



United Nations  
Educational, Scientific and  
Cultural Organization



UNESCO Chair on Architectural Heritage  
Conservation and Management in Asia  
National University of Singapore



# MODULE 2: HERITAGE POLICIES, PRINCIPLES, PROCESSES AND ETHICS (HER)

27 November TO 11 December 2020  
MODULE HANDBOOK



Keong Saik Road in Chinatown, Singapore (Source: Nikhil Joshi)

## SUSTAINABLE HERITAGE MANAGEMENT FOUNDATION COURSE



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## I. Introduction and Module Objective

The Sustainable Heritage Management Foundation Course is introduced by UNESCO Bangkok in cooperation with Think City Institute and the Asian Academy for Heritage Management. It focuses on the ‘Core Competencies’ defined under the new “Competence Framework for Cultural Heritage Management.” Participants are expected to develop capacities to respond intelligently and effectively to the real-world demands in sustainable heritage management.

This module will cover the topic of Heritage Policies, Principles, Processes and Ethics (HER) as one of the core competencies identified under UNESCO’s recently published [\*Competence Framework for Sustainable Development\*](#).

### **Module Objective:**

Incorporating and implementing heritage principles, charters, and conventions in all steps of the heritage management process.

### **Module Learning Outcomes:**

1. Understanding the heritage policies, principles, and processes within a sustainable mindset.
2. Utilizing the tools and good practices for the sustainable management of the historic environment.
3. Developing critical positions in conservation issues.

## II. Teaching Team



### **Professor Ho Puay-peng**

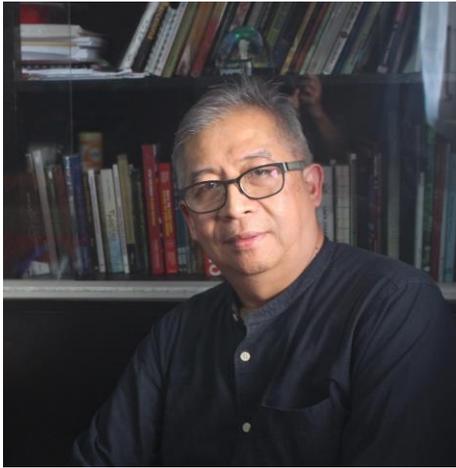
Head

Department of Architecture

UNESCO Chair on Architectural  
Heritage Conservation and  
Management in Asia

E-mail: [akihead@nus.edu.sg](mailto:akihead@nus.edu.sg)

Professor Ho holds the UNESCO Chair on Architectural Heritage Conservation and Management in Asia and is currently Head of Department of Architecture, School of Design and Environment, National University of Singapore. Having close to 30 years of experience in the academia, Puay-peng's main research interests are in architectural history and conservation practices, and how the knowledge can be translated in teaching and practice. Before joining NUS in 2017, Puay-peng was Professor of Architecture and served as Director of School of Architecture and University Dean of Students at The Chinese University of Hong Kong. Sustaining his research is the quest to understand the religious culture and its architectural forms. His main focus is Buddhist architecture and ritual of medieval China. Puay-peng is a conservation consultant, architect and adviser to some 100 conservation projects in Hong Kong and Singapore since 2003, including PMQ (former Police Married Quarters), Haw Par Villa, Comix Homebase, Oil Street Art Space, Court of Final Appeal, and New Campus for Chicago University Booth School. Puay-peng Ho was also appointed to many public and private boards and committees in Hong Kong, including as Chairman of the Lord Wilson Heritage Trust, member of Town Planning Board, Antiquities Advisory Board, and currently a member of Senior Advisory Board of Global Heritage Fund and a Patron of the International Dunhuang Project of British Library.

**Associate Professor Johannes Widodo**

Programme Director, Master of Arts/  
Graduate Diploma in Architectural  
Conservation

Director, NUS-Tun Tan Cheng Lock Centre  
for Asian Architectural and Urban Heritage  
in Melaka (Malaysia)

E-mail: [jwidodo@nus.edu.sg](mailto:jwidodo@nus.edu.sg)

Dr Johannes Widodo is an Associate Professor, the director of MA.ArC (Master of Arts in Architectural Conservation) program, and NUS-Tun Tan Cheng Lock Centre for Asian Architectural and Urban Heritage in Melaka (Malaysia) of the Department of Architecture, National University of Singapore. He is an Associate Member of the Singapore Institute of Architects (SIA), the founder of mAAN (modern Asian Architecture Network), Executive Committee member of the Asian Academy for Heritage Management (since 2019), jury member for UNESCO Asia Pacific Awards for Cultural Heritage Conservation, member of ICOMOS International Scientific Committee, a founding member and director of ICOMOS National Committee of Singapore and Indonesia, a founding member and director of DoCoMoMo Macau and DoCoMoMo Singapore, the founder and executive director of iNTA (International Network of Tropical Architecture). He served as an advisory board member of the Preservation of Sites and Monuments of the National Heritage Board of Singapore (2013-2019). He is a board member of SEACHA (South-East Asian Cultural Heritage Alliance) platform (since 2019). He received his first professional degree in Architecture (Ir.) from Parahyangan Catholic University (Bandung, Indonesia, 1984), Master of Architectural Engineering (MArchEng.) from Katholieke Universiteit Leuven (Leuven, Belgium, 1988), and PhD in Architecture from the University of Tokyo (Tokyo, Japan, 1996).

**Dr Nikhil Joshi**

Senior Lecturer

Department of Architecture

E-mail: [akinj@nus.edu.sg](mailto:akinj@nus.edu.sg)

Nikhil Joshi is a Senior Lecturer in the Department of Architecture at the National University of Singapore (NUS). Educated at the University of Pune (India), University of York (UK) and National University of Singapore (Singapore). His research interests include cultural heritage management; traditional building materials and techniques; and community participatory approaches. Before joining NUS, Nikhil worked and taught in India, UK, and Malaysia for over a decade. He is a Fellow of the Royal Geographical Society, UK, and recipient of the Society for the Protection of Ancient Buildings – Lethaby Scholarship, UK. He has been an active speaker in various conferences throughout the world and has several publications to his name. His main recent publications include Mahabodhi Temple at Bodhgaya: Constructing sacred placeness, deconstructing the ‘great case’ of 1895 (2019); Managing change: Urban heritage and community development in historic Asian cities (2018, edited); Community voices: Preserving the local heritage (2016); People + places: Exploring the living heritage of Songkhla old town (2016, edited).

### III. Module Format

The module is divided into the following components:

1. Self-learning component
2. Interactive tutorial sessions

The self-learning component are comprised of lecture videos, curated readings and quizzes that are accessible via Think City Institute website. Participants must engage with these materials and complete the tasks required at their own time and pace before attending the corresponding interactive tutorial sessions.

The interactive tutorial sessions will be real-time online sessions that will take place on the specified dates and times (please refer to the detailed course schedule in the following section). These sessions will recap the content from the corresponding self-learning component and also reinforce the core concepts of the session through interactive media, such as polls and Q&A sessions.

In this Module, the participants would acquire knowledge about principles for cultural heritage management; heritage conservation policies; and values-based management process. The participants are required to answer a set of quiz at the end of each self-learning session. The results of the quizzes will form the basis of discussion during the interactive tutorial sessions.

Note: Each quiz will close at 9 am (as per time in Bangkok), the same day as the interactive tutorial sessions. Participants are required to engage with the provided materials and answer the quiz before the deadline.

## IV. Schedule and Learning Materials

### HER Session A

### Principles for Cultural Heritage Management within a Sustainability Mindset

#### Self-learning component (released on Friday, November 27, 2020)

A1. Introduction to the module - Overview of the historical development of heritage conservation principles/ charters/ conventions	15mins	Ho Puay-peng
A2. The World Heritage Convention and Operational Guidelines - Definition of World Heritage - Outstanding Universal Value	15mins	Nikhil Joshi
A3. Authenticity and Integrity - Authenticity and Nara Document - Integrity	15mins	Johannes Widodo

#### Required readings

1. UNESCO (1994). 'Nara document on authenticity.'  
<https://whc.unesco.org/archive/nara94.htm>
2. Australia ICOMOS (2013). 'The Burra charter: the Australia ICOMOS charter for places of cultural significance.'  
<http://openarchive.icomos.org/2145/2/The-Burra-Charter-2013-Adopted-31.10.2013.pdf>

#### HER Session A: Quiz

(to be completed before this session's interactive tutorial session)

Scan the QR code or [click](#) here to access to the quiz.

Quiz closes at 9:00 am BKK time (10:00 am HK/MY time), Thursday, December 3, 2020



**HER Interactive tutorial session A**

This session will comprise of a brief review of the quiz questions. Followed by a discussion-based format to reinforce the fundamental principles and concepts of this session.

Course participants must complete and send the quiz questions by 9 am BKK time (10 am HK/MY time) before attending the tutorial session.

Date: Thursday, December 3, 2020

Time: 3:00-3:45 pm BKK time (4:00-4:45 pm HK/MY time)

Session link:

<https://nus-sg.zoom.us/j/83657757754?pwd=dC9JL1dHMjk5YzhVLOVFWVhFRDd6dz09>

Meeting ID: 836 5775 7754

Password: 259266

## HER Session B

### Heritage Conservation Policies

#### Self-learning component (released on Friday, 4 December, 2020)

<p>B1. Heritage management policies</p> <ul style="list-style-type: none"> <li>- Introduction to policies regarding protection, conservation, and management of World Heritage properties</li> <li>- Monitoring: <i>Periodic reporting and Reactive monitoring</i></li> <li>- Impact assessments</li> <li>- Disaster risks management</li> <li>- Factors affecting properties: <i>Buildings and development; Heritage Impact Assessment; Transportation infrastructure; Utilities or service infrastructure; Local conditions affecting the fabric; Climate change; Other human activities; and Social/cultural uses of heritage</i></li> </ul>	15 mins	Nikhil Joshi
<p>B2. Tourism and heritage</p> <ul style="list-style-type: none"> <li>- Tourism and visitor management</li> <li>- Integration of a sustainable development perspective into the processes of the World Heritage Convention: <i>Interpretation</i></li> </ul>	15 mins	Johannes Widodo

#### Recommended readings

1. UNESCO (2015). 'Policy document for the integration of a sustainable development perspective into the processes of the world heritage convention.'  
<https://whc.unesco.org/document/156000>
2. UNESCO (nd). 'UNESCO world heritage sustainable tourism.'  
<http://whc.unesco.org/sustainabletourismtoolkit/guides/guide-8-managing-visitor-behaviour>

#### HER Session B: Quiz

(to be completed before this session's interactive tutorial session)

Scan the QR code or [click](#) here to access the quiz.

Quiz closes at 9:00 am BKK time (10:00am HK/MY time), Monday, December 7, 2020



**HER Interactive tutorial session B**

This session will comprise of a brief review of the quiz questions. Followed by a discussion-based format to reinforce the fundamental principles and concepts of this session.

Course participants must complete and send the quiz questions by 9 am BKK time (10 am HK/MY time) before attending the tutorial session.

Date: Monday, December 7, 2020

Time: 3:00-3:45 pm BKK time (4:00-4:45 pm HK/MY time)

Session link:

<https://nus-sg.zoom.us/j/84137894048?pwd=QkkzUXBnbJCNIVuRkgxTIRpT3ZFQTO9>

Meeting ID: 841 3789 4048

Password: 150574

**Session C****Values-Based Management Process and Ethics****Self-learning component** (released on Tuesday, December 8, 2020)

<p>C1. Values in heritage management</p> <ul style="list-style-type: none"> <li>- Introduction of concepts and the fundamental method of values-based approach: <i>Understanding and protecting the values of the site</i></li> <li>- Clash of values and conflicts between different categories (e.g. nature versus culture) and between development and conservation (e.g. tourism, resource use)</li> </ul>	15 mins	Ho Puay-peng
<p>C2. Heritage management tools</p> <ul style="list-style-type: none"> <li>- Tools: <i>Cultural Mapping; and Heritage Management Statement/ Plan</i></li> </ul>	30 mins	Johannes Widodo
<p>C3. Community participation in heritage management</p> <ul style="list-style-type: none"> <li>- Local communities and other stakeholders' participation and various participatory decision-making methods</li> <li>- Human rights and rights-based approach</li> </ul>	15 mins	Nikhil Joshi
<p><b>Recommended readings</b></p> <ol style="list-style-type: none"> <li>1. Clark, Kate (2014). 'Values-based heritage management and the heritage lottery fund in the UK,' in APT Bulletin: The Journal of Preservation Technology, 45:2/3, 65-71. <a href="https://www.academia.edu/8148951/Values_based_heritage_management_in_the_UK">https://www.academia.edu/8148951/Values_based_heritage_management_in_the_UK</a></li> <li>2. Avrami, Erica; Mason, Randall; and de la Torre, Marta (eds.) (2000). <i>Values and heritage conservation</i>, Los Angeles, California: The Getty Conservation Institute. <a href="https://www.getty.edu/conservation/publications_resources/pdf_publications/values_heritage_research_report.html">https://www.getty.edu/conservation/publications_resources/pdf_publications/values_heritage_research_report.html</a></li> </ol>		
<p><b>Session C: Quiz</b></p> <p>(to be completed before this session's interactive tutorial session)</p> <p>Scan the QR code or <a href="#">click</a> here to access the quiz.</p> <p>Quiz closes at <u>9:00 am BKK time (10:00 am HK/MY time)</u>, Friday, December 11, 2020</p>		

**HER Interactive tutorial session C**

This session will comprise of a brief review of the quiz questions. Followed by a discussion-based format to reinforce the fundamental principles and concepts of this session.

Course participants must complete and send the quiz questions by 9 am BKK time (10 am HK/MY time) before attending the tutorial session.

Date: Friday, December 11, 2020

Time: 3:00-3:45 pm BKK time (4:00-4:45 pm HK/MY time)

Session link:

<https://nus-sg.zoom.us/j/81974708686?pwd=SFp0d3JCWmkzUWtMS1VKZXFidkdLZz09>

Meeting ID: 819 7470 8686

Password: 384465

## V. Reading List

Recommended reading

Theme: Principles for cultural heritage management within a sustainability mindset

Jokilehto, Jukka (1986). *A history of architectural conservation*.  
<https://www.iccrom.org/publication/history-architectural-conservation>

Leung, Yu-Fai, Spenceley, Anna, Hvenegaard, Glen, and Buckley, Ralf (eds.) (2018). *Tourism and visitor management in protected areas: Guidelines for sustainability*. Best Practice Protected Area Guidelines Series No. 27, Gland, Switzerland: IUCN. xii + 120 pp.

Stovel, Herb (2008). 'Origins and influence of the Nara document on authenticity' in *APT Bulletin* 39 (2/3): 9-17.  
[https://www.iccrom.org/sites/default/files/publications/2020-05/convern8\\_01\\_hstovel\\_ing.pdf](https://www.iccrom.org/sites/default/files/publications/2020-05/convern8_01_hstovel_ing.pdf)

UNESCO (1994). 'Nara document on authenticity.'  
<https://whc.unesco.org/archive/nara94.htm>

UNESCO. 'The operational guidelines for the implementation of the world heritage convention.'  
<https://whc.unesco.org/en/guidelines/>

United Nations. 'Goals 11: Make cities and human settlements inclusive, safe, resilient and sustainable.'  
<https://sdgs.un.org/goals/goal11>

Theme: Heritage conservation policies

Cody, Jeff & Francesco Siravo (eds.) (2019). *Historic cities: issues in urban conservation*, Los Angeles, California: The Getty Conservation Institute.

Fei Chen, Carol Ludwig & Olivier Sykes (eds.) (2020). 'Heritage conservation through planning: a comparison of policies and principles in England and China,' in *Planning Practice and Research*.  
<https://doi.org/10.1080/02697459.2020.1752472>

Tong, Mingkang (2016). 'Cultural heritage conservation in China: practices and achievements in the twenty-first century,' in *Conservation Perspectives*.  
[https://www.getty.edu/conservation/publications\\_resources/newsletters/31\\_1/practices\\_achievements.html](https://www.getty.edu/conservation/publications_resources/newsletters/31_1/practices_achievements.html)

UNESCO. 'The world heritage conservation process.'

<https://whc.unesco.org/en/activities/486/>

United Nations. 'Sustainable development goals.'

<https://www.un.org/sustainabledevelopment/sustainable-development-goals/>

Theme: Values-based management process and ethics

Avrami, Erica, Randall Mason, Susan Macdonald & David Myers (eds.)

(2019). *Values in heritage management: emerging approaches and research directions*, Los Angeles, California: The Getty Conservation Institute, 14-58.

<https://www.getty.edu/publications/virtuallibrary/pdf/9781606066195.pdf>

Bandarin, Francesco & Ron van Oers (eds) (2012). *The historic urban landscape: managing heritage in an urban century*, NJ: Wiley.

Brown, Andrew (2016). 'Statements of significance: the view from historic England' in *The Building Conservation Directory*, Wiltshire, England: Cathedral Communications Limited.

<https://www.buildingconservation.com/articles/statements-of-significance/statements-of-significance.htm>

Chitty, Gill (ed.) (2017). *Heritage, conservation and communities: engagement, participation and capacity building*, London: Routledge.

Clark, Kate (2014). 'Values-based heritage management and the heritage lottery fund in the UK,' in *APT Bulletin: The Journal of Preservation Technology*, 45:2/3, 65-71. [www.jstor.org/stable/23799529](http://www.jstor.org/stable/23799529)

Cleere, Henry (ed.) (1984). *Approaches to the archaeological heritage: a comparative study of world cultural resource management systems*, Cambridge: Cambridge University Press.

Commissioner for Heritage's Office (2018). 'Initiatives on heritage conservation.'

<https://www.heritage.gov.hk/en/heritage/conservation.htm>

de la Torre, Marta (ed.) (2002). *Assessing the values of cultural heritage*, Los Angeles, California: The Getty Conservation Institute.

[https://www.getty.edu/conservation/publications\\_resources/pdf\\_publications/pdf/assessing.pdf](https://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/assessing.pdf)

- English Heritage (2008). *Conservation principles: policies and guidance for the sustainable management of the historic environment*, London: English Heritage. <https://historicengland.org.uk/images-books/publications/conservation-principles-sustainable-management-historic-environment/conservationprinciplespoliciesandguidanceapril08web/>
- Freitas, Raquel (2016). 'Cultural mapping as a development tool,' in *City, culture and society*, Vol 7:1, 9-16. <https://doi.org/10.1016/j.ccs.2015.10.002>
- Heritage Lottery Fund (nd). 'Conservation management plans: a guide.' [http://ip51.icomos.org/~fleblanc/documents/management/doc\\_ConservationManagementPlans-Guide.pdf](http://ip51.icomos.org/~fleblanc/documents/management/doc_ConservationManagementPlans-Guide.pdf)
- Myers, David, Stacie Nicole Smith & Gail Ostergren (eds.) (2016). *Consensus building, negotiation, and conflict resolution for heritage place management*, Los Angeles, California: The Getty Conservation Institute. [https://www.getty.edu/conservation/publications\\_resources/pdf\\_publications/pdf/consensus\\_building.pdf](https://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/consensus_building.pdf)
- ICOMOS China (2015). *Zhongguo wen wu gu ji bao hu zhun ze = Principles for the conservation of heritage sites in China*, Beijing Shi: Wenwu chubanshe. [http://hdl.handle.net/10020/gci\\_pubs/china\\_principles\\_2015](http://hdl.handle.net/10020/gci_pubs/china_principles_2015)
- Joshi, Nikhil (ed.) (2016). *Community voices: preserving the local heritage*, Bangkok: Asian Coalition for Housing Rights. [http://communityarchitectsnetwork.info/upload/opensources/public/file\\_03022017214209.pdf](http://communityarchitectsnetwork.info/upload/opensources/public/file_03022017214209.pdf)
- Natural England (nd). 'Preparing a heritage management plan.' [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/350304/NE63-preparing-a-heritage-management-plan.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/350304/NE63-preparing-a-heritage-management-plan.pdf)
- Philip, Susan S (2020). 'Cultural mapping and the making of heritage' in Gabriel S. (eds) *Making heritage in Malaysia*, Singapore: Palgrave Macmillan. [https://doi.org/10.1007/978-981-15-1494-4\\_5](https://doi.org/10.1007/978-981-15-1494-4_5)
- The Burra Charter: the Australia ICOMOS charter for places of cultural significance (2013). <http://openarchive.icomos.org/2145/2/The-Burra-Charter-2013-Adopted-31.10.2013.pdf>
- UNESCO (2016). *The HUL Guidebook*. Bad Ischl, Austria: UNESCO. <http://historicurbanlandscape.com/themes/196/userfiles/download/2016/6/7/wirey5prpznidqx.pdf>

## **VI. Self-learning Component – Supporting Material**

This section includes the supporting materials for the videos corresponding To HER Session A, B and C of the self-learning component. This includes the PowerPoint slides that the teaching team referenced while preparing the video lectures.

The videos can be found on the Think City Institute website:  
<http://www.thinkcityinstitute.org/>



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# Sustainable Heritage Management Course

Module 2 (HER) Session A1

1

## Principles for Cultural Heritage Management within a Sustainable Mindset



2



3

## CONSERVATION IS ...

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Caring for the historic environment is a dynamic process which involves managing change in order to allow future generations to understand what we value and something of their origins. This does not mean keeping everything from the past but it does involve making careful judgements about value and significance.

Kate Clark, *Informed Conservation*, English Heritage, 2001, p. 7.

4

## **CONSERVATION IS ...**

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Conservation, at its most basic, involves handing on to future generations what we value. Conservation advisers are there to stand in the way of change, but to negotiate the transition from the past to the present in ways that minimise the damage that change can cause, and maximise the benefits.

Kate Clark, *Informed Conservation*, English Heritage, 2001, p. 12.

5

## **CONSERVATION IS ...**

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Conservation is the process of understanding, safeguarding, and, as necessary, maintaining, repairing, restoring and adapting historic property to preserve its cultural significance. Conservation is the sustainable management of change; it is not simply an architectural deliberation, but an economic and social issue.

Aylin Orbasli, *Architectural Conservation*, p. 38.

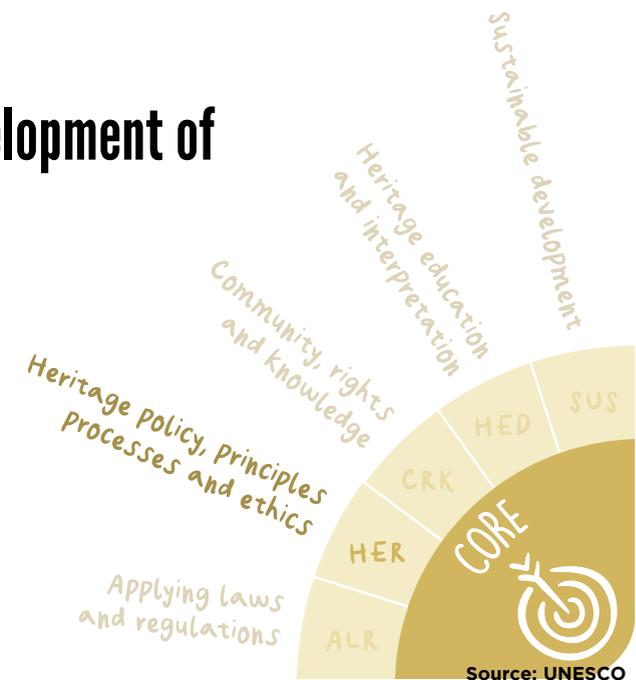
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## LEARNING OUTCOMES

- Understand the principles and history of Cultural Heritage Management
- Able to articulate the concepts
- Understand the sustainability context of Heritage Management
- Able to develop critical positions in conservation issues
- Able to use the tools of conservation for heritage management

7

## Overview of Historical Development of Heritage Conservation



8

**A building in French Concession in Tianjin, China**

Source: Puay-peng Ho



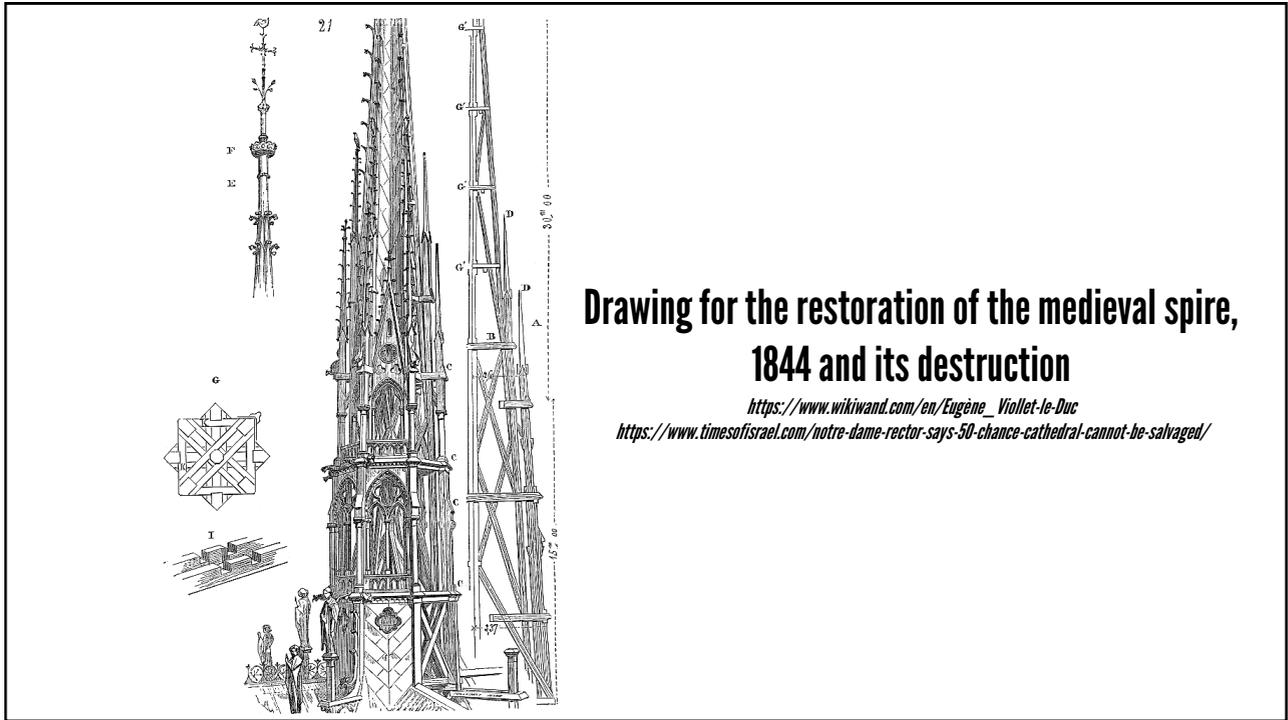
9

**Notre Dame de Paris Fire, 15 April 2019**

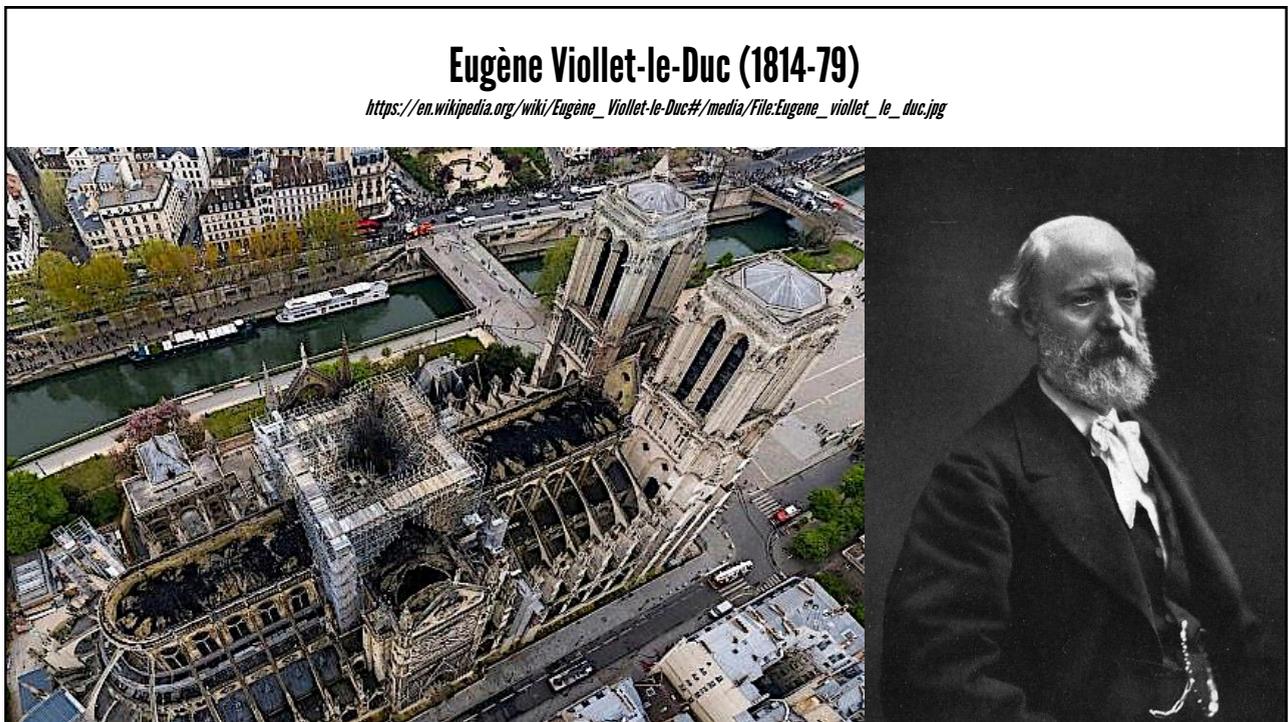
Source: <https://www.insurancejournal.com/news/international/2019/04/16/523929.htm>



10



11



12

## RESTORATION

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The term Restoration and the thing itself are both modern. To restore a building is not to preserve it, to repair , or to rebuild it; it is to reinstate it in a condition of completeness which may never have existed at any given time.

