regards the specific recommendations resulting from the regional meetings,[10] the following were particularly noteworthy:

The Jerusalem Meeting called for:

- a process of cultural mapping as a tool for the identification of the *genius loci* of historic areas in their wider setting;
- enhanced impact assessments covering not only environmental issues, but also visual, cultural and social aspects.

The Saint Petersburg Meeting emphasized the need for:

- further reflection on the links between cultural landscapes, as defined in the *Operational Guidelines for the Implementation of the World Heritage Convention* (WHC, 2008), and (historic) urban landscapes;
- an integrated approach to urban planning and heritage conservation to accommodate urban development and investment, which are now accelerating in large parts of Central and Eastern Europe, for example.

At the Olinda Meeting, significant discussion took place on:

- broadening the understanding of historic cities through revision of the *Operational Guidelines* by including the notion of 'sites' as an additional category for nomination of historic cities, which would facilitate a more holistic approach to heritage conservation compared with the current 'groups of buildings';
- research and development on a robust toolkit for urban conservation, responding to social discrepancies and environmental sustainability in urban areas, particularly in the Latin American context.

Towards a new framework for managing historic cities

The previous section contains only a selection of the recommendations put forward, but from these the emergence of a new paradigm in historic cities conservation can already be observed. Slowly it seems that we are moving away from 19th- and early 20th-century concepts derived from the rather static approach to monuments preservation (i.e. the 'do-no-harm' posture), while still honouring the influence they have had on our current thinking in urban conservation, towards more dynamic processes in which the safeguarding of cultural significance plays a key role.

Cultural significance is defined as 'aesthetic, historic, scientific, social or spiritual value for past, present or future generations. [It] is synonymous with heritage significance and cultural heritage value [which] may change as a result of the continuing history of the place [while] understanding of cultural significance may change as a result of new information'.[11] Meaning that artefacts and spaces, also through their uses, are imbued with qualities

10 The full reports of these regional meetings are available online (http://whc.unesco.org/en/cities).

11 Article 1 of ICOMOS Australia's Burra Charter of 1999 (http://australia.icomos.org/publications/charters/).

and values, which need to be defined – and redefined, by each generation – in order to arrive at sustainable interventions that protect and possibly enhance these values to groups of individuals, communities and society at large.

The world is moving towards increasing complexity and this approach is indeed progressively more complex and can be regarded as simply a reflection of a global reality. However, with increasing complexity comes a need for clearer guidance, as Susan Macdonald has observed: 'Guidelines help provide certainty. … those places where there is common understanding about the place are usually those that have the best systems in place for cherishing and retaining those values and also manage change the most successfully. Where there is common understanding, guidelines are probably less important' (Macdonald, 2004, p. 37). As pointed out above, the contentious debates at the annual sessions of the World Heritage Committee indicate that there is less and less common understanding about what qualities to protect and how to retain the values embedded in historic cities.

Therefore the World Heritage Committee at its 32nd session in Québec City (Canada) in 2008 (Decision 32 COM 7.2), as well as the *General Assembly of States Parties to the World Heritage Convention* (Resolution 16 GA 11), expressed their further support for the historic urban landscape approach. Decision 32 COM 7.2 proposed a review of the relevant sections of the *Operational Guidelines* (WHC, 2008) with a view to broadening the categories under which historic cities can be inscribed, thus facilitating a more holistic approach to historic cities management in due course. It also reiterated Decision 29 COM 5D by recommending that the UNESCO General Conference regulate the conservation of historic urban landscapes at international level in the form of a new UNESCO Recommendation.

The Vienna Memorandum put forward a working definition of the 'historic urban landscape' as 'ensembles of any group of buildings, structures and open spaces, in their natural and ecological context, including archaeological and palaeontological sites, constituting human settlements in an urban environment over a relevant period of time, the cohesion and value of which are recognized from the archaeological, architectural, prehistoric, historic, scientific, aesthetic, socio-cultural or ecological point of view' (WHC, 2005). While this working definition helped to focus attention on character-defining elements in the urban scene, including land uses and patterns, spatial organization, visual relationships, topography and vegetation, among others, it was nevertheless seen by many as not essentially different from more traditional definitions of the city – i.e. the onus was still very much on the physical attributes, instead of encompassing the full notion of an urban system.

Over the course of the last five years, with many ICOMOS discussion groups in several parts of the world,[12] much has been said about the definition of historic urban landscape – and no doubt more will be said in the near future. After all, this was precisely one of the aims of the HUL Initiative. For the moment the following definition constitutes the state of the debate, as captured at the Expert Planning Meeting on Historic Urban Landscapes held at UNESCO Headquarters in November 2008:

> *Historic urban landscape is a mindset, an understanding of the city, or parts of the city, as an outcome of natural, cultural and socio-economic processes that construct it spatially, temporally, and experientially. It is as much about buildings and spaces, as about rituals and values that people bring into the city. This concept encompasses layers of symbolic significance, intangible heritage, perception of values, and interconnections between the composite elements of the historic urban landscape, as well as local knowledge including building practices and management of natural resources. Its usefulness resides in the notion that it incorporates a capacity for change.*

While this definition is more encompassing and highly inclusive, the key that makes all the difference may be found at the end: the acceptance of *change* as an inherent part of the urban condition. And this has perhaps been the biggest hurdle on the path to progress in the urban conservation discipline over the last decade, as the conservation community in particular found this difficult to accept vis-à-vis its core ideology to preserve monuments and sites as unchanged as possible, or otherwise was not

12 Coordinated by G. Araoz, then Secretary-General of US-ICOMOS, currently President of ICOMOS.

able to reach a consensus on *how much* change would be permissible. As the papers collected here show, almost all contributors refer to this key aspect in the process and some provide for very practical answers.

After all, it has been argued that 'cities are more than buildings and places where people simply survive. They are cradles of social and economic activity, where the very diversity of interactions creates new initiatives, new ideas and new energy. Cities have to be re-created as attractive places where those people with choice will want to live and work and where they will enjoy leisure and cultural pursuits' (Roberts and Sykes, 2000, p. 158). Finally, it seems, this notion will find its place in urban conservation policy and strategies which, contrary to the fears of preservationists, will help to pave the way for improved conservation and management of historic cities.

Selected papers of HUL expert meetings

This publication contains a selection of papers written for the regional expert meetings organized under the Historic Urban Landscape Initiative. They contain forward-looking ideas and some propose innovative strategies for inclusion into urban conservation practice, while others promote specific tools for particular issues arising from historic urban landscape management. Naturally, the authors remain responsible for their positions.

In *Urban planning challenged by historic urban landscape*, Professor Bruno Gabrielli reflects on the crisis in urban planning and how the notion of historic urban landscape can serve to rejuvenate this practice. He sees interesting opportunities when the concept of 'landscape' is examined in its urban historical context, encompassing 'a different landscape than the city offers in the form of the urban scene, exactly those that painters from every age transmitted to us'. In discussing two famous Italian examples of urban planning where this notion was pioneered – Assisi and the plan developed by Giovanni Astengo (1955–58) and Urbino, with the plan developed by Giancarlo de Carlo (1964) – he puts forward a hypothesis with a strongly voiced suggestion for positive action.

Drawing from his experience in building up the Historic Cities Program at the Aga Khan Trust for Culture, Director Emeritus Stefano Bianca discusses the cultural processes, instead of the physical product, that have nurtured historic cities. In *Historic cities in the 21st century: core values for a globalizing world*, he puts forward the thesis that 'the core values of historic cities cannot be clinically preserved, but must be revitalized from within (or continuously reborn), in order to become operational again under changing outer conditions'. Via a broad and insightful tour of philosophy, he considers the very concrete conditions that should apply for cultural traditions to remain alive and productive, and he ultimately exposes the interface of cultural traditions with modern development parameters.

Emeritus Professor Jeremy Whitehand's contribution, *Urban morphology and historic urban landscapes*, covers the origins of the urban morphology discipline that has made the study of urban landscapes its core activity. In an important observation he argues that 'understanding the structure of the city … should have implications for the way we think about cities, but frequently planners, including those with responsibility for conservation, show little appreciation of how the form taken by the urban landscape is connected to the historical grain of the city' and he underlines the poorly developed awareness – 'almost everywhere' – of cities as mosaics of interrelated forms. In conclusion he puts forward some of the essentials related to the aims of managing change or conservation of historic urban landscapes.

Marrying the old with the new in historic urban landscapes, by architect Julian Smith, offers some profoundly fresh ideas for urban conservation as pioneered through the operationalization of cultural landscape theory in Canada. He rightly argues that 'a cultural landscape of value is one where the rituals – the intangible experiences of a place – and the artefacts – the tangible frameworks and objects that sustain the rituals – are in equilibrium. We can observe the artefacts, but we have to experience the rituals in order to fully understand the place'. His contribution discusses several urban conservation projects where this insight, largely infused by Canada's aboriginal peoples, has been put to practice – with some remarkable results.

Professor Jukka Jokilehto's deep and extended involvement in practically all matters relating to World Heritage emerges clearly from his *Reflection on historic urban landscapes as a tool for conservation*. Elaborating on the international

doctrine as regards historic areas, he examines origins and specificities of a variety of urban conservation policies, and identifies where shortcomings occur in relation to current trends and challenges. By posing critical questions on the practical application of the historic urban landscape concept to urban conservation, such as meeting the condition of integrity or establishing the limits of historic urban landscape, he takes the debate a significant step forward.

In *Visual analysis: tools for conservation of urban views during development*, landscape architect Hal Moggridge draws among other sources from his recent work on an innovative approach to prevent tall buildings in London visually invading the city's outstanding public parks and open spaces. Important to note in this regard is his position not to oppose high-rise development, but to search for solutions through creatively combining applications known in the landscape design discipline, and tried and tested in various parts of the world.

Planner Jeffrey Soule's contribution on *Urbanization and cultural conservation – a summary of policies and tools in the United States* considers the US experience of principles and practices useful to the integration of historic resources conservation and development highlighted through discussion of projects within and outside the country. These are compared with relevant sections in the Vienna Memorandum, pointing towards four elements of thought and reflection. He further provides an outline of policy guide principles, which has been included as Annex 2: American Planning Association *Policy Guide on Historic and Cultural Resources.*

A critical close-up look at the Vienna Memorandum is taken by architect Robert Adam in his *Lessons from history in the conservation of historic urban landscapes*, expressing his particular concern for the rejection of historicist approaches put forward here. His view that any architectural design using historical style elements should be considered creative, and therefore not be denied in the historic urban landscape, is part of ongoing debates, but not widely shared. Contrary to his opening that 'the historic urban landscape [is], what one might call in plain English "old towns and cities",' he will be delighted to read in this volume the progress that has been achieved over the years in thinking on the subject of historic urban landscapes and their conservation.

Heritage conservation architect Daniel Duché presents a panorama of French urban conservation practice in his paper, *From individual structures to historic urban landscape management – the French experience*. He recalls the history and post-war context of the appearance of urban conservation policies, the importance of eradicating substandard districts and the issues arising from modernization. He traces the evolution of historic and context studies, tools for conservation and city renewal, and rehabilitation incentive measures. He addresses the implications and challenges of establishing integrated, heritage-focused planning policies in terms of development, project implementation and capacity building. In conclusion he explains how forty years of French urban conservation practice and the current UNESCO Recommendation on Historic Urban Landscapes can nourish each other.

Architect-planner Dennis Rodwell's *Historic urban landscapes: concept and management* may be considered an extension to this introduction as it provides a concise overview of recent developments that have informed the debate on historic urban landscape, with references to topics discussed at the regional meetings. While his view on development patterns in London and Paris may raise some debate among urban planners, his contribution concludes with a summary report of the HUL workshop at the 16th General Assembly of ICOMOS in Québec City in October 2008, highlighting three areas of further research and development.

Conclusion

On 16 October 2009, at its 35th session, the UNESCO General Conference examined the preliminary study on the technical and legal aspects relating to the desirability of a standard-setting instrument on the conservation of the historic urban landscape. Following the advice of the Executive Board (Decision 181 EX/29), the Conference adopted a Resolution to authorize the Director-General to develop a new standard-setting instrument on the Conservation of Historic Urban Landscape in the form of a UNESCO Recommendation (Resolution 35C/42). It should be emphasized that this proposed new standard-setting document would not be specific to World Heritage cities, but broadened to all historic cities.

During 2010 a series of texts will be drafted and discussed, which will draw upon the definitions and approaches developed in the context of the HUL Initiative and include most of the proposals put forward in this paper. The final draft text shall be presented and discussed at an Inter-Governmental Meeting (Category 2) with Representatives of States Parties to the *World Heritage Convention* in spring 2011 for finalization and eventual adoption by the UNESCO General Conference at its 36th session in autumn 2011.

With some 12 months to go, consultations at international level will be of the utmost importance to ensure that the development and adoption of the new Recommendation receives proper attention, regional input and political backing. At the same time, the interim development of the Vienna Memorandum in 2005 was clearly needed to bridge this time of crisis and open up new avenues of thinking, until further guidelines have been negotiated and approved in 2011.

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1

Urban planning challenged by historic urban landscape

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Introducing the concept of landscape

This paper looks at the relation between two themes whose contents are in continuous development, and therefore difficult to grasp.

***Urban planning*, in theory and in practice, is under discussion and the discipline is undergoing a crisis of legitimacy. The *historic urban landscape*, even before being considered as a theme, is a concept whose definition is absolutely not shared. The relation between two unstable themes makes it necessary to search for moments of temporary balance, which focuses attention on something that has been neglected but represents a relevant aspect of the quality of life in cities.**

A theme becomes institutionalized, i.e. it creates disciplinary, administrative and juridical practices, when its terms are sufficiently stable. Here the disciplinary uncertainty has to be strained to follow a goal recognized as socially and culturally relevant, as explained below.

Let us start from the theme of the landscape, as first of all we have to recognize the existence of the historic urban landscape. Landscape is one of the most complex of concepts, as it arises from many different disciplinary contexts that do not communicate with each other, even when the disciplines are very close, such as architecture and urbanism. If one tries to indicate the traces from which the different ways of considering the landscape derive, the difficulties of finding a common ground become obvious. Biologists, geologists, ecologists, environmentalists, agriculturalists: each of them proposes their own idea of landscape, and even within any of these disciplines there are not only nuances but even important differences of approach.

Landscape can be a totally mental concept, abstract, cultural, sociological, or can be called to witness the history of humanity, by recurring continuously to its natural or anthropological components. As we are not examining the landscape in general, but the historic urban landscape, and as we are trying to connect it to urban planning, the field could be restricted to three concepts which, although incomplete, would serve our purpose.

- **The first regards the landscape as an 'object of aesthetic experience and subject of aesthetic judgement', a definition taken from Italian scholar Rosario Assunto (1973).**
- **The second regards the landscape as a 'mirror of civilization and research field for the study of the civilization itself': a synthesis taken from Carl Sauer (1925).**
- **The third considers landscape as a material/morphological object of observation, of experienced space, of relationships. According to Corajoud (1981), landscape is 'the place of relationships, in which every part is not comprehensible if not in relation to a whole which in turn is part of a wider entity'. This third idea of landscape includes an 'urban' connotation which the discussion is restricted to.**

Urban planning and historic urban landscapes

UNESCO has introduced concepts that can be related to historic urban landscape, starting from the 1976 Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas,[13] which very pragmatically refers to buildings, structures and open spaces that constitute settlements recognized from 'the archaeological, architectural, pre-historical, historical, scientific, esthetical, socio-cultural and ecological points of view'. UNESCO recalled this concept by introducing the terminology 'historic urban landscape' in the 2005 Vienna Memorandum,[14] further developing its contents. Here the historic urban landscape is composed of character-defining elements that include land uses and patterns, spatial organization, visual relationships, topography and soils, vegetation, up to such details as curbs, paving, drain gutters, lights, etc. Furthermore, contemporary architecture refers in this context to 'all significant planned and designed interventions'.

Basically, the Vienna Memorandum does not refer to any disciplinary or philosophical principle, but merely establishes a *list* of materials to preserve, specific objects from general to detailed, thereby eluding, on the one hand, any complexity in the approach to the problem, and, on the other hand, including all its material components. In this way, any definition of historic urban landscape is avoided.

As regards urban planning, given that this paper is about the relationship between urban planning and historic urban landscape, I do not think it necessary to specify its contents. In fact, today in many countries the theory and practice of urban planning are undergoing a crisis of legitimacy, due to the bureaucratization process confirmed in recent decades. In our reflection, we should not ignore the hypothesis that the confrontation between urban planning and historic urban landscape could determine a new condition, able to take the theory and practice of urban planning back to its design origin, out of the bureaucratic stalemate.

An urban plan that takes landscape into consideration necessarily implies two objectives. First, the conservation

13 http://www.icomos.org/unesco/areas76.html
14 http://whc.unesco.org/archive/2005/whc05-15ga-inf7e.doc

and enhancement of historic urban landscapes, determined by analysis of the assessed values. Second, the creation of new, quality urban landscapes, which would become worthy of preservation in the future.

The means used by urban planning do not solely consist of binding action, such as regulations, but also of design activity, and the latter concerns both the above objectives. In this respect, a first reflection is introduced on the role of UNESCO, which must privilege *both* these aims, because it is not simply a question of preserving the existing urban and territorial heritage, but also of affirming the need to create a new heritage, considering urban planning as a tool and urban design as its means.

These concepts already exist in UNESCO documents, such as the Vienna Memorandum, but conservation and development are conceived as separate, even if their mutual integration is recognized as necessary. In reality, the evolution of historic cities should be conceived as a median way between conservation and development. The two are necessary to preserve, to reveal, revitalize and promote urban quality.

This should be a median position between the following two extreme cases:

- The project is absolutely innovative, but the condition that we are imposing concerns the *genius loci* mentioned by the Norwegian architect and historian Christian Norberg-Schulz (1980) – that it is conceived in full respect of the morphology of the place where it arises, inheriting the signs and traces impressed on it throughout history;
- The project is conservative, but it should call attention to the heritage resource, and reveal its values; in this way it would also deal with innovation, in that it concerns the techniques and design solutions used for heritage enhancement.

In both these cases, conservation and innovation are equally present in the project – hence my definition of the proposed 'median position'.

'Urban planning regards a significant multiplication of issues and responses in order to propose adequate answers to the increasing ecological/environmental problems' and 'to give back formal quality, social dignity and cultural reference to degraded contexts and scattered territories of the post-modern era' (Gregory, 2000).

We must now return to the theme of the urban landscape. Formulating the aims of urban planning allowed greater delimitation of the field and a theoretical approach to the three concepts previously exposed. Thus, if the aesthetic component of the landscape is chosen to guide the planning process, this introduces the challenge of 'value judgements' – where they arise from, who is making them – as from these value judgements decisions are made with regard to areas subject to development, and the evaluation of the intervention itself. Of course value judgements change with time and space, while their degree of attribution is relative, depending on what a society is able to express in cultural terms. In principle, we have to consider that value judgements cannot be the object of norms and that they depend on social consensus only.

This theme is of great relevance to UNESCO, which has to mediate the recognition of world values; and it is also important for those who are assigned to take urban planning decisions, as a plan also has to be conceived as a *cultural document* for the city and its inhabitants, and thus it must put forward value judgements and build awareness of heritage.

Having outlined the thematic horizons proposed by this paper, we now explore the nature of the object that is submitted to planning intervention.

Aspects of historic urban landscape

The historic urban landscape concerns the material city, and means the relationship between past and present. In the past, the city was a circumscribed territory, surrounded or not by walls, therefore it *could be perceived as a landscape inside a landscape*. No matter its size or shape, the city was well defined: it was a 'filled space' (the city) versus a 'void' (the countryside), the one complementary to the other. Such a reading of the urban form allowed the hypothesis of the city as a *work of art*. This type of urban condition has almost disappeared, but in the rare instances where the stark city/countryside relation survives, this balance should obviously receive particular preservation attention, given its rarity.

The historic urban landscape also includes the different landscapes that the city offers as an 'urban scene', precisely those that painters from every age recorded, such as Carpaccio, Bellini, Canaletto and Guardi among the innumerable Venetian illustrators. Furthermore, there is no historic city of any importance that cannot boast of, if not an equivalent and equally worthy quantity of artists, at least a great variety of illustrators of urban scenes meant to describe dynamic events of various natures: processions, revolts, fires, jousts, receptions, coronations, etc.

Figure 1 Domenico Morone, Cacciata dei Bonacolsi da Mantova, 1494

Figure 2 Canaletto, Regata sul Canal Grande, 1791

Figure 3 Camille Pissarro, Avenue de l'Opera, 1791

The scene is the city, in its most conspicuous or most secretive parts. Analogue scenes are offered by literature: who can see Paris without being influenced by Hugo, Balzac, Zola or Proust? Or Lübeck without Thomas Mann; Saint Petersburg without Dostoyevsky? Even the cinema has influenced city images, just think about Eric Rohmer; while photography has been documenting urban change in its own way for more than a century. We could go on and on, considering the many famous musical themes.

Every pictorial, poetic, literary, cinematographic and photographic image represents a document that ascribes value to the different urban landscapes, a 'memento' for our memory and our care. The different urban typologies, and the infinite urban scenes, are simply too numerous to be mentioned here. It is however interesting to recall the terms used by geographers to classify cities: shore cities, lake cities, mountain cities, etc., and for every typology the possible variations, for example, as far as concerns mountain cities, crest cities, hillside cities, linear and cluster cities. It is therefore difficult to understand why planning interventions do not consider all these variations and all the suggestions resulting from the diverse observations of the historic urban landscape, especially as this phenomenon, despite the unthinking changes of the contemporary age, still exists and resists, and the theme of historic preservation is now emerging very vigorously.

The richness that derives from observing and recognizing the historic urban landscape in relation to urban planning has been merely suggested here, but there is no doubt that it represents an innovative direction in planning – already launched – which could have a major effect on urban planning.

This issue concerns something more than what the legal instruments of many countries have already defined in terms of historic preservation. Italian legislation on this subject (No. 1089 of 1 June 1939 and No. 1497 of 29 June 1939) safeguards remarkable landscapes, visual cones, panoramic viewpoints, etc., all of which are excellent provisions, but not what we are proposing. 'The attention paid to the design of open spaces reflects the need of elaborating new descriptive and planning instruments for the existing reality, able to reinstate formal quality, cultural references and social dignity to degraded contexts and scattered territories of post-modern era'. This need reveals the gap that exists with regard to former methodological approaches.

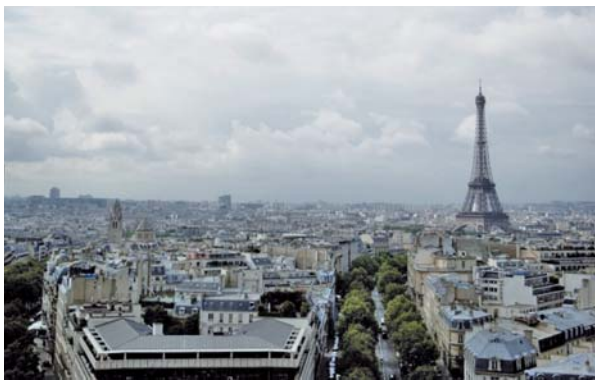

Figure 4 Paris

Figure 5 Lübeck, Germany

Figure 6 Saint Petersburg

Early approaches to historic urban landscape

Before closing this discussion, I would like to pay homage to those who in the past have been able to anticipate these contemporary themes, by recalling two examples of urban planning which to a great extent shaped Italian urban culture: the plan of Assisi developed by Giovanni Astengo in 1955–58, and the plan of Urbino conceived by Giancarlo De Carlo in 1964.

Plan of Assisi by Giovanni Astengo

Figure 7 Assisi

As part of the analytical phase of the planning process, both the historic centre and the landscape enjoyed the same level of elaboration: the city is treated as a work of art, while the agricultural context assumes the same aesthetic dignity. 'The whole settlement, in all its parts, is a testimony and is not separable from the natural humanized landscape that surrounds it and with whom it integrates' (Astengo, 1958).

The inseparability of this relationship consists in conceiving a mutual necessity to conserve the two factors, considering that modification of one would determine a modification of the other. Derived from this approach is the conservation plan, of both the historic centre and the surrounding landscape. The original scene is enormously evocative: Assisi is built in linear layers on one side of San Rufino hill, a spur of Monte Subasio, with two exceptional landmarks at its extremities: the convent of San Francesco at one end and the convent of Santa Chiara at the other: 'Seen frontally from the plain, the city looks like a whole, a huge stage formed by long walled terraces, converging at west to the massive fortification of Sacro Convento, and imperiously overlapping on the green sides of the mountain, which disappears under the walls as if it were swallowed, to re-emerge at the top, crowned by the Rocca Fortress, and then melting at east after a short break of the "saddle" of Piazza Nova, with the slopes of Subasio massif … But the whole scene is not just characterized by the shape of the mountain and the mass of the built city, but also by its colour: that particular amber colour that derives from the pink stone of the mountain, from the ochre brickwork and from the clear and mutable light, in which all the landscape is immersed. Landscape, light, colour, houses and medieval towers, squares and illustrious monuments; an infinity of reciprocal views from the plain and the hill and from inside the city, and in the wide hollows of this built space; a sense of diffuse tranquillity and gentleness – these are the elements which define the character of this exceptional town' (Assisi as described by Astengo, 1958).

If we attempt to analyse this description, many interesting elements emerge which seem to constitute a sort of lexicon of landscape: first, the importance of viewpoints, the different vistas, the concept of landscape as a scene, and the 'appearances' of the landscape (the 'long walled terraces') and then the focus on landmarks: the Convent, the Rocca Fortress; furthermore, the asides ('the short break of the "saddle" of Piazza Nova') and finally the quality of light, colour and the various materials. The vision ends with a synthesis ('Landscape, light, colour …', etc.), while the conclusion recalls a psychological reflection, 'the diffuse tranquillity and gentleness' of Assisi, half-reality, half-dream.

How does the urban plan operate in this context? It ratifies the inalterability of the relationship between built city and countryside and establishes detailed regulations for both. In particular, it prohibits any building activity within an area

of 2 km outside the walls. For the countryside, seriously threatened by the declining agricultural economy, it proposes economic measures to maintain the agricultural pattern. At the same time, the plan enhances the historical heritage through innovative projects. Two parking areas are provided at opposite sides in connection with the two convents. In addition, the extension of the suburb is planned according to the same morphological rules as the original settlement: new settlements are provided along the level curves following the historical layout. The results of this plan can be evaluated today and there is no doubt that the expansion project has already demonstrated its validity.

Plan of Urbino by Giancarlo De Carlo

Figure 8 Urbino

The approach chosen by De Carlo for Urbino in 1964 is very different, although the relation between the landscape and the historic centre remains a very important issue: '… a landscape built in harmony with the composition modules that rule the historic centre's architectural design. In this landscape, everything is controlled to establish a balance of characters and images which does not allow for heterogeneous interventions. Nevertheless, heterogeneous interventions occurred and continue to occur …' (De Carlo, 1966).

The plan considers the conservation of both the historic centre and the territory that surrounds it. The project of the university campus, a remarkable example of a 'homogeneous' insertion in a historic context, is an admirable synthesis. Here, the focus shifts to elements other than those used in the Assisi plan, such as the formal harmony between landscape and historic centre; the balancing of characters and the prohibition of heterogeneous development, whose presence is pointed out with indignation rather than regret. This recurrent *denouncing* attitude of De Carlo is related to the renewed attention to the themes of landscape and of historic centres in recent decades, due to the awareness of the irreversible loss of heritage, paralleled by an incredible expansion of settlements onto the territory. Our analyses and descriptions risk becoming mere inventories of heritage resources accumulated in the course of centuries, now in danger, which will pass as a souvenir to future generations. This concerns heritage resources made with ancient skills, no longer reproducible, especially because of their long periods of realization (but also for their materials and techniques) that was derived from a concept of 'intelligent slowness', whereas our age tends to increase the pace, becoming ever quicker and quicker. Today, construction is based on a few components only, scarcely assimilated by those who produce them, because the techniques are invented elsewhere, they are homogeneous and thus standardized. Materials, shapes and colours are not in harmony with the landscape, but constitute an industrial repertoire largely used and accepted in the most diverse places on Earth.

Describing the relationship between historic centre and cultural landscape means learning how to intervene in order to preserve what remains from a disappearing heritage. When De Carlo claims the prohibition of heterogeneous insertions, he is not rejecting the idea of development, but intending to strictly control development in order to make it *compatible*. This theme of compatibility is implied in the description, because it is from this that we learn how to recognize the valuable elements in a given context.

Conclusion

The objectives of heritage preservation and creation of a new heritage, which takes the past into consideration, could hypothetically be met by any development, through an architectural project. Why then an urban plan? The answer lies in the need to guarantee that the *system of relationships between the different parts and the whole* is maintained, as previously mentioned when quoting Corajoud. This can only be achieved through an urban plan.

I have also advanced the hypothesis that the introduction of the concept, content and aims of 'historic urban landscape' can renew the urban plan itself, or better, can conduct it back to its real design nature. This means that the decisions taken in the planning process must be explicit, confronted one with another to verify their coherence, and referred to the aims of conservation and development which are the subject of this paper.

Thereby, the urban plan guarantees a holistic vision of transformation processes that an architectural project is unable to control. It also guarantees the conservation of heritage legally and irreversibly, and invites each intervention within the city to reflect on the *identity* of the heritage. If development was conceived in this way, many disasters would have been avoided.

Figure 9 London

Finally, it is with a cry of alarm that I conclude, as too many cities risk losing their identity. We need to affirm that London's urban landscape has been altered by too many recently erected skyscrapers; that urban landscapes such as that of Bangkok are now disappearing; and the most important Chinese cities are being destroyed by bulldozers and substituted by random and disorganized settlements deprived of character. We wish the world to change, but we cannot allow more losses to our urban heritage. Ludovico Quaroni, a great Italian architect and urban planner (1911–87), said that what distinguishes man from all other living creatures is the fact that he cannot live without memory.

For this reason, the activity that may result from the encounter between historic urban landscape and urban planning is very salutary. For decades there has been awareness of the main themes of heritage preservation, but until now urban planning, with rare exceptions, has been unable to recognize the different themes that historic urban landscape proposes, whereas this approach guarantees the qualitative planning of our cities.

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Historic cities in the 21st century: core values for a globalizing world

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Director Emeritus of the Aga Khan Historic Cities Program

2

Introduction

The subject of my paper is rather a complex one, which I aim to cover based on my experience with building up the Historic Cities Program at the Aga Khan Trust for Culture. The lesson I have learned in dealing with many historic sites in the Islamic world is that urban conservation is not only about saving physical artefacts, but also about continuing social patterns – or, in other words, about how to keep cultural traditions alive, and how to help them to flourish under changing circumstances. Therefore, what I propose to emphasize here is not so much the 'frozen' physical form of historic cities, but rather the *cultural process* which has nurtured such unique urban fabrics and which can possibly be sustained and revived.

Historic cities can be seen as the most complete and certainly the most tangible incarnation of culture. As a sort of collective memory, they keep in their monuments the physical traces of past human aspirations, endeavours and achievements. Their urban structures retain imprints, as it were, of invisible social networks. They make us understand how generations of inhabitants related to each other and to their environment; they make us feel what ethic and aesthetic values people have cherished and enacted in their time and place. The strata of their urban topography speak about various phases of evolution and transformation, growth or decline. Multiple layers of meaning – which may complement, reinforce or even contradict each other – have resulted in a specific sense of place that allows people to become emotionally rooted in their built environment and to derive spiritual satisfaction from it.

Figure 1 ***Aerial view of the old city of Fes (Morocco) – an urban fabric that has grown as continuous crystallisation of internally controlled life processes and corresponding social patterns, rather than being conditioned by abstract, externally imposed planning schemes.***

The hallmarks of historic cities could thus be hailed under three main topics. First, we are touched by the sense of *integrity* produced by the combined pursuit of spiritual, emotional and material expressions that act in conjunction with each other. Second, we appreciate the progressive enrichment and *differentiation* of physical structures through a continuous and incremental evolution (or soft transformation) over time. Third, we observe the *mutual interaction* between people and their built environment – a feedback that works both ways and helps to anchor the imagination in a given site or territory.

Let me elaborate on this last point. A society's values, attitudes and social conventions (in tandem with the constraints of the natural environment) give form and content to specific urban structures, as it were, and thus imbue them with meaning. Having become an animated entity, the urban fabric in turn inspires and conditions human behaviour by sustaining the underlying non-physical contents. Historic cities are therefore not static structures. Their inner values and qualities are predicated on the fact that they are able to reflect and support the identity-building processes that are vital for strengthening civic society.

In this respect, it is interesting to note that today most modern metropolises still depend on their historic cores as dispensers of cultural identity. It is debatable whether such references are still authentic or merely nostalgic – or, worse, mere commercial projections. But the fact remains, that very few, if any, modern cities have been able to produce the emotional qualities required for deeper human attachment, and that the corresponding cultural deficit needs to be dealt with.

On these premises, my thesis is that the core values of historic cities cannot be clinically preserved, but must be revitalized from within (or continuously reborn), in order to become operational again under changing outer conditions. Obviously, single historic monuments and archaeological sites can and must be preserved as far as possible – and adaptive reuse is often a good way to make them viable and meaningful again. But how can one maintain the 'spirit' of a much wider and more complex historic city inhabited by living communities, unless relating to the daily needs and the deeper aspirations of its residents?

In pre-industrial times, gradual urban adaptation and transformation processes were part of a perfectly normal evolutionary system. Structural change was managed flexibly within the framework of an overarching urban morphology. Let me quote, for example, the transformation of late Roman Aleppo into an Islamic city, with the Umayyad Mosque occupying the place of the former forum or agora. The same happened with the Damascus temple district. Other examples that come to mind are Rome and Istanbul, where pre-existing structures have been reused, thereby marking the urban and architectural appearance of subsequent civilizations.

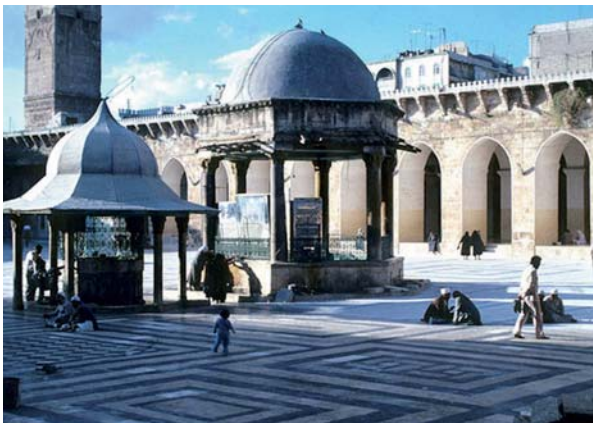

Figure 2 ***The courtyard of the Umayyad Mosque in Aleppo, with the mosque being inserted into the pre-Islamic agora/forum – an example of cultural change occurring within pre-established urban traditions.***

In fact, we have to admit that historic cities, until the advent of modernity, were never 'historic' … and were rarely subject to preservation measures in the modern sense. What is it then, that has changed in our day? Why has urban conservation become an issue? How does conservation relate to modern development parameters? How does it need to be handled to keep historic cities alive? And, beyond that, how can the recognition of the essential values of historic cities and their cultural traditions contribute to better modes of modern town planning?

Such are the questions I address in this paper (without claiming to resolve them), and I apologize in advance for venturing into a philosophical realm which may seem remote from the practical concerns of our profession. But I do believe that looking at the wider context is important, in order to anchor future preservation efforts in overarching cultural development strategies that can contribute to the general improvement of human opportunities – particularly in developing countries, where the premises of historic cities differ considerably from what Europeans are used to.

Meaning in the built environment

Two observations impose themselves from the beginning. The first, rather obvious point is that the sheer speed of *quantitative* change has accelerated enormously over the past 150 years, as a consequence of the Industrial Revolution and the ensuing technological development that became the driving force of globalization. In non-European countries the acceleration is even more dramatic. For while the colonial situation had exposed certain Eastern, Middle Eastern and South American capitals to modern Western concepts and ways of life since the early 19th century, the bulk of the impact was delayed by about a hundred years until the mid-20th century, when developing countries became politically independent. Paradoxically enough, political freedom went hand in hand with growing cultural and economic dependence. This resulted in massive, often destructive new development modes in the second half of the 20th century – with the effect that most of these countries and societies have been (and still are) faced with a compressed cultural shock that is difficult to absorb.

The second observation is that, while the speed of change is an issue, the *qualitative* aspects of change pose an even bigger challenge. Here we touch upon the crux of the matter, that is, the fact that modern development trends are largely incompatible with the cultural evolution processes of traditional, pre-industrial societies, i.e. local procedures and mentalities which still survive to this day in many non-Western countries.

Briefly, the basic problem is what I would call the 'original sin' of our modern technological civilization. For being based on Cartesian and Newtonian concepts of reality, modern science has developed a positivist ideology that disrupted the essential nexus between spirit and matter – an association which for centuries had remained the basis of living cultural traditions.

The rationalist approach of the positivist ideology may offer a convenient shortcut to come to grips with a complex human reality and to exploit more easily the isolated material sphere. But splitting the spiritual from the material dimension of life also meant disrupting the subtle emotional identification processes that depend on multiple interactions between deeper human motivations, shared social patterns and corresponding physical moulds. This divorce has thus resulted in a great loss of cultural relevance and a corresponding loss of 'meaning' in the built environment.

Figure 3 ***An allegoric representation of abstract town planning principles in the age of rationalism, with geometric layouts being idealised as 'divine' order.***

In traditional societies, whether in the European Middle Ages or in pre-modern Eastern cultures, what used to motivate people in their environmental action was the urge

to live up to ideal images, which embodied their beliefs and their collective identity. Without such visions, neither Christian cathedrals, nor Hindu and Buddhist temples, nor some of the carefully planned palatial compounds of the past would ever have been built.

Man's tool to achieve a holistic cultural universe has been his artistic capacity, i.e. the ability to conceive and materialize images of a higher, metaphysical order. For people are equipped with creative imagination – the gift which, throughout centuries, has enabled them to integrate physical and spiritual dimensions and to shape meaningful places, buildings and works of art that go beyond mere material commodities.

In more concrete terms, how does this process work? I would say that it must involve, on the one hand, the perception of spiritual realities through matching intuitive and intellectual capacities, and, on the other hand, the translation of such values into tangible forms and practices of daily life. To conceptualize 'meaning' and to infuse it into architectural expressions can be seen as the primordial incentive for any human intervention in the environment, be it by architects, craftsmen or anonymous builders. Once captured, the embodied content in turn conditions man's passive experience of a given place or structure, providing him with a strong reflection of his identity and enabling him to reproduce it and variegate it in many other cultural expressions.

It is this positive spiral of 'give and take', pursued over generations, which has built up the substance, the inner unity and the outward coherence of past civilizations, rooting people in meaningful cultural patterns. In terms of urban structures it has produced the unique balance between freedom and order, which is so characteristic of historic cities everywhere. The term *genius loci* as the matrix of a pluralistic, yet consistent cultural production best summarizes the site qualities resulting from such interactive processes.

The performance of tradition

Today, we are often tempted to believe that 'meaning' can only be conveyed through historical phenomena. The first reason for this conviction is that, over time, most historic periods have indeed benefited from the steady aggregation and enrichment of significant sites, based on the integrated pursuit of spiritual and material goals. A continuous feedback between actors and receivers (and vice versa) has enabled vibrant traditions and a rich living heritage to develop, and the 'collective memory' to become saturated with 'meaning'.

The second reason is that 'meaning' is simply no longer present in most products of the modern building industry, as they tend to ignore the spiritual roots of cultural production which are indispensable for shaping a lively and meaningful environment that speaks to its users. The emerging industrial civilization of the 19th and 20th centuries has camouflaged this deficit with superficial stylistic disguises, playing around with detached architectural forms and vocabularies of the past. The Modern Movement then did away with this mimicry in the name of honesty to materials and mechanistic functions. But relying on the paradigm of the world as a machine, it was unable to supply its structures with deeper content, while tending to regard historic cities as no longer relevant.

