

01



Please read
before using

Deconstructing concepts

What is a criteria document?

Within the context of this publication, a criteria document is taken to refer to set of principles, methods and recommendations designed to allow an objective to be attained. These documents are generally created by public institutions for the purpose of providing guidance to those directly or indirectly responsible for implementing their policies.

Criteria documents do not tend to be binding. As such, through an informative rather than a prescriptive approach, they aim to help ensure specific tasks are carried out as effectively as possible.

Over the past ten years, the Andalusian Institute of Historical Heritage ^A (hereinafter the IAPH) has created a series of technical methodologies and recommendations (including one on cultural landscape documentation), based on the experience it has gained through numerous projects and initiatives. These have all been updated and published in the manual An Introduction to Cultural Heritage Documentation ^B.

This publication draws upon the process used in the two landscape guides produced by the IAPH, namely A Guide to the Cultural Landscape of Bolonia Bay ^C and A Guide to Seville's Historic Urban Landscape ^D, expanding upon and clarifying certain aspects in order to allow them to be better applied in various geographical, institutional and legal contexts. Other landscape projects and initiatives carried out by the IAPH will also be used as illustrative examples throughout this guide. Our ultimate aim is to share the knowledge we have acquired over the decades and help all those re-



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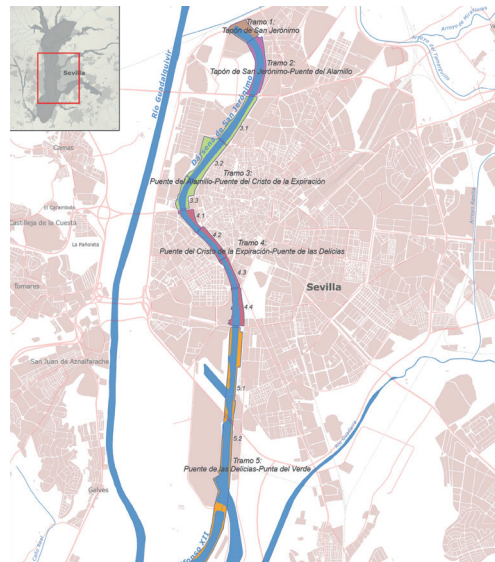
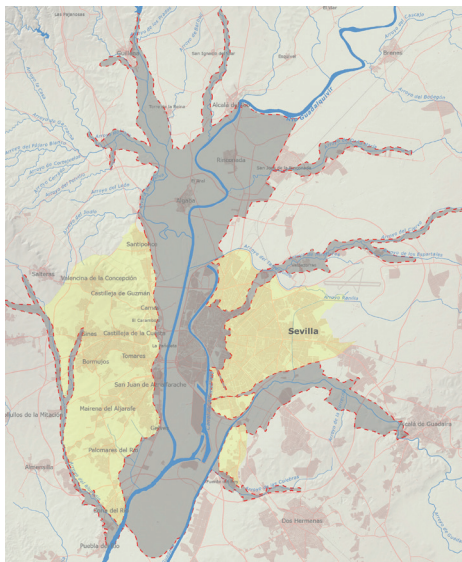


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Images from *A Guide to Seville's Historic Urban Landscape*



sponsible for managing cultural heritage create and implement new approaches to protection, management and planning. As such, it should come as no surprise that a large number of the examples given are based on the IAPH's own experience.

What is a landscape guide?

Landscape guides are informative planning documents based on consensus which put forward and prioritise projects and measures necessary for maintaining and improving the quality of landscapes.

As such, they help public authorities take effective decisions in this area.

Despite differences in content, the following applies consistently to these documents:

- Although they may be developed by any individual or organisation involved in managing a specific place, it is helpful if they are overseen by the public authorities responsible for implementing them.
- It is essential a multidisciplinary team be created for dealing with all aspects relating to characterisation, assessment, objectives and measures.
- The more consensus there is concerning a landscape guide, the more effective it will be. As such, it is recommended that processes based on participation and dialogue be established for the purpose of deciding upon their objectives and how to achieve them.