Eugène Viollet-le-Duc, Dictionnaire raisonné de l'architecture, VIII, 14, 1866

13



**Prince Albert Memorial  
London, 1863-72**



**Hauptkirche St. Nikolai  
Hamburg, 1845-74**

Source: Puay-peng Ho

14



## Sir George Gilbert Scott (1811-78)

<https://gilbertscott.org/sir-george-gilbert-scott/>

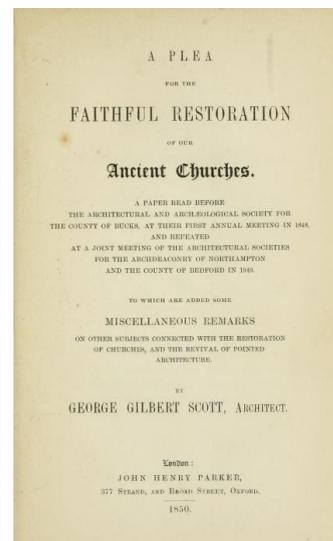
15

## FAITHFUL RESTORATION

I wish to lay it down as a rule, that "Conservatism" should be the grand object—the very key-note of Restoration.

... knows how to instill warmth and feeling even into those chilly elements, and to make them bend to the tone and character of the building he is treating.

Sir Gilbert Scott, *A Plea for the Faithful Restoration of the Ancient Churches*, 1850, pp. 26-28



16



**John Ruskin, *Ca' d'Oro, Venice*, 1845, Ruskin Foundation**

<https://www.gallery.ca/magazine/exhibitions/john-ruskin-echoes-of-stones#>

17



**John Everett Millais,  
*John Ruskin* (1819-1900)  
1853-54**

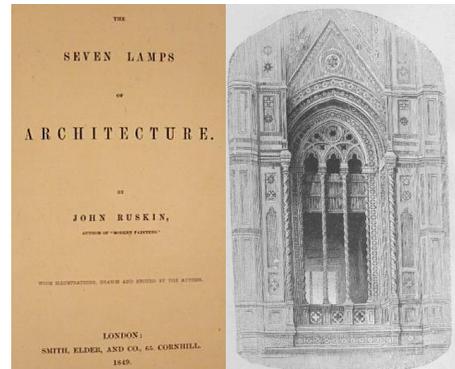
[https://en.wikipedia.org/wiki/John\\_Ruskin#/media/File:Millais\\_Ruskin.jpg](https://en.wikipedia.org/wiki/John_Ruskin#/media/File:Millais_Ruskin.jpg)

18

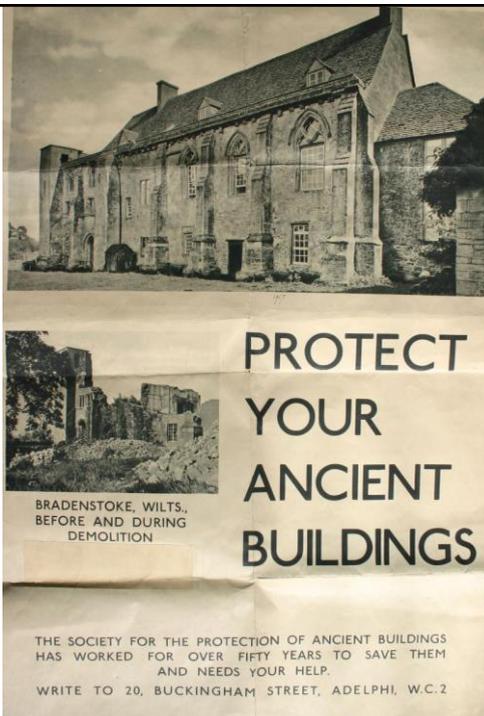
## CONSERVATION

Do not let us deceived ourselves in this important matter; it is impossible, as impossible as to raise the dead, to restore anything that that has ever been great or beautiful in architecture. That which I have above insisted upon as the life of the whole, that spirit which is given only by the hand and eye of the workman, can never be recalled.

John Ruskin, *Seven Lamps of Architecture, The Lamp of Memory*, xviii-xix, 1849



19



William Morris (1834-96)

**The Manifesto of the Society for the Protection of Ancient Buildings (SPAB) was written by William Morris, Philip Webb and other founder members in 1877**

Source: <https://www.spab.org.uk/about-us/spab-manifesto>

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“A society coming before the public with such a name as that above written must needs explain how, and why, it proposes to protect those ancient buildings which, to most people doubtless, seem to have so many and such excellent protectors. This, then, is the explanation we offer.

**No doubt within the last fifty years a new interest, almost like another sense, has arisen in these ancient monuments of art; and they have become the subject of one of the most interesting of studies, and of an enthusiasm, religious, historical, artistic, which is one of the undoubted gains of our time; yet we think that if the present treatment of them be continued, our descendants will find them useless for study and chilling to enthusiasm. We think that those last fifty years of knowledge and attention have done more for their destruction than all the foregoing centuries of revolution, violence, and contempt.”**

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“For Architecture, long decaying, died out, as a popular art at least, just as the knowledge of medieval art was born. So that the civilised world of the nineteenth century has no style of its own amidst its wide knowledge of the styles of other centuries. From this lack and this gain arose in men's minds the strange idea of the Restoration of ancient buildings; and a strange and most fatal idea, which by its very name implies that it is possible to strip from a building this, that, and the other part of history - of its life that is - and then to stay the hand at some arbitrary point, and leave it still historical, living, and even as it once was.”

22

“In early times this kind of forgery was impossible, because knowledge failed the builders, or perhaps because instinct held them back. If repairs were needed, if ambition or piety pricked on to change, that change was of necessity wrought in the unmistakable fashion of the time; a church of the eleventh century might be added to or altered in the twelfth, thirteenth, fourteenth, fifteenth, sixteenth, or even the seventeenth or eighteenth centuries, but every change, whatever history it destroyed, left history in the gap, and was alive with the spirit of the deeds done midst its fashioning. . .”

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“. . . The result of all this was often a building in which the many changes, though harsh and visible enough, were, by their very contrast, interesting and instructive and could by no possibility mislead. But those who make the changes wrought in our day under the name of Restoration, while professing to bring back a building to the best time of its history, have no guide but each his own individual whim to point out to them what is admirable and what contemptible; while the very nature of their task compels them to destroy something and to supply the gap by imagining what the earlier builders should or might have done.”

24

**“Moreover, in the course of this double process of destruction and addition the whole surface of the building is necessarily tampered with; so that the appearance of antiquity is taken away from such old parts of the fabric as are left, and there is no laying to rest in the spectator the suspicion of what may have been lost; and in short, a feeble and lifeless forgery is the final result of all the wasted labour.** It is sad to say, that in this manner most of the bigger Minsters, and a vast number of more humble buildings, both in England and on the Continent, have been dealt with by men of talent often, and worthy of better employment, but deaf to the claims of poetry and history in the highest sense of the words.”

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“For what is left we plead before our architects themselves, before the official guardians of buildings, and before the public generally, and we pray them to remember how much is gone of the religion, thought and manners of time past, never by almost universal consent, to be Restored; and to consider whether it be possible to restore those buildings, the living spirit of which, it cannot be too often repeated, was an inseparable part of that religion and thought, and those past manners. . .”

26

“ . . . For our part we assure them fearlessly, that of all the Restorations yet undertaken the worst have meant the reckless stripping [from] a building of some of its most interesting material features; while the best have their exact analogy in the Restoration of an old picture, where the partly-perished work of the ancient craftsman has been made neat and smooth by the tricky hand of some unoriginal and thoughtless hack of today. If, for the rest, it be asked us to specify what kind of amount of art, style, or other interest in a building, makes it worth protecting, we answer, anything which can be looked on as artistic, picturesque, historical, antique, or substantial: any work in short, over which educated, artistic people would think it worthwhile to argue at all.”

27

**“It is for all these buildings, therefore, of all times and styles, that we plead, and call upon those who have to deal with them to put Protection in the place of Restoration,** to stave off decay by daily care, to prop a perilous wall or mend a leaky roof by such means as are obviously meant for support or covering, and show no pretense of other art, and otherwise to resist all tampering with either the fabric or ornament of the building as it stands; if it has become inconvenient for its present use, to raise another building rather than alter or enlarge the old one; in fine to treat our ancient buildings as monuments of a bygone art, created by bygone manners, that modern art cannot meddle with without destroying.”

“Thus, and thus only, shall we escape the reproach of our learning being turned into a snare to us; thus, and thus only can we protect our ancient buildings, and hand them down instructive and venerable to those that come after us.”

28

## **Universal Conservation**

### **ATHENS CHARTER, 1931**

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Whatever may be the variety of concrete cases, each of which are open to a different solution, the Conference noted that there predominates in the different countries represented a general tendency to abandon restorations in toto and to avoid the attendant dangers by initiating a system of regular and permanent maintenance calculated to ensure the preservation of the buildings.

29

## **Principles in Conservation**

### **ATHENS CHARTER, 1931**

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When, as the result of decay or destruction, restoration appears to be indispensable, it recommends that the historic and artistic work of the past should be respected, without excluding the style of any given period.

The Conference recommends that the occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose which respects their historic or artistic character.

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## Clarity in the Concept of Conservation

### VENICE CHARTER, 1964

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Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. **The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.**

31

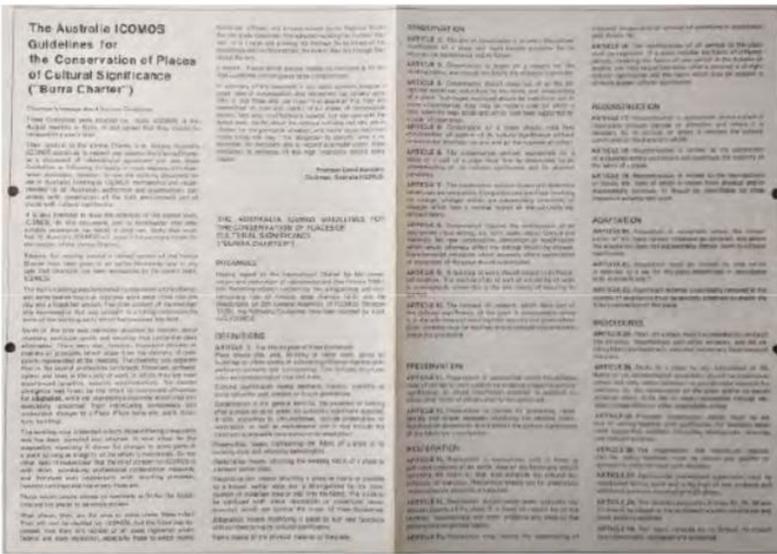
## National Interpretation

### The Australia ICOMOS Guidelines for the Conservation of Places of Cultural Significance (Burra Charter), 1979

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These Guidelines were adopted by Australia ICOMOS at the August meeting in Burra. It was agreed that they should be reviewed in a year's time. Their relation to the Venice Charter is as follows. Australia ICOMOS continues to respect and observe the Venice Charter as a document of international agreement and sees these Guidelines as following it closely in most respects; this Australian document, however, is now the working document for use in Australia, binding to ICOMOS membership and recommended to all Australian authorities and organisations concerned with conservation of the built environment and all places with cultural significance.

32



# THE BURRA CHARTER

The Australia ICOMOS Charter for Places of Cultural Significance 2013




Australia ICOMOS Incorporated  
International Council on Monuments and Sites

Source: <https://australia.icomos.org/publications/burra-charter-practice-notes/>

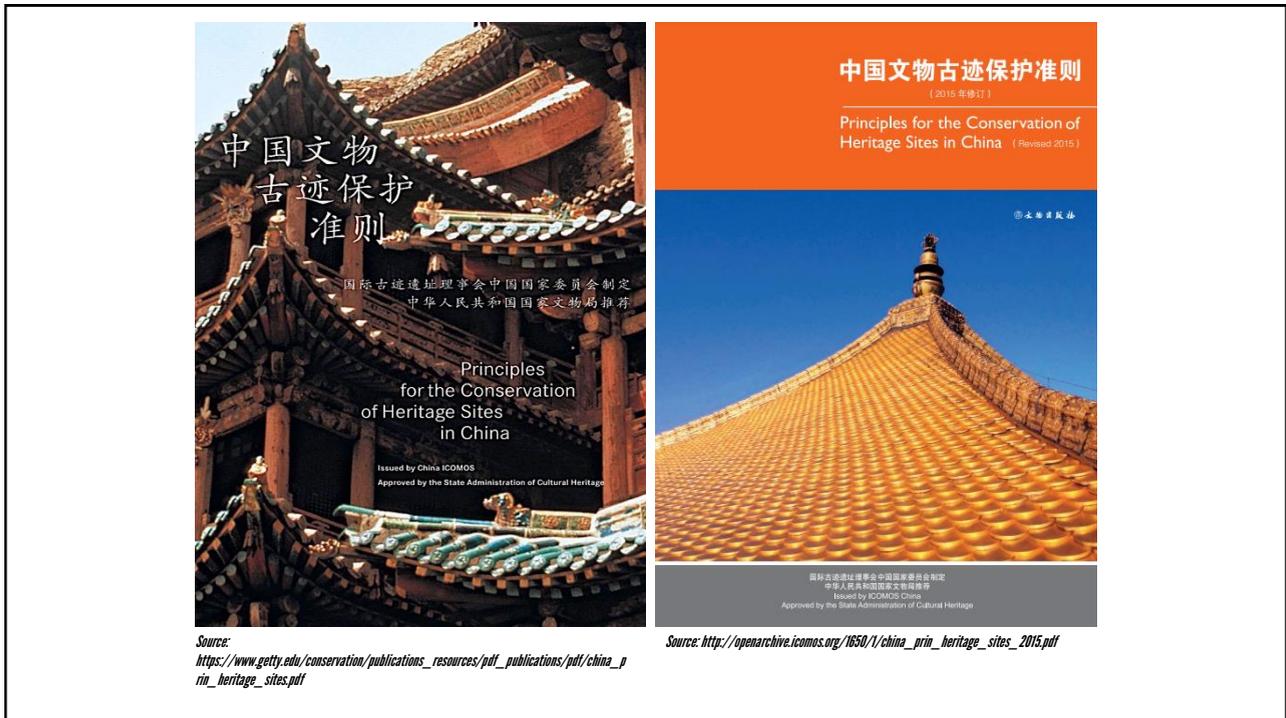
## National Interpretation

### The China Principles 1997–2002

#### (Revised 2015)

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The purpose of the Principles is to ensure good practice in the conservation of heritage sites. Conservation refers to all measures carried out to preserve a site, its setting and associated elements. The aim of conservation is to preserve and protect the authenticity and integrity of the site, its historic information and values, using both technical and management measures.



35

## Diversity in Interpretation

### The Nara Accord (The Nara Document on Authenticity), 1994

It is recognized that diversity in culture and heritage provide substance to all mankind. Hence such diversity should be advanced as an invaluable aspect of human development. As different cultures have different belief systems and a wide array of tangible and intangible ways to express and transmit them, it is imperative for them to respect each other, especially when one or more values are in conflict. One of the main principles of UNESCO, the universal nature and values of cultural heritage, is also stressed here.

36

## Conservation

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Conservation means all the processes of looking after a place so as to retain its cultural significance.

*Burra Charter 2013, 1.4*

37

## Conservation for Whom

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Traces of a barbaric era, the rubble and formless ruins, will disappear from here as well as over Hellas, and the remains of the glorious Old Times will arise in new splendor. They will form the most reliable support for a more glorious present and future.

Leo von Klenze (1784-1864), in a speech commemorating the beginning of excavation and conservation of the Parthenon, 10.9.1834

38



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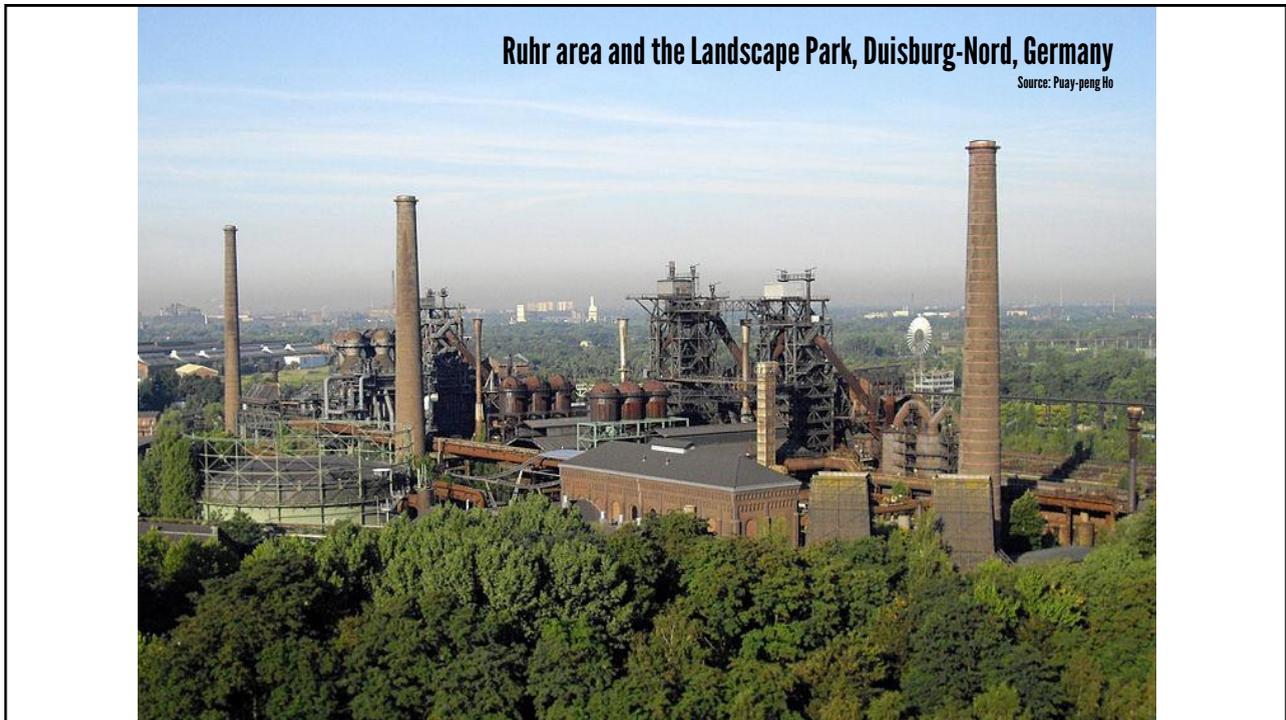
## Conservation for Whom

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1. The historic environment is a shared resource:
  - Our environment contains a unique and dynamic record of human activity. It has been shaped by people responding to the surroundings they inherit, and embodies the aspirations, skills and investment of successive generations.

English Heritage, *Conservation Principles, Policies, and Guidance*, 2008

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41

## Authenticity

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The protection, management, **authenticity** and integrity of properties are also important considerations.

Nomination Criteria, World Heritage Site

42

## Authenticity

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According to the review of relevant research and theories, presented at the Nara Conference (1994). **"Authenticity" can be defined as something that sustains and proves itself, as well as having credit and authority from itself. Authenticity refers to something creative, an authorship, something having a deep identity in form and substance. It means something specific and unique and is different from "identical" which refers to universal, representing a class, reproduction, replica, copy, or reconstruction.** While in many cases "authenticity" can relate to the "original creative source", it is also a relative concept, and, according to modern value judgements, it can relate to historical - continuity in the "life" of the heritage resource.

Alho, C, *Nomination Criteria, Authenticity Criteria* in Conservation of Historic Buildings, p. 190

43

## The Nara Accord (The Nara Document on Authenticity)

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10. Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. **The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning,** as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories.

44

## The Nara Accord (The Nara Document on Authenticity)

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11. All judgements about values attributed to cultural properties as well as the credibility of related information sources may **differ from culture to culture**, and even within the same culture. It is thus not possible to base judgements of values and authenticity within fixed criteria. On the contrary, **the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong.**

45

## The Nara Accord (The Nara Document on Authenticity)

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12. Therefore, it is of the highest importance and urgency that, within **each culture, recognition be accorded to the specific nature of its heritage values** and the credibility and truthfulness of related information sources.

46

## The Nara Accord (The Nara Document on Authenticity)

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13. Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, **authenticity judgements may be linked to the worth of a great variety of sources of information.** Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined.



# Sustainable Heritage Management Course

Module 2 (HER) Session A2

1

## THE WORLD HERITAGE CONVENTION & OPERATIONAL GUIDELINES



2

## Brief History

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The idea of creating an international movement for protecting heritage emerged after World War I. The 1972 Convention concerning the Protection of the World Cultural and Natural Heritage developed from the merging of two separate movements: the first focusing on the preservation of cultural sites, and the other dealing with the conservation of nature.

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## Brief History

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By regarding heritage as both cultural and natural, the Convention reminds us of the ways in which people interact with nature, and of the fundamental need to preserve the balance between the two.

For complete text, please refer to <https://whc.unesco.org/en/conventiontext/>

4

## Brief History

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The cultural and natural heritage is among the priceless and irreplaceable assets, not only of each nation, but of humanity as a whole. The loss, through deterioration or disappearance, of any of these most prized assets constitutes an impoverishment of the heritage of all the peoples of the world. Parts of this heritage, because of their exceptional qualities, can be considered to be of “Outstanding Universal Value” and as such worthy of special protection against the dangers which increasingly threaten them.

5

## Brief History

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To ensure, as far as possible, the proper identification, protection, conservation and presentation of the world's heritage, the Member States of UNESCO adopted the World Heritage Convention in 1972. Consequently, a “World Heritage Committee” and a “World Heritage Fund” were established and have been in operation since 1976.

6

## **What the Convention Contains**

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The Convention sets out the duties of States Parties in identifying potential sites and their role in protecting and preserving them. By signing the Convention, each country pledges to conserve not only the World Heritage sites situated on its territory, but also to protect its national heritage. The States Parties are encouraged to integrate the protection of the cultural and natural heritage into regional planning programmes, set up staff and services at their sites, undertake scientific and technical conservation research and adopt measures which give this heritage a function in the day-to-day life of the community.

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## **What the Convention Contains**

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It explains how the World Heritage Fund is to be used and managed and under what conditions international financial assistance may be provided.

8

## What the Convention Contains

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The Convention stipulates the obligation of States Parties to report regularly to the World Heritage Committee on the state of conservation of their World Heritage properties. These reports are crucial to the work of the Committee as they enable it to assess the conditions of the sites, decide on specific programme needs and resolve recurrent problems.

