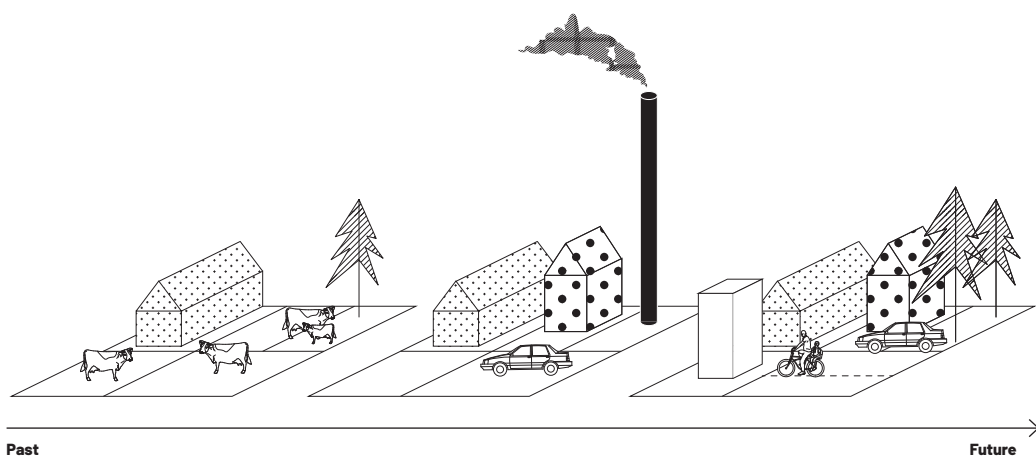


indhentet af fremtiden / caught by the future

- an exploration of the role of *urban heritage* in cultural heritage cities and their ability to 'survive' in the future.



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Anne Severinsen as an urban designer.

I find interest in, how people experience the world whether it is the square in the city, the park or the open landscape. Every place deserves attention and accommodate potential for a certain use in cooperation with the context. Therefore, I think it is important to work with site specific analysis, a strategic way of thinking and try to gain the best possible social understanding of a place.

I believe that the biggest qualities are found where the interpretation of the 'time-spirit' has formed significant buildings and areas that are responsive to its place and time. That is why my role as a future architect and urban designer becomes important in order to think or rethink long-term spatiality and have a visionary approach in order to develop a landscape, city or public space.

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Anne Louise Brath Severinsen

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Abstract

The purpose of this research is to explore the role of urban heritage in cultural heritage cities and their ability to survive in the future. When exploring cultural heritage, it is important to define the term. Yet, the term is nebulous with many different aspects, interpretations and meanings and this is one of the things the thesis must wrestle with. However, the tangible heritage or building culture is often reduced to architectural heritage, focusing on the buildings rather than the built environment as a whole. It highlights the current need for adding 'urban heritage' to the cultural heritage conversation in order to equalize the meaning of tangible heritage. Urban heritage is a matter of scale and can span from a larger area such as a landscape, city to an urban space.

The pressure of globalisation and challenge of adapting to the contemporary and future needs indicates that urban heritage and heritage planning has reached its limitations. There is a need to balance heritage conservation and development, the old and the new, in order to 'survive' as a cultural city in the future. The contemporary change can benefit the social and economic dynamics. With the social aspect relating to the improvement of inhabitants' quality of life, sense of belonging, creation of enjoyable environments, mitigating urbanization and adapting to climate change.

Therefore, this study has investigated the cultural policy and exemplify northern European cultural heritage cities at risk to find the current challenges in planning and conservation management. To investigate the quality of urban heritage spaces a comparative analysis of two different cultural heritage cities with two different designation statuses and policy takes. Lübeck as UNESCO World Heritage and Ribe as national heritage are used to find empirical evidence of the role of urban heritage and quality. With the hypothesis that the urban heritage is equally as significant as the architecture in Lübeck as the World Heritage City.

In a way the cultural heritage city is a part of evolution, it is 'survival of the fittest' those who adapt to the sustainable needs have a chance of lasting despite the challenges raised by the future. Because cities are dynamic organisms that are developing over time with a physical fabric in constant change that adapts along with the social structures and needs. It means that the urban cultural heritage will always have to follow the change and challenges raised by the future. There is not a single 'historic' city in the world that has retained its 'original' character, however, it is a development of different urban layers are added over time. The urban heritage is a crucial part of the dynamic organism as the frame of the life and quality between buildings.

Before you start reading!

This report is meant for printing and to get a more interactive book some of the pages are turned. However, this year there a physical example is not required because of the pandemic, therefore this book will also be for digital reading. I therefore recommend you read this project on a tablet to simulate the same interactive experience.



← Workingstation at home during the lockdown of Denmark. A small workspace in the kitchen but plenty of room for big thoughts.



A coronavirus/Corona beer meme (Xinghui, 2020)

It is a Corona pandemic - don't panic . . .

Due to the corona virus pandemic, this master thesis project was forced to become a desk-based study and change its scope twice in order to adapt to the changes of the scenario. The lockdown of Denmark meant that people was advised to stay home as much as possible. This of course both had an impact in terms of going on site visits but also it would mean a wrong impression of a place since everything was closed and only a few people outside. The situation also caused that all interviews had to be performed digitally as well as the supervision meetings and the second pin-up presentation. Before Easter I had three main sources scheduled for interviews, however only two of them came through and the last one cancelled. On top of that one of my primary sources was supposed to give me a guided tour in Ribe, but she became ill - possibly with COVID-19 - and had to cancel last minute which of course was understandable but also very unfortunate.

In retrospect, while there were sophisticated challenges, I also developed as a professional. In reality, not every employee will be able to go on site visits. Therefore, being able to do desk-based design projects becomes crucial. Also, I have shown that I am able to work remotely and perform online meetings with other stakeholders and interests. Which is a positive outcome, however, as everyone else, I had to get the best out of this unusual situation by adapting to it. That has of course also enabled me to become a more rounded practitioner and consequently I have had to 'kill my darlings' and move on to reach the finish line.

So here we are - happy reading!



← Visited UNESCO World Heritage sites:

Lübeck / Germany

Kyoto / Japan

Nara / Japan

Kii Mountains / Japan

Hiroshima / Japan

Ha Long Bay & Han La Bay / Vietnam

Phom Nha / Vietnam

Hué / Vietnam

Hoi An / Vietnam

My Son / Vietnam

Motivation

During my one-year internship at Gehl Office in Copenhagen, Jan Gehl asked me if I would like to do a one-month urban study of Lübeck as a part of a summer scholarship program the 'Bürger gast' 2019 hosted by the organizations the Gemeinützigen and ArkitekturForumLübeck. The outcome of my study was questioning 'What is the freedom of mobility?' in the UNESCO granted city – a city that is exciting to discover in a slow pace in order to find the hidden gems that its medieval urban environment has to offer. However, the city is a car city, filled with unnecessary parking and an infrastructure that is heavily dominated by car traffic which is ruining the idyllic experience of the city, (for more information see appendix 01). During my study it became clear to me that being a UNESCO granted city is very complex and problematic, due to the very strict local plan, the different interests of stakeholders and the distribution and prioritization of economic resources.

After spending my summer in Lübeck I went to study abroad for five months in Japan and did a two week 'study trip' to Vietnam, where I was visiting a lot of UNESCO world heritage sites in both countries. Here I found that other heritage sites are also struggling with both maintenance, foundation, heavy tourism and adaptation to the contemporary. As a tourist I was of course amazed and was gladly spending my money to get the 'authentic' experience of every place, and I can see how and why heritage attracts people and therefore becomes an important resource especially in underdeveloped areas. However, from my professional point of view as an urban designer I was introduced to the struggle and the complexity of attempting to keep a place authentic when planning for today's needs such as resilience and future proofing of a place. I experienced how the heavy tourism affects the everyday life of the locals and for some places it is positive, while for others it is a burden. However, no matter what, it always affects the authentic experience of a place.

These experiences have inspired me to investigate if cultural heritage cities will survive the coming decades. It has hereby raised the question if cultural heritage cities are caught by the future. A question I will be trying to answer by exploring the role of *urban heritage* in current heritage cities. Seeking to gain a better understanding of urban heritage and the difference between the urban space in a world heritage site and a national heritage site.

Small questions

What is urban heritage?

Should the municipalities be in charge of the cultural heritage & do they have the right tools to protect the urban heritage?

Are cultural heritage cities limited by a moment in time?

How do you modernise a city while protecting its heritage?

12.

urban



Can cultural heritage keep up with the rapidly changing cities and the challenges raised by the future? Statement: If we adapt the heritage to the future, we lose the authenticity but when promoting authenticity, we lose future proofing.

14.

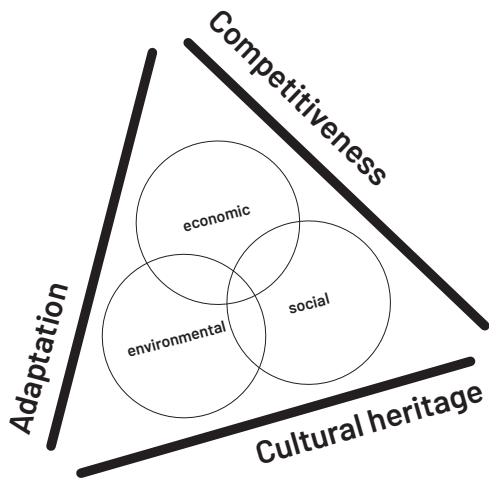
Et bud på morgendagen / Shaping the new tomorrow



Han La Bay / Ha Long Bay is a fragile World Heritage Site with a poor floating village surrounded by the beautiful lime stones. One could ask if this village will survive the future?

Et bud på morgendagen – shaping the new tomorrow

My question ‘Are the cultural heritage cities caught by the future?’ is very much inspired by the competition ‘Kan vi tegne et nyt land? / Can we draw a new country?’ By the Danish Arts Foundation’s Architecture Committee (2013). The competition addresses macro global challenges such as climate, urbanisation and gentrification and their specific effects in a national and local context. They require innovation, drive and political courage for societies needs to be reached. It is, therefore, crucial to view these challenges as opportunities to create new and better answers on how to plan and design a more robust and sustainable future. They highlight the need to draw and take care of the inherent qualities that exist within cultural heritage and the cultural landscape (Sørensen et al, 2013). However, these changes in society pose challenges for cultural heritage cities and the built environment and the way historic places are understood, characterised and defined today in contemporary society and in the future. Joining the conversation around cultural heritage in cities and how challenges can be addressed through the role of urban heritage. I will approach the topic from an urban design perspective, exploring sustainability under the three themes of economic, social and environmental sustainability. These will be discussed through the concepts of competitiveness, cultural heritage and adaptation, as illustrated below. With the hope of producing a qualified suggestion and shaping the new tomorrow the role of urban heritage has in producing cultural heritage cities of the future.



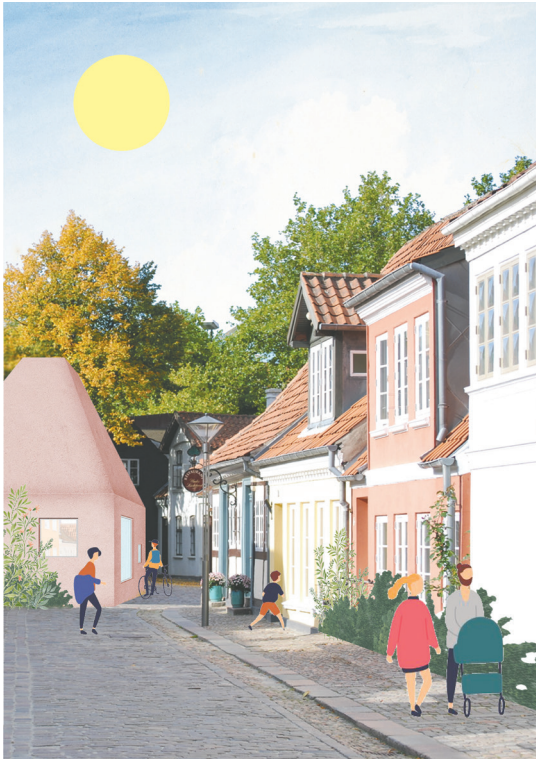
← The sustainable trilogy of chosen research topics seeking to find the role of urban heritage and shaping the new tomorrow of cultural heritage cities.

illustration / Emma Lockwood



↑ Cultural heritage survivor in the new high rise city

illustration / Emma Lockwood



← New building getting along with cultural heritage

Competitiveness

The competitiveness of cities sets out the macro landscape of cities and the relation of their cultural heritage. In this section, I will describe how cultural heritage is used as a resource for economic growth.