Figure 4 ***The implementation of 19th century boulevards cut into the medieval fabric of Paris – the early paradigm of violent intrusion into historic structures and disruption of existing social networks.***

Emptying the built environment of its deeper values and its communicative qualities eventually introduced a gap between tradition and modernity and went a long way in abolishing the self-regulating and self-reproducing systems of traditional cultures. In a way, the organic integrity of living cultural traditions was disrupted and its demise gave rise to two equally unviable spectres: that of a fossilized heritage, and that of a utopian brave new world. As a result, the divide between nostalgic 'conservation' and futuristic 'development' concepts emerged, singling them out as two diametrically opposed approaches.

While contradicting each other on the surface, both suffer from the same sterility, because of their lack of response to vital human needs. Indeed, it could be argued that the most sophisticated rational planning constructs and the most careful archaeological preservation techniques represent just two sides of the same coin – their common feature being the inability to incarnate a vibrant and fulfilling *presence*, as a fluid link between the past and the future.

At this point, I shall be somewhat provocative by saying that the attribute 'historic' – as conveniently used to justify conservation – corresponds to a recent paradigm invented in the European 18th and 19th centuries and should not be seen as representing a quality in itself. The notion of 'history' in the modern sense can be interpreted as a sort of usurpation and profanation of the linear, rather than cyclical, concept of time introduced by the Christian

salvation myth. With science and technology taking, in a way, the place of religion, a positivist utopia has emerged which abused the Christian salvation myth and turned it into an ideology of man-made progress. Authentic cultural values, and this holds true for all pre-modern cultures around the globe, do not depend on history as such. Rather, they are constituted (and constantly renewed) by the performance of *tradition* as a living system that is capable of self-sustained cultural production, of gradual innovation, and of creative integration of external influences.

The internal function of cultural traditions may be compared to that of cellular organic systems, the life of which is predicated on permanent processes of *auto-poïesis* (self-creation), a key term used by recent biological research. Living cultural systems operate in similar ways, relying on a continuous and consistent metamorphosis without changing their fundamental principles.

The question, then, is what it takes for a 'tradition' to remain alive, creative and productive. In my view, two conditions apply: First, its inner guiding principles must be valued and experienced as a meaningful reality; second, they must be absorbed, internalized and enacted by individuals of a distinct and coherent social group that is enabled to shape and manage its own territory – a process which will almost automatically create both a strong inner unity and a lively variety of material cultural expressions. The built environment will then emerge as a convincing translation of shared identity, and it will also provide a mould for consistent individual and collective action. Indeed, such 'animated' collective structures transmit a specific sense of wholeness, which cannot be generated artificially, for it must grow organically from within, i.e. out of the spiritual seeds unfolding in the cultural terrain, as it were. Thus a tradition relies on daily, almost ritual implementation of shared human attitudes at grass-roots level; it will perish (or degenerate into a sterile theoretical construct) once the emotional connections with the non-material sources of truth and identity are weakened, and once the chain of continuous reproduction and transmission is interrupted.

Towards meaningful cultural development

Having touched upon the conditions that have allowed historic cities and their values to emerge, let me now focus on the interface of cultural traditions with modern development parameters. Today, local traditions, as far as they have survived, are exposed to the onslaught of a sweeping globalization, driven as it is by modern Western technology. They are condemned, it seems, to find their own way of renewal, or else to be extinguished. Freezing past cultural expressions with a view to protecting and preserving them for posterity is hardly a viable option. Traditional structures can no longer be reproduced literally, i.e. copying the external shape in which they had crystallized in the past, nor is archaeological conservation of the historic built environment a sustainable solution, except in the case of a limited number of single monuments.

However, this should by no means imply that the only alternative is to replace local cultural expressions by homogenized 'international' models based on alien ideological premises. Here we face the typical fallacy of standard modern development ideologies, which is to believe that modernization can only proceed through total and abrupt replacement of supposedly obsolete traditional cultures and social patterns – notwithstanding their inherent faculties of adaptation and resilience, proven throughout centuries of successful earlier evolution. Conventional modern development paradigms tend to advocate radical interventions that proceed by destruction of traditional systems and by mechanical substitution of existing organic networks, without ever considering the tremendous social costs. Instead, what would be needed is to strengthen the roots of existing indigenous cultures, in order to enable them to flourish again on their own.

To rejuvenate themselves, traditional cultures have to follow their own inbuilt order and finality. This need for continuity should not be discriminated as rigidity – a judgement hinging on the modern bias for permanent and abrupt revolution which is all too often identified with so-called 'progress'. Cultural exchange, transformation and innovation have always been a natural and essential part of evolving traditions. But in order to achieve a genuine metamorphosis, change needs to reinterpret the guiding spiritual values and principles of a given culture and needs to be anchored in stable and meaningful cultural and social patterns. Only then can new structures respond to the combined material, emotional and spiritual aspirations of people; only then will change become sustainable by collectively committing the hearts and minds of the individuals involved; only then will it be possible to creatively absorb and internalize external influences.

The key issue, therefore, is how to control and adapt the forces of change, i.e. to enable a society to pursue a self-controlled type of development which draws on its own inner resources. This means, necessarily, engaging the totality of existing cultural potentials, rather than stressing isolated material development aspects to the exclusion of other human faculties and needs.

As already mentioned, culture in its many forms – perpetuated through time – can act as both the matrix and the repository of 'meaning', which is the strongest incentive for people to become productive and to achieve social solidarity. Therefore we can conclude that no development that wants to realize human potentials to their full measure can dispense with culture. Or, in other words, culture and development should never be allowed to become divergent or antagonistic forces. For neither

can development be socially and intellectually absorbed and become truly effective without being part of culture; nor can culture remain creative and innovative if treated as a superficial add-on to separate development goals.

The main question, then, is how a viable integration of both forces in terms of a genuine *cultural development* can be achieved – or rather, consciously restored, as it used to be a natural trait of past civilizations. Establishing a viable synthesis is not just a matter of mediating between traditional cultural resources and modern technological tools, but of making them truly interactive and mutually reinforcing. This raises the issue of how modern tools and procedures can be made subservient to wider human needs – instead of making people subservient to technology and exposing them to the associated ideological and economic pressures. The problem arising here is one of compatibility and it can only be resolved once modern development tools are modified and adapted to soften potential clashes and to avoid repression of indigenous cultures.

Figure 5 ***Soft renewal of the Darb al-Ahmar district in historic Cairo – an integrated urban rehabilitation project of the Aga Khan Historic Cities Programme that has created synergies between conservation and adaptive re-use of monuments, housing improvement, landscaping of public open spaces, socio-economic development initiatives and local capacity- and institution building.***

The first step towards fostering compatibility is to reveal the limitations and the hidden ideological bias of allegedly neutral modern development concepts – such as the unquestioned identification of new forms of industrial development with social progress, and the belief that science and technology as such can succeed in creating 'paradise on earth'. Since the 19th century, the positivist ideologies underpinning modern Western civilization have established their own fundamentalist myth. They have been quick to dismiss or attack the spiritual foundation of religious traditions, but to this day they seem strangely unaware of their own pseudo-religious dogmatism, let alone of their missionary zeal, which is often propelled by commercial agendas, rather than genuine humanitarian interests. Therefore, unravelling the ideological assumptions of composite modern development 'packages', singling out contradictory elements and adapting or reinventing applicable components, is a matter of diligence in order to avoid potentially harmful wholesale transfers.

In parallel with the careful unpriming of foreign development models, the major agents and potentials of indigenous cultures must be identified, strengthened and developed to respond to changing external conditions. Restoring the internal forces and the cultural resilience of a society will enable it to absorb cultural shocks creatively – rather than being paralysed by them. The simultaneous process of deconstructing and recomposing may eventually lead to some sort of 'organic' grafting, whereby rejection symptoms are minimized and new types of integrated traditions are allowed to emerge.

Instead of stifling existing resources, innovation must unlock and multiply dormant potentials and enable organic growth from within to take place. Thus, the most important issue is to enable local cultural systems to reclaim their own vitality and creativity by spurring internal life processes (*auto-poïesis*) as a source of self-renewal and self-sustainability. Indeed, traditional societies in developing countries have enormous potentials at their disposal, which wait to be recognized and harnessed in proper ways. Among them are firm spiritual convictions (and a corresponding motivation which helps to overcome material obstacles), strong group solidarity and social networking, entrepreneurial initiative, talents for improvization and for hands-on action with regard to their physical needs, as well as the capacity to negotiate and resolve internal conflicts.

These resources can be strengthened by offering them commensurate fields of action, rather than frustrating them by rigid bureaucratic procedures. In this context, proper institutional capacity-building with targeted and responsive local communities is essential, in order to ensure that they can reap the fruits of the engaged evolutionary processes and can assume a sense of territorial ownership and responsibility.

The type of 'social engineering' I am suggesting here may sound more abstract and more complicated than it actually is. In my experience what it requires, however, is an open and sincere dialogue between sensitive development professionals and active local communities as partners in a joint and open-ended discovery process. The task of external professionals is to understand the values, aspirations and social ramifications of a given traditional culture, to propose productive interfaces with a range of adapted development tools, and to advise on strategies for better internal resource development. The task of local groups and their representatives is to look with fresh eyes at their own traditions, and to assess the implications of introducing new techniques and procedures. They also need to mobilize community support for innovative projects, to resolve potential internal conflicts and to find compensations for inequities triggered by impending social and economic changes.

This short description of a desirable interaction process makes it clear that 'cultural development', in order to take root, must be contextual. It cannot be imposed from the top down; nor can it rely on standard blueprints, centralized procedures and remote control. While responding to global factors of change, new solutions have to be developed, implemented, sustained and monitored in the local domain and with the direct participation of the constituencies concerned. Joint rehabilitation projects should offer an opportunity and a tool to stabilize and empower local communities.

The experimental character of this endeavour has to be recognized and proper feedback loops need to be built into the development process. This means allowing for a flexible, incremental approach, rather than going in with preconceived, massive development schemes which are not adapted to the social and physical realities on the ground. Such principles, in my view, are paramount for dealing with the revitalization of historic cities and for coping with the challenge of continuity and contemporary development.

Conclusion

In conclusion, I think that historic cities are formidable cultural resources, in several ways. Their conserved past vestiges serve as lighthouses, as it were, which enable people to orient themselves in an increasingly confusing contemporary world. Even if they convey different symbolic messages over time, they remain irreplaceable sources of cultural identity in the anonymous no-man's-land so typical of many modern agglomerations.

But beyond their antiquarian values, historic cities incorporate a promise for the future. For they contain the genetic seeds of certain deep structures and corresponding human practices and processes that future generations cannot afford to lose. Once reactivated, these seeds can develop in different soils, so to speak, simply because they refer to permanent traits of human nature and are therefore timeless. They will thus be able to instil life, social relevance, emotional content and sensorial enjoyment to emerging new urban structures – which otherwise are at risk of remaining stillborn products of a purely abstract imagination, projected into a meaningless reality.

Indeed, a closer analysis of the cultural production processes I have attempted to cover should reveal that many qualities detected in historic cities, if properly handled, can be translated into contemporary idioms. To this end, professionals, administrators, politicians and investors would have to be ready to engage in experimental endeavours. They would have to take the time, curiosity and energy needed to work at grass-roots level, and would have to be innovative and courageous enough to face the stigma of being 'old-fashioned'. Spurring the creative imagination capable of overcoming the current divorce between 'conservation' and 'development' would open new and bright perspectives to the concept of historic urban landscapes.

3

Urban morphology and historic urban landscapes

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Introduction

The word 'landscape' is used widely. Apart from various general usages, it appears in a large number of disciplines – archaeology, architecture, art, ecology, geography, history, landscape architecture, planning and urban design, among others. There are also metaphorical usages – 'linguistic landscape' and 'political landscape' are examples.

This paper is concerned with the study of historic urban landscapes within urban morphology, the study of urban form. It begins by describing the integral role of urban landscapes in the early development of urban morphology within the discipline of geography. The main body of the paper is concerned with exemplifying the contribution that urban morphology can make to understanding historic urban landscapes in the current era of concern for urban conservation and landscape management.

Early development of geographical urban morphology

Urban morphology has links with several disciplines. The most formative links, at least until the middle of the twentieth century, were with geography.

Urban morphology started to take shape as an organized field of knowledge at the end of the 19th century. Some of its most important roots were in the work of German-speaking geographers. Geomorphology was undergoing accelerated investigation influenced particularly by von Richthofen (1883). In analogy to this, Otto Schlüter (1906, p. 28) postulated a morphology of the cultural landscape (*Kulturlandschaft*) as the object of research in cultural geography (*Kulturgeographie*). Schlüter called for the detailed description of the visible and tangible man-made forms on the ground and their genetic and functional explanation in terms of human actions in the course of history and in the context of nature. He identified a number of objects comprising the cultural landscape, the physical forms and appearance of towns and cities being the constituents of a separate category of cultural landscape: an *urban* landscape (*Stadtlandschaft*) as distinct from the rural landscape. This perspective became central to urban morphology and indeed to urban geography. Within human geography as a whole the cultural landscape, rural and urban, rapidly came to occupy a central place by the early 20th century.

This early period of urban morphology within geography had a marked influence on how the field developed in the course of the 20th century. Urban morphology was from the outset in keeping with its origins in geography, inherently about distinguishing, characterizing and explaining urban landscapes. Schlüter had published two papers in 1899. One was a programmatic statement about settlement geography in general and urban landscapes in particular (Schlüter, 1899*a*, pp. 65-84). The other was about the ground plan of towns (Schlüter, 1899*b*, pp. 446-62).

In his work on urban ground plans Schlüter drew heavily on an earlier paper by the historian Joh. Fritz (1894). He reproduced from that paper and other sources a number of simple maps of the layout of European, mostly German, towns. Although they were crude – essentially diagrams of street patterns – several had delimited on them the distinct physical parts into which the historic cores of the towns could be divided. They were early examples of the tracing of the historical development of urban form that was in the next century to become a core feature of urban morphology. Enriched by the contributions of architects (for example Siedler, 1914) and historians (for example Hamm, 1932), this approach was later often referred to as morphogenetic.

A key feature of the morphogenetic approach from its early days was the mapping of the various physical forms within urban areas. An early example of the use of colour for this mapping was that by the geographer Hugo Hassinger (1916). He mapped the historical architectural styles in the city of Vienna. Another example was the mapping of land and building utilization and the number of storeys in residential buildings in inner Danzig (Gdansk) by Walter Geisler (1918), one of Schlüter's students. This was followed by Geisler's major work (1924), culminating in comprehensive classifications of the sites, ground plans and building types of German towns.

Geisler's map of inner Danzig influenced the work of another German geographer, M. R. G. Conzen. In a University of Berlin dissertation, Conzen mapped the building types in twelve towns in an area to the west and north of Berlin (Conzen, 1932). Different types were shown by different colours. The number of storeys was shown by the depth of colour. A quarter of a century later these maps of towns near Berlin influenced the much better-known maps he produced of the English port town of Whitby (Conzen, 1958, pp. 49–89). In his map of the building types of this town, priority is given to historical periods, and these are *morphological* periods – periods having unity in terms of the physical forms that were created.

Role of M. R. G. Conzen

Conzen was to become at least as important for urban morphology in the mid- and later 20th century as Schlüter had been fifty years earlier. For understanding and managing historic urban landscapes his work is critical. Characteristic of it are morphogenetic method, cartographic representation and terminological precision. Possibly most important are the concepts he developed. It

was Conzen who put forward a tripartite division of urban form into first, the town plan, or ground plan (comprising the site, streets, plots and block plans of the buildings); second, building fabric (the three-dimensional form); and third, land and building utilization (Conzen, 1960, p. 4). More important than this division of urban form are the concepts that he developed about the *process* of urban development.

One of these concepts was the burgage cycle, a burgage being the landholding of an enfranchised member of a medieval borough. This cycle consists of the progressive filling-in with buildings of the backland of burgages and terminates in the clearing of buildings and a period of 'urban fallow' prior to the initiation of a redevelopment cycle (Figure 1). It is a particular variant of a more general phenomenon of increasing building coverage where plots are subject to growing pressure, often associated with changed functional requirements, in an expanding urban area.

An aspect of burgages, and of plots more generally, that particularly attracted Conzen's attention and subsequently that of others, was their dimensions. These can be subjected to metrological analysis, which affords an important means of reconstructing the histories of plot boundaries (Lafrenz, 1988, pp. 273-84). For example, by analysing measurements of plot widths in the English town of Ludlow, Slater (1990, pp. 60-82) was able to detect regularities, speculate about the intentions of the medieval surveyor when the town was laid out, and infer the original plot widths and how they were subsequently subdivided (Figure 2).

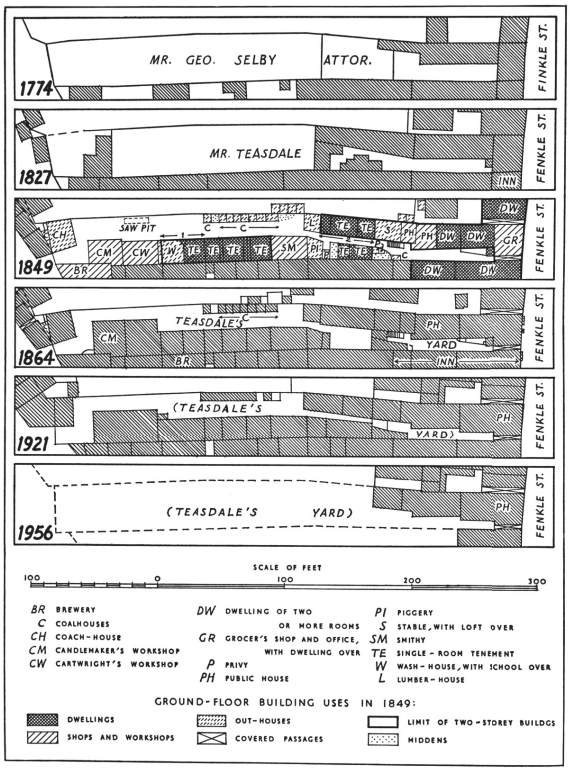

Figure 1 ***Teasdale's Yard, Alnwick (UK) and its burgage cycle from 1774 to 1956. Reproduced from Conzen (1960, p. 68, Fig. 14).***

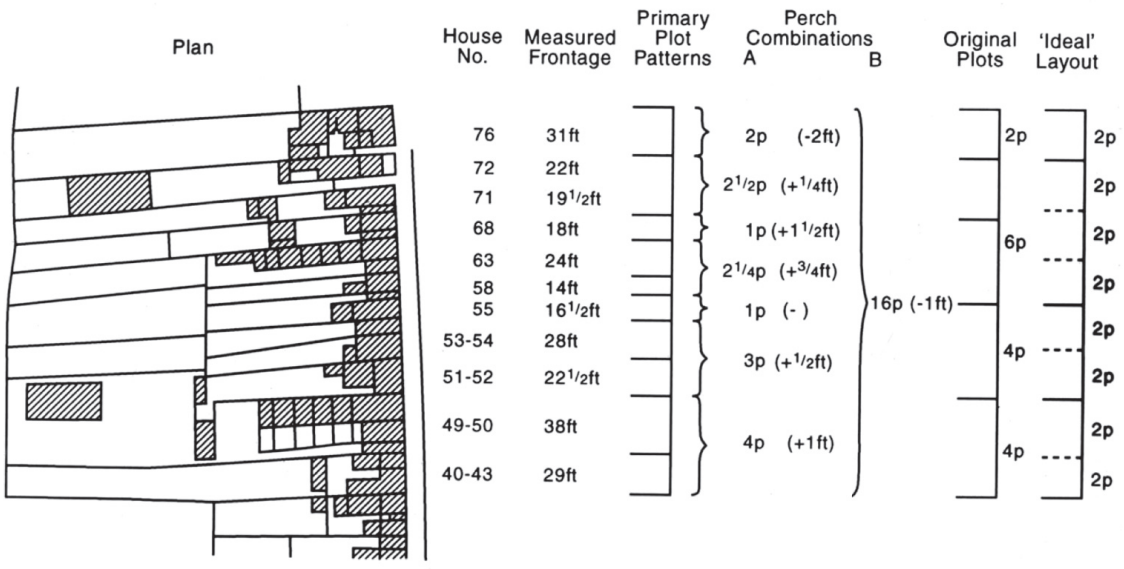

Figure 2 ***Metrological analysis of Lower Broad Street, Ludlow (UK). Reproduced from Slater (1990, p. 72, Fig. 4.4).***

Fringe-belt concept and historical grain of cities

Many parts of towns and cities lack the regularity of plot dimensions that series of residential plots tend to have. This is particularly true of fringe belts.

Seventy years ago the German geographer, Herbert Louis, one of Conzen's mentors, recognized that the outward growth of an urban area was very uneven in its progress: the growth of a city was made up of a series of outward expansions of the residential area separated by marked pauses. A fringe belt tended to form at the urban fringe during a period when the built-up area was either not growing or growing only very slowly (Louis, 1936, pp. 146-71). It included within it many relatively open areas, often vegetated, such as parks, sports grounds, public utilities and land attached to various institutions. A key factor in the case of each of the two oldest of Berlin's fringe belts (Figure 3) was the restriction on the growth of the city by a city wall, which acted as what Conzen (1960, p. 58) subsequently called a 'fixation line'.

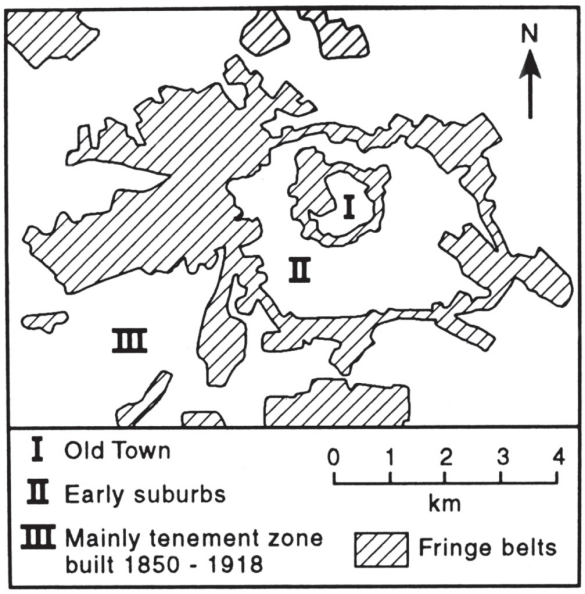

Figure 3 The fringe belts of inner Berlin (Germany), c. 1936. Based on Louis (1936, End-map 1).

Fringe belts are of a great variety of shapes and sizes. Their boundaries often follow a field boundary, perhaps a rural property boundary. Fringe-belt plots are unlikely to have been created as a series of rectangular shapes, which is the norm for plots in a housing area. Compared with residential areas, fringe belts have considerably larger average plot sizes, less hard surface and fewer road crossings: they are less permeable to vehicular traffic (Whitehand and Morton, 2003, pp. 819-39).

Changes over time in the amount of house building and associated fluctuations in land values are major influences on the formation of fringe belts. Whereas high-density housing is characteristic of house-building booms, when land values are high, fringe belts tend to form during house-building slumps, when land values are low. The character of the zones in the landscape that reflect these relationships is also influenced by the timing of the adoption of innovations, especially those relating to transport (Whitehand, 1977, pp. 400-16). Whitehand depicts a model of one quadrant of a British city showing the alternate zones of housing and fringe belts that result from these relationships (Figure 4).

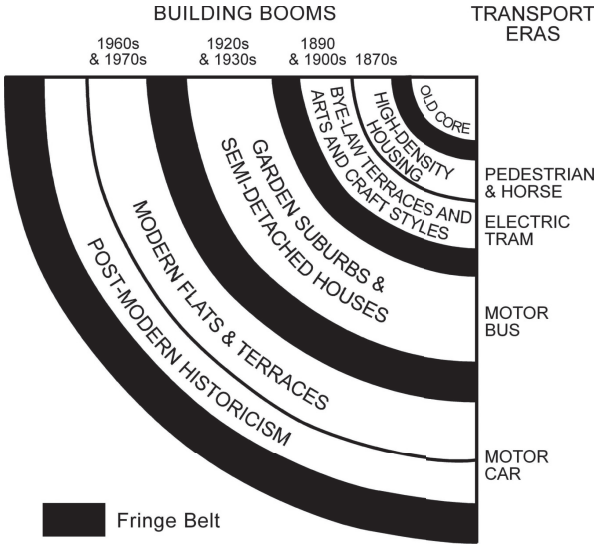

Figure 4 An innovation/building cycle model. Based on Whitehand (1984, p. 12, Fig. 11).

When fluctuations in house building are being considered there is a tendency to think of the great urban growth periods. But periods of little or no growth also left indelible marks in the landscape. The fringe-belt model emphasizes the historical grain of the city, especially the very different zones that tend to be created during periods when the outward growth of the residential area has been arrested owing to a slump in house building or some other obstacle to residential development such as a physical barrier.

Fringe belts are not only relevant to understanding the morphological structure of towns and cities, they are also pertinent to urban planning. To appreciate their full significance they need to be seen in relation to a wider framework of relationships, including building cycles, land values and the adoption of innovations. Once the structure of the city is understood in these historico-geographical terms, it becomes apparent how relevant it is to the appreciation of variations in some basic characteristics of our environment, such as the density and pattern of roads, the amount of vegetated land, building coverage and the sizes and shapes of plots.

Historical grain and the problem of planning

Facts such as these should have implications for the way we think about cities, but frequently planners, including those with responsibility for conservation, show little appreciation of how the form taken by the urban landscape is connected to the historical grain of the city. The administrative boundaries to which planning decisions tend to relate often cut across the units in the urban landscape that are products of the city's historical development.

A problem almost everywhere is poorly developed awareness of cities as mosaics of interrelated forms. Awareness of the existence of historic features is not enough. How they fit together is critical. Historical awareness in planning all too often remains at the level of dating and describing individual features. Historic features tend to be treated as disconnected patches. In most countries management of historic urban landscapes goes no further than conservation of individual buildings, monuments and special areas that are architecturally or historically significant, or both. There is little sense of how these relate to one another and are part of a process of change: awareness of historico-geographical processes is poorly developed.

There is then a mismatch between the inherently historico-geographical character of urban landscapes and the poorly integrated and often ahistorical approach to the way planning decisions about those landscapes are taken. How is this problem to be resolved?

Urban morphology and the problem of sectional thinking

There are a number of ways in which urban morphology can help to answer that question, and they follow from the approaches that have already been outlined. They involve articulating, in various ways, how urban landscapes have developed historically, and doing this in a manner that can be incorporated into the various processes of decision-making about conservation and development. Two of these ways are, first, by sharper analysis, and second, by greater integration. Both can be illustrated by enlarging upon the work of Conzen.

In the case of analysis, we can with advantage return to the remarkable town-plan analysis of the English town of Alnwick that Conzen (1960, p. 58) undertook half a century ago. The analysis was at various resolutions down to the level of individual plots and buildings. Unlike in the majority of conservation documents, the maps he produced were not concerned with showing the location of historically and architecturally notable buildings or special areas for conservation. Instead they showed how the layout of the town had come into existence and changed over time, and how the various components of that layout fitted together.

Conzen was interested not just in the layout of towns and cities, but also in their other 'form complexes', as he called them. He disaggregated the urban landscape into its component parts. One of the places in which he did this was the English market town of Ludlow. Like Alnwick, Ludlow retains many medieval features, including a historic castle. Based on field surveys and archival research, Conzen mapped three form complexes (Conzen, 1975, pp. 95–102). The maps were, first, plan type areas (i.e. areas delimited according to their ground plan); second, building type areas (focusing on the three-dimensional physical form of the buildings); and third, land and building utilization areas. In each map a hierarchy of areas, or units, was recognized that articulated the development of that particular form complex, in the first two cases *historical* development being integral to the patterns delineated. Not surprisingly, the patterns were by no means the same for the different form complexes.

However, Conzen was interested in much more than sharply-focused analysis, and he wanted to do more than establish unitary areas of each form complex. He was well aware that this alone was not enough. But he was working at a time when progress in many fields was being achieved by increasing specialization. Academic disciplines had become strikingly discrete. Sharply-focused, penetrating views were the basis of great scientific progress, but at a cost.

The Swedish geographer Torsten Hägerstrand reminded us of this most effectively in his view of landscape (Hägerstrand, 1991, pp. 47–55), recollecting how the problems inherent in the narrow, sharply focused view were depicted in the portrayal of the 'scientific points of view' by the Swiss philosopher and geologist C. E. Wegmann. Like Conzen, Hägerstrand was acutely aware of the need to *integrate* the various components that for analytical purposes are distinguished in the landscape. He identified a major problem facing societies worldwide relating to the fact that science and technology are not concerned with how the various phenomena on the Earth's surface connect with one another to create the environments in which people live: the emphasis is on specialization rather than integration. But *both* specialization *and* integration are needed, particularly in seeking to understand and manage historic landscapes.

Historicity and urban landscape units

Pursuing a similar line of thought, Conzen needed a method to integrate the results of his analyses of the individual urban form complexes. The argument by which he underpinned this and thence advocated its prescriptive use contains a number of elements, of which two are especially important.

The first relates to the particular significance he attached to the historicity of the urban landscape: its historical expressiveness. The city is viewed as a long-term asset whose importance extends far beyond its contemporary functional value. The urban landscape is seen as an invaluable source of experience, the more so because it constitutes the predominant environment of such a large proportion of the world's population. The fact that the urban landscape is a visual and, for many people, practically omnipresent experience gives it an advantage over many other sources of knowledge. However, realizing its potential requires appreciating societal activities and processes in what can be observed on the ground, and an important part of this appreciation is the uncovering of historical and geographical order. Fundamental to this is the intellectual activity of regionalization.

Conzen was deeply imbued with a sense of the intrinsic importance of regionalization within geography and, being essentially a historical geographer and historical urban morphologist, the second element in his argument relates to what he referred to as the 'morphogenetic priority' of the different form complexes as contributors to the landscape. This priority reflects the persistence or lifespan of the elements that comprise each form complex. In the case of the ground plan these elements tend to have high resistance to change: many very old street systems, for example, are still recognizable in the landscape today. Land and building utilization, in contrast, tends to be much more ephemeral. Buildings are, on average, intermediate in their resistance to change.

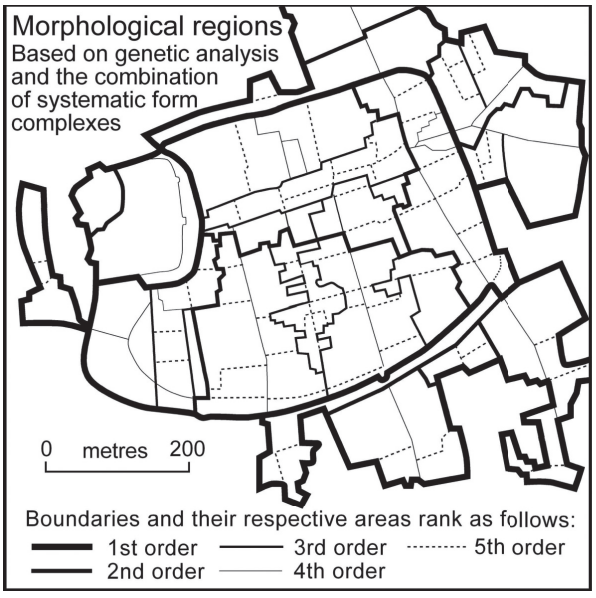

Figure 5 Urban landscape units in the old town of Ludlow (UK). Based on Conzen (1988, p. 258, Fig. 17.2).

These relative resistances to change are important in the way in which Conzen integrated the form complexes to delineate morphological regions or landscape units. He explained this in the form of a table (Conzen, 1988, p. 261). The maps of each of the form complexes provide the basis for a composite map of urban landscape units (Figure 5), where the urban landscape units are termed morphological regions. Like the delineation of the individual form complexes, the resulting map depicts a hierarchy of units. The boundaries of the units on this map take into account the relative contributions of ground plan, building fabric, and land and building utilization to the historicity of the urban landscape (Conzen, 2004, pp. 124–25). Greatest importance is attached to the ground plan, which generally has the most resistance to change, representing in a traditional city the contribution of the distant past to the urban landscape and providing a long-term framework for other, less enduring, components of urban form. In the case of Ludlow there are five levels in the hierarchy, ranging from the entire 'Old Town' (essentially the medieval town) at the top of the hierarchy to the 'smallest coherent form associations' at the bottom of the hierarchy (Conzen, 1975, pp. 98–9).

Practical applications

The uncovering of the process of urban landscape formation and change in this way was seen by Conzen, and those who have followed in his footsteps, as an important part of the activity of discovering possibilities for the future. The majority of this activity hitherto has related to the contribution that urban morphology can make to conservation and the incorporation of new forms in old landscapes (see, for example, Larkham, 2005, pp. 22–4; Whitehand, 2005, pp. 19–21) but there is also the contribution to the creation of totally new landscapes (see, for example, Gallarati, 2004, pp. 29–32).

Since Conzen published his ideas on morphological regions, they have been explored by a number of other researchers (see, for example, Barrett, 1996; Kropf, 1993; Whitehand, 1981, pp. 1–24; Whitehand, 1989, pp. 12–13; Whitehand and Gu, 2003, pp. 731–36). One of the issues that has been addressed is the practical application of this type of thinking, for example in conservation. The method that Conzen expounded in Ludlow is not straightforward to apply: it requires historical urban morphological research that is time-consuming by the standards of planning authorities, and the necessary procedures are not readily reduced to rules of thumb. However, three applications serve to illustrate the practicability and potential of the approach in markedly different areas.

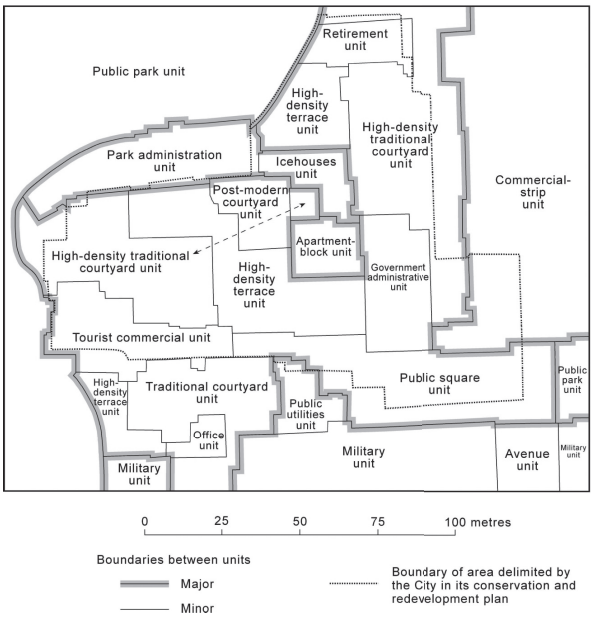

Figure 6 ***Urban landscape units in the Zhishanmen area, near the Forbidden City, Beijing (China). Reproduced from Whitehand and Gu (2007, p. 661, Fig. 7).***

One of these was undertaken close to Beijing's Forbidden City as part of an investigation into urban conservation in China (Whitehand and Gu, 2007, pp. 643–70). The procedure was similar to that demonstrated by Conzen in Ludlow. A two-tier hierarchy of urban landscape units was identified from the integration of the maps of each form complex (Figure 6). The boundaries of these units differed considerably from those in the Forbidden City's conservation and redevelopment plan, which had not been based on systematic analysis of the physiognomy of the area.

A second application formed part of the plan for one of the bottom tiers of administrative units in the UK, the parish. The procedure was again similar to that employed in Ludlow but, as the settlement surveyed, Barnt Green in the English Midlands, was essentially suburban, vegetation was added to the attributes (form complexes) taken into consideration (Whitehand, 2009, p. 15). As the procedure for approval of the plan included public consultation, the use of technical terms was reduced to a minimum (Figure 7). This entailed the substitution of terms that in purely research publications would be unsatisfactory. For example, 'urban landscape unit' became 'character area'. 'Fringe belt' became 'community spaces and utilities' – a potentially misleading term in certain respects, but more likely to evoke roughly apposite images among the general public. Again a hierarchy of units (character areas) was recognized and mapped, with most of the main character areas containing subdivisions. In this case most of those subdivisions had further subdivisions within them.

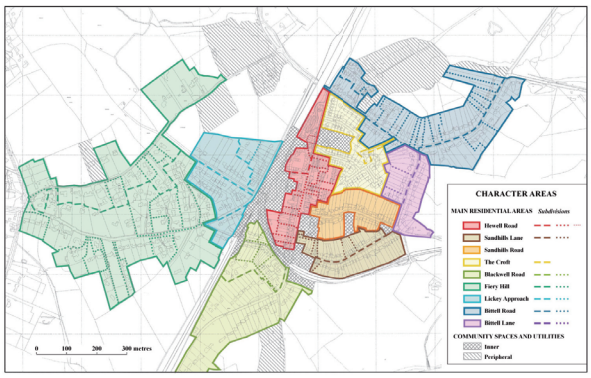

Figure 7 ***The character areas of Barnt Green, near Birmingham (UK) in 2005. Reproduced from Whitehand (2009, p. 15, Fig. 5). © Crown copyright Ordnance Survey. All rights reserved.***

A third application relates to the delimitation of the World Heritage site of Saint Petersburg, Russian Federation (Whitehand, 2009, p. 23). Figure 8 shows the boundary proposed in 2005. It also shows the inner edge of the city's middle fringe belt, which essentially follows the edge of the built-up area of the city as it existed at the end of the First World War. This fringe belt marks a major hiatus in the growth of the city. Its character reflects the many preceding years of the city's slow outward physical growth (in contrast to its considerable internal increases in population density) during which extensive land uses accumulated at the then urban fringe. The inner edge of the fringe belt is still, over much of its length, a strong marker of the edge of the 18th- and 19th-century urban landscape for which the city is renowned. The boundary of the World Heritage site, in contrast, excludes many areas inside that boundary but includes many outside it. As in many cities, a pattern of historico-geographical development in which a compact built-up area is succeeded outwardly by an extensive fringe belt is an important aspect of the form of Saint Petersburg. It needs to be recognized as such in deciding which areas should be included within the World Heritage site. It provides a basis for heritage protection that is grounded in the historico-geographical unity of what is being protected.

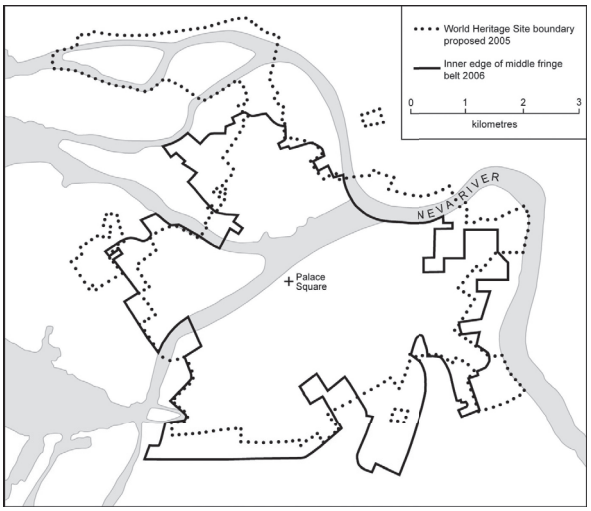

Figure 8 ***World Heritage site boundary (dotted line) and inner edge of middle fringe belt (continuous line), Saint Petersburg (Russian Federation). Based on Whitehand (2009, p. 23, Fig. 12).***

These maps of areas of various sizes in China, Russian Federation and the UK capture stages in the unfolding of particular urban landscapes. But they are not simply static portrayals of landscapes at moments in time. They embody processes of change and they reflect the kinds of decision-making that underlie those processes.

Conclusion

If one of the aims is to manage change or conserve, then being able to capture cartographically the historical geography of what it is that is being managed or conserved is fundamental. Maps of landscape units, or character areas, in conjunction with photographs, drawings and a written explanation for each unit or area, provide those wishing to conserve or make changes with an important part of the context for preparing management plans. Geographical boundaries are almost invariably given great emphasis by planning authorities. It is ironical that the *basis* of those boundaries has generally been inadequately researched. The method described here provides a more rigorous basis.