9

## What the Convention Contains

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It also encourages States Parties to strengthen the appreciation of the public for World Heritage properties and to enhance their protection through educational and information programmes.

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## What the Convention Contains

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Since the adoption of the World Heritage Convention in 1972, the international community has embraced the concept of “sustainable development”. The protection and conservation of the natural and cultural heritage constitute a significant contribution to sustainable development.

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## The current strategic objectives of the World Heritage Convention (the 5 Cs)

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1. Strengthen the Credibility of the World Heritage List;
2. Ensure the effective Conservation of World Heritage Properties;
3. Promote the development of effective Capacity-building in States Parties;
4. Increase public awareness, involvement and support for World Heritage through Communication; and
5. Enhance the role of Communities in the implementation of the World Heritage Convention.

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## The Operational Guidelines

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- 1) The Operational Guidelines for the Implementation of the World Heritage Convention aim to facilitate the implementation of the Convention concerning the Protection of the World Cultural and Natural Heritage, by setting forth the procedures for:
  - the inscription of properties on the World Heritage List and the List of World Heritage in Danger;
  - the protection and conservation of World Heritage properties;
  - the granting of International Assistance under the World Heritage Fund; and
  - the mobilization of national and international support in favor of the Convention.

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## The Operational Guidelines

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- 2) The Operational Guidelines are periodically revised to reflect the decisions of the World Heritage Committee.

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## The Operational Guidelines

The historical development of the Operational Guidelines is available at: <https://whc.unesco.org/en/guidelines/>

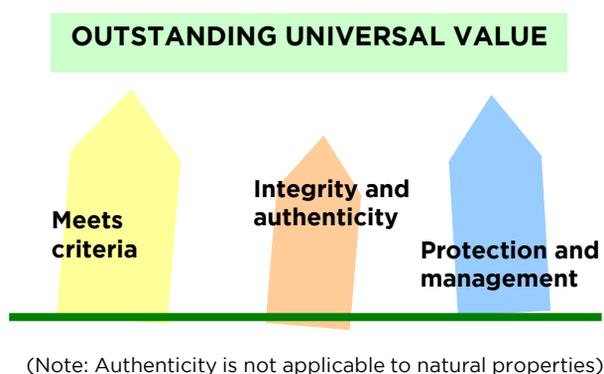
3) The key users of the Operational Guidelines are:

- the States Parties to the World Heritage Convention;
- the Intergovernmental Committee for the Protection of the Cultural and Natural Heritage of Outstanding Universal Value;
- the UNESCO World Heritage Centre as Secretariat to the World Heritage Committee;
- the Advisory Bodies to the World Heritage Committee; and
- site managers, stakeholders and partners in the protection of World Heritage properties.

15

## Outstanding Universal Value

Outstanding Universal Value means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole. The World Heritage Committee defines the criteria for the inscription of properties on the World Heritage List.



16

## **Outstanding Universal Value**

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At the time of inscription of a property on the World Heritage List, the World Heritage Committee adopts a Statement of Outstanding Universal Value which will be the key reference for the future effective protection and management of the property.

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## **Outstanding Universal Value**

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Nominations presented to the World Heritage Committee shall demonstrate the full commitment of the State Party to preserve the heritage concerned, within its means. Such commitment shall take the form of appropriate policy, legal, scientific, technical, administrative and financial measures adopted and proposed to protect the property and its Outstanding Universal Value.

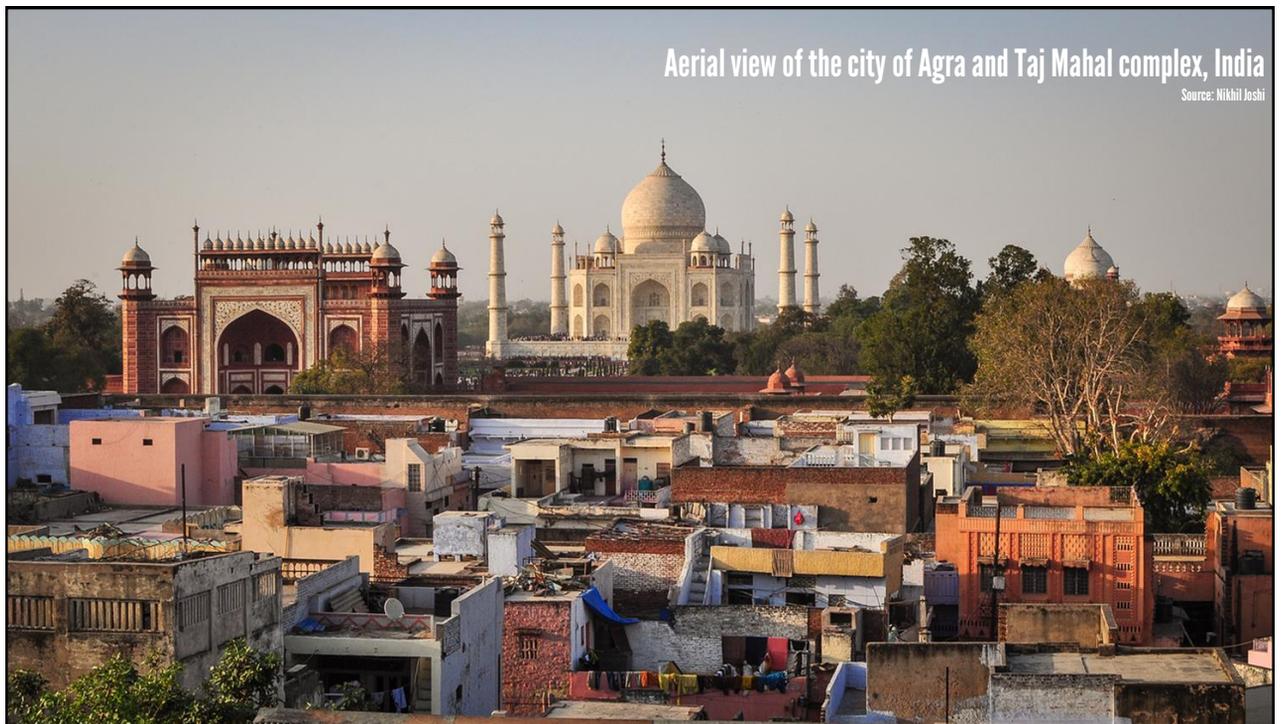
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## Definition of World Heritage: Cultural Heritage

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- Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of Outstanding Universal Value from the point of view of history, art or science.

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## Definition of World Heritage: Cultural Heritage

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- Groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of Outstanding Universal Value from the point of view of history, art or science.

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22

## Definition of World Heritage: Cultural Heritage

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- Sites: works of man or the combined works of nature and of man, and areas including archaeological sites which are of Outstanding Universal Value from the historical, aesthetic, ethnological or anthropological points of view.

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## Definition of World Heritage: Cultural Heritage

- natural features consisting of physical and biological formations or groups of such formations, which are of Outstanding Universal Value from the aesthetic or scientific point of view;
- geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of Outstanding Universal Value from the point of view of science or conservation;
- natural sites or precisely delineated natural areas of Outstanding Universal Value from the point of view of science, conservation or natural beauty.

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26

## Definition of World Heritage: Mixed Cultural and Natural Heritage

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Properties shall be considered as “mixed cultural and natural heritage” if they satisfy a part or whole of the definitions of both cultural and natural heritage laid out in the Convention.

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## Definition of World Heritage: Cultural Landscapes

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Cultural landscapes are cultural properties and represent the “combined works of nature and of man” designated in the World Heritage Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.

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# Sustainable Heritage Management Course

Module 2 (HER) Session A3

1

## Authenticity & Integrity



2

## Heritage

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Heritage is defined as the combined creations and products of nature and man, in their entirety, that make up the environment in which we live in space and time.

Heritage is a reality, a possession of the community, and a rich inheritance that may be passed on, which invites our recognition and our participation.

(Deschambault Declaration: CHARTER FOR THE PRESERVATION OF QUEBEC'S HERITAGE, adopted by the Conseil des monuments et des sites du Québec, ICOMOS Canada French-Speaking Committee, April 1982)

3

## Heritage

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Cultural Heritage Is the entire corpus of material signs – either artistic or symbolic – handed on by the past to each culture, and therefore, to the whole of mankind ... and is the storehouse of human experience.”

(UNESCO, 1989)

4

## Nara Document: Protection of Cultural Heritage Authenticity

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- Respect and recognition of cultural diversity and values
- Respect in tangible and intangible cultural expressions of cultures and societies
- Diversity of cultures and heritage is an irreplaceable source of spiritual and intellectual richness for all humankind, and essential aspect of human development

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## Nara Document: Protection of Cultural Heritage Authenticity

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- Responsibility for caring and managing cultural heritage belongs to the cultural community that has generated it, and adherence to international charters and conventions shall not undermining the fundamental cultural values
- Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage
- Authenticity of the values and attributes must be scientifically and comprehensively accessed by respecting and understanding cultural diversity and contexts

6

## **Authenticity & Continuity**

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Authenticity: the quality of being real or true

Continuity:

- the unbroken and consistent existence or operation of something overtime
- a state of stability and the absence of disruption
- a connection of the line of development with no sharp breaks

7

## **Attributes of Authenticity**

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- form and design;
- materials and substance;
- use and function;
- traditions, techniques and management systems;
- location and setting;
- language, and other forms of intangible heritage;
- spirit and feeling; and
- other internal and external factors.

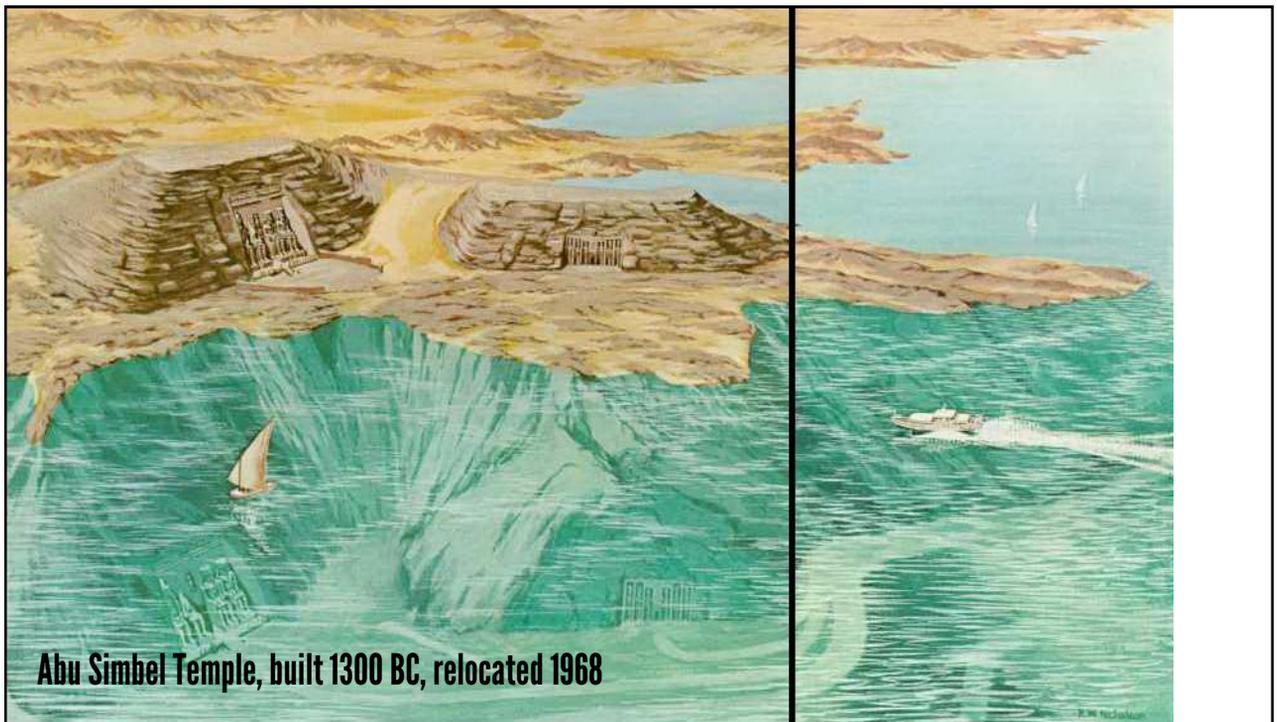
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## Authenticity & Reconstruction

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- In relation to authenticity, the reconstruction of archaeological remains or historic buildings or districts is justifiable only in exceptional circumstances
- Reconstruction is acceptable only on the basis of complete and detailed documentation and to no extent on conjecture

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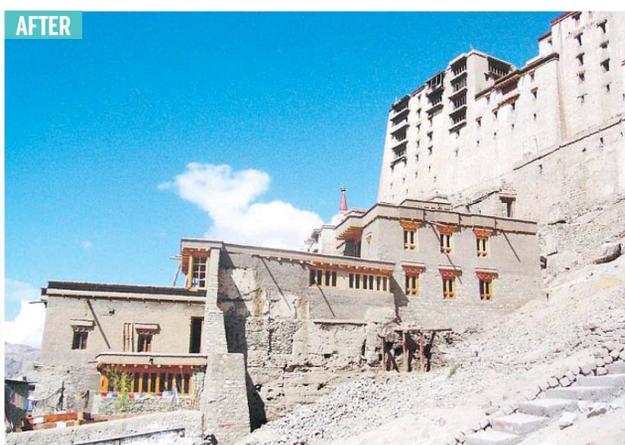


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## UNESCO Asia Pacific Awards for Cultural Heritage Conservation 2018 – Award of Distinction

The LAMO (The Ladakh Arts and Media Organisation) Centre in Jammu and Kashmir's Ladakh region was chosen for its systematic restoration project that used salvaged and local building materials, and indigenous construction techniques while adroitly introducing modern amenities to assure its ongoing use

11



**Munshi House: a complex of two 17<sup>th</sup> century mud-brick structure in Leh, Ladakh**

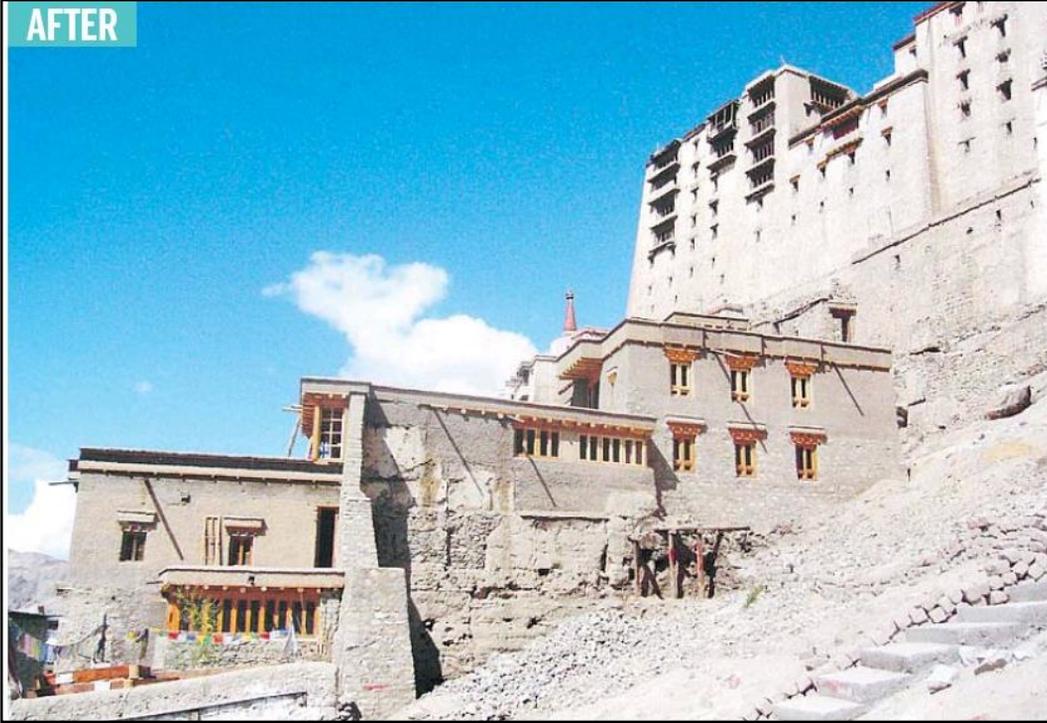
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**BEFORE**



13

**AFTER**



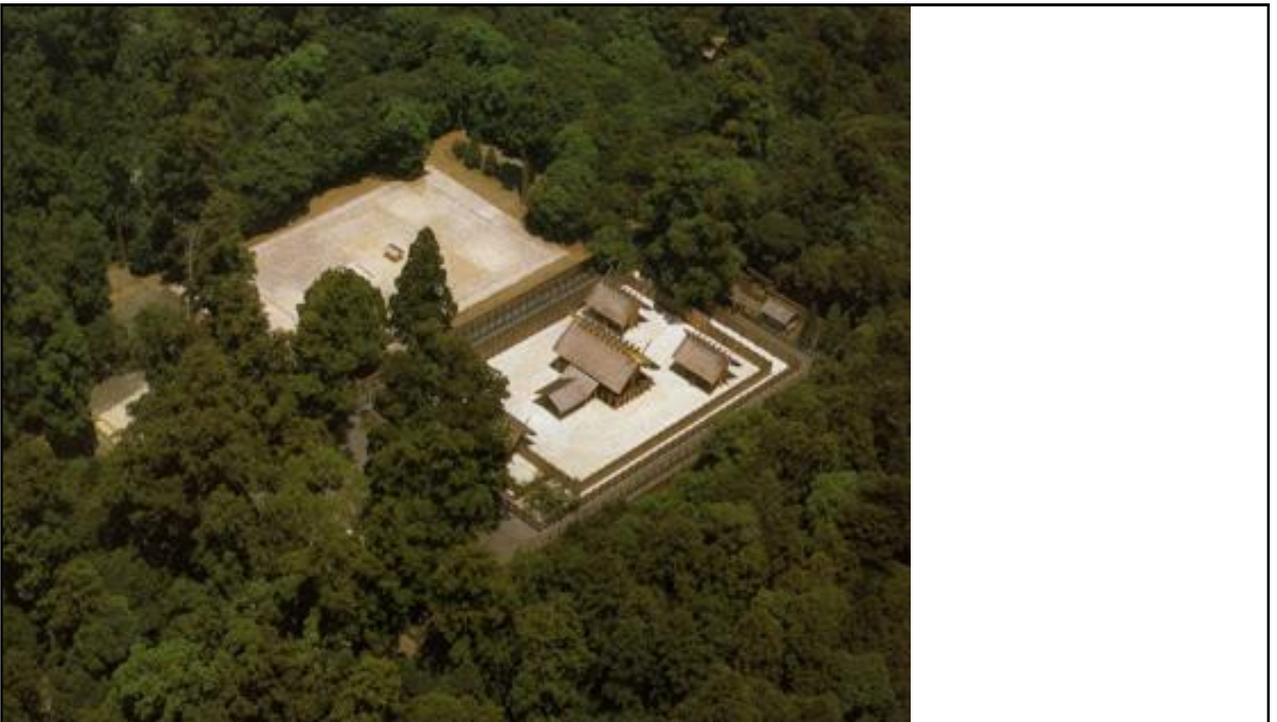
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## Ise Shrine (Japan): authenticity & continuity

The old and new, before the movement of Amaterasu goddess from the old to the new every 20 years (2 October 2013)

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## Integrity

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- The World Heritage Committee has developed precise criteria for the inscription of properties on the World Heritage List and for the provision of international assistance under the World Heritage Fund.
- The World Heritage Operational Guidelines (2019, point 79-95) require that a property nominated to the World Heritage List meets the conditions of integrity.
- Integrity is a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes.

19

## Integrity

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Statement of Integrity is the examination of the conditions of integrity, that requires assessing the extent to which the property:

1. includes all elements necessary to express its Outstanding Universal Value;
2. is of adequate size to ensure the complete representation of the features and processes which convey the property's significance;
3. suffers from adverse effects of development and/or neglect

20

## UNESCO World Heritage Selection Criteria

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- i. to represent a masterpiece of human creative genius;
- ii. to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;
- iii. to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- iv. to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

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## UNESCO World Heritage Selection Criteria

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- v. to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
- vi. to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);
- vii. to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;

22

## UNESCO World Heritage Selection Criteria

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- viii. to be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
- ix. to be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;

23

## UNESCO World Heritage Selection Criteria

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- x. to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

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## **Integrity for properties nominated under criteria (i) to (vi)**

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- The physical fabric of the property and/or its significant features should be in good condition, and the impact of deterioration processes controlled.
- A significant proportion of the elements necessary to convey the totality of the value conveyed by the property should be included.
- Relationships and dynamic functions present in cultural landscapes, historic towns or other living properties essential to their distinctive character should also be maintained.

25

## **Integrity for properties nominated under criteria (vii) to (x)**

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- Bio-physical processes and landform features should be relatively intact.
- It is recognized that no area is totally pristine and that all natural areas are in a dynamic state, and to some extent involve contact with people.
- Biological diversity and cultural diversity can be closely linked and interdependent and human activities, including those of traditional societies, local communities and indigenous peoples, often occur in natural areas.
- These activities may be consistent with the Outstanding Universal Value of the area where they are ecologically sustainable.

26

## Loss of Integrity World Heritage in Danger



### Historic Centre of Vienna inscribed on List of World Heritage in Danger

Thursday, 6 July 2017  
1 min read



Historic Centre of Vienna © Barbara Blanchard / Barbara Blanchard

Krakow, Poland, 6 July—The World Heritage Committee has inscribed the Historic Centre of Vienna on List of World Heritage in Danger due to high-rise projects in the middle of the Austrian capital.

In its decision, the Committee regrets that the Vienna Ice-Skating Club—Intercontinental Hotel project fails to comply fully with previous Committee decisions, notably concerning the height of new constructions, which will impact adversely the outstanding universal value of the site.

27

### Factors affecting the property in 2017\*

- Housing
- Legal framework
- Major visitor accommodation and associated infrastructure

### Factors\* affecting the property identified in previous reports

- Housing: High-rise construction projects in Central Vienna (proposed Vienna Ice-Skating Club – Intercontinental Hotel – Vienna Konzerthaus project)
- Major visitor accommodation and associated infrastructure: High-rise construction project of Vienna Main Train Station
- Legal framework: Lack of effectiveness of the overall governance of the property
- Legal framework: Lack of appropriateness of planning controls in the 'High-Rise Concept 2014' and the 'Glacis Master Plan'



Austria

**Date of Inscription:** 2001

**Nomination records (Year):** 2000

**Category:** Cultural

**Criteria:** (ii)(iv)(vi)

**Danger List (dates):** 2017-present

[Other information on site](#)

[Read the SOUV](#)

### Documents examined by the Committee in 2017

WHC/17/41.COM7B.Add

28



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# Sustainable Heritage Management Course

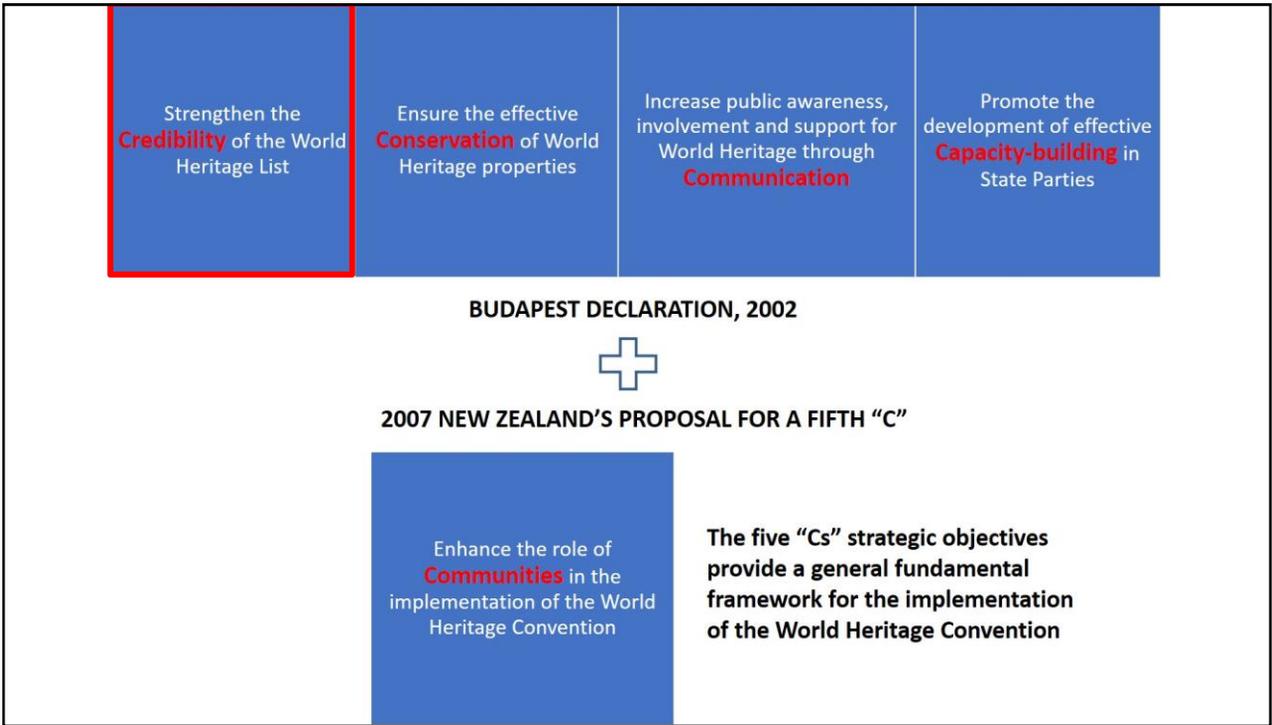
Module 2 (HER) Session B1

1

## Policies Regarding CREDIBILITY of the World Heritage List



2



3

## 1.1 Nominations to the World Heritage List

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“States Parties are invited to submit nominations of properties of cultural and/or natural value considered to be of ‘Outstanding Universal Value’ for inscription on the World Heritage List.”

