



Enhancing of Heritage Awareness and  
Sustainability of Built Environment in  
Architectural and Urban Design Higher Education

# HANDBOOK

INTERNATIONAL HANDBOOK FOR STUDENTS ON RESEARCH AND DESIGN FOR  
THE SUSTAINABILITY OF HERITAGE



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# IO6 INTERNATIONAL HANDBOOK FOR STUDENTS ON RESEARCH AND DESIGN FOR THE SUSTAINABILITY OF HERITAGE

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# Content

## Introduction 7

### PART I

#### 13 1.1. EDUCATION

- 14 **E01-NT** Historical sites and settlements: a sustainable regeneration.
- 26 **E02-M** Intersections of architectural heritage with ecological history. Education methodologies.
- 32 **E03-V** Innovative teaching methods on recording and documenting heritage buildings for identifying and revealing their values.
- 38 **E04-SA** Teaching experiences on designing for heritage tourism.
- 44 **E05-T** Teaching environmental aspects of built vernacular heritage through Massive Open Online Courses (MOOCs)

#### 51 1.2. PRACTICE

- 52 **P01-NT** Modernist Rural Landscape as Heritage: Challenging Value-based and Multiscale Approach within Design Studio.
- 59 **P02-M** Bioclimatic design in historic open space architectural competitions: Microclimate simulations and critique through the educational perspective.
- 64 **P03-V** Urban Morphology for Identification of In Situ Values: Observation, Documentation and Characterization.
- 70 **P04-SA** Archaeological Sites and Environmental Planning: Sustainable conservation, protection and enhancement of the natural setting of Aigai World Heritage site, Macedonia, Greece.
- 76 **P05-T** Building technologies towards achieving sustainable heritage.

#### 83 1.3. RESEARCH

- 84 **R01-NT** Recognition of the Universal Value of Less-Represented Heritage Categories: The Case of Modern Heritage of our Built Environment.
- 94 **R02-M** Methodologies for approaching heritage management in the 21st century: The identification of cultural values and attributes.
- 102 **R03-V** Reconstruction. Reuse. Resilience. Notions through International Charters. Meanings, interpretations, evolutions.
- 110 **R04-SA** Ruin, Unfinished, Abandonment in Architecture. Incompiuta church as an experimental case study for a multilayering methodological approach in conservation.
- 118 **R05-T** Mapping stories Cartographic narratives of landscape approach.

	<b>PART II</b>
<b>125</b>	<b>2.1. TEACHING THROUGH DESIGN FOR SUSTAINABILITY OF THE BUILT ENVIRONMENT AND HERITAGE AWARENESS</b>
126	<b>TD01</b> Trees vs Heritage: Reflections of a strategy shaping dilemma in the case of the historic site of Pavlos Melas ex-military camp.
138	<b>TD02</b> Re-constructions: meanings and ways.
146	<b>TD03</b> Environmental Conservation of Vernacular Architecture. The case of Cyprus.
152	<b>TD04</b> Education for a Sustainable Future: The role of Modern Heritage Reuse.
<b>164</b>	<b>2.2. SUSTAINABLE RECONSTRUCTION IN URBAN AREAS</b>
166	<b>SR01</b> From Recupero to ReUrbanism via Regeneration Urban heritage within sustainable urban design approaches.
186	<b>SR02</b> Between the World and the Earth. A necessary reconciliation. The role of the restoration project.
198	<b>SR03</b> Contemporary urban ecologies: architecture for the cyborg society.
208	<b>SR04</b> The role of the adaptive reuse of listed settlements: A strategy for sustainable housing (re)development.
220	<b>SR05</b> Creative Heritage Places: Alternative approaches for an urban sustainable regeneration.
<b>233</b>	<b>2.3. ADAPTIVE REUSE</b>
234	<b>AR01</b> The interdisciplinary approach key to adaptive reuse From documentation to adaptive reuse: The case study of Agios Ioannis' district in Kavala.
244	<b>AR02</b> Conservation beyond reuse and abuse? Notes on the current fate of deconsecrated churches. Pending.
256	<b>AR03</b> Adaptive Reuse: How successful can a Recovery be within the Contemporary Sustainable Era?
264	<b>AR04</b> As Found: A New Approach to the Reuse of the Built Environment.
<b>271</b>	<b>2.4. RESILIENCE AND CLIMATE CHANGE</b>
272	<b>RCC01</b> The effects of Climate Change on the cultural heritage of Greece; Future Projections, Assessment of the effects on cultural tourism and on the energy consumption of museums. Prevention, and Adaptation measures to the new conditions.
284	<b>RCC02</b> Sustainable Wetlands. Projects and governance tools to address environmental fragility.
296	<b>RCC03</b> Anthropocene/disorder. An outline for associative urban resilience.
308	<b>RCC04</b> Intangible, yet Impending Lives of Modern Heritage in Obsolescence: The Case of Berengaria Hotel.
314	<b>RCC05</b> Fundamentals on Intervention on heritage as a resilient strategy and resilient strategies for the intervention on heritage.

