

Session 1 – Inventing Traditions, Imagining Communities [Micro- cities Project Guangzhou & Food]

What is heritage?

HPHE7001 Heritage in the political World

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Heritage)**

University of Wales Trinity Saint David



What is Global Heritage?

What is heritage?



The global authorised heritage discourse



What is UNESCO?

UNESCO is the United Nations Educational, Scientific and Cultural Organization. It seeks to build peace through international cooperation in education, sciences and culture. UNESCO's programmes contribute to the achievement of the Sustainable Development Goals defined in the 2030 Agenda, adopted by the UN General Assembly in 2015.

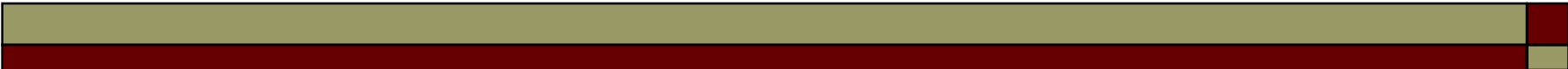
UNESCO's History

As early as 1942, in wartime, the governments of the European countries, which were confronting Nazi Germany and its allies, met in the United Kingdom for the Conference of Allied Ministers of Education (CAME). World War II was far from over, yet those countries were looking for ways and means to rebuild their education systems once peace was restored. The project quickly gained momentum and soon acquired a universal character. New governments, including that of the United States, decided to join in. Upon the proposal of CAME, a United Nations Conference for the establishment of an educational and cultural organization (ECO/CONF) was convened in London from 1 to 16 November 1945. Scarcely had the war ended when the conference opened. It gathered together representatives of forty-four countries who decided to create an organization that would embody a genuine culture of peace. In their eyes, the new organization was to establish the "intellectual and moral solidarity of mankind" and thereby prevent the outbreak of another world war.



United Nations
Educational, Scientific and
Cultural Organization





What is heritage for you?



What is Heritage?

Heritage is ...

- *... mechanism by which the past, preserved and passed down by previous generations can be experienced by through physical reminders and intangible*
- *... fluid, ever-changing, inherited and desired by everyone*
- *... open to all regardless of nationality, language, borders, class or education but due to its interpretable nature can be misused by individuals, groups and governments.*
- *... a process of meaning-making that relies on ongoing transmission, interpretation, and recollection.*
- *... performed at both individual and collective levels in order to create, or imply, senses of identity, social cohesion, and place.*
- *... something which provides significance or meaning to a community or an individual.*
- *... found within objects, buildings and monuments as well as within stories and traditions.*
- *... that which we wish to preserve for future generations.*
- *... a mode of enquiry into the relationship between people and their material past.*

What is Heritage?

What might be meant by the following:

- Cultural heritage
- Natural heritage
- Intangible heritage?

What is Cultural Heritage 'officially'?

[UNESCO Institute for
Statistics, 2009](#)
[UNESCO Framework
for Cultural Statistics](#)

- Cultural heritage includes artefacts, monuments, a group of buildings and sites, museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance. It includes tangible heritage (movable, immobile and underwater), intangible cultural heritage (ICH) embedded into cultural, and natural heritage artefacts, sites or monuments. The definition excludes ICH related to other cultural domains such as festivals, celebration etc. It covers industrial heritage and cave paintings.

What is Natural Heritage 'officially'?

According to the 1972
UNESCO Convention
Concerning the
Protection of the World
Cultural and Natural
Heritage

- **NATURAL FEATURES** consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;
- **GEOLOGICAL and PHYSIOGRAPHICAL FORMATIONS** and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;
- **NATURAL SITES** or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

What is Intangible Heritage 'officially'?

According to the [2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage](#)

Practices, representations, expressions, knowledge, skills that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, **transmitted from generation to generation**, is **constantly recreated** by communities and groups in response to their environment, their **interaction** with nature and their history, and provides them with a sense of **identity and continuity**, thus promoting respect for cultural diversity and human creativity.

What is Intangible Heritage 'officially'?

According to the 2003
UNESCO Convention for
the Safeguarding of the
Intangible Cultural
Heritage

- (a) **oral traditions** and expressions, including **language** as a vehicle of the intangible cultural heritage;
- (b) **performing arts**;
- (c) social practices, **rituals** and **festive events**;
- (d) **knowledge and practices** concerning nature and the universe;
- (e) traditional **craftsmanship**.

What is *Local* and *National* Heritage?

- What key characteristics and ideas do you associate with the heritage your locality – either where you live or where you grew up?
- How similar/different are these characteristics and ideas to how heritage is conceptualised on a national scale?

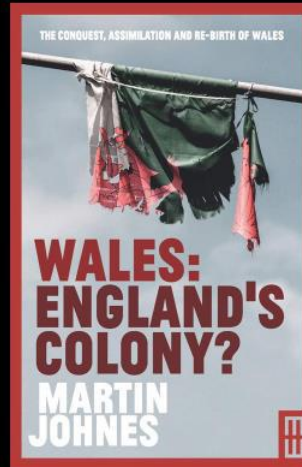
What is *Welsh* Heritage?

The Dragon Has Two Tongues: A History of the Welsh (1985)



Wynford Vaughan-Thomas
(1908–1987)

Gwyn A. Williams
(1925–1995)



2019

- According to the series, what are the dominant themes and topics of Welsh history and heritage
- And who are the key protagonists in Welsh history? Which people or social groups receive most attention?
- What gets left out of the series? Are there any notable exclusions or 'deemphases,' and, if so, why might these be significant?
- What do these series tell us about how Welsh history is presented by heritage institutions and public history discourses?

What is *World* Heritage?



What is World Heritage?

World Heritage is the designation for places on Earth that are of outstanding universal value to humanity and as such, have been inscribed on the World Heritage List to be protected for future generations to appreciate and enjoy. Places as diverse and unique as the Pyramids of Egypt, the Great Barrier Reef in Australia, Galápagos Islands in Ecuador, the Taj Mahal in India, the Grand Canyon in the USA, or the Acropolis in Greece are examples of the 1007 natural and cultural places inscribed on the World Heritage List to date.

What tensions might there exist between local, national and global conceptualisations of heritage? How compatible are these ‘scales’ of heritage with one another?

'The' World Heritage is not Intangible Heritage (per se)

