

## **A CONSIDERATION ON THE DEFINITION OF THE SETTING AND MANAGEMENT/PROTECTION MEASURES FOR CULTURAL ROUTES**

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### **DEFINITION OF THE SETTING IN THE CONTEXT OF CULTURAL ROUTE**

The setting of a cultural route is to be defined by inventorying the tangible and intangible, cultural and historical elements that are related to each other in terms of theme, concept or definition of a specific route and by identifying the location of the existing property that can be expressed in points, lines or areas; the, these two sets of information are combined in the context of a route constituting one whole continual property.

A cultural route can be expressed on an theoretical plane defined by the spatial axis and the temporal axis as a geographical representation of the continuity based upon the dynamics of movement or the concept of exchange; on the other hand, the actual size and density of tangible and intangible elements of the property that remain physically vary from case to case as well as the degree to which their authenticity can be verified. In addition, among cultural routes, there will be many examples that spatially expand on extremely large scales ranging from the regional level to international, multi-national and even intercontinental levels. Besides, they tend to fade into the abstract, as their presence goes back along the historical or temporal axis and the pieces of material evidence that prove their existence become accordingly more scarce and less obvious. Nevertheless, the setting of a cultural route needs to be defined on the basis of scientific analysis in which available pieces of evidence including intangible elements are carefully put together into a continual route.

### **THE SETTING OF CULTURAL ROUTE**

#### **1 Process of Defining the Setting of Cultural Route**

The setting of a cultural route is to be defined in the following process. These steps in the process also provide the basis to categorize the setting of a cultural route at the same

time.

#### **Step 1**

The agreement is reached that a certain cultural route be maintained as a heritage to be passed on to future generations at the local, national, or international levels, with the involvement of all the relevant nations.

#### **Step 2 (or the 1<sup>st</sup> category of the setting)**

The location of the route is delineated or identified at the local, national, or international levels, with the involvement of all the relevant nations.

#### **Stage 3 (or the 2<sup>nd</sup> category of the setting)**

The core of the cultural route, i.e. the property area, is delineated or identified.

#### **Step 4 (or the 3<sup>rd</sup> category of the setting)**

The primary buffer zone is defined.

#### **Step 5 (or the 4<sup>th</sup> category of the setting)**

The secondary buffer zone is defined.

#### **2 Categories of the Setting of Cultural Route**

The setting of a cultural route can be categorized broadly into the 4 types corresponding to each of the above-mentioned steps (Step 2 to Step 5) in the process of its definition.

(1) The 1<sup>st</sup> category of the setting (the location of the route)The route of a cultural route, or the location of the property, is identified and expressed in the following forms and existence levels.

##### **a. The forms of the route**

The location of a cultural route is recognized as a continuum of space, places and areas that share the common theme of that particular route or as a group of the material evidence of its presence whose connection is recognizable; it is expressed in a linear form as long as it is identifiable as a route. The following 6 forms are considered to be the typical

patterns that cultural routes will take.

- i. Line
- ii. Belt
- iii. Network
- iv. Circle
- v. Cluster

As is especially the case with a cultural route in comparison with other types of cultural heritage, it is likely that, at the level of this 1<sup>st</sup> category of the setting, more than one nation, continent, sea or ocean is involved. Therefore, in many cases – e.g. an international property, an inter-continental property or routes running on the sea or ocean – it will be difficult to fix the location of the route with sufficient levels of certainty and clarity to enable the location or the existence of the route to be recorded on a map in a solid line. In such cases, there will be no other practical options but to represent the rough routing in a broken line or in a band, although it cannot be any more than an abstract estimate of the location of the route.

#### b. The levels of the existence of the route

It is the most distinctive characteristic of a cultural route to extend over a wide range of area. For the purpose of cultural routes, it is probably appropriate to consider the following 5 spatial levels to measure the scale of the existence of a route.