It is no surprise that cities are facing challenges as they continue to develop. Globalisation has pushed the competition to a global scale and enhanced the need for a city to differentiate itself. This poses threats for smaller cities, towns and villages that often exist in the shadow of metropolises in the process of the globalisation (Guzijan, 2018). It causes cities to focus on their comparative strengths, based on the combination of economic activities, innovative initiatives, quality of life, service level, cultural climate and identity of place (Martin, 2019). This tendency has required an innovative take, where place branding of a positive image of the city is able to create opportunities for development strategies and attracting investment. The cultural environments facilitate attractive places and cities for both new and existing residents as well as visitors, tourists and investors (Holm, 2016). Therefore, the tangible and intangible cultural heritage in the cities creates the potential for branding as the authentic appearance of the city (Guzijan, 2018).

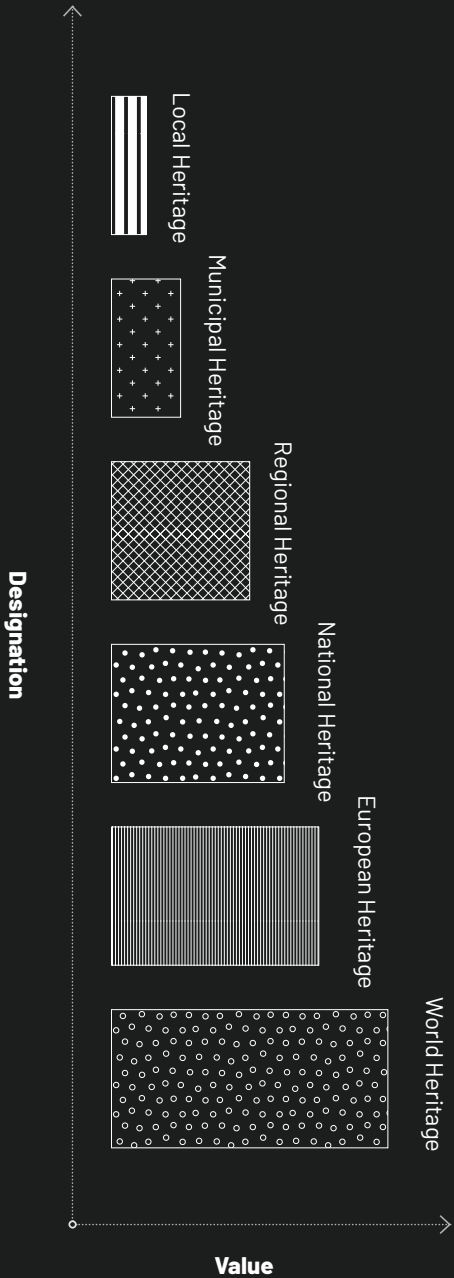
The cultural heritage has universal importance and value for the individual, the communities and the collective society. The building culture and architectural heritage as physical evidence of the past can be used through place branding to emphasise the uniqueness of the city, its authenticity and values. An approach intended to create a better image and representation as a 'one-of-a-kind' city that is recognizable to the public. Essentially, it will also bring pride to the locals who live in a unique city that is an attractive destination (Guzijan, 2018). However, branding is a slow and long-term process based on strategically defined goals and decisions around regeneration, planning and promotion. It results in an integrated aspect of economic, social, ecological and cultural measures created at the local, regional and state-level all creating one image of the city (Guzijan, 2018).

Cultural heritage has become a political tool and marketing strategy for promoting cities as a part of societal growth (Holm, 2016). The better the cultural heritage, designation the higher value and stronger brand for the city, with UNESCO World Heritage status being the most attractive designation and consequently promoting gentrification in some cities (Guzmán, Roders and Colenbrander, 2016).

These developments illustrate that city competitiveness focuses merely on economic growth and place branding have become a strategy to facilitate development in cities intended to encourage visitors to experience, stay and spend. The highest status achievable is the designation as UNESCO World Heritage. When the highest level of designation has been reached, the city have proven and can thereafter promote the uniqueness of a place on a global scale. Leading to increased profit and numbers of visitors, tourists and investors and thereby helping secure the local, regional and national economy. It raises questions concerning social and environmental aspects in order to become a balanced and sustainable cultural heritage city.

"In the post-industrial era of cities, a great attention is dedicated to branding campaign as a potential for economic development of a city and attracting investments. During this process, due to high competition, the attention is directed to distinguishing uniqueness of a place, particularly natural and building heritage. The city, which is authentic, attractive with developed identity, stands out and has a potential to attract tourists and investors."(Guzijan, 2018)

↓ Climbing the cultural heritage ladder in order to gain a better designation that essentially facilitates an increase in the value of cultural heritage cities.



20. what is

Cultural Heritage

Cultural heritage concerns the common and is, therefore, a component of the social aspect. However, cultural heritage is a nebulous term spanning physical elements to the atmosphere of a place. This section will attempt to clarify the term and its relation to urban heritage.

Cultural heritage is the culture that was given to us by our ancestors which we would like to pass on to the next generations. This is as far and specific as a consensus of cultural heritage exists. Acknowledging cultural heritage from a general perspective it is a part of a country's common past. It is a reflection of society and goes hand in hand with a local, regional and/or national identity (Gliński and Florjanowicz, 2018). Heritage is the evidence of who we are as a culture, and the culture that is valuable enough is what we choose to pass on to the next generations.

"Architecture is the very mirror of life. You only have to cast your eyes on buildings to feel the presence of the past, the spirit of a place; they are the reflection of society - by Ming Pei" (Blackmore, 2017).

Our cities, towns, urban areas and coastlines are just some of the elements that represent national historic traditions, cultural values, characteristic profiles and signatures of a place's identity. UNESCO defines cultural heritage as the historic platform on which a society is built (Holm, 2016, p. 26). Meaning that the cultural heritage is attached to the footprints of humans among cities and the open land from the past to today (2. Hvad er kulturarv?, 2020).

The term is further classified by UNESCO as either tangible or intangible and can be separated into three categories: **1)** Moveable cultural heritage or artefacts such as paintings, sculptures and coins. **2)** Immovable cultural heritage for example monuments, landscapes and cultural environments etc. **3)** Immaterial cultural heritage which is very abstract like traditions, expression, rituals and habits and is therefore intangible (Definition of the cultural heritage, 2020). Generally, it is the physical cultural heritage, as being the tangible part is the only element in this definition that can be managed properly through planning, which concerns ancient monuments, buildings and cultural environments, churches and their surroundings (2. Hvad er kulturarv?, 2020). However, the immaterial cultural heritage has an influence on the identity and characteristics of an area, but there are difficulties in controlling the intangible heritage through legislation when it is concerning the local sentimental value or perception of a place. Speaks for the tangible heritage becoming intangible (Brâncoveanu, 2018).

On the next spread is an overview of the cultural heritage definitions and framework. It highlights that the official sites such as UNESCO and the Agency for Culture and Palaces in Denmark are only defining the architectural heritage and cultural environments. Urban heritage is currently not considered despite it being a crucial part of the formation of our cities and a reflection of society.

[Cultural Heritage] n.

Footprints of human activity such as; objects, constructions, traditions etc. (ordbogen.com, own translation, 2020)

Known from Latin

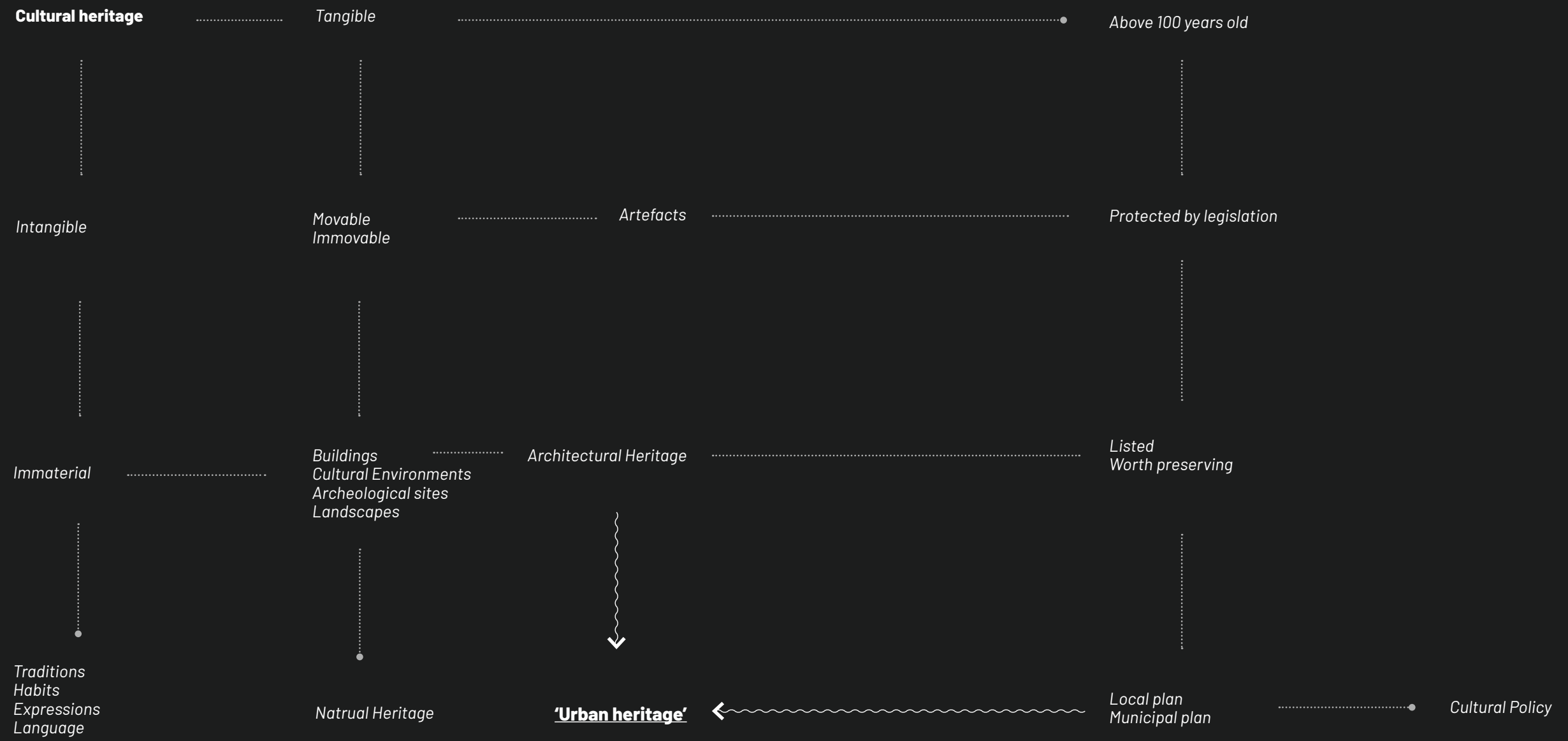
[cultural] n. origins from the Latin word 'cultura' which means 'growing or cultivating' (Lexico Dictionaries | English, n.d.).

[Heritage] n. 'heritage' or 'eritage' origins from Latin 'hêrêditâre' which means 'to inherit or make an heir. The suffix 'itâre' means age (Merriam-webster.com, n.d.).

'Cultural Heritage' is a cultivation of something (old) that can be inherited.

Er kulturarv i grunden alt det vi kan blive enige om?

← Based on UNESCO's definition & the Agency for Culture and Palaces in Denmark, 2020. The diagram shows the different definitions of cultural heritage - but the 'urban heritage' is missing.



starting with — the building culture?

When looking at the cultural heritage definition, it is unavoidable to look at the term 'building culture' as the most tangible part of the common heritage. The built environment provides tangible evidence of people's life and existence in former times (Byggningsfredning, 2020). From an urban design perspective, the built environment is the same as an urban area, however, the term 'urban' is not used in the cultural heritage definition or conversation.

Mette Mechlenborg points out that the building culture embodies the history and the past social lifestyles by making them vibrant. From this perspective, there is not very much difference between building culture and culture in general. Both consist of habits, traditions and values within a group or a society and acquired over time. She addresses that when asking about the building culture it can be separated into three aspects of the same thing: the physical, the social and the historical. The building culture is the buildings, architecture and planning that comprise the physical aspect (Mechlenborg, 2019).

Therefore, it is crucial evidence of human culture and what is noticeable is that it is unimaginable to have social relations and history without building culture providing the scene for it all to take place. It is simply not possible to be a part of social relations unless these are happening in a place. A place will forever reflect the experience and memory (Mechlenborg, 2019). Visa versa, historical events will always be connected to a specific place, they will as Katsuhiko Miyamoto (my former boss) says; "it is 'a vessel' of memory", like his childhood home in Takarazuka, that he saved and adapted after the Hanshin earthquake in Hyogo, Japan in 1995 (Buntrock, 2012). It went from a source of individual heritage to a cultural landmark providing homage to the life-changing event locally as well as in the region and country. History becomes a part of the dialogue in terms of new social habits, lifestyles and values.