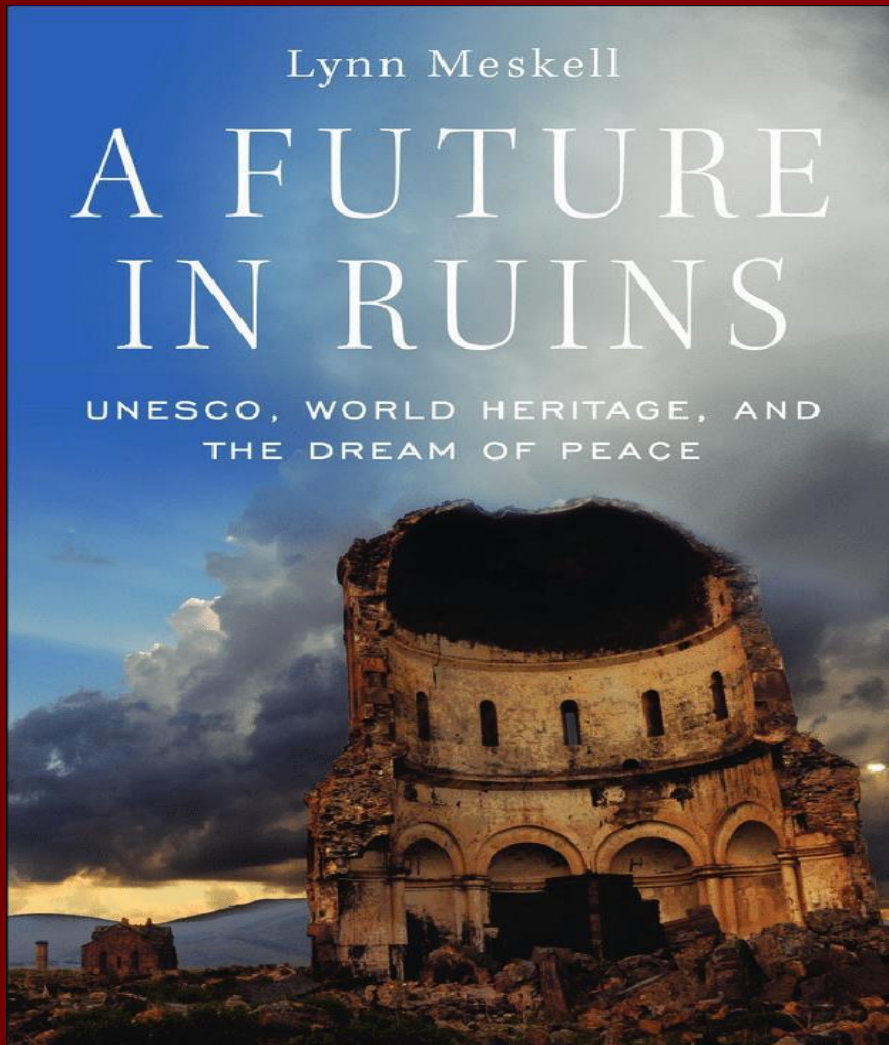
- According to the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage

Nothing in this Convention may be interpreted as:

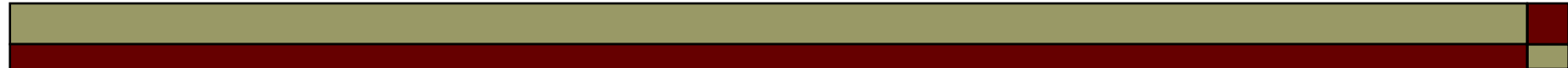
- (a) altering the status or diminishing the level of protection under the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage of World Heritage properties with which an item of the intangible cultural heritage is directly associated; or
- (b) affecting the rights and obligations of States Parties deriving from any international instrument relating to intellectual property rights or to the use of biological and ecological resources to which they are parties.

World Heritage Selection Criteria (Cultural)

- 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;



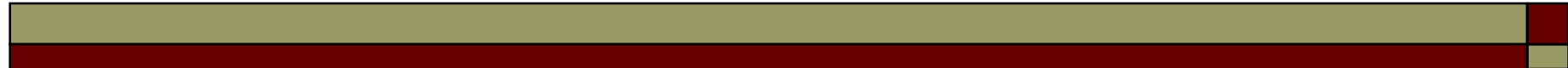
Critiques of UNESCO



UNESCO list of cultural heritage

Compiled 2002 (United Nations year for cultural heritage)

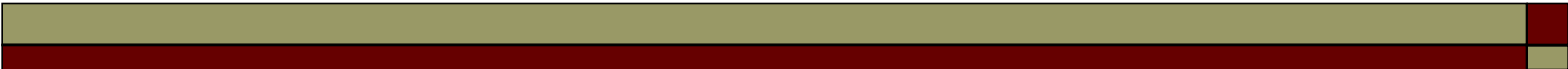
-
- ❑ cultural heritage sites (including archaeological sites, ruins, historic buildings)
 - ❑ historic cities (urban landscapes, their parts, ruined cities)
 - ❑ cultural (including parks, gardens) and modified landscapes (pastoral lands, farms)
 - ❑ natural sacred sites (held important but without evidence of human modification: sacred mountains)
 - ❑ underwater cultural heritage
 - ❑ museums (including cultural museums, art galleries, house museums)
 - ❑ movable cultural heritage (objects outside of archaeological context)
 - ❑ handicrafts
 - ❑ documentary and digital heritage (archives, objects in libraries, digital archives)
 - ❑ cinematographic heritage (movies and the ideas they convey)



UNESCO list of cultural heritage

Compiled 2002 (United Nations year for cultural heritage)

- ❑ oral traditions (stories, histories, traditions that are not written but
- ❑ passed from generation to generation)
- ❑ languages
- ❑ festive events (festivals and carnivals and the traditions they embody)
- ❑ rites and beliefs (rituals, traditions and religious beliefs)
- ❑ music and song
- ❑ the performing arts (theatre, drama, dance and music)
- ❑ traditional medicine
- ❑ literature
- ❑ culinary traditions
- ❑ traditional sports and games



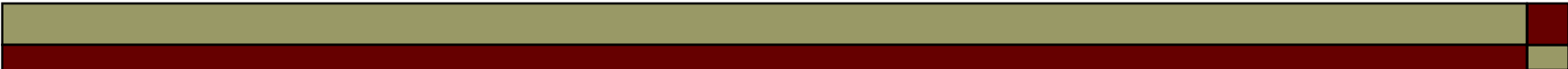
Cultural Heritage: IS THAT CORRECT?????

Tangible

- ❑ cultural heritage sites
- ❑ historic cities
- ❑ cultural and modified landscapes
- ❑ natural sacred sites
- ❑ underwater cultural heritage
- ❑ museums
- ❑ movable cultural heritage
- ❑ handicrafts
- ❑ documentary and digital heritage
- ❑ cinematographic heritage

Intangible

- ❑ oral traditions
- ❑ languages
- ❑ festive events
- ❑ rites and beliefs
- ❑ music and song
- ❑ the performing arts
- ❑ traditional medicine
- ❑ literature
- ❑ culinary traditions
- ❑ traditional sports and games



??

- ❑ Is there non-cultural heritage?
- ❑ NATURAL HERITAGE?
- ❑ Who decides on definitions and their applicability?
- ❑ What are the consequences?
(preservation, conservation, attention)

Convention for the Protection of Cultural Property in the Event of Armed Conflict, 1954

- 'Hague Convention'



UNESCO Constitution

Purposes and functions

1. The purpose of the Organization is to **contribute to peace and security by promoting collaboration among the nations** through education, science and culture in order to further universal respect for justice, for the rule of law and for the **human rights and fundamental freedoms which are affirmed for the peoples of the world, without distinction of race, sex, language or religion, by the Charter of the United Nations.**
2. To realize this purpose the Organization will:
 - (a) Collaborate in the work of advancing the mutual knowledge and understanding of peoples... ;
 - (b) Give fresh impulse to popular education and to the spread of culture
 - (c) Maintain, increase and diffuse knowledge
 - (a) By assuring the conservation and protection of the world's inheritance of books, works of art and monuments of history and science, and recommending to the nations concerned the necessary international conventions;
 - (b) By encouraging cooperation among the nations in all branches of intellectual activity, including the international exchange of persons active in the fields of education, science and culture and the exchange of publications, objects of artistic and scientific interest and other materials of information;
 - (c) By initiating methods of international cooperation calculated to give the people of all countries access to the printed and published materials produced by any of them

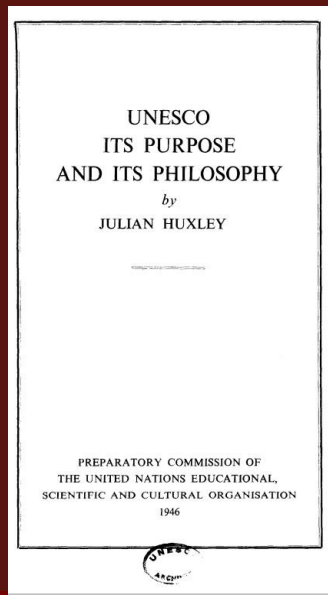
UNESCO

Constitution

Purposes and functions

3. With a view to preserving the independence, integrity and fruitful diversity of the cultures and educational systems of the States Members of the Organization, the Organization is **prohibited from intervening in matters which are essentially within their domestic jurisdiction.**