This is not to suggest that the problems of articulating historical grain and utilizing the results in planning practice have been resolved. On the contrary, this is a subject that is alive with challenges to both researchers and practitioners. Much needs to be done, for example, on the concepts of unity and unit as in 'urban landscape unit', and on from where in the landscape, and by whom, unity is perceived. Treating unity as if it were merely a function of homogeneity is far too simple. Some unified areas derive their unity from admixtures: unity in heterogeneity is not uncommon in very old landscapes, such as those in the core areas of traditional European cities. In some areas heterogeneity is contrived, as in some of the creations of postmodernism. Fringe belts are unified by their role in the historico-geographical *grain* of the city and by certain aspects of their form referred to earlier, but in some respects they are highly heterogeneous.

Research in urban morphology generally, and on the aspects outlined in this paper in particular, is benefiting from the coming together of geographical urban morphology, on which this paper has concentrated, and architectural urban morphology (Maffei and Whitehand, 2001, pp. 47–8; Marzot, 1998, pp. 54–5; 2005, pp. 48–50). For example, the idea of the morphological region is benefiting from research on the architectural concept of 'tissue' (see, for example, Caniggia and Maffei, 1979; 1984; Kropf, 1996, pp. 247–63). It has become evident, over the last twenty years or so, that the work that Conzen carried out during the middle decades of the twentieth century shares major common ground with work carried out by the Italian architects Saverio Muratori and Gianfranco Caniggia (Samuels, 1990, pp. 415–35). Recognition of this has been one of the stimuli for the formalization of an international movement in urban morphology: the International Seminar on Urban Form (ISUF). The contents of the burgeoning literature associated with the coming together of these two schools of thought, and others, have significant implications for the management of historic urban landscapes. The immediate prospect is that some of the strongest developments arising out of this comparatively recent integration will be based on the type of thinking of which a taste has been provided in this paper.

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Marrying the old with the new in historic urban landscapes

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4

Introduction

In discussing the conservation of historic urban landscapes, it is useful to begin by considering the definition of the terms we are using. Juxtaposing the words 'urban' and 'landscape' is in itself indicative of some of the current debates about preserving urban areas.

The term 'landscape' has its origins in painting, implying the representation of land areas through the frame of artistic interpretation. 'Landscapes' and 'seascapes' were complementary terms for the works of painters creating views of the world around us. Over time, the term 'landscape' came to refer to the thing itself, the physical shape and contours of the land. Geographers in the early 20th century developed theories of cultural landscapes as natural landscapes modified by cultural activity. These discussions were part of the debate within geography between environmental determinism and cultural determinism. Heritage practitioners in the late 20th century adopted a compromise definition, avoiding the issue of determinism by referring to cultural landscapes as simply the interaction between nature and culture, or the combined works of nature and humanity. In the early 21st century, we seem to be returning to the original definition of the word landscape, as being not a physical reality but a form of representation. In this view, cultural landscapes exist in the imagination, although in relationship to a specific place.

In my mind, this is a healthy development, because it is useful to think of cultural landscapes as ideas embedded in a place, and to consider the recording of cultural landscapes as exercises in cognitive mapping rather than physical mapping. The challenge of this approach is that a cultural landscape cannot be observed, it must be experienced. And it must be experienced within the cultural framework of those who have created and sustained it. The reason for this is that it is only by undergoing the rituals of inhabitation that the mapping takes place. I would argue that a cultural landscape of value is one where the rituals – the intangible experiences of a place – and the artefacts – the tangible frameworks and objects that sustain the rituals – are in equilibrium. We can observe the artefacts, but we have to experience the rituals in order to fully understand the place.

Mapping cultural landscapes

Some would argue that this kind of cultural landscape is an associative cultural landscape, which in the World Heritage Committee's use of designed, evolved and associative landscapes is but one type of landscape. Furthermore, it is the one most often identified with aboriginal cultures where there is an emphasis on natural rather than cultural resources. My response would be that designed and evolved landscapes are subsets of associative cultural landscapes, and that the problem is that we are hesitant to let the aboriginal communities take the lead in explaining to the rest of the world how to understand cultural landscapes. When designed and evolved landscapes are the products of dominant rather than marginalized cultures, the rituals of inhabitation are understood so well that we take them for granted. And our cognitive mapping has become so intertwined with physical mapping that we assume that the two finally intersect. The juxtaposition has been reinforced with the importance of the orthogonal grid for mapping and the photograph and videoclip for visual recording. We do not realize that these are cultural representations, no more accurate than a Tibetan mandala for depicting the inhabited landscape.

Before moving to the question of applying the term 'landscape' to the urban condition, I would like to explore this issue of artefact and ritual. Every morning in South India, millions of women rise at dawn and take a handful of rice flour in their hand. They go outside in front of the main entrance to the home and create a pattern of dots on the ground. They then take a second handful of flour and let it run through their fingers to create a long continuous line weaving through the dots to create an intricate geometrical pattern. The resulting pattern, called a *kolam*, can be treated as either an artefact or a ritual. I would argue that it is a mapping of the cultural landscape they inhabit (Figure 1).

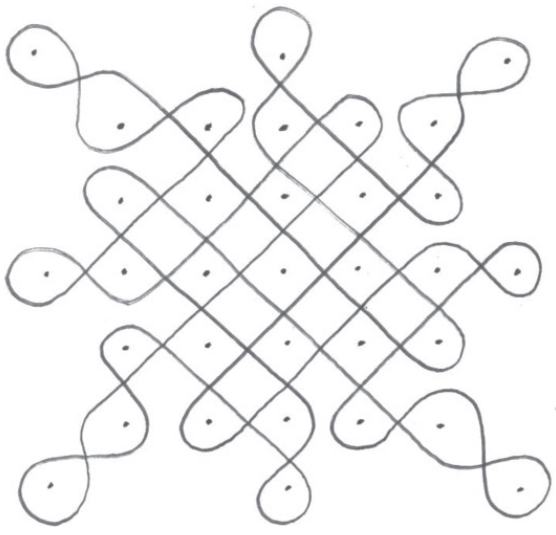

Figure 1. Typical* kolam *pattern, India.

This type of ritual can be further illustrated at Madurai in South India, where an annual cycle of festivals takes place involving the male and female deities of the enormous Minaksi temple in the city centre. Over time, the processional deities re-enact, through ritual, the conquering and inhabiting of a place of value. In a number of circumambulatory rituals, they map out the city, culminating in the Chitrai festival which brings about half a million pilgrims to a city of one million. These activities take place along the twisting roads of a dense, 3,000-year-old city, a city without any observable patterns in accurate geographic information system (GIS) mapping. And yet when the residents are asked to record their city, they draw a simple mandala which bears an uncanny resemblance to the Tibetan mandalas referred to earlier. The reality of the city is the mandala – the GIS mapping is an inaccurate representation of Madurai as a cultural landscape.

There are a number of further points of significance. Within the temple, the shrine dedicated to Siva, the male deity, is in the exact geometric centre of the 5.7 ha complex. It is at the point of intersection of the lines between the four principal gates – east, south, west and north. The shrine dedicated to Minaksi, the female deity, is off-centre to the south. But a small secondary gate has been opened up directly to the east of her shrine, and the common ritual for most Madurai worshippers is to enter by this gate and go straight to Minaksi's shrine, occasionally visiting Siva's shrine as a secondary activity. When people are asked to draw a map of the temple, Minaksi's shrine is at the centre and Siva's shrine is off-centre to the north. Is this not the more accurate mapping of the cultural landscape?

And to the west of the Minaksi temple, which is Saivite, is a Vaisnavite temple. It turns out that it has its own set of internal concentric courtyards and external processional routes, creating a second cultural landscape overlaid on the first, each with its own integrity and its own boundaries. This is one of the key issues of cultural landscapes as representations of equilibrium – in certain urban environments, such landscapes can be layered one on top of the other, each with its own rituals, artefacts and boundary conditions.

Finally, this city, which had been under Pandya rule, was conquered by the Vijayanagar invaders in the 16th century, and in time these Nayak rulers erected an enormous palace in the city. In a remarkable sensitivity to the issue of cultural landscape integrity, they bent the streets around the palace so that the rituals of circumambulation could continue uninterrupted. The result is that the original cultural landscape survived the introduction of a large new element (Figure 2).

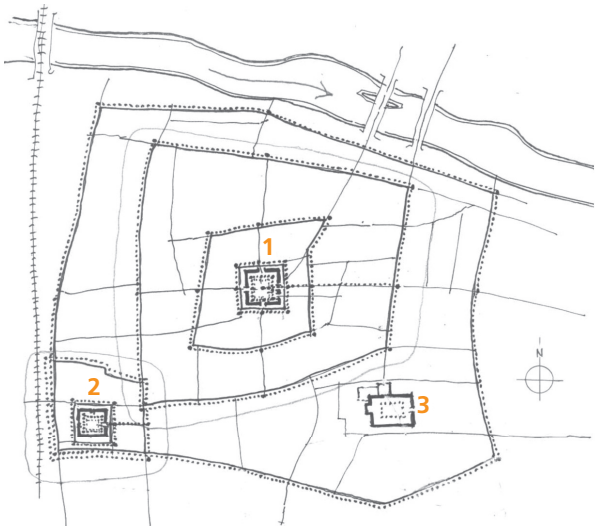

Figure 2 ***Mapping of ritualized activities on the physical map of Madurai. The processional routes relating to the Minaksi temple (1) create the dominant cultural landscape of the city. However, a separate cultural landscape mapped by the processional routes of the Perumal temple (2) overlays the first, with separate boundaries. And the later Nayak palace (3), which is not associated with any ritualized mapping, does not show up on residents' mental maps. It is set within a large compound that distorts, but does not break, the essential geometry of the city.***

Cultural landscape theory

The example of Madurai recalls the question of combining the word 'landscape' with the word 'urban'. Although cities are complex and fascinating artefacts, they are also full of ritualized behaviour which justifies the enormous investments in creating and sustaining the artefacts. These rituals are not just the sacred processions of South Indian deities – they are equally the place and function of a myriad of religious, social and cultural activities repeated on daily, weekly or yearly cycles and which map the city for its inhabitants. 'Urban landscapes' are the cultural landscapes of urban dwellers, and as with any cultural landscape, they can only be understood from within, through experience, and not from without, through observation.

'Historic urban landscapes' are then urban landscapes that have achieved equilibrium, usually over a long period of time, and have gained value because such equilibrium is difficult to achieve and just as difficult to sustain. They provide, for the community involved, a sense of identity and a sense of place. In many countries, 'historic urban landscapes' are ones that have been formally recognized or designated.

Applying cultural landscape theory to urban conservation practice is a significant development. In 1990, I drafted the first heritage policy statement in Canada to specifically refer to cultural landscapes as key components of urban identity and urban management. This document was produced under the aegis of a cultural heritage

programme. Fifteen years later, in 2005, the Province of Ontario has produced a Provincial Policy Statement under the Planning Act (not the Heritage Act) that refers to cultural landscapes as key components not only of urban identity, but rural and wilderness identity as well, and which defines designated historic districts as a subset within the larger category of cultural landscapes. This is an enormous shift in policy direction, placing cultural landscape theory at the very centre of environmental management more generally, not just heritage resource management. The issue of sustainability, a welcome contemporary preoccupation, is only going to increase the use of cultural landscape theory. Although sustainability is currently applied primarily to natural resource conservation, people are beginning to realize that natural resource conservation and cultural resource conservation are intimately linked, and that cultural landscape theory provides the intellectual framework for a unified approach.

Marrying old and new: balancing artefacts and rituals

So within this framework, how do we deal with change, and more specifically, how do we marry old and new? This to me is the central question in putting cultural landscape theory to the test. And as said before, the answers do not necessarily come from Eurocentric traditions of theory and practice. The modernist period, which was defined and sustained by Eurocentric cultures, assumed that it was formulating universal principles and norms. The problem with postmodernist culture is that it remains Eurocentric, trying to define cultural relativity within an ongoing universalist framework. The deliberations of the World Heritage Committee reflect this tendency.

I would suggest turning to definitions of associative cultural landscapes, particularly those put forward by aboriginal First Nations and others with a tradition of equating nature and culture, to organize our thoughts. In particular, we can pay attention to their understanding of how the rituals of inhabitation bridge this gap.

In terms of 'historic urban landscapes', the key to marrying old and new is to reinforce and enhance the equilibrium between artefact and ritual, to sustain the cognitive mapping. The first step is to map the cultural landscapes that exist, and to remember that many cultural landscapes may be layered on top of one another. Part of this step is identifying both the tangible and intangible patterns at work. The next step is to have the communities of interest, for each cultural landscape, assign value and suggest boundaries. The final step is to develop management guidelines, including the design of contemporary interventions – recognizing that these interventions may be as often new rituals as new artefacts. The advantage of an urban landscape approach is that it addresses the ecology of the city, and accepts the dynamic quality of relationships, rather than simply addressing the physicality of a historic district, and assuming the static quality of its constituent objects.

This difference in emphasis is evident in the new Provincial Policy Statement referred to above. Part of its definition of a cultural landscape is that such a place is 'a significant type of heritage form, distinctive from that of its constituent elements or parts'.[15] Too often, in Canada, we have assumed that a detailed inventory of historic resources constituted a good basis for developing a historic district designation. This statement reminds us that the inventory defines the constituent elements, but not the ecological system that sustains them. Without this ecological system it is impossible to judge which kinds of intervention are going to disturb the equilibrium in negative ways and which ones may disturb the status quo, but sustain and even enhance the sense of equilibrium.

In the late 1980s, we began a study of the Byward Market area of Ottawa, an area threatened at the time with full-scale clearance and urban renewal. We asked people who experienced the area and who participated in its rituals to map the neighbourhood. We collected several hundred maps, drawn often with considerable hesitation on completely blank pieces of paper. It is usually true that the more primitive the technique, the more revealing the results. And this of course ties in with the origins of 'landscape' as a form of representation, of interpretation. Those who are skilled in the conventions of so-called 'accurate' mapping produce drawings with little information and even less insight. From our exercise, we identified three primary cultural landscapes – those identified with residents, with wholesalers, and with visitors. All three were highly valued (Figures 3 and 4).

We convinced the city that if the district were to be designated as a heritage conservation area, all three cultural landscapes had to be recognized and protected, and that furthermore the management plan had to protect both the artefacts and the rituals of each. In terms of the cultural landscape of wholesaling, for example, the urban design patterns and building forms that supported this activity were protected, but the activity of wholesaling itself was also protected, under innovative zoning bylaws that were more fiercely resisted than the building protection. In terms of tourism, the cultural landscape of tourism was accepted as central, but its rituals and artefacts were contained so as not to overcome the other two realities of the wholesalers and the residents. Developers were not allowed to disturb the small-scale retail activity with larger controlled environments. Chain stores with tourism and visitor orientations were not allowed to occupy key frontages, despite their offers of enormous rents.

15 http://www.mah.gov.on.ca/Page215.aspx

Figures 3 and 4 Two maps of the Byward Market area by users.

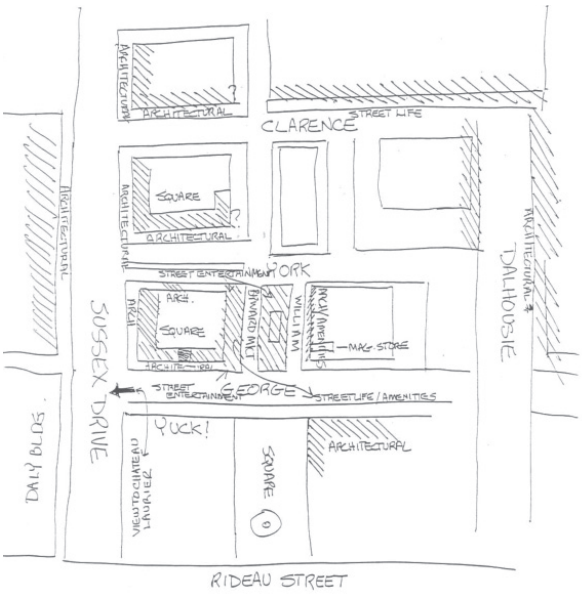

Figure 3 was drawn by a resident, and highlights the architectural qualities and related boundaries.

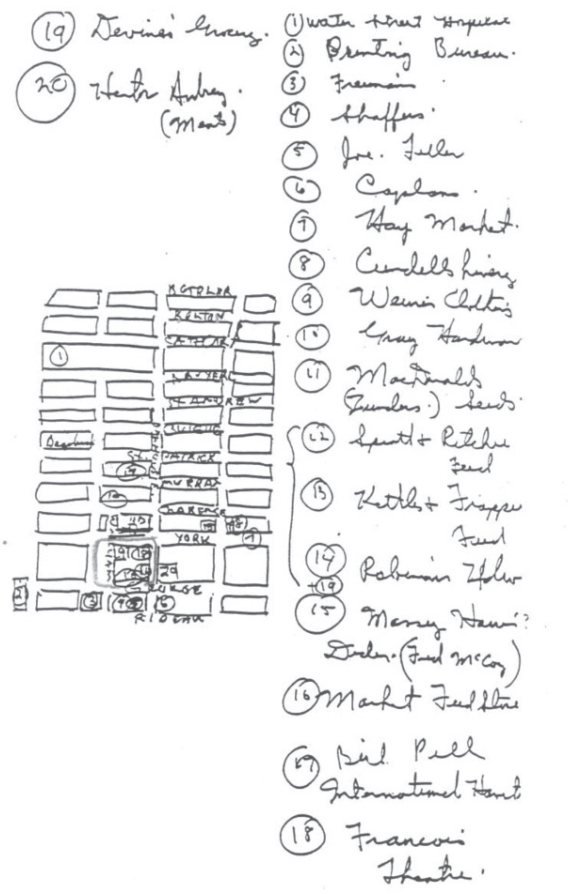

Figure 4 was drawn by a rural farmer, who sells produce in the market, and highlights agriculturally-significant resources and a much larger boundary (e.g. 7 Hay Market, 8 Cundell's Livery, 12 Ritchie's Feed). Many of these resources are relatively unknown to other users.

Architecturally, the area was the oldest part of the city, but enormously varied because of continuous small-scale evolution. We put very strict controls on the urban design patterns and activities – for example, in terms of patterns, we protected the unusual interruption of the street grid that had created the spaces for market activity in the first place, and we insisted on maintaining the balance between small low-scale buildings and temporary wholesaling structures. At the same time, we put almost no architectural controls on the district, arguing that the place had been a continual laboratory of vernacular expression and experimentation, and that as long as all expression was kept very small-scale, new interventions should be clearly contemporary and maintain the sense of evolution. An underlying sense of borderline chaos and informality was exactly why this area had attracted every significant wave of immigrants to Ottawa, except for the white Anglo-Saxon Protestants (WASPs) who occupied Uppertown. We felt it was important to maintain this identity, identified by wholesalers and residents as important for their survival. We refused to accept the City's initial suggestions that there be brick paving, cast iron streetlights and benches, special street signs, buried electrical services, and other then conventional approaches to designated districts. We kept the messy overhead wires and the cheap concrete sidewalks. We even insisted that vehicle/pedestrian conflicts had been part of the history of the area since the early 19th century and should be retained. The area is thriving. The balance between the cultural landscapes is difficult to maintain – the landscape of tourism, in particular, is particularly hard to rein in. But it is being controlled as other parts of the city become parts of designated heritage districts and their character is valued and stabilized. Tourists have more choices. The most recent influx in the Byward Market areas has been mixed use office/residential occupancies.

Figure 5. Village of Rockcliffe Park, Ottawa.

In another study, of the affluent urban village of Rockcliffe Park in Ottawa, we started the process by telling the community that we were going to treat the exercise as an anthropological study of a tribal culture. We then invited them to discuss with us the rituals that sustained the community and we were able to map a set of social,

cultural and political activities that became part of the management plan framework under the Ontario Heritage Act. For example, although the area is in the middle of the city, there are no sidewalks. This was an intentional effort by the original designers in the mid-19th century to create a village character within an urban setting. We did not develop a management guideline protecting the streets from having sidewalks – we protected the right of the residents of Rockcliffe to walk on the streets. This is what they valued – as in the Byward Market area, there is a certain pleasure in accepting vehicle/pedestrian conflict and allowing pedestrians to have the upper hand. In terms of safety, it has been shown that installing sidewalks in such situations creates notable increases in the speed of vehicular traffic, with more fatal accidents. But the point is that the community defined its rituals. These also included political activities set out in the 1860s that are now protected under the district designation and allow residents a review of design interventions that is unique in the city – a form of community-based design.

As with the Byward Market, however, there are very few architectural controls in the designation. Instead, the controls are on the urban landscape – the rich environment of winding roads, heavily treed lots, continuous lawns from one house to another to another, few fences, and a balance in favour of landscape over architecture. The architecture historically has been very eclectic, including some of Ottawa's finest examples of modernist design, and there seemed to be no reason to halt this process. The challenge in managing the district is not so much in the aesthetics of new interventions, as in the tendency to want to tip the balance towards larger homes and smaller landscapes. That is not an issue of better design controls, but more effective community management, under the Heritage Act, of the politics of approval.

In these examples the cultural landscape approach leads to an emphasis on both ritual and artefact. This is not always the case. In a third instance, we developed a management plan for a heritage district in Saint John, New Brunswick, that happens to contain Canada's best collection of Italianate architecture – an extraordinary mix ranging from large Italianate villas to more modest homes to tenement houses and commercial buildings. In this case, the artefacts absolutely dominate the sense of value and the resulting management guidelines.

Identifying and honouring multiple urban realities

The point is that there is no generic formula. In the case of Head-Smashed-In Buffalo Jump, a protected aboriginal area and World Heritage site in the Province of Alberta, the rituals predominate and the artefacts – the cliff, the bison run, the vision hill, and so on – only make sense when the rituals are understood. The aboriginal community still occupies this landscape. In a successful move to limit the cultural landscape of tourism, the visitor centre is buried in the side of the cliff and there are strict limits to visitors' movement. They cannot venture into the landscape and overlay it with rituals that would undermine the ability of the aboriginal community to sustain its own equilibrium. At the same time, aboriginal rituals such as drumming are allowed to invade the visitor centre, creating points of intersection. Two cultural landscapes with very different identities and boundaries are therefore overlaid.

I should acknowledge that my own approach to cultural landscape theory and practice is heavily indebted to the aboriginal students in the graduate programme at Carleton University in Ottawa, who with great patience taught me to simply accept the fact that artefact and ritual are inseparable. It was the aboriginal community in Canada that protested loudly, to the surprise of museum curators, when their artefacts were first displayed in prestigious art galleries, set into glass cases with dramatic gallery lighting. It was the separation of the artefacts, such as dance masks and sacred implements, from their ritual context that was most disturbing.

Cultural landscape theory in urban areas is critical in Canada because our cities are the centre of the multicultural contemporary reality. Although the white Anglo-Saxon community used to be a majority, increasing immigration rates have now made it a minority. And so too are the French Canadian community, and all the other immigrant communities – from Central and South America, Asia, Africa, Europe – and all the aboriginal First Nations communities. So too are the urban, sub-urban, ex-urban, rural and nomadic communities. Every community has its own cultural landscapes, in addition to the cultural landscapes of intersection and the cultural landscapes of tourism. Unless we have a way to understand, and then protect, multiple identities and multiple realities, we will be pursuing singular realities that benefit some and marginalize others – and that is not a sustainable path.

Internationally, it seems to me that the term 'urban landscape' provides a significantly better context than 'urban district' for marrying old and new. It recognizes the necessity of experiencing from within, rather than looking from without. It allows an ecological perspective, accepting dynamic forces without destroying a sense of equilibrium. Contemporary interventions can then be judged within this cognitive reality. This does not mean that these decisions all wander off into some subjective dream world. For many cities, or neighbourhoods within cities, objective aesthetics played a primary role in their creation. In that case, objective aesthetic criteria can play a primary role in their design guidelines.

Many urban neighbourhoods are valued for their formal and material qualities and these qualities become the basis for defining sustainability. What we have to be careful of is jumping too quickly to assumptions of

value. All conservation is political, because it deals with questions of cultural identity. Cultural landscapes reflect the structures of power, the conditions of dominance and marginalization. People such as Dolores Hayden in the United States have explored this issue for many years. We cannot judge the new until we have understood the old, or we will simply perpetuate biases. This is particularly true when considering the influence of the tourist gaze in assigning values that are predominantly aesthetic and observable. Even with so-called cultural tourism, which values the experience of local ritual as much as the observation of local artefacts, the impressions are still from outside rather than from within. It is best when cultural communities are allowed to map their own realities and identify their sources of value.

It is also important to allow communities to participate in the definition and management of boundaries. The current terminology of the World Heritage Committee uses core areas and buffer zones. Core areas are generally defined by a legal boundary that is assumed to be a normal part of designation and inscription. But as an aboriginal leader in Canada once said to me, when archaeologists arrived to map an aboriginal archaeological site and set out a grid to ensure the accuracy of their recording, the grid in itself immediately transforms the site from an aboriginal identity to a European identity. The surveyed boundary is in itself bound up with cultural assumptions about power, private property, and the dominance of settler cultures over nomadic cultures. The term 'buffer zone' further reinforces this idea of core areas as gated communities. Cultural landscape theory can accept multiple boundaries, for both designation and management. It also suggests using a term such as 'tributary zone' or 'sustaining zone' for a buffer area, to provide a more ecological perspective on urban landscape conservation.

Conclusion

Do we govern contemporary interventions in historic urban landscapes with criteria pertaining to height, form, material and style? Is the silhouette the critical measuring stick? In cases where the silhouette reflects the cultural reality of the inhabitants – yes. If the steeple and the cathedral square reflect the shared religious and cultural identity of the population, it is absolutely inappropriate for a bank to erect a high-rise tower with a plaza and pretend that they are the new source of community identity. This is a kind of self-absorbed power display that rightly offends inhabitants and visitors for more than aesthetic reasons. But if the new tower is the minaret of a growing Muslim population, and creates a skyline dialogue, or if the new tower symbolizes a source of employment in an economically depressed and secularized town where the employment is empowering, then it may be acceptable. The question then becomes whether it disrupts existing aesthetics and valued rituals, or whether it respects them. If it respects them, it may help to create a new vitality and a new equilibrium which is more complex, but still encompasses the old. A number of small-scale and aesthetically compatible interventions could be equally disruptive. The criteria for success go back to the central question: will the values of the associative cultural landscape be protected and enhanced? Or will they be undermined? To answer this, we need anthropologists and cultural historians and geographers and poets and painters. And the insights of aboriginal elders. With their help, we can then turn to those skilled in art and craft to shape the interventions.

One final note pertains to the question of who these skilled artists and craftworkers will be, the ones who will shape the contemporary interventions in the historic landscape. I have become discouraged by our architecture and planning schools in Canada. They assume that theory leads to practice, using the classic academic model, and their approach is becoming so theoretical as to work most successfully when unconstrained by practical realities (or rituals). But one can also argue that practice leads to theory, using the classic apprenticeship model. My feeling is that the traditions of vernacular architecture depend on apprenticeship more than academia, and that these traditions are an essential part of healthy urban landscapes. We have therefore established a new school in Canada, the School of Restoration Arts at Willowbank, which uses an apprenticeship model to train master builders and conservators – people with design training, skills training, and high visual and historical literacy. This school challenges the modernist division of the world into design professions and building professions. It also challenges all the legal and professional apparatus that go with it. We have wonderful students and I know they will have public and private clients seeking them out. The question is whether they will be allowed to practise and to theorize through their practice. Our historic urban landscapes need them.

5

Reflection on historic urban landscapes as a tool for conservation

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Globalization and universal value

The past fifty years have been characterized by increasing globalization, with both positive and negative consequences. The impact of globalization can be felt particularly in the economic field, where we tend to become increasingly dependent on supra-national forces and trends. In practice, two types of globalization can be identified, one from above, the other from below. Globalization from above comes in the form of multinational firms, international capital flows and world markets. In many cases, production is decentralized, and marketing relies on an international system of diffusion. As a result, there is increasing interdependence of standardized technologies, and especially there is dependence on a global economy. Several international organizations act in the global context, including the World Trade Organization (WTO), founded in 1994, as well as the World Bank and the International Monetary Fund, which are all facing serious criticism at present. In fact, the World Bank has taken various initiatives that could help to reorient its policies. Another form of globalization can come from below, involving human rights, environmental questions, as well as the whole issue of the conservation of cultural heritage. While globalization from above relies on external resources and influences, globalization from below relies on methods and processes that raise awareness of local cultural and economic resources and contexts.

Universal value

The question of values is closely related to globalization. Generally speaking, we tend to see values as relative to the cultural context, and therefore specific. Nevertheless, at the same time, there should be some common reference in order to justify internationally shared assessments of issues. In his speech on globalization in 2003, the then United Nations Secretary-General Kofi Annan asked: 'Do we still have universal values?'.[16] He referred to the Universal Declaration of Human Rights, according to which 'everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing, medical care – and necessary social services'. He further took note of the United Nations Millennium Declaration,[17] where the fundamental values of humanity are referred to freedom, equality, solidarity, tolerance, respect for nature, and shared responsibility. Annan states: 'Values are not there to serve philosophers or theologians – but to help people live their lives and organize their societies.' Globalization has brought people closer to each other in the sense that the actions of each will impact others. At the same time, the people do not have a balanced share of the benefits and burdens of globalization.

The *World Heritage Convention* (WHC, 1972) is based on the firm conviction that culture is a vital condition of the well-being of all human society. As a result, the heritage of humanity, being a cultural product, is fundamentally associated with the notion of universality, and thus of universal value. At the same time, it is also characterized by creative diversity as recognized by the UNESCO Universal Declaration on Cultural Diversity (UNESCO, 2001), and the subsequent Convention on the Protection and Promotion of Cultural Expressions (UNESCO, 2005). In the aftermath of the Second World War, the recognition of the commonality of the heritage of humanity was seen to play a role in maintaining peace by contributing to solidarity and tolerance, as well as calling for shared responsibility.

As a result of the maturing debate, the universal value of cultural and natural heritage has gradually found its modern recognition in the international doctrine. This question has been discussed particularly in the context of the *World Heritage Convention*, and the definition was given at an expert meeting in Amsterdam in 1998:

> *The requirement of outstanding universal value characterizing cultural and natural heritage should be interpreted as an outstanding response to issues of universal nature common to or addressed by all human cultures (WHC, 1998).*

In relation to culture, this is reflected in human creativity and results in cultural diversity. Even though the definition here referred especially to an 'outstanding' expression of such values, it can be seen to have a more general application as well. The 2005 ICOMOS study, *The World Heritage List: Filling the Gaps – an Action Plan for the Future* (ICOMOS, 2005[a]), generally referred to as the 'Gap Report', proposes three frameworks for the identification of issues of universal nature that are common to humanity, and therefore potential references for the verification of the requirement of universal value as defined in the *World Heritage Convention*. These references include issues that characterize society, its spiritual and social-cultural aspects, its relationship with the natural environment, and its creative capacity to respond to specific demands and requirements over time.

International doctrine regarding historic areas

After the destruction of habitat during the Second World War, the primary objective in the 1940s and 1950s was reconstruction. The problems caused by armed conflicts were also reflected in the initiatives taken by newly founded UNESCO in the same period. The first Convention, in 1954, regarding cultural heritage was the

16 The Globalist, online magazine (www.theglobalist.com/).
17 A/RES/55/2, 8 September 2000 (http://www.un-documents.net/a55r2.htm).

revision and adoption of the so-called Hague Convention concerning the protection of cultural property in the case of armed conflict. This Convention identified in the notion of cultural property monuments of architecture, art or history, archaeological sites, groups of buildings, works of art and collections. The notion of 'groups of buildings' was later taken into the 1972 *World Heritage Convention*, where it indicates historic urban areas.

In the 1950s, various initiatives were taken at national level for the protection of historic urban areas. These are recognized particularly in Italy, where in 1960 a group of professionals formed a national association for the safeguarding of urban centres recognized for their historic and urban values (Associazione Nazionale Centri Storico-Artistici, ANCSA). The scope of the association is to promote research and the involvement of the private sector, as well of public authorities in the valorization and rehabilitation of historic urban areas. Some of the first examples of this new approach are to be seen in the urban master plans of Assisi, as well as in Bologna.

The 2nd International Congress of Architects and Technicians of Historic Monuments, meeting in Venice in 1964, adopted the famous Venice Charter (ICOMOS, 1964). This charter recognizes the importance of the surroundings of monuments, but does not refer to historic urban areas. Nevertheless, the meeting also passed a 'motion concerning protection and rehabilitation of historic centres' (document 8). In this there is a call to 'rapidly … promote legislation for safeguarding historic centres, which should keep in view the necessity both of safeguarding and improving these historic centres and integrating them with contemporary life'. In the following years, ICOMOS, founded in 1965, took this motion to heart, and numerous national, regional and international seminars and conferences discussed the issues. For example, the 1967 Norms of Quito (Ecuador) notes:

> *Since the idea of space is inseparable from the concept of monument, the stewardship of the state can and should be extended to the surrounding urban context or natural environment.*

Conservation areas

The real breakthrough for urban conservation coincides with increasing awareness and concern for ecology and the natural environment. In 1975, at the initiative of the Council of Europe, the European Charter of the Architectural Heritage drew attention to problems faced by 'the groups of lesser buildings in our old towns and characteristic villages in their natural or manmade settings' (Council of Europe, 1975). In order to meet the challenges, the document introduced the concept of 'integrated conservation'. This policy depends on legal, administrative, financial and technical support and it should be based on the cooperation of the stakeholders, public and private. Through the Amsterdam Declaration, the conclusive conference of the Architectural Heritage Year 1975 further contributed to launching the policies of integrated conservation, stressing the responsibility of local authorities and citizens' participation in such initiatives.

In the following year, 1976, in Nairobi, UNESCO adopted the Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas, which provides the following definition:

> *Historic and architectural (including vernacular) areas shall be taken to mean any groups of buildings, structures and open spaces including archaeological and palaeontological sites, constituting human settlements in an urban or rural environment, the cohesion and value of which, from the archaeological, architectural, prehistoric, historic, aesthetic or socio-cultural point of view are recognized (UNESCO, 1976, art. 1).*

This is followed by the principles, including:

> *Every historic area and its surroundings should be considered in their totality as a coherent whole whose balance and specific nature depend on the fusion of the parts of which it is composed and which include human activities as much as the buildings, the spatial organization and the surroundings. All valid elements, including human activities, however modest, thus have a significance in relation to the whole which must not be disregarded (UNESCO, 1976, art. 3).*

The 1976 Recommendation draws particular attention to 'modern urbanization', which often leads to considerable increase in the scale and density of buildings and the loss of the traditionally established visual integrity of the built environment. It would be necessary to 'ensure that views from and to monuments and historic areas are not spoilt and that historic areas are integrated harmoniously into contemporary life' (UNESCO, 1976, art. 5). Another problem concerns the 'growing universality of building techniques and architectural forms', which tend to create a uniform environment in all parts of the world. It is interesting to note that, wherever we go, the periphery looks more or less the same, while the old historic centre really reflects the cultural diversity and therefore the universal value that has been stressed by UNESCO. In fact, from the cultural point of view, the universal value is not in the technical globalization of building forms and techniques, but rather in the culturally varied expressions that have been safeguarded in older historic areas. 'This can contribute to the architectural enrichment of the cultural heritage of the world' (art. 6).

In terms of the proposed legal and administrative measures, the 1976 Recommendation declares: 'The application of an overall policy for safeguarding historic areas and their surroundings should be based on principles

which are *valid for the whole* of each country' (UNESCO. 1976, art. 9). Furthermore, it states: 'Public authorities as well as individuals *must be obliged* to comply with the measures for safeguarding. However, machinery for appeal against arbitrary or unjust decisions should be provided' (art. 13). As part of the practical measures, the 1976 Recommendation proposed that 'a list of historic areas and their surroundings to be protected should be drawn up at national, regional or local level' (UNESCO. 1976, art. 18). This has, in fact, become a standard procedure in many countries, starting from the United Kingdom (e.g. Bath), Germany (e.g. Romantische Strasse) and France (e.g. Strasbourg), each with somewhat different legal implications. The idea of 'historic areas' has since been adopted in many other countries outside Europe. One version of this policy is to be seen in the 'Main Road' projects in North America, which was based on the invitation of building owners and particularly commerce to invest in the historicizing renovation of house fronts along principal streets in urban centres. The idea of conservation areas is clearly visible in the policies adopted in the case of many World Heritage cities.

Figure 1 ***Vienna Tower (Austria): the proposal of the Wien Mitte project of high-rise buildings at the time of the nomination of the historic town of Vienna to the World Heritage List became the incentive for the organisation of the international conference that produced the Vienna Memorandum.***

Historicized urban fabric

The Italian practice that has been developing from the 1950s has however favoured a different approach. While starting from a debate on the notion of *centro storico* (historic centre), the policies have developed so that the entire territory has been perceived as historical. Therefore, the notion of 'historic centre' has tended to lose its meaning within this overall context. The results of the Italian policies can be seen in the conservation of historic towns such as Bologna, Ferrara, Rome and Venice. An interesting precedent can be seen in the urban master plan of Assisi, prepared by the architect Giovanni Astengo in the 1950s. Here, in addition to making a systematic analysis of the qualities of the historic centre, he also addresses the protection of the surrounding landscape as an essential part of urban planning norms.

Since the 1970s, the political and socio-economic situations in different parts of the world have been subject to drastic changes. Until thirty years ago in many countries, planning continued to be the responsibility of a central authority and the urban master plan could be legally adopted as a norm. Since then, however, the growing market-oriented strategies have favoured the private sector at the expense of a central public authority. Gradually, there has been a tendency to abandon urban master plans that used to regulate land use, and to prefer strategic planning often leading to decentralized urban growth. At the same time the various attraction points, such as airports, railway stations, or odd commercial and industrial complexes, have been new hubs for urbanized development. The existing legislation is often based on the earlier 'modern movement principles', which favoured central control. Unfortunately, this is no longer effective as a basis for planning control in the current decentralized situation.

In the case of Rome, which has a long tradition of preparing master plans, the earlier centralized plan (1964) has been consciously decentralized in the new plan of 2000, strengthening the functions and services that were made available in local centres. The new master plan provides the general framework, making the decentralization possible without too many disadvantages. In practice, this has meant that the eventual protective measures (in terms of planning regulations) would be applied to the entire municipal area rather than only to the 'historic centre', as had been the case in the past. In many other cases, instead, the legal and administrative framework does not necessarily guarantee a proper control mechanism. This is the case, for example, in several historic Central European cities, such as Budapest, Cologne, Prague, Vienna and Vilnius, where high-rise office buildings have been mushrooming within close range of protected areas or even within them. What happens is that the mayor or governor can interpret the strategies in favour of ad hoc economic and planning development, ignoring the historic qualities of the city. In fact, from this social, economic and political context is born the current attempt to establish a new UNESCO Recommendation concerning the historic urban landscape.

Over the past fifty years of international doctrine some documents, such as the Venice Charter, have been much discussed and have certainly exercised a certain impact on the various national legislations and also on local conservation policies. One of the results of the Venice Charter in particular is represented by the numerous other charters that have taken it as a principle reference. These include the *Operational Guidelines for the Implementation of the World Heritage Convention* (WHC, 2008), the Australia ICOMOS *Burra Charter* (edition of 1999) and the *Nara Document on Authenticity* (1994). Obviously, the

interpretation of the charters is not always consistent with the intentions of the authors. In fact, rather than using them as a conscious guideline, charters are often utilized as a justification – 'post mortem'! This is the case also with the Nara Document, which has often been taken as an excuse for even drastic changes to the historic fabric, justified by the continuity of the intangible aspects of the site, its *spiritus loci*.