# PART 1.3

# RESEARCH

## **R01-NT**

Recognition of the Universal Value of Less-Represented Heritage Categories: The Case of Modern Heritage of our Built Environment.



## **R02-M**

Methodologies for approaching heritage management in the 21st century: The identification of cultural values and attributes.



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## **R05-T**

Mapping stories Cartographic narratives of landscape approach.

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R01-NT

**research**

handbook for students



# RECOGNITION OF THE UNIVERSAL VALUE OF LESS-REPRESENTED HERITAGE CATEGORIES: THE CASE OF MODERN HERITAGE OF OUR BUILT ENVIRONMENT

## Keywords

**Modern Heritage,  
World Heritage List,  
Industrial heritage,  
European World heritage,  
Mediterranean World heritage**

### Modern Heritage in the Context of UNESCO

Under the UNESCO Global Strategy for a credible, balanced and representative World Heritage List (WHL), adopted by the World Heritage Committee in 1994, the World Heritage Centre (WHC) is engaged in assisting State Parties that have few or no World Heritage Sites (WHS) to protect, preserve and nominate their heritage of outstanding universal value. Together with this geographical balance, UNESCO also initiated a pro-active approach with regard to the identification and documentation of less-represented categories of heritage for inclusion on the WHL. One such category is Modern Heritage (MH), defined by UNESCO as the Architecture, Town Planning and Landscape Design of the 19th and 20th Century. In this context, in 2001 the WHC, together with ICOMOS and DoCoMOMO International started the Modern Heritage Program (WHP), with the goal of identifying and listing Modern Heritage (Loren-Méndez 2021).

In the context of such Program, it was pointed out the vulnerability of MH, due to weak legal protection and low appreciation among the general public and institutions (Van Oers and Haraguchi 2003). As Francesco Bandarin pointed out: “there should be a pro-active approach to identify and document those less-represented categories of heritage, such as Modern Heritage” (Van Oers and Haraguchi 2003, p. 4).

Despite the good intentions of the program, we have to wait until 2017 for the next UNESCO monographic publication, in which the director of the World Heritage Centre, Mechtild Rössler, acknowledges that this heritage type is still underrepresented and points to it as a field of opportunity (Aprile and Doubleday 2017).

The present study aims to unveil that this problem of underrepresentation of MH within UNESCO WHL still persists in 2023, in the 20th Anniversary of the MHP. It also aims

to contribute to raising awareness among researchers, students and faculty members of architecture of the need for commitment, but also of the opportunity that modern heritage represents.