- i. Local level
- ii. National level
- iii. Multi-national level
- iv. Continental level
- v. Intercontinental level

#### (2) The 2<sup>nd</sup> category of the setting (the core of the property)

The setting of a route that constitutes the value of the property, or the core of the route, can be considered to be the 2<sup>nd</sup> category of the setting. The property area, i.e. the core of a cultural route, should be defined as what most needs to be protected and preserved, including areas where various factors, attributes and characteristics that compose the cultural value of the route tangibly exist in an appropriate state of preservation to meet conditions of cultural and historical authenticity and areas where factors that have significant impacts upon the sustainable existence of the tangible characteristics and theme of the cultural route exist or will exist in the future. Although this core might not necessarily exist tangibly throughout the entire length of a route, the continuity of the theme that makes the route one property must not be broken throughout the route. The integrity as one route including the parts that cannot constitute the core needs to be maintained through the management of the settings in the 3<sup>rd</sup> and 4<sup>th</sup> categories. Especially in the case of a large-scale route that runs beyond the territory of one

country to extend over several nations or even continents, the core of the route will contain diverse environmental elements existing over a vast area that are determined by political, cultural and geographical perspectives; as a result, delineating the property area will become an extremely difficult task that necessitates tremendous workload. The above-mentioned three perspectives can be further broken down into the following “regions”.

- i. Cultural region
- ii. Ethnic regions and tribe regions
- iii. Religious regions
- iv. Language regions
- v. Regions that shares the common geographical characteristics, ecological systems, biogeographical characteristics, or landscapes.
- vi. Other regions

#### (3) The 3<sup>rd</sup> category of the setting (the primary buffer zone)

The 3<sup>rd</sup> category of the setting is defined as follows:

- i. Areas where various factors that have or will have impacts upon the conservation of the route itself or the value or characteristics of the route exist; and
- ii. Areas under the existing or potential influence of the existence or the value of the route.

The size of the 3<sup>rd</sup> category setting will vary depending upon the type, scale, distribution, length and other conditions of the specific route; however, the setting that exists along the route and encompasses it should be conserved at the local level, the national level, the international level, the continental level or even the intercontinental level, as appropriate.

#### (4) The 4<sup>th</sup> category of the setting (the secondary buffer zone)

The 4<sup>th</sup> category of the setting contains various elements including historical elements that make the route exist or compose the route and the tangible and intangible heritage elements that accompany the route or exist in association with it; it is the area that has the potential of governing or influencing the surrounding areas (environment) encompassing the route indirectly or of being influenced by them. A homogenous environment, area, realm or region that serves as the background of a coherent concept of a route is the 4<sup>th</sup> category of the setting.

### 3 Factors that Determine the Setting of Cultural Route

(1) In order to define a cultural route as a continual property, it is important that one or more of the following elements should be identified as the common and continual thread of the route.

- i. Component features

- ii. Characteristics
- iii. Purpose / function
- iv. Historical background

However, a cultural route does not always remain complete with concrete pieces of evidence to show how and where the spread of a culture occurred or the movement of people or goods happened. A route that is perceived as an abstract entity should nevertheless be recognized as a heritage property.

(2)The concept of cultural routes manifest itself in extremely diverse forms in real world in terms of characteristics, function and purpose.

- i. Walking routes for religious purposes, etc.Routes for pilgrimage, circumambulation or religious propagation
- ii. Routes for transportation of goods, trading routesRoutes where specific goods were carried (salt route, Silk Road, minerals such as gold, silver or copper)
- iii. Canal, waterway, railway, seaway or river
- iv. Routes of war, military routes
- v. Human movements, tourist routes, roads, highways
- vi. Communication routes
- vii. Routes where a variety of culture was transmitted
- viii.Other routes that represent the movement of culture or people

Depending upon the types of the route listed above, the factors that determine the setting of the route, the environmental elements, the elements that must be conserved in order to conserve and sustain the heritage, the impact factors that affect the property and are affected by the property vary according to the type of the route, the requirements of existence and the existing environmental conditions. Therefore, in defining the setting, these factors and conditions that determine the setting of the property should be carefully investigated on a case-by-case basis for each individual route so that the appropriate environmental, historical and cultural factors are selected for appropriate evaluation. It is necessary to clarify the type of the route and the time and space of its existence and to measure the area of impact quantitatively.

### (3) Examples

Religious routes, in the case of pilgrimage routes related to Christianity, often lead to the establishment of cities, markets, towns, lodgings, hospitals and churches as by-products, which can therefore become important factors that determine the setting of these routes. In contrast, in the case of pilgrimage routes associated with Shintoism in Japan, natural elements revered as the dwelling of deities, practices of nature worship, exceptional natural landscapes, natural environment areas and

their characteristics become the factors that determine the setting of the route. In the cases of Buddhism and Shintoism in Japan, routes for pilgrimage or circumambulation serve as the stages for spiritual and physical training; therefore, environments of extremely high natural degree or environments that are severe and challenging (in terms of landform, climate or accessibility) are the factors that determine their setting.

