



HERITAGE SITES AND ENVIRONMENTAL PROTECTION



Erasmus+

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W3.2

Criteria, heritage in danger, tools for the management.

CRITERIA FOR THE ASSESSMENT OF OUTSTANDING UNIVERSAL VALUE

To be included on the World Heritage List, sites must be of **outstanding universal value** and meet at least one out of ten selection criteria.

These criteria are explained in the Operational Guidelines for the Implementation of the World Heritage Convention. Until the end of 2004, World Heritage sites were selected on the basis of six cultural and four natural criteria. With the adoption of the revised Operational Guidelines for the Implementation of the World Heritage Convention, only one set of ten criteria exists.

The criteria are regularly revised by the Committee to reflect the evolution of the World Heritage concept itself.

OUTSTANDING UNIVERSAL VALUES

- (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;
- (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;

(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;

(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.

Since 1992 significant interactions between people and the natural environment have been recognized as **cultural landscapes.**

To be considered of Outstanding Universal Value a property must meet the conditions of **integrity** and/or **authenticity**.

INTEGRITY

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

AUTHENTICITY

Depending on the type of cultural heritage, and its cultural context, properties may be understood to meet the conditions of authenticity if their cultural values are truthfully and credibly expressed through a variety of attributes (design, materials and substance, use, traditions, location, intangible heritage, spirit etc..). The concept is basing on the Nara Document on Authenticity.

2003 CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE:

Designed to

1. safeguard the intangible cultural heritage;
2. ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;
3. raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof;
4. provide for international cooperation and assistance.

The screenshot shows the UNESCO website interface. At the top, there are logos for UNESCO and Intangible Cultural Heritage, along with language options (EN, FR, ES, العربية) and a search bar. The main navigation bar includes links for NEWS, EVENTS, CONVENTION, LISTS, SAFEGUARDING, ACTORS, and BY COUNTRY. The breadcrumb trail reads: UNESCO » Culture » Intangible Heritage » Lists » Flatbread making and sharing culture: Lavash, Katyrma, Jupka, Yufka.

Nomination file No. 01181

- Nomination form: [English](#) | [French](#)
- Consent of communities - Azerbaijan: [Azerbaijani/English](#)
- Consent of communities - Kyrgyzstan: [Kyrgyz/English](#)
- Consent of communities - Iran: [Persian/English](#)

Decision

Inscription: [11.COM 10.b.2](#)

Periodic reporting

The report on the implementation of the Convention, due by States Parties every 6 years, includes a section on the elements inscribed on the Representative List. [Read more on periodic reports.](#)

Azerbaijan

- A report will be due by 15/12/2019

Concepts

Primary

- [Cereals \(16\)](#)
- [Food preparation \(45\)](#)

Secondary


- [Apprenticeship \(82\)](#)
- [Birth \(11\)](#)
- [Bread \(6\)](#)
- [Caucasian cuisine \(3\)](#)
- [Caucasus cultures \(19\)](#)

Flatbread making and sharing culture: Lavash, Katyrma, Jupka, Yufka


Azerbaijan, Iran (Islamic Republic of), Kazakhstan, Kyrgyzstan and Turkey

Inscribed in 2016 ([11.COM](#)) on the Representative List of the Intangible Cultural Heritage of Humanity

The culture of making and sharing flatbread in communities of Azerbaijan, Iran, Kazakhstan, Kyrgyzstan and Turkey carries social functions that have enabled it to continue as a widely-practised tradition. Making the bread (lavash, katyrma, jupka or yufka) involves at least three people, often family members, with each having a role in its preparation and baking. In rural areas, neighbours participate in the process together. Traditional bakeries also make the bread. It is baked using a tandyr/tanür (an earth or stone oven in the ground), saĵ (a metal plate) or kazan (a cauldron). Besides regular meals, flatbread is shared at weddings, births, funerals, various holidays and during prayers. In Azerbaijan and Iran, it is put on the bride's shoulders or crumbled over her head to wish the couple prosperity while in Turkey it is given to the couple's neighbours. At funerals in Kazakhstan it is believed the bread should be prepared to protect the deceased while a decision is made from God and in Kyrgyzstan sharing the bread provides a better afterlife for the deceased. The practice, transmitted by participation within families and from master to apprentice, expresses hospitality, solidarity and certain beliefs that symbolize common cultural roots reinforcing community belonging.