To sum up, the value of building culture is hidden in the relationship between the physical, the social and the historical. It is within that relationship that the meaning of building culture can be found. Good building culture can not only allow for better social relations but increase a place's identity as well as local pride. Equally, building culture can be problematic decreasing social relation and creating historic and social exclusion and lower the identity of a place (Mechlenborg, 2019).

building culture — is not only architectural heritage

Mette Mechlenborg also stresses that the term building culture is difficult to work with hence it is often misunderstood as architectural heritage. It should be understood as; some buildings/environments on a higher level are capable and supportive of producing meaningful experiences of a place by creating common reference points (Mechlenborg, 2019).

"One can dare to claim, that the biggest problem with our building culture today is, that it is interpreted as architectural heritage; listed buildings, preserved houses and cultural environments that is raised beyond the everyday life's built structures in material, style and characteristic features" (Mechlenborg, 2019).

She also highlights the reason, building culture, as a term has been reduced to architectural heritage is because architectural heritage is a field of research that only professionals contribute to. The specialised knowledge of architectural history, style and building technology directs the study conducted and forms the reduction. From this perspective the 'building culture' as a term is still elitist, there is simply not a common language for an unprofessional perspective to communicate it (Mechlenborg, 2019).

This leads to Tamer Gök, who is separating the architectural heritage into different categories. First, buildings such as monuments and traditional houses. Secondly, sites as conservation areas which can be divided into; archaeological sites, Historic sites, urban sites and urban-archaeological sites. Thirdly, Archaeological sites as a category of its own. In the quote below he is explaining the difference of a historic site and an urban site (Gök, 2017).

"... Historic Sites. There are places and locations where a historic event has happened, and the site is a carrier of memory of the society or group of people. There usually stands a physical element or an architectural object that reminds the historic event.

Urban Sites. These are the parts of cities or settlements that have an authentic/ historical nature, represent the traditional fabric of a way of living and/or culture. These clusters of dwellings and buildings of a certain historical period have significant cultural value..." (Gök, 2017).

From an urban perspective his definition of an 'urban site' is reminiscent of the term building culture. Additionally, a 'historic site' can also be urban indicating the need to adjust the existing terms of tangible heritage and the definition of what 'urban heritage' actually is.

adding a 'new' term to the heritage conversation, the definition of — urban heritage

Ana Pereira Roders defines urban heritage as a social construction, a selection of resources in urban contexts that communities have in common and are considered valuable and thereby preservation worthy. The urban heritage can be designated through legislation by both the municipality, government and UNESCO, meaning that the urban heritage can be a part of the local, national and/or world heritage. The urban heritage can be both tangible and intangible as well as movable and immovable or natural and cultural (Roders, 2018).

Therefore, urban heritage has two meanings. It can refer to material and immaterial heritage elements located in urban areas such as



The architecture is in focus when talking building culture (FIRMA, 2017)

Der er noget menneskeligt i begrebet 'en levende bygningskultur'. At vi ændrer os med tiden, ser værdier på nye måder, søger fundament i en verden i bevægelse samtidig med, at vore vaner udfordres. Det er dynamisk.

(Harlang, 2019)

archaeological remains, historic buildings, vernacular architecture, historical gardens, fauna & flora, topography, climate, social practices, rituals and events. Secondly, it can refer to an entire city as heritage, that in its totality makes a type of cultural property. Mainly associated with neighbourhoods, urban centres and historic cities (García-Hernández and de la Calle-Vaquero, 2019) it can also be included within a range of nominations, across more than one city and country (Rodgers, 2018). In other words, urban heritage is a matter of scale that can span both the city scale and the individual urban space.

These urban valuables are a product of a traditional model of resource, consumption and production that can be destroyed or forgotten unless they are preserved or listed as heritage (Rodgers, 2018). However, urban heritage has become more popular during the last decades and is closely linked to conservation and restoration proposals of historic city centres since the mid-20th century (García-Hernández and de la Calle-Vaquero, 2019), it creates an exception when reusing and conserving urban resources.

Still, the urban heritage concept is at risk due to its expanding definition in the 21st century and the future enhancement and adoption of more sustainable approaches of resource consumption and production. This includes the way in which cities manage their resources including urban heritage as they have come to realize that urban resources are non-renewable. This is where urban heritage and heritage planning models today are struggling and has its limitations (Rodgers, 2018).

As mentioned previously the term tangible heritage is in need of refinement to equalise the term building culture and perhaps by adding 'urban heritage' to the cultural heritage conversation the perception of building culture relating only to buildings can be changed. However, it can only be done with the fundamental knowledge, of what built structures do for the collective quality of life and self-understanding. On the other hand, when talking about architectural heritage, which urban is a part of, it is still a 'language' for the professionals and the term 'building culture' is hardly known outside these professions. Meaning that 'building culture' is still elitist, however, it just confirms that the need of a future refinement of tangible heritage to create a common language when talking about the building culture and the cultural heritage.

"The building culture is not just a nice scenery for the already well-functioning society. Building culture is omnipresent, full of conflict and a struggle. To be able to understand how building culture and increasing quality of life is interconnected, it is needed to look at the association between building culture and life. In a current language that builds bridges between present and the past, between them and us, between the elitist and the popular." (Mechlenborg, 2019)

the challenge of — adaptation

Cities are dynamic organisms that are developing over time and its physical fabric adapts along with the social structures and needs. Therefore, not a single 'historic' city in the world has retained its 'original' character (Bandarin and Van Oers, 2012). It can never be completely authentic. This section will focus on the management of heritage conservation and development as a part of the environmental aspect of sustainability.

"As a consequence, important conservation objectives such as the safeguarding of the authenticity or integrity of the physical and social fabric of an urban complex are doomed to remain a myth or, at best, an approximation. The goal of conserving traditional structures in the historic city remains an aspiration that is subject to continuous compromise and adaptation" (Bandarin and Van Oers, 2012).

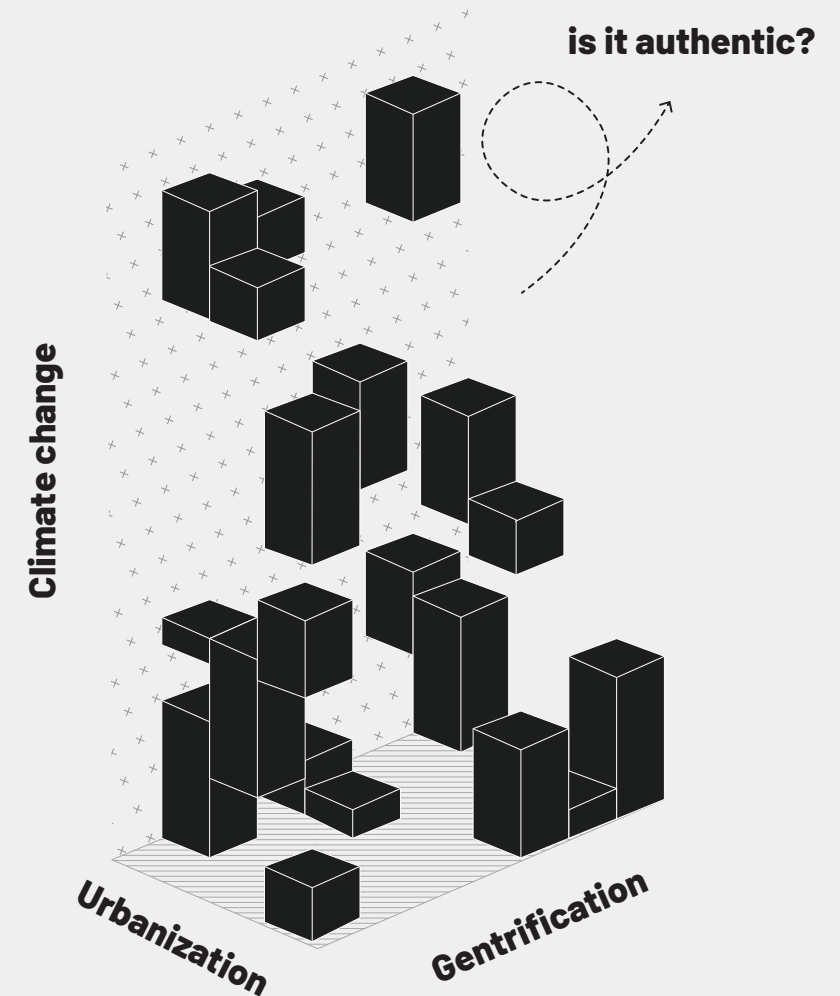
Francesco Bandarin and Ron van Oers (2014) are highlighting that the emergence of global processes is creating tension in urban conservation due to the process of change that has been accelerated by social transformations in relation to both economic and political changes. The threats and tension posed by gentrification, tourism and real-estate pressure of historic areas. Conservation of the built environment is, therefore, concerning different aspects of the city and must address the past and future at the same time and bridge heritage conservation and development (Bandarin and Van Oers, 2012).

"Urban heritage can no longer be conceived of as a separate reality, a walled precinct protected from the external forces of change by plans and regulations. It simply does not work this way, if it ever did." (Bandarin, 2014)

However, both Ana Pereira Roders (2019) and Francesco Bandarin (2014) are pointing out that the urban heritage and heritage planning as is known today has reached the limit and are struggling in their ability to adapt to contemporary and future global challenges. Bandarin also highlights that urban conservation is not immune when it comes to these processes and it cannot remain unaffected by today's global trends. One of the fractures in urban planning is that it was intended as a top-down political and administrative process to regulate urban dynamics, however, it has shown its constraints and is now replaced by different approaches and tools. Urban conservation has also failed to effectively ensure the long-term integrity of both the physical and social fabric of historic areas. An issue that becomes even more complex to manage when integrating sustainability and other current problematics that needs solving now and over the coming decades (Bandarin, 2014).

"The historic city is not an island, and all global social, economic and physical transformation processes affects both it and its spaces." (Bandarin, 2014)

The normative constraints created by specific legislation and programmes aimed at protection are failing to shield the historic city from the rest of the city, although it can be discussed if that was ever



↑ When adapting to the current and future challenges it is like a three-dimensional Tetris puzzle that have to balance between the old and the new in order to keep the authenticity and integrity of a place.

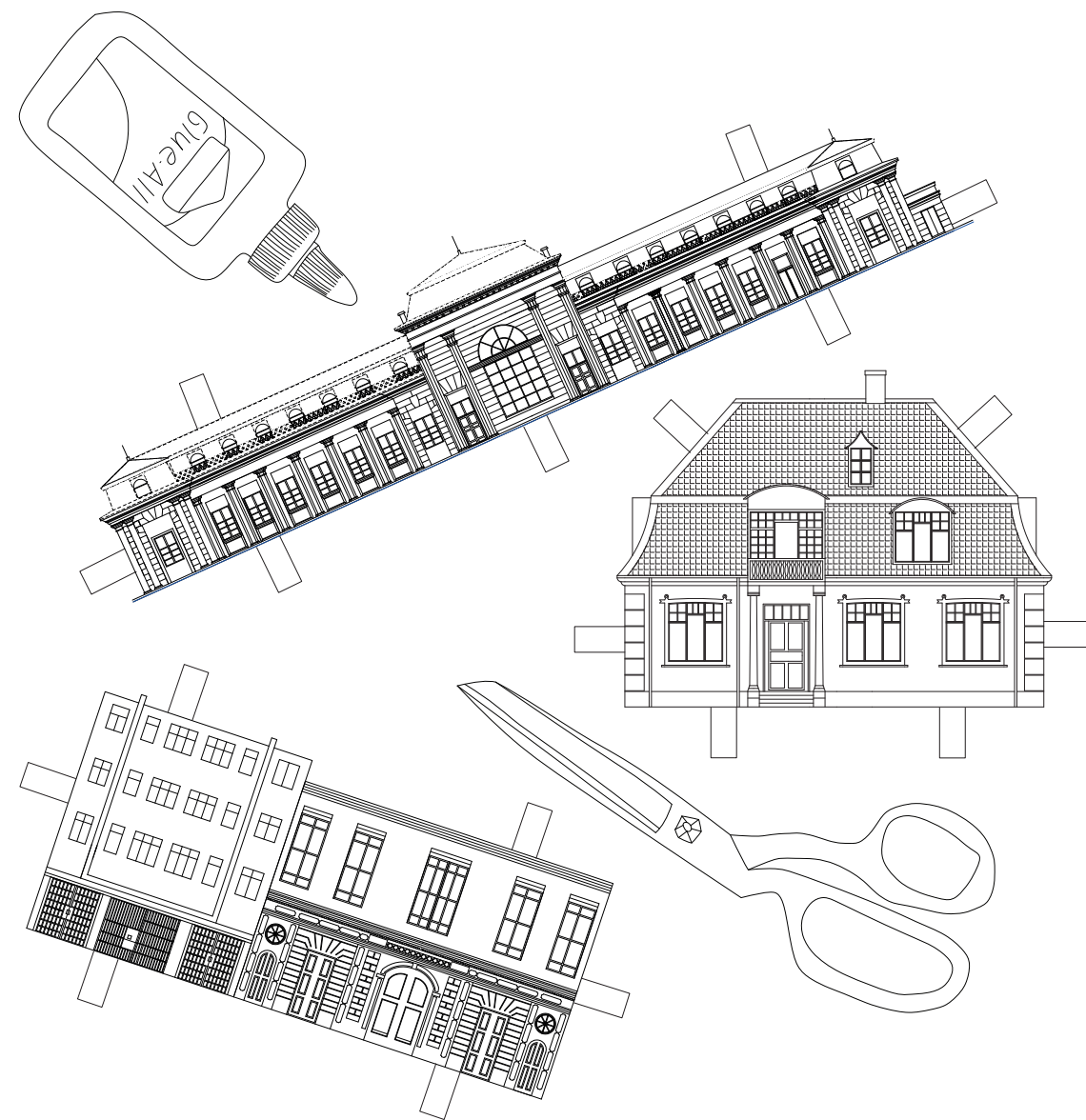
a possibility or the intention. As much as classical planning is lacking the ability to manage the contemporary urban processes heavily dominated by market forces and societal change. Protection of historic cities requires not only special status but equally public investments in urban infrastructure and the direct or indirect financial support of private owners to sustain the cost of maintenance. Unavoidably, it has an impact on land and housing values, and moreover on social access to the historic city. Gentrification is not just a market process but is often a result of public policies (Bandarin, 2014).