Generally speaking, in the light of the examples given above, we observe that the international doctrine is more often the result rather than the incentive in terms of urban conservation. In some way, the 1970s have become a turning point in the development of conservation/development attitudes. Since then the political situation in various countries has changed from centrally controlled management towards a market-oriented economy. This has had an impact on the protection of properties, which have been gradually taken over by the private sector. In this new situation, rather than being guided by a master plan, municipalities tend to develop following the logic of the market economy. At most, there is a strategic plan to orient development. Historic urban areas thus remain a testimony of earlier planning policies and as such obviously also a fundamental part of the cultural heritage. In the new situation, such areas have become vulnerable under the impact of irreversible change, and the existing conservation legislation and norms have not necessarily been adapted to face the new challenges.

Historic urban landscape

The notion of 'historic urban landscape', in itself, is not necessarily new. The sight of an 'urban landscape' has often been used informally as part of the description of a settlement, which has been built following the forms of the territory and thus becoming itself a landscape. Nevertheless, if and when such a notion is formally adopted in an international recommendation, it needs to be supported with clear definitions and policies required for its implementation.

One of the limitations of the existing international doctrine tends to be that it is mainly focused on architecture, even when related to historic urban areas. For example, the Council of Europe document of 1975, which introduced the concept of integrated conservation, is called the European Charter of the *Architectural* Heritage. Similarly, even with due emphasis on integrity including human functions, the 1976 UNESCO Recommendation still defines the notion in relation to 'historic and architectural areas', which is taken to mean 'any *groups of buildings*, structures and open spaces'. Similarly, the *World Heritage Convention* places historic urban areas under the category of '*groups of buildings*'. What we are missing here are the notions that would make an urban area '*urban*' beyond architecture (if possible). It could be the same as taking a landscape beyond the trees, rocks and waterways, and trying to understand its dynamics as a 'landscape'.

Figure 2 ***Icheri Sheher (Inner City), Baku (Azerbaijan): a historic urban landscape, showing stratigraphy that ranges from the medieval market area to the late 19th century town, and to the 20th century tall buildings in the background.***

Urban dynamics

In this regard, it is interesting to take note of the principles expressed in the document drafted by the first ICOMOS Brazilian Seminar about the Preservation and Revitalization of Historic Centers (Itaipava, 1987):

I. Urban historical sites may be considered as those spaces where manifold evidences of the city's cultural production concentrate. They are to be circumscribed rather in terms of their operational value as 'critical areas' than in opposition to the city's non-historical places, since *the city in its totality is a historical entity*.

II. Urban historical sites are part of a wider totality, comprising the natural and the built environment and the everyday living experience of their dwellers as well. Within this wider space, enriched with values of remote or recent origin and permanently undergoing a *dynamic process of successive transformations*, new urban spaces may be considered as environmental evidences in their formative stages.

III. As a socially produced cultural expression the city adds rather than subtracts. *Built space, thus, is the physical result of a social productive process*. Its replacement is not justified unless its socio-cultural potentialities are proven exhausted. Evaluation standards for replacement convenience should take into account the socio-cultural costs of the new environment (ICOMOS Brazil, 1987).

Here, the city is defined in its totality as a historical entity, but it is also the result of social productive processes. Urban areas are seen as part of a wider space, which is

permanently undergoing a dynamic process of successive transformations. The 1976 Recommendation declared that 'Every historic area and its surroundings should be considered in their totality as a *coherent whole*, whose balance and specific nature depend on the fusion of the parts of which it is composed and which include human activities as much as the buildings, the spatial organization and the surroundings.' While the intention of the authors of this text can be appreciated, it must be stressed that one of the characteristics of historic urban areas is their *intrinsic heterogeneity*. In this aspect, we also have the support of the ICOMOS Charter for the Conservation of Historic Towns and Urban Areas (1987), which declares: 'All urban communities, whether they have developed gradually over time or have been created deliberately, are an *expression of the diversity of societies throughout history*' (ICOMOS, 1987, preamble).

Figure 3 ***Small town in China: historic areas should be understood in their totality as a coherent whole including human activities as much as the buildings and spaces.***

Intrinsic diversity of historic areas

Considering that urban areas are the result of long processes, often responding to changing situations over time, historic urban areas reflect the cultural specificities and diversities of the people who have built them and who have lived in them. This does not mean that there could not be homogeneous areas within the diversity. This can be the case of relatively limited townships or urban areas that correspond to the continuity of the same policies or have been built to the same plan. The older and larger urban areas would, however, generally be better characterized in their diversity and heterogeneity rather than harmony. The typological and morphological analyses that were introduced in the 1970s also had the scope to define the specificity of each area in order to adopt the proper policies and strategies. This is certainly intended in the 1976 Recommendation, when it proposes to undertake 'a survey of the area as a whole, including an analysis of its spatial evolution', as well as noting that 'surveys of social, economic, cultural and technical data and structures, and of the wider urban or regional context are necessary' (UNESCO, 1976, art. 19–20). In cases where an urban master plan and relevant planning norms do exist, the analysis is relatively straightforward. Where no plans have survived, it is necessary to undertake a systematic architectural survey of the built areas and open spaces in order to identify the underlying regulations (often unwritten) and to have a proper reference for the development of planning tools that take into account the specific character and requirements of each area.

Etymology of the notion of 'urban'

When attempting to define the notion of 'historic urban landscape', we should be able to clearly delimit such as a territory. Does such an urban landscape cover all the administrative area of a town or city? Is it limited to what could be defined and eventually protected as 'historic'? Does it encompass the surroundings? These are some of the questions that can be posed.

Ildefonso Cerdá y Suñer, known for his urban plan for Barcelona, is generally identified as the originator of the term 'urbanism'. In fact, Cerdá claims this himself in his search for a proper term for the type of work that he was doing when planning a town or city. He opted for the Latin term *urbs*, referred to the word *urbum* (plough), and thus for the legendary operation by the Romans to use a plough to trace the limits of a settlement (using sacred bulls). Tracing this boundary, one 'urbanized' an area in the sense that it was delimited from a previously open and free field (furrow) into an area to be constructed. Urbanism would thus mean planning related to the urban area, excluding the open field. On the other hand, an urban area will obviously contain open spaces, which are in a certain way 'urbanized', i.e. have become part of the urban settlement.

Figure 4 ***Val d'Orcia, Montalcino (Italy): the historic urban landscape of the small town of Montalcino is an integral part of the cultural landscape.***

Cerdá also discusses other terms, such as 'city' and 'town', which are often given as synonyms. It can be noted however that the word 'town' (Old English *tun*) used to mean a built enclosure. Later it was generally

distinguished from a 'village', which instead derives from *villa* (Italian for country house) and indicates an inhabited place smaller than a town. City is referred to Latin *civis*, meaning townsman, the inhabitant of an urban settlement. In medieval usage, a city (deriving from *civitas*) was a cathedral town, thus distinguished from an 'ordinary' town. The bishop (archbishop) who ruled over other bishops was metropolitan. The seat of the metropolitan was thus called *metropolis*. Obviously, in recent times, this word has taken a more generic meaning of very extensive urban areas or areas that enclose the neighbouring municipalities in the surroundings of large cities.

Over the centuries, there has always been a clear distinction between the enclosed urban area, *urbs* (in Greece, *polis*), and the surrounding rural area, the open territory. This relationship started changing as a result of industrialization and the population increase in the late 19th century. The areas that were built mainly for residential purposes at the outskirts of existing urban areas were called 'suburban'. These were a sort of go-between, not being rural, but without the services that characterized urban centres. The construction of suburban areas has continued until the present. Over time, however, the suburban areas have been provided with a number of services and have become much appreciated for their residential qualities.

Settings of urban areas

One of the critical problems now encountered, especially around large metropolitan areas, is exactly the fate of their 'setting'. Such areas used to be agricultural, contributing to the sustenance of the urban population. They were characterized by small rural settlements, often even of historic value, and in any case forming a cultural landscape that reflected the local history and cultural identity. Particularly in the second half of the 20th century, the increasingly rapid expansion of metropolitan areas has led to an increase in land value. Thus the areas outside urbanized land have become subject to development pressures, often without proper planning. As a result, farming land has been transformed into industrial or storage use or similar, and the traditional settlements have lost their rural nature and taken on a more suburban character. Such informal 'eating' into the open land could also result in *favelas*, built to low quality and not providing the necessary services (Figure 5). (Even so, voices are heard defending the human qualities that merit due attention in such settlements.)

Figure 5 Favelas in Rio de Janeiro (Brazil): are necessarily part of the current urban landscape, and form a real challenge in terms of social security.

The transition areas were taken as a major theme for the 2005 ICOMOS General Assembly in China, where these problems have become urgent due to the rapid economic development taking place, especially in metropolitan areas such as Shanghai. The conference adopted the Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas, where the setting of a heritage area is defined as 'the immediate and extended environment that is part of, or contributes to, its significance and distinctive character' (ICOMOS, 2005b, art. 1). The Declaration goes on to note that historic areas 'also derive their significance and distinctive character from their meaningful relationships with their physical, visual, spiritual and other cultural context and settings' (art. 2). Therefore, it is necessary to develop proper planning tools and strategies for the conservation and management of areas forming the setting.

What is historic?

The term 'history', in English, has been defined in two senses: the temporal progression of large-scale human events and actions; and the discipline or inquiry in which knowledge of the human past is acquired or sought (Audi, 1996, pp. 584f). Philosophy of history can be placed under either of these, and would thus be called 'speculative' when examining the progression, or 'critical', i.e. the epistemology of historical knowledge, when searching for knowledge of the human past. 'Historic' would thus be understood not just as something being old, but rather as something that is significant as a source for the discipline of history, i.e. something that can be associated with a particular meaning and eventually value. When dealing with cultural heritage, the term 'historic' would thus become a qualifier as heritage.

Urban areas in their great variety are the product of on-going processes. As such, they necessarily reflect the intentions and needs that have emerged in different

periods, as well as taking into account the existing situations, i.e. environmental, economic and socio-cultural. While the resulting fabric would reflect the diversity of human creative spirit, it would also enclose a form of continuity that gives a particular identity to each area. Being considered 'historic' would not be automatic, but rather the result of continuity in appreciation over time. Historic urban areas are thus areas of which the historicity has been recognized by the community concerned. This means that they are areas that would merit special care, and even protection, in order to monitor and control any changes that would undermine the recognized qualities.

Landscape and urban landscape

Modern representation of landscape goes back to Dutch painting in the 16th and 17th centuries (*landskip, landschap, landscap*, from Dutch), meaning 'picture representing inland scenery' (distinguished from 'seascape'). In the 17th and 18th centuries, the English landscape garden was then designed as a symbolic representation of ancient myths, referring to painted classical landscapes and poetry. In 1962, UNESCO adopted the Recommendation Concerning the Safeguarding of the Beauty and Character of Landscapes and Sites (1962), which provided broad indications for the definition of protected landscapes and sites, emphasizing that:

> *Protection should not be limited to natural landscapes and sites, but should also extend to landscapes and sites whose formation is due wholly or in part to the work of man. Thus, special provisions should be made to ensure the safeguarding of certain urban landscapes and sites which are, in general, the most threatened, especially by building operations and land speculation. Special protection should be accorded to the approaches to monuments (UNESCO, 1962, art. 5).*

This Recommendation noted that measures taken for the safeguarding of landscapes and sites should be both 'preventive and corrective'. 'Corrective measures should be aimed at repairing the damage caused to landscapes and sites and, as far as possible, restoring them to their original condition' (art. 10). Considering the formulation of the policies at a distance of some forty years, it seems that in the 1960s landscape was still strongly associated with the idea of identifying it with a 'picture'. It was a static object, and consequently, it was expected to be treated and restored as if it were a 'monument'.

These concepts have been subject to further evolution over subsequent decades and particularly from the 1970s, when ecological concern for the environment became more pressing. As a result, the 1995 Council of Europe Recommendation on the Integrated Conservation of Cultural Landscape Areas as Part of Landscape Policies differed from the 1962 UNESCO Recommendation in some essential aspects. Landscape was defined as a 'formal expression of the numerous relationships existing in a given period between the individual or a society and a topographically defined territory, the appearance of which is the result of the action, over time, of natural and human factors and of a combination of both' (Council of Europe, 1995, art. 1). Rather than being a static object, the environment was seen as a 'dynamic system comprising natural and cultural elements interacting at a given time and place which is liable to have a direct or indirect, immediate or long-term effect on living beings, human communities and heritage in general' (preamble). As a result, there was need for a comprehensive policy of protection and management of the whole landscape, taking into account 'the cultural, aesthetic, ecological, economic and social interests of the territory concerned' (preamble).

In 1992, the World Heritage Committee decided to introduce the notion of 'cultural landscape' in its *Operational Guidelines* (1994 edition). Here, cultural landscapes are defined as 'combined works of nature and of man', and they are seen as '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' (version 2005: art. 47). Cultural landscapes can be designed, organically evolved or associative, and can include urban areas and settlements. According to the proposed categories, urban areas could be understood either as designed or as organically evolved. The latter category could be further referred to as an area that has stopped developing sometime in the past ('relict landscape'), or an area that is still living and subject to changes. It is noted that a cultural landscape is not only a 'picture'. It is based on a complex set of criteria, cultural, economic, social, etc. Therefore, the aesthetics are only one dimension, and often not the most important. Instead, it is a territory that has archaeological and historical stratigraphy, and consists of the contributions of the different generations, as well as of the impact of environmental changes (climate, vegetation, etc.).

How to meet the condition of integrity?

Another key issue in the identification and definition of historic urban landscapes should certainly be its integrity. Integrity must necessarily be related to the qualities that are valued in a particular property. The social-functional integrity of a place is referred to the identification of the functions and processes on which its development over time has been based, such as those associated with interaction in society, spiritual responses, utilization of natural resources, and movements of peoples. The spatial identification of the elements that document such functions and processes helps to define the structural integrity of the place, referring to what has survived from its evolution

over time. These elements provide testimony to the creative response and continuity in building the structures and give sense to the spatial-environmental whole of the area. Visual integrity, instead, helps to define the aesthetic aspects represented by the area. The development of a system of management can be based on such dimensions of integrity so as to guarantee that the associated values would not be undermined. In many cases, it is not enough to focus on the limited World Heritage area, but rather to take into account a wider territorial context. This was the case, for example, in the Valley of Noto in Sicily, where the eight historic urban areas were integrated into a territorial management master plan. The purpose was to place emphasis on the economic and functional aspects of the regional economy and relevant land use, which could not be suitably managed if only limited to the nominated World Heritage sites.

Figure 6 Hong Kong panorama: is basically formed of high-rise buildings that have formed a new modern townscape.

What are the limits of a historic urban landscape?

Taking into account the different factors discussed above, we can try to identify issues that should be included in the definition of a historic urban landscape. While recognizing that each area has its own characteristic components, i.e. the structures, open spaces, functions, etc., we should be looking at what characterizes a historic urban landscape as an 'urban landscape'. This means taking into account the ways in which the built-up and open spaces have evolved over time, i.e. what have been and currently are the dynamics of evolution and the resulting patterns or marks left in the area? What in an urban landscape can be considered to have been historicized, based on shared recognition? Generally, an urban landscape is also a 'living' entity, responding to population needs and market forces. Furthermore, an urban area has a functional and visual relationship with its setting, which contributes to its meaning, significance and values. This notion should be further elaborated in the requirement of 'buffer zones'.

Considering that, in general language, words may have many different meanings, which can change over time, it is useful to agree on selected terms that are each associated with a precise meaning, thus forming the terminology for the field concerned. Thus, we could consider 'environment' as a generic term for our living territory. Instead, 'landscape' could be defined as a visual perception of specific qualities in a particular land area, including especially aesthetics (seen in views and approaches), as well as the geomorphology of the territory. Taking into account the definitions already given for the notion of 'cultural landscape', this could be defined differently from an 'ordinary' landscape as a living territory characterized by evolution over time. The essence in the definition of cultural landscape is to pay attention to its layers of history and evolution over time, the traces left by the different generations in response to the challenges offered by the natural environment. 'Urban landscape' can be seen as the built-antropic territory, which is characterized by ongoing processes. Its management needs understanding of the causes and dynamics of development. Passing then to the 'historic urban landscape', this can be seen as recognition of specified qualities in historically perceived urban territories or sites, where the change can range from static to dynamic. In the management of such areas it is essential to maintain their specificity and 'historicized' qualities, which should be recognized for their social and cultural, as well as physical characteristics.

It could be said that history builds the town. The different periods and cultures have established diverse criteria that are reflected in present-day reality. From very early civilizations urban areas were planned, often using a regular grid. Khorsabad (Assyrian capital in the time of Sargon II, today a village in northern Iraq) had such a grid, and so had various other urban settlements in the ancient Middle East, in Egypt or in ancient Persia (e.g. Persepolis in Iran), as well as those associated with the Hippocrates of Chios (e.g. Miletus in Greece), the Roman world, or Teotihuacan in Mexico. Another form of urban development was based on 'organic' growth, resulting in an apparently irregular pattern, such as those of European medieval or many Islamic towns. In antiquity and throughout the Middle Ages, urban settlements were generally circumscribed and surrounded with fortifications, thus making a clear distinction from the rural open territory. Planning grids could however be taken into the territory even outside the core area, giving structure to an entire region. This was the case for example of the Roman *centuriation*, a technique for large-scale land partition, where one side of the square was 710 m.

From the 15th century onwards, urban planning gradually enters into the modern era, where urban areas start extending into the territory without strict limits. In the 17th and 18th centuries, many cities were designed as the focal points of large-scale vistas and axial planning. In many cases, European cities could be integrated with designed landscape layouts, such as Hannover (Germany)

or the Aranjuez Cultural Landscape (Spain). In the 19th century, the American model of grid plans, such as those of Washington DC in the United States (L'Enfant, 1791), Cienfuegos in Cuba (1819), or Barcelona (Cerdá, 1859), provided a structure for endless development. With the continuation of urban growth, large cities have in certain cases grown into megalopolises involving populations that reach tens of millions. Examples may be found in South-East China, such as Shanghai, Mexico City in Mexico, or even in Europe, such as the urban ring of the Netherlands. There are obviously many theories and hypotheses for urban growth in the future, which we do not discuss here.

What this brief survey gives is a canvas with lots of variables. In the modern world, urban landscapes can extend to tens or even hundreds of kilometres, including several administrative areas. Whether we should consider all this built landscape 'historic' is an issue for reflection. Until now, the international conservation charters and recommendations have had an impact in relatively limited areas. Even the Council of Europe's 1995 Recommendation regarding the protection of cultural landscape areas tends to put fairly strict limits to the implementation. Nevertheless, due to the expansion of the notion of historicized territory and the appreciation of even recently built areas, it is worth having another look at this issue. At the same time, the larger the areas that are being handled, the more generic or 'flexible' the proposed guidelines would need to be. Note that, for example, in the 2000 master plan of Rome, protective measures can be extended to practically all built areas of whatever date, mainly subject to their quality and characteristics.

Another question concerns the implementation of international guidelines and recommendations. So far, the charters have been mainly known to conservation professionals. They, however, are seldom involved in the decision-making process regarding planning and development of larger areas. To whom then is the international doctrine addressed? Who are the stakeholders interested in taking note of such proposals and able to implement them? In principle, the answer should be the public authorities. However, the systems and tools of planning control seem to vary greatly from country to country. In some, control is in the hands of a centralized authority, in others it is the responsibility of local councils. At the same time, the private sector, including multinational companies and local land owners, is playing an increasing role in what actually happens on the ground. Furthermore, the physical condition of vast built areas makes it economically difficult, if not impossible, for a public authority to intervene. Thus, in today's global society the initiative tends to remain in the hands of the private sector, who often have the financial means and can justify any intervention on economic grounds without much attention to the overall impact of the projects.

Conclusion

Learning from the experience of the *World Heritage Convention*, we note that much progress has been made possible due to the interest raised by the World Heritage List. As a result, many governments have taken measures to establish protective regimes and management systems and plans for areas that earlier were not even considered. The identification of areas that could be defined as 'historic' within the urbanized landscape (even in cases of vast metropolitan areas or megalopolises) could give a useful support for the management regime of areas with recognized qualities. In order to obtain concrete results, international charters should be sustained by clear education and training incentives to be integrated into the career structure of those involved in decision-making.

It is useful to look at the doctrine defined in international principles and how this relates to the theory of restoration. We can say that the principles are the outcome of reflection based on practice, and therefore they become documentary evidence for the cultural evolution that has taken place over the years. Theory, instead, provides a description of the methodology that is required in the decision-making process aiming at the conservation and restoration of heritage resources. In fact, the principles and the theory should be seen as complementary. Within the process of conservation many issues need to be taken into account, and the decisions may vary according to the diverse situations and the character of the resource concerned and its cultural, social, economic and physical context. The questions can range from keeping the historical material, and eventually replacing like with like, to recognizing the essential meaning of architecture and urban ensembles as based on the recognition of the functional schemes and dynamic processes that reflect perceptions and changing uses. In the latter case, obviously, the challenge lies in the monitoring and control mechanisms that can be implemented. Another fundamental requirement will be the involvement of all stakeholders in decision-making, which should be based on a learning process and building of attitudes. 'Restoration' may be seen as a historical-critical approach to existing territory, based on the recognition and valorization of its qualities. 'Conservation', instead, may be understood as the methodology based on communication and learning processes aiming to prolong the life and clarify the messages associated with heritage resources.

Taking into account the evolution of conservation philosophy and policy and the changes in the physical reality of which our heritage is part, I believe that the notion of historic urban landscape can become another paradigm on the cultural route. It has already been recognized that conservation is a fundamental part of modern life and the management of our living space. Historic urban landscape is a new challenge that can provide us with fresh guidance and that may well lead to the revision of legal and administrative frameworks. In any case, the conservation

of our heritage, material and immaterial, is necessarily based on communication and building up of attitudes. It requires a learning process and informed involvement of all stakeholders, public and private.

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6

Visual analysis: tools for conservation of urban views during development

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Visual analysis

During the Ming and Qing Dynasty (13th and 14th century) it was the custom of every city or town in China to select generally eight [sometimes a few more] best landscapes scenes in the vicinity that best represented the local character. The selected scenes were normally those preferred by the local people and were most popular destinations.

L.I. Kairan, University of Sheffield, UK

Special views are a major cultural resource of cities, which are often remembered by particular perceptions of their skylines. Skylines can be images of buildings, often national monuments, seen against open sky. Sometimes a tree canopy or landform is part of the critical skyline. Elsewhere views of hills and mountains surrounding a city, visible above or between buildings, are a vital part of appreciation of the place.

A major potential impact of development upon the historic urban landscape is visual. This is particularly the case for new tall buildings, which can modify the relationship between the urban landscape and its wider setting. The techniques that follow seek to define, in advance of development, certain visual characteristics of the historic urban landscape which should act as restraints on the height of buildings on particular development sites. In this way the bottom of the open sky is defined, so that in some cases there is a site boundary in the sky above the site.

Mountain skyline above tall buildings

Example: Rio de Janeiro (Brazil)

Rio de Janeiro is an example of a city where the mountain skyline is memorable, seen rising above tall coastal buildings. One particularly striking peak, Corcovado, has been enhanced by the 30 m statue of Cristo Redentor (Christ the Redeemer) constructed in 1931. The beaches all along the southern part of the city command particularly fine views of the mountains rising behind the urban frontages (Figure 1).

Figure 1 View along Copacabana beach from Leme.

In this case conservation of the mountain skyline from important locations such as Copacabana beach will depend on imposing a maximum building height along the water front. Already a few towers are too high. The result of raising the building height more generally is indicated by the black line. Development needs to be of a height which conserves the views of the mountains, which provide the internationally famous image of Rio de Janeiro.

Cones of view: rising sightlines to hills or mountains

Example: Vancouver (Canada): Mountain View Protection Guidelines

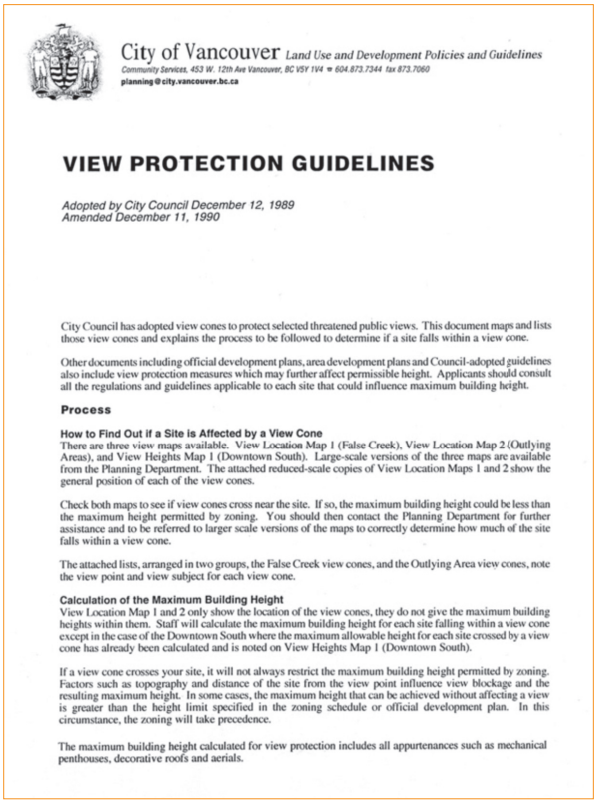
Source: Nancy McLean ASLA MCIP, Landscape Co-ordinator, Corporation of Delta, British Columbia (Canada)

In 1991 the City of Vancouver adopted lucid view cones to protect selected public views of the mountains to the north. The view cones are rising sight lines that limit the height of buildings in given locations. The limitations become less stringent with distance from the viewpoint. The outcome is that there are views of mountains from such places as the open space by the Anthropology Museum and alongside the Law Courts in downtown Vancouver (Figures 2 and 3).

Figure 2 Vancouver city centre to the south of the Rocky Mountain ranges, seen from a residential tower in the university.

Figure 3 The mountain peaks seen from the city centre above the buildings of controlled height; view from the entrance to the Law Courts designed by Ericson with Cornelia Oberland, landscape architect.

The method is made clear by text describing the process and maps showing the cones overlaid on the city (Figures 4 and 5).



City of Vancouver *Land Use and Development Policies and Guidelines*
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VIEW PROTECTION GUIDELINES

Adopted by City Council December 12, 1989
Amended December 11, 1990

City Council has adopted view cones to protect selected threatened public views. This document maps and lists those view cones and explains the process to be followed to determine if a site falls within a view cone.

Other documents including official development plans, area development plans and Council-adopted guidelines also include view protection measures which may further affect permissible height. Applicants should consult all the regulations and guidelines applicable to each site that could influence maximum building height.

Process

How to Find Out if a Site is Affected by a View Cone
There are three view maps available. View Location Map 1 (False Creek), View Location Map 2 (Outlying Areas), and View Heights Map 1 (Downtown South). Large-scale versions of the three maps are available from the Planning Department. The attached reduced-scale copies of View Location Maps 1 and 2 show the general position of each of the view cones.

Check both maps to see if view cones cross near the site. If so, the maximum building height could be less than the maximum height permitted by zoning. You should then contact the Planning Department for further assistance and to be referred to larger scale versions of the maps to correctly determine how much of the site falls within a view cone.

The attached lists, arranged in two groups, the False Creek view cones, and the Outlying Area view cones, note the view point and view subject for each view cone.

Calculation of the Maximum Building Height
View Location Map 1 and 2 only show the location of the view cones, they do not give the maximum building heights within them. Staff will calculate the maximum building height for each site falling within a view cone except in the case of the Downtown South where the maximum allowable height for each site crossed by a view cone has already been calculated and is noted on View Heights Map 1 (Downtown South).

If a view cone crosses your site, it will not always restrict the maximum building height permitted by zoning. Factors such as topography and distance of the site from the view point influence view blockage and the resulting maximum height. In some cases, the maximum height that can be achieved without affecting a view is greater than the height limit specified in the zoning schedule or official development plan. In this circumstance, the zoning will take precedence.

The maximum building height calculated for view protection includes all appurtenances such as mechanical penthouses, decorative roofs and aerials.

Figure 4 Guidelines for view cones to protect selected public views of mountains to the north.

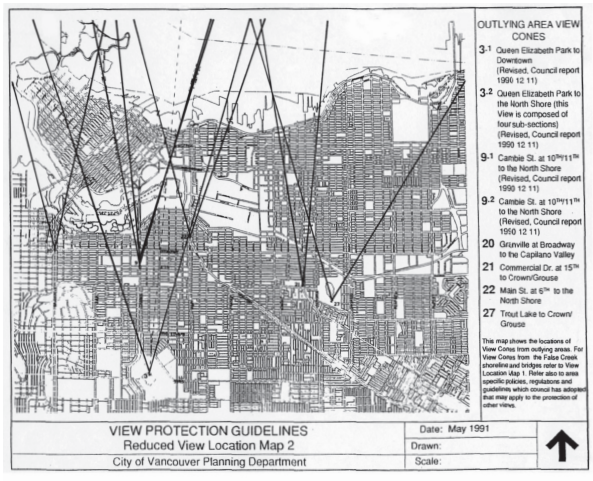

Figure 5 View cones overlaid on city map.

Cones of view: downward sight lines, to sea or valley

Example: Old and New Towns of Edinburgh World heritage site (United Kingdom): views down to Firth of Forth

Source: Colvin and Moggridge, landscape consultants

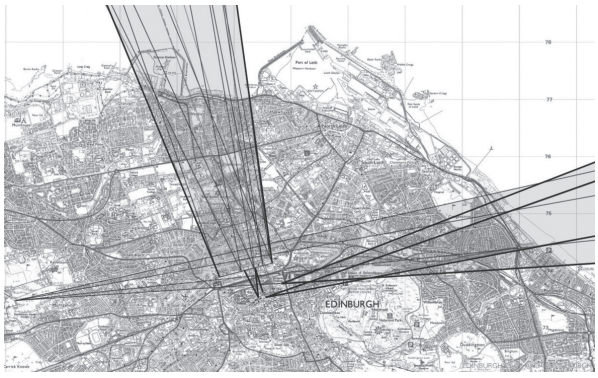

Figure 6 Downward views to the sea from the centre of Edinburgh.

Figure 6 maps the areas across which there are downward views to the sea from the centre of Edinburgh. The easterly view cone shows the breadth of the view down Royal Mile. The northerly view cones are a combination of the northerly views down New Town streets and Old Town closes. The grid layout of the city keeps these views open; it also means that there are no significant diagonal views of the sea from the city centre.

Figure 7 Downward view of the sea from the Old Town, Edinburgh.

Figure 7 shows the view of the sea from Milne's Court on the north side of the Old Town, looking down Hanover Street in the New Town, which enjoys a similar view from a lower level. Note the narrowness of the vertical space across which the water is seen; any taller buildings along the coastline would obscure city-centre views of the sea.

City skylines from significant viewpoints

Example: Horse Guards from St James's Park bridge, London

Source: Colvin and Moggridge, landscape consultants

The first task is to define which key viewpoints to skylines evoke the city.

In this example, the picturesque view of romantic buildings among trees, seen from the bridge over St James's Park lake (Figure 8), is situated at the heart of the UK seat of government. The view is a highlight of London's Royal Parks, which extend 4 km westwards from this viewpoint near Westminster World Heritage site with its palace, abbey and church. An estimated 4–5 million visitors admire this view every year, and about 250,000 photograph it.

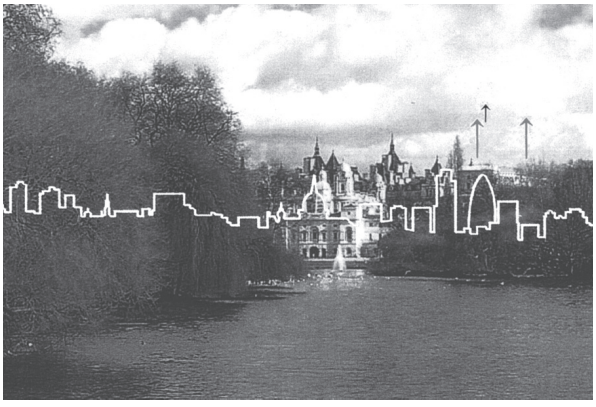

Figure 8 Viewpoint from the bridge over St James's Park lake, London.

The dome of St Paul's cathedral and the City of London business centre lies beyond the skyline shown in Figure 8, including buildings nearly 200 m tall. The easterly sight line across the skyline from the bridge rises at 1:18.5 allowing a building 200 m higher than the viewer's eye at a distance of 3.7 km. But the arrows show current proposals for taller buildings attacking the skyline. A protective view cone could easily define the protection needed (see Figure 15 for a photograph of this view as perceived by visitors).

Figure 9 View of City of London from Hungerford Bridge over the Thames.

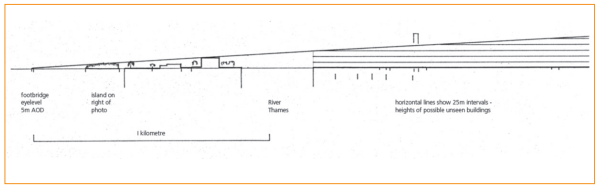

Figure 10 Section through the rising sight line from St James's Park bridge over Duck Island, with Downing Street beyond.

Contours showing bottom of open sky

Example: Open sky visible from the core of the Inner London Parks

Source: Colvin and Moggridge, landscape consultants

Figure 11 Draft contour plan, Inner London Royal Parks, 2001.

Figure 11 is a preliminary draft prepared as the Royal Parks' contribution to the Greater London Authority's new Spatial Development Plan, 2001. Note that the contour levels indicated on this plan have proved by later examination of specific examples to be at least 25 m too low. The core areas of the Inner London Royal Parks are shown shaded. The contours are 25 m apart, and are some 200 m above the ordnance datum (sea level) about 1 km east of St Paul's Cathedral.

The Royal Parks asserted that a modern vision for London's future will include areas of nature in the parks, where it will be possible to enjoy being out of any visible contact with the metropolis, in 'open sun-lit and tree-shaded spaces, green with grass and bright with water' (W. H. Hudson, the Argentine naturalist who settled in London, 1898, Chap. 1). Similarly in many cities broad urban spaces, the edges of which are often defined by elegant buildings, benefit from the exclusion of irrelevant buildings beyond. So that those developing other parts of the city would know what might affect the defined secluded core of the parks, a contour map was drawn showing the bottom of the open sky seen from there. The contours show heights above sea level above which structures would be obvious.

Note that this philosophical approach was sadly not accepted by the Greater London Authority, but the techniques are believed to be relevant worldwide.

Perception of skylines

Example: Siena silhouette looking south from the castle, 1983

Figure 12 Siena (Italy), 1983. Photo Christopher Whinney (ATG Oxford).

Photography, however good, does not depict sky lines as they are perceived; the mind emphasizes verticals and fixes on elements seen against the sky or distant landscape (Figure 12). For this reason drawings that pick out silhouettes and exaggerate height provide a truer picture (Figure 13). Telescopic images can also show what the mind sees.

Figure 13 Siena skyline as photographed in Figure 12.

The three towers on the left of the drawing (Figure 13) tend to merge into a single plane when seen in silhouette. However they are in fact at considerably different distances from the viewpoint.

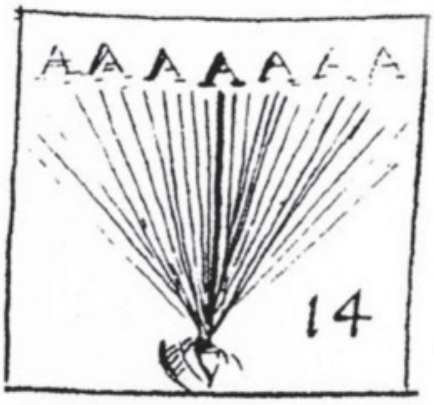

Figure 14 Hogarth, 1753.

Explanatory note by E. H. Gombrich on selective focus

Hogarth based his idea of pursuit on what appears to be an irrefutable fact of visual perception, which he illustrated in a diagram (Figure 14) '… if the eye stops at any particular letter, A, to observe it more than the rest, these other letters will grow more and more imperfect to the sight, the farther they are situated on either side of A, as is expressed in the figure; …'

Hogarth was right in reminding us of the limited span of focused vision. The fovea centralis*, which is alone capable of sharp definition, covers less than one degree, while the remainder of our visual field appears progressively indistinct the further it is removed from the fovea. Unlike the limits of resolution, this unevenness of our vision rarely obtrudes on our awareness, because we can always fix on any point that interests us, and since the eyes are very mobile we can build up a detailed picture of any object we wish to inspect. We do so all the more readily as our visual impressions do not fade immediately, but stay with us for sufficiently long to enable us to turn the mosaic of small snapshots into a coherent and continuous image (Gombrich, 1979).*

Avoidance of falsification with images

Example: View towards Horse Guards from St James's Park bridge, London

Doon Street Tower: a recent case of deception in London

In central London, a developer and his design team recently succeeded in deceiving the Secretary of State with falsified images of a proposed block of flats to appear above the wooded island in the centre of the famous view towards Horse Guards from the bridge over the lake in St James's Park, close to the Westminster World Heritage site. This view was designated by the London Plan 2004, allegedly for protection. The circumstances are briefly as follows:

A 144 m tall block of flats was proposed at Doon Street, a site behind the National Theatre on the South Bank of the Thames. The same accommodation was shown to be feasible in lower buildings. The Secretary of State called in the proposal for assessment by public inquiry in February 2008. One major issue was the impact of the tower on the designated view towards Horse Guards from St James's Park bridge.

Figure 15 View towards Horse Guards from St James's Park bridge as perceived by visitors. This assessment is confirmed by numerous images posted on the internet (FLICKR).

Tree-clad Duck Island in the centre middle ground of the view is very sensitive to diminution by buildings appearing above it. As Le Corbusier (1923) wrote, 'the sensation of density: a tree or a hill is less powerful and of a feebler density than a geometrical disposition of forms'. Humphry Repton, who inspired architect John Nash, the designer of St James's Park lake in 1827, wrote in 'Observations' CHXIV in 1803: 'When I describe water, I never estimate its effects by the number of acres it may cover; but by its form, its continuity, and the facility with which its termination is concealed', an effect skilfully achieved by this design.

The inspector, being an architect experienced in assessing views at public inquiries, was able to see through the misleading visual information submitted. Following this public inquiry the inspector recommended 'that planning permission should not be granted'. He concluded about the St James's Park view that 'there exists within this almost idyllic view a delicate balance between landscape and buildings that would, in my judgement, be seriously damaged by the appearance of the Doon Street Tower'. However the Secretary of State was deceived by misleading visualizations tabled by the developers and gave consent against her inspector's recommendation, stating in her letter that: 'She considers that the impact on this view would not be as great as the inspector fears, and would not be unacceptable' (para. 17).

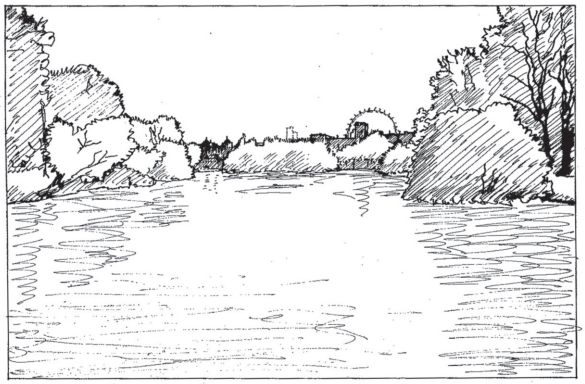

Figure 16 Tracing of one of the images of the proposed Doon Street Tower, tabled by the developer's team of 'professional experts', described as 'verified images'.

The 'visualizations' falsified the effect of the proposal by the following techniques:

- Faint depiction of the proposed tower.
- Wide-angled lens effect, so that the foreground and sides of the view are greatly enlarged. The image covers a cone of vision four times the size of that perceived by visitors, as can be seen by comparing the photograph with the drawing (Figures 15 and 16).
- Panoramic effect so that the proposed tower is shown very small, surrounded by an extensive scene all shown fully in focus. This is misleading, as the eye has only a narrow span of focused vision, while the remainder of our visual field appears progressively indistinct the further it is removed from an object which attracts attention.
- Multiple images were assembled so that the key impact is minimized among pages of irrelevant images.