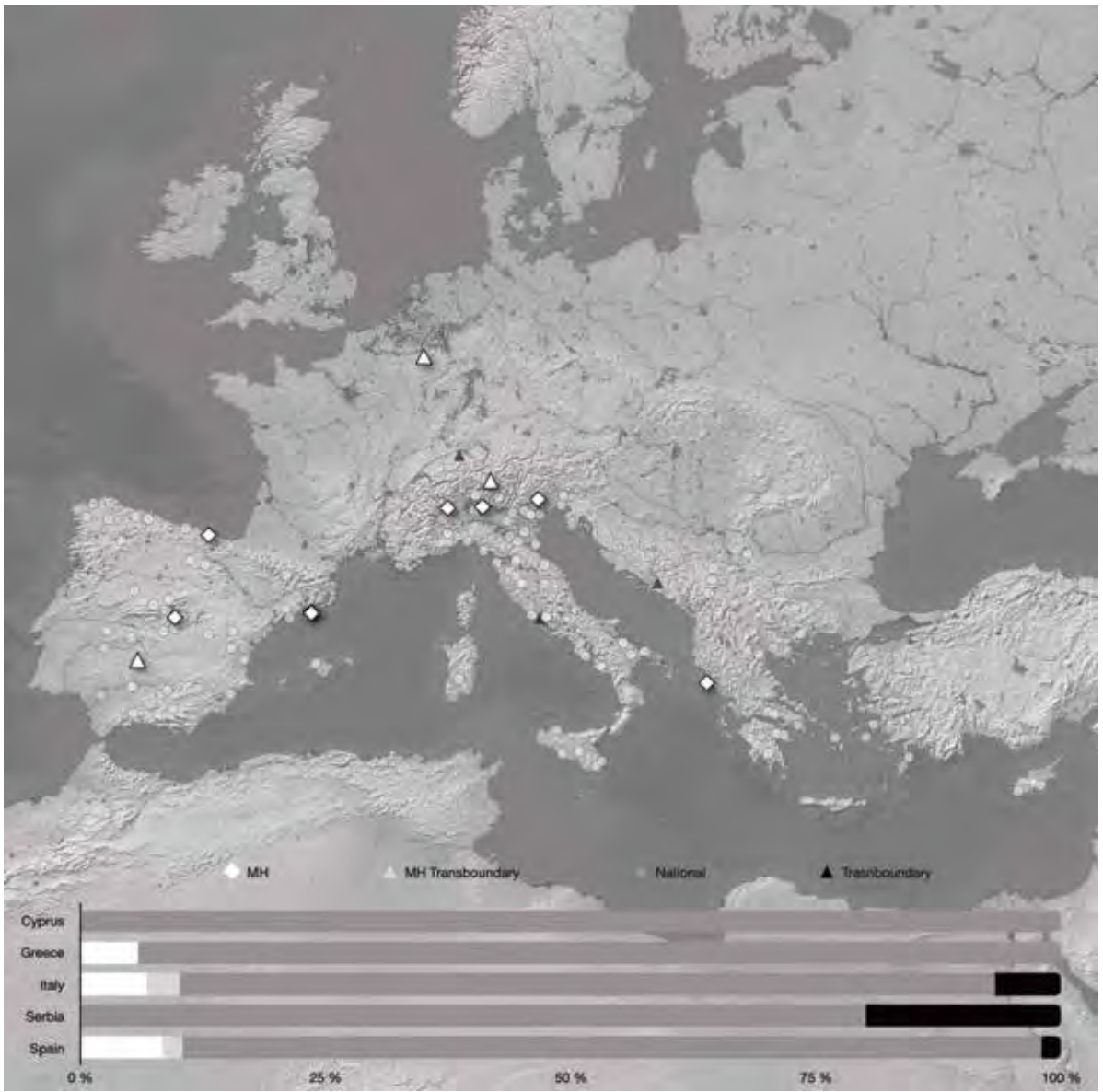
In order to do so, and in the context of HERSUS Erasmus+ European Project focused precisely on enhancing of heritage awareness of the built environment, this research analyses the MH included in the WHL of the five European countries of HERSUS Consortium: Serbia, Italy, Cyprus, Greece, and Spain. While these countries represent a coherent regional group in the Mediterranean area, they also offer diverse realities in the consideration of MH. The fact that almost 50% of the world cultural heritage within the WHL is located in Europe, it makes this continent a proper case study for MH, which all properties are, with very few exceptions, under cultural heritage within the WHL.