Objectives and measures resulting from landscape guides (as well as charters, guidelines, etc.) may have legal consequences if they are included in or represent legal instruments. However, generally speaking, they are not created with this purpose in mind. Instead, they are intended to offer an al-

Landscape guides are informative planning documents based on consensus, which put forward and prioritise projects and measures necessary for maintaining and improving the quality of landscapes. As such, they help public authorities take effective decisions in this area.

ternative way of managing landscapes based on the engagement of those involved. As such, they reflect the principles of participatory governance as opposed to the traditional approach to landscape protection, which is more concerned with protection and conservation than with providing guidance or managing change.

What is a cultural landscape?

Many different definitions have been put forward by institutions and researchers in various areas. The United Nations Educational, Scientific and Cultural Organization ^A (hereinafter UNESCO) recognised the importance of properly managing these landscapes by making them a specific category of cultural heritage in 1992, something which has since been included in numerous national, regional and local legal instruments.

As they are considered cultural assets, to be included on the World Heritage List ^B cultural landscapes must have cultural or cultural and natural features, as well as represent a unique or particularly representative interaction between humankind and its natural environment.



<https://www.unesco.org/en/>



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

Regardless of whether they are on the World Heritage List, cultural landscapes recognised as such in cultural heritage management instruments tend to be geographically well-defined areas where tangible and intangible cultural heritage plays a particularly important role. As such, in order to avoid confusion stemming from the reasonable argument that all landscapes may be considered cultural to a certain degree, other designations are often used, such as heritage landscapes, landscapes of cultural interest, unique landscapes, outstanding landscapes, landscape of local interest and cultural heritage landscapes.

- Landscapes of cultural interest: this is a term coined in Andalusia and first officially used in the Register of Landscapes of Cultural Interest [↙^A](#), created by the IAPH. It was then used to refer to cultural landscapes in Asturias [↙^B](#) and in Spain's National Plan for Cultural Landscape [↙^C](#). These landscapes are a formal expression of the ways of life of those who once called them home, travelled across them or used them in some way, or indeed continue to do so. As such, they maintain a set of cultural and natural values that allow us to understand them over time.
- Heritage landscapes: this is a concept widely used by researchers to refer to predominantly natural or cultural landscapes that need protecting due to their natural and/or cultural values as a result of processes involving social appropriation and the attachment of values to their heritage components.
- Unique landscapes: in A Catalogue of Unique and Outstanding Landscapes of the Basque Country (CAPV) [↙^D](#), specifically in the catalogue created for the province of Álava, in order to be considered unique, landscapes must be exceptional (although



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<https://reunido.uniovi.es/index.php/RCG/article/view/9994/9691>



<https://www.culturaydeporte.gob.es/planes-nacionales/planes-nacionales/paisaje-cultural.html>



<https://www.euskadi.eus/informacion/catalogos-y-determinaciones-de-paisaje/web01-a3lurpai/es/>

not necessarily of outstanding beauty), have been shaped to a large extent by humans and include elements of historical heritage.

- Outstanding landscapes: in An Inventory and Characterisation of Unique and Outstanding Landscapes in La Rioja ^E, landscapes that stand out amongst other similar ones for their quality are considered to be ‘outstanding’.

- Landscapes of local interest: this is a term used in France’s landscape atlases ^F to refer to landscapes that are an important part of local culture as a result of their symbolic, emotional, aesthetic or economic value.