Huxley's 'One Worldism'

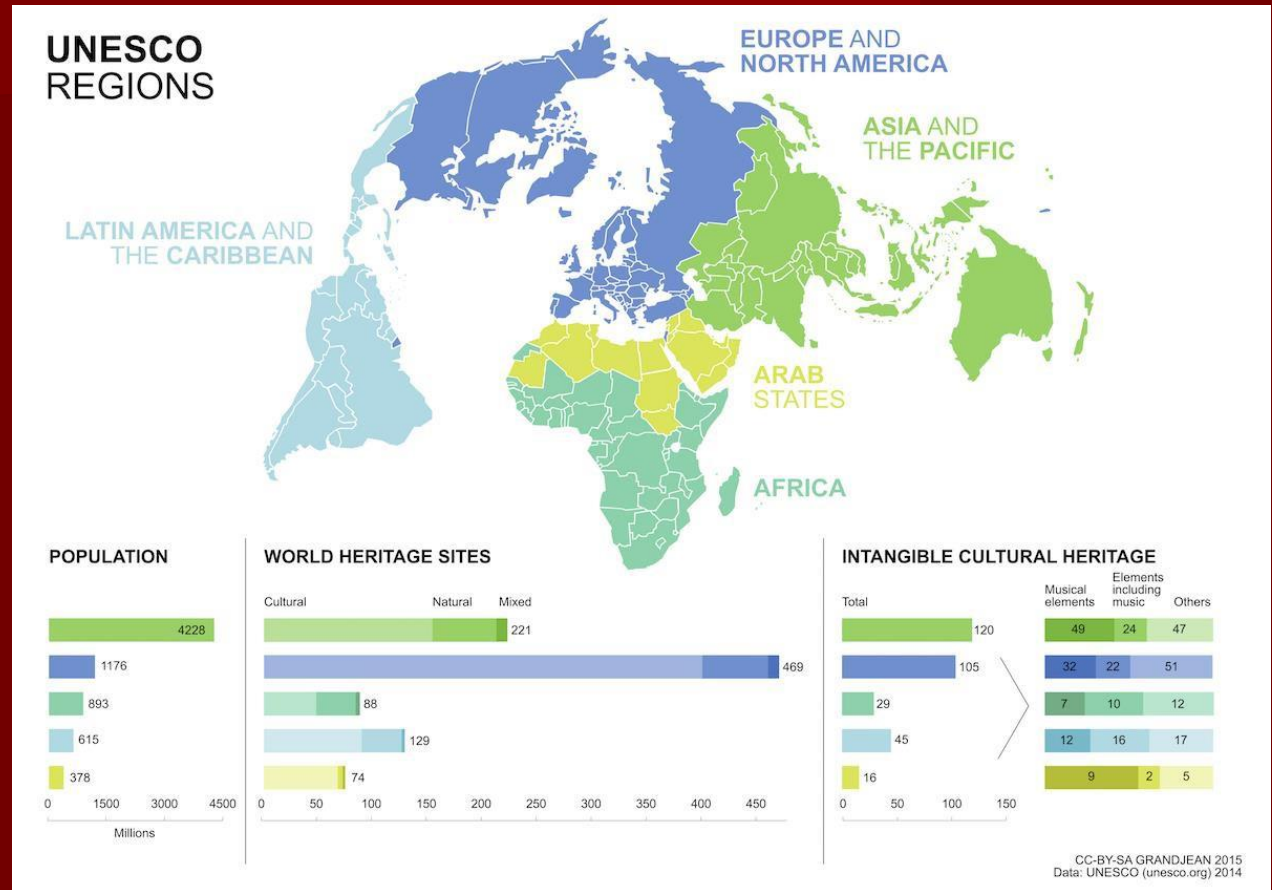


“Unesco must constantly be testing its policies against the touchstone of evolutionary progress. A central conflict of our times is that between nationalism and internationalism, between the concept of many national sovereignties and **one world sovereignty**.”

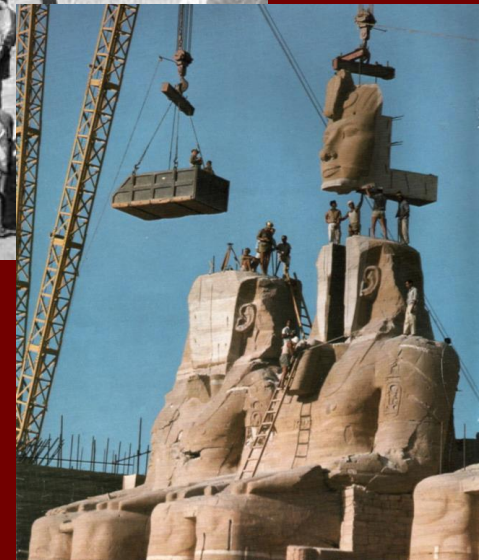
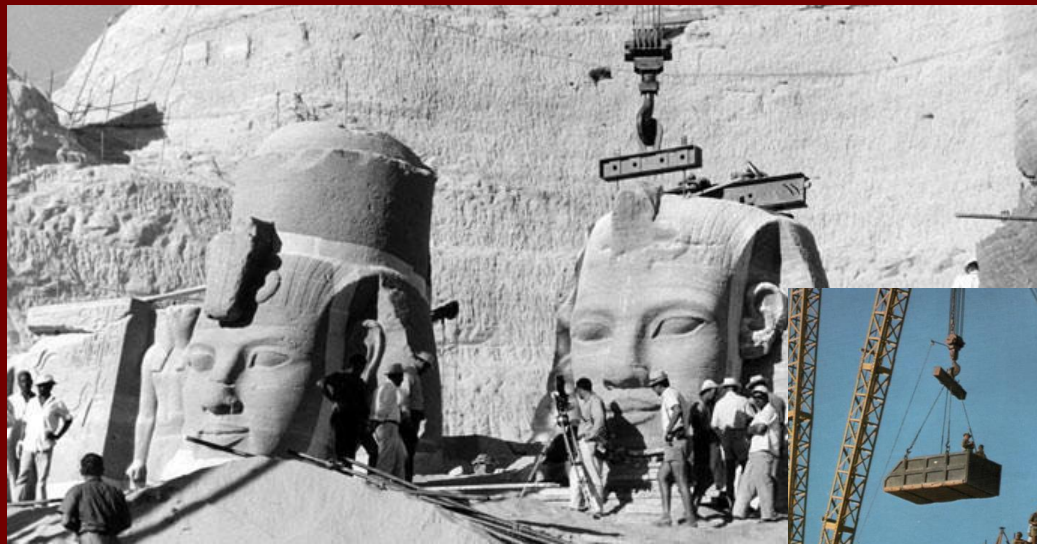
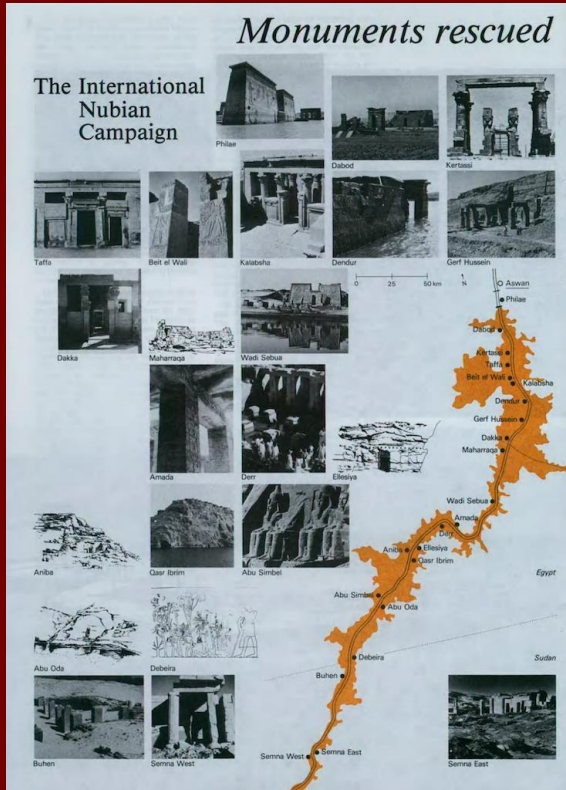
UNESCO and Eurocentrism