There is no doubt that cultural heritage plays an important role in historic areas and contemporary city development with the ability to promote social and economic dynamics. Socially it has the ability to improve inhabitants' quality of life, provide a sense of belonging, create enjoyable environments, mitigate urbanization and adapting to climate change (Guzmán, Rodgers and Colenbrander, 2016). However, the higher quality of space and density of functions as seen in regeneration projects has a tendency to transform the historic city into a commercial hub for a short-term population. In some cases, a balance has been achieved between conservation and development and the character of the city has been retained. To do so, urban conservation within the overall urban management process must be repositioned and the basic operational principles redefined (Bandarin, 2014).

It raises questions around the definition and role of urban heritage in contemporary and future society. Regarding the urban conservation it clearly comes back to the key issue of WHAT is to be preserved. Until this day, this problem has been solved by replacing a distinction separating what is 'historic' (to be preserved) and what is 'modern' (that can be changed). This model is the general method modern urban conservation policies follow and apply the related toolkit of 'preservation' areas and districts, special rules and procedures, supervision etc. (Bandarin, 2014). When the balance between urban heritage and the demands of sustainability and livability is found urban fossilization can be prevented (Mosler, 2019).

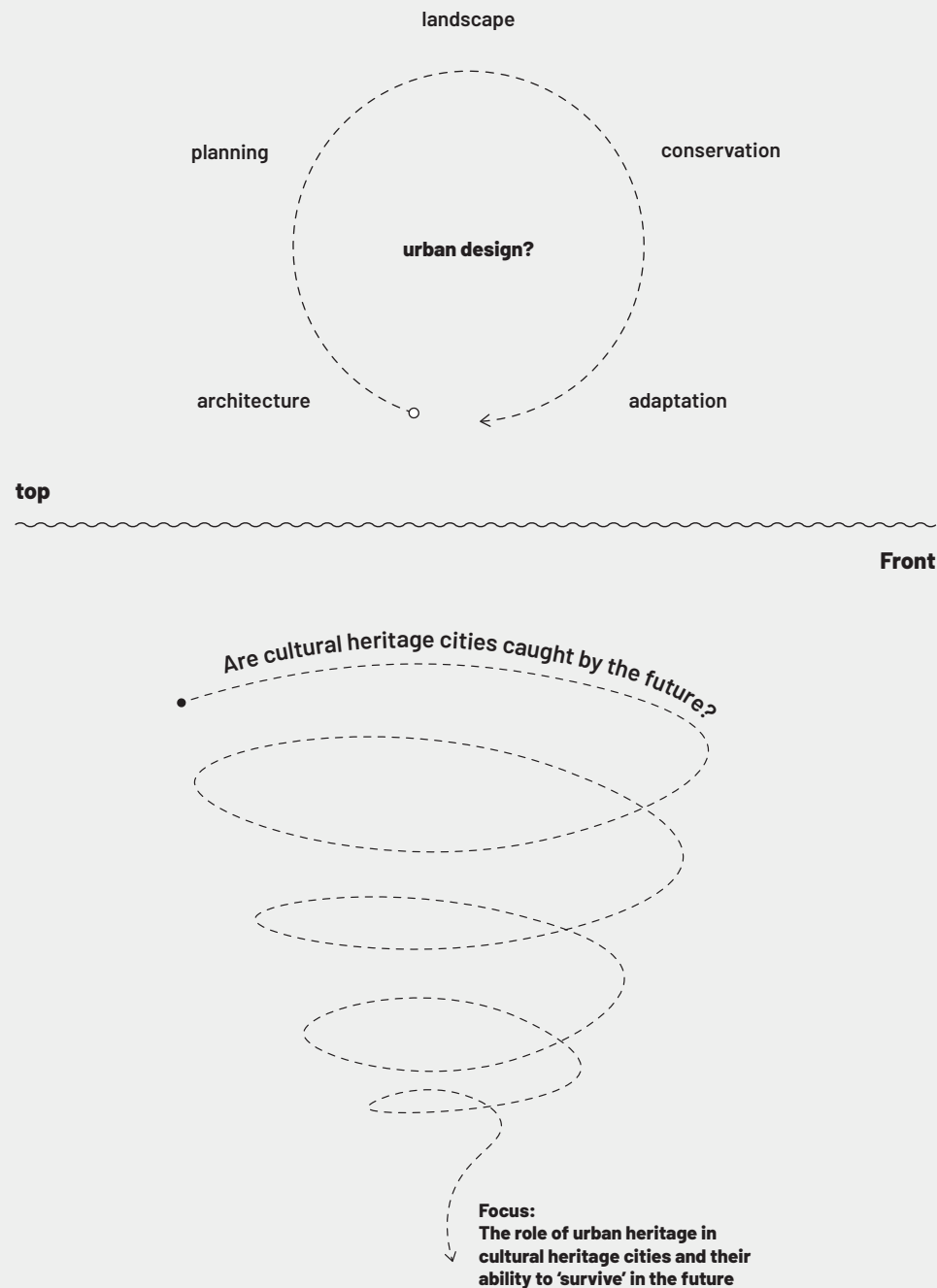
"The identification of common indicators between urban development and cultural heritage management could help forecasting challenges, setting priorities and providing baseline knowledge to foster more and better sustainable practices in urban development." (Guzmán, Rodgers and Colenbrander, 2016).

Perhaps the answer is the bottom-up cultural regeneration approach employed in Naples and Favara, Italy, where private actors are the driving force (Lucia and Trunfio, 2018). Further, Bendsen and Morgen (2018) claim the movement comes from public pressure with the upcoming generation being a part of any future sustainable heritage solution. Nonetheless, urban heritage is non-renewable. The authenticity and history of a place cannot be recreated once it is gone and as such must be managed by people who care for it.



Man kan godt genopbygge en form, men man kan aldrig genskabe den historie og autencitet, der har været.

(Høi, 2019)



← Funnelling down. Exploring the role of urban heritage in cultural heritage cities and their ability to 'survive' in the future.

The exploration and research of the topics; Competitiveness, Cultural heritage and Adaptation has created an analytical framework of the sustainable trilogy. This literature review has not only formed the gap of interest but also contributed to the needed background knowledge to explore the role of urban heritage in cultural heritage cities and their ability to 'survive' the future.

Globalisation causes huge pressure on the cultural heritage cities as they are forced to compete on a global scale. City competitiveness focuses on the economic aspect and usage of place branding to ensure economic growth. The promotion of cities as 'one-of-a-kind' for visitors and tourists to experience, stay and spend. One way to enhance the uniqueness is to aim for the highest designation status, UNESCO World Heritage, a status that facilitates a higher value city and economic profit by increasing tourism and investment, ensuring the local, regional and national economy.

In wanting to explore cultural heritage through the social lens, it is important to define the term. Yet, the term is nebulous with many different aspects, interpretations and meanings and this is one of the things the thesis has to wrestle with. However, the tangible heritage or building culture is often reduced to architectural heritage, focusing on the buildings rather than the built environment as a whole. It highlights the current need for adding urban heritage to the cultural heritage conversation in order to equalize the meaning of tangible heritage.

The challenges of adaptation as the environmental aspect indicates that urban heritage and planning has reached its limitations and ability to adapt to contemporary and future global challenges. There is a need to balance heritage conservation and development, the old and the new, in order to 'survive' as a cultural city in the future. The cultural heritage is a part of the identity of historic areas and so is the contemporary change by benefiting social and economic dynamics. With social aspect relating to the improvement of inhabitants' quality of life, sense of belonging, creation of enjoyable environments, mitigating urbanization and adapting to climate change. However, in order for the Tetris puzzle to be solved the balance between the old and the new must be found to retain the character of the place. The overall urban management process needs to be repositioned and some of the basic operational principles redefined. Questions must be raised around the definition of the role of urban heritage in contemporary and future society.

The further study conducted through the thesis seeks to explore the role of urban heritage in different cultural heritage cities and comparing the quality of urban heritage spaces in two cities with different designation status and policies, Lübeck as UNESCO World Heritage and Ribe as national heritage. In an attempt to answer; can urban heritage keep up with the rapidly changing cities and the challenges raised by our future?

The Sensoji temple as an important cultural hotspot in the rapidly changing metropolis Tokyo.



36.

At gå den rette vej /
Going in the right direction



The famous Shibuya crossing and the chaotic movement of people. Urban setting where you need to know which direction you are going.

A "Methodology: is an explicit way of structuring one's thinking and actions. Methodologies contain model(s) and reflect particular perspectives of 'reality' based on a set of philosophical paradigms. A methodology should tell us what steps to take, in what order and how to perform those steps but, most importantly, the reasons 'why' those steps should be taken, in particular order."(IasaGlobal, 2020)

Step 00

As mentioned in the motivation, the origin of this thesis started in summer 2019, where I was completing a one-month urban study of the World Heritage City Lübeck, Germany as a part of a scholarship program (see appendix 01). A qualitative study where I as a tourist and urban designer was introduced to the qualities and challenges in the city. I was introduced and guided by members of ArkitekturForumLübeck introducing me to the history, architecture and built environment of the Old town. I had a chance to speak with Christine Koretzky, the world heritage representative and head of the planning department in Lübeck Municipality, who stressed the difficulty of adapting to contemporary society. I also experienced different communities thanks to Anjtte Peters-Hirt, head of the Gemeinützigen, who invited me public and social events of music, art, literature & education. Events that are strengthening the community across generations and something I would never experience as a tourist. The different events giving me the opportunity to speak with different stakeholders, founders, residents and even the mayor. The urban study gave insight into the friction between locals, heritage management and how economics is controlling improvements of the World Heritage city.

I then went on a study abroad internship at Katsuhiko Miyamoto & Associates in Hyogo, Japan. After my three-month internship, I partook on a two-week 'study trip' to Vietnam from Hanoi to Ho Chi Mihn. Afterwards, I returned to Japan travelling for a month before returning to Denmark. I visited different World Heritage Sites in both countries where I was exposed to common struggles like over-tourism and maintenance. It raised questions if cultural heritage will survive in the future.

Step 01

The nature of this master thesis is exploratory and seeks to generate further knowledge and understanding of the role of urban heritage in medieval cities. To develop background knowledge of the topic, identify gaps and set out the analytical framework of cultural heritage cities in the future, various sources of primary and secondary literature have been used in an attempt to simplify this complex topic. The framework focuses on city competitiveness, cultural heritage and adaptation. An interdisciplinary three-dimensional puzzle that is solved through the balancing of architecture, planning, landscape, conservation and adaptation.

Step 02

A policy review is beneficial to understand the management of conservation areas. UNESCO's policy of becoming and maintaining the status as World Heritage was investigated along with Danish national policy. This established the structure of which department is managing and responsible for the decisions of what to be protected and preserved. Consequently, it made me question cultural policy and as a result, find a policy gap.