- Cultural heritage landscapes: this term has been used in various UNESCO documents as an alternative to ‘cultural landscapes’. In Canada, the Ontario Provincial Policy Statement and Planning Act ^G defines these landscapes as geographical areas that may have been modified by human activity and are identified as having cultural heritage value or interest by a community. The area may include features such as buildings, structures, spaces, archaeological sites or natural elements that are valued together for their interrelationship, meaning or association. According to the Region of Waterloo’s Regional Implementation Guideline for Cultural Heritage Landscape Conservation ^H, a cultural heritage landscape (CHL) is a location where the influence of humans on the natural landscape has resulted in a place with distinctive character and cultural importance. These historically significant landscapes are valued for the important contribution they make to our understanding of the history of a place, an event, an individual and/or a community. CHLs are typically characterised by:

- a concentration of cultural heritage resources, such as buildings, structures and landforms;

E

<https://www.larioja.org/territorio/es/ordenacion-territorio-urbanismo/paisaje/inventario-caracterizacion-paisajes-singulares-sobresalient>

F

<https://objectif-paysages.developpement-durable.gouv.fr/les-atlas-de-paysages-20>

G

<https://files.ontario.ca/mmah-provincial-policy-statement-2020-accessible-final-en-2020-02-14.pdf>

H

https://www.regionofwaterloo.ca/en/exploring-the-region/resources/Documents/Final_Implementation_Guideline_for_CHL_Conservation-access.pdf



- a concentration of supporting structural elements such as vegetation, fences or roads/paths;
- a sense of visual coherence; and
- a distinctiveness which enables the area to be recognised from neighbouring areas.

Dominant values in a selection of landscapes in Andalusia

All the concepts above essentially refer to the same thing, namely landscapes with tangible and intangible natural and cultural values, which are significant, recognised by people, preferably limited to a local area, and easily managed as part of a participatory process involving all relevant stakeholders.

Aims and appropriateness

The right time for this publication


As mentioned above, in 1992 UNESCO included cultural landscapes as a category of cultural heritage ^A and mixed cultural and natural heritage



<https://whc.unesco.org/en/culturalallandscape/>




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

eligible to be inscribed on the World Heritage List. This saw the concept gradually included in national instruments designed to protect cultural heritage. Between 1992 and June 2020, 114 cultural landscapes were added to the World Heritage List  and one was removed in Germany. In terms of those added, the distribution according to the different UNESCO regions is as follows: Africa (15), Arab States (4), Asia and the Pacific (25), Europe and North America (60), and Latin America and the Caribbean (10). In terms of the criteria, they were required to fulfil to be included, III, IV and V stand out, with more than 50 landscapes meeting one of these.



<https://rm.coe.int/09000016804fd025>


Numerous other recommendations, declarations and charters have since been published, although those by the Council of Europe are particularly noteworthy. In 1995, it provided a definition for landscape related to cultural values in Recommendation No. R (95) 9 on the Integrated Conservation of Cultural Landscape Areas as Part of Landscape Policies . According to this document, landscape is the ‘formal expression of the numerous relationships existing in a given period between the individual or a society and a topographically defined territory, the appearance of which is the result of the action, over time, of natural and human factors and of a combination of both’. Furthermore, it takes landscape as having a threefold cultural dimension. This takes into account the perception of humans (‘it is defined and characterised by the way in which a given territory is perceived by an individual or community’); the concept of time (‘it testifies to the past and present relationships between individuals and their environment’); and identity (‘it helps to mould local cultures, sensitivities, practices, beliefs and traditions’).

Distribution of World Heritage cultural landscapes according to criteria for selection (June 2020)

Criteria	Landscapes
(I) To represent a masterpiece of human creative genius.	6
(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.	37
(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.	64
(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.	61
(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.	57
(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.	35
(VII) To contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance.	6
(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.	5
(IX) To be outstanding examples representing significant on-going ecological and biological processes in the evolution of ecosystems.	5
(X) To contain the most important and significant natural habitats for conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.	4



<https://www.coe.int/en/web/conventions/full-list?module=treaty-detail&treaty-num=176>

Subsequently, in 2000, the Council of Europe adopted the European Landscape Convention ^A, which expanded the definition of landscape to mean ‘an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors’.