© Ministry of Culture and Tourism of Azerbaijan/ICHHTO/Ministry of Culture and Tourism of Turkey, 2015



Social gathering while preparing traditional flatbread lavash (Azerbaijan)

source: www.unesco.org

2003 CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE:

In Article 1 of the 2003 Convention, intangible heritage is defined as:

“practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. (...)”.

- communities recognition and identification
- transmitted from generation to generation
- elements constantly recreated by communities

THESE ARE ALSO ELEMENTS TO BE TAKEN INTO ACCOUNT WHEN DESIGNING.

Cultural Expressions

Those expressions that result from the creativity of individuals, groups and societies, and that have cultural content.

Cultural activities, goods and services: Refers to those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services.

Source: Article 4.4 of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

PROTECTION AND MANAGEMENT

- Legislative and regulatory measures at national and local level
- Boundaries for effective protection
- Buffer zone: an area, provided in the nomination, surrounding the nominated property which has complementary legal and/or customary restrictions placed on its use and development
- Management systems, through a management plan preferably through participatory means.
- Sustainable use: a world heritage property should contribute to the quality of life of communities concerned with ecologically and culturally sustainable uses.



Immagini ©2018 NASA, TerraMetrics | T

source: www.unesco.org

Heritage in Danger

Armed conflict and war, earthquakes and other natural disasters, pollution, poaching, uncontrolled urbanization and unchecked tourist development pose major problems to World Heritage sites. Dangers can be 'ascertained', referring to specific and proven imminent threats, or 'potential', when a property is faced with threats which could have negative effects on its World Heritage values.

Historic Centre of Vienna

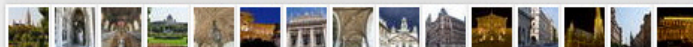
Vienna developed from early Celtic and Roman settlements into a Medieval and Baroque city, the capital of the Austro-Hungarian Empire. It played an essential role as a leading European music centre, from the great age of Viennese Classicism through the early part of the 20th century. The historic centre of Vienna is rich in architectural ensembles, including Baroque castles and gardens, as well as the late-19th-century Ringstrasse lined with grand buildings, monuments and parks.

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English French Arabic Chinese Russian Spanish Japanese Dutch



Historic Centre of Vienna (Austria) © Silvan Rehfeld



Austria

Vienna

N48 13 0 E16 22 60

Date of Inscription: 2001

Criteria: (ii)(iv)(vi)

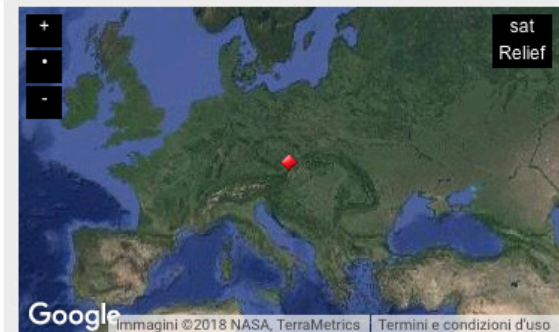
Property : 371 ha

Buffer zone: 462 ha

Ref: 1033

Inscription Year on the List of World Heritage in Danger:

- 2017 -Present



[Media](#) [News](#) [Links](#)

Periodic Reporting

[Access to the Periodic Reporting Questionnaire](#)