Founded = London
HQ = Paris

<http://www.martingrandjean.ch/mapping-unesco-intangible-cultural-heritage/>



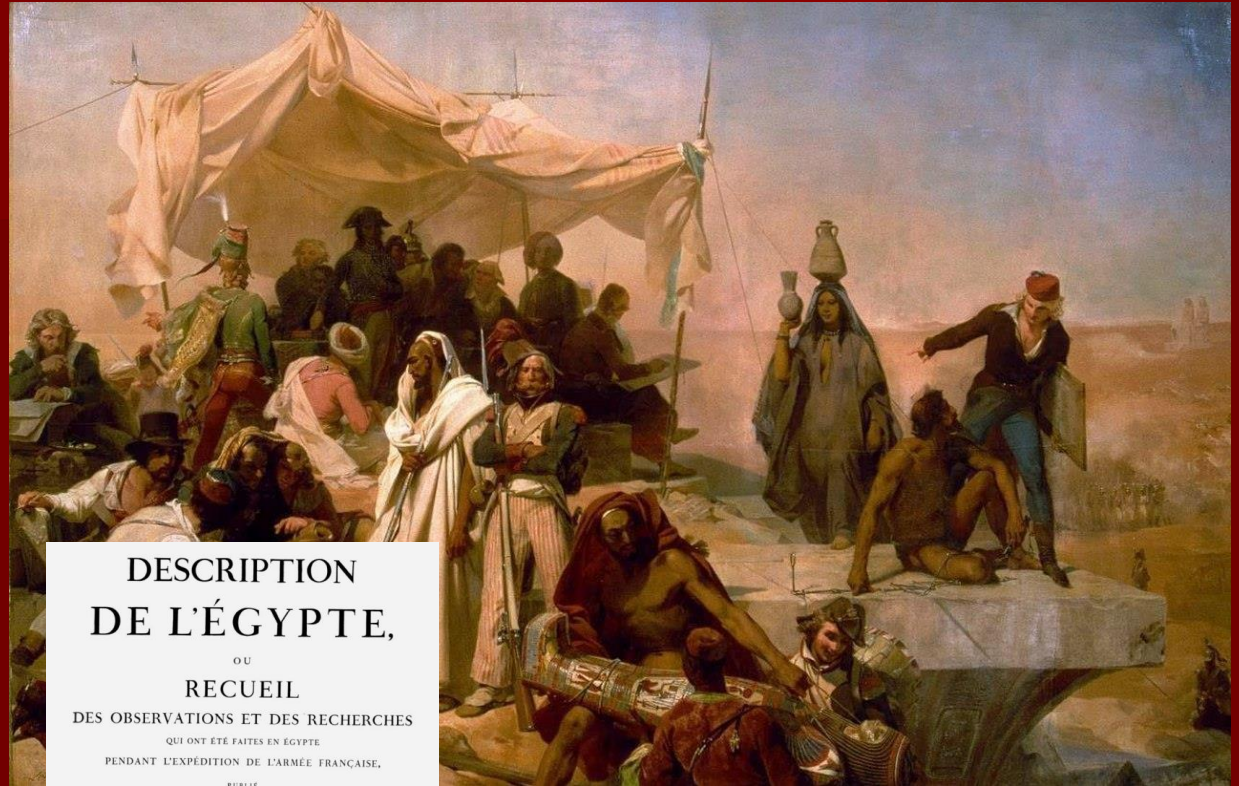
'Rescue of Nubian Monuments and Sites,' 1959–1980



NAPOLEON'S EGYPTIAN CAMPAIGN

Archaeology and
Science

Extraction and
empire



DESCRIPTION
DE L'ÉGYPTE,
OU
RECUEIL
DES OBSERVATIONS ET DES RECHERCHES
QUI ONT ÉTÉ FAITES EN ÉGYPTE
PENDANT L'EXPÉDITION DE L'ARMÉE FRANÇAISE,
PUBLIÉ
PAR LES ORDRES DE SA MAJESTÉ L'EMPEREUR
NAPOLÉON LE GRAND.

I - PLANCHES.



A PARIS,
DE L'IMPRIMERIE IMPÉRIALE.
M. DCCC. IX.

First 12 World Heritage properties, inscribed 1978

Aachen Cathedral (Germany)
City of Quito (Ecuador)
Galápagos Islands (Ecuador)
Historic Centre of Kraków (Poland)
Island of Gorée (Senegal)
L'Anse aux Meadows National Historic Site (Canada)
Mesa Verde National Park (USA)
Nahanni National Park (Canada)
Rock-Hewn Churches, Lalibela (Ethiopia)
Simien National Park (Ethiopia)
Wieliczka and Bochnia Royal Salt Mines (Poland)
Yellowstone National Park(USA)

Proliferation of World Heritage

- As of 2022 ... 1154 properties are listed

“ ... shift away from preservation toward a singular fixation on inscribing more and more sites on the [World Heritage] List.”

- Lynne Meskell, *A Future in Ruins: UNESCO, World Heritage and the Dream of Peace* (Oxford: Oxford University Press, 2018), pp. 76—77.

UNESCO as Bureaucracy for 'Managing the Remarkable'

“a landscape of paper”

“the 1972 Convention’s operational guidelines began as a 16-page document, while its most recent iteration stands at 170 pages”

“textual formalism and prodeduralism”

“endless administration”

“technical managerialism”



Meskill on UNESCO
bureaucracy, *A Future in
Ruins*, pp. 76—89

World Heritage as Brand

“Some have likened [the World Heritage Convention] to FIFA ... The notion that World Heritage properties are commodities that mobilise national and international flows is not surprising. The use of the word ‘property’ in official UNESCO discourse makes that evident from the outset, and it anchors sites firmly within the nation-state. World Heritage recognition offers the possibility of direct tourist and other economic revenues ... the Convention’s original mandate to protect and conserve has been largely replaced by an international desire for securing and mobilizing the brand.”

- Meskell, *Future in Ruins*, pp. 128—129.

World Heritage Paradoxes

IDEAL?	REALITY?
Utopia	Dystopia
Global	National
Supernational	Intergovernmental
Universal	Particular
Unity	Variety
Sites	Properties
Intrinsic value	Commodity value
Cooperation	Competition
Collectivity	Rooted in nation state
Apolitical	Geopolitical
Wonder	Bureaucracy
Peace	Conflict

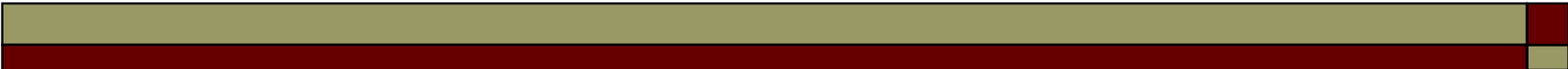
World heritage(s) - Inventing Traditions, Imagining Communities
[Micro-cities Project Guangzhou & Food]

EXAMPLES?