As such, whilst UNESCO has focused on protecting heritage landscapes or those of cultural interest with outstanding universal value, and national and regional legal instruments have included the category of cultural landscape in their provisions, something which also encompasses those recognised for the quality of their heritage values, the Council of Europe has expanded its scope to include all landscapes and scales. The latter has undoubtedly led to significant progress being made in terms of theoretical aspects as well as the methods and techniques used in their protection, management and planning from all the relevant perspectives, including agriculture, tourism, culture, the environment, regional/spatial planning and cultural heritage management.

This publication is aimed particularly at those involved in managing landscapes as well as at professional bodies and citizens associations in need of guidelines for ensuring their projects and initiatives help maintain and enhance the natural and cultural values of a particular landscape.

At the same time and since its creation in 1989, the IAPH has run projects and initiatives with a strong territorial focus. Between 1992 and 1994, the Pilot Project for the Development of a Comprehensive Spatial, Cultural and Environmental Protection Instrument [↙^A](#) was run. This was the first attempt by the institute to undertake multidisciplinary research into how public authorities might work together in a coordinated manner to include cultural heritage in regional/spatial planning instruments. During this time, the foundations were also laid for the creation of an IT system to manage electronic data in the form of text, images and maps. For the first time ever, the topological relationship between recorded cultural assets and other local variables (such as aspects relating to hydrography, land use, geology and infrastructure) could be clearly seen.



<https://repositorio.iaph.es/handle/11532/332527>

However, it was not until 2000 that, thanks to the project Alianzas para la Conservación [Partnerships for Conservation] [↙^B](#), the concept of cultural landscapes was placed at the heart of an integrated planning strategy for territorial cultural heritage. This project came to an end in 2004 with the publication of A Guide to the Cultural Landscape of Bolonia Bay and the creation of the Cultural Landscape Laboratory, which became a permanent part of the IAPH in 2008, specifically the Documentation and Study Centre [↙^C](#).



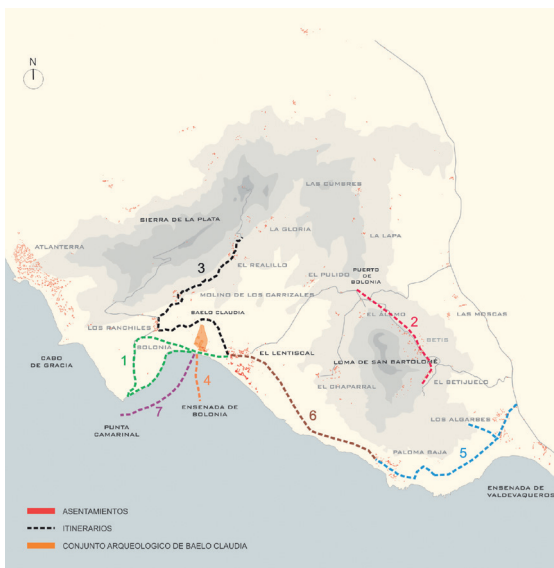
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The Cultural Landscape Laboratory has undertaken numerous projects for the purpose of identifying and characterising landscapes in urban and rural areas at various scales. Drawing on the experience it has gained through these projects and its ever-increasing number of specialist contributions to the field of landscape in Spain and internationally, this guide is part of a series of methodology documents



<https://www.juntadeandalucia.es/organismos/iaph/estructura/centro-documentacion-estudios.html>

A selection of images from *A Guide to the Cultural Landscape of Bolonia Bay* (Tarifa, Cádiz)



covering a wide range of subjects published by the Landscape Laboratory.

Focus and audience

This publication is aimed particularly at those involved in managing landscapes as well as at professional bodies and citizens associations in need of guidelines for ensuring their projects and initiatives help maintain and enhance the natural and cultural values of a particular landscape. Having a set of guidelines designed to help draft a landscape guide from the very outset helps effectively organise and structure the tasks involved, create an effective timeline and establish a budget in line with its objectives and scope.