**Presence and Absence of Modern Heritage** //////////////////

In the first place, the study identifies the number of MH properties of each country. As shown in the following table, these five countries only add up to a dozen of properties: no MH properties are listed in Serbia or Cyprus; only one in Greece; and three in Italy and four in Spain, increasing to five in both countries when taking into account the transboundary properties.

Cultural heritage properties in the WHL in HERSUS consortium states					
	Cyprus	Greece	Italy	Serbia	Spain
<b>National</b>	3	16	49	4	42
<b>Transboundary</b>	0	0	4	1	1
<b>MH</b>	0	1	3	0	4
<b>MH Transboundary</b>	0	0	2	0	1

The absence or scarce MH declarations are more striking when we look at it in proportion to the rest of the declarations in each country, as we can see in the following figure 1: from the absence in countries such as Cyprus or Serbia, to just over 9% in Italy and 11% in Spain if we take into account the transboundary ones.



**Figure 1.** Map with location of Cultural Properties in the World Heritage List of HERSUS Consortium State, highlighting the Modern Heritage. Diagram with proportion of Modern Heritage per state.

Some of them belong entirely to the XIX or/and XX century. However, others have been built throughout different periods of time; in these cases, the Evaluation and Declaration documents have been reviewed in order to confirm their relevance during the XIX or/and XX centuries. Transboundary properties have also had been taken into account. It is the case of the only property in Greece, the Fortified City of Corfu. Although at a first glance of the ICOMOS Report, this urban heritage may not be identified with MH, the central relevance of the works of the XIX and XX century is explicit in the identification of its outstanding universal value (OUV), both in its integrity and authenticity. Regarding its Integrity, it is stated that: "The Old Town of Corfu is a fortified Mediterranean harbour retaining traces of Venetian occupation, including the Old Citadel and the New Fort, but primarily of the British period." (World Heritage Convention 2007, p. 167). Regarding its Authenticity: "The present form of the ensemble results from the works in the 19th and 20th centuries, even though based on the overall design of previous phases, particularly in the Venetian period" (World Heritage Convention 2007, p. 167).

## **Programs, Scale and Criteria of Modern Heritage in World Heritage List**



If we take a closer look at these 11 MH properties, we can identify the predominant programs and types and therefore their scale; their location; their declaration dates; which are the criteria supporting their OUV. Industrial heritage is indeed the most predominant one, with a total of 6 properties, more than 50% out of the ones identified in these five countries. It comprises different uses and scales, which range from elements such a bridge, to urban assembles, and landscape ensembles: 2 industrial towns, both in Italy; 1 industrial extractive complex, in Spain, transboundary; 1 rural landscape, also in Italy; 2 transport infrastructures, 1 in Spain and another in Italy, transboundary.

<b>Summary of Modern Heritage Properties in HERSUS Consortium States</b>					
<b>Property Name</b>	<b>Insc. Date</b>	<b>Criteria</b>	<b>HERSUS State</b>	<b>Trans-boundary</b>	<b>Other States</b>
Old Town of Corfu	2007	(IV)	Greece	No	
Crespi d'Adda	1995	(IV) (V)	Italy	No	
Rhaetian Railway in the Albula / Bernina Landscapes	2008	(II) (V)	Italy	Yes	Switzerland
Ivrea, industrial city of the 20th century	2018	(II) (IV)	Italy	No	
Le Colline del Prosecco di Conegliano e Valdobbiadene	2019	(V)	Italy	No	
The Great Spa Towns of Europe	2021	(II) (III)	Italy	Yes	Austria, Belgium, Czechia, France, Germany, United Kingdom of Great Britain and Northern Ireland
Works of Antoni Gaudí	1984	(I) (II) (III) (IV)	Spain	No	
Palau de la Música Catalana and Hospital de Sant Pau, Barcelona	1997	(I) (II) (III) (IV)	Spain	No	
Vizcaya Bridge	2006	(I) (II)	Spain	No	
Heritage of Mercury. Almadén and Idrija	2012	(II) (IV)	Spain	Yes	Slovenia
Paseo del Prado and Buen Retiro, a landscape of Arts and Sciences	2021	(I) (II) (III) (IV)	Spain	No	



**Figure 2.** Up-Left: Crespi d'Adda. Xiquinhosilva. 2015, <https://flic.kr/p/KGxgAr>. Accessed on 25th November 2022; Up-Right: Almaden Mining Site. Elvira Nimme. 2011, <https://flic.kr/p/9tQXqW>. Accessed on 14th January 2023; Bottom-Left: Vizcaya Bridge. Daniel Pinzón-Ayala. 2017. Bottom-Right: Rhaetian Railway. Kecko. 2018. <https://flic.kr/p/JPj4jP>. Accessed on 14th January 2023.