Step 03

The thesis analysed three case studies of cultural heritage cities in Northern Europe that are at risk due to their cultural heritage being considered damaged or in danger. Primarily due to the adaptation of contemporary needs. These studies highlight that cultural heritage planning has reached its limitations and the current need to balance the old and new. The three cases also illustrate that the new developments were not contextually responsive, which unfortunately is a consequence of global trends.

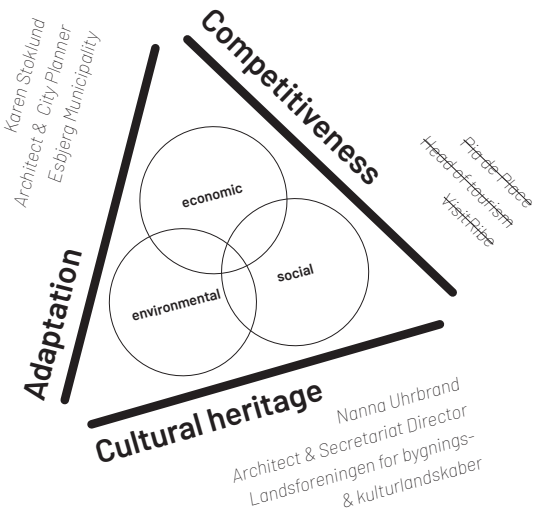
Step 04

A comparative analysis of two different cultural heritage cities with two different designation statuses and policy. Lübeck as UNESCO World Heritage and Ribe as national heritage were used to find empirical evidence of the role of urban heritage and quality. With the hypothesis that the urban heritage is equally as significant as the architecture in Lübeck as the World Heritage City..

Step 05

As a soon to be urban designer, I am not qualified as an expert and I can only gain knowledge to a certain degree. This was further highlighted due to the fact that the project was forced to become a desk-based study because of the epidemic. So, I am fully aware of the fact that this thesis is influenced by how much I know, how much I don't know and how much I don't know that I don't know. Therefore, I specifically asked other experts which professions relates to the three topics in the analytical frame, please take look at the diagram below. The chosen experts shared their experiences, perspective and thoughts on the role of urban heritage in cultural heritage cities and their ability to 'survive' the future online in a semi-structured interview. However, only two interviews came through and the economic perspective of the urban heritage used as a business is missing.

Next - addressing the role of urban heritage and the future!



← The experts with different profession who was chosen in relation of the sustainable trilogy

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[Lothar Többen & Inga Mueller-](#)
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[of planning department of the](#)
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[Nanna Uhrbrand, MAA &](#)
[Secretariat Director](#)

[VisitRibe:](#)
[Pia de Place, Head of tourism](#)

[Ph.d. Room for rain:](#)
[Anna Aslaug Lund, MAA](#)

Step 1

The literature review has been a part of the analysis, not only has it specified my gap of interest, but it has also given me the needed background knowledge in order to move forward with this study.

/ What is urban heritage?

shaping the new tomorrow

Step 2

When finding the different problematics concerning cultural heritage cities in the future it is necessary to understand the cultural policy and the way it is managed on a national, regional and local level. From which a policy gap has developed.

/ Should the municipalities be in charge of the cultural heritage & do they have the right tools to protect the urban heritage?

magnifying cultural policy

Step 3

By pointing out cultural heritage cities whose heritage is considered damaged or in danger due to adaptation, highlights the struggle of addressing the current/future needs. However, new development is not contextually responsive.

/ Are cultural heritage cities limited by a moment in time?

the struggle is real-ity

Step 4

From a contextually responsive perspective, Lübeck and Ribe are compared in order to point out the quality of the urban heritage space with two different policy approaches. Assuming the urban space in a World Heritage site is more significant than the regular national heritage.

/ How do you modernise a city while protecting its heritage?

urban comparison

Step 5

By using the collected information from semi-structured interviews with the selected stakeholders (based on the topics in the literature review), it has been possible to create a debate/discussion about the management of the current and future urban heritage.

/ Can the urban heritage keep up with the rapidly changing cities and the challenges raised by the future?

på tværs af tid

Step 6

This exploratory research has resulted in further information about urban heritage and the management of cultural heritage cities in the future by exemplifying considerations to bring into the management of heritage in the future.

/ Statement: If we adapt the heritage to the future, we lose the authenticity but when promoting authenticity, we lose future proofing.

adressing the future

2019 - 2020:

Summer Scholarship
programme in Lübeck;
01. July - 01. August

Study abroad internship:
Katsuhiro Miyamoto &
Associates, Hyogo, Japan
15. August - 20. November

Study trip 'in Vietnam':
From Hanoi to Ho Chi Minh
01. December - 15. December

Traveling in Japan
From Tokyo to Kumamoto
16. December - 15. January

Analysis

/ April

Tools

/ March

Frame

/ February

2020	Monday / Mandag	Tuesday / Tirsdag	Wednesday / Onsdag	Thursday / Torsdag	Friday / Fredag	Saturday / Lørdag	Sunday / Søndag
	03	04	05	06	07	08	09
	Thesis intro @ AAU Topic: Are cultural heritage cities caught by the future?						
	10	11	12	13	14	15	16
				Supervision M. Martin			
	17	18	19	20	21	22	23
	24	25	26	27	28	29	
					Revised Proposal Competitiveness among citites		
	02	03	04	05	06	07	08
					Pin-up I Focus: 'what about urban heritage?'		
	09	10	11	12	13	14	15
	The role of UNESCO and the cultural policy						
	16	17	18	19	20	21	22
			Supervision M. Martin case studies: heritage in danger		making: An interview guide		
	23	24	25	26	27	28	29
		Supervision N. Agerholm			Interview of K. Stoklund, Esbjerg Municipality	Present project @ Urban Design Day, AAU	
	30	31	01	02	03	04	05
					Interview of Pia de Place, VisitRibe		
	06	07	08	09	10	11	12
	Interview of N. Uhrbrand, Landsforeningen for bygning og landskabskultur						