State of Conservation (SOC) by year

[2018](#) [2017](#) [2016](#) [2015](#) [2013](#) [2011](#) [2010](#) [2009](#)
[2008](#) [2004](#) [2003](#) [2002](#)

[Protections by other conservation instruments](#)

source: www.unesco.org

THE CASE OF DRESDA

source: www.unesco.org

INSCRIPTION OF PROPERTIES IN THE WORLD HERITAGE LIST

- The Nomination document
- Identification of the property
- Description of the property
- Justification for inscription and why it should be considered of Outstanding Universal Value
- State of conservation and factors affecting the property
- Protecting and management
- Monitoring
- Various documentation: maps, pictures, annexes etc..
- Then follows the decision of the World Heritage Committee of inscription or not.

[Methodology](#)

[Macro Emergencies](#)

[Strategic Objectives](#)

[Action Plans](#)

[Projects](#)

[Monitoring](#)

[Documents](#)

Macro Emergencies



The main emergencies that afflict the lagoon and its historical settlements, at this stage of completion of the high tide defense system, is the **wave motion** caused by wind and water traffic, the destruction of the seabeds by **illegal fishing**, **pollution** and the **loss of residing population** which increases the need to preserve the area's historical buildings from ruin and abandonment, as people gradually move away from the historic town centers and the islands of the lagoon. Buildings and historic centers are also subject to the pressure of the **touristic load** which risks becoming unsustainable. A set of common guidelines have been established for each macro emergency, which the subjects responsible for the Site will have to respect when planning their territory and implementing the operations for its transformation.

- [Hydraulic risk / acqua alta](#)
- [Wave motion](#)
- [Pollution](#)
- [Depopulation](#)
- [Pressure of tourism](#)
- [Major works](#)
- [Illegal fishing](#)
- [Building and urban decay](#)

WORLD HERITAGE AND INTERCULTURAL DIALOGUE

Intercultural Dialogue Equitable exchange and dialogue among civilizations, cultures and peoples, based on mutual understanding and respect and the equal dignity of all cultures is the essential prerequisite for constructing social cohesion, reconciliation among peoples and peace among nations.

UN General Assembly declared the

2010 International Year for the Rapprochement of Cultures

and has designated UNESCO to play a leading role in the celebration of the Year - capitalizing on the Organization's invaluable experience of over 60 years to advance "the mutual knowledge and understanding of peoples".

UNESCO declared the

International Decade for the Rapprochement of Cultures (2013-2022)

Source whc.unesco.org

Tourism

Is an economy in exponential growth

Is a great resource for territories development

Is invasive, it enters the earth of the urban and social life of the city

If it is not managed, it risks to destroy the economical, social and urban fabric

**BUT IT IS ALSO A GREAT OPPORTUNITY OF
INTERCULTURAL DIALOGUE**

MONTREAL DESIGN DECLARATION

2017 Montreal World Design Summit

at the presence of UNESCO, UN Habitat, UN Environment, ICOMOS

VALUE OF DESIGN

MONTREAL DESIGN DECLARATION

Issued at the 2017 Montréal
World Design Summit

24 October 2017
Montréal (Canada)

DESIGN IS the application of intent: the process through which we create the material, spatial, visual and experiential environments in a world made ever more malleable by advances in technology and materials, and increasingly vulnerable to the effects of unleashed global development.

Design expresses culture. Designers have a particularly potent role in making, protecting, nourishing, enhancing and celebrating cultural heritage and diversity in the face of globalisation.

Design facilitates change. Design enables all aspects of society, public and private, governmental and nongovernmental, civil society and individual citizen, to transition through change (i.e. austerity, demographic changes, shifts in services) to deliver a better quality of life for all citizens.

Responsible Design: recognition, by designers, of the impact resulting from their practice, whereby designers must be conscious of their enormous capacity to be constructive, as well as destructive, in the interventions they make. Designers share in the responsibility of refocusing from human consumption to the enhancement of human life.

CALL TO ACTION



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