Proposed good practice to avoid falsification with images

To avoid falsification with images, standard practice should be recommended for all photographic imagery of proposals that affect the historic urban landscape:

- Every landscape or townscape view *must* be accompanied by a single-frame image equivalent to

f70 for a 35 mm camera, on which the proposal is shown as a bold image. Failure to produce these basic data renders all other imagery invalid.
- Light conditions must be selected such that the proposal is clearly seen when superimposed.
- Exaggerated areas of foreground must be avoided.
- If long horizontal images are included to incorporate peripheral vision, then only the central 20 per cent of the image, on which the proposal is shown, should be in sharp focus. The sides of the image should be shown with increasingly blurred focus. Alternatively the part of the panoramic image containing the proposal should also be shown alongside as a telescopic image.

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Urbanization and cultural conservation – a summary of policies and tools in the United States

7

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Introduction

The topic of our debate is management of the urban landscape, or how to preserve the integrity of the fabric of urban places in the face of challenges that threaten to diminish their layers of cultural qualities. This paper aims to bring the United States experience and my own perspective, as an American trained planner with practical international experience, especially in China, to the discussion of appropriate principles and practices that can be used to assist communities over a wide variety of local circumstances. As the US has no World Heritage designated cities, I detail how our planning process manages the urban fabric in the best cases. The American Planning Association's *Policy Guide on Historic and Cultural Resources*[18] (Annex 2 of this volume) describes the position of the organization and how its members should promote the best climate for historic resource integration and conservation at every level.

Whereas I do believe that some fundamental principles apply to the conservation of urban landscapes, I do not think that there is any single approach, regulation or guideline that will accommodate the extraordinary variations across the globe in terms of cultural values, political considerations, economic diversity and local experience. Our job is to provide explicit guidance to historic cities, including World Heritage sites, while establishing the philosophy and lining up valid and compelling arguments for the thousands of other places in the world with important cultural resources in need of preservation and support.

Planning framework

In the United States, planning grew not from architecture but from landscape architecture. The first president of what later became the American Planning Association was Frederick Law Olmstead, one of the brilliant minds behind the American 'city beautiful movement' and the designer of Central and Prospect Parks in New York City. Consequently, US planning practice has always been considerably more comprehensive in its approach than often found around the world. The more common international notion of planning is that it is primarily about land use and urban development. In the US, planning is a much more comprehensive effort that begins with analysis and goal-setting, and much later proceeding to the implementation of the physical stages. Another important observation about the perception of planning is that many international institutions maintain a bias against planning as a comprehensive urban strategy. This comes from the strong ideological bias against central government economic planning. Unfortunately, this bias has led to an international focus on infrastructure investments, while ignoring the creation or support of local planning policies and guidelines that should be in place to manage and inform the distribution and scale of these large infrastructure interventions. Hence there is a vast difference among countries in the perception of planning.

We Americans have been relatively late in incorporating historic preservation into planning. The National Historic Preservation Act was passed in 1966. So for a long time planning did not have historic preservation and cultural conservation as a key component. Although in some places there was an effort to organize and protect important landmarks, it is only within the last forty years that historic preservation has become an important part of the planning process. While some American city leaders still think that preservation is contradictory to development, today there is wider acceptance of the fact that with careful planning, preservation will enhance the city's development strategy. Planning has made progress in incorporating historic preservation and cultural values, not just a focus on land use, infrastructure and new development. Engineering and architecture in the US are important, but quite different fields, whereas in other parts of the world the planning is often done by engineers and architects. Planning sets the context for good engineering and good architecture. A city of incrementally designed places without a vision and without cultural and economic elements will be neither beautiful nor sustainable.

The fundamental philosophy of successful city design is continually to reference the existing city with the needs of the present and the future. Planning and historic preservation that focus too much on the individual historic buildings, and not enough on the context, will lead to an incomprehensible, disjointed urban fabric. What value is there in saving one building, if the street layout, the open space, the feeling of the neighbourhood, is destroyed?

This planning process in the US begins with a vision of the city that celebrates and incorporates history and culture. The process takes a thoughtful, comprehensive approach to analysing the economic, social and physical issues before jumping to physical form. It will follow with specific plans like the plan for Men Xi I briefly discussed below. These plans describe how the historic resources are to be maintained and conserved within an overall development context. The best practices for planning development in the US base new area plans on the architectural context in terms of scale, texture, proportion and material. Then these new developments will be managed over time by having the legal and financial tools for ensuring consistent implementation. Design guidelines for architecture in the historic areas are developed and administered by knowledgeable professional staff. Each city's financial

18 http://www.planning.org/policy/guides/adopted/historic.htm

goals will support the conservation of historic features and districts and focus on maintaining neighbourhoods and people, rather than displacement. These steps will also save the city money on infrastructure, while increasing its economic viability and identity. Of course, no single US city is doing a perfect job of planning and cultural conservation, but there is much support from the public and private sector all across the country for this type of planning process and these types of tools. What drives the process is the demand for true urban living options and the cost of maintaining our unilateral fixation on the automobile.

In the end, historic and cultural conservation are essential for both livability and economy. Establishing the proper planning model for balancing development and conservation will reap rewards for many generations. Planning must be the key to integrate the physical aspects of any culture with its growth and development. While the US has not the longest legacy, our local leaders by and large at least understand that preserving the legacy of the past is good for the economy, as it is good for the human spirit and for the standard of living. The pattern of the city and the context of its streets are the most important aspects to conserve. Preserving individual buildings surrounded by unsympathetic buildings and out-of-scale streets does not conserve the sense of place. We have a responsibility to broaden the view of planning to incorporate cultural and historic conservation and to see planning as much more than simply mechanically setting land-use areas and arrangements of buildings and infrastructure.

Figure 1 San Antonio Riverwalk, Texas, combines historic preservation with careful urban design to manage visual quality.

Case example: planning for Men Xi

The American Planning Association was asked to collaborate on a plan for Men Xi, the oldest section of Nanjing (China), which shows exactly how to overcome these planning obstacles to balance new development with historic character. This plan should be used as a model for other places, because it uses the historic and cultural resources of the city as a resource to add value to the economy while saving money by reusing existing infrastructure and buildings. The plan for Men Xi incorporates preservation, new development and a comprehensive phasing strategy. It also includes design guidelines and a tourist development programme to add value to the area and the economy. It takes a comprehensive approach to accomplish a plan like this. Analysis of the market, the needs of new residents, the existing residents, the goals of the city, and the cultural and historic resources themselves all lead to a set of options for development. Just looking at the resources in isolation would not solve all these issues and meet the diverse needs. Our plan for Men Xi builds on the street pattern, the environment, and the details that make up the context of the place. Only in this way can the culture be relayed from one generation to the next.

The key element of successfully integrating historic areas and resources into an overall urban framework is analysis of the area and then systematically addressing the goals of the stakeholders. In the case of Men Xi, the baseline information on what the resources were and where they were located needed to be inventoried. The idea that a whole city neighbourhood could be seen as a single historic resource, beyond the individual buildings, was a new lesson for Nanjing. Second, we needed to provide a strategy to incorporate modern new development to help pay for the costs of upgrading the infrastructure and providing economic incentives for the local residents to renovate their homes and businesses. Since a good deal of the area had been redeveloped for industry in the 1950s and these older industries were no longer economically competitive, the opportunity arose to open up a large part of the site for residential and mixed use redevelopment. The key in the plan was to focus the design of the new area on the special character of the original street pattern, materials, scale and densities. The goal was to create a thoroughly modern lifestyle, but within the overall design character that made the neighbourhood special.

The third important aspect of the plan was to develop an integrated tourism strategy that took advantage of the historic Ming Dynasty wall and gate as a magnet to attract people into the site and to provide authentic interpretation and commercial opportunities compatible with the overall character of the neighbourhood. We developed a plan for an internal river walk along the small inner Xin Hua River, as well as a hospitality complex near the ancient garden in the centre of the site. By using this garden as a transition zone between the historic residential area and the new residential redevelopment area, we were able to generate tourism growth and economic activity without compromising the historic resources. The lessons from Men Xi are thorough resource inventory, economic analysis and design guidelines based on the characteristic elements of the site. The plan combined these elements to take advantage of all the resources, including the large numbers of tourists visiting the Ming Gate and the proximity to the inner Xin Hua River.

Urban design practices and tools

Good urban design is essential to shaping the character of the city, but it is only one component of planning and should be subordinate to the policies, the values and the goals established in the city's vision. In the US, as elsewhere, the discipline of urban design is amorphous and struggles with its identity. In discussing the issue of urban landscapes, we must also deal with the lack of institutions for the support and training of urban designers, as well as the lack of professional practice guidelines and general agreement on the scope of urban design.

While the US planning process described above is widely practised, although unevenly administered, standards for urban form are not at all the rule in most American cities. Nonetheless, the topic is of increasing importance and the consideration of design guidelines is rising across the country. This too is the result of greater emphasis on smarter growth policies, higher energy costs, and the desire for more harmonious humanistic development patterns.

Philosophy

My experience in urban form management is that an underlying philosophy needs to be established in a city before any kind of planning techniques and technical tools can add value. The elements of this philosophy include the belief in cultural values and the sense that the city represents a narrative over time, not a final end state. In addition, all the stakeholders in a place need to be engaged in the decision-making, rather than a cabal of developers, politicians and experts. Following on this element is the need to have grass-roots support for a total approach to incorporating cultural resources in an urban contextual framework. The final element of the philosophical underpinning to a successful urban design strategy is the understanding that there is always a conflict between conservation of historic resources and development, and that the balance struck should be clear about the costs and benefits of whatever approach is taken. The more people visit a historic place, the more impact on the resource itself. Management of the impact must be included in any framework, not just the aesthetics and mechanics of conservation.

Reading the city

Within the establishment of design guidelines for a city is the essential step of reading the city. Reading the city is a natural complement to the philosophy of the city as a narrative. This requires historic, economic and social elements along with a physical inventory and clear understanding of the framework that the form of the city reflects. The elements of reading the city include climate, customs, landscape, architecture, scale, patterns, colours, materials, environmental graphics, native plants and art forms. One of the reasons we are debating the topic of urban landscapes is that too many decisions in recent times have been made without reference, rather randomly to serve only the solitary interest of a particular patron – whether that patron is public or private makes no difference. The role of the civic process is to act as the voice for the narrative, the conscience of the city. In this way, the urban design process is not acting dictatorially, but as the grounding mechanism to ensure that all the wealth of information stored in the fabric of the city may be enhanced and maintained, chapter after chapter. This process helps the city establish its budget priorities as well. For example, many places spend scarce resources recreating fake history while letting the real narrative and authentic elements of city fabric decay and disappear.

In crafting design guidelines for American places, one important practice is to identify the best examples of local urban form. This means that the guidelines will be grounded in the locality, not imported from some other source. Another common mistake for planners and politicians is to visit another city, and then try to bring back and drop in a design element or project from that place. While visiting other places can be a valuable and eye-opening experience, it is useful only with enough discipline and educational introduction to know what to look for and what the underlying principles of design are that can be employed after being reinterpreted for home use. Identifying local examples does not mean only the grandest buildings and public spaces. It means a whole range of urban elements: residences of all sizes and scales, commercial, governmental and institutional buildings, street cross-sections, street furniture and graphics, public places large and small, ceremonial buildings and informal activities such as street markets and fairs. The goal of the process is to really look at what makes a community special and why the region, climate, history and other pieces of its story resulted in subtle, and not so subtle, impacts on its physical form. This means that the plans, design rules and framework for decision-making are organic and rational, rather than imposed as simply an aesthetic or taste.

Another important aspect of current practice is to look at different urban district guidelines rather than a one-size-fits-all approach. Cities change over time, meaning that each area or subdistrict of the city has different design elements according to its particular function and history. Design guidelines and planning standards that reflect these differences enhance and maintain the coherence of each neighbourhood and district. The process of managing the guidelines can take a variety of forms, based on the structure of local planning and city administration. It is clear, however, that one of the hurdles is the variation of interpretation and expertise available. Consequently, the tools and regulations must to a large extent match local standards of expertise. This can be improved through some training and orientation for the local citizens who are engaged in the process of review, thus establishing

a local philosophical base for the whole effort. If people come with a desire to see the city grow and change within a narrative framework, then they will be better able to review and administer guidelines over time, especially with training and opportunities for professional guidance from staff.

Figure 2 Philadelphia has attempted to maintain the visual character around the iconic city hall tower, but has not restricted heights completely.

Elements of urban design guidelines

Guidelines must be supported by the overall planning and regulatory framework. The zoning ordinances, site plans, transport plans and other macro ordinances must set the proper scale and infrastructure framework, while the design guidelines go into more specific detail about form and the interrelationships with public space. The key aspect of urban design is that it manages the public realm. The corridors of the streets, the outdoor rooms of small and large open spaces, and the spaces leading to and from surrounding buildings, particularly public buildings, must be the goal of the urban design guidelines.

A section detailing the purpose is usually followed by the elements that specify densities and lot size, street widths and alleys, parking and sidewalks, for example. Another section will provide guidance on architectural features, again taken from the inventory of local examples: roof lines, angles, shadow elements, materials, fenestration and doorways. In addition vernacular elements, such as canopies, arcades, courtyards, landscape materials and colours, would be included.

A design review process needs to clearly state the application of these guidelines and how they will be administered. In some cases a citizens' review committee is empowered to make these judgements with assistance from staff; in others the staff can make a certain level of decision. One town where I helped to develop the guidelines is Mandeville Louisiana, where the review is conducted by the local university design centre with input from local staff. In any case, continuing education, technical professional expertise and citizens are all important components of a successful programme. The more that a careful analysis, a reading of the elements, and the overall purpose and goals of the city are reflected, the more successful the programme.

Other approaches relevant to managing the urban landscape

Heritage areas

The heritage area movement is increasingly popular as an approach to interpreting, planning and conserving regions with special characteristics that together form a narrative of cultural and natural significance. The National Parks Service offers the following list of characteristics describing these areas:[19]

- An area has an assemblage of natural, historic, or cultural resources that together represent distinctive aspects of American heritage worthy of recognition, conservation, interpretation, and continuing use, and are best managed as such an assemblage through partnerships among public and private entities, and by combining diverse and sometimes non-contiguous resources and active communities;
- Reflects traditions, customs, beliefs, and folklife that are a valuable part of the national story;
- Provides outstanding opportunities to conserve natural, cultural, historic, and/or scenic features;
- Provides outstanding recreational and educational opportunities;
- The resources important to the identified theme or themes of the area retain a degree of integrity capable of supporting interpretation;
- Residents, business interests, non-profit organizations, and governments within the proposed area are involved in the planning, have developed a conceptual financial plan that outlines the roles for all participants, including the Federal Government, and have demonstrated support for designation of the area;
- The proposed management entity and units of government supporting the designation are willing to commit to working in partnership to develop the heritage area;
- The proposal is consistent with continued economic activity in the area;

19 http://www.cr.nps.gov/hps

- A conceptual boundary map is supported by the public; and
- The management entity proposed to plan and implement the project is described.

There are twenty-one designated national heritage areas in the US and a number of states have implemented their own programmes. The heritage area movement is built on the same principles as historic urban landscapes. The processes and regulations for managing heritage areas are similar, but involve a larger interpretive and land conservation component due to the differences in scale.

Tax credits

The US Federal Government provides Historic Preservation Tax Incentives, managed under the auspices of the National Park Service, allows certain alterations for adaptive reuse of historic structures, based on guidelines that attempt to ensure that the historic value of a building and its context are not impaired by the alterations.

Historic Preservation Tax Incentives

Recipients: Owners of commercial, industrial, agricultural or rental residential properties[20]

The Federal Government offers a variety of tax credits that assist preservation projects, notably a credit that is available only for rehabilitation of income-producing historic properties. Under this Historic Preservation Tax Incentive, property owners who rehabilitate historic buildings for commercial, industrial, agricultural or rental residential purposes can receive a tax credit equal to 20 per cent of the rehabilitation costs. The National Park Service must certify that the rehabilitation work meets the Secretary of the Interior's Standards for Rehabilitation. Between 2001 and 2005, the tax credit leveraged over US$11.14 billion in private investment.

Other Federal tax credits can also be used in preservation projects and can be combined with the Historic Preservation Tax Incentive. For example, there is a Federal tax credit for acquisition, construction or rehabilitation of low-income housing. From 2001 to 2005, 43,566 low- and moderate-income housing units were created in historic properties using the low-income housing tax credit in conjunction with the Historic Preservation Tax Incentive.[21]

A new Federal tax credit that has just become available, the New Markets Tax Credit, may also offer similar opportunities. The credit is targeted at drawing investment to businesses and commercial projects in distressed urban, rural and suburban communities.[22]

Tax Deductions for Historic Preservation Easements

Recipients: Property owners[23]

Donation of a conservation easement on property generally qualifies as a charitable contribution for Federal tax purposes, and thus would result in income and estate tax deductions. This provision of Federal tax law thus provides a cash incentive to owners of historic properties to protect them through donations of easements.

National Register of Historic Places

The National Historic Preservation Act provided for the establishment of the National Register of Historic Places to inventory and recognize the important architectural and cultural properties of the country. The only real protection the Act affords, however, is in the use of federal funds that may affect register properties or districts. Under the Act, Federal funds may not be used if they have an adverse effect on the historic property. The following guidelines are taken from the Act in regarding what could be considered adverse.

Criteria of adverse effect:
An adverse effect is found when an undertaking may alter, directly or indirectly, any of the characteristics of a historic property that qualify the property for inclusion in the National Register in a manner that would diminish the integrity of the property's location, design, setting, materials, workmanship, feeling or association.

Examples of adverse effects:
- Physical destruction of or damage to all or part of the property;
- Alteration of a property, including restoration, rehabilitation, repair, maintenance, stabilization, hazardous material remediation and provision of handicapped access that is not consistent with the Secretary's Standards for the Treatment of Historic Properties (36 CFR part 68) and applicable guidelines;
- Removal of the property from its historic location;
- Change of the character of the property's use or of physical features within the property's setting that contribute to its historic significance;
- Introduction of visual, atmospheric or audible elements that diminish the integrity of the property's significant historic features;
- Neglect of a property which causes its deterioration; and
- Transfer, lease, or sale of property out of Federal ownership or control without adequate and legally

20 http://www.cr.nps.gov/hps/tps/tax/
21 Case studies illustrating credit combinations (http://www.cr.nps.gov/hps/tps/Affordable/).
22 http://www.cdfifund.gov
23 http://www.cr.nps.gov/hps/tps/tax/easement.htm

enforceable restrictions or conditions to ensure long-term preservation of the property's historic significance.

Historic overlay districts

Some cities use the overlay district, which creates an additional set of guidelines above and beyond the underlying zoning. Overlay districts usually focus on a combination of boundary designation, specific rules for alterations and additions within the district, as well as special incentives such as local grants or tax credits modelled after the federal tax credits mentioned above. Most overlay districts also require a citizen and professional review process to ensure that the guidelines are carried out both transparently and collectively with consistency and fairness. US cities have a lot of experience with overlay districts, some of which date back to the 1930s.

Conclusion: comparison with elements of the Vienna Memorandum

As my overview of the elements of historic preservation and urban design in the US indicates, the concept of a narrative approach to the care and management of future urban form is generally supported by the 2005 Vienna Memorandum. However, as the saying goes, the devil is in the details, and I think there are some enigmatic phrases in the Vienna Memorandum that should form the basis for further clarification.

The following passages, especially the parts italicized for emphasis, make me concerned that this language may particularly facilitate an expansion of development opportunities in historic city contexts. While development is of course necessary for all sorts of well-articulated reasons, we must not allow the language to be so flexible in its interpretation as to be viewed as justification for development that neither fits the historic context, nor significantly contributes to the long-term fabric and narrative of a city. I believe that some of the examples I have elaborated above represent ways to manage new development so that it can contribute to the organic ongoing evolution of the city without damaging the character and feeling at the same time. More guidance and specificity are needed in the following four paragraphs of the Vienna Memorandum.[24]

> *The future of our historic urban landscape calls for mutual understanding between policy makers, urban planners, city developers, architects, conservationists, property owners, investors and concerned citizens, working together to preserve the urban heritage while* considering the modernization and development *of society in a culturally and historic sensitive manner, strengthening identity and social cohesion (para. 15).*

The use of 'considering' suggests that compromises must be expected in adding new architecture and modern development.

> *A central concern of physical and functional interventions is to enhance quality of life and production efficiency by improving living, working and recreational conditions and adapting uses without compromising existing values derived from the character and significance of the historic urban fabric and form. This means not only improving technical standards, but also a rehabilitation and contemporary development of the historic environment based upon a proper inventory and assessment of its values, as well as* adding high-quality cultural expressions *(para.17).*

Special care must be taken to ensure that contemporary architecture complements the historical urban landscape, even iconic buildings, as I believe that the phrase 'high-quality cultural expressions' could be interpreted as a plea for iconic architecture. Iconic architecture needs to be confronted directly and positively, not obliquely. In every city places exist for contemporary expressions on modern technology and innovation in design. However, these sites must be identified and managed in order to provide the proper context and avoid the intrusion of iconic structures in inappropriate areas.

> *Quality management of the historic urban landscape aims at permanent preservation and* improvement of spatial, functional and design-related values. *In this respect, special emphasis is to be placed on the contextualization of contemporary architecture in the historic urban landscape and Cultural or Visual Impact Assessment studies should accompany proposals for contemporary interventions (para. 29).*
>
> *Economic aspects of urban development should be bound to the goals of long-term heritage preservation (para. 30).*

In the American experience I believe we have something to offer in these areas, especially in what constitutes 'contextualization' of modern architecture. There has been a popular school of thought that interventions in historic fabric need to be so clearly 'new' that they often are jarringly mannered in their design. In the US, we have had a good deal of success with a more flexible approach to architecture in historic district contexts. In Washington DC, for example, a good number of the new buildings would easily be termed retrospective in their design. Under the strict modern approach of the school of thinking above, there is not much room for architects to employ elements

24 http://whc.unesco.org/archive/2005/whc05-15ga-inf7e.doc

from earlier styles, even if they in fact create a better urban landscape while delivering on the social and economic needs implied in the Vienna Memorandum passages cited. Only architectural historians and academics find the argument compelling in favour of sharp contrast in styles, where gaps of many decades have intervened.

In the contemporary practice and urban management climate in the United States, the law offers the option for new buildings to reflect the design elements of the period of the entire neighbourhood, but they do not mandate any particular style. The materials, scale, street placement, fenestration and all the other elements mentioned earlier provide the underlying grammar, while architects are free to interpret them as they see fit. In some cases the outcomes are totally contemporary, and in others the design reflects a certain architectural period. In either case, the outcome of the building design is subordinate to a careful process that is rigorous enough to establish a basic framework, while allowing architectural expression. The important point is that the process responds not to an intellectual dogma, but to a balance of local interests, city narrative and design review framework. As a result, I would submit that many of the modern interventions in the US are in fact better reflections of the spirit of the Vienna Memorandum, and the World Heritage concept, than interventions that have taken place within the World Heritage framework.

8

Lessons from history in the conservation of historic urban landscapes

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Introduction

The historic urban landscape, what might be called in plain English 'old towns and cities', are almost *all* towns and cities in Europe and the majority in the Americas. What is counted as historic may be different in the new world to the old, but it is only a matter of degree. As a working definition, it can be said that somewhere is old if you cannot find anyone who knew the place before it *became* a town or city – that is more than about eighty years or the period of personal recall. This spans three generations, the time span recognized as the minimum for the creation of traditions. Any document that directs the management of the historic urban landscape has, therefore, a wide-ranging significance.

If a place is old, it holds the memories of its inhabitants, past and present. Old towns and cities include three of French historian Pierre Nora's categories of *lieux de mémoire*: symbolic sites, monumental sites and topographical sites (Nora, 1984–1992). For inhabitants, these places are a part of their identity and collective memory. Destroy a place and you destroy part of the identity of its inhabitants. Change it and you change part of the identity of its inhabitants. People's identities are important. We should treat them with care.

Vienna Memorandum: a critical analysis

The Vienna Memorandum (WHC, 2005) is not addressed to the general inhabitants of old towns and cities, but primarily to 'decision-makers' and 'management' with only 'a dialogue with other actors and stakeholders' recommended. This is relevant in what follows.

The Memorandum is intended to be 'a key statement for an integrated approach linking contemporary architecture, sustainable urban development and [urban] landscape integrity based on existing historic patterns, building stock and context' (para. 5) and it is stated that 'the preservation of [outstanding universal] value should be at the centre of any conservation policy' (para. 3) … 'considering the modernization and development of society in a culturally and historic[ally] sensitive manner, strengthening identity and social cohesion' (para. 15). All this is admirable.

Indeed, the Memorandum is full of worthy sentiments and recommendations. Section C, *Principles and Aims*, sets down an exemplary series of objectives which should act as a background for the management of change in all old towns and cities. The whole of Section E, *Guidelines for Urban Development*, seems to be an excellent regulatory framework for new interventions in any old town or city.

Why is it, then, in Section D, *Guidelines for Conservation Management*, that we find an unadorned, unreconstructed piece of historically specific aesthetic dogma? Paragraph 21 sits like a virus in the document and is a remarkably clear statement of the principles of mid-20th-century modernism in an official document. I will quote it in full: 'Taking into account the basic definition (according to Article 7 of this Memorandum), urban planning, contemporary architecture and preservation of the historic urban landscape should avoid all forms of pseudo-historical design, as they constitute a denial of both the historical and the contemporary alike. One historical view should not supplant others, as history must remain readable, while continuity of culture through quality interventions is the ultimate goal.'

A close examination of this statement demonstrates its internal contradictions and potentially damaging effect. The following analysis can stand as a model for the fallacy of an organization such as UNESCO allying itself to one particular design philosophy, which has profoundly harmful effects on the places it seeks to conserve and preserve, solely because it is the prevailing philosophy of the artistic and architectural establishment. This leads to an exploration of how the heritage protection process can avoid such anomalies in the future and ensure that heritage protection organizations align themselves with the communities that occupy and identify with their built or spatial heritage.

The fallacy of modernism

The first internal contradiction of this paragraph lies in the final sentence: 'one historical view should not supplant others'. This is clearly wrong, historical views are no more fixed than history itself. Historiography – the writing of history – has its own history. On the other hand, possibly closer to the intended meaning, the very idea that a designer should not attempt to emulate a previous period is unique to one artistic philosophy of the 20th century – modernism. The statement that 'contemporary architecture should avoid all forms of pseudo-historical design' is precisely a case of one historical view supplanting others.

This ideology has a pedigree in UNESCO. It makes its first appearance in the seminal Venice Charter (ICOMOS, 1964), where Article 9 asserts that 'extra work' to a monument 'must bear a contemporary stamp' and Article 12 demands that 'restoration does not falsify the artistic or historic evidence'.

So, what exactly is 'pseudo-historical design' – literally, 'false historical design'?

Logically, it is simply not possible to be falsely historical. Anything that occurs will become a historical event. This cannot be false and, even if the attempt is to falsify, that is a relevant piece of history. The Donation of Constantine, one of the most famous literary historical forgeries, is a

historical event in itself which casts considerable light on the period and intent of the forgery, the significance of belief in the forgery and the cultural significance of the unmasking of the forgery. Architecturally, the 11th-century Baptistery in Florence was clearly intended to, at the very least, emulate the architecture of ancient Rome (it was Romanesque), and, indeed, was for a long time considered to be a Temple of Mars from the Imperial Roman era (Figure 1). This is history, not false or pseudo-history, and is historically informative.

Figure 1 ***The Baptistery, Florence (Italy). A Romanesque building in the ancient manner and mistaken as such through to the Renaissance. 'Pseudo historical' in two senses but highly relevant historically.***

Nonetheless, the Memorandum clearly seeks to exclude any kind of building operation making a particular kind of connection with history that could be called false. The degree of falseness is not specified, but the prohibition is intended to be wide as it is '*all* forms of pseudo-historical design'. So what is pseudo-historical design and why should all forms of it be avoided?

The clue lies in the second part of this sentence: 'as they constitute a denial of both the historical and the contemporary alike'. This is no more or less than a theory of history. How can you possibly deny history or the historical? The past has happened and is history. There is nothing qualitative about this. Equally, but less significantly, how can you deny 'the contemporary'? The contemporary is what happens now and then becomes history (Figure 2). To believe that you can deny history means that there must be two kinds of history: true, authentic or real history; and false, inauthentic or unreal history. This requires a qualitative decision on which one of these kinds of history something might represent. In other words, there is one historical process which is true and there is another historical process which is false – regardless of the fact that each one actually happened. At the same time, there is a current or contemporary event that will become 'true' history and one which, therefore, cannot become true history – regardless of the fact that they are actually taking place. This assumes that in the passage of time there is a proper and an improper historical direction and also assumes, extraordinarily and unhistorically, that this historiographical theory will apply to future historians. There is no room left for future reinterpretation. The past, the present and the future are governed by the theory of the absolute 'truth' of today.

Figure 2 ***The Oratory, Liverpool, England (United Kingdom). A deliberate attempt to recreate the past with some precision in the early 19th century but an important indication of ideas and aesthetics at the time of its construction.***

This theory is founded on a corruption of the discipline of the historian. For good practical reasons historians divide the past into sections: eras, epochs or periods. To do so, they have to identify each one as distinct or different, and to do that they must find things that are unique or specific to that period. A historical description of a period will then often tend to be based on that which is particular or contemporary to the period. This can lead to the assumption that all that is important about that period is that which is unique or new. Once that conclusion has been reached, it is but a small step to assume that anything in the present, anything contemporary, in order to be a historically 'true' representation of the present, must be that which is unique and has never occurred before.

This is, of course, a fallacy. At any time, there is much more that is the same as the past than there is that is unprecedented. Indeed, those things that have continuity can be much more significant to everyday life and the passage of events than those that do not. It requires only momentary reflection to confirm this. By the same measure, many things that are new have not yet had time to exert a major influence on events and it is quite possible that they will have no significant effect on the

future at all. On the other hand, those things that have been influencing events for a prolonged period have already had a significant effect on the present and this will inevitably have an effect on the future.

In times of rapid change, however, the historical fallacy is attractive. It becomes the justification for change at all costs. Innovation and change become stand-alone virtues, being 'of your time' means being different from any other time and the effect matters less than the 'historical truth' of the event. This is one of the prime ideologies of the 20th century. It found a home in Marxism and other political movements where the elimination of 'revisionists' was justified by their resistance to the unavoidable flow of a predetermined history. It moved from historical practice to politics and then to aesthetics, and there it is called modernism.

Modernism, like it or not, is the most important, if not the only, aesthetic ideal of the 20th century. It has been taught exclusively and universally in schools of art and architecture for at least forty years. So dominant has it become that many in the arts cannot conceive of the arts in any other terms and its language has become ubiquitous. It is, indeed, the underlying principle behind paragraph 21 of the Vienna Memorandum.

Collective memory and tradition in design

How does this fit with some of the other ambitions of the Memorandum? Part of its *Principles and Aims* is to proceed 'in a culturally sensitive manner, strengthening identity and social cohesion' (para. 15), and there is an intention to take 'into account the emotional connection between human beings and their environment [and] their sense of place' (para. 16). There is an admirable intention to be sensitive to and even promote identity, social cohesion, sense of place and the transmission of this culture to future generations.

Indeed, it is generally recognized that a town or city is an important part of the identity of its inhabitants. Inasmuch as the inhabitants share an idea of place, the place is one of the things that make them a community. The idea of the place will be the memory of the place that is common to the community – its collective memory.

Collective memory is defined 'as the representation of the past, both that shared by a group and that which is actively commemorated, that enacts and gives substance to the group's identity, its present conditions and its vision of the future' (Misztal, 2003, p. 7). This runs very close to the definition of tradition. Tradition is the deliberate transmission of explicit past practices from one generation to another specifically to allow the past to be inherited by succeeding generations. Traditions, as with collective memories, are shared and are an essential ingredient of the identity of a group: family traditions define the identity of the family, national traditions of the nation.

If we are to manage the historic urban landscape to maintain and advance the identity and the sense of social cohesion of the community that is promoted by the sense of place in such a way that it will be transmitted to future generations, it seems that we must address the issues of collective memory and tradition. If we do so, we must allow the representation of the past or history and the transmission of that history or past from generation to generation. When we design urban interventions to promote identity, social cohesion and sense of place, how can we avoid this becoming a form of pseudo-historical design?

If the unprecedented, novel and original are the necessary conditions for a true representation of the contemporary, then the use of the proven, the familiar and the conventional – as collective memory and tradition – will be no less than a denial of the modernist's true or correct direction of history. It is no use claiming that there is some sort of hidden tradition or memory transmitted subconsciously by abstract form. If memories are to be shared they have to be articulated and recognized, people have to know them to share them and their expression will always be literal to some degree. It is also no use claiming that there is a tradition of change or radicalism. This means that inhabitants must find common identity in the perpetual disruption of the place in which they live. This is normally only found in conditions of war and disaster. There is nothing tangible to remember in this individually, let alone collectively, and as Pierre Nora states (1989, p. 22), 'memory attaches itself to sites, whereas history attaches itself to events' (Figure 3).

Figure 3 ***Palace Square, Saint Petersburg (Russian Federation). 'Memory attaches itself to sites.' The setting for a monument to Russia's victories in the Napoleonic Wars and now important as the setting for both the 1905 and 1917 revolutions.***

There is no avoiding the fact that collective memory and tradition, if applied to designed interventions, will by their own definition include literal reference to the things that are remembered collectively or traditionally and these

literal references will be from the built history of the community or place. These literal references will not and cannot be completely new and unprecedented or they would simply not be acknowledged by the community for which they provide identity and social cohesion.

Perhaps it could be argued that the inducement to 'avoid all forms of pseudo-historical design' might allow *some* literal historical references in an original composition. Indeed, there is an indication in the Memorandum that there *should* be literal reference to historic features. Section E, *Guidelines for Urban Development,* states that 'proportion and design must fit into the particular type of historic pattern and architecture' (para. 26). But how can this *not* be *one* form of pseudo-historical design? How is falsity measured and where are the upper and lower limits? Can a bit of imitation of historic proportions and design be accepted? Well, no. If it is not driven by an entirely contemporary programme (economically, socially and technologically) then it is a 'denial of … the contemporary' and so a 'denial of history' and so must be false. Remember that '*all* forms of pseudo-historical design' should be avoided.

It is also not enough to rely on originality in a designed composition that contains historical elements to stand for a true expression of the contemporary. This would only exclude exact imitation, as practically all traditional design is an original composition to a greater or lesser degree. Equally, in the interests of the intent stated in the last sentence of paragraph 21, to make sure that 'history must remain readable' it cannot be enough to make history readable only to the educated eye, as this would allow even the most imitative design, provided it had the smallest sufficient clue for the historian to read. The Memorandum does not specify to whom the 'history must remain readable' but, if it is the ordinary citizen seeking identity and social cohesion in contrast to the expert, the expression of difference must be very explicit indeed.

It could be said that while this can be interpreted as extreme, its interpretation need not be so. Educated or sympathetic administrators and regulators can use their judgement. But it is highly dangerous to rely on the quality and goodwill of those that administer any bureaucratic process for it to work satisfactorily. This paragraph gives powerful ammunition to the purist and the fanatic in a field of aesthetics and ideology where purity and fanaticism are considered virtuous pursuits in the protection of nothing less than the true direction of history. And it should be remembered that this is about power: administrators and managers wield power and their power is defined by documents such as this.

There is no escaping the fact that the incitement to 'avoid all forms of pseudo-historical design', if followed properly and consistently, has far-reaching consequences and contradicts much of the intentions of the rest of the Vienna Memorandum.

UNESCO's architectural ideology

The principle that the original, the novel and the unprecedented are the only historical truth and that newness combined with the proven, the familiar and the conventional are historically false has significant visual consequences: all direct allusion to historical forms is to be avoided and the success of the designer will not be measured by beauty, function or contextualization, but by originality; disjuncture with a historical context will not only be desirable, it will be seen as historically consistent, truthful and correct (Figure 4). (Anyone in architectural practice or education today will recognize these principles.) Propagation of this visual effect on old towns and cities is the inevitable consequence of telling (with the authority of UNESCO) decision-makers and managers – the controllers of regulatory systems – that all new interventions 'should avoid all forms of pseudo-historical design'. It is this, above all, that puts UNESCO at the mercy of the iconic architect and the megastructure. These are not 'pseudo-historical'; they are an *affirmation* (the opposite of denial) of the contemporary. How can they be anything else?

Figure 4 ***View in Aberdeen, Scotland (United Kingdom). Typical modernist intervention in a historic town from the 1960s, justified then and such interventions still justified today as being a proper reflection of modernity as a historical period distinguished only by its difference from previous historical periods.***

By insisting on adherence to a revelatory historicist ideology that happens to dominate the artistic and architectural professions, UNESCO is in effect promoting a policy for a deliberate change of character in old towns and cities. Not only is this a contradiction of the basic principles of conservation, it is a declaration that UNESCO is an agent of a particular architectural ideology. While it is inevitable that UNESCO, as any modern organization, will be influenced by ideologies current when policies are prepared, singular attachment to any design ideology carries with it dangers. UNESCO is placed at the mercy of an ideological drive that is not necessarily motivated by its own objectives and this can lead it to contradict its core purpose.

Perhaps most telling is the fact that paragraph 21 runs contrary to the principles expressed elsewhere in the same Vienna Memorandum. The desire to consider 'the modernization and development of society in a culturally and historic[ally] sensitive manner, [by] strengthening identity and social cohesion' (para. 15) could only be congruent with paragraph 21 if the 'other actors and stakeholders', who should be consulted, found their identity and social cohesion specifically strengthened by the 'avoidance of all forms of pseudo-historical design'. As I hope to have shown above, this is highly unlikely.

The glaring anomaly of this clause can be a lesson for the future direction of all conservation policy.

Identification and consultation of communities

Returning to the principle that must, in any democratic system, lie behind the activities of all governmental and non-governmental organizations, not only can we correct the natural tendency for the exclusive ideologies of elite professional groups to infect public policy, but we can also add greater legitimacy and relevance to the policies themselves.

The *only* purpose of any of the activities of a public organization can be the greater good of the public and, if conservation is indeed to 'strengthen identity and social cohesion,' it can only be the identity and social cohesion of the society that identifies with the buildings and places to be protected and conserved. If the activities of conservation and preservation are to be in any sense democratically legitimate and relevant, they must accord with the way the relevant community or communities find their collective memory and identity from historic buildings and places. Social cohesion comes precisely from shared identity. To strengthen or even support that social cohesion it is essential that the way communities identify with their heritage is understood and supported.

If there is a genuine intention to bring heritage protection closer to the whole community that identifies with the historic place, it cannot be based solely on the views of any exclusive or minority group. This must go beyond the Vienna Memorandum's 'dialogue with the other actors and stakeholders' and 'a timely initiation of comprehensive public consultation' and start with the community itself.

The administration of conservation policy on the basis that the expert view supersedes that of the community view is, however, well established and clearly expressed in the intended audience for the Memorandum: 'experts and professionals' and 'decision-makers'. Expertise, by its very nature, entails an assumed superiority of knowledge. In conservation, expert knowledge is usually that of the art historian or the architect-conservator or architect-designer. Art history has its own criteria and is often more concerned with the study of difference, events and records than the life and views of the people that view or inhabit the objects of study. The architectural and design professions similarly have, since the mid-20th century, developed an ideological view that is not founded on any desire to satisfy the cultural objectives of the wider population. These groups, combined in heritage administration, constitute an exclusive minority group.

The decision to attempt to discover and respond to the perceptions and identity of the community with their heritage will probably be made by this group in the first instance and they will almost certainly be in command of the execution of any findings. The first step in any attempt to connect to community identity with heritage must be the willingness of the administrative and expert group to accept the outcome of the discovery – even if it contradicts their discipline of expertise and the ideology that supports it. Modern expert ideologies command strong allegiance from their followers, particularly if those ideologies have to survive in the face of popular disapproval. The surrender of any of these principles is not easily given.