Monday / Mandag	Tuesday / Tirsdag	Wednesday / Onsdag	Thursday / Torsdag	Friday / Fredag	Saturday / Lørdag	Sunday / Søndag
13	14	15	16	17	18	19
	Interview of N. Uhrbrand, landsforeningen for bygning & landskabskultur	Supervision M. Martin		Pin up II Focus: Last, current, potential World Heritage		
20	21	22	23	24	25	26
		Supervision M. Martin Focus: 'UNESCO & medieval Heritage cities'				Interview: Pia de Place
27	28	29	30	01	02	03
				Urban comparison of Lübeck & Ribe		
04	05	06	07	08	09	10
Supervision M. Martin Focus: 'The role of urban heritage'	Supervision N. Agerholm					
11	12	13	14	15	16	17
18	19	20	21	22	23	24
	e-mail @ Lothar Többen, ArchitekturFo- rumLübeck					
25	26	27	28	29	30	31
01	02	03	04	05	06	07
08	09	10	11	12	13	14
		Hand-in				
~~~~~➔				25	Civil Engineer in Urban Design / cand.polyt.urb	
				Exam		

Sprint finish

/ June

Debate

/ May



Hiroshima city was destroyed by the first atomic bomb in 1945, the city started to rebuild itself a few days after the bombing. Today it is a growing and changing city with a strong history who is trying to maintain the ruins as physical proof for people to understand the past in the future.





46.



Three days after the first atomic bomb of Hiroshima the city Nagasaki became the second target in the Second World War. Today Nagasaki is a vibrant port city and due to its history of international trade it is also a part of Japan's modernisation.

**“Conservation is for the future, the protected buildings are telling the story of how people have lived, worked and existed through decades and how changing powers and styles has marked the Danish history and perception. We preserve to ensure that the Danish architecture and building culture remains for other generations to enjoy in the future”** *(Bendsen and Morgen, 2018).*

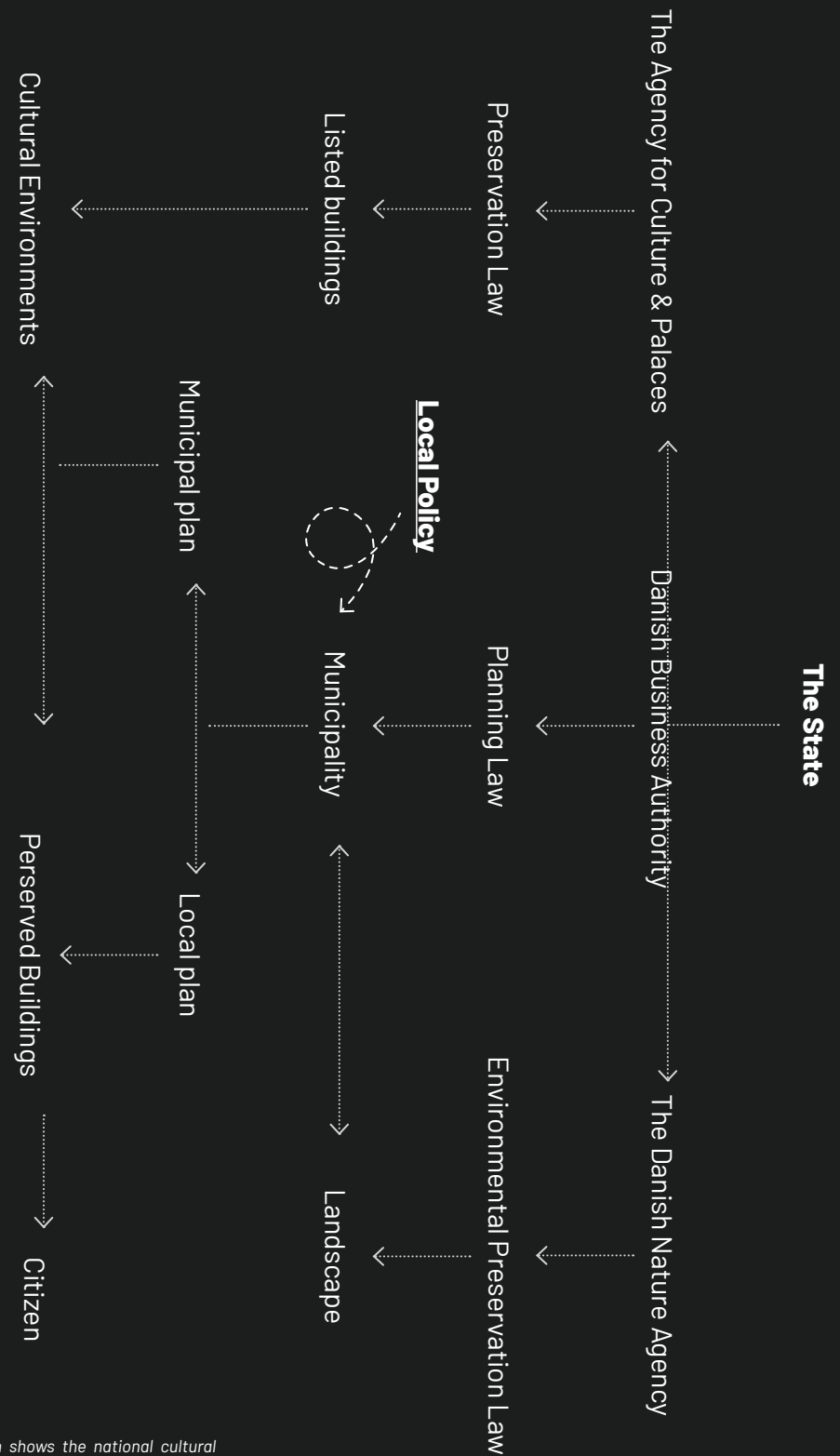
Kulturpolitikken under luppen /  
Magnifying the cultural policy

As mentioned previously urban heritage and heritage planning has reached its maximum capacity and is struggling to adapt to the future. Questions around the structure of how heritage is preserved, and which tools are used to define what should be protected. I, therefore, find it necessary to magnify the cultural policy to find the constraints regarding urban heritage.

To develop an overview of the structural system involved with the management of built heritage area can largely be divided by scale. On the international scale, World Heritage is handled by UNESCO (see appendix 02, for more detailed information), on the national scale the state is responsible for the designation of listed buildings that and on the local scale the municipality is responsible for preserved buildings and cultural environments and should ensure engagement from people that interact with the buildings on a local level (Bendsen and Morgen, 2018).

Besides understanding the structure of UNESCO, the natural choice was to look at the Danish state policy level, and how the cultural policy is structured and managed on a national level. The state in Denmark differentiates between listed buildings and preserved buildings. Listed buildings are of national interest and feature a distinct architectonic value in the interior and exterior. Listed buildings are therefore protected by building preservation law which can only be designated by the Agency for Culture & Palaces. The preserved buildings feature significant architectonic value in the facade and/or culture-historical qualities of regional or local interests. As such the local council in the municipality is responsible for the designation. When it comes to land areas and freshwaters the Nature Conservancy Board has the relevant competencies and authority to preserve interests following the nature protection law. However, the relevant city councils are involved in the administration and preservation of the landscape and cultural-historical values. The legislation is claiming on which way these valuables are secured or what needs to be prioritised as preservation values. This is up to the city council in the individual municipality (Erhvervsstyrelsen, Slots- og Kulturstyrelsen and Realdania, 2018).

The municipalities are also obligated to make a municipal plan that contains recommendations to secure selected cultural environments as well as an overview of preserved buildings. Then they are in charge of the local plan which describes in detail the considerations needed for the cultural environments and saved buildings. Furthermore, the local plan is binding for the property owner and the municipal plan is binding for the city council and the municipal administration office. The agreements made in local plans are one of the most important tools for the city council to ensure physical qualities like architectonic and culture-historical elements and the connections (Erhvervsstyrelsen, Slots- og Kulturstyrelsen and Realdania, 2018). It becomes problematic that insurance of the local heritage essentially is controlled by political interests, meaning that heritage is never fully protected. If the political values change in the city council the preservation can change along with it. To get a better overview and understanding of this complex policy structure of the Danish conservation management structure please look at the diagram to the right.



↑ The diagram shows the national cultural policy structure of the cultural heritage management in Denmark.

questioning — the cultural policy

In reality, municipalities have many important tasks to manage not least the welfare system such as schools, the elderly and other social areas that so often get prioritised with attention and economic support where cultural heritage is less prioritised (Bendsen and Morgen, 2018). What is happening today in the Danish society, is a lack of political will both in municipalities and the state and a habit of investors being favoured on behalf of the quality of the common urban space, by not only giving dispensations to demolish preservation interests but also seeing a decrease in national funding. The physical result should not be measured by the economic value, cultural heritage should not always be sold to the highest bidder (Olesen, 2020).

*“One could ask oneself if the municipality has the ambitions it takes to save and develop the build heritage area and if they even have the competencies?” (Bendsen and Morgen, 2018).*

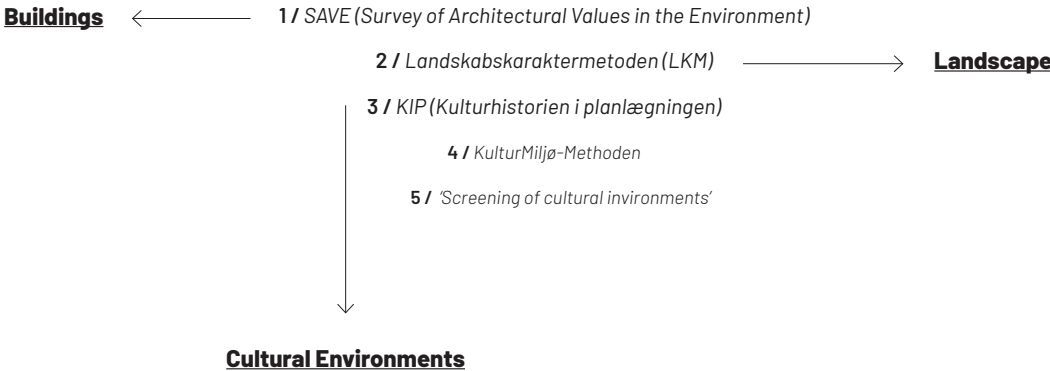
There is a need to establish regional heritage building advisors to support the municipalities. Advisors with the authority to handle when the municipalities are not living up to their commitments. Giving greater priority to the cultural environment and built heritage, meeting the same level of legislation as the welfare area (Olesen, 2020). In the planning law, it should be settled that municipalities with historic city centres need to designate and outline restrictions on the local planning to secure these cultural environments. The urban environment needs to be planned and managed in favour of the community and not solely to the advantage of the owner or investors. New builds or the development of existing buildings should always be conducted within the context of the whole street and collective environment (Olesen, 2020).

preservation methods — to help the municipalities or maybe not?

Out of the 4 million buildings in Denmark, approximately 9.000 are listed and another approximately 350.000 are worthy of preservation. For the past 100 years, Denmark has used the building preservation law, to secure heritage buildings. However, there is currently no legislation to protect cultural environments in Denmark. This means that today the law can be only used to protect all the buildings in an area, but it is up to the individual municipality to develop the cultural environment through local and municipal planning (Bendsen and Morgen, 2018).

To help the municipalities to map and point out the local, regional and national heritage valuables, the government recommends three preservation tools to point out the preservation worthy buildings, cultural environments and landscapes, as seen in the diagram to the right. To get a more descriptive explanation of each tool please look at appendix 03.

↓ The preservation tools focuses on the heritage buildings, cultural landscapes and cultural environments. The urban heritage is missing.





Aside from national official guidelines and methods, there exists a number of complementary methods that are in use during the planning process. The municipalities have the freedom to choose or develop their own methods or tools, which have resulted in complementary methods such as the KulturMiljø-Metoden (Erhvervsstyrelsen, Slots- og Kulturstyrelsen and Realdania, 2018), or the Screening Cultural Environments (Screening cultural environments, 2020). These methods are very similar and are both a combination of the three governmental preservation methods. Possibly, in order to cover as many cultural elements in one survey – as we know time is money. However, from an urban design perspective, these tools mainly focus on the preservation of buildings, cultural environments and the landscape. These methods only complement a certain scale and area and not the individual urban spaces, cadastres or the street network. A policy gap in the cultural policy concerning the preservation of the local and regional urban heritage.

*“Cultural environments are a geographically defined area, that represents and reflects the significant aspects of societal development. It consists partly of a specific place (an urban place or landscape), partly something physical (buildings, architecture, gardens infrastructure or physical remains and vestige) and partly culture-historical, for instance, an event, an era, general tendencies, business forms or a societal development that has affected the local area” (2. Hvad er kulturarv?, 2020).*

**From an urban design perspective ensuring the quality of cultural environments requires a certain scale such as the totality of a neighbourhood or historic city centre. Current legislation does not allow for or specify securing urban cultural heritage like street network structure, cadastres or even a specific urban space. Furthermore, the preservation and management by the city council through the municipal plan and local plan are dependent on the city council and political changes can cause planning to change along with it, meaning that it is never completely preserved.**



The still functioning 117-year-old railway track in Hanoi's Old Quarter is a popular urban tourist spot with small cafés strewn down alongside the train tracks. The 6th October the cafés was forced to shut-down by the municipal government and local transit authority – because the train had to make an emergency stop and be rerouted because there were too many tourists on the train tracks.

Kampen er en realitet /  
The struggle is real-ity



## Chapter 04

Shinjuku is known as the part of Tokyo that never sleeps. It is one of the most important commercial and administrative centres in the metropolis. Part of the area was burned to the ground in the second world war and in the 1970's the high-rise boom transformed the area in scale and activity.



→ The map shows the placement of the Northern Europe case studies which conservation areas are at risk - as either damaged or considered in danger.

**This chapter will investigate the management of heritage conservation in cultural heritage cities throughout Northern Europe by assessing cultural heritage cities struggling to balance conservation and development. Three case studies will be described and analysed to illustrate how cities become considered at risk and designated damaged or in danger. The studies highlight how cultural heritage planning has reached limitations when adapting to contemporary society.**



## Dresden, Germany

### case 01

#### Dresden loses UNESCO World Heritage Designation because of a bridge!

In 2009 the World Heritage Committee decided to remove Dresden Elbe Valley from the Heritage List due to the building of the four-lane bridge, Waldschlösschen bridge, which meant that the Elbe Valley did not live up to its 'outstanding universal value as inscribed' (Dawson, James and Nevell, 2019).

On the picture is the Waldschlösschen Bridge in the snow covered landscape of the previous World Heritage Landscape the Elbe Valley in Dresden, Germany.



Dresden Elbe Valley and the bridge that caused the world heritage designation (fotocommunity, 2020).

#### History

Dresden city is located in a valley on the Elbe river close to the border of the Czech Republic. Because of the bombing in February 1945, the historic city centre was destroyed and the population greatly decreased. Today, Dresden is one of the fastest-growing cities in Germany and one of the greenest in Germany and Europe. An iconic feature being the Elbe meadows landscape, covering approximately 20km area of land and spanned by the Waldschlösschen Bridge (Gaillard and Rodwell, 2015). Dresden's first attempt to achieve World Heritage was in 1989, with the German Democratic Republic applying for the status of the reconstructed historic city centre, Baroque Ensemble of Dresden. The nomination was not supported due to the invalidity of the authenticity. After the reunification of Germany in 1990, the Federal Republic suggested a new nomination, as a 'cultural landscape' under the category 'site'; the combined works of nature and man (Gaillard and Rodwell, 2015).