Large-scale routes that extend over a great length can cross the borders of several countries, different ethnic groups, cultural regions, religious regions, climate regions, geographical regions, environmental regions; various features that compose them and the extent of their impact in relation to the heritage will be the factors that determine the setting of the route.

As regards the 3<sup>rd</sup> type of cultural routes in the previous section, i.e. canals, waterways, railways, seaways, rivers, etc., factors such as nature, environment, landform, etc. will be the especially important factors that determine the setting. It is not rare that rivers, canals or waterways, for instance, can be as wide as a watershed or a topographic unit; they can even become as large as the continental scale. In addition, they exist as landscape resources that are locally important; therefore, from the point of view of landscape, the areas within the range of visual impact need to be treated as part of the setting for management purposes, if possible.

As regards the 5<sup>th</sup> type, the route that is created by people's ambulant movements, the evaluation not only from the historical and cultural points of view but also from the perspective of utilization of the property is desirable with due attention to safety, educational effects and the convenience of visitors.

## 4 Issues Concerning the Setting of a Cultural Route

(1) Identification of the route based upon scientific research  
Especially in the case of a large, lengthy and widely expanding route that runs over several countries or continents or that traverses a continent from one side to the other, a joint committee consisting of experts who represent relevant countries should be set up to share information and carry out the identification of the route from the historical and cultural points of view. The identification is done on the basis of the understanding and analysis of the characteristics of the route, the common component features of the route, purpose, function, history, cultural background and other route-determining factors such as cultural regions, ethnic regions, religious regions, language regions, geology, topography, ecosystems, environment and landscapes. GIS (Geographical Information System) will be an effective tool in

the practical analysis in which such diverse factors, elements or background information need to be handled.

## Abstract

### (2) Cultural heritage assessment

In relation to the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> category settings, in which areas to be managed, conserved and passed on to future generations are determined, it is necessary to make an assessment about what kind of impacts could happen in the future upon the route as well as how probable and how large. It is also true to the impacts of the route itself upon the surrounding areas. It is important to delineate clearly the extent of the setting on the basis of such consideration. In other words, the process of defining the setting can be construed as a kind of impact assessment from the cultural, historical, environmental and social points of view. Therefore, it will be necessary in the future to require such heritage assessment as a condition of the nomination or inscription of a property upon the World Heritage List. It should be emphasized that this is most important, as important as monitoring, in order to safeguard World Heritage properties from the danger of losing their outstanding universal value.

## **PROTECTION AND MANAGEMENT PLAN FOR CULTURAL ROUTE**

A cultural route is the kind of heritage whose tangible existence is difficult to verify for various reasons attributable to diversity in terms of attribute, style, scale, form, temporal extent and spatial extent. One of the characteristics unique to cultural routes is that their setting can expand from the local level to the global level, covering several nations. Therefore, the protection and management of a cultural route should be conducted by setting up an international protection and management organization that consists of stakeholders of relevant nations as an agency responsible for planning and implementing the actual measures for protection and management. The national committees of ICOMOS of the relevant countries should participate in it. The neutral standpoint should be guaranteed without favoring or limiting specific interests of individual nations. In addition, the ICOMOS CIIC should provide instruction and technical and other assistance, each relevant country should share and provide funding, as appropriate, to support the administration of such organization.

This paper will first attempt to elaborate and clarify the author's interpretation and definition of the setting for cultural routes, based upon which a framework of reference for the setting for cultural routes will be proposed as a theoretical tool.

In this effort, the system, category, types or patterns of cultural routes will be considered with the major focus upon the diversity or variation which is characteristically seen among cultural routes, as the basis of defining the setting for them.

To be specific, a multi-aspect approach based upon the following key aspects including space, scale, type and tangibility will be attempted to categorize and define a property belonging to the diverse world of cultural routes.

The most appropriate context and method of defining the setting for a specific cultural route can vary, depending upon which pattern of the cultural route to be categorized according to the above-mentioned four viewpoints the property in question falls under.

In addition, management protection measures of the cultural route and its setting will be proposed from the viewpoint of conserving the different types of outstanding values inherent in the heritage as well as preserving its physical existence for transmission to future generations.