The Budapest Declaration on World Heritage

*“[The World Heritage Committee invites States Parties to the Convention to] identify and nominate cultural and natural heritage properties representing heritage in all its diversity, for inclusion on the World Heritage List.”*

4

## **1.2 Outstanding Universal Value**

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- a) The property must meet one or more of the 10 criteria;
- b) The property must meet the conditions of integrity and/or authenticity; and
- c) The property must have an adequate protection and management system in place to ensure its safeguarding.

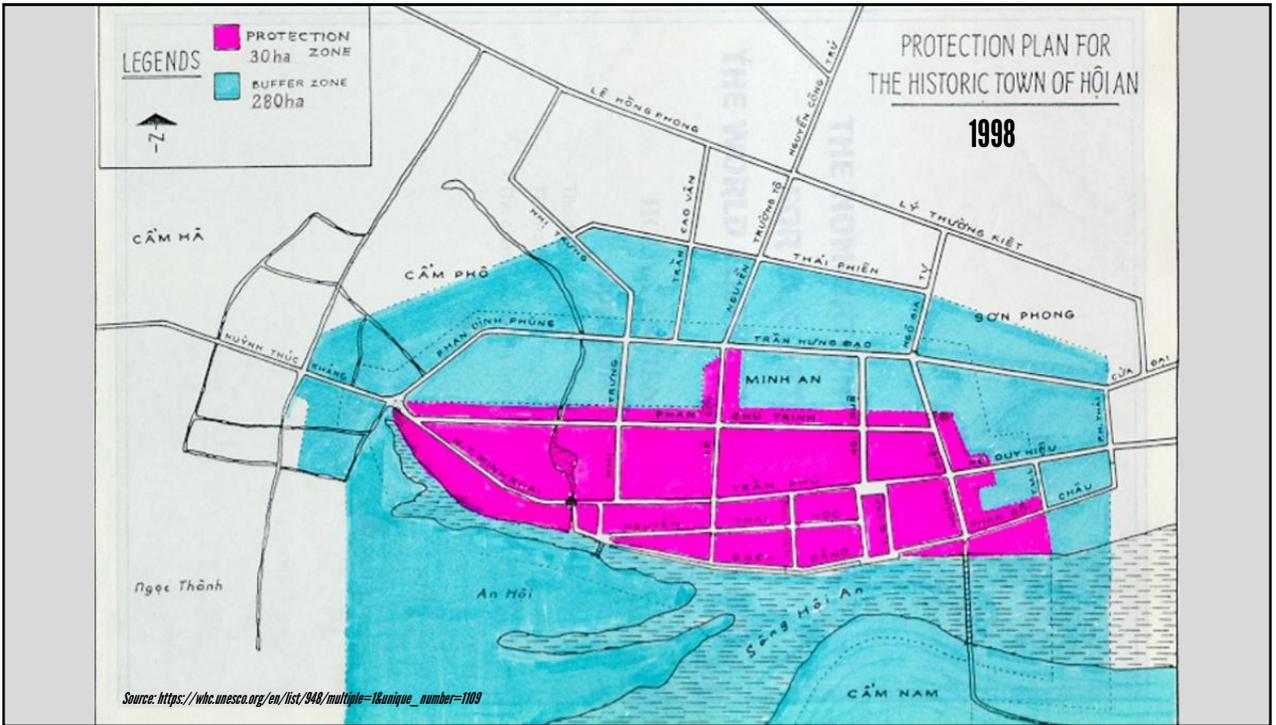
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## **1.3 Boundaries and Buffer Zones**

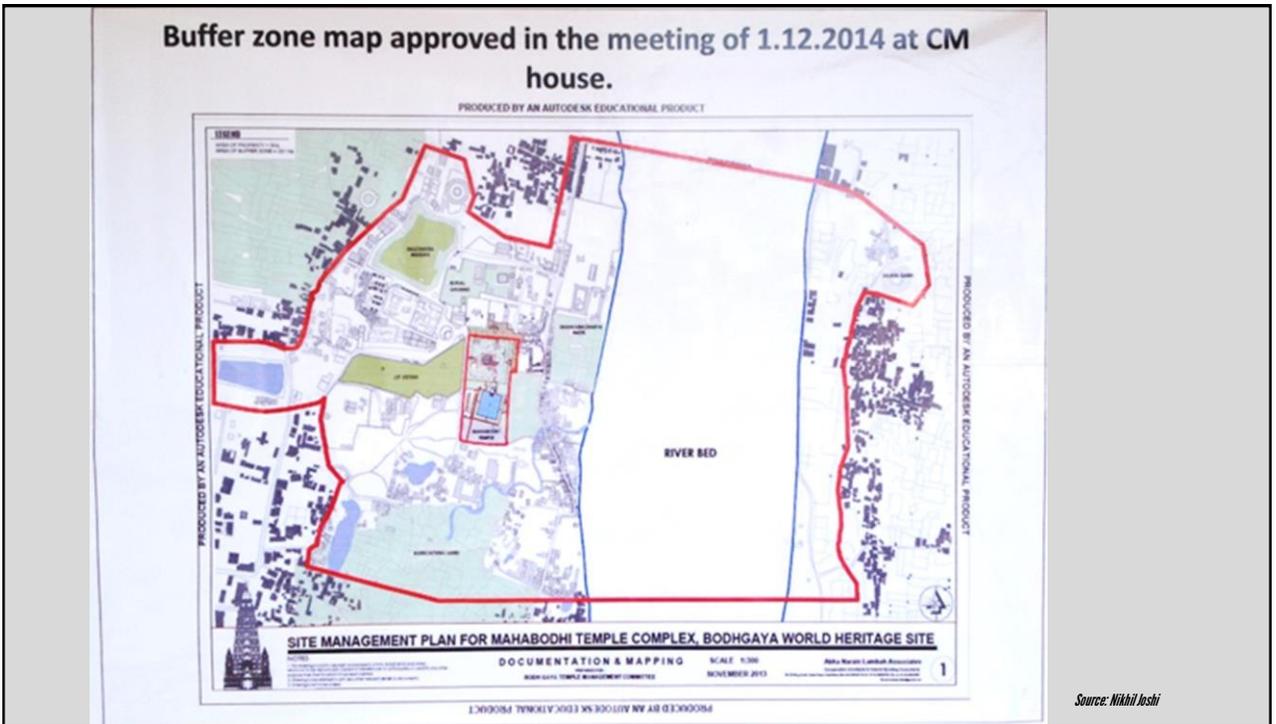
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“The delineation of boundaries is an essential requirement in the establishment of effective protection of nominated properties. Boundaries should be drawn to incorporate all the attributes that convey the Outstanding Universal Value and to ensure the integrity and/or authenticity of the property.”

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## **1.4 Upstream Process**

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It comprises advice, consultation and analysis that occur prior to the preparation of a nomination and it aimed at reducing the number of nominations that experience significant problems during the evaluation process

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## **1.5 Tentative Lists**

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An inventory of property forming part of the cultural and natural heritage, situated in State Party's territory and suitable for inclusion in the list. This inventory shall include documentation about the location of the property in question and its significance.

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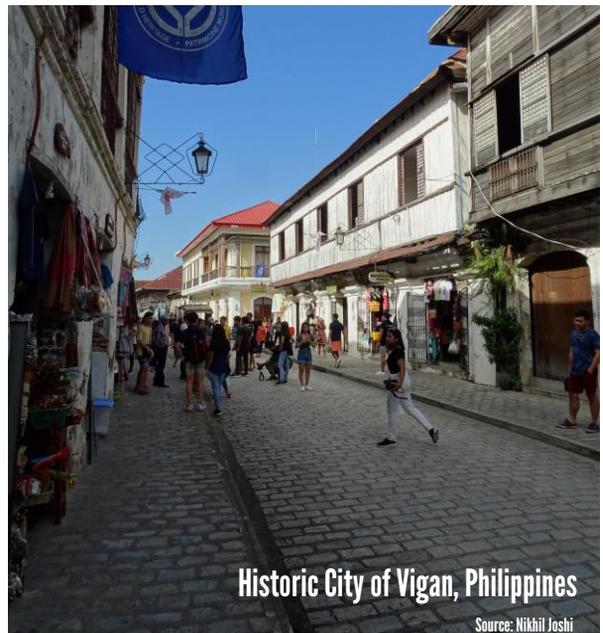
## 1.6 Types of World Heritage Properties

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### Cultural, Natural and Mixed Properties

- **Cultural heritage:** Monuments; Groups of buildings; and Sites
- **Natural heritage:** Natural features; Geological and physiographical formations; and Natural sites
- **Cultural landscapes:** Are cultural properties and represent the “combined works of nature and of man.”

11



12

## 1.6 Types of World Heritage Properties

### Historic Urban Landscape (HUL)

“The World Heritage Committee encourages State Parties to integrate the notion of historic urban landscape in nomination proposals and in the elaboration of management plans of properties nominated for inscription on the World Heritage List.”

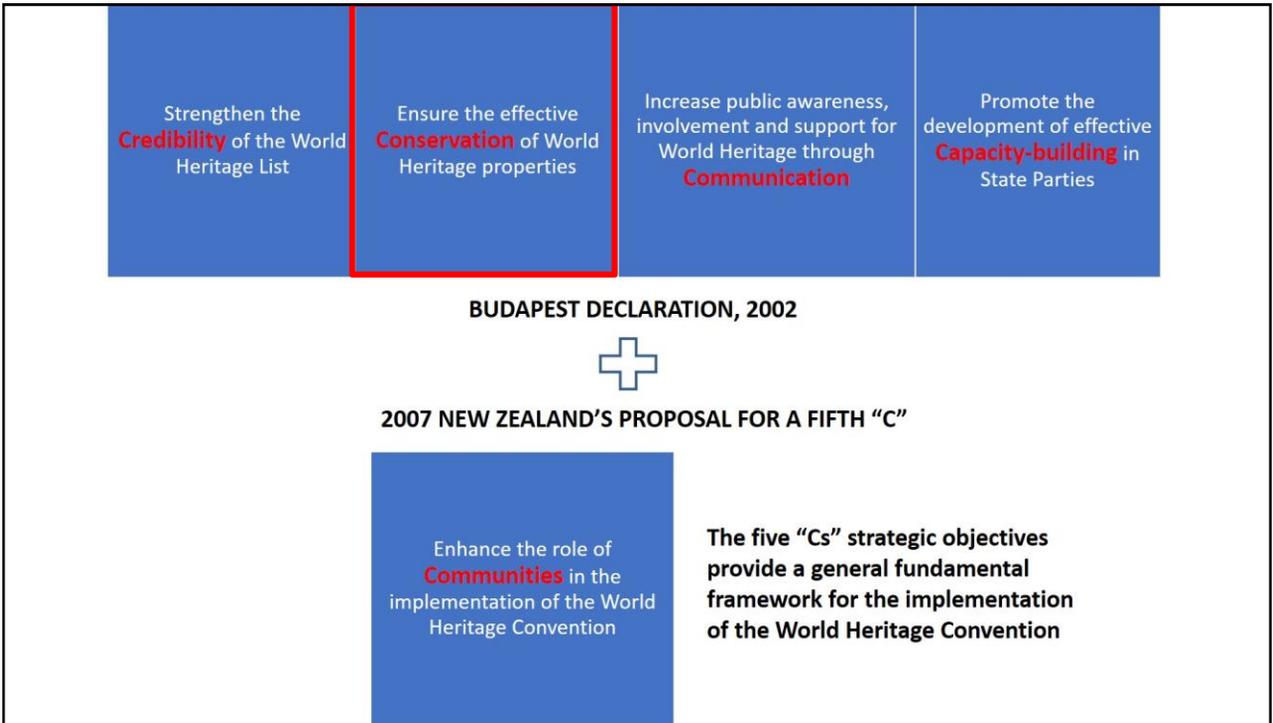
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13

## Policies Regarding CONSERVATION of World Heritage Properties



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15

## 2.1 Protection, conservation and management of World Heritage properties

“All dimensions of sustainable development should apply to natural, cultural and mix properties in their diversity. These dimensions are independent and mutually reinforcing, but none having predominance over another and each being equally necessary. **State party should therefore review and reinforce governance frameworks within management systems of World Heritage properties in order to achieve the appropriate balance, integration and harmonisation between the production of OUV and the pursuit of sustainable development objectives.** This will include the respect and participation of all stakeholders and right holders, including indigenous people and local communities, the setting up of effective inter institutional coordination mechanisms and provisions for the systematic assessment of environmental, social, and economic impacts of all proposed developments, as well as effective monitoring through continuity in data collection against agreed indicators.”

16



**Hoi An, Vietnam**

Source: Nikhil Joshi

17

## 2.1 Protection, conservation and management of World Heritage properties

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“Avoid, and if not possible mitigate, all negative impacts on the environment and cultural diversity when conserving and managing World Heritage properties and their wider settings. Promoting environmental, social and cultural impact assessment tools when undertaking planning in sectors such as urban development, transport, infrastructure, mining and waste management - as well as by applying sustainable consumption and production patterns and promoting the use of renewable energy sources.”

“The management and conservation of World Heritage property should contribute to fostering inclusive local economic development in enhancing livelihoods, compatibility with the protection of their OUV.”

18

## 2.2 Monitoring

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“State parties and managers of individual World Heritage properties will consider undertaking site level monitoring, mitigation, and adaptation measures, where appropriate.”

- Periodic Reporting
- Reactive Monitoring
- List of World Heritage in Danger
- Deletion of a World Heritage property from the List

19

## 2.3 Impact assessments

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“An effective management system depends on the type, characteristics and needs of the nominated property and its cultural and natural context. Management systems may vary according to different cultural perspectives, the resources available and other factors. They may incorporate traditional practises, existing urban or regional planning instruments, and other planning control mechanisms, both formal and informal. Impact assessments such as Heritage Impact Assessments and Environmental Impact Assessments for proposed interventions are essential for all World Heritage properties.”

20



**Portuguese Settlement, Melaka, Malaysia**

Source: Nikhil Joshi



**Mahabodhi Temple, Bodhgaya, India**

Source: Nikhil Joshi

21

## 2.4 Disaster risk management

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“Recognise that World Heritage represents both an asset to be protected and a resource to strengthen their ability to of communities and their properties to resist absorb and recover from the effects of a hazard.

- i. Recognise and promote - within conservation environment start strategies - the inherent potential of World Heritage properties for reducing disaster risk in adapting to climate change through associated ecosystem services traditional knowledge and practises and strengthened social cohesion.

22

## 2.4 Disaster risk management

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- ii. Reduce the vulnerability of World Heritage properties and their settings as well as promote the social and economic resilience of local and associate communities to disaster and climate change through structural and non-structural measures including public awareness raising training and education structural measures in particular should not adversely affect the OUV of his World Heritage properties.

23

## 2.4 Disaster risk management

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- iii. Enhance preparedness for effective response and building back better in post disaster recovery strategies within management systems and conservation practise for World Heritage properties.”

24

## 2.5 Factors affecting properties

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- i. Buildings and development
- ii. Transportation infrastructure
- iii. Utilities or service infrastructure
- iv. Pollution
- v. Biological resource use/ modification
- vi. Physical resource extraction
- vii. Local conditions affecting the fabric

25



**Historic City of  
Vigan**

Source: Nikhil Joshi

26



## Hoi An, Vietnam

Source: Nikhil Joshi

27



## Historic City of Vigan

Source: Nikhil Joshi

28



**Luang Prabang, Lao PDR**

Source: Nikhil Joshi

29



**Mahabodhi Temple, India**

Source: Nikhil Joshi

30

## 2.5 Factors affecting properties

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- viii. Social/cultural uses of heritage
- ix. Other human activities
- x. Climate change and severe weather events
- xi. Sudden ecological and geological events
- xii. Invasive/alien species or hyper-abundant species
- xiii. Management and institutional factors

31



32

## Hoi An, Vietnam

Source: Nikhil Joshi



33

## Saswad, Maharashtra, India

Source: Nikhil Joshi



34



35

## 2.6 Tourism and visitor management

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**“World Heritage properties** are important travel destinations that, if managed properly, **have great potential for inclusive local development, sustainability and strengthening social resilience.**

Sustainable forms of tourism development, including community-based initiatives, should be accompanied by inclusive and equitable economic investment to ensure benefit sharing in and around World Heritage properties.”

36



## Hoi An, Vietnam

Source: Nikhil Joshi

37

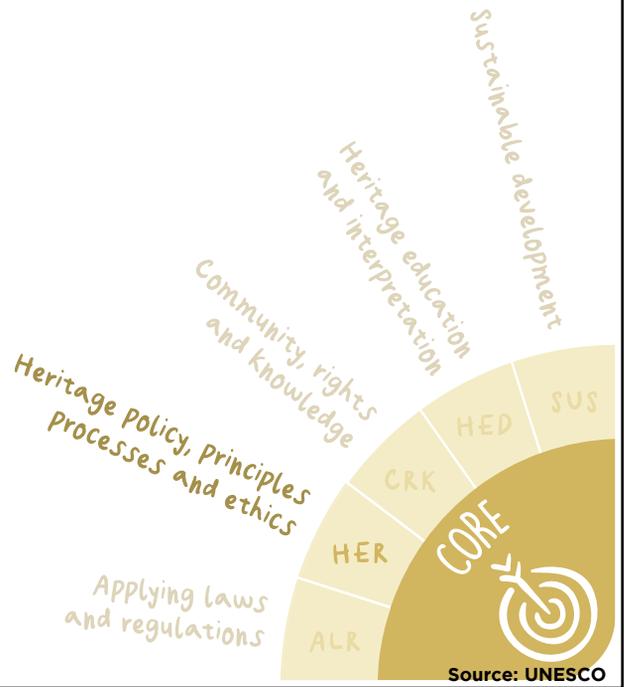
## 2.7 Sustainable development

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“In addition to protecting the OUV of **World Heritage properties**, State Parties should, recognise and promote the properties’ **inherent potential to contribute to all dimensions of sustainable development and work to harness the collective benefits for society**, also by ensuring that their conservation and management strategies are lying with broader sustainable development objectives. In this process the properties’ OUV should not be compromised.”

38

# Policies Regarding CAPACITY BUILDING



39



BUDAPEST DECLARATION, 2002



2007 NEW ZEALAND'S PROPOSAL FOR A FIFTH "C"



The five "Cs" strategic objectives provide a general fundamental framework for the implementation of the World Heritage Convention

40

## Capacity building

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Whether of practitioners, institutions or communities and networks – is seen as a form of people-centred challenge that entails working with work groups of individuals **to achieve improvements in approaches to managing heritage.**

41

## Capacity building

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**Capacity-building** in the World Heritage framework encompass the **strengthening of knowledge, abilities, skills and behaviour of people with direct responsibilities for heritage conservation and management.**

It can improve institutional structures and processes through empowering decision makers and policy-makers and can introduce a more dynamic relationship between heritage and its context and, in turn, greater reciprocal benefits by using a more inclusive approach, and in a way that provides a sustainable approach to missions and goals.

42

## World Heritage Capacity-Building Strategy

“The World Heritage capacity building strategy foresees each UNESCO region developing a regional capacity building strategy and associated programmes for strengthening capacities at the regional level. This strategy will be different for each region in order to respond to the specific needs and situation in each of the regions.”

43

## Policies Regarding COMMUNICATION



44



45

“The presentation and interpretation of World Heritage sites should **increase peoples’ awareness, understanding and appreciation of the need to preserve cultural and natural heritage**, ensuring that future generations understand the values associated with this heritage and helping to increase stakeholders’ participation in the production and presentation of heritage.”

46

## 4.1 Education and awareness-raising

At site level, to **organise awareness raising activities** for local population and surrounding communities, to **mobilize their active participation in heritage conservation and management.**

47



**Bodhgaya, India**

Source: Nikhil Joshi

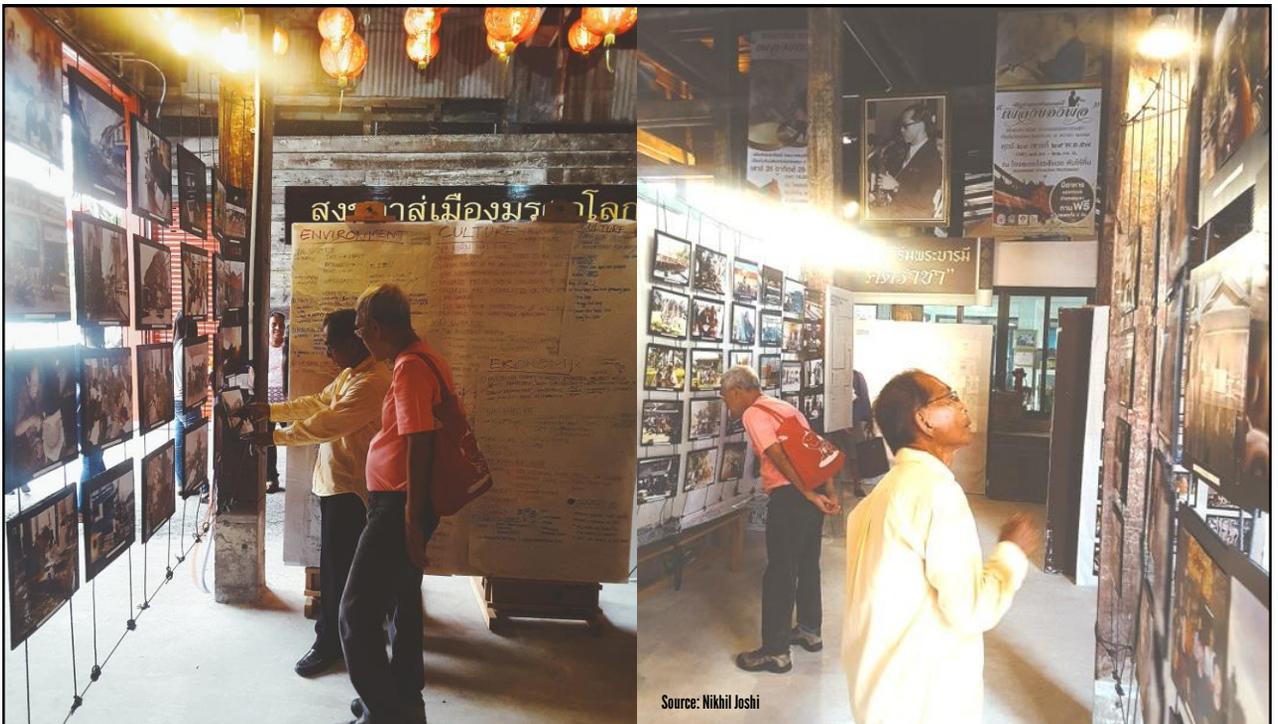
48

## 4.2 Interpretation

To develop a comprehensive site presentation and interpretation programme for visitors, such as:

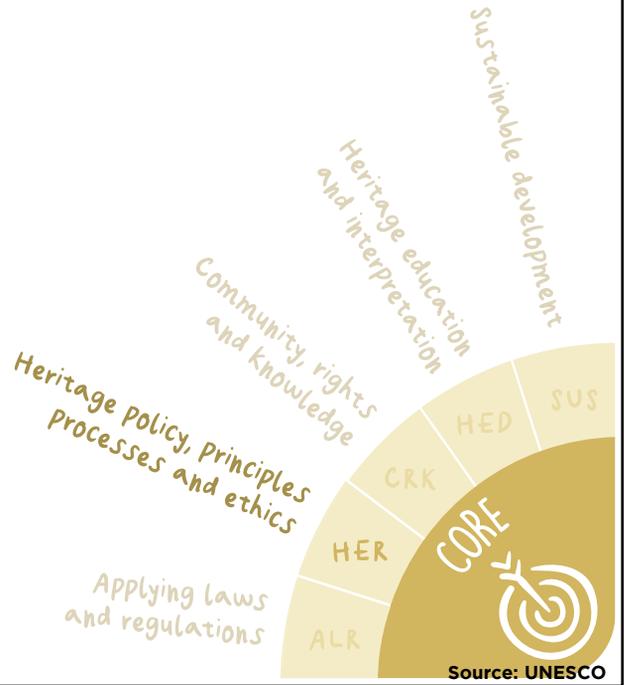
- Signage
- Trails
- Notices or publications
- Guides
- Museum/exhibition devoted to the property
- Visitor or interpretation centre
- Potential use of digital technologies

49



50

# Policies Regarding COMMUNITIES



51



BUDAPEST DECLARATION, 2002



2007 NEW ZEALAND'S PROPOSAL FOR A FIFTH "C"



The five "Cs" strategic objectives provide a general fundamental framework for the implementation of the World Heritage Convention

52

## 5.1 Participation of local communities and other stakeholders

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“To recognise that full inclusion, respect and equity of all stakeholders, including local and concerned communities and indigenous peoples, together with a commitment to gender equality, are a fundamental promise for inclusive social development.”

“World heritage properties have the potential to enhance quality of life and wellbeing of all stakeholders and in particular local communities.”

53



54

## 5.1 Participation of local communities and other stakeholders

To ensure that any relocation is carried out with the consent of the population concerned, and also request to engage with communities in case of relocation, by ensuring an evaluation of the impact of the relocation an effective consultation process, as well as appropriate compensation of the affected local communities.