#### Dresden Elbe Valley - UNESCO World Heritage Site

Nominated in 2003, Dresden Elbe Valley was inscribed on the World Heritage List as a 'continuing cultural landscape' in 2004, based on four criteria considered as 'outstanding universal value' (Gaillard and Rodwell, 2015). The outstanding universal values such as; its influence on the rest of Europe in culture, science and technology of which the art collections, architecture, gardens and landscape features have been important aspects for the Central European history of development in the 18th and 19th centuries. The Dresden Elbe Valley represents exceptional evidence of court architecture and festivities, as well as the well-known middle class architecture and industrial heritage that represents the European urban development. The Valley is a one-of-a-kind cultural landscape as a great scenery to the baroque setting and suburban garden city. That in its totality brings the area into an artistic whole. It is a significant example of land use, that emphasises the development of a major European city (Dawson, James and Nevell, 2019).

#### 'Red listed' - the struggle is real-ity

In 2006, two years after designation, UNESCO placed the Elbe Valley on the List of World Heritage in Danger due to the plans of the construction of the four-lane bridge located north-east of the city centre. The bridge was considered essential to handle growing traffic, connecting northern and southern districts causing reduced congestion and vehicle loadings in the city centre and on historic bridges. The proposal to construct a crossing was not new, it has been a part of the city council's plan since the middle of the 19th century and the nomination documents for World Heritage confirmed that the city had made a final decision to construct the bridge (Gaillard and Rodwell, 2015). It was stated in the World Heritage application at the time that no traffic arteries were planned, but that there was the possibility of five new bridges with one bridge, the Waldschlösschen Bridge, being certain (Schoch, 2014). The reason the bridge was not built decades earlier was due to political, planning and funding disagreements and the intervention of World War II (Gaillard and Rodwell, 2015).

Due to miscommunication the International Council on Monuments and Sites, ICOMOS, who inspected the site before the inscription, got the impression that the bridge was planned 5km downstream from the city centre instead of 3km upstream, as it now is (Schoch, 2014). The city's decision to construct the bridge caused several complaints to the

World Heritage Centre both from both the public and non-governmental organisations (Gaillard and Rodwell, 2015). The complaints regarded the placement of the bridge through the core of the designated cultural landscape but objections to the design were raised by a Visual Impact Study by RWTH Aachen. It concluded the Waldschlösschen Bridge was not contextually responsive in its design and hence did not fit in with existing bridges. Further, the bridge conflicted with certain views of the Dresden Skyline and the Elbe Valley which are of historical importance. Additionally, the structure of the bridge cuts into the landscape of the Elbe river bend at the most sensitive point splitting the site into halves (Schoch, 2014). The city of Dresden was struggling to maintain authenticity and integrity needed to keep World Heritage Status and the need for adapting to contemporary society (Dawson, James and Nevell, 2019). Other suggested alternatives, such as a flood-proof tunnel were deemed inappropriate due to cost, more required excavation and engineering and a significantly larger footprint, due to the longer length (1800m vs 600m). The construction process would require extensive site preparation and result in the demolition of several buildings, including listed buildings (Schoch, 2014).

### The loss of the World Heritage Status

In 2009 the World Heritage Committee removed Dresden Elbe Valley from the Heritage List due to the construction of Waldschlösschen bridge. The Dresden Elbe Valley could no longer live up to its 'outstanding universal value as inscribed'. UNESCO states that the State Party was unable to fulfil its obligation defined in the World Heritage Convention in order to protect and preserve World Heritage Property (Schoch, 2014). At the time, the mayor of Dresden tried to convince UNESCO to wait until the bridge was completed to evaluate the impact on the landscape. The suggestion was not accepted and UNESCO claimed the bridge was destroying the Valley as Outstanding Universal Value but implied a possibility that parts of the Valley could count as World Heritage under different criteria and boundaries (Dawson, James and Nevell, 2019). The landscape itself can still be considered and valued as World Heritage. If Dresden is relisted, it will raise questions if it was necessary to delist it in the first place. Which create problems, as UNESCO will need to consider other bridges crossing the Elbe, such as the Carola Bridge which was rebuilt in 1971 (Schoch, 2014). Dresden is the second World Heritage Site to be delisted, the other property delisted is Oman's Arabian Oryx Sanctuary which was ruined and deemed a lost cause. A problem many sites face due to adverse effects of development and/or neglect and why sites in poorer countries are often on the Danger List. Despite this, the sites are still considered worthy as World Heritage which put the Waldschlösschen Bridge into perspective. Was a complete delisting necessary? However, because of the many warnings, UNESCO with no other choice to maintain credibility. If Dresden could defy the World Heritage Committee without consequence, it may encourage similar situations. This underlines UNESCO's expertise and authoritative role, causing governments to re-examine their policies as not everyone can afford to lose the World Heritage Designation and the funding that follows. It speaks for UNESCO's undemocratic nature since locals cannot hold UNESCO directly accountable through elections (Schoch, 2014). One critic is the British architect and Professor Robert Adam who argues that culture is created at the local level, only locals understand their culture well enough to properly manage their heritage. However, there are many examples of dysfunctional local politics and short-sighted local planning that challenge this conclusion (Schoch, 2014).





## Liverpool, England

### case 02

#### Liverpool – Maritime Mercantile City ‘Red-listed’ by UNESCO in 2012

Liverpool's historic docklands have been added to Unesco's "in danger" list for possible removal of its World Heritage Status (BBC, 2012).

The main issue was the regeneration of the harbourfront led by Peel Holdings wanting to build residential and commercial properties, cruise and ferry terminals and most importantly high-rise buildings.



Rendering of proposal for Liverpool Waters (Liverpoolwaters.co.uk, 2020).



England's finest waterfront could lose its World Heritage Status (Moss, 2020).

#### The struggle is real-ity - in Liverpool

Since the delisting of Dresden, similar situations have occurred. For one, The World Heritage Site Liverpool – Maritime Mercantile City consisting of six areas, was designated in 2004. Recognised as one of the world's major trading centres during the 18th and 19th centuries. A centre of innovation for developing modern dock technology, transport systems and port management. In 2012 it was placed on the World Heritage Danger List and Liverpool has been struggling to modernise the city while protecting its heritage. The main issue being the regeneration of the harbourfront led by Peel Holdings included construction of residential and commercial properties, cruise and ferry terminals and most importantly high-rise buildings. Obviously, UNESCO was against the proposal and stated that Liverpool would lose its title as World Heritage if the project was approved and implemented with the dockside development threatening the 'authenticity and integrity' of the city. The problem escalated in December 2019 when Everton football club proposed plans for a new stadium at Bramley-Moore Dock (Moss, 2020). Afterwards, Liverpool City Council proposed 'corrective measures' to ensure Peel's and Everton's plans did not damage the city's attempt to retain the status. However, the report only proposes changes to policy rather than protecting the skyline. The mayor of Liverpool Joe Anderson states:

*"I'm confident our efforts to celebrate and respect our heritage will be noted and acknowledged and hope we maintain our status while we continue to develop. Tourism has a huge role to play in our economy and in a post Covid-19 world the appetite to enjoy and learn about cities like Liverpool will still be there. And we'll be ready and waiting to welcome them back."* (Moss, 2020)

UNESCO will discuss the case of Liverpool in June 2020. Until then, one thing to consider is if the World Heritage status is making that much of a difference. It is time to measure how much the UNESCO brand is benefiting the city or is being a hindrance of development (Moss, 2020).



## Vienna, Austria

## case 03

### Vienna historic city centre 'Red-listed' by UNESCO in 2017

Brazilian architect, Isay Weinfeld's high-rise proposal puts Vienna city centre on the UNESCO World Heritage Sites in Danger. The previous 75m tower, now lowered to 66.3m, is threatening the cultural heritage (Block, 2017)

Vienna was added to the watchlist in 2017 after plans for the high-rise development within the confines of the cultural heritage site were approved.



Rendering of proposal for high rise development in Vienna (Block, 2017)

### The struggle is real-ity - in Vienna

The third example besides Dresden and Liverpool is Vienna's city centre, known for its grand Baroque buildings, monuments and gardens which in 2017 was added to the watchlist due to a proposal for a high-rise building with luxury apartments, hotel and skating rink. The plan includes open-air areas accessible to the public with the city arguing that it is an improvement to the architecture and implements an attractive and modern feel.

The World Heritage Committee is not pleased with the height of the high-rise building and has advised a 43m limit for any building in the city centre. The proposal of 75m, and now reduced to 66.3m, argues that the height is similar to other post-war buildings in the area that are either taller or of smaller height.

City officials said they are determined to retain the city centre as UNESCO World Heritage. Noticeably, it is the local residents who oppose the project due to the danger of losing the status as World Heritage and that the project would affect more high-rises. However, the city has said there are no similar projects planned in the future. UNESCO states that continuing development requires a sensitive approach that respects the elements that make the area so valuable. This includes visual qualities, particularly regarding new high-rise constructions. Now the city only have to convince the world heritage committee not to drop the designation (Agence France-Presse in Vienna, 2017).

### Cultural heritage cities should not be limited by a moment in time:

First, these proposals are not contextually responsive to the historic surroundings they are situated in. The developments may be deemed necessary but it is worth considering if they were designed in a way that compliments and respects the context. And if so, would UNESCO place the areas on the danger list.

Secondly, these examples show that the public sometimes has a different opinion than the public sector (city council, municipalities etc.), who is in charge. Therefore, the locals are often the ones likely to complain about the development proposals. Mentioned previously, Robert Adam argues that culture is created at the local level with locals being best suited to manage their heritage yet the examples of short-sighted and dysfunctional planning challenges that conclusion (Schoch, 2014). But, equally, the fact locals are left out of the modernising conversation speaks volumes.

Thirdly, it becomes clear that the brand as a World Heritage Site is important to cities mainly due to the economic profit from tourists and funding. It causes the public sector and local politics to approve of these non-responsive proposals because of economic profit from short-term residents. UNESCO is aware that it is a valuable brand and therefore, has the power to control development. It has the possibility to help cities make the right decision in collaboration with the locals and focus on the long term economy instead of the short term visitors. However, cultural heritage cities should not be limited by a moment in time, but decisions should be made in an interdisciplinary collaboration working to find the best fitting solution to contemporary needs.

66.

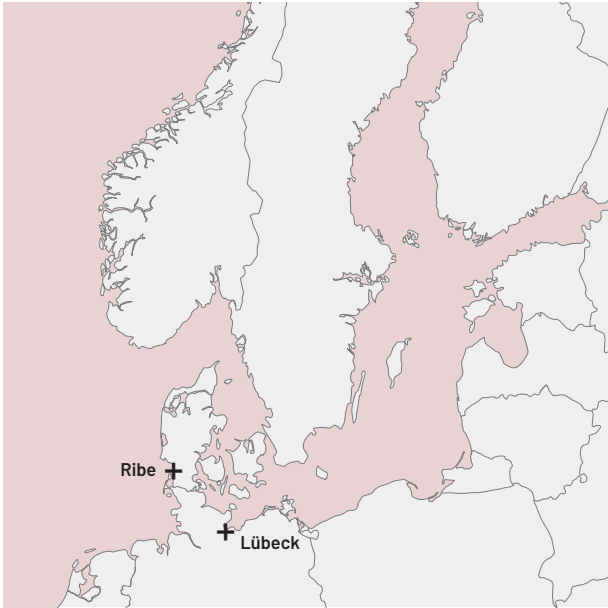
Discovering new places, hidden gems and the urban space quality in Lübeck as a UNESCO world heritage city. Full of Hanseatic architectural beauties and small entrances to adorable courtyards in the German city full of historic layers.

## En urban sammenligning / Urban Comparison





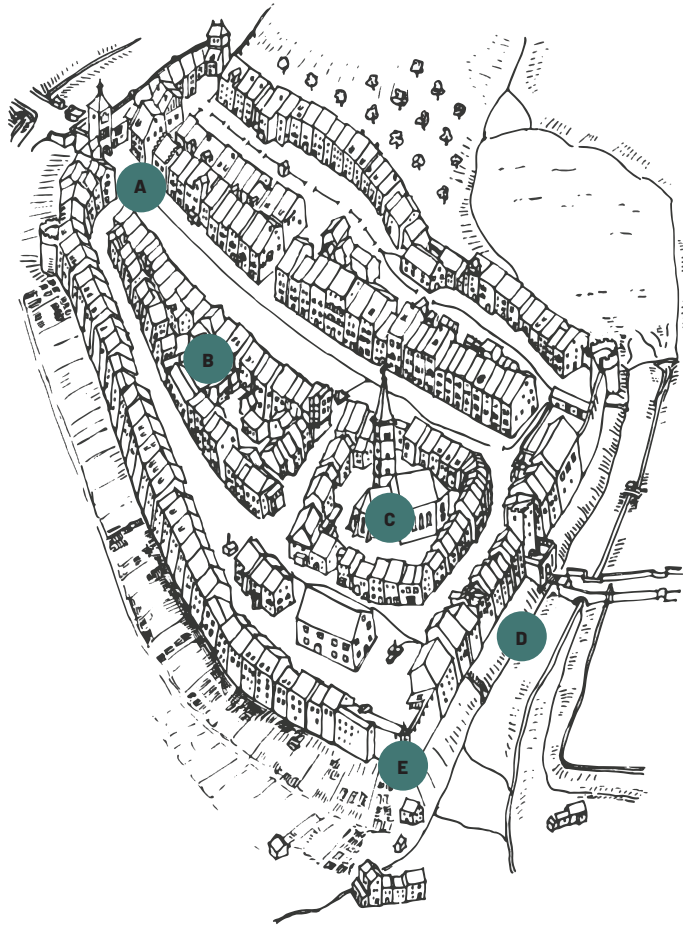
→ An urban comparison of the quality of urban spaces in a UNESCO World Heritage City and a national Heritage city. With the hypothesis that the urban heritage is more significant in a city designated as world heritage.