To discover community identity you have to identify the relevant community. Nationally defined heritage does not necessarily correspond with that of smaller communities within the nation-state. Indeed, the creation of nation-states in the last two centuries often entailed – and was even based on – the suppression of minority identities. As most heritage protection is a national or state-level legal process, the protection of national identity is almost certainly already in place. The heritage that is often ignored is that of regions, ethnic groups, cities, towns and rural areas. In these smaller units the impact of built heritage with daily life and identity are most direct, most relevant and also most difficult to define. It is precisely the built heritage of these smaller groups that can be ignored as historically or artistically irrelevant or, conversely, preserved beyond accustomed local relevance by national controlling bureaucracies.

Three factors complicate any geographically simple community subdivisions: the identity of emigrant groups with the heritage of their place of origin; the identity of transnational faith groups with remote religious sites; and heritage buildings or places claimed as the defining identity of different but opposed resident groups.

The identification of a community with its heritage can be at least politically sensitive and at most the subject of violent opposition. The discovery and recognition of what may be a relevant community is often politically charged. Different methodologies may be appropriate for different aspects of research or different political conditions. There are several established methodologies: consultation with community representatives, active community consultation, anthropological or ethnographic research, and market research or opinion polling.

Consultation with community representatives or leaders is the established process for local policy guidance in most governmental systems. Any consultation that relies on single or elite representatives will depend on their understanding or engagement with the issue and their understanding of the underlying perceptions of their constituency (by no means guaranteed). While simple representative consultation can yield high-quality information, it will always depend on the quality of the individual leader or representative and results may be unwittingly inconsistent and unreliable.

Community-wide public consultation is often undertaken in public meetings or workshops. Community workshops can be based on little more than the analysis of individual responses gained by careful questioning of voluntary gatherings of interested participants. They tend to rely on willing participation and the input of vocal or influential contributors can distort outcomes and suppress the expression of contested identities. This is not a suitable method for exploring deep-seated issues of community identity, but may be suitable for explaining and testing information previously revealed by more penetrating research.

Detailed investigation of social issues can be undertaken academically through social anthropology and ethnography or commercially with opinion polls. In spite of their different disciplinary bases, these are related methodologies. At one end, anthropological ethnography entails immersion in the relevant societies for significant periods of time, living, working and engaging with the community. At the other end, quantitative research seeks to test limited hypotheses by means of structured questionnaires to more or less scientifically selected samples of the population.

Quantitative research alone is unsuited to the discovery of anything like the subtlety and complexity of how a community relates to its heritage. Key prerequisites to the setting of any questions would be the identification of individual communities to be questioned and these are not always self-identifying or simply geographic. Assumptions on the composition of a community can lead to the pitfalls of consultation with elite representatives or distortion through simplistic bureaucratic classification. In order to frame meaningful questions there would also have to be a prior understanding of the relationship between community identity and heritage and how this is associated with community history, lifestyle and language. At a later stage, however, when the key issues of community, identity and heritage have been grasped, simple hypotheses on clearly defined issues could be researched with quantitative questionnaires.

To reach a level of understanding to allow for more directed research, more open-ended and in-depth methods are required. The highest quality results would almost certainly be obtained through anthropological ethnography. While, like all research, it is subject to observer bias, long-term immersion in and identity with a community is most likely to draw out the depth of meaning, significance and association with everyday life that makes any heritage relevant for the identity of a community. In practice, however, long-term immersion in the innumerable identifiable communities that may have distinct heritages and the subsets of the communities that might be so revealed, could be time-consuming, expensive and impractical.

Between quantitative research and ethnography lie the various types and degrees of qualitative research. This combination of explorative observation and in-depth interviewing could reveal sufficient data to allow for the identification of communities, the formation of representative groups and sufficiently narrow objectives to obtain meaningful information from focus groups. Professionally organized focus groups could provide valuable information on how a community identifies with its heritage, what constitutes that heritage, the relative significance of aspects of the heritage and the limits of change that would destroy or maintain the identity of the community with their heritage.

With the preparation of subjective information of this kind, there is always the danger of observer direction and the selective use of the wide range of statements usually available to support a (consciously or unconsciously) predetermined or professionally orthodox view. The selection of 'choice' phrases is a common form of presentation of qualitative research and the choice can be manipulated. Any qualitative research of this kind would have to be delegated to anthropologists or professional researchers with clearly defined objectives, free from interference or influence by any minority interest. The interpretation of the results and programme for action should be scrutinized by the same researchers.

Conclusion

Only by such a deliberate separation of information-gathering from administration can the pitfalls of exclusive or partial interpretation by administrative groups be avoided. While no formula will apply to every community, qualitative or ethnographic research undertaken by independent researchers or anthropologists may be the most effective way of discovering the extent of community, the way the community identifies itself through built or spatial heritage, and how these places may be managed. Only when this information is to hand can communities be more widely consulted through workshops and individual issues tested with questionnaires without too great a risk of bias. Without an initially detached process and the willingness of administrators to accept the results, the opportunities for influence or direction by expert groups, albeit often exercised with innocence or good intentions, are likely to produce only information that supports the expert view.

The anomalies of paragraph 21 of the Vienna Memorandum are a case study of the pitfalls of interpretation and management based on the views of 'experts and professionals'. Although this paragraph is clearly an expression of a particular design ideology, it is presented as a fundamental principle for 'Managing the Historic Urban Landscape'. No amount of 'dialogue' or 'public consultation' will remove a fundamental principle. This cannot be right. It must be the duty of all those who administer and direct the historic urban landscape on behalf of the community to act in the best interests of that community. The interests of the community are self-defining and must be discovered. There can be no contradiction of the culture of a community as expressed in its collective memory or identity; it cannot be false and there can be no denial of its interpretation of its own history – however unhistorical it may appear to professionals. The community's interpretation of its heritage is the cultural property of the community. The introduction and enforcement of expert or professional cultures that deny the validity of how a community identifies itself is no less than the suppression of the identity of that community. This cannot be the conduct of any organization that professes to act in the public interest.

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From individual structures to historic urban landscape management – the French experience

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9

Pour se grandir,
l'homme doit créer et non répéter

[In order to grow
man must create, not imitate]

Antoine de Saint-Exupéry,
French aviator and writer, 1900-44

Introduction

The conservation of historic urban landscapes is central to the reflections of urban developers, whether they are progressive or conventional, in the name of physical and visual conservation of authenticity or for economic development reasons.

The scale and intensity of the reports and debates emanating from conservation associations and the World Heritage Committee are indicative of a malaise that goes beyond mere visual impact issues. The debate on form in fact masks a profound and rapid transformation of historic urban areas which attract speculators when their value is recognized, projecting the geometric configuration of the pericentre into the heart of the old organic neighbourhoods.

The substance of the debate is density, layout, architectural style, the strong presence of new infrastructure. The Vienna Memorandum (WHC, 2005) has opened up reflection on the integrity of the historic urban landscape, which is the expression of an intangible social organization underlying the urban form, the built structures.

From the 1968 UNESCO Recommendation on Cultural Property to the 2005 Vienna Memorandum, we have moved from 'heritage property' to a context of territory and landscape. The original concepts of conservation, restoration and safeguarding have given way to an acceptance of permanent change, recognized as one of the traditions of the city.

If consideration of the city, its domestic architecture and its societal evolution corresponds closely to the spirit of slow maturation of urban layers, the results of computer-aided design and architectural marketing are disquieting, through their formal break with the past and their claim to impose themselves.

Figure 1 ***Mutations in the old urban fabric caused by large-scale buildings and projects that drastically alter the historic urban landscape: Liège (Belgium).***

The debate on architecture and modernity often drowns out urban issues such as societal change, knowledge and transmission of local memory, in favour of an international style. Although the same process is occurring in all countries today, we must concede that some are better placed than others to preserve their heritage, to ensure a transition, to blend in with what already exists.

Figure 2(a) Liège, Belgium

Figure 2(b) Eisenach, Germany

Figure 2(c) Eisenach, Germany

Figure 2(d) Eastern island Amsterdam, the Netherlands

Figures 2(a) to 2(d) – Current additions and renovations in a residential area

France has over the decades forged a culture of protecting its heritage as well as developing it, from individual structures to landscapes, through the introduction of operational tools and financial incentives adapted, for example, to the restoration of living space in historic city centres. To intervene in historic centres, to adapt them to our needs as has happened down the ages, is more indicative of a certain mindset than of a methodology.

The concept of protecting places of memory in which development projects are feasible encompasses research, planning regulations, management by the city and state authorities as well as the introduction of housing benefits. This original concept, which the French are asked to explain and export, traces its roots to the Revolution and corresponds to major trends in heritage planning and development policies.

This paper discusses the evolution of current methods and practices in France, demonstrating that the conservation and development of a site depends on a complex interplay of the various stakeholders and modes of action that goes beyond simply installing a buffer zone. The way in which authorizations are handled and controlled is only one aspect of urban, architectural and societal renewal.

From protecting individual structures to urban ensembles

For over two centuries, since the idea of protecting monuments emerged in France, great buildings have been inventoried and, as in most countries, have become the object of protection and restoration projects corresponding to their respective cultures, means and skills.

On a global scale, and notwithstanding economic problems rather than cultural ones, monuments and high brow architecture (*architecture savante*) are no longer at risk in many countries, although we must always be vigilant and our ideas may clash with the theoretical approaches typical of each country, or each school of thought.

In this text attention is focused more on the surrounding urban fabric than the monuments themselves, on this colourful mixture of ages, styles, the various images that shape the landscape and these urban ensembles responding to design movements, dividing up the space, and to local planning regulations over several centuries.

We have moved from simple management to very complex approaches to heritage protection. In advancing the concept of an individual structure to whole swathes of landscape or intangible heritage, we are above all confronted with places and lifestyles. Preserving and valorizing certain neighbourhoods is at the same time to recognize and to transmit places of memory in their rich diversity but also, implicitly, to take into account the daily life and development of the city. Would the management and operational tools established during the 20th century in France no longer be adapted to societal changes or, quite simply, misunderstood, confusing style over substance, letter over spirit?

On the other hand, coordination and control by a single individual (Bâtiments de France state architect) have been replaced by more complex systems, meaning more participants with reciprocal skills.

The most varied, complex and ordinary heritage of interest today can no longer be managed uniquely as a symbolic and exceptional object. Over time we have had to invent another way of looking at things, another way of behaving and other tools, in a more global approach. A historic reading, with a single aesthetic and culture, is not the only way because, *although the city is an artistic process, it is not only that; and if the city is a social process, it is not only that*.

We are all aware that the city, an accumulation of tangible and intangible heritage, is something rare to be preserved. But we all know that historic centres become de facto the refuge of the most impoverished, the most fragile, or those in an insecure situation, or incomers from the rural exodus or from other countries, at different times. On the other hand, historic neighbourhoods can be gentrified by bringing together the richest and most cultivated classes.

The passage of time has allowed for the slow maturation of the city and the establishment of protective mechanisms, often in response to events. Several links of the heritage landscape or monumental chain were to fuse during the 20th century in France, creating protected perimeter zones, confronting or completing the concept of development, indivisible from protection.

Although for centuries conservation and development were able to link the quantitative with the qualitative, the division of labour and the creation of multiple professions changed people's habits.

The architect and town planner who, thirty years ago, was free to choose a method of conservation and development is now, at best, the leader of a team of mixed trades, often nothing more than a bit player in the grand scenario.

The following example illustrates our changing state of mind:

The paintings of Pierre-Antoine Demachy, exhibited at the Musée Carnavalet in Paris, throw light on the evolution of our thinking and our schizophrenia as regards heritage. They consist of several works painted in 1764, showing the demolition of vernacular residential buildings in a simple commercial and working-class district to the east of the Louvre, spoiling the view of the colonnade. In a different age, on which side would we have been?

On the side of Voltaire who, writing about the beautification of Paris in 1739, denounced the buildings of Goths and Vandals that concealed and disgraced Perrault's Louvre colonnade.

Or on the side of Victor Hugo who in 1832, in *the Revue des Deux Mondes* (Review of the Two Worlds), declared war on the destroyers of the urban, architectural and social environment and developed in his novel *Notre-Dame de Paris* (The Hunchback of Notre-Dame) the concept of the picturesque, even sordid, realism that daguerreotypes have revealed?

In 1937, would we have taken the part of the International Congress of Modern Architecture, and Le Corbusier's Plan Voisin, proposing radical ways of dealing with substandard districts to create a city of 3 million inhabitants? Or would we have backed Nicodemi who, as early as the Charter for the Restoration of Historic Monuments adopted at the *1931 Athens* Congress, evoked the atmosphere around monuments and the places where they were created? These reflections, like those of Fernand Léger at the Athens League of Nations congress, carry within them, among other factors, the changes in our own handling of the surroundings of historic monuments, but also, for example, the entire conservation policies of countries such as Brazil and China.

Note that it was in 1937 that Lúcio Costa, future creator of the master plan for Brasilia, set up the *Instituto do Patrimônio Histórico e Artístico Nacional* (IPHAN), the body ensuring the protection of Brazil's tangible and intangible heritage.

This approach to the historic city, to different kinds of heritage having their own value, is also that of Chinese scholars. From 1951, Liang Sicheng (deputy director of the Beijing Planning Committee) was expressing his concern about the 'higgledy-piggledy and confused' transformations of the city, just as architects and planners were militating in Europe for the conservation of historic cities, which ten years later would give rise to the first safeguarded sectors and the first fruits of the experience in Bologna (Italy) at the beginning of the 1970s.

> *In France, management and financial incentives are state policy (Ministry of Culture and Communication), decentralized to the Regional Directorates of Cultural Affairs (DRAC, Direction Régionale des Affaires Culturelles). Within each DRAC, the Historic Monuments Conservation Service is responsible for general management while the majority of interventions are carried out by the state-appointed architect-in-chief of historic monuments, working independently, or a heritage architect (graduate of the Chaillot School in Paris, which trains specialized architects in the preservation and restoration of architecture, cityscapes and landscapes, as well as government architects and urban planners). Regular maintenance is undertaken by the Departmental Architecture and Heritage Service, overseen by a Bâtiments de France state architect. The latter may also be a curator of listed monuments.*
>
> *There is a network of accredited enterprises, craftsmen and artisans of high technical expertise, to carry out work on historic monuments.*

A legal arsenal to meet the challenge of protecting urban heritage and promoting development

From the mid-19th century to the present, there has always been a parallel between development planning and heritage conservation policies.

These concerns, which are of worldwide interest, in France go back to the restoration of the monarchy after the Napoleonic endeavour, in the Romantic movement, in reaction to industrialization and profits on land that damaged historic centres in the name of public health and comfort.

France, at the time no longer burdened by the Napoleonic wars, was able to carry out its great infrastructure works, notably in Ile de France, on the royal estates that had been inalienable since the time of Charles IX (1550-74).

Urban transformation was on the agenda of all the countries of Europe, culminating in the formulation of highly complex planning theories such as those of Ildefonso Cerdà, who in 1867 coined the term *urbanización* (urbanization) in the extension of Barcelona (Cerdà, 1897), or of Joseph Stübben who in Germany published a treaty followed by a review setting out the European experiences in urban expansion. Engineers, geographers and technicians, just as much as architects and artists, would be behind the thinking on planning.

Until the First World War, regulations were essentially about public policy matters, while at the same time the idea of protecting monumental heritage was emerging. The early regulations were based on three axes:

- protection of the streets and public safety;
- public health and insanitary conditions;
- protection of monuments and sites.

The third of these seemed essential in a world that was seeing its traditional cities transformed and witnesses to its past disappear.

By way of example, the Paris street regulations of 1902 allowed overhangs and extensions to elevations and roof-lines, leading to experimental architecture marked by tiered buildings, cupolas, raised angles and bow windows. Since then, Art Nouveau has gone hand in glove with wheeling and dealing, reinforcing the monumentality that had been imposed by public works in the neoclassical era.

1904 saw the first legislation passed to eradicate substandard housing. The consequences were important for the ordinary urban fabric, which was largely demolished, but also replaced with remarkable creations such as those built in Paris by philanthropic foundations whose aim was to produce decent housing for workers and employees as well as the most disadvantaged.

The law of 26 April 1906 concerning sites brought together several decades of a veritable cult of nature, as previously advocated by Jean-Jacques Rousseau, later by Victor Hugo and François-René de Chateaubriand. From these intellectual reflections, thanks to easier communications, a real passion for nature and leisure pursuits took shape, to be consolidated in 1936 when legislation on paid holidays was introduced.

This awareness of the landscape and by extension the zone around monuments brings to mind John Ruskin, often considered as the prophet of heritage, leader of international thinking on cities, followed in their different ways by Camillo Sitte in Austria from 1889, and by Ebenezer Howard in England and Gustavo Giovannoni in Italy at the beginning of the 20th century.

The law on landscape protection took its present form in 1930, with two levels of protection – just as for historic monuments – inscription and classification. Within this framework, the concept of natural monuments, the result of aesthetic criteria, proposing the protection of 'canvases framed by nature' was gradually extended to extensive areas forming a coherent whole, or to rural landscapes marked by human activity, thus defining the natural concept in a different way.

As time passed, these protective measures proved inadequate to ensure the conservation of natural habitats, or of fauna and flora, which required a more appropriate type of management. To this end, in 1957 an article was added setting up the first natural reserves, which later became the subject of specific legislation in the law of 10 July 1976.

Other forms of protection show the extent to which landscape was given importance in development, as for example the laws of 1961 and 1967 creating national and regional parks, the 1975 law establishing the safeguarding of the coast and riverbanks, the mountain and coastline laws in 1985 and 1986, and laws on development and town planning such as the landscape law of 1993, the Barnier law of 1995 and the SRU (Solidarité et Renouvellement Urbain / Solidarity and Urban Renewal) law of 13 December 2000.

The second link in the heritage chain is the protection of historic monuments

The 1913 law on historic monuments included four sections concerned respectively with buildings, objects, the safeguarding and the conservation of historic monuments. It defined two levels of protection, classification and inscription on the supplementary inventory. It introduced a more precise definition of heritage and clarified the role of the state, adopting the concept of public interest.

When war broke out in 1914 the architectural debate was in full swing, in search of a consensus between the defenders of history and the inventors of a new art form.

The destruction wreaked at the beginning of the war highlighted the gap between schools of thought and tendencies, manifested in the will for planification that was accelerated and brought to centre stage by the First World War. The two currents of reconstruction, faithful to the original or contemporary styles and methods, came into conflict, to the benefit of the latter.

These new practices were codified in France by the Cornudet law of 1919, facilitating the modernization and development of regional centres. In reaction, with no mechanism to protect the surrounding area – which only appeared in 1943 – the protectors would rely on the 1930 law to create a tool facilitating the management of the area around historic monuments, that is, a protection zone. The perimeter of the protection zone was based on the idea of covisibility and coherence between the monument and the surrounding urban fabric.

The administrative weight of these protected zones led to the creation of sites inscribed for their urban character that incorporated historic monuments. The joint application of the 1913 and 1930 laws thus allowed the concept of a buffer zone (abords) to develop, and to manage its evolution in the spirit of conservation planning, adapting redevelopment programmes to the existing fabric. These tentative steps constituted the first experiments that took into account the urban ensemble, as much for its own worth as for the area surrounding a monument.

At the same time, during the 1930s, the public health measures advocated by the city planning authorities would lead to urban renewal, in an attempt to eradicate city centre slums.

Finally, in 1943, thinking of post-war reconstruction, the government proposed to set up a protection zone, geometrical, systematic, around listed or inscribed monuments – this 500 metre radius is the object of article 13bis of the 1913 law. The concept of a protected buffer zone emerged, prefiguring the later protection of urban ensembles.

It is difficult to understand the facilities for conservation and development of the urban heritage without bearing in mind the catastrophic situation in France after the war, particularly with regard to housing, due not only to the 500,000 homes destroyed but to the million derelict homes and slums.

Let us not forget the words of Claudius Petit, Minister of Reconstruction from 1947: 'There are not only victims of war, who represent one and a half million, whereas victims of life represent 13 million slum-dwellers.'

In Paris, 22,220 buildings, one in four, were over a hundred years old and maintained little or not at all. One home in five had no water, 15 per cent only had toilet or bathroom facilities. In 90 per cent of Nimes homes and 85 per cent of Bordeaux homes there were no flushing toilets, usually communal in the courtyard or on a landing. This state of affairs was not without consequences for health. Indeed tuberculosis was rampant largely in slum conditions.

To deal with all this, architects and town planners, the principal movers in urban renewal, prioritized the values of space and circulation. They refused to attempt to intervene in neighbourhoods that were in essence restricted, where the city had for centuries reproduced within itself. They were moreover encouraged in this approach of demolition and reconstruction by the state itself, the infrastructure authorities (Administration des Ponts et Chaussées) that funded only this type of activity.

In 1960, housing in France was still in a catastrophic situation with, to make things worse, the beginning of repatriation from the colonies. It was calculated that there were 450,000 slums and 6 million derelict homes.

Against this background, the law on safeguarded sectors (Secteurs Sauvegardés) was passed on 4 August 1962

This law was the result of an initiative by Michel Debré, Prime Minister, and André Malraux, Minister for Culture, wishing to mitigate the effects of the decrees of 31 December 1958 on urban renewal. It was a question of strengthening policies concerning the historic cities, often substandard, as opposed to the building of new towns.

From the outset the originality of the safeguarded sector had been to associate itself with the operational tools and financial advantages, which in due course lessened state involvement in favour of local authorities and private backers.

Today, operational and financial incentives for the restoration of historic buildings have two facets: the fiscal advantages introduced by the Malraux law and assistance linked to the schedule of housing improvements (OPAH, Opération Programmée d'Amélioration de l'Habitat). This assistance can be topped up by territorial grants and subsidies (by commune, department or region).

Otherwise, in order to combat inadequate housing and the risk to public health, France has in recent decades equipped itself with an arsenal of very effective coercive tools, the application of which required considerable political will at city level. Unfortunately, far too few French cities are taking full advantage of these procedures.

Figure 3(a)

Figure 3(b)

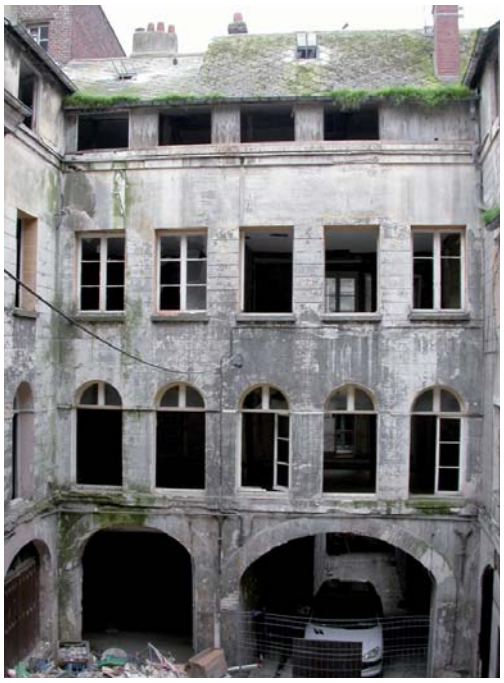

Figure 3(c)

Figure 3(d)

Figures 3(a) to 3(d) – Assimilation of substandard housing in the historic urban fabric. Development of the urban heritage is not only a question of restoring façades – housing subsidies and benefits allow rundown buildings to be renovated. Modernization, bringing up to acceptable standards of comfort and change of use of an old building in Dieppe. Photos: Elisabeth Blanc

Figure 4(a)

Figure 4(b)

Figures 4(a) and 4(b) – Former fire station in an 18th-century building renovated for social housing: Dieppe (France).

Twenty years after the 1962 law on safeguarded sectors, the first decentralization of 1983 resulted in a radical change in our practices of managing heritage, but it also led to another way of looking at the city and its historic neighbourhoods.

For several years the barriers between conservation and development have been falling, thanks for example to the dual management of safeguarding and development plans by the Ministries of Culture and of Public Works and the inclusion of cities in habitat policies.

At the same time, the very concept of heritage has been considerably extended. Today, it has repercussions throughout our country, from very recent historical periods such as the first half of the 20th century for coastal heritage, for example, to reconstruction after the Second World War, and into the 1950s and 1960s for housing schemes.

In France, the 1962 Plan de Sauvegarde et de Mise en Valeur (PSMV, Plan for Safeguarding and Development) was the first legally binding document for protection and planning on an urban scale (involving a compulsory public inquiry). Today there are 100 safeguarded sectors in France, ranging from the historic quarters of most regional capitals, medium-sized towns (20,000 to 50,000 residents) to the smallest (less than 10,000 residents)

As a result of historic, architectural, urban, landscape and socio-economic analyses, the PSMV is a detailed planning tool which sets conditions for launching an urban project and the development policies proposed by elected representatives under state control.

It is based on three documents: a background study, explaining and justifying conservation choices and what values should be preserved in conformity with planning policies concerning the inner city and the outskirts; a graphic document fixing the conditions of conservation and evolution by plot (built and vacant lots); and regulations on construction (exterior and interior) and vacant lots. The third of these may be accompanied by a list of recommendations, guidelines defining 'good practice'.

Protection zones (ZPPAU) took into account these various heritages, including at the same time and in the same area, a unicum or an architectural, urban and landscape ensemble

The execution and application of regulatory and operational measures to urban heritage have admittedly improved the image of historic city centres, giving rise to commercial centres and tourism, without however in many of these old centres dealing with the core problems of rundown buildings, offering substandard living conditions. Experience has shown the limitations of interventionist tools and financial assistance, which do not cover the renovation of the most derelict buildings.

Ministry of Public Works initiatives in demolishing rundown housing in recent years has, once again, thrown light on the indivisible links between historic centres and insanitary conditions. But today, the response is no longer through urban renewal consisting of demolition and reconstruction, but through the restoration of the existing buildings, conditioned by the broadening concept of heritage, by an awareness of sustainable development and of the real cost and environmentally friendly processing of demolition material and the recycling of waste.

Another question we should be asking ourselves is about the sense that the local space should retain, that space between

the historic centre, the suburbs and the surrounding landscape, damaged by the intrusion of disproportional infrastructure, out of scale in these very sensitive sectors.

We could also question the exponential growth of cities, in France as in other countries, in the majority of cases producing suburbs that have no links with the old centres, which continue to be the main poles of attraction in a region. In France each year we urbanize an area of 60 km^2, the distance between Paris and Fontainebleau. Françoise Choay recalls that the traditional city is disappearing, and that over-urbanization is not synonymous with city life.

Architectural and urban heritage protection zones (ZPPAU, Zones de Protection du Patrimoine Architectural et Urbain) were set up by the 7 January 1983 law offering local elected representatives the chance of jointly defining with the state regulations covering the area around historic monuments, in a belt that took into account the intrinsic value of the urban and landscape fabric.

This meant adapting the legal buffer zone, the 500 m circle of protection around historic monuments, to the physical and cultural reality of a site, either by reducing or expanding it. This newly protected area is accompanied by a set of regulations for management, concerned solely with the exterior treatment of buildings and open spaces.

The landscape has been legally integrated with the 1983 law along with that of 8 January 1993 on the protection and development of landscape groups. The zones thus became known as ZPPAUP (paysage = landscape).

A ZPPAUP is a legally binding planning order. At present there are 650 of these zones in France, which may be eligible for the same operational and financial resources as safeguarded sectors.

The need to compensate for certain deficiencies in professional training

The training of architects, engineers and apprentices, as well as the attitude of many contractors, tends to favour new build over restoration. Our heritage skills are in fact little known and inadequately put into practice, despite the fact that the market for restoration is greater than that for new build.

On the other hand, the 'quarrel' between ancient and modern, specifically French, has still not died down. In the rest of Europe, a good number of our colleagues in the course of their career work both on old buildings and new projects without hesitation, knowing how to sensitively mix heritage protection with current architectural styles.

As far as the actual work is concerned, note that in most cases interventions in the built environment are carried out with prefabricated materials and techniques adapted to new build, with no respect for traditional construction methods. Moreover, old buildings have always incorporated the idea of sustainable development and high environmental quality, today sought after as if it has just been discovered.

Despite these observations, which are more of an incentive than a warning cry, the richness of the experiments, the multiplicity of training courses, the legal processes, the operational and financial resources (housing subsidies and benefits) give cause for hope in our country.

Towards stronger governance

Although conservation and development knowledge and regulations are tightly structured in France, in the end we have to concede that these domains remain the prerogative of a few enlightened parties who have become aware of the value of the urban and landscape heritage, placing it at the heart of their projects.

If we wish to develop the city, it is indispensable to reflect on the way we use it and accept its changing nature, in particular that of domestic architecture, while revealing and preserving the basics. Let us not forget that the so-called historic constructions of modern cities only represent the last strata of their evolution, necessarily far removed from their original look and building style.

In this context, regaining the quality of historic city centres has more to do with political will than the establishment of new legal and operational tools. This arsenal is substantial enough in France and must generate active governance.

As soon as they have something of heritage quality, the local elected members aspire to have it recognized with the basic aim of encouraging development of the tourist industry (a very profitable market in France, the country that receives the most tourists in the world).

For some years, a number of French local authorities have been seeking recognition for their heritage without necessarily having any real desire for its protection and architectural, urban and social redevelopment. That is nevertheless what French law allows, thanks to urban planning regulations and restrictions to protect the architectural, urban and landscape heritage.

The increase in applications for inscription on the UNESCO World Heritage List is indicative of this phenomenon, which also results in the fabrication of a 'historic' setting without any real work being done on the living spaces of the old centres. In a number of historic centres, you only have to push open the doors of a few residential buildings to reveal conditions behind the scenes: squalid communal areas, rundown and substandard housing, even though

they comply with the regulations on comfort, fire safety issues, ease of access …

Inscription of historic centres on the World Heritage List must not be seen as a simple endorsement of the site, but instead should mean the recognition, conservation and development of exceptional built areas, which must remain inhabited, living and multifunctional places or become so again, joining by osmosis with a wider territory, of a different nature and often under development. The very essence of the UNESCO criteria by which 'outstanding universal value' is recognized is that sites are supported by an area subject to special attention known as a 'buffer zone'. In this respect, each country is obliged to implement the means of protection and development appropriate to the site.

UNESCO's remit is to require the strict application of its conventions and recommendations in all Member States. This ought to be more strictly enforced in our country. France has equipped itself down the ages with all the legislative, administrative, financial and technical means that many countries can only dream of UNESCO requirements, completely justified for France, should thus be applied with rigour, seriousness and at the highest level of quality. This duty of excellence can be an incentive to continuing reflection on heritage policies and their evolution. The worst danger for France would be to fall into a passive state of complacency, divorced from reality, without the capacity for innovation and adaptation to what is at stake today.

Figure 5(a) Place des Vosges in the Marais quarter of Paris

Figure 5(b) Place des Docteurs Dax, Sommières (France)

Figures 5(a) and 5(b) Safeguarded sectors include urban ensembles very diverse in size, architecture and socio-economic typology.

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10

Historic urban landscapes: concept and management

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Broadening perceptions

Recent decades have seen substantial shifts in perception and a broadening appreciation of the socio-economic and environmental values inherent in historic cities and their intangible as well as tangible cultural values. This has involved a progressive shift from a primarily monumental and aesthetic interpretation of the categories of 'monuments' and 'groups of buildings' under the 1972 UNESCO *World Heritage Convention*, as physical objects to be protected and conserved in isolation, to 'inhabited historic towns' as described in the *Operational Guidelines for the Implementation of the World Heritage Convention* (WHC, 2008). This epitomizes a broader understanding of historic cities as places of habitation and socio-economic activity, in which individual cultural objects are recognized as components within their wider settings and human context.

This shift has been accompanied by the articulation of a series of complementary concepts and values and the reinterpretation of established ones:

- **1992: Cultural landscapes: defined under the UNESCO *Operational Guidelines* as the 'combined works of nature and of man'(WHC, 2008);**
- **1994: Nara Conference on Authenticity: reassessment of the concept of authenticity to embrace cultural diversity (Lemaire and Stovel, 1994);**
- **2003: Intangible cultural heritage: UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage;**
- **2005: Cultural diversity: UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions; and, effectively from**
- **2005: Historic urban landscapes.**

This broadening appreciation of values has been augmented by global agendas that, likewise, have only arisen since the adoption of the *World Heritage Convention* in 1972:

- **Sustainable development: the interrelationship of environmental, social and economic issues; with culture – as broadly and holistically defined by UNESCO – now increasingly recognized as a fourth pillar of sustainable development, in which heritage is seen as a cumulative cultural, social, material and financial resource; and**
- **Climate change, and a heightened awareness of the spectrum of conservation issues as they affect both the natural and man-made worlds.**

Anthropological vision

This broadening perception and accumulation of parallel agendas goes outwith the 'comfort zone' of traditional scientific approaches to the conservation of manifestations of tangible cultural heritage into a complex world in which multidisciplinary and holistic approaches are essential: engaging especially with interests that have not been the traditional bedfellows of the conservation movement.

At the same time, the very concept of 'heritage' has expanded from something that relates only to the past; through the past-present-future timeline embracing the cyclical nature of growth, stagnation, decline and regeneration in urban development; to an anthropological vision of geocultural identity and creative continuity that, to be effective and sustainable as an ongoing expression of cultural diversity, needs to be related to the dynamics of social and cultural processes and the evolving aspirations of peoples and communities.

This represents a sea change from a focus on objects that require conservation, to processes that require to be revived (where lost or in jeopardy) and sustained.

The concept of 'landscape'

There is a perception – born out of its roots in artistic and related representation – that the concept of 'landscape' is a predominantly if not purely visual one. Hence, that the concept may be dealt with in historic cities simply on the basis of panoramas and views from set positions. This is the approach that is being pursued in relation to historic cities in the United Kingdom, with (un)arguably disastrous results in the City of London, Liverpool (not to forget Glasgow, Manchester …) and, potentially also at this time, in Edinburgh. It is hardly surprising therefore that the World Heritage Committee is taking a strong interest in the management of World Heritage Cities in the UK.

In his presentation at the Saint Petersburg Regional Conference in January/February 2007, Jeremy Whitehand of Birmingham University (UK), summarized the numerous metaphorical usages – such as the 'literary landscape' and the 'political landscape' – and those that relate in a more physical way – such as across archaeology, architecture, art, ecology, geography, history, landscape architecture, planning and urban design. This broadens the perception of the term away from the realm of artists and image-makers.

In his presentation at the Olinda Regional Conference in November 2007, Julian Smith, an architect in Canada, argued that the roots of the concept of 'landscape' in the art of painting are significant in that they refer not to a physical reality – such as photographers portray and which we can physically see from 'viewpoints' – but to a form of representation which exists in the imagination. Thus

cultural landscapes, and hence *historic urban landscapes*, cannot be observed, they must be experienced; and they must be experienced within the cultural framework of those who have created and sustained them. Smith argues that we can observe the artefacts (the tangible heritage), but we have to experience the rituals (the intangible heritage) in order to understand any given place. This neatly coincided with the main theme of the 16th ICOMOS General Assembly in Québec (Canada, 29 September–4 October 2008): Spirit of Place.

The concept of historic urban landscape

In a definitive academic sense, the concept of historic urban landscape remains in a state of evolution, but one that has advanced rapidly in recent years. In essence, it is intended to convey our holistic understanding of inhabited historic cities in a way that embraces the tangible and intangible cultural heritage aspects, together with related natural elements, both within and in their settings/surroundings: i.e. 'the combined works of nature and of man', as the over-arching definition of cultural landscapes reads in the *Operational Guidelines*. It thus embraces the four components of sustainable development: social, economic, environmental and cultural.

Management

In 1998 ICCROM published its revised *Management Guidelines for World Cultural Heritage Sites* (Feilden and Jokilehto, 1998). The chapter on historic areas provides general commentary on the qualities of historic areas, the threats posed by development pressures, and sets out some key planning objectives. Of these, the principal objective is control of the rate of change to fabric and community alike. This is also stated as minimum intervention. The chapter further highlights the relationship between sustainable development and the management of resources, and affirms that urban conservation is not simply a question of the architectural framework of a historic area, but one related to the human values of social and economic context coupled with the maintenance of appropriate functions and, where feasible, traditional types of use. It goes on to establish the important principle that the present and future uses of the existing buildings in a historic area should be matched as closely as possible: in order both to maximize functional continuity and to minimize the costs of repair and rehabilitation.

Successful urban conservation is acknowledged to require the involvement of many different professionals – including city planners, architects, sociologists and administrators. The key issues identified in these *Management Guidelines* may be summarized as:

- the need to treat a historic centre in the context of the wider city;
- the need to adapt standardized planning techniques to suit local conditions, historic urban texture and scale, adopting a bottom-up rather than a top-down approach;
- the need to respect the intangible cultural traditions of a historic city;
- the importance of simple buildings and vernacular architecture in distinguishing a historic city from a group of monuments;
- the prevention of out-of-scale uses and buildings (including tall buildings);
- the importance of treating the existing historic fabric on equal terms with other factors in the general planning process;
- the principle that environmental capacity should be the determining factor in transport and traffic planning;
- the importance of securing beneficial use within the community through a mixture of residential, commercial, industrial and leisure activities that accord with the scale of the existing buildings and urban grain;
- the need to avoid both façadism and architectural pastiche;
- the limitation of new construction to infill that respects the scale and character of its historic context, for which several pointers are listed – including rhythm, mass, street boundary line, silhouette, traditional or compatible materials, window to wall ratio, quality; and
- the importance of regular maintenance using traditional materials and building techniques.

The guidelines conclude with a very limited summary of what the management of a historic urban area actually involves: the analysis of urban morphology; (conservative) property management; modest rehabilitation schemes; and social input and consultation with occupants.

Instruments and means

Some essential supports to the traditional methodologies of architectural and urban conservation:

- *Strategic planning at city region level*. 'A Tale of Two Cities': compare monocentric London and polycentric Paris, and the impacts on all aspects of urban life – from panoramic views, through transport infrastructure and housing location, to everyday functionality and social interaction;
- Consider in Paris the significance of the 1930 Sites Law, effectively the first statutory instrument to combine natural and inhabited/urban sites under one regulatory provision, in its impact on the over-arching image of the city, with the absence of such a provision in the case of London (or any other UK city).

Figure 1 City of London: monocentric urban structure

Figure 2 City of Paris: polycentric urban structure

- *Detailed planning within cities*. Compare the separate land use policies of many major cities, especially in England, with the *quartiers de proximité* that are typical of French cities, including central Paris.
- Consider especially in Paris the Haussmannian regulatory provisions which impose significant restrictions on land and building uses, frequently by floor level and by individual unit, and often also inhibit the amalgamation of historically small units, as a means of ensuring that mixed-use, small scale, artisan functions survive and continue to serve the inhabitants in the city centre.

The above are indicative of instruments that are not specifically conservation-oriented, but have a major effect in urban planning terms in protecting historic urban landscapes from the physical and visual point of view, of securing continuity of socio-economic functionality and viability, relating cultural aspects with natural ones, and sustaining geocultural identity and diversity.

Additionally, they serve to confirm that successful architectural and urban conservation depends on a wide range of supporting instruments and mechanisms and is not a stand-alone scientific activity.

- *Urban morphology*. At the Saint Petersburg Regional Conference, Prof. Whitehand confirmed the origin of the term cultural landscape at the end of the 19th century, its subsequent (general) separation into urban and rural landscapes, and the importance of the discipline of urban morphology in understanding the historical geography of any given city as the means to address the successful management of change in the conservation interest. He explained how the urban morphologist's approach addresses both physical form and land and building utilization, thus providing analysis of 'morphological periods' rather than conventional historical periods: as a more coherent way of understanding the historical development of a city's urban plan, grain, building fabric, and the multiple layering that characterizes all historic cities – with the exception of those that were designed and built at a single period of time. Urban morphology is not, I suggest, given the priority in urban conservation circles that it merits.