55



**Bodhgaya, India**

Source: Nikhil Joshi



**Bangkok, Thailand**

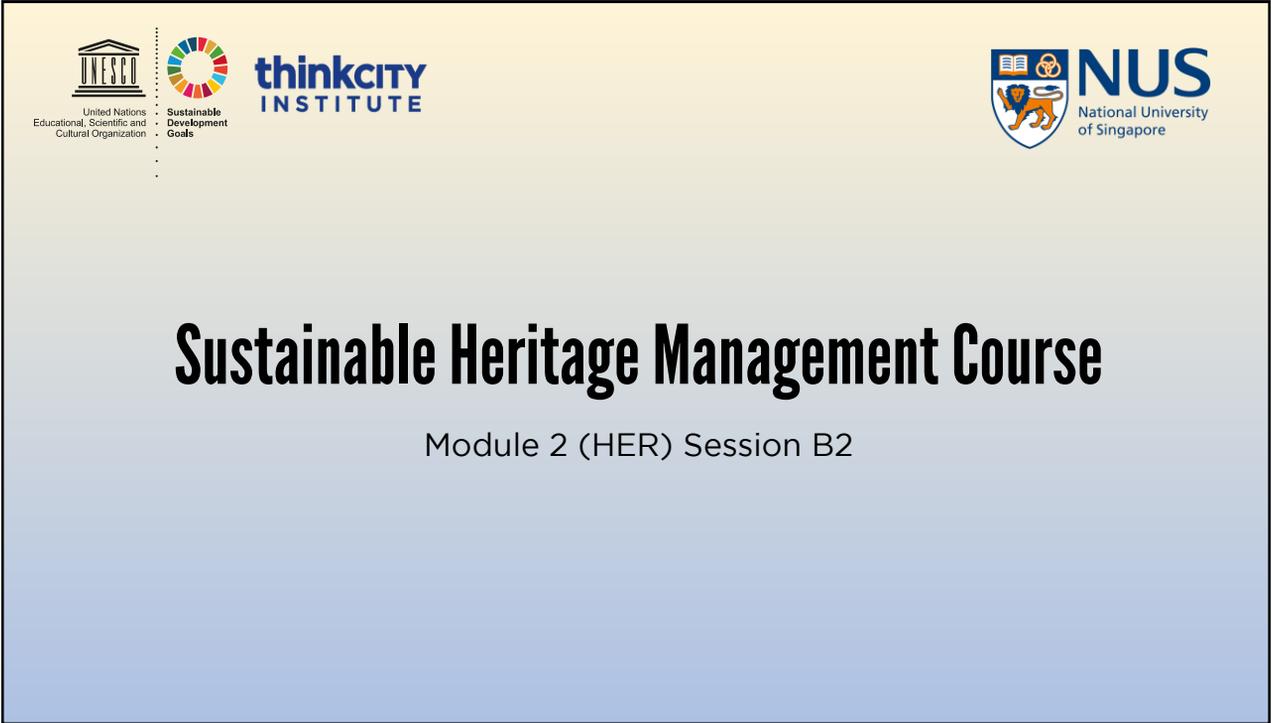
Source: ACHR

56

## 5.2 Human rights and rights-based approach

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“To prepare the tentative list with the full, effective and gender-balanced participation of a wide variety of stakeholders and rights-holders, including site managers, local and regional governments, local communities, indigenous peoples, NGOs and other integrated parties and partners. In the case of sites affecting the lands, territories or resources of indigenous peoples, state parties shall consult and cooperate in good faith with the indigenous peoples concern through their own representative institutions in order to obtain their free, prior and informed consent before including the sites on their tentative list.



United Nations Educational, Scientific and Cultural Organization

thinkcity INSTITUTE

Sustainable Development Goals

NUS National University of Singapore

# Sustainable Heritage Management Course

Module 2 (HER) Session B2

1

## Tourism and Visitor Management



Applying laws and regulations

Heritage policy, principles processes and ethics

Community, rights and knowledge

Heritage education and interpretation

Sustainable development

ALR

HER

CRK

HED

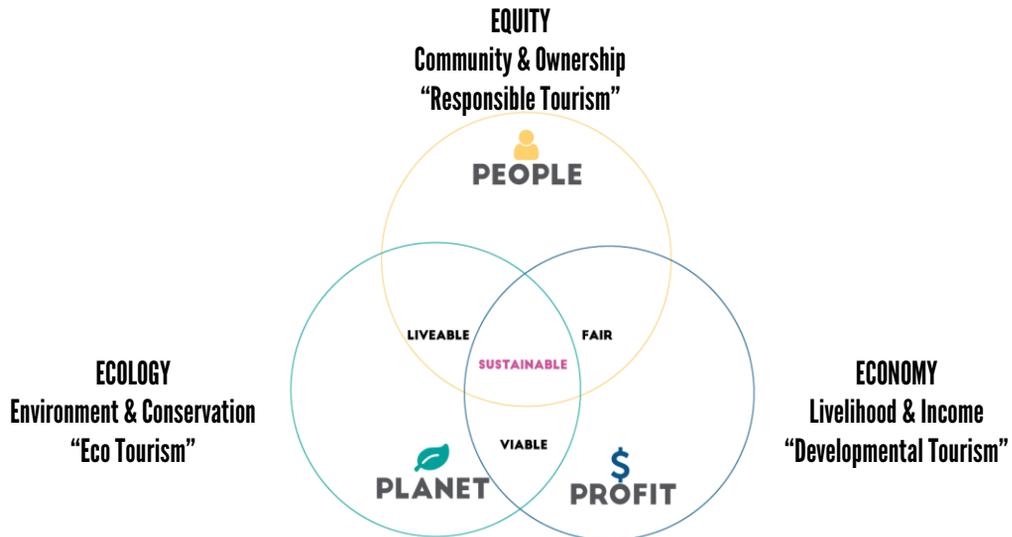
SUS

CORE

Source: UNESCO

2

## Sustainable Tourism



3

## Visitor Management Policy

- Developing Tourism Policy:
  - Analyse existing policy and management objectives
  - Gather visitor data
  - Meet with individual stakeholder groups
  - Form a tourism advisory group
  - Write tourism policy
  - Develop management objectives
- Develop Visitor Management policies in coordination with the advisory group

4

## Visitor Management Planning Method

---

1. Determination of goals and objectives derived from the concerns of management and stakeholders and how to achieve them
2. Formulation of a set of performance indicators based on the goals and objectives
3. Monitoring to determine whether these standards are being met
4. Deciding on actions to mitigate problems if the standards are not met

5

### **Mbaru Niang, Wae Rebo, Flores (Indonesia)**

Award of Excellence, 2012 UNESCO Asia-Pacific Heritage Awards for Cultural Heritage Conservation



6

The community-led rebuilding project, initiated by the voluntary effort of Indonesia's Rumah Asuh Foundation, is exceptional for the way that it successfully engaged with a broad range of conservation issues at the local level. Through the valorisations of traditional knowledge in continuing architectural form and construction practices, the project has re-established sustainability of the local built environment and has promoted the pride and spirit of the community.

7

## **Sustainable Visitor Management System at Mbaru Niang**

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- Keys to sustainable tourism development:
  - visitor's satisfaction
  - resource limitation
  - adverse impact of mass tourism upon the economy, society and culture of the area
- Determining the carrying capacity and the number of visitor arrivals

8

## Sustainable Visitor Management System at Mbaru Niang

- Developing Visitor Management System:
  - which will contribute to the visitor's understanding and appreciation of the destination
  - tackle issues that may be affecting the quality of the visitor experience and the quality of life for local people
  - reduce damage to sensitive sites and localities
  - attract and disperse visitors within the destination to spread the economic benefits more widely
  - Promote alternative forms of tourism that highlights 'new products' by diversifying services and demands in tourism destinations

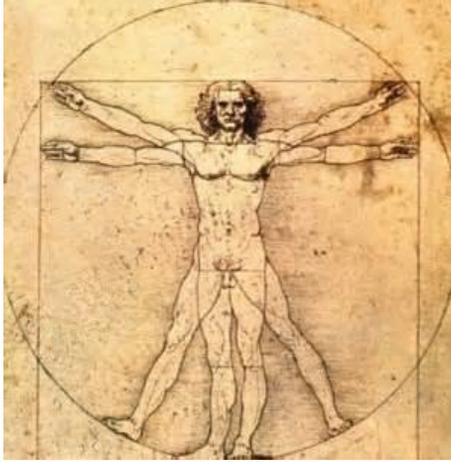
9

## Integration of Sustainable Development Perspective into the Process of World Heritage Convention: INTERPRETATION



10

# Human, Nature, Culture



Vitruvian Man, Leonardo da Vinci, 1500 CE



UN Habitat

11

<p><b>1</b> NO POVERTY</p>	<p><b>2</b> ZERO HUNGER</p>	<p><b>3</b> GOOD HEALTH AND WELL-BEING</p>	<p><b>4</b> QUALITY EDUCATION</p>	<p><b>5</b> GENDER EQUALITY</p>	<p><b>6</b> CLEAN WATER AND SANITATION</p>
<p><b>7</b> AFFORDABLE AND CLEAN ENERGY</p>	<p><b>8</b> DECENT WORK AND ECONOMIC GROWTH</p>	<p><b>9</b> INDUSTRY, INNOVATION AND INFRASTRUCTURE</p>	<p><b>10</b> REDUCED INEQUALITIES</p>	<p><b>11</b> SUSTAINABLE CITIES AND COMMUNITIES</p>	<p><b>12</b> RESPONSIBLE CONSUMPTION AND PRODUCTION</p>
<p><b>13</b> CLIMATE ACTION</p>	<p><b>14</b> LIFE BELOW WATER</p>	<p><b>15</b> LIFE ON LAND</p>	<p><b>16</b> PEACE, JUSTICE AND STRONG INSTITUTIONS</p>	<p><b>17</b> PARTNERSHIPS FOR THE GOALS</p>	<p><b>SUSTAINABLE DEVELOPMENT GOALS</b></p>

**The Sustainable Development Goals (SDGs), also known as the Global Goals, were adopted by all United Nations Member States in 2015 as a universal call to action to end poverty, protect the planet and ensure that all people enjoy peace and prosperity by 2030.**

12

With Sustainable Development Goal 11 (SDG 11), countries have pledged to "make cities and human settlements inclusive, safe, resilient and sustainable". Within this goal, Target 11.4 aims to "strengthen efforts to protect and safeguard the world's cultural and natural heritage".

To monitor this target, the UIS will produce a new internationally-comparable indicator that reflects the total amount per capita each country spends to protect their cultural and natural heritage. It will include public and private sources of expenditure, including investments ...

[READ MORE](#)

<http://uis.unesco.org/en/topic/sustainable-development-goal-11-4#:~:text=With%20Sustainable%20Development%20Goal%2011,world's%20cultural%20and%20natural%20heritage%2%80%9D.>

13

## The integration of World Heritage and Sustainable Development Policy is based on 4 pillars:

- Environmental sustainability
- Inclusive social development
- Inclusive economic development
- Fostering peace and security

14

## Poverty Alleviation, Economic Growth, & Partnership

### Aga Khan Cultural Service – Pakistan (AKCS-P)



- Cultural heritage conservation as the vehicle for improving the socio-economic living condition, especially in the remote areas and the high density old urban quarters.
- Careful adaptive re-use strategies to ensure sustainability of the local landmarks or monuments through partnership with local communities

15

## Poverty Alleviation, Economic Growth, & Partnership

### Aga Khan Cultural Service – Pakistan (AKCS-P)



- The revenues that were generated by the restored and repurposed forts of Baltit, Shigar, Altit, and Khaplu Palace is being shared with communities.
- To stimulate economies by creating socio-economic opportunities, especially for women and youth.
- More than 150 full-time jobs have been created in the project areas and 100 in Lahore, which is helping to alleviate poverty.

16

## Poverty Alleviation, Economic Growth, & Partnership

### Aga Khan Cultural Service – Pakistan (AKCS-P)



- Local communities have a direct stake in the well-being of the restored sites, and this sense of ownership pervades and allows for the projects to flourish and expand, also leading to a number of replicative efforts.

17

## Gender Equality, Capacity Building, & Collaboration

### The Tibet Heritage Fund (THF)



- The organization works on self-sustaining community projects, such as the rehabilitation of traditional settlements and restoration of historic monuments, that primarily benefit the local communities.
- They run a large vocational training program to build up local capacity, create economic opportunities, and keep traditional building skills and crafts alive.

18

## Gender Equality, Capacity Building, & Collaboration

### The Tibet Heritage Fund (THF)



- Targeting declined historic towns, decayed historic buildings, and damaged historic monuments for rehabilitation and to improve the living condition and infrastructure for the local people, by community-based conservation approach based on the principles of liveability, environment-cleanliness and visible value.

19

## Gender Equality, Capacity Building, & Collaboration

### The Tibet Heritage Fund (THF)



- They run a large vocational training program to build up local capacity, create economic opportunities, and keep traditional building skills and crafts alive.
- Women were trained for management and various skills on traditional building construction, thus gain an opportunity for generating income and provide for their family.

20

## Gender Equality, Capacity Building, & Collaboration

### The Tibet Heritage Fund (THF)



- The collaboration that involves local community, artisans, and international experts.

21

## 2019 UNESCO Asia Pacific Awards for Cultural Heritage Conservation

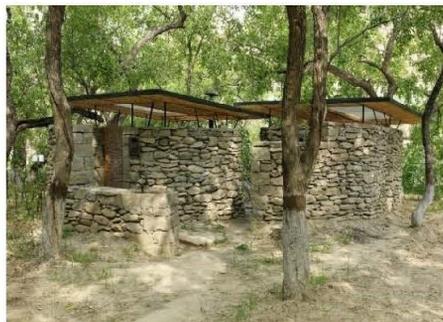
### Award for New Design in Heritage Contexts

**Project name:**

**Dry Pit Latrine in Jiaxian Ancient Jujube Garden**

**Location:**

Nihegou Village, Shaanxi, China



The design of the Dry Pit Latrine in Jiaxian Ancient Jujube Garden is a modern intervention that subtly incorporates vernacular knowledge in addressing the infrastructure needs of a historic settlement, adding dignity to the life to those who live there. The re-interpretation of indigenous building traditions, including the use of dry-stone walling, supports a compatible and environmentally friendly response to the local context. The project establishes a readily applicable model for sustaining the functionality of rural heritage places with minimal financial requirements in a manner that reflects traditional approaches and ecological sensitivity.

22



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# Sustainable Heritage Management Course

Module 2 (HER) Session C1

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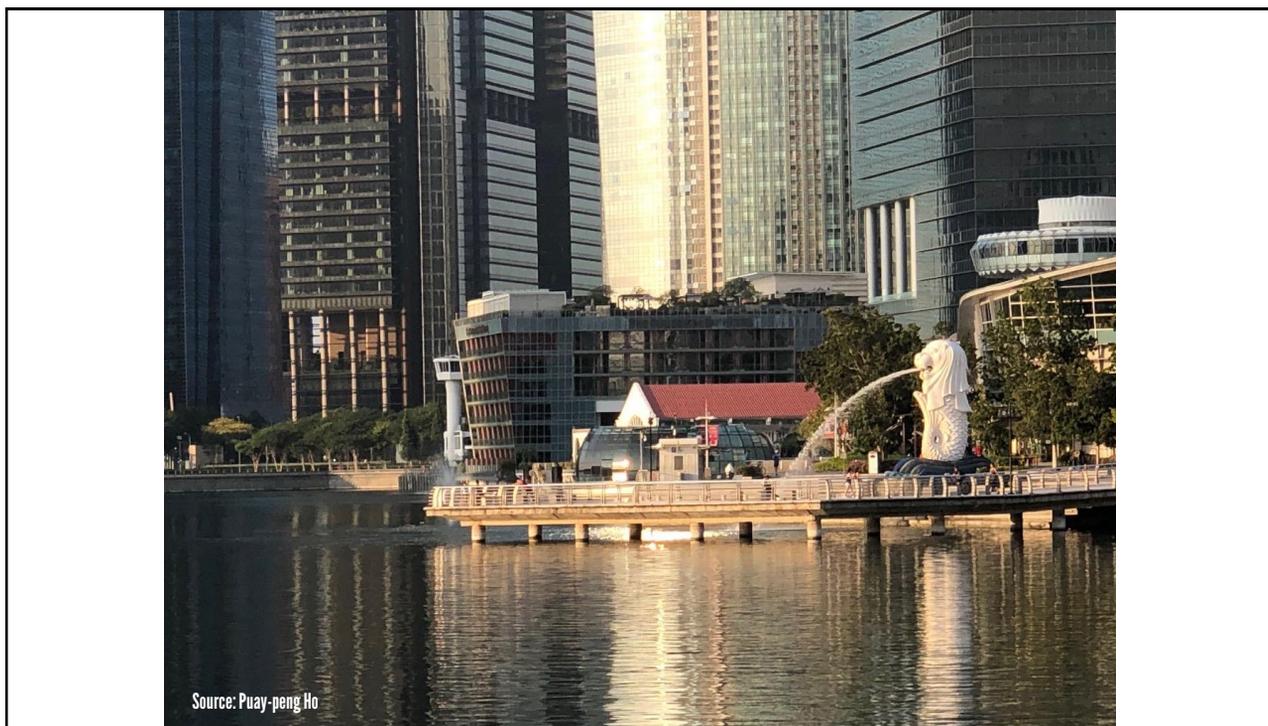
## Values in Heritage Management



2



3



4

## DEFINING VALUES

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Whose value?

Intrinsic or contextual?

Consensual or expert opinion?

5

## DEFINING VALUES

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People may value a place for many reasons beyond utility or personal association: for its distinctive architecture or landscape, the story it can tell about its past, its connection with notable people or events, its landform, flora and fauna, because they find it beautiful or inspiring, or for its role as a focus of a community. These are examples of cultural and natural heritage values in the historic environment that people want to enjoy and sustain for the benefit of present and future generations, at every level from the 'familiar and cherished local scene' to the nationally or internationally significant place.

English Heritage, Conservation Principles, Policies and Guidance, 2008, p. 27.

6

## VALUE-BASED APPROACHES

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A values-based approach may be defined as 'the coordinated and structured operation of a cultural/heritage object or site with the primary purpose of protecting the significance of the place' as 'determined through an analysis of the totality of values' (a value is 'a set of positive characteristics or qualities') that society, consisting of various stakeholder groups (a stakeholder group is 'any group with legitimate interest in the site'), attributes to this object or site. Establishing values will help with the determining heritage significance for Conservation Management Plan for conservation projects.

7

## STAKEHOLDERS

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- Heritage authorities
- Heritage professionals
- Heritage scholars
- Pressure groups
- Media
- Property owners
- Immediate neighbour
- Interested Public

8

<p><b>Assessing the Values of Cultural Heritage</b>          Research Report          The Getty Conservation Institute, Los Angeles</p> 	<p style="text-align: right;"><b>The Getty Conservation Institute,  <i>Assessing the Values of Cultural          Heritage, 2002</i></b></p> <p><b>Contents</b></p> <p><b>Introduction</b>  <i>Marta de la Torre and Randall Mason</i> 3</p> <p><b>Essays</b></p> <p>Assessing Values in Conservation Planning:          Methodological Issues and Choices 5  <i>Randall Mason</i></p> <p>Anthropological-Ethnographic Methods          for the Assessment of Cultural Values in          Heritage Conservation 31  <i>Setha M. Low</i></p> <p>Economic Valuation of Cultural Heritage:          Evidence and Prospects 51  <i>Susana Mourato and Massimiliano Mazzanti</i></p> <p>Numbness and Sensitivity in the Elicitation          of Environmental Values 77  <i>Theresa Satterfield</i></p> <p>Cultural Capital and Sustainability Concepts          in the Economics of Cultural Heritage 101  <i>David Throsby</i></p> <p><b>Meeting Participants</b> 119</p>
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9

## VALUE ASSESSMENT

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This paper proceeds from a few assumptions regarding the problems of value assessment in conservation planning:

- heritage conservation is best understood as a sociocultural activity, not simply a technical practice; it encompasses many activities preceding and following any act of material intervention
- it is important to consider the contexts of a heritage conservation project—social, cultural, economic, geographical, administrative—as seriously and as deeply as the artefact/site itself is considered
- the study of values is a useful way of understanding the contexts and sociocultural aspects of heritage conservation;

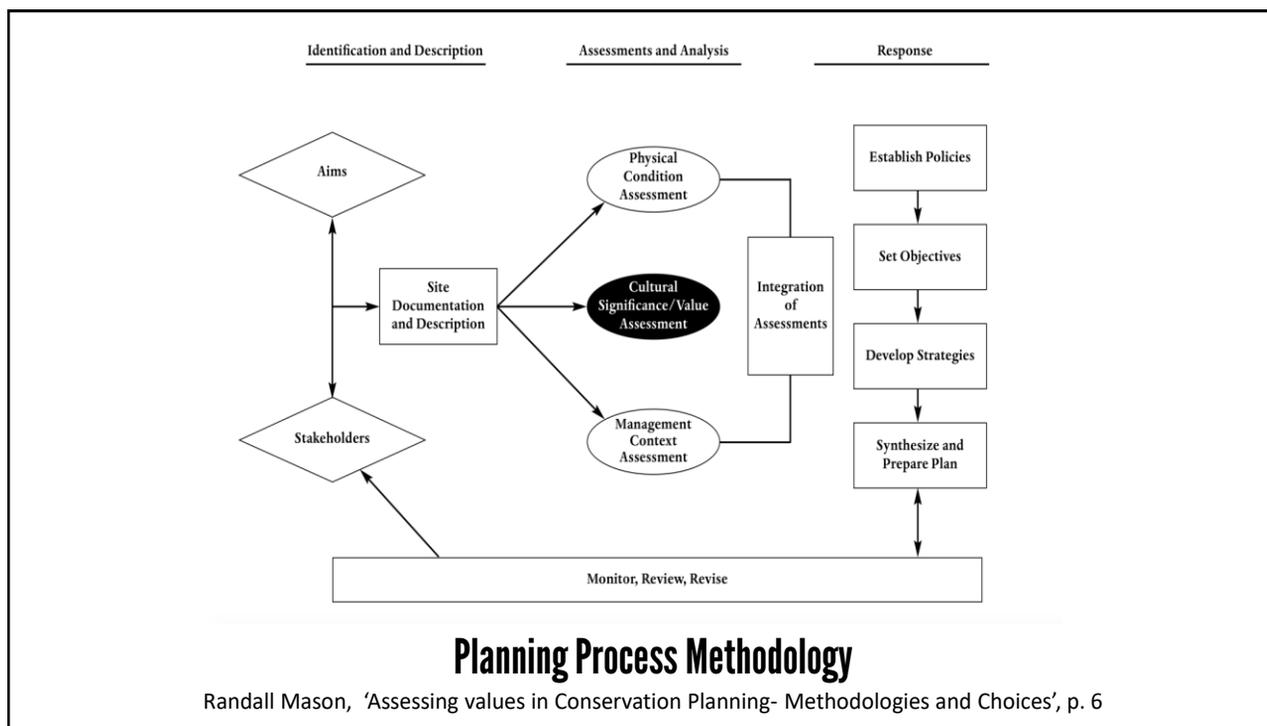
Randall Mason, 'Assessing values in Conservation Planning- Methodologies and Choices', p. 7.

10

## VALUE ASSESSMENT

- heritage values are, by nature, varied, and they are often in conflict
- traditional modes of assessing “significance” rely heavily on historical, art historical, and archaeological notions held by professionals, and they are applied basically through unidisciplinary means
- consideration of economic values, a strong force shaping heritage and conservation, is outside the traditional purview of conservation professionals, and their integration with cultural values presents a particular challenge
- no single discipline or method yields a full or sufficient assessment of heritage values; therefore, a combination of methods from a variety of disciplines should be included in any comprehensive assessment of the values of a heritage site

11



12

## VALUE DEFINITION

Values is most often used in one of two senses: first, as morals, principles, or other ideas that serve as guides to action (individual and collective); and second, in reference to the qualities and characteristics seen in things, in particular the positive characteristics (actual and potential). This paper is concerned directly with the second definition. The perspective taken here is an anthropological one, and it values the attempt to understand the full range of values and valuing processes attached to heritage— as opposed to the normative, art historical view common in the conservation field, which a priori privileges artistic and historical values over others.

Randall Mason, 'Assessing values in Conservation Planning- Methodologies and Choices', p. 7

13

*Table 1 Summary of heritage value typologies devised by various scholars and organizations  
(Reigl 1982; Lipe 1984; for the Burra Charter, Australia ICOMOS 1999; Frey 1997; English Heritage 1997).*

Reigl (1902)	Lipe (1984)	Burra Charter (1998)	Frey (1997)	English Heritage (1997)
Age	Economic	Aesthetic	Monetary	Cultural
Historical	Aesthetic	Historic	Option	Educational and academic
Commemorative	Associative-symbolic	Scientific	Existence	Economic
Use	Informational	Social (including spiritual,	Bequest	Resource
Newness		political, national, other cultural)	Prestige Educational	Recreational Aesthetic

## Heritage Values

Randall Mason, 'Assessing values in Conservation Planning- Methodologies and Choices', p. 9

14

## HISTORICAL VALUE

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Historical value derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative.

The idea of illustrating aspects of history or prehistory – the perception of a place as a link between past and present people – is different from purely evidential value. Illustration depends on visibility in a way that evidential value (for example, of buried remains) does not. An historic building that is one of many similar examples may provide little unique evidence about the past, although each illustrates the intentions of its creators equally well. (28)

15

## HISTORICAL VALUE

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Association with a notable family, person, event, or movement gives historical value a particular resonance. Being at the place where something momentous happened can increase and intensify understanding through linking historical accounts of events with the place where they happened – provided, of course, that the place still retains some semblance of its appearance at the time.

The way in which an individual built or furnished their house, or made a garden, often provides insight into their personality, or demonstrates their political or cultural affiliations. It can suggest aspects of their character and motivation that extend, or even contradict, what they or others wrote, or are recorded as having said. (29)

16

## AESTHETIC VALUE

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Aesthetic value derives from the ways in which people draw sensory and intellectual stimulation from a place.

Aesthetic values can be the result of the conscious design of a place, including artistic endeavour. Equally, they can be the seemingly fortuitous outcome of the way in which a place has evolved and been used over time. Many places combine these two aspects - for example, where the qualities of an already attractive landscape have been reinforced by artifice - while others may inspire awe or fear. Aesthetic values tend to be specific to a time and cultural context, but appreciation of them is not culturally exclusive. (30)

17

## COMMUNAL VALUE

---

Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory. Communal values are closely bound up with historical (particularly associative) and aesthetic values, but tend to have additional and specific aspects. (31)

18

## COMMUNAL VALUE

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Commemorative and symbolic values reflect the meanings of a place for those who draw part of their identity from it, or have emotional links to it. The most obvious examples are war and other memorials raised by community effort, which consciously evoke past lives and events, but some buildings and places, such as the Palace of Westminster, can symbolise wider values. Such values tend to change over time, and are not always affirmative. Some places may be important for reminding us of uncomfortable events, attitudes or periods in England's history. They are important aspects of collective memory and identity, places of remembrance whose meanings should not be forgotten.