CASE STUDIES?

Case Study 1 - Inventing Traditions, Imagining Communities

FOOD AND HERITAGE



Food Heritage

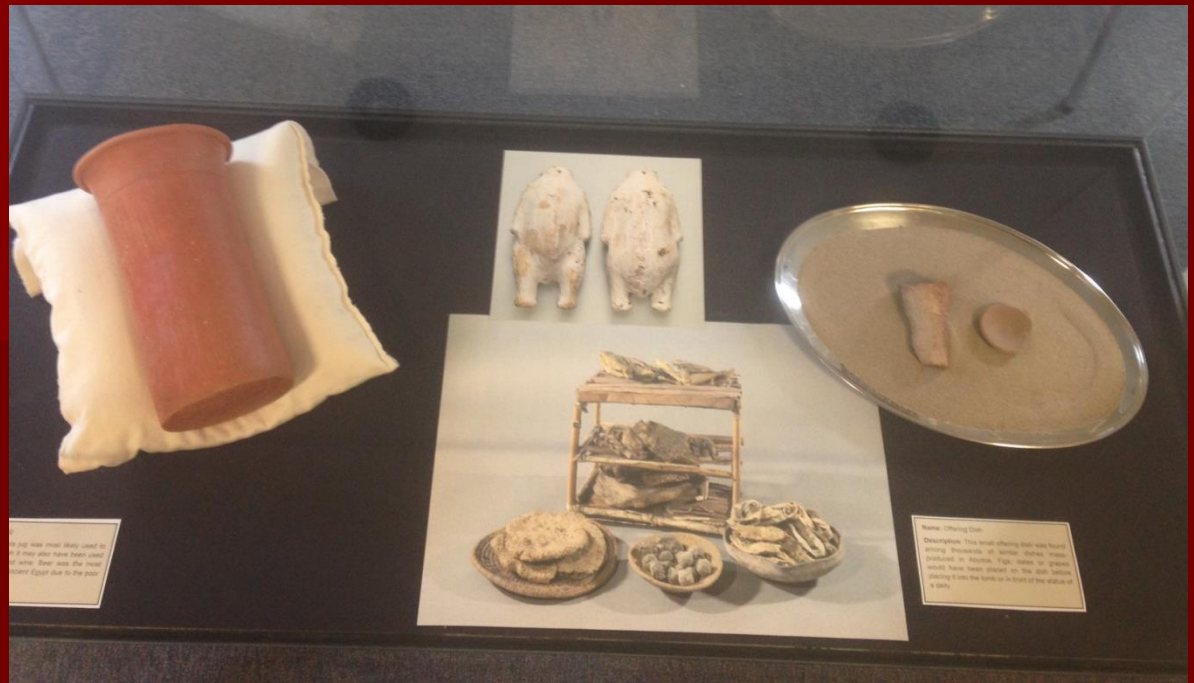
- ❑ Food heritage is the study of the origins and preparation of food, and how it has shaped cultures and identities. It includes the history of plants and animals, where people first cultivated them, and the earliest places people ate food.
- ❑ Heritage foods????
- ❑ Local, national, global????



Molecular Gastronomy vs. fish and chips



Offering Plate CCM 308.004



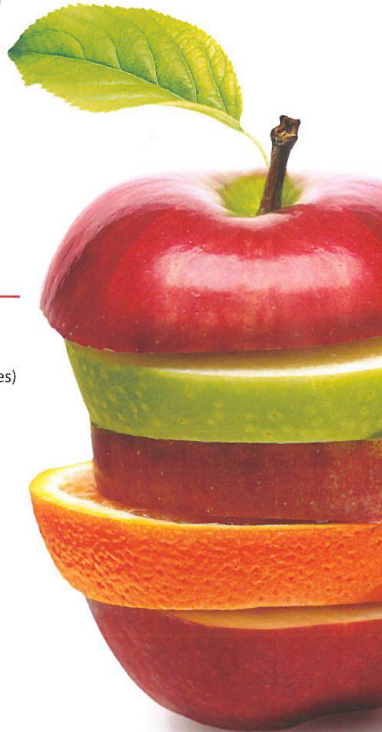


Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Rhywbeth i Gnoi Cil Drosto Food for Thought

Adeliad Caergaint, Campws Llambed
25/07/15
Canterbury Building, Lampeter Campus

- 11.00 "Maent yn bwyta i chwydu a chwydu i fwyta"
Dulliau coginio a moesau bwrdd Rhufeinig
(gyda samplau)
Matthew Cobb
- 12.00 Bwyta fel Eifftiwr
Katharina Zinn
- 13.00 Pwysigrwydd bod yn wallgof
Luci Attala
- 14.00 Bwyd a Chrefydd
Sarah Lewis



- 11.00 "They eat to vomit and vomit to eat"
Roman table manner and cuisine (with samples)
Matthew Cobb
- 12.00 Eat like an Egyptian
Katharina Zinn
- 13.00 The importance of being out of your mind
Luci Attala
- 14.00 Food and Religion
Sarah Lewis



Case Study 2 Inventing Traditions, Imagining Communities

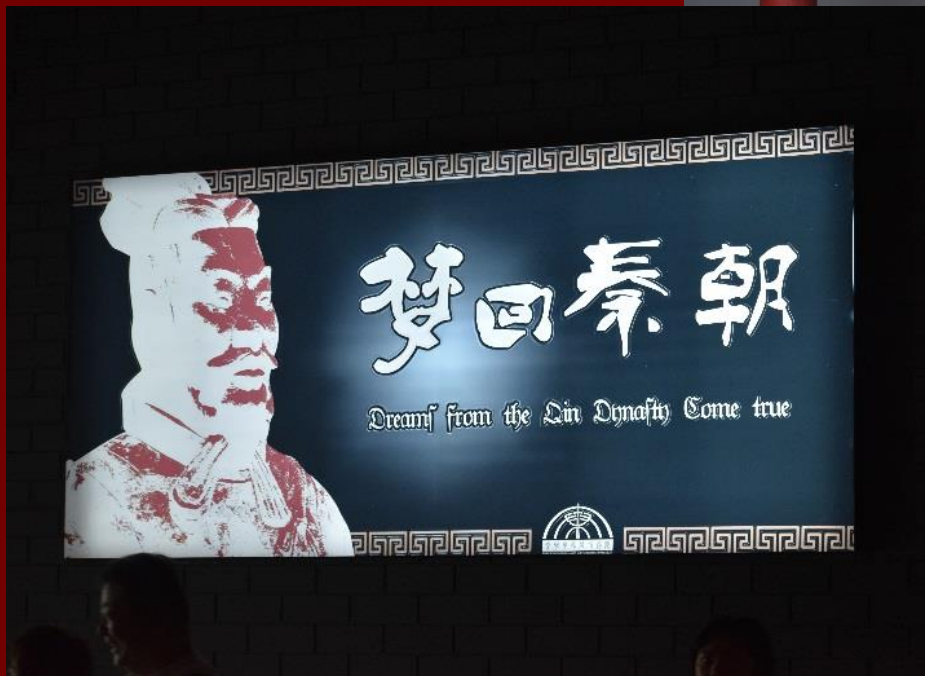
MICRO-CITIES PROJECT

GUANGZHOU

Objects from the Past?

