

SESSION - 4. CONTEMPORARY CHALLENGES IN HERITAGE DISCOURSE -
A CRITICAL EXAMINATION OF THE STATE OF THE ART IN HERITAGE
DISCUSSIONS, CONSIDERING THE EVOLVING PERSPECTIVES AND
CHALLENGES THAT HAVE EMERGED SINCE THE INCEPTION OF THE
VENICE CHARTER. EXAMINING THE RELEVANCE OF THE VENICE
CHARTER IN THE CURRENT CONTEXT, WITH A FOCUS ON CHALLENGES
POSED BY THE WESTERN DIVIDE BETWEEN NATURE AND CULTURE,
THE GROWING IMPORTANCE OF METROPOLISES, SOCIAL INEQUITIES,
THE ENVIRONMENTAL IMPACT OF HUMAN ACTIVITIES, DISASTERS AND
CONFLICTS, AMONG OTHERS.

**"PERSPECTIVES ON THE MANAGEMENT OF CULTURAL LANDSCAPES
AND WORLD HERITAGE IN THE BRAZILIAN URBAN CONTEXT: THE
CASES OF BRASÍLIA, BELO HORIZONTE AND RIO DE JANEIRO"**

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The objective of the thematic session is to discuss dynamic contemporary perspectives for the preservation and management of World Heritage of Brazilian urban sites. Brasília, Rio de Janeiro and Belo Horizonte, locations that seem to us to be in line with the concepts of the historic urban landscape and the natural landscape. We intend to set up a Working Group of the same name.

The three Brazilian metropolises have different contexts, but they share the challenges of preserving the Outstanding Universal Value as a UNESCO World

Heritage Site. The inscriptions of the Brasília Pilot Plan, in 1987, of the "Carioca Landscapes between the Mountain and the Sea", of Rio de Janeiro, in 2012, and of the Modern Ensemble of Pampulha, in Belo Horizonte, in 2016, as a cultural landscape inscribed on the World Heritage List, allow us to draw parallels and reflect on the management and preservation practices of World Heritage.

The urban ensemble of Brasília, DF is the first modern city inscribed on the World Cultural Heritage List, was inscribed according to cultural criteria (i) and (iv). According to UNESCO, the preservation of the whole of Brasília must focus on a forward-looking vision of the city, preserving its outstanding and sustainable universal value, taking into consideration the climate impacts and the well-being of the population. One could hypothesize that if its candidacy were to take place today, the notion of cultural landscape would be privileged. Because the typology of the cultural landscape was only implemented from 1992 in the UNESCO acts.

The inscription of "Rio de Janeiro: Carioca Landscapes between Mountain and Sea" as a World Heritage Site, a series of "zones/landscapes" of the city of Rio de Janeiro, represent a renewed and inclusive reading of heritage, defining it as an example of a city where natural and built elements confer environmental and social quality. The areas of the site have been characterized into three distinct sub-categories of cultural landscape: Intentionally designed landscape – represented by the Botanical Garden, Passeio Público, Flamengo Park and the Copacabana waterfront; Landscape in continuous organic evolution, – represented by natural elements, mainly the Tijuca National Park and its replanted forests in regeneration; and the associative landscape – represented by the different elements that have been given the hand of man and whose images, depicted since the first years of colonization, project the city and culture of Rio de Janeiro to Brazil and the world. The buffer zone of the site interconnects the sectors whose preservation is conditional on maintaining not only the level of the buildings, but also the urban dynamics. In these terms, the Recommendation on the Historic Urban Landscape plays a fundamental role and its implementation has been systematically sought.

The Modern Complex of Pampulha was inscribed on the World Heritage List as a cultural landscape on the basis of criteria (i), (ii) and (iv). The central argument of the nomination, expressed in its Statement of Outstanding Universal Value, justifies that the Modern Ensemble of Pampulha is "a living, integral and authentic landmark in the history of world architecture and in the

history of Brazil and the Americas". The relationship with the landscape is valued in the statement that the "strength of the whole provided by the forms of its buildings and the relationship that is established between them and the landscape, inaugurates an architectural language of its own" and "the pioneering contextual approach in the field of modern architecture". However, the statement does not define the property as a cultural landscape, but rather as an urban complex that provides "the conjunction of various forms of artistic expression into an integrated whole, where the construction technology and the specific language of each artistic modality are combined and relativize the expressiveness of the whole". The delimitation of the buffer zone is determined as an urban landscape, materializing a socio-economic dynamic that develops on the natural site, giving it meaning and content.

Thus, in search of perspectives for the management and conservation of cultural landscapes and World Heritage in the Brazilian context. The discussion will be based on a single text produced by the authors. The structure of the text based on O.U.V., will address the benefits and mismatches between the categories in relation to contemporary challenges and their applicability in the world heritage site. Proposed discussion lines for the roundtable.

The programme 15' the presentation of the three cases, 30' the discussion and 10' the establishment of the WG until the next ICOMOS-GA.

Palavras-chave: historic urban landscape recommendation; world heritage; cultural landscape; world heritage management and preservation.