In some cases, that meaning can only be understood through information and interpretation, whereas, in others, the character of the place itself tells most of the story. (31)

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## COMMUNAL VALUE

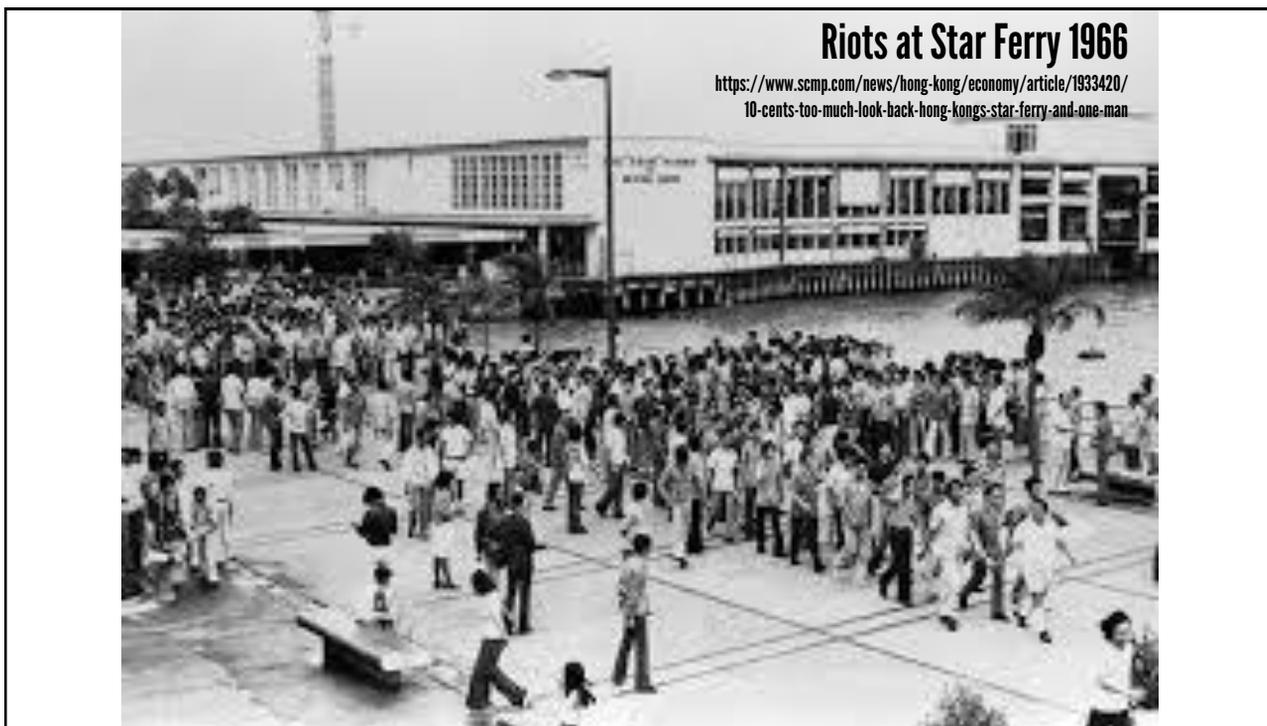
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Social value is associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence. Some may be comparatively modest, acquiring communal significance through the passage of time as a result of a collective memory of stories linked to them. They tend to gain value through the resonance of past events in the present, providing reference points for a community's identity or sense of itself. They may have fulfilled a community function that has generated a deeper attachment, or shaped some aspect of community behaviour or attitudes. Social value can also be expressed on a large scale, with great time-depth, through regional and national identity. (32)

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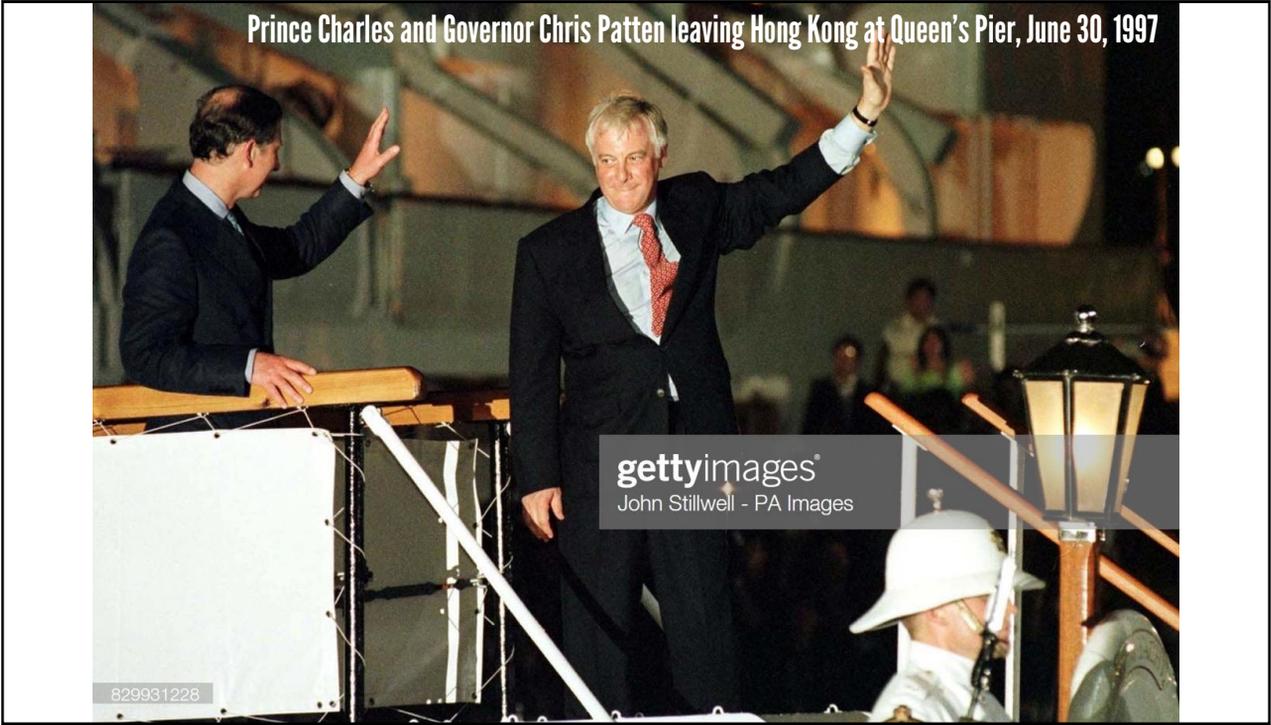
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26



Source: Puay-peng Ho

2007

27

## Integrating Different Values in Heritage Management



Source: UNESCO

28

## Integrating Value Assessments

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Four steps are suggested for **integrating value assessments** and implementing as part of the planning process: creating statements of significance, matching values to physical resources and site characteristics, analyzing threats and opportunities, and making policies and taking actions. The steps, which are discussed below, are not to be undertaken in a linear fashion—indeed, some of them can and should be done in parallel.

Randall Mason, 'Assessing values in Conservation Planning- Methodologies and Choices', *Assessing*, p. 23.

29

## Integrating Value Assessments

---

1. Creating Statements of Significance
2. Matching Values to Physical Resources and Site Characteristics
3. Analysing Threats and Opportunities
4. Making Policies and Taking Actions

Randall Mason, 'Assessing values in Conservation Planning- Methodologies and Choices', *Assessing*, p. 24-25.

30

## Creating Statements of Significance

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**Statements of significance flow directly out of the value assessments.** Their function is synthesizing the reasons behind all the actions one might propose for the site—conservation, development, interpretation, and so on— and providing clear positions that would form the **basis of later decisions and evaluation**. Generating a statement of significance is standard practice in conservation planning in, for instance, the United States. The professional team looks at all the varied values and assessments, culls and winnows from these the dimensions of significance and meaning, and **articulates significance in terms that will be understandable to all stakeholders** (and indeed, they should be understandable to the general public, to decision makers, investors, and so on). (24)

Randall Mason, 'Assessing values in Conservation Planning- Methodologies and Choices', *Assessing*, p. 24-25.

31

## Creating Statements of Significance

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The creation of statements involves two distinct parts. **First is the cataloguing and articulating of all aspects of site significance.** In this sense the statements are unabashedly plural. These would be framed by the overall set of values and stakeholders identified earlier in the process. It is important to stay away from statements that privilege some values over others; if the values are not ranked, more efforts are likely to be made to find policies that respect them all. **Second, one can begin to introduce some sense of priorities by assessing and stating the uniqueness or importance of the site's values vis-à-vis other sites** in the nation/region/world (whatever the decision-making domain is). (24)

Randall Mason, 'Assessing values in Conservation Planning- Methodologies and Choices', *Assessing*, p. 24-25.

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thinkCITY  
INSTITUTE



# Sustainable Heritage Management Course

Module 2 (HER) Session C2

1

## Heritage Management Tools



2

## Cultural Mapping

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- Cultural Mapping is a valuable tool for identifying a community's strengths and its resources.
- This process can help as communities move into the planning and implementation phase by identifying early the resources, efficiencies and links between arts and cultural groups, as well as their common aspirations and values.

3

## Cultural Mapping

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- Tangible cultural heritage:
  - movable cultural heritage (paintings, sculptures, coins, manuscripts)
  - immovable cultural heritage (monuments, archaeological sites, human settlements, architecture, etc.)
  - underwater cultural heritage (shipwrecks, underwater ruins and cities)
- Intangible cultural heritage:
  - oral traditions
  - performing arts
  - Rituals
  - Lifestyle

4

## Why We Need to do Cultural Mapping?

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- Because our culture environments have become unreadable, due to urban redevelopment, population movements, and other factors
- Because the relationship between intangible cultural practice and physical space is lost, we can no longer remember the meaning of our heritage
- Because we need to regain and retain our cultural memory across generation

5

## What is a Cultural Map

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A cultural map consists of two parts:

- (i) data recording (data capture)
- (ii) communication through visualization

The method of mapping can be very simple or sophisticated:

- By manual, digital, or hybrid mode
- by one by one interview and on site observation, or by big data harvesting

Visualization can be simple or sophisticated

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## What should be mapped?

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- All attributes of both tangible and intangible heritage
- Place where the movable and immovable cultural objects are found
- Place where cultural practices (ritual or secular) take place.
- Physical features: landscapes, historical sites, structures, monuments, dwellings, shops, street furniture
- Material culture: artefacts, crafts, tools, products, food
- Intangible practices: language, rituals, festivals
- Meanings: history, folktale, local knowledge

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## How to make a cultural map

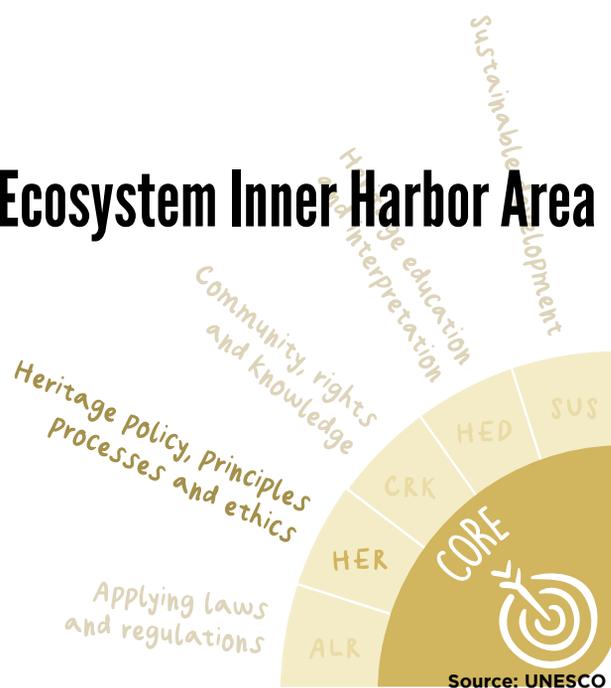
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- Step 1: Do the archival research: old photos, newspapers, films, postcards, old maps, books, articles, etc.
- Step 2: Do on-site observation: sketching, photographing, drawing,
- Step 3: Do spatial plan analysis, maps layering
- Step 4: Do synchronic (chronological) and diachronic readings (scale levels, layers)
- Step 5: Do audio-visual recording: photography, videography, sound recording
- Step 6: Do interviews: members of the community, experts
- Step 7: Do statistical analysis: measuring, counting, sampling
- Step 8: Do evaluation of significance and vulnerability or threats
- Step 9: Do overall layering and connections
- Step 10: Do the planning, design, and production of deliverables

8

# Lives in Between: Macau Modern Architecture Ecosystem Inner Harbor Area

HERT414 (Cultural Mapping)  
18 February – 2 March 2018  
IFT Macau



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## Objectives

- This program focuses on the theme “Lives in Between: Macau Modern Architecture Ecosystem.”
- It will be looking into Macau’s living spaces and places in the context of its evolution as a diverse and multi-layered city from the past into the current modern city.
- The mapping is focused on the Inner Harbor Area, starting from the Modern Architectural Heritage buildings that have been identified by Docomomo Macau, by expanding its intangible social-cultural-economic narratives and interconnectivity of into deeper and wider contexts.

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## Objectives

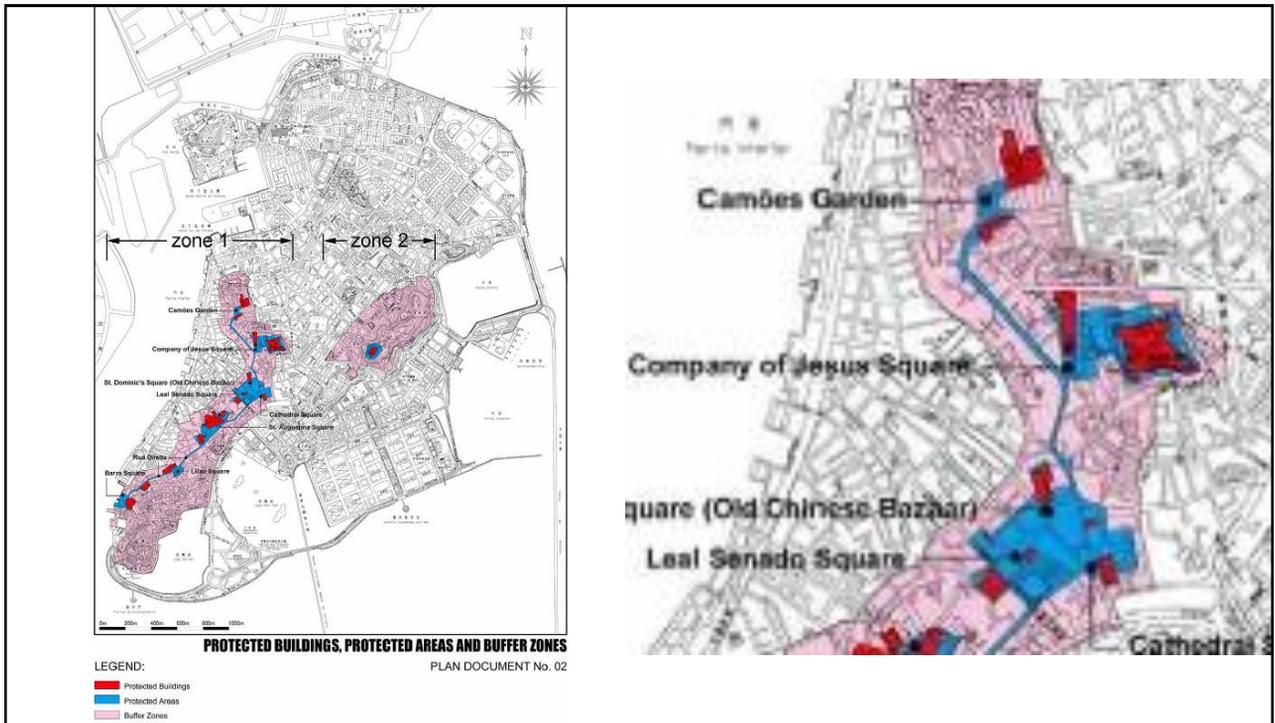
- The results of this exercise will be contributed to the better understanding of the greater significance of those modern heritage sites and buildings, to strongly interweave them into the local historical, social, and cultural fabric of Macau
- It will also promote the public awareness towards the conservation of significant modern Architectural Heritage of Macau and its living context.

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## Study Area: Inner Harbour area of Macau



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## Part 1 - Research

- Series of lectures on the principles of heritage management, research methodology, and project briefing will be conducted on the first day of the program.
- Use this Facebook closed group for internal communication and sharing:  
<https://www.facebook.com/groups/381638765982854/>.
- Make sure that every students are member of this group and use this actively.

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## Part 1 - Research

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- Following this conceptual introduction to the course, the class shall elect a Leadership Team (1 Manager, 1 Secretary, and 1 Treasurer).
- The class shall also form a Production Team who is responsible for the final deliverables of this project. Each class member shall simultaneously do the research and at the same time executing a specific Production task. The Leadership Team is responsible for coordinating and leading the project.

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- Each student shall take one Modern Heritage Building and to start collecting new data and additional information from day-1, including finding other related sites/buildings/places/spaces that expand the context and the narrative of the study object.
- Pin the location of the Modern Heritage Building and all sites found during the research into the project's Google Map, then label and hyper-link the Pin to all information (texts, video clips, photos, images, articles, voice records, etc.) stored in the project's cloud.

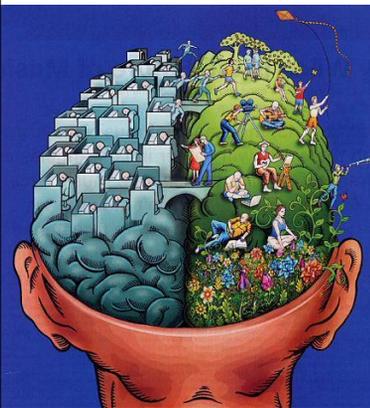
16

# Survey Areas



17

# Main Tools

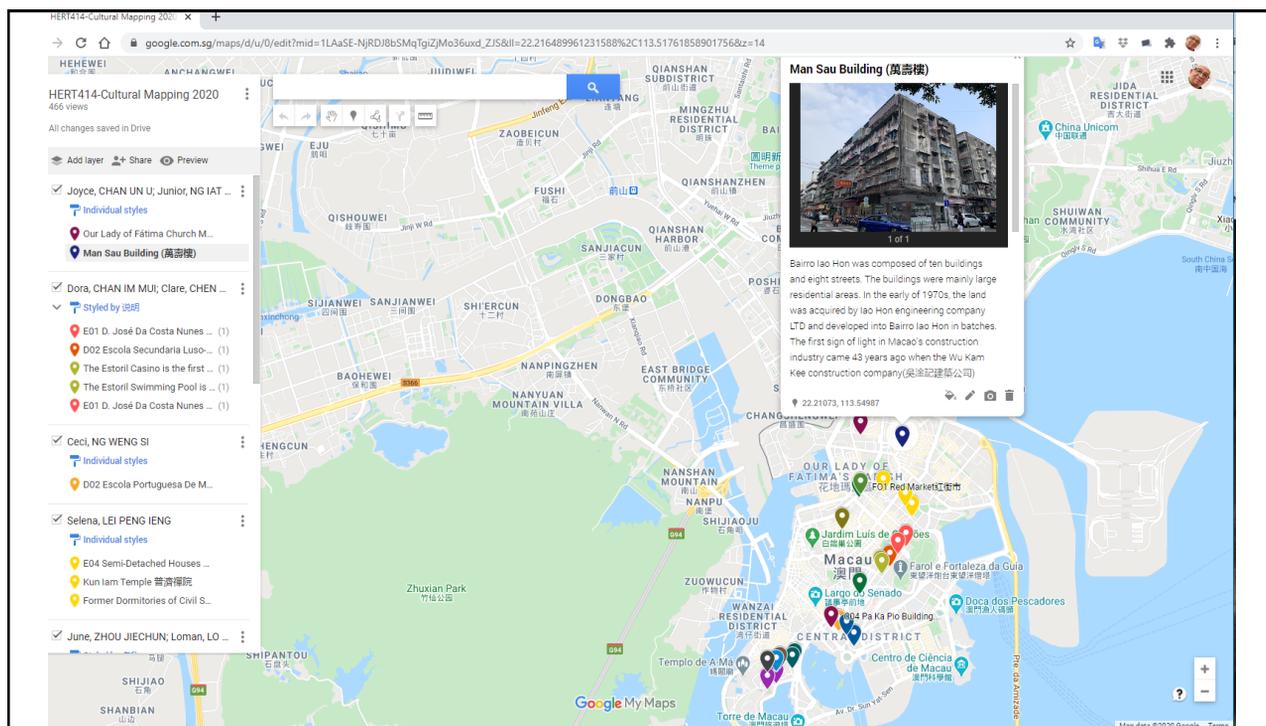


18

## Sources

- Macau Historical Archives:
  - <https://www.icm.gov.mo/en/Structure/StructureMain.aspx?id=11>
- Old Macau Photos (Facebook)
  - <https://www.facebook.com/groups/26556752554/> (I)
  - <https://www.facebook.com/groups/337503759616929/> (II)
  - <https://www.facebook.com/groups/545869292109718/> (III)
- Oral History Association of Macau (Facebook)
  - <https://www.facebook.com/oralhistorymacao>
- The city and the community of Macau

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## Part 2 – Analysis & Synthesis

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- Identification of all of the main layers of the site (physical, sociological, ideological) from the distance past, recent past, to present:
  - Landscape
  - Circulation
  - Built-forms
  - Community
  - Economy
  - Administrative
  - Belief
  - Memory
  - Love

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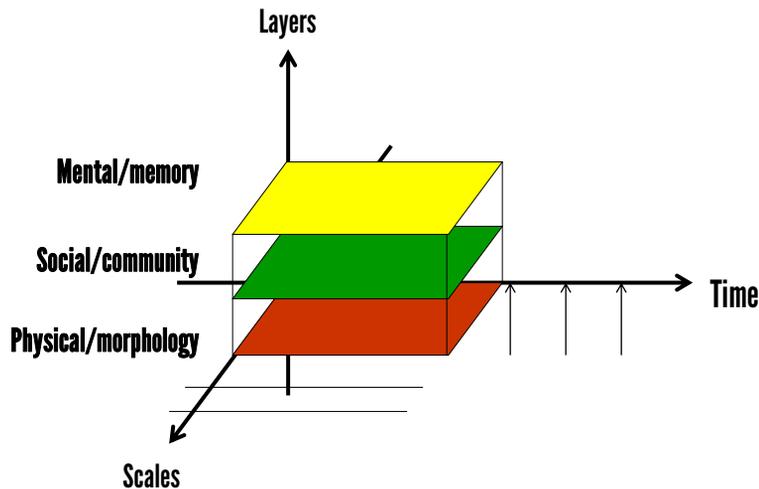
## Part 2 – Analysis & Synthesis

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- Reconstruction of chronological developments and changes of the study area from distance past, recent past, to present (of the above aspects and components) to identify the persistence and changes
- Identification and evaluation of significant moments, elements, and narratives of the study area across historical timeline, and its physical anchors/signifiers in specific space and place.
- Analysis of the vulnerabilities of the study site and the source of those vulnerabilities (refer to UNESCO Recommendation on Historical Urban Landscapes and ICOMOS Guidelines on Heritage Impact Assessment).

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# Holistic Model



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## Part 3 - Production

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- Exhibition Panels & Booklet:
  - Preparing the contents for poster, maps, graphics, and texts for web/blog, exhibition, and publications
  - Printing exhibition panels and booklet
  - Running the final public event
- Video & Social Media:
  - Editing the project's video clips and producing the project Information Video/Video Teaser, uploading to Youtube
  - Setting up, designing, and updating project repository/data Cloud, Blog/Website and a new public Facebook on daily basis, and publishing the event/project through various medias
  - Running the final public event

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## Part 3 - Production

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- Publicity & Event:
  - Planning overall budget, getting the money, controlling the spending, and making financial report. The budget shall be as low as possible, while sponsorship in any form is preferred.
  - Securing and preparing venue for final exhibition and presentation
  - Designing and producing T-shirt, event brochure, and event poster
  - Planning, rehearsing, and executing the event (presentation, exhibition, walking tour)
  - Coordinating the final public event by involving all members

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## Deliverables

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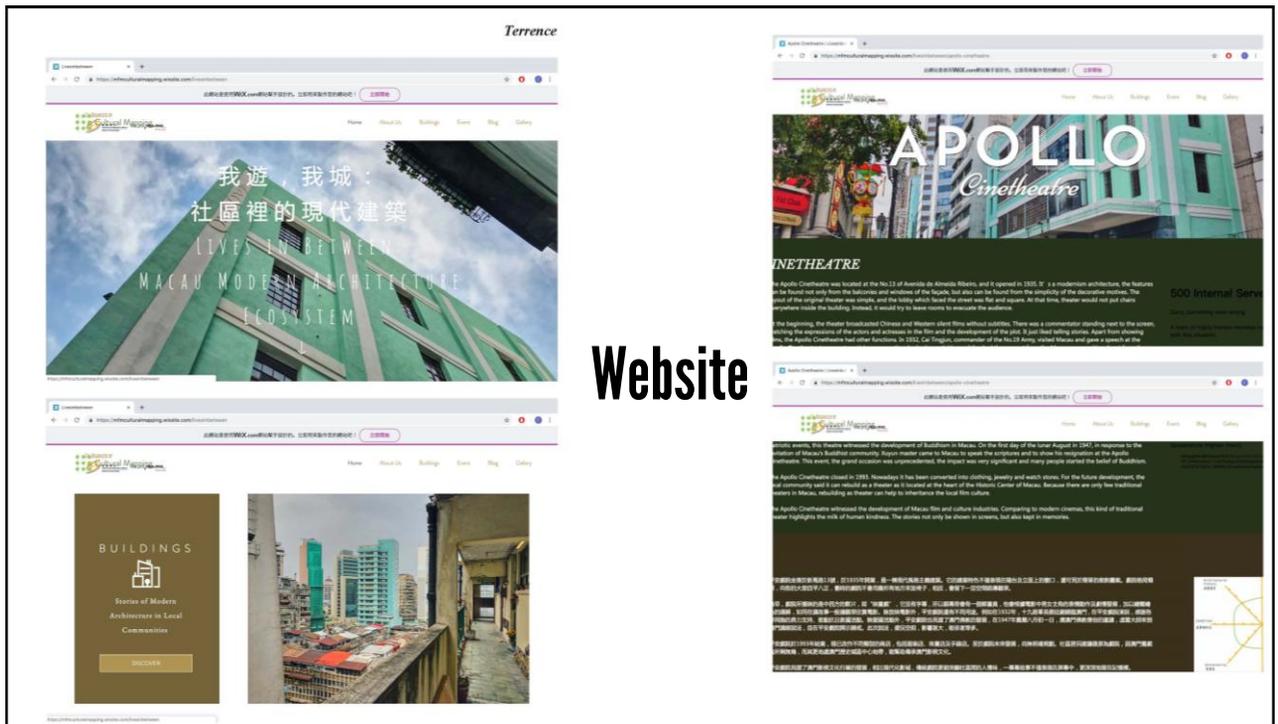
- A 5" introduction video of this project (with running subtitle/translation and narration in English) in MPG/WMV/AVI, uploaded to Youtube accessible to public.
- Exhibition Panels (A1 size)
- A Booklet (A4 size) for Walking Tour handsout/reference
- A consolidated project Website contains the narrative, an integrated and interactive mapping, all video clips, downloadable PDF brochure, link to the project public Facebook Page and Youtube video (through hyperlink and QR code)

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# Deliverables

- A public presentation, exhibition, and walking tour at the end of the program as part of the Docomomo Macau Seminar.
- A printed report in A4 (landscape) format, bound as a book

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Website

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# WALKING TOUR

## LIVES IN BETWEEN: MACAU MODERN ARCHITECTURE ECOSYSTEM

### FREE

The 2 hours morning walking tour will immerse the participants into the urban morphological, social, and cultural context of the 10 Macau Modern Heritage buildings through unusual trails, led by 10 students from Heritage Management Program of IFT, Rui Leao (Docomomo Macau), and Johannes Widodo (National University of Singapore). It is an integral program with the Docomomo Seminar and Exhibition "Tourism and Built Heritage: The Unchartered Modernist Landscape on the Greater Bay Area" in the afternoon. The seminar participants are highly recommended to join this walking tour.