The Value of Interpretation

China and the world, the world of China





廣州美術學院
GUANGZHOU ACADEMY OF FINE ARTS



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University of Wales
Trinity Saint David

Microcities past and present

Learning from the past, understanding urban memory, creating connection to (new) urban spaces through art-making

Microcities

Artistic Creation, Urban Memory and Media Reproduction

Guangzhou Academy of Fine Arts, 03-11 November 2024

Dr Katharina Zinn

Associate Professor in Egyptian Archaeology and Heritage,
University of Wales Trinity Saint David, United Kingdom



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Trinity Saint David

Microcities

- Artistic Creation, Urban Memory and Media Reproduction

- Workshop Overview and Objectives

This workshop will focus on the Greater Bay Area, focusing on the Bay Area Innovation College of Guangzhou Academy of Fine Arts (Foshan Campus) and its surrounding environment and space. We will adopt an **interdisciplinary** approach and a micro perspective for in-depth observation and research.

The Guangzhou Academy of Fine Arts has changed its art-driven to art-technology-based and design innovation-led approach to intervene in Nanzhuang Town, Foshan and its surrounding communities through **digital media, art installations, socio-technical innovations, intelligent interactions, and other systematic methods and paths.** The workshop will explore the relationship between **consumption, life, production and ecology** through four observation threads: commercial, residential, industrial and natural. The study area includes the north of Danzao Special Bridge and the west of Dengxiao Avenue.

We aim to explore how the Guangzhou Academy of Fine Arts can act as an art driver to make a positive artistic impact on Foshan's urban districts and communities through **small and medium-sized spaces, installations, events, and curatorial interventions.**



• Division of roles of tutors and staffs



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Director



Duan Wu
GAFA
ISGBA

Tutor invited propose



Prof. Katharina zinn
UWTSD
Doctor of Egyptian
Archaeology
Material culture studies,
archaeology, heritage,
museum studies,
anthropology studies



Joe Rees
Swansea University
Doctoral Candidate in Human
Geography
The impact of high-rise student
dormitories on urban economy,
culture and aesthetics The
impact of urbanization process
Research on residential city
types



Philippa Bradbury
UAL-CSM
Doctoral Candidate in
Service Design
Research on the legibility
and accessibility of deaf-
blind people, and make art
and public spaces more
accessible



Andreea Paciu
UAL-LCC
Doctoral Candidate in
Photography and memory studies
Freelance Photographer
Intergenerational memory and
cultural identity in urban renewal,
preserving time and urban
memory through photography,
public display media

+ Four more
potential
teachers



Guests invited propose



Prof. John Wood
Emeritus professor at
Goldsmiths University,
Professor of UWTSD
Creator of Meta Design
UWTSD Meta Lab



ATiC
Assistive Technologies
Innovation Centre
Prof. Sean Jenkins
Prof. Chris Hopkins
Reality capture, 3D
modelling and virtual
simulation

Assist in
executio
n



Jody
Doctoral Candidate,
UWTSD
MA, GAFA
School of Innovation



Howie
Doctoral Candidate,
UWTSD
MFA, GAFA
School of Architecture
and Applied Art



Evie
Doctoral Candidate,
UWTSD
MA, GAFA
School of Painting
and Drawing



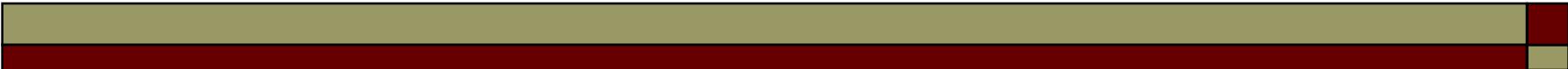
Sun
Doctoral Candidate,
UWTSD
MA, GAFA
School of
Transmedia

Digital Humanities / Meta-Design / Art & Technology / Empowering Cities and Communities



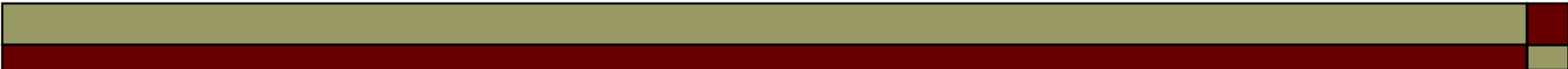
Nikon D5600, 22mm, f/8, 1/250s

Nikon D5600, 70mm, f/8, 1/250s



Living in cities – a liveable city

- ❑ cultural development due to inherent value of culture
- ❑ **Community** development: social, economic, and environmental benefits
- ❑ Leads to increased **pride** / **attachment** to places/
feeling of **belonging** / **identity** → ownership
- ❑ Especially crucial in conflict of mega-cities and
the experiences of children and young people →
education as better citizen



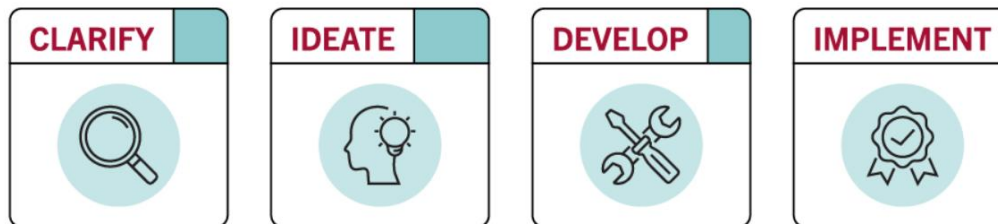
Living in cities – a liveable city

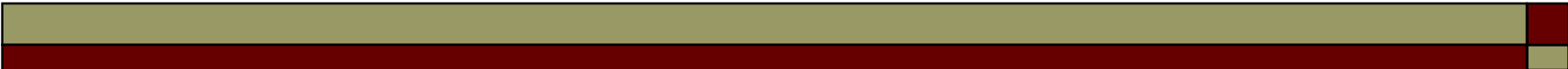
- ❑ The city as a place to enrich life? = MORE than infrastructure, material wealth and structure
- ❑ Needs to follow characteristic smaller settlements – human centred!!!
 - Attachment to place
 - sense of belonging
 - Purpose
 - Communication
 - Relationship
 - Structures of memory

Liveable spaces due to Human-centered design

- ❑ Human-centered design as problem-solving technique with people at the center of the development process
- ❑ Leads to functional / intuitive spaces which promise a return

Design Thinking Stages





Micro-cities: The city in the city

- A new concept born out of the dense urbanization?
 - Microcities as “cities within cities” as a sustainable **community** – a place where residents can live, play, and settle down in close connection to work
- Or rather a social and geopolitical concept already applied in the past???
 - What is a city
 - What is a (dense) lived in landscape
 - Functionality and structure of lived in places
- **Learning about and from the past?**