Refinement of further means

- *Statements of significance*. To be effective as instruments that secure common ownership within stakeholder societies, and as an essential component of a 'top-down, bottom-up' approach to sustaining the processes that ensure the conservation of artefacts as well as 'spirit of place', statements of significance for tangible and intangible values should encompass the full range of values, from those that are recognized academically to those that are recognized by their communities: outstanding universal value (in the case of World Heritage sites); national values, local values and those that are embraced at community level. This is the key to the broad landscape approach that is encapsulated in the concept of historic urban landscapes. It reinforces the anthropological vision: a dynamic approach that is centred around humanity and focused on processes that safeguard geocultural identity and secure its creative continuity.
- *Site boundaries and buffer zones*. One of the several outcomes from the regional meetings to debate historic urban landscapes is the suggestion to review the traditional two-dimensional approach to site boundaries and buffer zones to take account of the three-dimensional aspects within and beyond the immediate settings of sites and to protect their *genius loci*. The concept of 'aerial buffer zones' is one idea to arise from this.
- *Authenticity and integrity.* I would argue, taking the 1994 Nara Declaration together with the India National Trust for Art and Cultural Heritage's 2004 Charter – not perhaps well-known, but highly relevant (INTACH, 2004), that the Historic Urban Landscapes Initiative, combined with the historico-geographical methodology of urban morphology, renders consideration of the conditions of authenticity and integrity within historic cities easier: from monument to vernacular, from city centre ensembles to inner city residential quarters, each within its own terms of

reference. Clarity over these two conditions is currently absent, as are baseline authenticity audits or effective monitoring.
- *Over-arching objective of management plans:* holistic management that links and informs all actions, programmes, policies and strategies for a historic city, whatever its scale or individual characteristics, and which insinuates cultural (and, where applicable, natural) heritage values into all aspects of its management and everyday life. Full stakeholder understanding is essential to create a sense of common ownership and involvement in the protection and creative continuity of the processes of conservation and the management of change.

Historic Urban Landscapes Workshop

The workshop on Historic Urban Landscapes at the 16th General Assembly of ICOMOS (Québec, 1 October 2008) focused on the second of four key issues as identified by Francesco Bandarin, Director of the World Heritage Centre for the coming three years.[25] The workshop was chaired by Ray Bondin, president of the CIVVIH,[26] and included presentations from Christina Cameron, Chairperson of the 32nd Session of the World Heritage Committee (held in Québec City, Canada, July 2008); Francesco Bandarin; and Michal Firestone, ICOMOS Scientific Coordinator for Historic Urban Landscapes.

The presentations traced the linear progression of the Historic Urban Landscapes Initiative from decisions taken at sessions of the World Heritage Committee from 2003 to 2008; from the 2005 Vienna Memorandum through a series of regional conferences held in Jerusalem, Saint Petersburg and Olinda; and onwards to the proposal to submit a UNESCO Recommendation to the UNESCO General Conference in 2011.

The rationale behind the initiative is that existing conservation processes and methods applied to historic cities are helpful (such as the 1976 UNESCO Nairobi Recommendation and the 1987 ICOMOS Washington Charter – see Introduction), but that they are insufficient to meet contemporary and emerging needs; thus an updating of recommendations and guidelines is required. The precise definition of historic urban landscape is evolving. In essence, it embraces the 'combined works of nature and man' in the context of urbanized settlements, ranging up to the scale of metropolitan cities.

It is envisaged as the baseline concept to steer the holistic management of urbanized settlements that addresses:

- the image of the city and threats to it from high-rise, out-of-scale and other conflicting developments, including out-of-context contemporary architecture;
- the dynamics and processes of urban planning, functional and socio-economic changes, and human settlement patterns. Here, the methodology of the urban morphologist has significant potential to assist traditional conservation approaches;
- the confluence of tangible, intangible and natural elements and all of the constituent parts of *genius loci*, or spirit of place.

The concept goes beyond the comfort zone of traditional scientific practice in the conservation of monuments, ensembles and sites. It engages with multidisciplinary and cross-sectoral interests and players as stakeholders. It is an ambitious initiative that is engaging UNESCO and ICOMOS in an important collaborative endeavour with a clear starting point and set of complementary objectives. Of course, charters and recommendations are baseline documents that seek to establish principles, and alongside collaborative work on the proposed 2011 UNESCO Recommendation itself there is ongoing collaboration on the issue of guidelines and tools.

Breakout groups of the Historic Urban Landscapes Workshop examined specific aspects, and apparent from these was the need not so much to reinvent the wheel, as to adapt and bring together in a coherent way existing tools – policies and practice – that are being applied selectively in individual places; and to expand them, especially in the area of community involvement. The workshop discussed a number of areas that need to be addressed, including the need for:

- clear statements of significance, layered to reflect the outstanding universal value through to community-held values, including for intangible cultural heritage;
- clear definitions, auditing and monitoring of authenticity and integrity, especially in multi-layered organically developed urbanized settlements: that is, the vast majority. Here, substantive clues can come both from the 1994 Nara Declaration and the less well-known 2004 INTACH Charter;
- Indicators and policies that guide balanced development, for example, between inhabitants and tourists. As one of the breakout groups questioned: if all of the shops in Vieux Québec are devoted to tourists and the local population lacks even a bread shop, is the community then viable?

As one speaker put it: 'Current measures may preserve the container, but what about the contents?', which led to the question: 'What are the acceptable changes in historic cities and how do we evaluate and measure them?'.

25 The four key issues are: (1) Reflection on the future of the *World Heritage Convention*, preparatory to its 40th anniversary in 2012; (2) New tools for urban conservation; (3) Capacity-building around the world; (4) Coherence between the various UNESCO Conventions, in particular tangible cultural heritage, intangible cultural heritage and cultural diversity.

26 CIVVIH: (ICOMOS Scientific) *Comité International sur les Villes et Villages Historiques* (International Committee on Historic Towns and Villages).

To advance the answers, which must necessarily be specific to each place, top-down approaches (academics and professionals, including urban planners) need to meet bottom-up community ones (including memory, story-telling, poetry and literature). The International Youth Forum that immediately preceded this workshop highlighted this important issue of community engagement. The challenge here is global, and it is clear from the theme, formal presentations and informal discussions that ICOMOS has the skills and the will to address it.

One of the many potentials of the Historic Urban Landscapes Initiative is to provide ammunition for a more proactive approach to the conservation interest: to anticipate, to be less reliant on 'catch-up' and less focused on being defensive and reactive. Change for its own sake is not progress. To paraphrase one of the participants to this workshop: perhaps the development-led catchphrase of 'managing change' should be changed to 'managing conservation in a changing world'.

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Annexes

Annex A

Selection of Key International Instruments

(Adapted from document UNESCO 181 EX/29, 20 March 2009)

- The ***Recommendation concerning the Safeguarding of the Beauty and Character of Landscapes and Sites***, adopted by the General Conference of UNESCO in December 1962, emphasized the scientific and aesthetic importance of cultural and natural landscapes. Into this instrument the general principle was integrated that 'landscape' constitutes a heritage which has a key influence on living conditions of communities. The 1962 Recommendation was the first standard-setting document to introduce the term *urban landscape* with the notion that this deserved the same means of protection as the natural environment, although it considered landscape conservation a matter of public policy. The only reference to urban development related to public plans and planning at regional, rural and urban levels. This approach was emblematic of the general planning policies of that time, which perceived 'landscape' as a static object, and it was thus expected to be preserved as if it were a monument to which a "special protection should be accorded" (article 5).

- The ***International Charter for the Conservation and Restoration of Monuments (Venice Charter)*** was issued in 1964 at the Second International Congress of Architects and Technicians of Historic Monuments, as a revision of the 1931 Athens Charter. The Venice Charter was adopted as the principle doctrinal text of the International Council on Monuments and Sites (ICOMOS) when it was founded the following year, in 1965. It continues to be cited as the baseline document for international conservation philosophy and practice today. It extended the concept of historic monuments to include their urban and rural settings, emphasized the importance of authenticity based on documentary evidence and original material, re-iterated support for the use of modern materials and techniques, and insisted that where components are replaced they should be integrated harmoniously, but "be distinct from the architectural composition and … bear a contemporary stamp." The Venice Charter was re-affirmed in the 2004 Pécs Declaration.

- The ***Recommendation concerning the Preservation of Cultural Property Endangered by Public or Private Works***, adopted by UNESCO's General Conference in November 1968, was related to the concern that arose from the construction of the Aswan High Dam in the Upper Nile River, which ultimately flooded the valley that contained the Nubian temples of Abu Simbel among others. This Recommendation highlighted the threats posed to movable and immovable cultural property by industrial development and urbanization, and it considered essential to harmonize the preservation of cultural properties with the changes necessitated by social and economic development by "making serious efforts to meet both requirements in a broad spirit of understanding, and with reference to appropriate planning" (Preamble to the Recommendation). It urged particular care with regard to urban expansion and renewal projects, the construction of highways, "injudicious modifications and repair of individual historic buildings", and the settings of historic quarters and groups, whether in urban or rural settlements.

- These concepts were subjected to a further evolution from the 1970s onwards, when concerns for the environment entered the political agenda. The United Nations Conference on the Human Environment, held in Stockholm (Sweden) in June 1972, adopted the ***Declaration of the United Nations Conference on the Human Environment*** proclaiming that planning must be applied to human settlements and urbanization with a view to avoiding adverse effects on the environment. With specific regard to the protection of heritage, the Stockholm conference adopted a Resolution –the framework of which was prepared jointly by the United States of America, the World Conservation Union (IUCN) and UNESCO– that urged the launching of an international co-operative effort to bring the preservation of nature and the conservation of cultural heritage together in a unified programme under the concept of *World Heritage*.

- This led to the subsequent adoption by UNESCO's General Conference in November 1972 of the ***Convention concerning the Protection of the World Cultural and Natural Heritage***. The *World Heritage Convention*, as it is commonly known, introduced the concept of a common world heritage of Outstanding Universal Value and of the duty of the international community to co-operate to ensure its protection and transmission to future generations. It also committed States Parties to protect, preserve and give functioning roles to cultural and natural heritage in the life of

communities throughout their territories, irrespective of whether it is placed on the World Heritage List. The implications of this commitment were expanded upon in the UNESCO Recommendation at National Level, which was simultaneously adopted in 1972.

- The ***Recommendation Concerning the Protection, at National Level, of the Cultural and Natural Heritage***, adopted at the same time as the *World Heritage Convention*, was effectively the first international document to set out the relationship between the protection and enhancement of monuments and groups of buildings, and the needs of the inhabitants of historic areas of cities. It expanded upon the importance of providing cultural and natural heritage with an active function in the present to facilitate its care-taking into the future. Furthermore, in its article 5, it recalled that "cultural or natural heritage should comprise not only works of great intrinsic value, but also more modest items that have, with the passage of time, acquired cultural or natural value". As regards the issue of rehabilitation plans affecting historic buildings, the 1972 Recommendation stressed the importance of linking rehabilitation to the surrounding urban context and of consulting local authorities and representatives of residents of the area, thus introducing participatory processes in the management of urban development processes.

- The ***European Charter of the Architectural Heritage*** promulgated in 1975 at the initiative of the Council of Europe paid particular attention to the vernacular. In its article 1 the Charter drew attention to "the groups of lesser buildings in our old towns and characteristic villages in their natural or manmade settings" and, in article 6, forewarned about misapplied urban planning that "can be destructive when authorities yield too readily to economic pressures and to the demands of motor traffic." In order to meet such challenges, it introduced the concept of *integrated conservation* in the accompanying ***Declaration of Amsterdam***, adopted in the framework of the Charter, with specific emphasis on threats to urban heritage and considering that the "development of peripheral urban areas can be orientated in such a way as to reduce pressure on the older neighbourhoods."

- The following year, in 1976, Vancouver (Canada) hosted the United Nations Conference on Human Settlements, called HABITAT. It was convened as an outgrowth of the Stockholm Conference and emerged from concerns about urbanization and the perceived threat to the environment by this human activity. It led to an enhanced understanding about cities and their communities, with a recognition of the need to achieve sustainability to preserve a mutually supportive urban-rural balance, promoted through specific guidelines included in the ***Vancouver Declaration on Human Settlements.***

- That same year, in November 1976, UNESCO's General Conference adopted in Nairobi (Kenya) the ***Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas***, in response to growing concerns about modern town planning and the impact on old town centres and traditional villages. This Recommendation asserted the importance of historic areas, their role in defining cultural diversity and the identity of individual communities, and the need to integrate them harmoniously into "the life of contemporary society [as] a basic factor in town-planning and land development." This document noted the frequent absence at national level of legislative provisions that related the architectural heritage to its planning context, reproached the social disturbance and economic loss resulting from speculation and the destruction of historic and traditional areas, and urged "comprehensive and energetic policies for [their] protection, renovation and revitalization" integral with their surroundings.

  In this Recommendation importance is attached to continuity of human activities in historic areas – however modest they may be, including traditional living patterns and crafts –, on an equal footing with protection of the buildings, established plot sizes, street patterns and overall spatial organisation. This Recommendation urges particular care and control of the scale and design of new buildings and stipulates that analysis of the urban context should precede any new construction in order to achieve harmony of heights, volumes, forms, proportions, colours and materials.

- The ***Charter for the Conservation of Historic Towns and Urban Areas (Washington Charter)***, adopted in 1987 by the General Assembly of ICOMOS, was preceded by the draft Eger Charter and it complemented the 1964 Venice Charter. It recognised the role of historic quarters and cities as the embodiment of traditional urban cultures, and outlined their conservation as "those steps necessary for [their] protection, conservation and restoration […], as well as their development and harmonious adaptation to contemporary life." The Washington Charter stated that urban conservation should be integral with socio-economic development and planning policies at all levels. It emphasized the multi-disciplinary nature of urban conservation, stressed the importance of active participation by residents –seen as the primary stakeholders–, and insisted on the improvement of housing as a primary objective.

  It summarised the important qualities to be preserved, among others urban layout and grain; relationships between buildings and green and open spaces; relationships between a historic area or town and its surrounding manmade and natural settings; the diversity of functions as accumulated over time; and

the exterior and interior appearance of buildings – from scale, through style and materials, to colour and decoration. The Washington Charter supported the introduction of contemporary (architectural) elements as a potential contribution to the enrichment of a historic area, subject to being in harmony and respectful of the existing spatial layout in terms of scale and lot size.

- In that same year of 1987, ICOMOS Brazil adopted the ***Charter about the Preservation and Revitalization of Historic Centres (Charter of Itaipava)***, which is of particular relevance in this context as it described "the city in its totality [as] a historical entity", thereby relating historic urban sites to their wider natural and built environments and the everyday living experience of their inhabitants. It emphasised the socio-cultural values of historic centres and stated that the "main purpose of preservation is the maintenance and enhancement of reference patterns needed for the expression and consolidation of citizenship […] that […] contribute to improve life quality." This Charter also stressed the importance of residents and of traditional activities in historic urban sites, that revitalization should be seen as a continuous and permanent process, and that the social value of urban property should prevail over its market value.

- At the European Conference on Sustainable Cities and Towns, in 1994 in Aalborg (Sweden), the ***Charter of European Cities and Towns towards Sustainability (Aalborg Charter)*** was adopted. This Charter affirmed the enduring role of cities as centres of social life, economic drivers, and guardians of culture, heritage and tradition, as well as of industry, craft, trade, education and government. It acknowledged the relationship between today's urban lifestyle – especially the separation of functions, patterns of transport, industrial production, agriculture, consumption and leisure activities – and the environmental problems and lack of social equity that humankind is facing. It recognised the limits of the world's natural resources, the need therefore to live within the carrying capacity of nature, as well as the vital role that cities as centres of consumption have to play in addressing global warming and achieving environmental sustainability.

  The Aalborg Charter defined sustainability as a creative, local, balance-seeking process that is central to the responsible management of cities, and insisted that decision-making processes must prioritise the conservation and replenishment of the natural capital of cities, their quality of life, sustainable land use and mobility patterns – including reducing the need for movement by encouraging mixed-use higher density neighbourhoods –, and the use of renewable energy sources. The Charter promoted the idea of equitable regional interdependency, to balance the flows between city and countryside and prevent cities from merely exploiting the resources of surrounding areas. It also urged an ecosystem approach to urban management and envisioned a greatly increased role for citizens in establishing and implementing long-term local action plans (i.e. Local Agendas 21).

- Also in 1994 the Nara Conference on Authenticity in Relation to the *World Heritage Convention* took place, in Nara, Japan, which developed the ***Nara Document on Authenticity***. The Nara Document sought to challenge conventional, essentially Western-based definitions of authenticity, to establish greater respect for cultural and heritage diversity, and to broaden the parameters for the assessment of the cultural values of properties proposed for the World Heritage List and other inventories. It recognised that dissimilar societies attach different sets of values to the original and subsequent characteristics of their cultural heritage, and outlined a framework which enabled authenticity to be assessed within each cultural context, both in time and space, and not judged against others to which it may have no allegiance or connection.

  The Nara Document proposes that assessments in any given instance should encompass matters relating to: form and design; materials and substance; use and function; traditions, techniques and management systems; location and setting; language and other forms of intangible heritage; as well as spirit and feeling. The debate advanced the view that authenticity is not a restrictive concept, either in time or space, and that just as each generation precedent to our own has contributed to the historical layers of the buildings and cities that they have inherited, so this and subsequent generations have an equally valid contribution to make – with the proviso that it is a positive and lasting one. Thus authenticity is understood in terms of the past in concert with current creative processes into the future.

- In 1999 the ICOMOS General Assembly adopted the ***Charter on the Built Vernacular Heritage***, which recognised the importance of the heritage of vernacular expressions as "fundamental [to] the culture of a community, of its relationship with its territory and, at the same time, the expression of the world's cultural diversity." The appreciation and successful protection of this heritage depends first and foremost on the involvement and support of local communities. As one of its conservation principles, this Charter states that "contemporary work on vernacular buildings, groups and settlements should respect their cultural values and their traditional character." This is elaborated by advocating that "alterations which legitimately respond to the demands of contemporary use should be effected by the introduction of materials which maintain a consistency of expression, appearance, texture and form throughout the structure and a consistency of building materials."

- In 1999 the ICOMOS General Assembly also adopted the ***International Charter on Cultural Tourism: Managing Tourism at Places of Heritage Significance***, which recognised tourism as one of the foremost vehicles for cultural exchange and that, when managed correctly, it can be a positive economic and educational force that contributes to the conservation of heritage. The Charter acknowledged the threats posed by poor management and excessive visitor numbers. It advocated sustainable tourism that protects the tangible and intangible aspects of heritage resources for future generations, respects and benefits host communities, and responds to the needs and aspirations of visitors through well-managed and well-presented physical, intellectual and spiritual access. Tourism developments and infrastructure projects, it stated, should be carried out using local materials and take account of local architectural styles and vernacular traditions.

- Also in 1999, ICOMOS Australia published its revised ***Charter for Places of Cultural Significance (Burra Charter)***, widely recognized as a landmark document in providing "guidance for the conservation and management of places of cultural significance." As such, it is not exclusive to historic buildings or urban areas, but includes landscapes modified by human activity and embraces indigenous places with cultural values. Its over-arching principle is the importance of understanding and safeguarding *significance*, including through the informed unraveling of historic layers, in ways that encapsulate a place's aesthetic, historic, scientific and spiritual values: from the past, in the present, and for the future. The Charter urges a cautious approach to conservation "based on respect for the existing fabric, use, associations and meanings."

- In 2000 the Council of Europe adopted the ***European Landscape Convention***. This Convention noted the contribution of the landscape to the formation of local cultures, which it described as a "basic component of the European natural and cultural heritage, […] in urban areas and in the countryside, […] in areas recognised as being of outstanding beauty as well as everyday areas." It promoted the protection, management and planning of the landscape "as an essential component of peoples' surroundings, an expression of their […] heritage and a foundation of their identity."

- In 2003 the General Conference of UNESCO adopted the ***Convention for the Safeguarding of the Intangible Cultural Heritage***. This Convention affirmed "the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development […] and the deep-seated inter-dependence between the intangible cultural heritage and the tangible cultural and natural heritage." Intangible cultural heritage is taken to encompass, amongst others: oral traditions and expressions, including language; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; culinary arts; and traditional craftsmanship. It advocates the consideration of these not simply as manifestations from the past, that can be recorded and documented, but to the objective of securing their viability and creative continuity as an essential component of cultural diversity in today's and tomorrow's world. Recognising the fragility of the intangible cultural heritage faced with processes of globalisation and social transformation, this Convention set out the roles of States Parties in safeguarding the intangible cultural heritage both at national and international levels, including in the establishment of a Representative List of Intangible Cultural Heritage of Humanity. This Convention came into force in 2006 and the first nominations for entry on to the List were evaluated in 2009.

- In 2005 by the General Conference of ICOMOS adopted the ***Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas***. This Declaration defined the *setting* of a heritage area as "the immediate and extended environment that is part of, or contributes to, its significance and distinctive character" and, having acknowledged that the significance and distinctive character of historic areas derive from the relationship "with their physical, visual, spiritual and other cultural context and settings", it considered necessary to develop proper planning tools and strategies for the conservation and management of the areas forming the setting.

- As a complement to that Declaration, the General Assembly of ICOMOS adopted in 2008 the ***Quebec Declaration on the Preservation of the Spirit of Place***, defined as the interaction and mutual construction between the tangible and the intangible elements that "give meaning, value, emotion and mystery to place." Whereas at present it is too early to measure the extent of such orientation texts on the practice of conservation in historic cities, they certainly fostered the current evolution towards a more comprehensive understanding of the living and permanent character of historic urban landscapes, providing a more inclusive vision of cultural heritage that will need to be properly reflected and codified at the international level.

Annex B

Policy Guide on Historic and Cultural Resources

Findings

Over the past decade the scope of historic preservation practice has broadened to protect a greater array of cultural resources including historic districts, buildings, structures, sites, public works, transportation corridors, archaeological sites, heritage areas and corridors, cultural landscapes, objects and related built forms. Planners conduct these activities as part of a comprehensive planning framework that combines the benefits of preservation with other community planning objectives.

Planning and preservation work hand in hand to ensure the conservation of housing stock in residential neighborhoods, economic development and revitalization (including the preservation and revitalization of downtowns), protection of historic landscapes, and preservation and growth management of rural villages, and conservation of farmland.

In an era of profound change, the threat to these non-renewable historic resources is accelerating, requiring innovative planning solutions. These threats include:

- Diminished funding for preservation at the federal and state levels.
- The impact of transportation projects on cultural resources.
- Legislative enactments designed to preempt state and local preservation laws.
- The private property rights movement and its attack on preservation programs at the local level.
- Development resulting in either demolition or retention only of building facades.
- Ignorance of archaeological resources.
- Subordination of historic preservation to other design concerns.

Repeated cutbacks in Federal funding and reduced tax incentives – combined with a lack of understanding concerning the economic benefits of preservation - have sapped valuable energy from America's preservation movement. At the same time, planners have a tremendous opportunity to capitalize on positive developments that are building the constituency for preservation, including:

- A greater role for preservation in rural revitalization, economic development, and finance initiatives driven by the private sector.
- An increased commitment to the principle of adaptive reuse, ensuring that architectural and historic resources are economically viable contributors to their communities.
- Growing cooperation between professional disciplines, lay groups, and their organizations to promote effective preservation strategies at the national, state, and local levels.
- Increased availability of environmental laws and programs as a resource.
- Emerging preservation strategies that address and interpret the histories and cultural legacy of all segments in society without regard to ethnicity, religion, or social strata.
- Growing use of preservation tools as a means to accomplish other desirable objectives: more compact communities, neighborhood conservation and cohesion, economic development and tourism.
- Greater programming of Intermodal Surface Transportation Act (ISTEA) funds for enhancements that build on the foundations of neighborhood conservation and preservation planning.
- Greater use of tax benefits to promote preservation of communities.

Policy guide principles

1. To achieve the full integration of preservation and planning practice, the American Planning Association and its chapters believe planners must assume greater responsibility to use the range of preservation techniques and options. This means:

   (a) At all levels of government, planners need to work with the private sector, independent organizations and citizens to increase awareness of, and to protect and enhance the nation's historic resources. Ideally, this should occur at the earliest possible stage of a comprehensive planning process, before deterioration creates an insurmountable burden for the community and property owners.

   (b) Planners need to encourage communities to recognize the value of historic resources as major contributions to the quality of life and to cultural vitality, and as resources that both remind us about

our past and provide a stimulus to economic vitality and the potential for tourism.

2. APA National and chapter support funding of programs for the preservation of the nation's historic resources at all levels of government. The components of the programs should include:

   (a) an ongoing survey and evaluation process;

   (b) protective legislation, expressed in clear and reasonable standards and based on qualified expert opinion or acknowledged resources in the field;

   (c) financial incentives to encourage rehabilitation and restoration;

   (d) historic preservation plan development;

   (e) adequate budget allocations for qualified staff in public agencies;

   (f) cooperative educational efforts with the private sector and citizen groups; and

   (g) interdisciplinary participation and alliances of planners with other professionals in fields related to historic preservation.

   (h) Coordination of preservation initiatives with education, citizen participation, history, public art, and other programs such as ISTEA II.

   (i) Implementation strategies capable of protecting, enhancing, and extending the benefit of cultural resources for future generations.

   (j) Provisions (in the form of ordinance or policy) to secure temporary delays to the alteration or demolition of designated cultural resources until their preservation or protection may be fully explored.

   (k) Adaptive reuse policies supported by tax or other incentives.

3. APA National and Chapters support budget allocations that will insure that the federal government will facilitate preservation efforts by providing adequate appropriations to implement federally-mandated processes, to support state historic preservation offices, and to encourage preservation activities at all governmental levels.

4. APA National and Chapters support efforts by local governments to integrate preservation into the land planning process, including incorporating preservation goals into the community master plan and reconciling and coordinating preservation policies with local development policies.

   The reasons for this support are that a sound preservation program must be based on a survey, an historic preservation ordinance and plan, and economic and technical assistance in coordination with other community policies and ordinances. Local governments should work with citizens and local interest groups to make preservation part of the overall effort to foster and promote the general welfare of the community.

5. APA Chapters support local government budget allocations for qualified staff for historic preservation commissions and to provide funding for the certified local government program.

6. APA and its Chapters support the equal application of preservation laws cultural and historic resources without regard to form or nature of ownership, religious or cultural affiliation.

7. APA Chapters support state enabling legislation to provide tax incentives to encourage the rehabilitation of historic resources, including tax credits and tax abatements.

8. APA Chapters support budget allocations that will insure state involvement in integrating tourism considerations as appropriate with historic preservation efforts, particularly in the assessment and sensitive adaptation of viable resources.

9. APA and its Chapters support historic preservation programs that are holistic in scope, meaning that they:

   (a) Seek to involve all elements of the community in planning, development, implementation, and feedback.

   (b) Strive to interpret history and cultural heritage in the most inclusive sense possible, reaching across barriers of race, ethnicity, religion, class, or income.

   (c) Seek to protect not only the resources itself, but its context in the larger community by ensuring that preservation of significant structures is not limited to preservation of a building's "skin" without adequate consideration of its other component parts and history.

10. APA and its chapters believe that an understanding of cultural resource issues is integral to the practice of planning, and therefore support the inclusion of preservation and cultural resources as a core component of urban and regional planning curricula.

11. APA and its chapters recognize that neighborhoods are dynamic objects that evolve rather than remain fixed in time; therefore, they support preservation strategies that respect the heritage, context, design and scale of older neighborhoods while recognizing the evolution of those neighborhoods' built form.

12. APA and its chapters believe that the goals of affordable housing and good preservation practice are mutually inclusive. APA supports gentrification provided that the tools of preservation are used as methods for inclusion, not exclusion; protection, not displacement; and encouragement of affordable housing and infill projects, not their prohibition.

13. APA and its chapters support the coordination of comprehensive planning programs and implementation tools (zoning, subdivision, and land development) with state preservation legislation (facade controls tax incentives, and other tools). Beyond the minimum standards expressed in paragraph 2 above, these programs should utilize a variety of tools which may include (but are not limited to):

    (a) Transfer of development rights;

    (b) Expansion of clustering and planned unit development to increase opportunities for landmarking, village preservation, and historic districts;

    (c) Preservation of village settlement patters as a desirable means to promote community character and diversity.

14. APA and its chapters support an enhanced role for the private sector to bring its resources and talents to bear in forming effective cultural resource strategies.

NOTE: The implementation of actions at the state level is at the initiative of the chapter.

Annex C

Urban Heritage on the World Heritage List

(as at July 2009)

Presented in the first column is an overview of cities and towns, whole or in part, inscribed on the World Heritage List. The second column contains those World Heritage sites, groups of buildings or monuments, which are situated in an urban context, whereby they have become vulnerable to the pressures and threats associated with urbanisation processes and the modernization of cities.

It is important to note that this delineation, or categorisation, is not always straightforward. From cultural landscapes with cities in them, to cities and large urbanised territories, to monumental ensembles within cities, to towns and clusters of towns, and eventually to secluded villages in a rural landscape – at several sites gradual variations occur, making them susceptible to different interpretations.

Where different interpretations would apply, the overriding consideration has been whether the site has become vulnerable to the pressures and threats associated with urbanisation processes, being the central concern of this issue of the World Heritage Papers Series (and even here it needs to be recognized that certain pressures or threats always exist – no protected site is ever completely out of harms way). Below a few examples are given to illustrate how such considerations would apply.

- **Angkor** in Cambodia: a vast formerly urban complex, now turned into an archaeological site. But uncontrolled development around the most monumental complexes threatens the integrity of the site, bringing with it a process of re-urbanisation with all the associated challenges. Because of this serious threat from urbanisation Angkor has been included (in the second column).
- **The Painted Churches in the Troodos Region**, Cyprus: a series of individual monuments surrounded by small villages, which aren't part of the World Heritage site, in a rural setting. Although the monuments remain vulnerable to various pressures, they are not subject to the significant processes of change that are the subject of this Papers Series, and therefore have not been included in this overview. Similar to the situation of the **Wooden Churches of Maramures** (Romania) or the **Historic Villages of Shirakawa-go and Gokayama** (Japan).
- **Mont Saint-Michel and its Bay**, France: since the town is subject to a completely controlled regime, much in the sense of a single monument, it has not been included here (which does not mean that it is free of threats and pressures, of course, but not of the type considered here).
- On the contrary, however, with much of China subject to massive urbanisation and significant processes of change, the **Ancient Villages in Southern Anhui – Xidi and Hongcun** have been included (in the first column).
- Similar to the archaeological sites of **Byblos**, **Tyre** and **Baalbek** in Lebanon: not living cities in themselves, they are all subject to urbanisation pressure and serious encroachment on the sites – therefore they have been included (in the second column).

	Historic cities and towns inscribed on the World Heritage List *Including whole historic cities and towns, or in part (inner cities, historic quarters)*	World Heritage sites in an urban context *Monuments and sites in an urban territory*
Albania	2005 Historic Centres of Berat and Gjirokastra	
Algeria	1982 M'Zab Valley 1992 Kasbah of Algiers	1982 Tipasa
Armenia		2000 Cathedral and Churches of Echmiatsin and the Archaeological Site of Zvartnots
Austria	1996 Historic Centre of the City of Salzburg 1999 City of Graz – Historic Centre 2001 Historic Centre of Vienna	1996 Palace and Gardens of Schönbrunn
Australia		2004 Royal Exhibition Building and Carlton Gardens 2007 Sydney Opera House
Azerbaijan	2000 The Walled City of Baku with the Shirvanshah's Palace and Maiden Tower	
Belgium	2000 Historic Centre of Brugge	1998 Flemish Béguinages 1998 La Grand-Place, Brussels 1998 The Four Lifts on the Canal du Centre and their Environs, La Louvière and Le Roeulx (Hainault) 1999, 2005 Belfries of Belgium and France 2000 Notre-Dame Cathedral in Tournai 2000 The Major Town Houses of the Architect Victor Horta (Brussels) 2005 Plantin-Moretus House-Workshops-Museum Complex
Bolivia	1987 City of Potosi 1991 Historic City of Sucre	
Bosnia and Herzegovina	2005 Old Bridge Area of the Old City of Mostar	2007 Mehmed Paša Sokolović Bridge in Višegrad
Brazil	1980 Historic Town of Ouro Preto 1982 Historic Centre of the Town of Olinda 1985 Historic Centre of Salvador de Bahia 1987 Brasilia 1997 Historic Centre of São Luis 1999 Historic Centre of the Town of Diamantina 2001 Historic Centre of the Town of Goiás	1985 Sanctuary of Bom Jesus do Congonhas
Bulgaria	1983 Ancient City of Nessebar	1979 Boyana Church
Cambodia		1992 Angkor
Canada	1985 Historic District of Québec 1995 Old Town Lunenburg	
Cape Verde	2009 Cidade Velha, Historic Centre of Ribeira Grande	
Chile	2003 Historic Quarter of the Seaport City of Valparaíso	
China	1987, 2004 Imperial Palaces of the Ming and Qing Dynasties in Beijing and Shenyang 1997 Ancient City of Ping Yao 1997 Old Town of Lijiang 2000 Ancient Villages in Southern Anhui – Xidi and Hongcun 2005 Historic Centre of Macao 2007 Kaiping Diaolou and Villages	1994, 2000, 2001 Historic Ensemble of the Potala Palace, Lhasa 1997, 2000 Classical Gardens of Suzhou 1998 Summer Palace, an Imperial Garden in Beijing 1998 Temple of Heaven: an Imperial Sacrificial Altar in Beijing
Colombia	1984 Port, Fortresses and Group of Monuments, Cartagena 1995 Historic Centre of Santa Cruz de Mompox	

	Historic cities and towns inscribed on the World Heritage List *Including whole historic cities and towns, or in part (inner cities, historic quarters)*	World Heritage sites in an urban context *Monuments and sites in an urban territory*
Croatia	1979 Historical Complex of Split with the Palace of Diocletian 1979 Old City of Dubrovnik 1997 Historic City of Trogir	1997 Episcopal Complex of the Euphrasian Basilica in the Historic Centre of Poreč 2000 The Cathedral of St James in Šibenik 2008 Stari Grad Plain
Cuba	1982 Old Havana and its Fortifications 1988 Trinidad and the Valley de los Ingenios 2005 Urban Historic Centre of Cienfuegos 2008 Historic Centre of Camagüey	
Cyprus	1980 Paphos	
Czech Republic	1992 Historic Centre of Český Krumlov 1992 Historic Centre of Prague 1992 Historic Centre of Telč 1995 Kutná Hora: Historical Town Centre with the Church of St Barbara and the Cathedral of Our Lady at Sedlec 2003 Jewish Quarter and St Procopius' Basilica in Třebíč	2000 Holy Trinity Column in Olomouc 2001 Tugendhat Villa in Brno
Denmark		1995 Roskilde Cathedral 2000 Kronborg Castle
Dominican Republic	1990 Colonial City of Santo Domingo	
Ecuador	1978 City of Quito 1999 Historic Centre of Santa Ana de los Ríos de Cuenca	
Egypt	1979 Historic Cairo	1979 Memphis and its Necropolis - the Pyramid Fields from Giza to Dahshur
Estonia	1997 Historic Centre (Old Town) of Tallinn	
Ethiopia	2006 Harar Jugol, the Fortified Historic Town	1980 Aksum 1980 Tiya
Finland	1991 Old Rauma	1991 Fortress of Suomenlinna
Former Yugoslav Republic of Macedonia	1979 Ohrid Region with its Cultural and Historical Aspect and its Natural Environment	
France	1988 Strasbourg - Grande île 1991 Paris, Banks of the Seine 1997 Historic Fortified City of Carcassonne 1998 Historic Site of Lyon 2001 Provins, Town of Medieval Fairs 2005 Le Havre, the City Rebuilt by Auguste Perret 2007 Bordeaux, Port of the Moon	1979 Chartres Cathedral 1979 Palace and Park of Versailles 1981 Amiens Cathedral 1981 Arles, Roman and Romanesque Monuments 1981 Palace and Park of Fontainebleau 1981 Roman Theatre and its Surroundings and the "Triumphal Arch" of Orange 1983 Place Stanislas, Place de la Carrière and Place d'Alliance in Nancy 1991 Cathedral of Notre-Dame, Former Abbey of Saint-Remi and Palace of Tau, Reims 1992 Bourges Cathedral 1995 Historic Centre of Avignon: Papal Palace, Episcopal Ensemble and Avignon Bridge 1999 Belfries of Belgium and France
Georgia		1994 Historical Monuments of Mtskheta

	Historic cities and towns inscribed on the World Heritage List *Including whole historic cities and towns, or in part (inner cities, historic quarters)*	World Heritage sites in an urban context *Monuments and sites in an urban territory*
Germany	1987 Hanseatic City of Lübeck 1992 Mines of Rammelsberg and Historic Town of Goslar 1993 Town of Bamberg 1994 Collegiate Church, Castle, and Old Town of Quedlinburg 1998 Classical Weimar 2002 Historic Centres of Stralsund and Wismar 2006 Old Town of Regensburg with Stadtamhof	1978 Aachen Cathedral 1981 Speyer Cathedral 1981 Würzburg Residence with the Court Gardens and Residence Square 1985 St Mary's Cathedral and St Michael's Church at Hildesheim 1986 Roman Monuments, Cathedral of St Peter and Church of Our Lady in Trier 1990, 1992, 1999 Palaces and Parks of Potsdam and Berlin 1991 Abbey and Altenmünster of Lorsch 1993 Maulbronn Monastery Complex 1994 Völklingen Ironworks 1996 Bauhaus and its Sites in Weimar and Dessau 1996 Cologne Cathedral 1996 Luther Memorials in Eisleben and Wittenberg 1999 Museumsinsel (Museum Island), Berlin 2004 Town Hall and Roland on the Marketplace of Bremen 2008 Berlin Modernism Housing Estates
Ghana		1979 Forts and Castles, Volta Greater Accra, Central and Western Regions 1980 Ashanti Traditional Buildings
Greece	1988 Medieval City of Rhodes 1999 Historic Centre (Chorá) with the Monastery of Saint John "the Theologian" and the Cave of the Apocalypse on the Island of Pátmos 2007 Old Town of Corfu	1987 Acropolis, Athens 1988 Paleochristian and Byzantine Monuments of Thessalonika
Guatemala	1979 Antigua Guatemala	
Holy See	1984 Vatican City	
Holy See/Italy	1980 Historic Centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura	
Hungary	1987, 2002 Budapest, the Banks of the Danube and the Buda Castle Quarter	2000 Early Christian Necropolis of Pécs (Sopianae)
India		1983 Agra Fort 1983 Taj Mahal 1986 Churches and Convents of Goa 1986 Fatehpur Sikri 1993 Humayun's Tomb, Delhi 1993 Qutb Minar and its Monuments, Delhi 2004 Chhatrapati Shivaji Terminus (formerly Victoria Terminus) 2007 Red Fort Complex
Iran	2004, 2007 Bam and its Cultural Landscape	1979 Meidan Emam, Esfahan
Israel	2001 Old City of Acre 2003 White City of Tel-Aviv -- the Modern Movement	