### 我遊我城：社區裡的現代建築

WHEN  
March 2nd 2019  
10am-12nn

Co-Organized by  
do\_co.mo.mo MACAU



### 活動簡介

#### Project Summary

澳門作為一個國際旅遊城市，其建築遺產的保護與發展一直受到社會各界的關注。本活動旨在透過一場步行導賞團，讓參與者深入了解澳門的現代建築生態，並探討其在城市發展中的角色。活動將由十位來自不同學術機構的專家帶領，途經十個具有歷史價值的現代建築，包括：中環廣場公司、王鳳凰樓、住宅大廈、阿基奧劇院、王鳳凰樓、王鳳凰樓、王鳳凰樓、王鳳凰樓、王鳳凰樓、王鳳凰樓。

### 中環廣場公司

**China Products Company**

中環廣場公司於1980年代在澳門中環區興建了多個商業大廈，這些大廈代表了當時的現代建築風格。其建築師為美國建築師事務所 Skidmore, Owings & Merrill (SOM)。

### 王鳳凰樓

**Fan Wang Heung Block**

王鳳凰樓是澳門中環區的一棟重要建築，其設計融合了中西建築元素。該建築由著名建築師設計，是澳門現代建築的典範之一。

### 住宅大廈

**Residential Block**

住宅大廈是澳門中環區的一棟住宅建築，其設計注重實用性和舒適性。該建築是澳門現代住宅建築的代表作之一。

### 阿基奧劇院

**Agapio Chiu Theatre**

阿基奧劇院是澳門中環區的一棟文化建築，其設計充滿現代感。該劇院是澳門現代建築的傑作之一。



### 十六號樓

**Pao Weng Heung Block No.16**

十六號樓是澳門中環區的一棟商業大廈，其設計簡潔大方。該建築是澳門現代商業建築的代表作之一。

### 九號樓

**Pao Weng Heung Block No.9**

九號樓是澳門中環區的一棟商業大廈，其設計注重細節。該建築是澳門現代商業建築的代表作之一。

### 林氏大樓

**Lidashi Tai Wo**

林氏大樓是澳門中環區的一棟商業大廈，其設計充滿現代感。該建築是澳門現代商業建築的代表作之一。

### 聚中書

**Institute Substans**

聚中書是澳門中環區的一棟文化建築，其設計注重文化氛圍。該建築是澳門現代文化建築的代表作之一。

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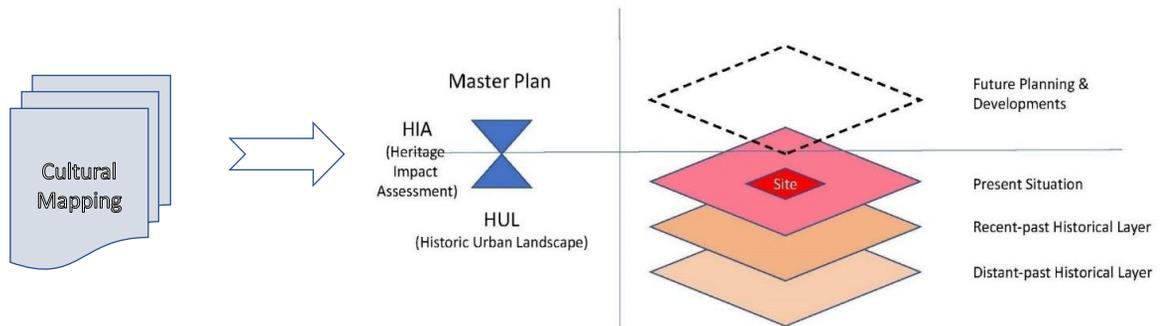
The screenshot shows a website for the walking tour event. The website features a header with the event title, a main content area with photos and text, and a footer with contact information. Below the website screenshot are two social media posts. The first is a Facebook post in Portuguese, and the second is a Weibo post in Chinese, both sharing information about the walking tour and the modern architecture of Macau.

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## Cultural Mapping & Heritage Management Plan



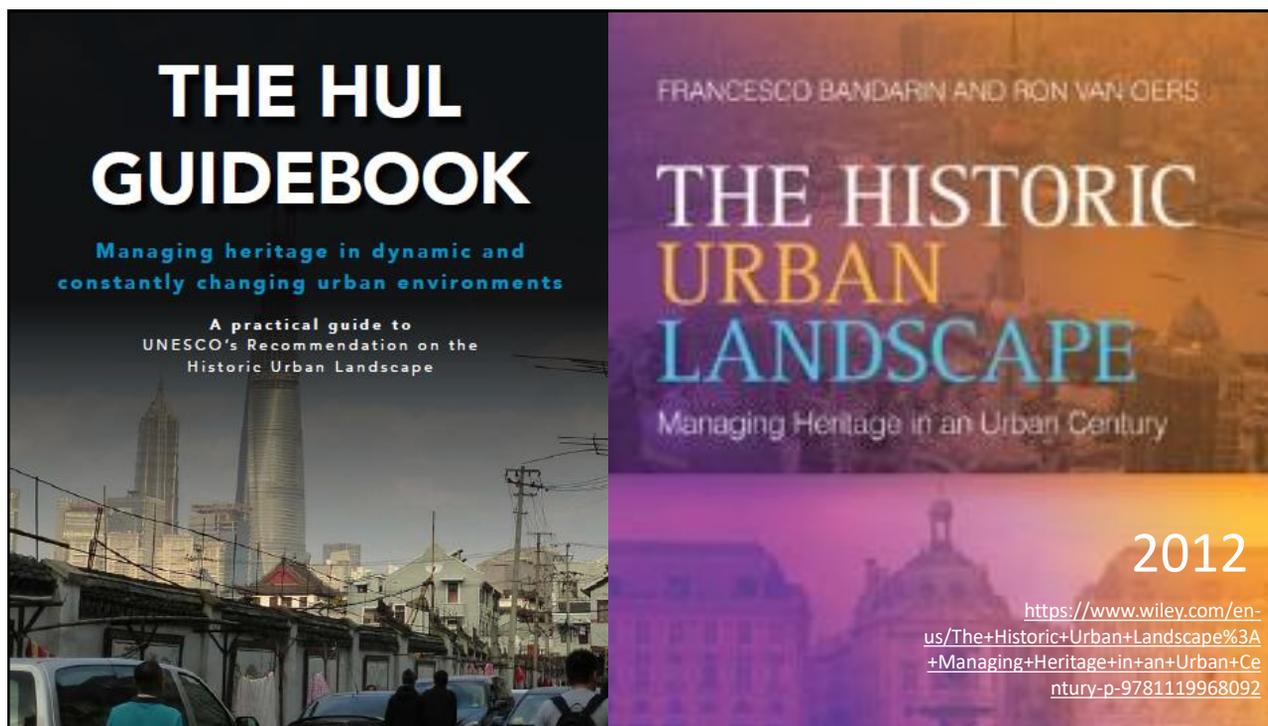
A comprehensive cultural Mapping is needed for developing official instruments for the conservation and development plans, especially in the formulation of the Heritage Urban Landscape (HUL) instruments.

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## Historic Urban Landscape (HUL)

- A category and designation adopted on 10 November 2011 by the 36th session of UNESCO's General Conference.
- Its recommendations seek to increase the **sustainability of planning and design interventions** by taking into account the existing built environment, intangible heritage, cultural diversity, socio-economic and environmental factors along with local community values.

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**It further recommended that Member States and relevant local authorities identify within their specific contexts the critical steps to implement the Historic Urban Landscape approach, which may include the following:**

- To undertake comprehensive surveys and mapping of the city's natural, cultural and human resources;
- To reach consensus using participatory planning and stakeholder consultations on what values to protect for transmission to future generations and to determine the attributes that carry these values;

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- To assess vulnerability of these attributes to socio-economic stresses and impacts of climate change;
- To integrate urban heritage values and their vulnerability status into a wider framework of city development, which shall provide indications of areas of heritage sensitivity that require careful attention to planning, design and implementation of development projects;
- To prioritize actions for conservation and development;
- To establish the appropriate partnerships and local management frameworks for each of the identified projects for conservation and development, as well as to develop mechanisms for the coordination of the various activities between different actors, both public and private.

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## Heritage Management Plan

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- The purpose of a management system is to ensure the effective protection of the nominated property for present and future generations.
- Management Plan is a practical administrative tool intended to safeguard the property's OUV.
- Each nominated property should have an appropriate management plan or other documented management system which should specify how the outstanding universal value of a property should be preserved, preferably through participatory means

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## Heritage Management Plan

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- The management plan comprises a toolbox of measures that must be implemented and adjusted over time as the area develops, and it therefore encompasses ongoing initiatives and both short and long term visions.
- HUL (Historic Urban Landscape), HIA (Heritage Impact Assessment), EIA (Environment Impact Assessment), among others, are some important tools for Heritage Management Plan.

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## Management System of World Heritage Sites

### 3 elements:

- Legal framework
- Institutional framework
- Resources (human, financial and intellectual)

### 3 processes:

- Planning
- Implementation
- Monitoring

#### 3 elements



#### 3 processes



#### 3 results



Source: UNESCO, ICCROM, ICOMOS and IUCN. 2013. Managing Cultural World Heritage. Paris. UNESCO World Heritage Centre. (World Heritage Resource Manual) pp. 54-55.

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## Management System of World Heritage Sites

### 3 results:

- Outcomes
- Outputs
- Improvements to the management system

[https://www.expoaus.org/upload/novosti/publication\\_expoaus\\_eng\\_web\\_105355.pdf](https://www.expoaus.org/upload/novosti/publication_expoaus_eng_web_105355.pdf)

#### 3 elements



#### 3 processes



#### 3 results



Source: UNESCO, ICCROM, ICOMOS and IUCN. 2013. Managing Cultural World Heritage. Paris. UNESCO World Heritage Centre. (World Heritage Resource Manual) pp. 54-55.

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## Management Plan aims:

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- To protect cultural heritage values and the community livelihoods
- To safeguard tangible and intangible properties
- To develop the use of the area
- To ensure that all users have an understanding of the World Heritage area and its unique value and promote the local population's pride, interest and respect in relation to it

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## Management Plan aims:

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- To ensure that tourism develops on a sustainable principle, and to give all users the opportunity for safe, enriching and informative experiences
- To create a sound and sustainable balance between the various stakeholders' interests associated with the area and property
- To support research and ensure recording and communication of findings to the local community and for the benefit of other stakeholders

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# Conservation Management Process

- Conservation Plan
- Management Plan
- Management System

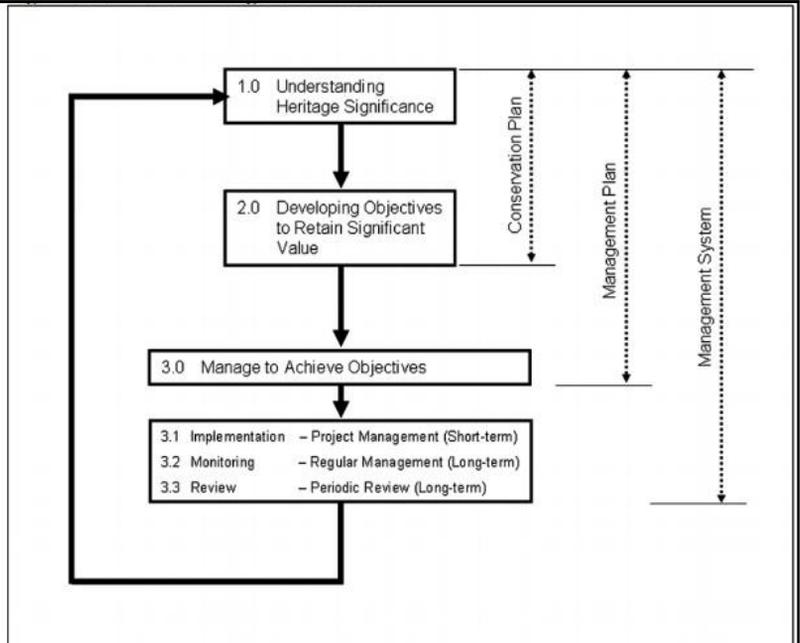


Diagram adapted from: Australian Heritage Commission, "What is Heritage Conservation?" in *Protecting Heritage Places: 10 Steps to Help Protect the Natural and Cultural Significance of Places*, an Internet publication in <http://www.environment.gov.au/resource/protecting-heritage-places-0> (Australian Heritage Commission, n.d.).

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# Conservation Plan

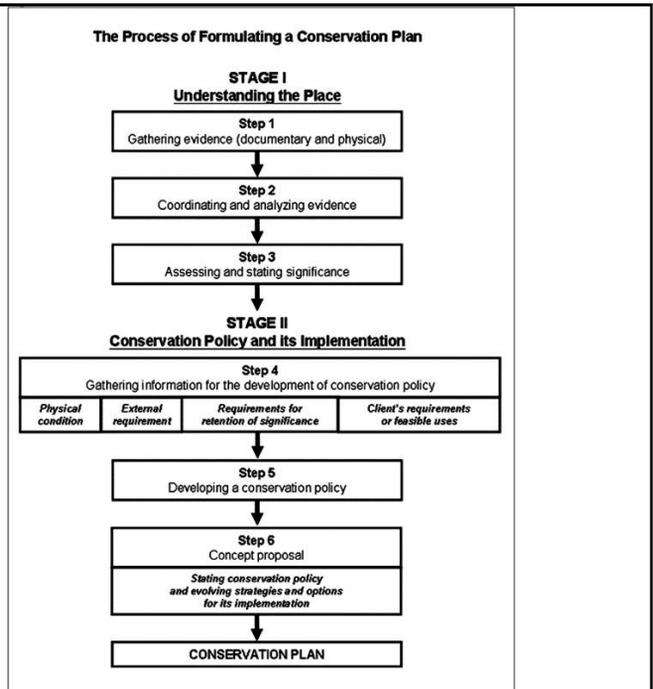
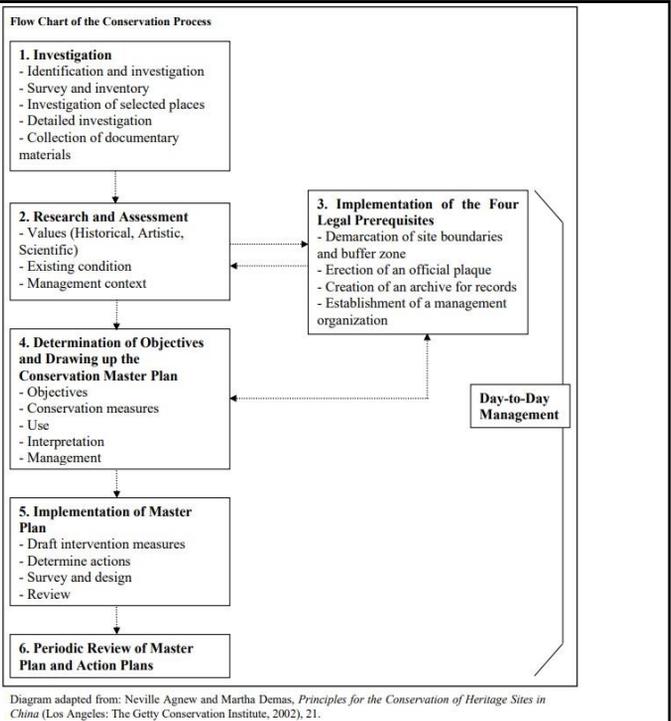


Diagram adapted from: James Semple Kerr, *The Conservation Plan*, 7<sup>th</sup> ed. (The National Trust of Australia (NSW), 2013), 3.

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# Management Plan



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## Comprehensive Management Plan: Kyoto, Japan

<https://whc.unesco.org/en/list/688/>

UNESCO World Heritage Centre

Historic Monuments of Ancient Kyoto (Kyoto, Uji and Otsu Cities)

Built in A.D. 794 on the model of the capitals of ancient China, Kyoto was the imperial capital of Japan from its foundation until the middle of the 19th century. As the centre of Japanese culture for more than 1,000 years, Kyoto illustrates the development of Japanese wooden architecture, particularly religious architecture, and the art of Japanese gardens, which has influenced landscape gardening the world over.

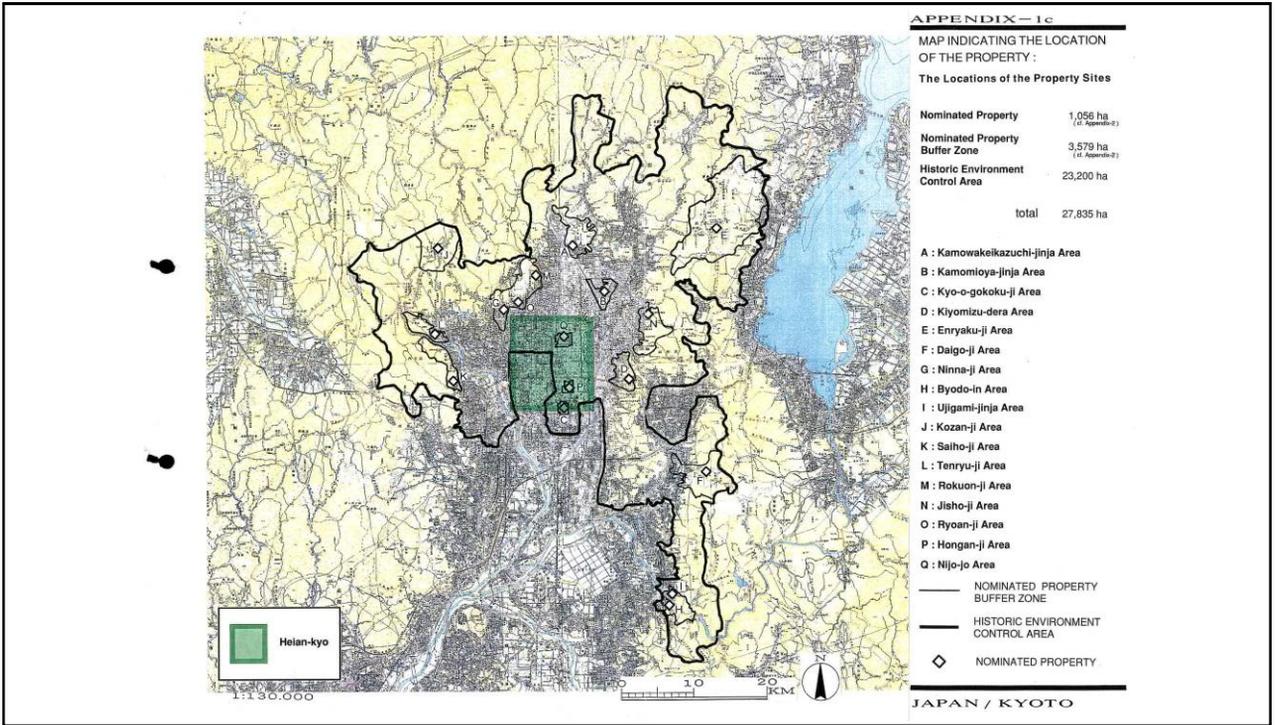
Date of Inscription: 1994  
 Property: 1,056 ha  
 Buffer zone: 3,579 ha  
 Ref: 688

Inscription: 1994

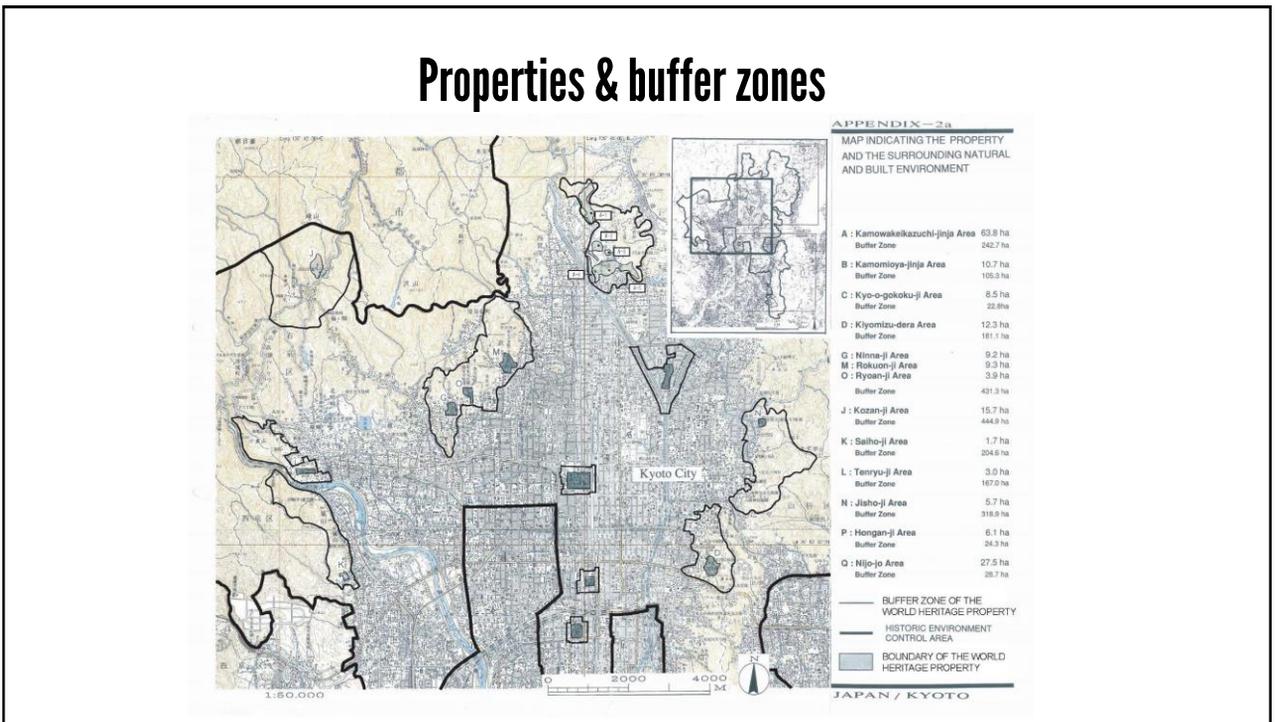
17 sites

ID	Name & Location	State Party	Coordinates	Property	Buffer Zone
688-001	Kamowakeikazuchi-jinja (Kamigamo shrine)	Japan		63.8 ha	242.7 ha
688-002	Kamomioya-jinja (Shimogamo Shrine)	Japan		10.7 ha	105.3 ha
688-003	Kyo-o-gokoku-ji (To-ji)	Japan		8.5 ha	22.8 ha
688-004	Kiyomizu-dera	Japan		12.3 ha	161.1 ha
688-005	Enryaku-ji	Japan		497.7 ha	1,005 ha
688-006	Daigo-ji	Japan		378.7 ha	218.7 ha
688-007	Ninna-ji	Japan		9.2 ha	431.3 ha
688-008	Byodo-in	Japan		2 ha	203.8 ha
688-009	Ujigami-jinja	Japan		0.3 ha	—
688-010	Kozan-ji	Japan		15.7 ha	444.9 ha
688-011	Saicho-ji	Japan		1.7 ha	204.6 ha
688-012	Tenryu-ji	Japan		3 ha	167 ha
688-013	Rokuon-ji	Japan		9.3 ha	—
688-014	Jisho-ji	Japan		5.7 ha	318.9 ha
688-015	Ryoan-ji	Japan		3.9 ha	—
688-016	Hongan-ji	Japan		6.1 ha	24.3 ha
688-017	Nijo-jo	Japan		27.5 ha	28.7 ha