Computer games – UBI Soft Assassin's Creed

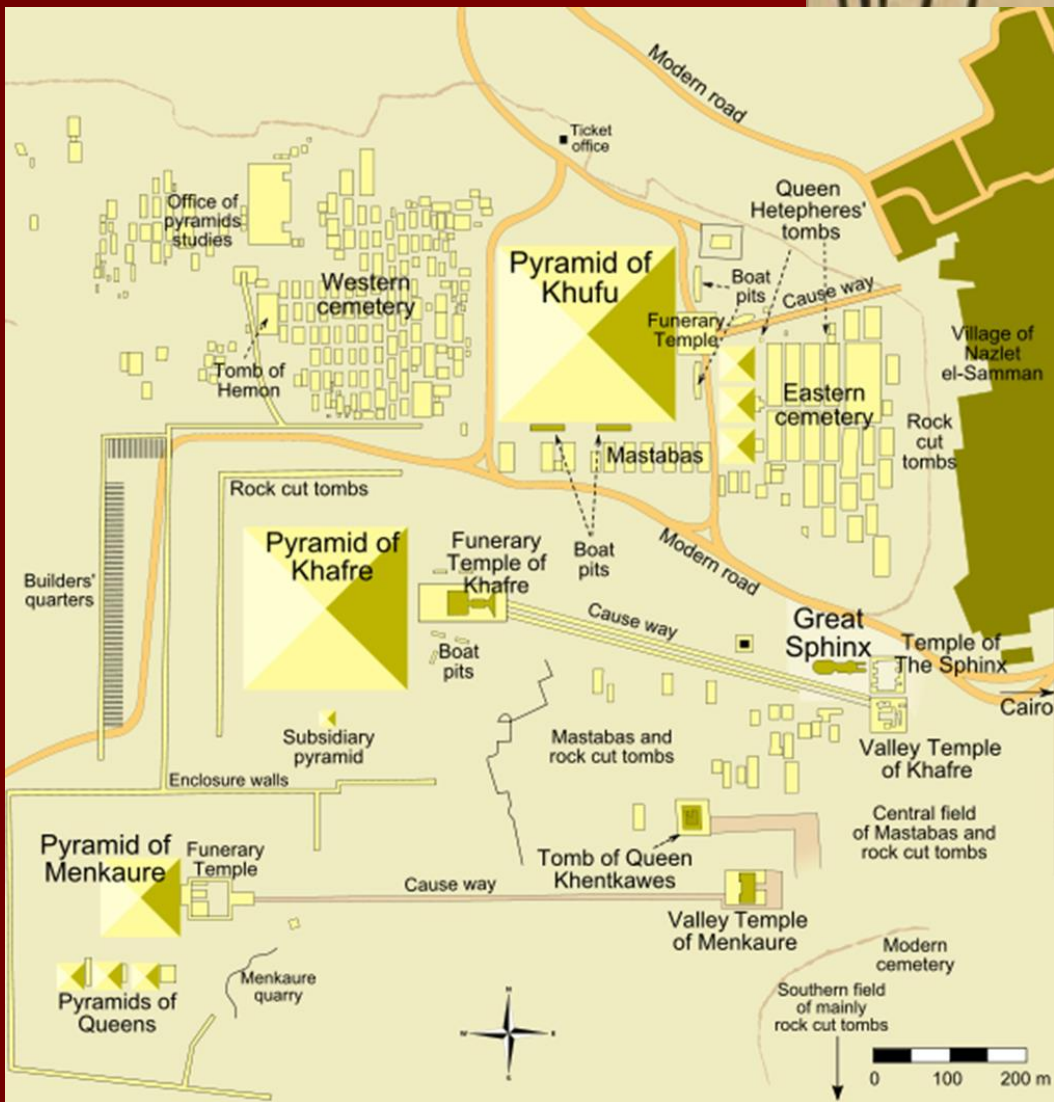


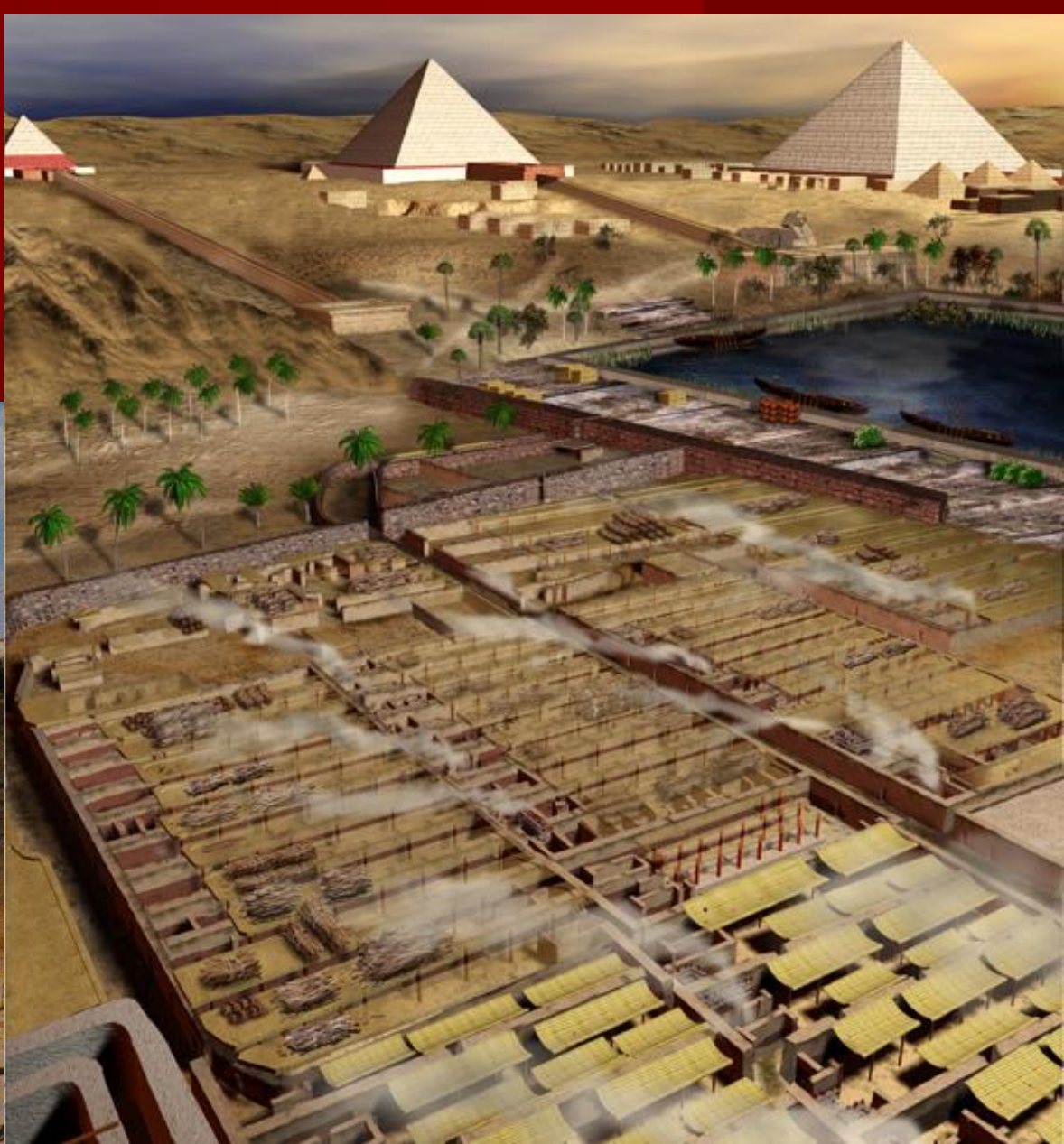
What can we learn from old cities and past lived experiences?