Generally speaking, both landscape guides and charters are documents based on dialogue with society which focus on the conservation, use and management of an area from a landscape perspective. As such, they are normally produced by public authorities, although they are used by all stakeholders involved in their implementation.

Although this publication primarily focuses on landscapes with significant cultural values, it is applicable to any type of landscape. Nevertheless, it should be noted that it does prioritise actions aimed at understanding, assessing and safeguarding their cultural values.

How to use this guide

As outlined above, the purpose of this publication is to offer guidance to those responsible for creating landscape guides in general, and cultural landscape guides in particular. It is particularly useful in the sense that it provides insights into the methods

tried and tested by the IAPH to a greater or lesser extent, presented in a well-structured format. Certain sources the reader may wish to consult whilst reading this guide are underlined and at the end a diagram summarising the entire process is included.

Structure and content

This guide is structured in a way which reflects the process followed by landscape guides, namely planning, landscape characterisation, definition of landscape quality objectives and management.

a) Planning

Creating a landscape guide almost always requires a significant investment in terms of time and technical resources. As such, properly planning the process from the outset is particularly important. This involves clearly establishing its scope based on the resources available in order to minimise the risk of work having to be stopped late on in the process due to a lack of economic resources or time. Creating a timeline and setting a budget which are as accurate as possible is the best way of beginning the process and one which will ensure its success.

This planning phase is dealt with in detail in chapter two. Here, general aspects on which decisions must be made, agreed upon and established by those involved in producing a landscape guide (i.e. the production team) are also discussed. As such, this chapter is mainly reserved for issues relating to method and procedure. Each landscape guide deals with a set of diverse and practically unique circumstances. As such, the decision has been made to make this guide general in nature, with a focus on common, basic aspects which should be

taken into account when creating any landscape guide. These include:

- Participation: a decision must be made as to how and when the public will participate in the creation and management of the landscape guide.
- Documentation: relevant sources of information (text, visual material and maps) must be chosen, and the kinds of accompanying visual content to be used established.
- Communication: a communication strategy for disseminating the results of the work undertaken throughout the process must be established, based on the resources available.

b) Characterisation

The first step in landscape action, and something which is reflected in the main national and international reference texts, is identification and characterisation.

- The European Landscape Convention states that each party must identify its own landscapes throughout its territory; analyse their characteristics and the forces and pressures transforming them;

Cultural landscapes recognised as such in national, regional and local instruments tend to be geographically well-defined areas where tangible and intangible cultural heritage plays a particularly important role.





<https://whc.unesco.org/en/guidelines/>



<https://www.culturaydeporte.gob.es/planes-nacionales/gj/dam/jcr:a08b4444-4929-4033-ac38-68e8f3c2080e/05-paisajecultural-eng.pdf>

take note of changes; and assess the landscapes thus identified, taking into account the particular values assigned to them by the interested parties and the population concerned.

- In the area of heritage management, the UNESCO Operational Guidelines for the Implementation of the World Heritage Convention  take a similar approach by stating that identification and the delineation of boundaries are the first tasks that must be completed for the purpose of understanding cultural assets.

- In Spain, the National Cultural Landscape Plan  (2015) establishes identification, characterisation and safeguarding as one of its specific objectives, and highlights the need to agree upon a more uniform system for the identification and characterisation of landscapes of cultural interest throughout the country.

Thus, we might say that when we talk about identification and characterisation within the context of a landscape guide, what we are referring to is a method of revealing its characteristics, values and what makes it unique. Taking into account the above, a cultural landscape guide must cover the following aspects: the identification and location of the landscape (chapter three), an analysis of the natural environment (chapter four), the historical construction of the area (chapter five), its exploitation and use as seen through socio-economic activities (chapter six), and past and present human perceptions of it (chapter seven). These should focus on the most relevant aspects for explaining and allowing the area in question to be understood. They should also help put things from the past into context and foresee changes that may positively or negatively affect its values in the future.