	Historic cities and towns inscribed on the World Heritage List *Including whole historic cities and towns, or in part (inner cities, historic quarters)*	World Heritage sites in an urban context *Monuments and sites in an urban territory*
Italy	1982 Historic Centre of Florence 1987 Venice and its Lagoon 1990 Historic Centre of San Gimignano 1994 City of Vicenza and the Palladian Villas of the Veneto 1995 Crespi d'Adda 1995 Ferrara, City of the Renaissance and its Po Delta 1995 Historic Centre of Naples 1995 Historic Centre of Siena 1996 Historic Centre of the City of Pienza 1996 The Trulli of Alberobello 1997 Costiera Amalfitana 1997 Portovenere, Cinque Terre, and the Islands (Palmaria, Tino and Tinetto) 1998 Historic Centre of Urbino 2000 Assisi, the Basilica of San Francesco and Other Franciscan Sites 2000 City of Verona 2002 The Late Baroque Towns of the Val di Noto (Southeastern Sicily) 2006 Genoa: Le Strade Nuove and the system of the Palazzi dei Rolli 2008 Mantua and Sabbioneta	1980 Church and Dominican Convent of Santa Maria delle Grazie with "The Last Supper" by Leonardo da Vinci 1987 Piazza del Duomo, Pisa 1996 Early Christian Monuments of Ravenna 1997 Botanical Garden (Orto Botanico), Padua 1997 Cathedral, Torre Civica and Piazza Grande, Modena 1997 Residences of the Royal House of Savoy 2005 Syracuse and the Rocky Necropolis of Pantalica
Japan		1993 Buddhist Monuments in the Horyu-ji Area 1993 Himeji-jo 1994 Historic Monuments of Ancient Kyoto (Kyoto, Uji and Otsu Cities) 1996 Hiroshima Peace Memorial (Genbaku Dome) 1998 Historic Monuments of Ancient Nara 1999 Shrines and Temples of Nikko 2000 Gusuku Sites and Related Properties of the Kingdom of Ryukyu
Jerusalem (Site Proposed By Jordan)	1981 Old City of Jerusalem and its Walls	
Kazakhstan		2003 Mausoleum of Khoja Ahmed Yasawi
Kenya	2001 Lamu Old Town	
Lao People's Democratic Republic	1995 Town of Luang Prabang	
Latvia	1997 Historic Centre of Riga	
Lebanon		1984 Baalbek 1984 Byblos 1984 Tyre
Libyan Arab Jamahiriya	1986 Old Town of Ghadames	
Lithuania	1994 Vilnius Historic Centre	
Luxembourg	1994 City of Luxembourg: its Old Quarters and Fortifications	
Malaysia	2008 Melaka and George Town, Historic Cities of the Straits of Malacca	
Mali	1988 Old Towns of Djenné 1988 Timbuktu	2004 Tomb of Askia
Malta	1980 City of Valletta	
Mauritania	1996 Ancient Ksour of Ouadane, Chinguetti, Tichitt and Oualata	

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Mauritius		2006 Aapravasi Ghat
Mexico	1987 Historic Centre of Mexico City and Xochimilco 1987 Historic Centre of Oaxaca and Archaeological Site of Monte Alban 1987 Historic Centre of Puebla 1988 Historic Town of Guanajuato and Adjacent Mines 1991 Historic Centre of Morelia 1993 Historic Centre of Zacatecas 1996 Historic Monuments Zone of Querétaro 1998 Historic Monuments Zone of Tlacotalpan 1999 Historic Fortified Town of Campeche 2008 Protective town of San Miguel and the Sanctuary of Jesús Nazareno de Atotonilco	1997 Hospicio Cabañas, Guadalajara 2003 Franciscan Missions in the Sierra Gorda of Querétaro 2004 Luis Barragán House and Studio 2007 Central University City Campus of the Universidad Nacional Autónoma de México (UNAM)
Montenegro	1979 Natural and Culturo-Historical Region of Kotor	
Morocco	1981 Medina of Fez 1985 Medina of Marrakesh 1996 Historic City of Meknes 1997 Medina of Tétouan (formerly known as Titawin) 2001 Medina of Essaouira (formerly Mogador) 2004 Portuguese City of Mazagan (El Jadida)	1987 Ksar of Ait-Ben-Haddou
Mozambique	1991 Island of Mozambique	
Nepal	1979 Kathmandu Valley	
Netherlands	1997 Historic Area of Willemstad, Inner City and Harbour, Netherlands Antilles 1999 Droogmakerij de Beemster (Beemster Polder)	2000 Rietveld Schröderhuis (Rietveld Schröder House)
Norway	1979 Bryggen 1980 Røros Mining Town	
Pakistan		1981 Fort and Shalamar Gardens in Lahore
Panama	1997, 2003 Archaeological Site of Panamá Viego and Historic District of Panama	
Peru	1983 City of Cuzco 1988 Historic Centre of Lima 2000 Historical Centre of the City of Arequipa	
Philippines	1999 Historic Town of Vigan	1993 Baroque Churches of the Philippines
Poland	1978 Cracow's Historic Centre 1980 Historic Centre of Warsaw 1992 Old City of Zamosc 1997 Medieval Town of Torun	2006 Centennial Hall in Wroclaw
Portugal	1983 Central Zone of the Town of Angra do Heroismo in the Azores 1986 Historic Centre of Evora 1996 Historic Centre of Oporto 2001 Historic Centre of Guimarães	1983 Convent of Christ in Tomar 1983 Monastery of the Hieronymites and Tower of Belem in Lisbon
Republic Of Korea		1995 Seokguram Grotto and Bulguksa Temple 1997 Changdeokgung Palace Complex 1997 Hwaseong Fortress
Romania	1999 Historic Centre of Sighisoara	

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Russian Federation	1990 Historic Centre of Saint Petersburg and Related Groups of Monuments 1992 Historic Monuments of Novgorod and Surroundings 2000 Historic and Architectural Complex of the Kazan Kremlin 2005 Historical Centre of the City of Yaroslavl	1990 Kremlin and Red Square, Moscow 1992 Cultural and Historic Ensemble of the Solovetsky Islands 1992 White Monuments of Vladimir and Suzdal 1993 Architectural Ensemble of the Trinity Sergius Lavra in Sergiev Posad 2003 Citadel, Ancient City and Fortress Buildings of Derbent 2004 Ensemble of the Novodevichy Convent
San Marino	2008 San Marino Historic Centre and Mount Titano	
Senegal	2000 The Island of Saint-Louis	1978 Island of Gorée
Serbia		2004 Medieval Monuments in Kosovo
Slovakia	1993 Historic Town of Banska Stiavnica and the Technical Monuments in its Vicinity 1993, 2009 Levoča, Spišský Hrad and the Associated Cultural Monuments 2000 Bardejov Town Conservation Reserve	
Spain	1984 Alhambra, Generalife and Albayzin, Granada 1984 Historic Centre of Cordoba 1985 Old Town of Avila with its Extra-Muros Churches 1985 Old Town of Segovia and its Aqueduct 1985 Santiago de Compostela (Old town) 1986 Historic City of Toledo 1986 Old Town of Caceres 1988 Old City of Salamanca 1996 Historic Walled Town of Cuenca 1998 University and Historic Precinct of Alcalá de Henares 1999 Ibiza, biodiversity and culture 1999 San Cristóbal de La Laguna 2001 Aranjuez Cultural Landscape 2003 Renaissance Ensembles of Úbeda and Baeza	1984 Burgos Cathedral 1984 Monastery and Site of the Escurial, Madrid 1984, 2005 Works of Antoni Gaudi 1985 Monuments of Oviedo and the Kingdom of the Asturias 1986, 2001 Mudejar Architecture of Aragon 1987 Cathedral, Alcazar and Archivo de Indias in Seville 1993 Royal Monastery of Santa Maria de Guadalupe 1996 La Lonja de la Seda de Valencia 1997 The Palau de la Música Catalana and the Hospital de Sant Pau, Barcelona 2000 Archaeological Ensemble of Tárraco 2000 Catalan Romanesque Churches of the Vall de Boí 2000 Roman Walls of Lugo 2006 Vizcaya Bridge (Bilbao)
Sri Lanka	1988 Old Town of Galle and its Fortifications 1988 Sacred City of Kandy	
Suriname	2002 Historic Inner City of Paramaribo	
Sweden	1995 Hanseatic Town of Visby 1996 Church Village of Gammelstad, Luleå 1998 Naval Port of Karlskrona	1993 Engelsberg Ironworks 1994 Skogskyrkogården
Switzerland	1983 Old City of Berne 2009 La Chaux-de-Fonds / Le Locle, watchmaking town planning	1983 Convent of St Gall 2000 Three Castles, Defensive Wall and Ramparts of the Market-town of Bellinzone
Syrian Arab Republic	1979 Ancient City of Damascus 1980 Ancient City of Bosra 1986 Ancient City of Aleppo	
Tunisia	1979 Medina of Tunis 1988 Kairouan 1988 Medina of Sousse	1979 Archaeological Site of Carthage
Turkey	1985 Historic Areas of Istanbul 1994 City of Safranbolu	1985 Great Mosque and Hospital of Divrigi
Turkmenistan		2005 Kunya-Urgench

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Ukraine	1998 L'viv - the Ensemble of the Historic Centre	1990 Kiev: Saint-Sophia Cathedral and Related Monastic Buildings, Kiev-Pechersk Lavra
United Kingdom of Great Britain and Northern Ireland	1987 City of Bath 1995 Old and New Towns of Edinburgh 2000 The Historic Town of St George and Related Fortifications, Bermuda 2001 New Lanark 2001 Saltaire 2004 Liverpool – Maritime Mercantile City	1986 Castles and Town Walls of King Edward in Gwynedd 1986 Durham Castle and Cathedral 1986 Ironbridge Gorge 1987 Westminster Palace, Westminster Abbey and Saint Margaret's Church 1988 Canterbury Cathedral, St Augustine's Abbey, and St Martin's Church 1988 Tower of London 1997 Maritime Greenwich 2003 Royal Botanic Gardens, Kew
United Republic of Tanzania	2000 The Stone Town of Zanzibar	
United States of America		1979 Independence Hall
Uruguay	1995 Historic Quarter of the City of Colonia del Sacramento	
Uzbekistan	1990 Itchan Kala 1993 Historic Centre of Bukhara 2000 Historic Centre of Shakhrisyabz 2001 Samarkand - Crossroads of Cultures	
Venezuela	1993 Coro and its Port	2000 Ciudad Universitaria de Caracas
Viet Nam	1999 Hoi An Ancient Town	1993 Complex of Hué Monuments
Yemen	1982 Old Walled City of Shibam 1986 Old City of Sana'a 1993 Historic Town of Zabid	

Historic Ensemble of the Potala Palace, Lhasa (China)

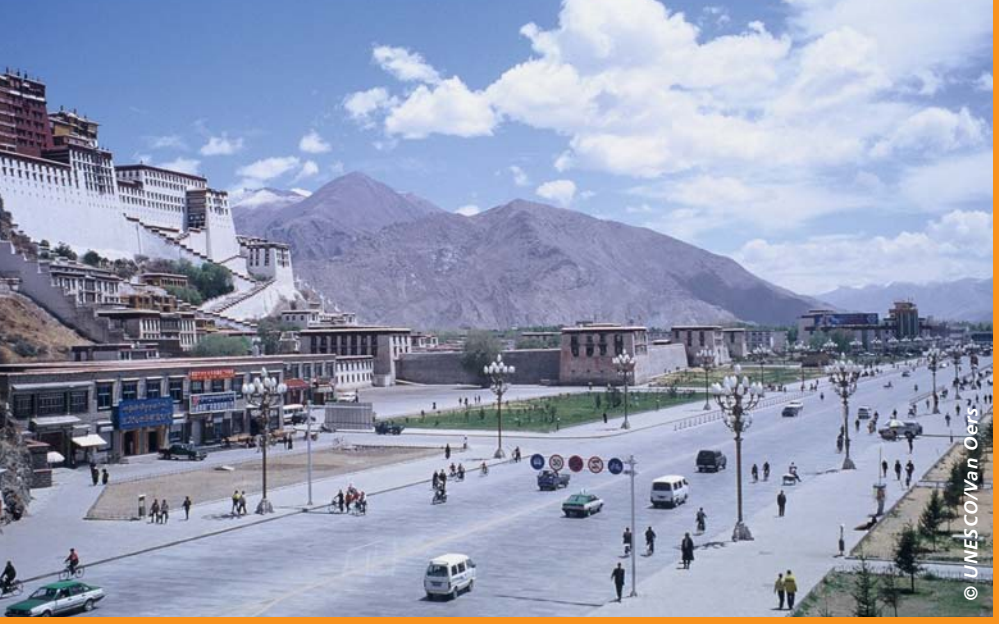

Figure 1

The World Heritage property is listed as a 'historic ensemble', that is the Potala Palace, the winter palace of the Dalai Lama since the 7th century which was inscribed in 1994, and the two additional 7th century properties of the Jokhang Temple Monastery and the 18th century Norbulingka, the Dalai Lama's former summer palace. These extensions are separate from the palace and were inscribed in 2000 and 2001 respectively. This was an early inscription with emphasis on its monumental architecture and rich ornamentation, and during previous years the palace compound had been cut off from its surrounding historic urban landscape by a large infrastructure project as part of urban upgrading strategies (Figure 1). Nowadays only pockets of the traditional Tibetan urban vernacular exist (Figure 2), but no longer in relation to the Potala Palace, which diminishes a real understanding of the historic setting and meaning, as well as the visitor experience.

Ensemble historique du Palais du Potala, Lhassa (Chine)

Figure 2

Ce bien est inscrit en tant qu' « ensemble historique ». Il est composé du Palais du Potala, inscrit en 1994, (palais d'hiver du dalaï-lama depuis le VII^e siècle) ainsi que de deux autres ensembles, le monastère du Temple de Jokhang, également fondé au VII^e siècle, et le Norbulingka, le palais d'été du dalaï-lama, construit au XVIII^e siècle. Ces deux composantes inscrites comme extension du bien en 2000 et 2001 sont physiquement séparées du palais d'hiver. L'inscription du Palais est typique des premières inscriptions sur la Liste du patrimoine mondial et reflète l'intérêt pour le patrimoine monumental, l'architecture et les riches décors ornementaux. Antérieurement, le Palais et son enceinte avaient été coupés de son contexte urbain historique par un important projet d'infrastructure développé dans le cadre d'une stratégie de renouvellement urbain (figure 1). Aujourd'hui, seules de petites poches de bâti vernaculaire tibétain subsistent (figure 2), mais ne sont plus en relation avec le Palais du Potala, ce qui affaiblit la bonne compréhension du contexte physique et historique du bien, ainsi que l'expérience du visiteur.

Tower of London (United Kingdom)

Figure 1

'The massive White Tower is a typical example of Norman military architecture [and] the Tower of London – an imposing fortress with many layers of history … was built around the White Tower', reads the text that was included at the property's inscription in 1988. However, recent high-rise developments in the City – which contains some of the hottest real estate on the planet – threaten to dwarf the 'massive' White Tower and reduce this 'imposing fortress' to a mere Disneyland look-alike creation (Figure 1). While it remains important to understand the dynamic relationship between the Tower of London and its ever-changing urban context over centuries, this most-visited historic monument in the UK (over 2 million per year) deserves some breathing space that extends beyond its now filled-in moat. In order to maintain full appreciation of its architectural splendour and strategic location and setting, efforts are under way to statutorily protect its still-open view, as seen from the opposite side of the River Thames (Figure 2), by preventing any high-rise constructions in its backdrop.

Tour de Londres (Royaume-Uni)

« La massive tour Blanche, archétype de l'architecture militaire normande … Autour d'elle s'est développée la Tour de Londres, imposante forteresse riche de souvenirs historiques … » nous apprend le texte rédigé lors de l'inscription du bien en 1988. Toutefois, de récents projets d'immeubles de grandes hauteurs dans la City – qui comprend une des réserves foncières les plus convoitées de la planète – menacent de réduire la « massive » Tour Blanche et de reléguer cette « imposante forteresse » au rang d'un décor de Disneyland (figure 1). Alors qu'il est important de comprendre la relation dynamique qui existe entre la Tour de Londres et son environnement en perpétuelle évolution depuis des siècles, ce monument historique (un des plus visité au Royaume-Uni avec plus de 2 millions de visiteurs par an) mérite un espace de respiration au-delà de ses douves aujourd'hui remblayées. Afin de préserver pleinement la splendeur architecturale, l'emplacement stratégique et les abords de la Tour, des mesures sont prises pour protéger légalement et statutairement les cônes de vue non encore bouchés, notamment la vue depuis la rive opposée de la Tamise (figure 2), en préservant la toile de fond de la Tour de Londres et en interdisant la construction d'immeubles de grandes hauteurs visibles dans l'axe de la Tour.

Figure 2

Dresden Elbe Valley (Germany)

© Nomination File

Figure 1

The Dresden Elbe Valley, extending for 18 km along the river, was inscribed in 2004 as a cultural landscape because of the harmonious integration of architectural monuments, palaces and parks from the 16th to 20th centuries into the wider river landscape with its sloping banks and low meadows (Figure 1), featuring also 19th- and 20th-century suburban villas and gardens. As most of the city and its monuments were reconstructed from the devastation of the Second World War, inscription as a historic city was not possible on the grounds of its loss of authenticity. However, a cultural landscape approach was possible, in which the picturesque value was one of the key components in understanding the significance of the site. But the construction of a bridge (Figure 2) to provide an infrastructure short-cut through the heart of the cultural landscape, after several warnings from the World Heritage Committee, was the reason for delisting the property in 2009 – the second in the history of the *World Heritage Convention*.

Vallée de l'Elbe à Dresde (Allemagne)

La Vallée de l'Elbe qui s'étend sur 18 km le long du fleuve a été inscrite en 2004 en tant que paysage culturel, pour l'harmonieuse intégration des monuments architecturaux, des palais et des parcs du XVI^{e} au XX^{e} siècles dans le grand paysage fluvial aux rives vallonnées et aux basses prairies (figure 1) ainsi que pour ses villas suburbaines et ses jardins des XIX^{e} et XX^{e} siècles. Comme la majeure partie de la ville et des monuments furent reconstruits des décombres de la Seconde Guerre mondiale, une inscription en tant que ville historique n'était pas possible à cause de la perte d'authenticité. Toutefois, une approche paysage culturel était possible, dans laquelle la valeur du pittoresque avait une part importante pour la compréhension du site. Mais la construction d'un pont (figure 2) qui offrait un raccourci et dont le tracé coupait en plein cœur du paysage culturel, après plusieurs avertissements de la part du Comité du patrimoine mondial, a motivé le retrait du site de la Liste du patrimoine mondial en 2009 – deuxième bien ainsi retiré de la Liste dans l'histoire de la *Convention du patrimoine mondial)*

Figure 2

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City of Quito (Ecuador)

Quito, the capital of Ecuador, was the first city to be inscribed on the World Heritage List in 1978, after the *World Heritage Convention* was established in 1972 and came into force in 1976. Despite several earthquakes, in particular that of 1917, and the pressures of urbanization and globalization, the city has the best-preserved, least-altered historic centre in Latin America (Figure 1). An integrated urban rehabilitation strategy with public participation programmes, developed during the 1980s and 1990s with assistance and funding from the Inter-American Development Bank among others, has achieved an upgraded townscape with many monumental restorations (Figure 2), as well as a voluntary relocation of street vendors to new shopping malls in the heart of town.

Figure 1

Ville de Quito (Équateur)

Figure 2

Quito, capitale de l'Équateur, a été la première ville inscrite sur la Liste du patrimoine mondial après l'adoption de la *Convention du patrimoine mondial* en 1972 et sa mise en œuvre en 1976. Malgré plusieurs tremblements de terre, en particulier celui de 1917, la pression urbaine et les effets de la mondialisation, la ville possède le centre historique le mieux préservé et le moins altéré de toute l'Amérique Latine (figure 1). Dans les années 1980/1990, une stratégie de réhabilitation urbaine intégrant des programmes d'aide publique et, entre autres, une assistance et des fonds de la Banque Interaméricaine de Développement, a permis de revaloriser le centre ville et le paysage urbain via de nombreuses restaurations de monuments (figure 2) ainsi que la relocalisation volontaire des vendeurs de rue vers de nouveaux centre commerciaux situés en centre ville.

Historic Centre of Vienna (Austria)

Figure 1

Vienna's historic cityscape is characterized by low-rise apartment blocks, typically between four and six storeys high, a fairly homogeneous roofscape throughout the inner city, and a 19th century classicist architectural style (Figure 1). The only structures standing out from this historic urban landscape are the domes and spires of churches and other religious buildings, which can be seen from various viewpoints in the city and serve as landmarks. During its 26th session in Paris (July 2002) and after mounting civil society protests, the World Heritage Committee had a heated debate on delisting Vienna because of the planned construction of four high-rise towers at the Wien-Mitte project site, as the city had been inscribed on the World Heritage List just one year earlier (Figure 2). This debate resulted in the Committee's request to organize an international conference to discuss how to properly regulate the modernization of historic urban environments, while at the same time preserving the values embedded in inherited townscapes, in particular of cities inscribed on the World Heritage List. This conference was hosted by the city of Vienna in May 2005 and resulted in the 'Vienna Memorandum'.

Centre historique de Vienne (Autriche)

Le paysage urbain de Vienne se caractérise par des îlots peu élevés (immeubles de logements entre quatre et six étages), un vélum relativement homogène dans le centre ville et une architecture du XIX^{e} siècle néo-classique (figure 1). Les seuls éléments qui dépassent sont les dômes et les clochers des églises ou autres édifices religieux, qui peuvent être vus depuis les différents points de vue de la ville et qui servent de points de repère. Pendant sa 26^{e} session à Paris (juillet 2002) et après de vives protestations émanant de la société civile, le Comité du patrimoine mondial eut un débat houleux sur un possible retrait de Vienne de la Liste du patrimoine mondial à cause du projet de construction de quatre tours de grandes hauteurs dans le cadre du projet Wien-Mitte, alors que la ville venait d'être inscrite sur la Liste du patrimoine mondial seulement un an plus tôt (figure 2). Ce débat aboutit à une demande du Comité du patrimoine mondial d'organiser une conférence internationale sur la gestion et le contrôle de la modernisation des centres historiques, tout en conservant les valeurs inhérentes aux paysages urbains et en particulier pour les villes inscrites sur la Liste du patrimoine mondial. Cette conférence, accueillie par la ville de Vienne en mai 2005, a donné lieu au « Mémorandum de Vienne ».

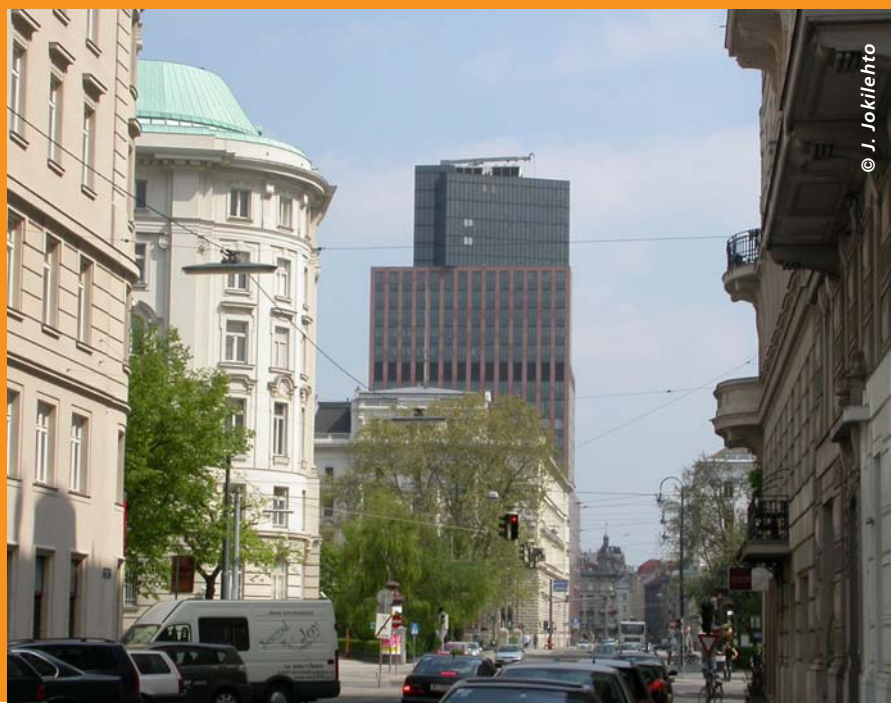

Figure 2

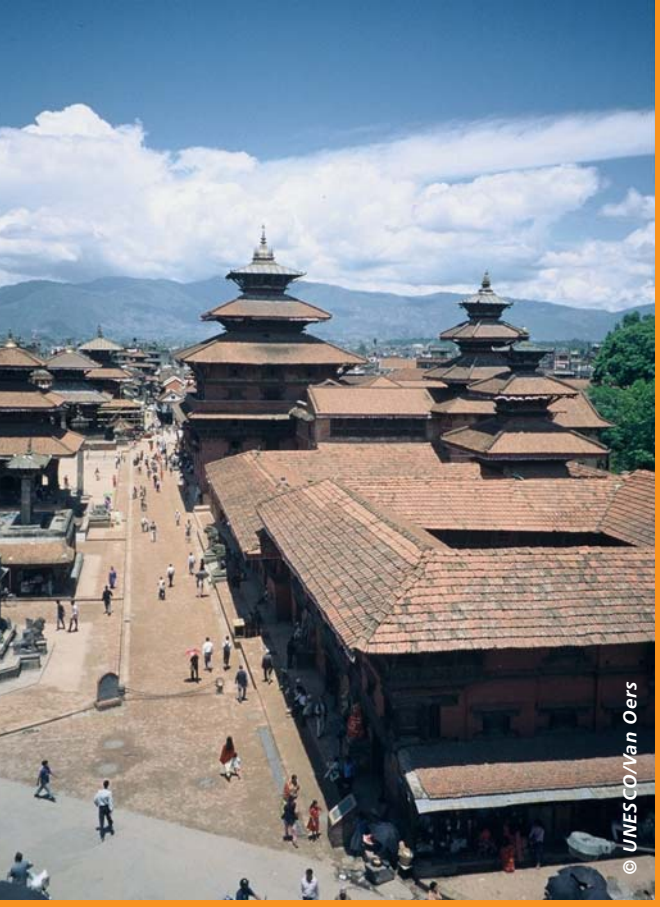

Figure 1

Kathmandu Valley (Nepal)

The Kathmandu Valley World Heritage site consists of seven groups of monuments and buildings, which display the full range of historic and artistic achievements, including the Durbar Squares of Kathmandu (Figure 1), Patan and Bhaktapur, the Buddhist stupas of Swayambhu and Bauddhanath, and the Hindu temples of Pashupati and Changu Narayan. In 2003, and after several high-level missions had been undertaken, the property was placed on the List of World Heritage in Danger because of a progressive deterioration of traditional heritage aspects in six of the seven individual sites, which was the result of uncontrolled urban development (Figure 2) and the lack of a coordinated management mechanism to address the issue. It was taken off the Danger List and reinstated on the World Heritage List in 2007, because of newly and legally redefined core and buffer zones for the seven monument zones and the development and implementation of an integrated management plan for the whole World Heritage site.

Vallée de Katmandu (Népal)

Le patrimoine culturel de la Vallée de Katmandu est illustré par sept ensembles de monuments et constructions, couvrant l'éventail complet des réalisations historiques et artistiques qui comprennent les places Durbar d'Hanuman Dhoka (Katmandu) (figure 1), Patan et Bhaktapur, les stupas bouddhistes de Swayambhu et Bauddhabath ainsi que les temples hindous de Pashupati et de Changu Narayan. En 2003, après de nombreuses missions officielles de haut niveau, le bien fut inscrit sur la Liste du patrimoine en péril à cause d'une détérioration progressive du patrimoine traditionnel dans six des sept sites, due à un étalement urbain non contrôlé (figure 2) et à l'absence d'un mécanisme de suivi et de contrôle capable de gérer les problèmes. Le bien fut retiré de la Liste du patrimoine mondial en péril et réintégré sur la Liste du patrimoine mondial en 2007, grâce à la mise en place d'un nouveau périmètre (limite du bien et zone tampon) à valeur légale pour les sept ensembles de monuments et grâce aussi à l'élaboration et mise en œuvre d'un plan de gestion pour le site inscrit sur la Liste du patrimoine mondial.

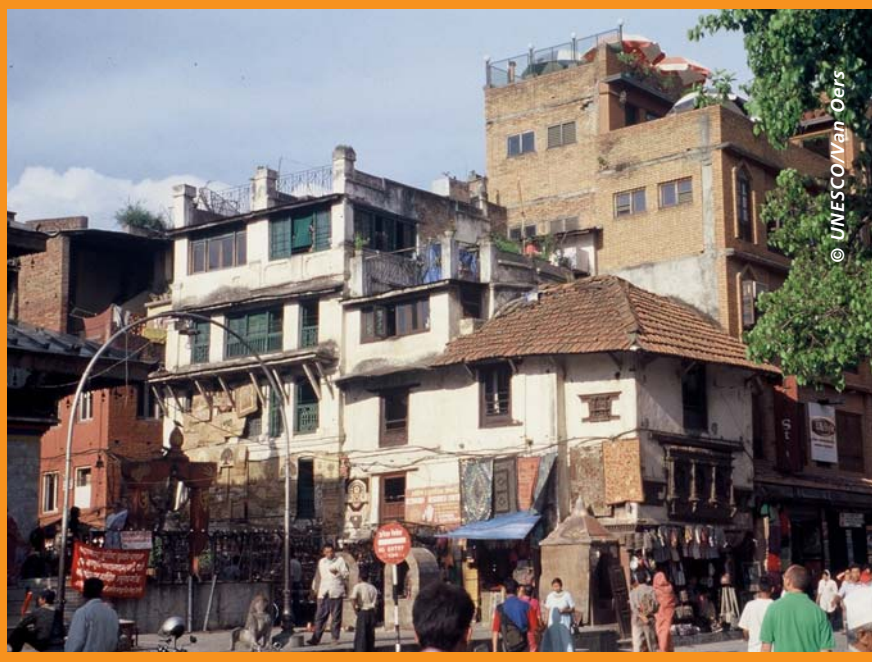

Figure 2

Timbuktu (Mali)

Figure 1

Timbuktu was an intellectual and spiritual capital and centre for the propagation of Islam throughout Africa in the 15th and 16th centuries. Its three great mosques, Djingareyber, Sankore (Figure 1) and Sidi Yahia, recall the city's golden age. Although continuously restored, the techniques and skills are transmitted from generation to generation guaranteeing the authenticity of the sites. Timbuktu has long been under threat from desertification, aggravated today with pressures from urban development. From 2006 to 2009, the World Heritage Committee debated the inappropriate design and scale of the new Ahmed Baba Cultural Centre in the buffer zone of the Sankore Mosque. Its dimensions, typology, construction technology and building materials were considered incompatible with the Sankore Mosque and a threat to the integrity and authenticity of the site (Figure 2). Due to the advanced stage of the project (80 per cent of the structural work had been completed in June 2008), not much change or adaptation could be effected. As it is, the Sankore Mosque is now overshadowed by the new structure and no longer has a central and dominating role in the area, much to the concern of the imam. Furthermore, the Ahmed Baba project could set a precedent for other major construction projects that would dominate and fragment the old city.

Tombouctou (Mali)

Tombouctou était aux XV^{e} et XVI^{e} siècles une capitale intellectuelle et spirituelle et un centre de propagation de l'islam en Afrique. Ses trois grandes mosquées (Djingareyber, Sankoré (figure 1) et Sidi Yahia) témoignent de son âge d'or. La transmission, de génération en génération, des savoir-faire et des techniques garantissent le maintien de l'authenticité du site bien que les édifices soient régulièrement restaurés. Tombouctou a longtemps été menacé par l'avancée des sables, menaces aggravées encore par une forte pression urbaine. De 2006 à 2009, le Comité du patrimoine mondial a débattu sur l'échelle et la forme inappropriées du nouveau Centre Culturel Ahmed Baba situé dans la zone tampon de la Mosquée Sankoré. Les dimensions, la typologie, le mode constructif et les matériaux de construction étaient considérés incompatibles avec la Mosquée Sankoré et une menace à l'intégrité et l'authenticité du site (figure 2). Vu le degré d'avancement des travaux (80 % de la structure de l'édifice étaient construits en juin 2008), peu de modifications ou adaptations étaient possibles. En l'état, la Mosquée Sankoré est maintenant dominée par ce nouvel édifice et ne joue plus de rôle central et dominant, au grand regret de l'imam. De plus, le projet Ahmed Baba peut créer un précédent pour d'autres grands projets hors échelle qui domineraient et fragmenteraient la vieille ville.

Figure 2

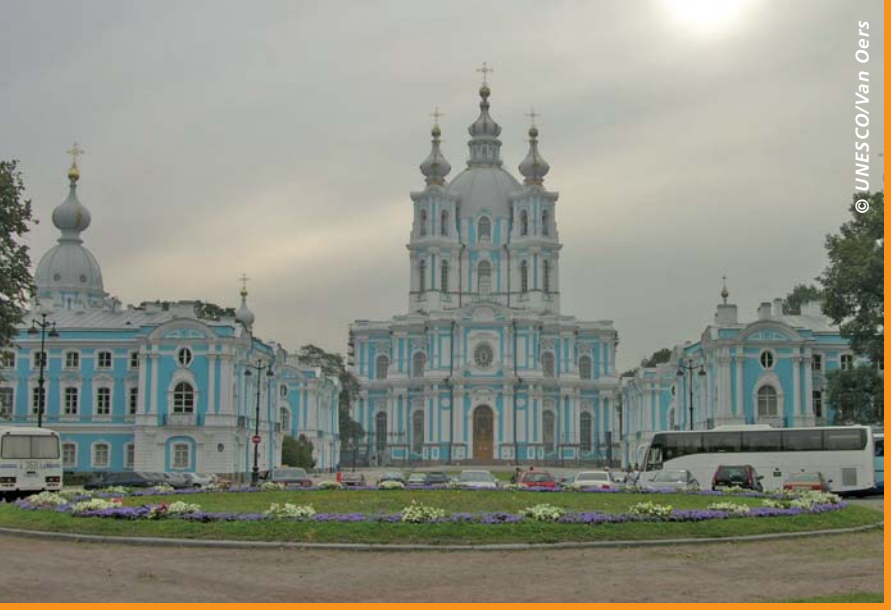

Figure 1

Historic Centre of Saint Petersburg and Related Groups of Monuments (Russian Federation)

On 28 November 2006, BBC News reported on Russian energy giant Gazprom's plan to build 'Gazprom-City'. The project involved the construction of a large business and residential centre on the bank of the River Neva opposite Smolny Cathedral (Figure 1) and the construction at its centre of a tower 396 m high (Figure 2). Resulting from a competition, which was won by architectural firm RMJM of Edinburgh (United Kingdom), the tower proposal has raised a heated controversy in St Petersburg and abroad, that still continues today, as it is considered to disregard the values of the historic city of St Petersburg, an entirely neoclassical city with a characteristic horizontal urban landscape. The building is located outside the perimeter of the World Heritage site, but in its immediate proximity and has important visual impacts, especially on Smolny Cathedral, one of the most significant examples of 18th century architecture in the city. The visual impact on the centre of St Petersburg is smaller, given the distance of the tower from the centre (about 3 km), but still significant – also as it could set a precedent that will lead to more towers being built.

Centre historique de Saint-Pétersbourg et ensembles monumentaux annexes (Fédération de Russie)

Le 28 novembre 2006, le journal télévisé de la BBC annonçait le projet de construction de « Gazprom-City » par le géant du gaz russe, Gazprom. Le projet comprenait la construction d'une grande zone à usage mixte (bureau et résidentiel) au bord de la Neva sur la rive opposée de la cathédrale Smolny (figure 1) et prévoyait en son centre une tour de 396 m de haut (figure 2). Fruit d'un concours international remporté par le cabinet RMJM d'Édimbourg (Royaume-Uni), le projet de tour a provoqué une importante controverse à Saint-Pétersbourg et à l'étranger. Controverse encore vivante à ce jour, car le projet est considéré comme incompatible et portant atteinte à la valeur de la ville historique de Saint-Pétersbourg, ville résolument néo-classique caractérisée par un paysage urbain horizontal. Le projet de tour est situé à l'extérieur du périmètre du site patrimoine mondial mais aux abords immédiats et a un impact visuel important, particulièrement sur la cathédrale Smolny, un des exemples les plus remarquables de l'architecture XVIII^{e} de la ville. L'impact visuel sur le centre de Saint-Pétersbourg est moindre, étant donnée la distance entre la tour et le centre (environ 3 km) mais est tout de même significatif – de plus, cela pourrait créer un précédent et entraîner la construction d'autres tours.

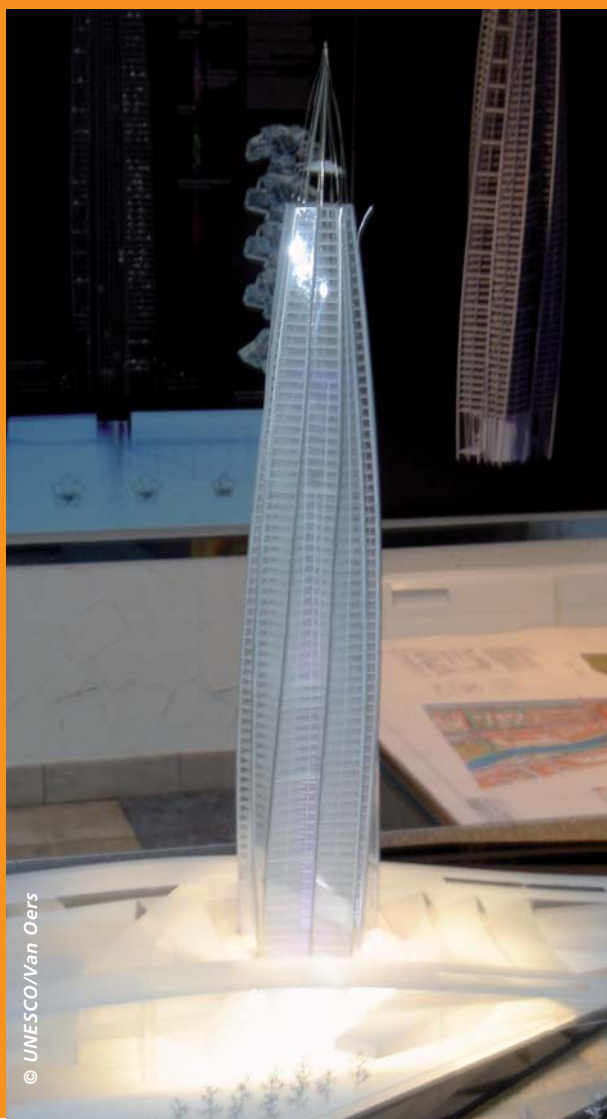

Figure 2

Meidan Emam, Esfahan (Islamic Republic of Iran)

Built by Shah Abbas I the Great at the beginning of the 17th century, and bordered on all sides by monumental buildings linked by a series of two-storeyed arcades, the site is known for the Royal Mosque, the Mosque of Sheikh Lotfollah, the magnificent Portico of Qaysariyyeh and the 15th century Timurid palace (Figure 1). In January 2002 a UNESCO mission found that a multifunctional centre, the Jahan-Nama commercial complex, had been constructed within the property's buffer zone. The tallest part of the complex, located some 700 m from the Meidan Emam, stood 58 m high (Figure 2). The construction had not been authorized by the central government, exceeded height limitations and had negative impacts on the visual integrity of the property. The World Heritage Committee requested the redesign of the complex to ensure that the height restrictions and regulations established by the Iranian Cultural Heritage Organization were followed. Since the May 2006 mission undertaken by the Director of the World Heritage Centre, the 13th and 14th floors of the tower of the commercial complex have been demolished. While there have been delays, there is a firm commitment on the part of the various governmental authorities to continue the demolition down to the 11th floor.

Figure 1

Meidan Emam, Ispahan (République islamique d'Iran)

Construit par le shah Abbas Ier le Grand au début du XVIIe siècle, et entièrement entouré de constructions monumentales reliées par une série d'arcades à deux étages, ce site est célèbre pour sa mosquée Royale, la mosquée du cheikh Lotfollah, le magnifique portique de Qeysariyeh et le palais timouride qui date du XVe siècle (figure 1). En janvier 2002, une mission de l'UNESCO a découvert qu'un centre multifonctions, le centre commercial Jahan-Nama, avait été construit dans le périmètre de la zone tampon du bien. La partie la plus haute de l'ensemble – situé à 700 m environ de Meidan Emam – avait une hauteur de 58 m (figure 2). Le permis de construire n'avait pas été délivré par le gouvernement central, l'édifice dépassait les hauteurs autorisées et avait un impact négatif sur l'intégrité visuelle du bien. Le Comité du patrimoine mondial a demandé une révision du complexe afin de garantir le respect des limitations de hauteurs et du règlement de l'Organisation iranienne du Patrimoine Culturel. Depuis la mission du Directeur du Centre du patrimoine mondial en 2006, les 13e et 14e étages de la tour du centre commercial ont été démolis. Malgré quelques retards, il y a un engagement ferme de la part des diverses autorités gouvernementales pour poursuivre la démolition jusqu'au 11e étage.

Figure 2

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