46

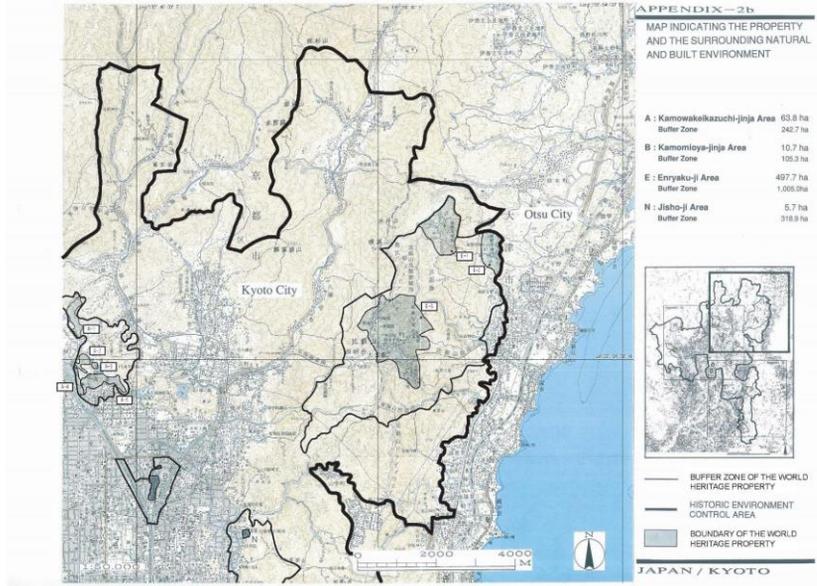


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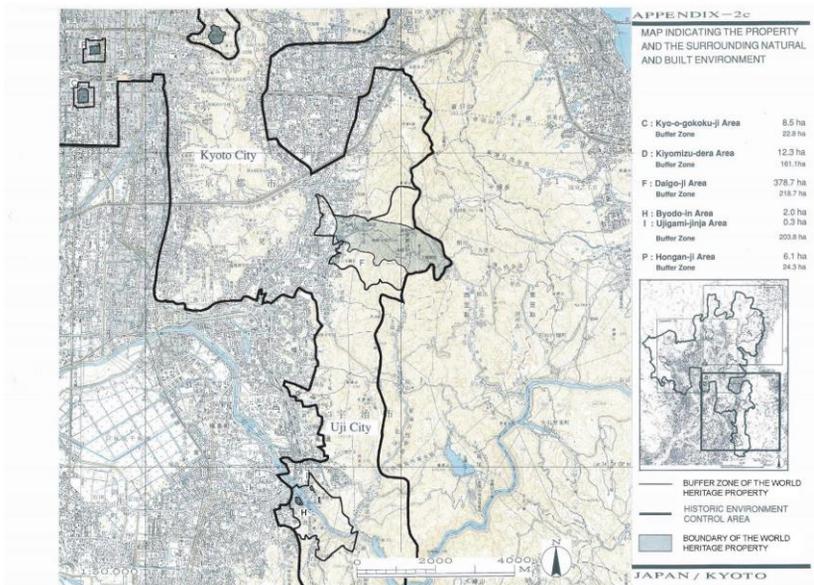
48

# Properties & buffer zones



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# Properties & buffer zones



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# Management Policy

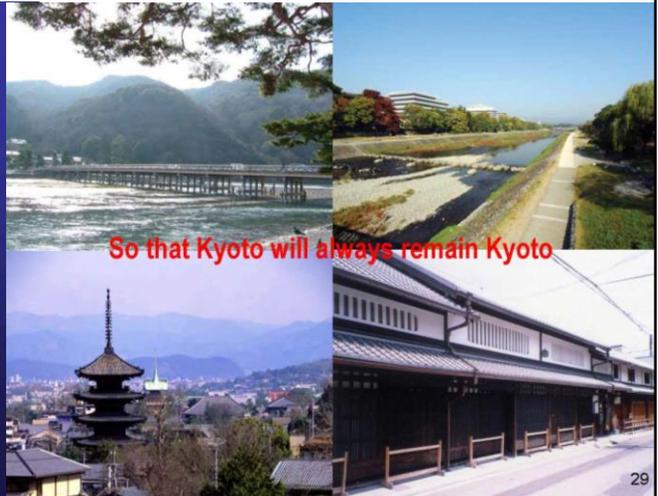
<http://whc.unesco.org/document/116517>

## Kyoto City Landscape Policy

Forming Timeless and Radiant Kyoto Landscapes  
(September 2007~)



Kyoto City



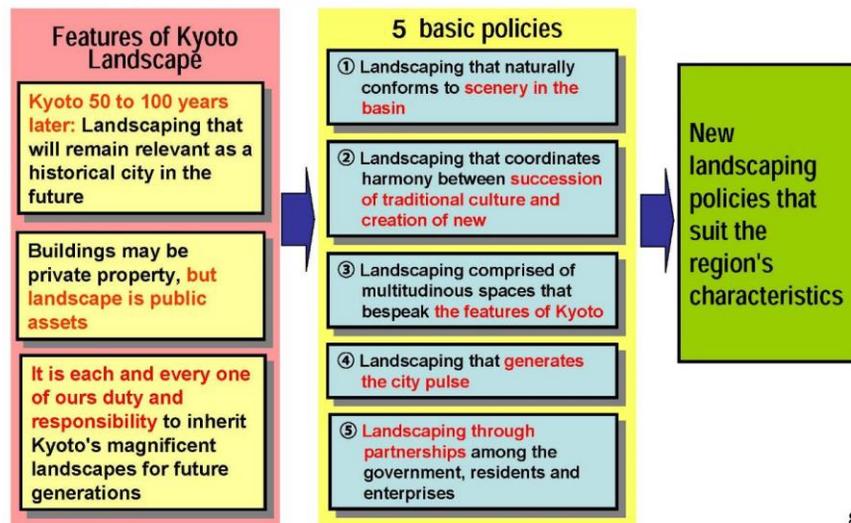
So that Kyoto will always remain Kyoto

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## Fundamental Concept of Kyoto City Landscape Policy

To meet these challenges, 5 basic policies framed investigations into regulations and guidelines that suit the region's characteristics, leading to the implementation of the New Landscape Policy in September 2007.



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### Framework of Kyoto City Landscape Policy

The landscape policy comprise 5 main elements and the support systems. To implement these measures in Kyoto City, a broad range of city planning and ordinances were changed in 2007. The 6 main elements and the support systems are below.



#### Changes in City Planning

Building Height Control Districts / Scenic Districts / Scenic Landscape Districts

#### Established and Revised City Ordinances

##### <Established>

- City Ordinances on the Preservation of Vistad Views
- An ordinance requiring special permits for building exceeding height controls

##### <Revision>

- City Ordinances on the Betterment of Urban Landscapes
- City Ordinances on the Scenic Landscape Districts
- Ordinances on advertisements
- City Ordinances on the Preservation of Natural Scenery

#### Derivative and Supporting Measures

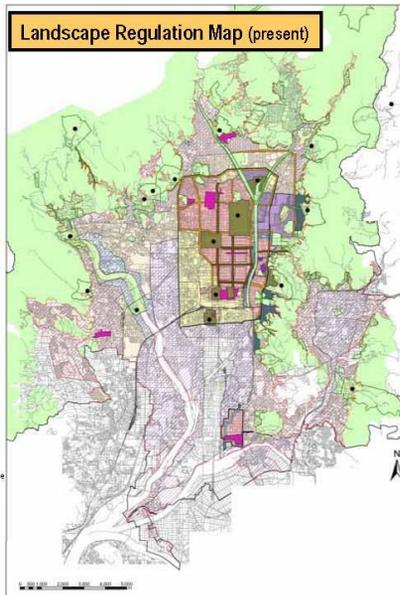
Projects that improve historical cityscapes

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### Landscape Regulation Map

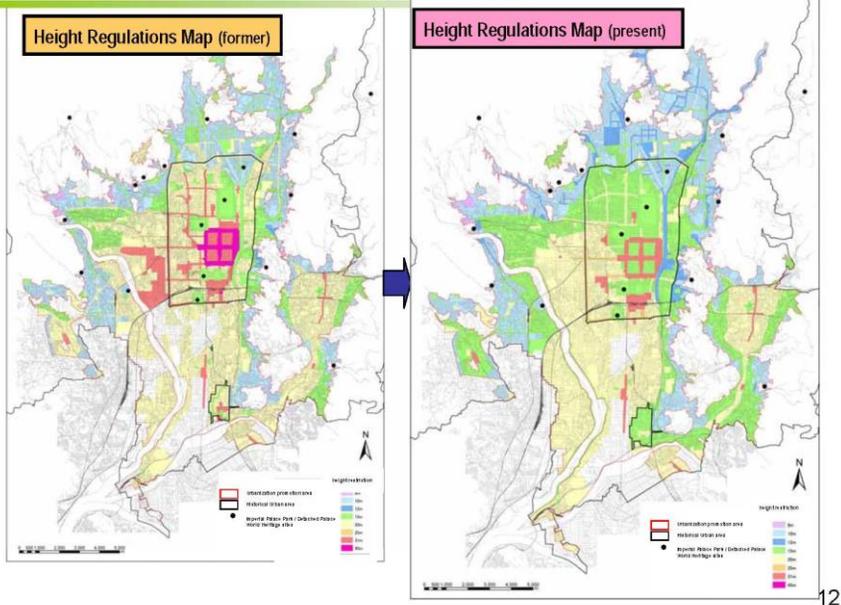
Landscape districts are divided into 6 large aesthetic landscape districts, and 2 aesthetic landscape promotion district suited to regional characteristics. Landscape improvement districts are likewise divided into 4 districts suited to regional characteristics.



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### Building Height Control District Regulation Maps



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### Major Areas Where Maximum Heights Were Lowered (Historical Urban areas)

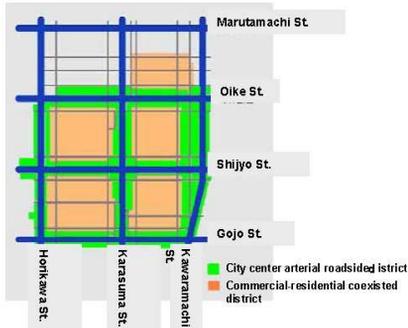
Maximum heights were lowered in nearly all areas of historical townscapes. Case in point is Kyo-machiya (Kyoto traditional townhouse) and the height of nearby buildings. This is a human scale urban space.

(Ex)

Centrally located artery roadside districts: 45m  $\Rightarrow$  31m

Commercial-residential coexisted districts: 31m  $\Rightarrow$  15m

Other artery roadside areas, Kamo River, East Kamo area, Nishijin, etc.



Former regulation at 31m



Current regulation at 15m (continuity of townscape)

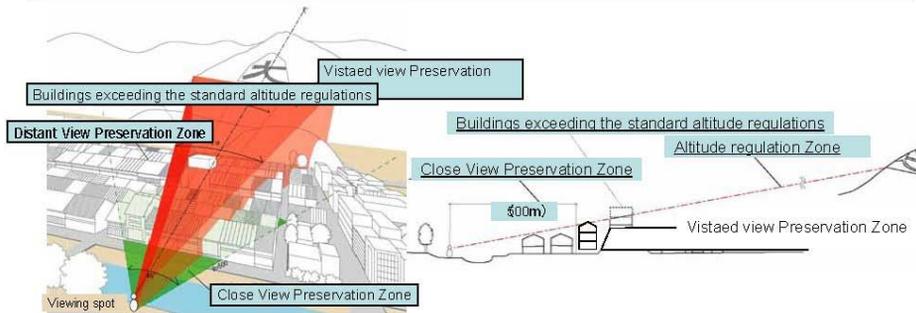
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## Vistaed View Preservation Zone Designation

Areas that require preservation and generation of vistaed views are designated **Vistaed View Preservation Zones**. Vistaed Viewed Preservation Zones are classified by the three zones below according to the regulations they need.

- **Vistaed View Preservation Zone:** Zones where **building altitudes are set and may not be exceeded** in order to leave the viewing element unobstructed from the viewing spot
- **Close View Preservation Zone:** **Zones where shape, design and palette are regulated** so that buildings within view from the viewing spot do not blemish the magnificent vistaed view
- **Distant View Presentation Zone:** **Zones where the palettes of external walls and roof tiles, etc. are regulated** so that buildings within view from the viewing spot do not blemish the magnificent view



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## Kyo-machiya Urbanscape Features (A Human Scale Town)

In a historic town where rows of Kyo-machiya houses are built, deep relationships are fostered where life and livelihood thrive and traditional culture like Gion-Matsuri Festival are passed on. By restricting building heights, this kind of human scale towns continue to be passed on.



Gion-Matsuri Festival



Kyo-machiya



Jizo Bon  
(A regional event for children)



Ro-ji  
(An intimate alley in the neighborhood)



Hibukuro  
(A kitchen with open ceiling above in a Kyo-machiya house)

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## Landscape Districts (Aesthetic Landscape Districts, Aesthetic Landscape Promotion Districts ) Design Standards Illustration



Historical city aesthetic landscape district



Roadside aesthetic landscape district



Historical heritage aesthetic landscape district



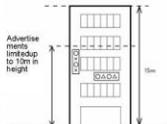
Roadside aesthetic landscape promotion district

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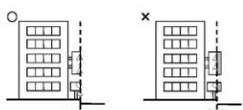
### Outdoor Advertisement Restrictions (Example Images)



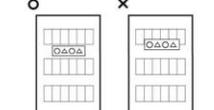
Prohibit rooftop signs to form a good skyline and generate a beautiful city landscape



Display height for signs will be set at bottom 2/3 of a building or by regional standards, whichever is the lowest.



Signs protruding beyond road thresholds will be prohibited in some areas in order to open up the sky above roads and form good road landscape



Signs overlapping window openings and walls, detracting from building design, will be prohibited

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### Design Standards for Aesthetic Landscape Districts and Aesthetic Landscape Promotion Districts (Major Common Standards)

Design standards are composed of the following common standards and region specific standards.



Quality suggestions gained from practice and suggestions from regions were integrated into design standards, and the standards will continue to advance.

<b>Roof Palette</b>	Roof tiles are in principle oxidized silver / copperplates either plain or blue-green / non-copper plates and other roof materials are in principle matte gray or matte black
<b>External Wall Material</b>	Material on major external walls are to be matte (with exception to glass and natural materials)
<b>Balcony</b>	Balconies are not to protrude from the wall of the building. However, low buildings, or places out of view from public spaces are not restricted.
<b>External Wall Palette</b>	The following palettes are not to be used on major external walls. However, unstained natural materials are not restricted. (1) Red hues with color saturation greater than 6. (2) Yellow-red hues with color saturation greater than 6 -abbreviated below-
<b>Gates, Fences, Hedges</b>	Parking spaces for automobiles and bicycles should be enclosed by a gate, fence or hedge in keeping with the cityscape.

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## Preservation and Improvement of Kyo-machiya Houses

(Single Structures Improvement – Kyo-machiya House Development Fund Use)

Kyo-machiya House Development Fund is a fund established through Kyoto City and National support, and citizen donations for the preservation and improvement of Kyo-machiya houses. It aids the renovation of Kyo-machiya houses.



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## Support System Outline

Kyoto City's Landscape Policy sets up a aid system for existing structures, and a support system for rebuilding condominiums.



### Enriching existing condominiums policy

Objective: Proactively inducing proper maintenance of condos as quality stock while supporting smooth rebuilding.

- ① Established advisor recruit system for condominium rebuilding and large scale repair (from 2007)
  - ② Established aid for seismic diagnosis for condominiums (from 2007)
  - ③ Established aid for seismic retrofitting for condominiums (from 2008)
  - ④ Established condominium rebuilding loan (from 2007)
  - ⑤ Established system for aiding rebuilding construction costs (for specific cases)
- ※ Use of special height permit system to rebuild for good scenery or after damage due to disasters such as earthquake

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# Some other examples

EX-PO AUS  
University of Architecture  
of Adriatic UNESCO Sites

CENTRE FOR  
CONSERVATION AND  
ENGINEERING OF  
MONTENEGRO

Let's manage together  
**Adriatic IPA**  
International Partnership  
for Adriatic World Heritage Sites

**Management  
planning of the  
UNESCO World  
Heritage Sites**  
*Guidelines for  
the development,  
implementation  
and monitoring of  
management plans*

With the examples of  
Adriatic WHSs

The project is co-funded  
by the European Union  
through the  
ERDF Operational Assistance

STADT  
REGENSBURG

**Management Plan**  
UNESCO World Heritage Site «Old Town of Regensburg with Stadtamhof»

UNESCO  
World Heritage Centre  
197, rue de la Grande Chaussée  
75008 Paris, France  
Tel: +33 (0)1 40 15 41 13  
www.unesco.org/whc

Ministry of Culture  
of Georgia  
National Agency for Cultural Heritage  
1000, Tbilisi, Georgia  
Tel: +995 (0)32 22 22 22  
www.nach.gov.ge

**MANAGEMENT PLAN  
FOR THE WORLD HERITAGE SITE  
GELATI MONASTERY**

2017



thinkcity  
INSTITUTE



# Sustainable Heritage Management Course

Module 2 (HER) Session C3

1

## Community participation in heritage management



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Source: Nikhil Joshi

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“To recognise that full inclusion, respect and equity of all stakeholders, including local and concerned communities and indigenous peoples, together with a commitment to gender equality, are a fundamental promise for inclusive social development.”

“World heritage properties have the potential to enhance quality of life and wellbeing of all stakeholders and in particular local communities.”

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In community participatory approach everyone who has a stake in the intervention has a voice, either in person or by representation.

Source: Nikhil Joshi

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## **How to encourage community participation in processes related to the conservation of cultural heritage?**

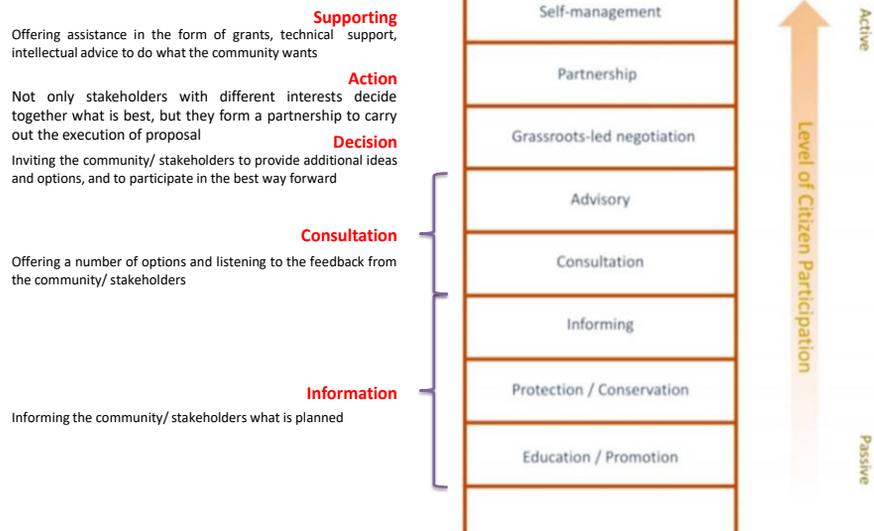
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Community participation should be more about the discussion of the 'how' (as of 'how the process should be done') and less of the 'what' (as of what should be achieved).

Based on circumstances, target groups and availability of time, community needs, skills and experience of the participants.

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# Ladder of Participation



"Ladder of Participation" for heritage management by Nikhil Joshi (2020) inspired by Wilcox and Arnstein's model.

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## Advantages

- Feeling of ownership.
- It ensures credibility of the intervention.
- Bringing a broader range of people to the planning process.
- Avoiding pitfalls caused by ignorance of the realities.
- It involves important players from the outset.
- Providing an opportunity for groups to be heard.

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## Advantages

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- It teaches skills which last far beyond the planning process.
- Bringing together community members.
- A participatory planning process builds trust.
- It generally reflects the mission and goals of organizations.
- It implies respect for everyone in the community.
- Logically, a participatory planning approach should be effective.
- Finally, it does things the way they should be done.

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## Disadvantages

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- A participatory process takes longer.
- Members may not agree with the "experts."
- Lots of education may be needed, both for community members and the organization.
- One determined individual can wreck the whole process.
- Difficult to assure that all the right people get to the table.
- A participatory planning process takes patience and commitment.

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## Conservation through community enterprise Kotagede, Yogyakarta (Indonesia)



<https://arkomjogja.or.id/about/>

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Arkomjogja is an open platform for architects and other professionals working with grassroots communities to discuss and share experiences in community-organising initiatives. Established in 2012, Arkomjogja's core activities involve working with communities in disaster-prone areas for post-disaster reconstruction. The organisation also works with urban poor communities and in conservation of heritage and cultural sites in Indonesia.

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## Innovative conservation efforts kicks-off with Jagalan Tlilih heritage walk in the historic city of Kotagede

March 2015 – A pilot collaboration between Community Architects’ Group ArkomJogja and youth group Karang Taruna Desa Jagalan supported by AirAsia Foundation celebrated a milestone with the launch of the Jagalan Tlilih Heritage Walks in the historic city of Kotagede.



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HOME ABOUT US SOCIAL ENTERPRISE GRANT APPLICATION HUMANITARIAN EVENTS MEDIA DESTINATION: GOOD



<https://www.facebook.com/jagalanTlilih/>

14

## **Innovative conservation efforts kicks-off with Jagalan Tlilih heritage walk in the historic city of Kotagede**

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The heritage walks highlight the unique architectural, cultural and historical characteristics of Jagalan village. This program is launched as a result of a year-long documentation and mapping process. Desa Jagalan is one of the five villages that make up the core zone of the Kotagede Heritage Site. Today's launch will see participants embark on three separate tours with local guides who will explain the historical and cultural significance of the points of interest on their trail.

The project first began in July 2013 as part of a 'Conservation Through Community Enterprise' Initiative undertaken by ArkomJogja with a social enterprise grant from AirAsia Foundation. The group started by training local youth volunteers in interview and surveying techniques before leading a village-wide exercise to gather accurate geographical and demographic information about the area and its inhabitants.

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**“Many of the historical features of Jagalan have begun disappearing, such as traditional houses, local culinary specialties and cultural heritage such as traditional arts and trades. Through this mapping exercise with local community members, Karang Taruna and ArkomJogja helped rediscover the potential for Jagalan to attract visitors interested in its distinctive heritage.”**

ArkomJogja Coordinator, Yuli Kusworo

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arkomjogja

Source: <https://arkomjogja.or.id/>

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The ‘Conservation Through Enterprise’ Initiative conceived by ArkomJogja aimed at applying innovative approaches to conservation of historical villages in Indonesia.

**“We believe that conservation can only be effective if local community members are engaged and have a stake in the process. Through our youth engagement with Karang Taruna, it creates a strong basis for the younger generation to understand and protect their own heritage.”**

ArkomJogja Coordinator, Yuli Kusworo

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During the first six months of the project, over 70 youth volunteers of Karang Taruna representing four Jagalan village sub-districts were trained and the findings from their surveys were then compiled by the ArkomJogja team to create architectural and demographic maps of the historical zones. These maps formed the basis of the Jagalan Tlilih Heritage Walks.



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<http://jagalantlilih.blogspot.com/>

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Meanwhile, results of the mapping exercise also led ArkomJogja to begin a separate process to revive the traditional silversmithing trade in Jagalan.

**“We realised from our mapping that there are less than 30 active traditional silversmiths in Jagalan. This is a major decline from just 20 years ago when almost every household was involved in the trade in some way. The roots of the silversmithing trade dates back more than 500 years to the Mataram Sultanate period. It would be a major loss to Indonesia’s cultural heritage if it disappears from Jagalan.”**

ArkomJogja Coordinator, Yuli Kusworo

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In February 2014, ArkomJogja and Karang Taruna organised a week-long design innovation workshop with the participation of twenty-two traditional silversmiths with funding and technical expertise from AirAsia Foundation and the British Council Indonesia. The results of the workshop led to the creation of the Selaka Mataram Silversmiths' Collective comprising seventeen Jagalan silversmiths who will begin using design techniques gained from the workshop to create new silver designs.

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Source: <https://www.airasiafoundation.com/wp-content/uploads/2015/09/PressRelease-Sanctuary-of-Silversmiths.pdf>

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INDONESIA

# SANCTUARY OF SILVER SMITHS

In Yogyakarta's Kotagede enclave, a community initiative is reviving the traditional trade of silversmithing, forging a brighter future for the next generation.  
WWW.CITYLABORATORIES.ORG/INDONESIA

Source: <https://www.airasiafoundation.com/wp-content/uploads/2015/09/PressRelease-Sanctuary-of-Silversmiths.pdf>

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<b>Civic engagement tools</b>	Community Mapping
	Skills development workshops
	Communities should have a greater say through public forums, online media, etc
<b>Knowledge and planning tools</b>	Documentation and inventory of cultural heritage – basis for planning strategies
	Mandatory Heritage Impact Assessment for new planning applications
	Planning holistically for the entire city rather than just the heritage zones
	Raising peoples' awareness about their cultural rights through various media and forums
<b>Regulatory systems</b>	Realistic and balanced keeping in mind the continuous development of the city and its various historic layers
	All concerned parties to be consulted including the locals and developers before formulating regulations. Accessible and transparent planning process
	Importance should be given to preserving significant viewsapes
	Legislation specifically addressing traditional ways of urban heritage conservation by the communities
<b>Financial tools</b>	Grants for conservation/ communities projects
	Incentives in the form of tax rebates for conservation/ communities projects
	Transfer of Developmental Rights
	Public-Private Partnership projects

**Recommended community participatory tools to manage change to historic cities. Source: Joshi, N, 2017, *Community Voices: Preserving the Local Heritage*, p. 123**

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## Human rights and rights-based approach for inclusive social development

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- To prepare the tentative list with the full, effective and gender-balanced participation of a wide variety of stakeholders and rights-holders, including site managers, local and regional governments, local communities, indigenous peoples, NGOs and other integrated parties and partners. In the case of sites affecting the lands, territories or resources of indigenous peoples, state parties shall consult and cooperate in good faith with the indigenous peoples concern through their own representative institutions in order to obtain their free, prior and informed consent before including the sites on their tentative list.

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## Human rights and rights-based approach for inclusive social development

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- To adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community.
- To strengthen the cooperation with local communities, civil society and indigenous communities.

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## **Human rights and rights-based approach for inclusive social development**

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Any development project to count with all elements of due process to achieve free, prior, and informed consent by indigenous communities having territorial rights in the affected lands.

Education, information and promotional programmes and activities involving young people for the benefit of World Heritage conservation.

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## **Human rights and rights-based approach for inclusive social development**

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To safeguard damage properties through minimal first aid interventions to prevent theft, further collapse and natural degradation, and to refrain from undertaking conservation and restoration work until the situation allows, for the development of comprehensive conservation strategies and actions that respond to international standards in full consultation with the World Heritage Centre and Advisory Bodies.

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