Types of resources associated with landscape characterisation, taken from *A Thesaurus of Andalusia's Historical Heritage*



Natural environment

- Geographical features (mountains, capes, straits, rivers, waterfalls, caves, defiles, lagoons, glaciers, etc.)
- Meteorological phenomena and environmental conditions (rain, wind, cold, snow, etc.)
- Vegetation (forests, flowers, trees, shrubs, etc.)
- Animals (mammals, birds, fish, reptiles, etc.)



Human activities

- Built elements (related to farming, utilities, public services, urban infrastructure, industry, religion, housing, etc.)
- Techniques (food production, agriculture, hunting, mining, traditional practices, etc.)
- Festive events
- Traditions and customs



The historical construction of areas

- Regional built elements (transport infrastructure, hydraulic infrastructure, mining complexes, *dehesas*, settlements, open spaces, etc.)
- Buildings that form regional systems or networks (defensive systems, watchtowers, etc.)



Perceptions

- Buildings and geographical features (viewpoints and landmarks)
- Regional infrastructure (roads)
- Attributes (smells, flavours, sounds, etc.)
- Expressions of art (literature, paintings, engravings, drawings, etc.)
- Documents (audiovisual, photographs, posters, maps, postcards, publications, etc.)

It is important to note that all the chapters mentioned above relating to the characterisation process in a landscape guide should include a section on associated heritage resources. This should explain the type of resource related to the natural environment, the historical construction of the territory, socio-economic activities and human perceptions, the aim being to present the information in a well-organised manner. It is recommended resources be grouped in accordance with these concepts, as this allows them to be looked at as a whole rather than individually.

c) Definition of landscape quality objectives

Chapter eight offers guidance on how to establish landscape quality objectives based on the strengths and weaknesses identified through a general assessment. These should be underpinned by a series of specific measures designed to foster a coordinated approach by public authorities and all those involved in managing the landscape in question.

d) Monitoring and managing landscape guides

Once a landscape guide has been produced, ways of assessing its degree of implementation and the effects of the measures contained in it must be created. As such, the monitoring tasks described in chapter nine are essential for evaluating its results and taking the appropriate action based on these.

In order to ensure and maximise its success, a solid system based on a participatory approach which takes note of changes in the landscape is also essential. This should be done by creating consultation bodies appropriate for the specific situation

This publication, the content of which can be applied to practically any geographical area or legal instrument, and by almost any institution, is based on the working process developed by the Andalusian Institute of Historical Heritage in landscape guides covering Bolonia Bay (Cádiz) and Seville's historic urban landscape.

which ensure the participation of the population and institutions concerned.

Concepts and terminology

In order to avoid confusion, the term 'landscape' will only be used when what is being discussed may be applied to any landscape, whereas the term 'cultural landscape' will be used within the context of aspects that apply specifically to landscapes with heritage values or those of cultural interest. Likewise, the expression 'landscape guide' will be used in the broadest possible sense, as the general concepts discussed in this publication may be applied to any context, although always with a view of safeguarding the cultural values of landscapes.

As this guide is highly technical in nature and intended to be used as a reference manual, the decision has been made not to include in-text references in order to make reading it easier. Nevertheless, great care has been taken to provide the reader with enough information to allow them to easily identify the resources used to create this guide.

With this in mind, references as well as suggestions for further reading are organised by chapter at the end of this publication. Furthermore, throughout the digital version of this guide, hyperlinks have been included to the technical documents, websites and publications mentioned, meaning readers are able to easily go into specific aspects in more depth if they so wish. Resources for which a link is provided are underlined.



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Unless stated otherwise, the visual content included in this publication has been created by its authors, using images taken from the IAPH image bank [IAPH](#). Where they are based on other publications, sufficient information is provided to allow the reader to identify these.