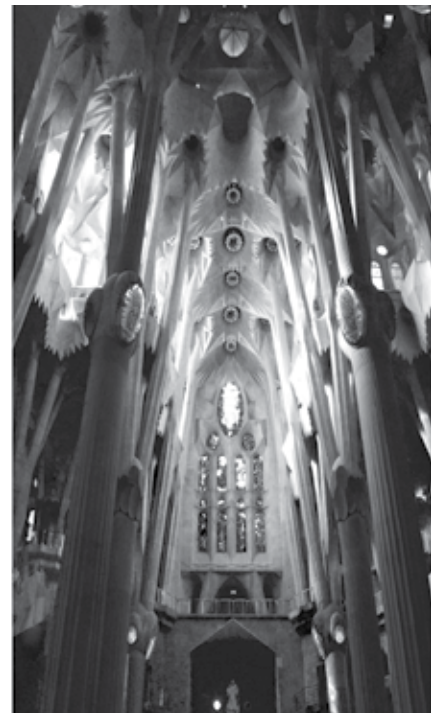
However, this consideration of industrial heritage was exceptional fifteen years ago in the WHL: the dates of declaration of industrial heritage of these five countries, occur, with the exception of the Crespi d'Adda industrial town, from 2006, and therefore after the MHP.

After the research carried out, we can confirm that industrial heritage is no longer an emerging heritage, in a phase of claim by certain groups, and its consideration as heritage has been institutionalized at the international level in the UNESCO context. It has thus overcome a restrictive approach based solely on its ethnological value, and its valuation as cultural heritage has already been assumed.

Seven properties built by the architect Antoni Gaudí (1852–1926) in or near Barcelona testify to Gaudí's exceptional creative contribution to the development of architecture and building technology in the late 19th and early 20th centuries. These monuments represent an eclectic, as well as a very personal, style which was given free reign in the design of gardens, sculpture and all decorative arts, as well as architecture (World Heritage Convention. 2023).

In contrast, the first MH declaration in 1984 includes seven buildings by Antoni Gaudí in Barcelona, Spain. Although such declaration is valuing the technological innovation of his work and its subsequent influence, it still predominates the genius of the author, and above all the artistic and creative expression of progress. This declaration finally protects unique and unrepeatable works, which are referred as 'monuments' in the Declaration, and not so much as examples as technological, social and political processes and changes, within the definition of Modernization by Marshall Berman (1982) (Conti 2017, p. 8). It is symptomatic that the declaration includes an industrial settlement such as the Colonia Güell, of which it protects its crypt as a Gaudian work. The 1997 Declaration of two other works of Catalan Modernism - the Palau de la Música Catalana and the Hospital de Sant Pau by Domenech i Montaner, reoccurs in such artistic expression. "Improved qualities in life in cities by facilitating movement and providing green spaces and infrastructure was a key concern of positions linked to Modernity" (Conti 2017, p. 14).

The city as a space of Modernity, which responds to the new social conditions of quality of life that new developments are otherwise able to formalize, is finally incorporated to the WHL, and represented in the valuation of the Great Spa Towns of Europe, Italy, transboundary, and Paseo del Prado and Buen Retiro, in Madrid, Spain. This urban and landscape scale has very recently been incorporated into the WHL in these countries: both declarations take place in 2021.



**Figure 3.** Works of Antoni Gaudi, Left: Viewpoint of Park Güell; Right: Inside of Sagrada Família. Roberto F Alonso-Jiménez. 2018.



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