Material culture as evidence









- **A planned settlement**
- some of the world's earliest urban planning
- securely dated to the reigns of two Giza pyramid builders: Khafre (2520-2494 BC) and Menkaure (2490-2472 BC)

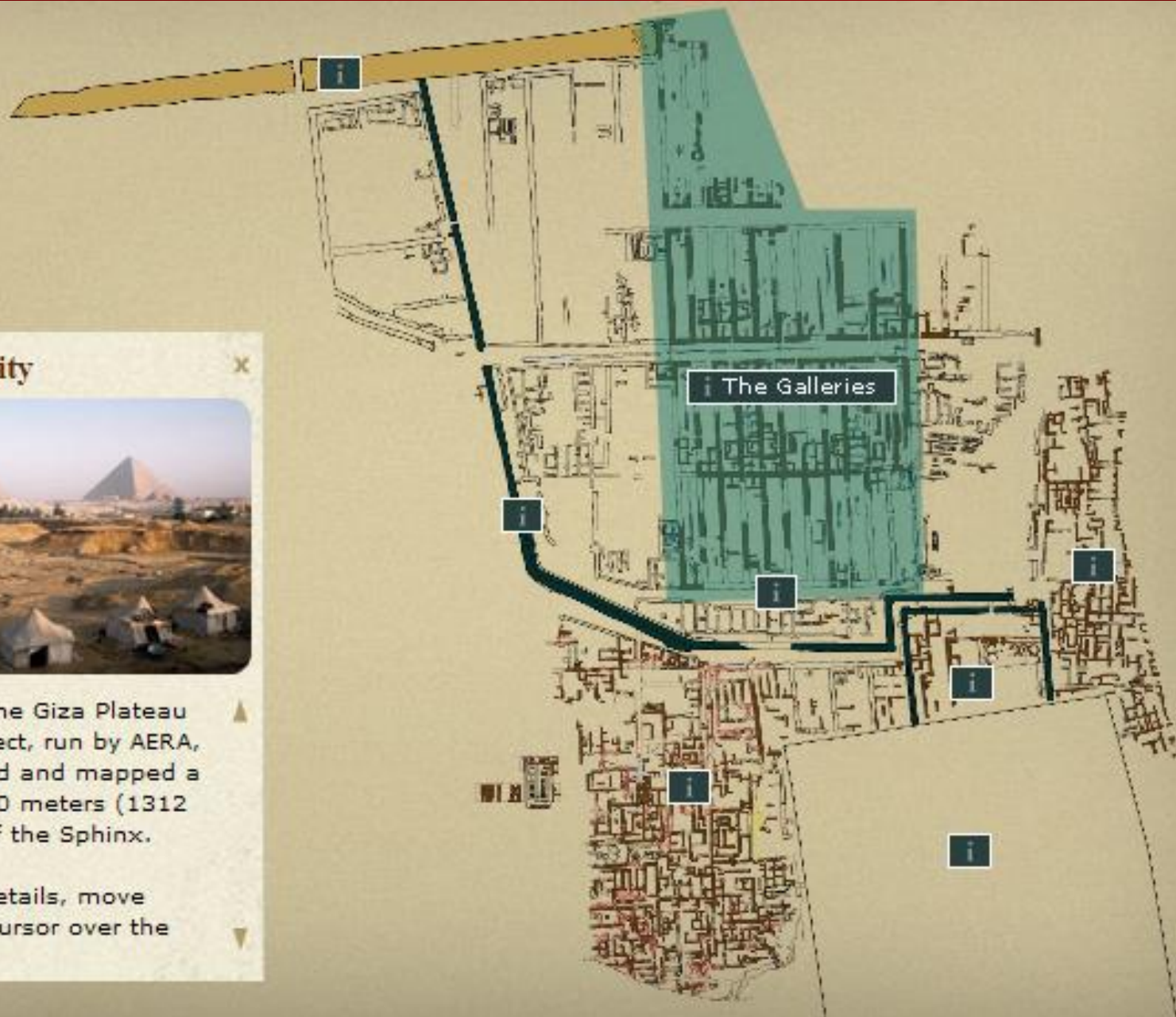


The Lost City



Since 1988, the Giza Plateau Mapping Project, run by AERA, has excavated and mapped a site about 400 meters (1312 feet) south of the Sphinx.

Tip: To see details, move your mouse cursor over the



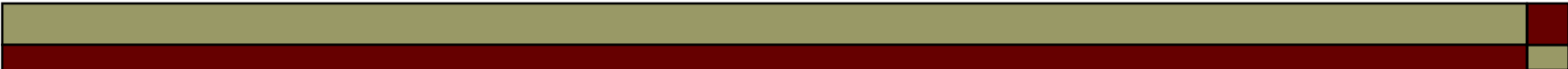
Dated by pottery

Beer jar



Bread mould





Belonging / identity as communication

- Transmission of
 - ideas
 - values
 - Knowledge
- Constructed through relationships of individuals AND groups
 - Need to know boundaries of timeframes
 - Lived memory or beyond?
 - Past-present-future → what is significant?
 - Definition what constitutes a group
 - Local, ethnic, religious, other?
 - How is (cultural) memory shaped?



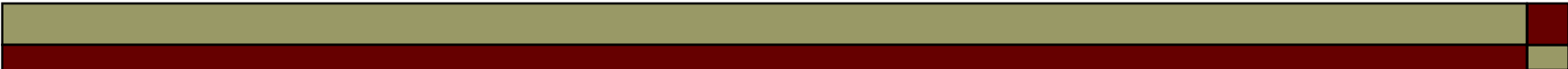
“cultural memory” – the concept of *traces*, *messages* and *memories* (after Assmann: The Mind of Egypt: History and Meaning in the Time of Pharaohs)

□ Clear difference between:

- **traces:** archaeological evidence
- **messages:** meaning of events, ideas or institutions for the contemporaries of the past culture
- **memories:** how is the past actually remembered

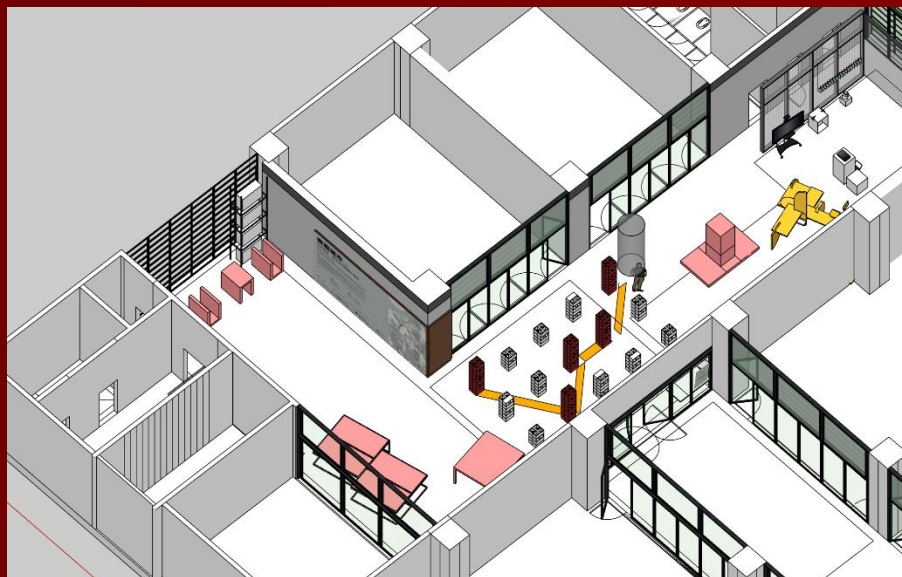
Memory

- Memory = enables us to form an awareness of selfhood (identity): both on
 - personal and
 - collective level
- Identity = related to time
 - human self is a "diachronic identity," built "of the stuff of time" (Luckmann)
- synthesis of time and identity = effectuated by memory



Important questions $\leftrightarrow$ our workshop

- What makes a (micro-) city
 - A place to move to
 - A valuable place to live
 - A good community
 - A place to remember
- Important and difficult philosophical question
- Easier and more intuitive to be answered when dealt with / thought about in communicative and innovative way



Nikon D5600, 18mm, f/4, 1/60s

Walking ZiDong

Urban Archaeology and Memory Continuity

Prof. Katharina Zimmerlady Lu

Architectural and Urban Design Studio, School of Architecture, Tsinghua University, Beijing, China. 2019. The project is a research and design studio for the urban archaeology and memory continuity in the ZiDong area of Beijing. The project aims to explore the historical and cultural value of the area and to propose a design strategy for the future development of the area. The project is a collaborative effort between the School of Architecture and the School of Urban Planning and Design at Tsinghua University.