**“The physical surroundings are in constant change. Some disappear, some are preserved, others are changed and new is added. In this process it is normal to presume that listing buildings is about freezing a moment from the past. However, the listing of buildings is more precisely an evolutionary movement, that connects past, present and future. Past and present are connected through buildings from the past, that we preserve, read and are currently understood in our contemporary perspective. The preservation of buildings has fundamentally its eyes on the future because the preservation law’s goal is to ensure that the protected buildings remain in the future. On the other hand, the most common understanding of the preservation law is that it is a tool to give the human future the opportunity – in their contemporary perspective – to acknowledge the past through the listed buildings. In that sense, the preservation of buildings becomes a manifestation that carries the history and communicates that we are part of a building culture in a continuous development.”** (Bendsen and Morgen, 2018).

**Urban Comparison - the quality of urban space**

To find empirical evidence of the role of urban heritage and quality. This chapter seeks to compare two different cultural heritage and medieval cities with two different designation statuses and policy approaches, Lübeck as UNESCO World Heritage and Ribe as national heritage. The comparison will be investigated from a contextually responsive perspective, built on my experiences and observations from the Lübeck urban study, July 2019 (see appendix 02) and examples of current and future development projects in Lübeck and Ribe allowing the city’s quality of urban space to be evaluated. With the prior hypothesis that the quality of urban heritage spaces are reflected in the heritage status, meaning that the quality should be on the same level as World Heritage or national heritage. The choice of these two cities may not be obvious, hence they are not comparable in scale and population etc. However, both cities are of medieval origin and are similar in structure and formation, which is important when talking about urban heritage. Below is a short description of the classical and characteristic structure of the medieval city (MEDIEVAL TOWN PLANNING, 2008), which originally were common features for both Lübeck and Ribe the middle ages.



→ The classic structure of the medieval city  
A. Main crossroads + informal/irregular streets  
B. Density & small gathering spaces  
C. Cathedral / Church  
D. Typically by a body of water with a moat  
E. City wall

## History

Lübeck was founded in 1143 near the Baltic coast of northern Germany. From 1230 to 1535 it was one of the most influential cities of the Hanseatic League, a league of merchant cities who came to hold the monopoly for trade in the Baltic and the North Sea. The Old Town of Lübeck is shaped as a turtle's shell, determined by two parallel routes of traffic running along the outskirts of the island, which dates back to the beginnings of the city and attests to its expansion as a commercial centre of Northern Europe. To the west, the rich quarter with trading houses and homes for rich merchants while the east features smaller boutiques and craftsmen. The strict socio-economic organisation emerges through the singular disposition of the Buden, smaller workshops in the courtyards of the upper-class developments of which a smaller network of passages and alleyways also known as 'Gänge'.

The medieval Hanseatic city has retained its urban monumental character of the historical structure, despite the damaged by bombings during World War II. More precisely 20% of the city was destroyed including famous monuments. In particular, the hilltop quarter of gabled houses for rich merchants. In this case, it was permitted to replace most of the important monuments and buildings (Hanseatic City of Lübeck, 2020).



The Old city of Lübeck and the cars get the best view (An der Untertrave, 2018)



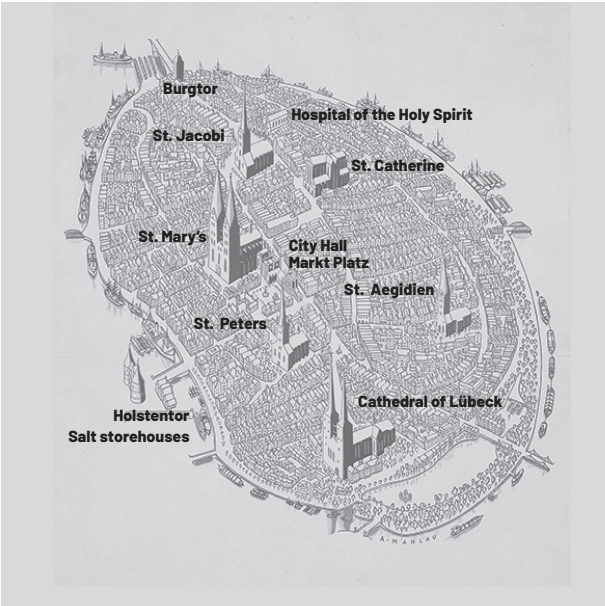
(An der Untertrave, 2018)

## UNESCO World Heritage Site

Lübeck was nominated in 1987 as World heritage because of its well-kept buildings as evidence of the power and historic role Lübeck had, as a part of the Hanseatic League. The integrity of the place is found in the quarters of the Old Town because of their unified medieval structure of the Hanseatic Town and representing a high-rank of European monuments. The total impression of the city is strengthened by the individual highlights of clerical and secular character which in combination creates a unique cityscape with the seven church towers. The Old Town is surrounded by the river Trave, partly covered by the embankment providing a green park area. Despite the damage, suffered during World War II the basic structure of the city, from the 15th and 16th-century aristocratic residents and public monuments like the famous city gate Holstentor, the salt storehouses, and the churches retain originality. Presently the layout is clearly recognisable and whose uniform and characteristic cityscape is visible from when looking towards the city from the opposite side of the Trave river (Hanseatic City of Lübeck, 2020).



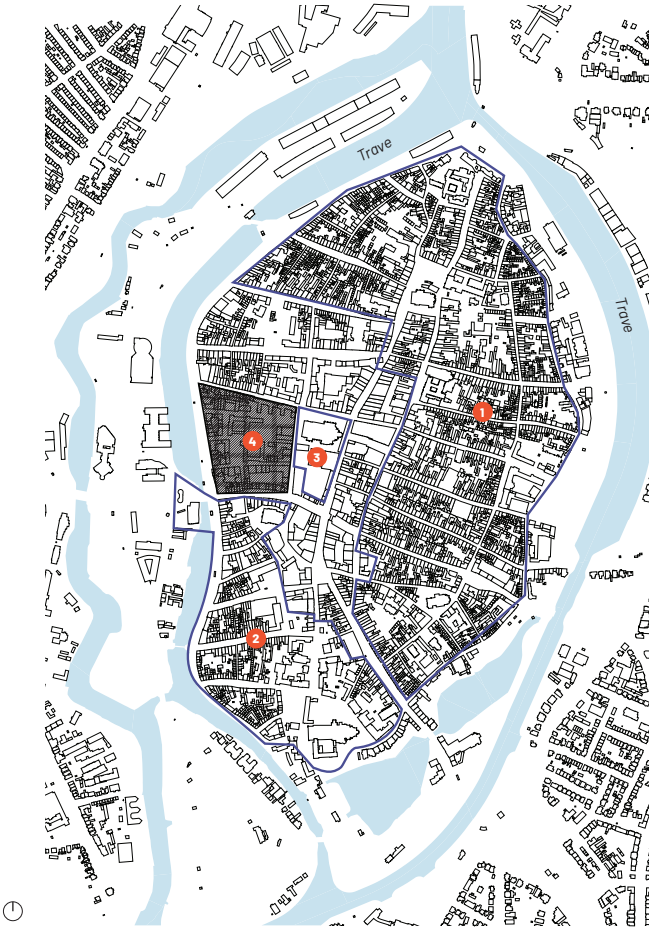
→ The illustration shows the important cultural and historical landmarks in Lübeck. That is important elements both as physical evidence of Lübeck's majority and but also the significant cityscape as we see today.



(Lübeck by Alfred Mahlau, 1934, 2018)

Denkmalliste Lübeck			Hansestadt LÜBECK
Objekt-Nr.	Adresse/Lage	Nähere Angaben	
Sachgesamtheiten			
1776		Beschreibung: Elbe-Lübeck-Kanal Bedeutung: Akutalisierung vorgesehen Begründung: Akutalisierung vorgesehen Schutzumfang: Akutalisierung vorgesehen Denkmaltyp: Sachgesamtheit	
1781		Beschreibung: Pommerschwelmsche Straße Bedeutung: Akutalisierung vorgesehen Begründung: Akutalisierung vorgesehen Schutzumfang: Akutalisierung vorgesehen Denkmaltyp: Sachgesamtheit	
1775		Beschreibung: Thiem-Lübbensmaier Bedeutung: Akutalisierung vorgesehen Begründung: Akutalisierung vorgesehen Schutzumfang: Akutalisierung vorgesehen Denkmaltyp: Sachgesamtheit	
1779		Beschreibung: Gut Neudorf Bedeutung: Akutalisierung vorgesehen Begründung: Akutalisierung vorgesehen Schutzumfang: Akutalisierung vorgesehen Denkmaltyp: Sachgesamtheit	
1777		Beschreibung: Lindendörfergemark Bedeutung: Akutalisierung vorgesehen Begründung: Akutalisierung vorgesehen Schutzumfang: Akutalisierung vorgesehen Denkmaltyp: Sachgesamtheit	
1780		Beschreibung: Kleine Burgstraße 1-171 Bedeutung: Akutalisierung vorgesehen Begründung: Akutalisierung vorgesehen Schutzumfang: Akutalisierung vorgesehen Denkmaltyp: Sachgesamtheit	
1782		Beschreibung: Seegewerkschaft Bedeutung: Akutalisierung vorgesehen Begründung: Akutalisierung vorgesehen Schutzumfang: Akutalisierung vorgesehen Denkmaltyp: Sachgesamtheit	

↑ There is not an official map to get an overview of the listed and preserved buildings in Lübeck, but there is a list of the buildings that are protected found on the municipality's webpage (Bekanntmachungen - Hansestadt Lübeck, 2020).



Protection and management

Lothar Többen (2020) explains that the cultural policy and management are similar to the Danish policy. However, the legislation is not made on a national level, but from the Federal Republic of Germany and Schleswig-Holstein (meaning Germany has 16 laws for each republic), who are in charge of protecting the Hanseatic City of Lübeck. Each city council and municipality have their own monument department that decides what to be protected or preserved. Usually there is a lower monument authority and a higher monument authority in every state capital but due to the number of monuments that are world heritage, Lübeck has its own authority.

A big part of the historic monuments and the Old Town island are protected by the Act on the Protection and Conservation of Monuments. The Monument Preservation Plan is the backbone for the town planning and architectural interventions. Additionally, the historic centre of Lübeck is protected by a preservation statute and design statute, including the quarters of the late 19th century surrounding the Old Town. On a regional scale, the State of Schleswig-Holstein protects the view axes and the cityscape of the World Heritage Site.

The City of Lübeck is responsible for the management and development of Lübeck and its World Heritage, and Christine Koretzky is the World Heritage representative and Head of the planning department for the Old Town. She is part of the coordination between stakeholders within the municipal structure to report any potential threats to World Heritage valuables and to make sure that relevant challenges are integrated in the planning procedures to ensure an integrative and sustainable approach to heritage and contemporary development. Left is a map of UNESCO protected areas and a current development area. Above is an example of listed buildings that are preserved and protected by local legislation. Furthermore, this is complemented by the Management Plan, to make sure that the preservation of historic elements on site are protected efficiently. Furthermore, external experts regularly meet to consult and discuss the quality and sustainable solutions in town planning and construction (Hanseatic City of Lübeck, 2020).

Along with the designation as World Heritage, tourism and visitor management is needed. The tourism development concept is fundamental for strategic activities to manage tourists and visitors (Hanseatic City of Lübeck, 2020). On the next page is a photo series of my experiences and impressions of the many urban qualities the Old Town has to offer.

- ← The areas in Lübeck protected by UNESCO
1. The neighbourhood from the 18th century, and the important munuments Hospital of the Holy Spirit & St. Jakobi church.
  2. Residents from the 15th to the 16th century, including the bank, salt storehouses and Holstentor.
  3. St. Mary's church, the city hall and the Marktplatz at the heart of the medieval city.
  4. Is the new residential area in the Old Town





Holstentor



Obertrave + Hanseatic Houses



Heiligen-Geist Hospital



Burgtor

achitecture



Big scale + landmark



City scale + variation



Small scale + hidden



Detail + entrance

scale



moat + path



moat + city view



city parks + water



urban + garden

greenery



Housing + green parking



Housing + intersection



Housing + no cars



Housing + pedestrian street

street scape

attractions / present



easy parking but maybe not necessary?

Unfortunately, this idyllic and breathtaking world heritage city is dominated by car-parking, ruining the city picture. Lübeck is stuck with the car-first approach. One of the main reasons could be that Germany is a car-nation, and it is a part of the mentality that owning a car is individual freedom. In fact, in 1974 ADAC (Allgemeiner Deutscher Automobil-Club) made a campaign with a slogan saying ‘free driving for free citizens’ (Freie fahrt für freie Bürger), a slogan that is very much stuck in the back of the Lübeck citizens mind. Car traffic is, therefore, a dominating factor and is highly prioritized when it comes to the width of the roads, intersections and as shown on this spread, parking in the city. However, only residents of the Old Town can park in the streets in the Old Town, but the river Trave surrounding the historic island features plenty of parking areas for visitors and tourists. It is one of the first things visible as you arrive at the city gate Holstentor.

The pictures on this spread show the domination of the car-parking accompanied by a spatial map based on the tourist map. Here you can easily see where to park and all the cultural attractions to visit. In my study, I pointed out that the size of the Markt Platz, the square in the heart of the medieval city, divided by the surface area parking, would total 20,5 Markt Platz in total. Rather a lot. It is unnecessary to have a car in the inner city, where you are close to everything. The picture of the ghost car underneath highlighting the point.



One of the broad historic streets, Engelsgrube, with two way parking (Engelsgrube, 2020).



Ghost car in the Old Town



One way street parking

How much Parking?

This is the first thing I noticed on the map at the back of my guide book, listed in the order of my first impression of the map:

- 1. Parking
- 2. Attractions

To me this is a **LOT** of parking, but how much space does it actually use in the city:

Paring surface total area: **77.350 m²**  
Markt Platz area: **3.750 m²**

$(77.350 / 3.750)m^2 = 20,5 \text{ Markt Platz}$



🕒 P car parking ■ cultural buildings ■ Urban space





1.



2.



There is no doubt that Lübeck has taken good care of its architectural heritage and is of outstanding value. However, due to the suffrage of damage from the second world war, the city centre lacks spatial coherence and poor-quality public realm (Lübeck, 2020). As shown in the pictures on this spread, the urban spaces are extremely neglected. The spaces are empty even on a sunny day with the exception of a few commercial seating areas and benches. The quality of the public squares are not living up to their potential nor doing the world-class architecture justice. Essentially, nobody wants to stay for a longer period of time in a place where they are not welcome or invited to do so, it is that simple. Why not use the needed finances to create the best scenery for the citizens, visitors and tourists to stay in?

**neglected urban space**

- 1. Markt Platz
- 2. Hospital of the Holy Spirit
- 3. Schranghen, renewed in 2013



3.





New town houses in the Old Town of Lübeck / Photo: Striker Architekten

## new residential / 'future'

The three new townhouses placed in the merchant quarter of the Hanseatic City, a part of the Old Town that was destroyed in the Second World War. The area was built in line with the parcels, and the building diversity of the centuries-old building structure was to be restored by architecture that is similar in type but different in material. The World Heritage advisory board of Lübeck made design requirements of the building typology of Lübeck, resulting in three different and innovative townhouses that reflect the existing historic Hanseatic context in a contemporary method (Gründungsviertel Lübeck, 2020).

**Architect:** Stricker Architekten, Hannover  
**Engineer:** unknown  
**Developer:** 3-Giebel GbR  
**Status:** Completed 2018-2019  
**Area:** unknown  
**Costs:** unknown



New town houses in the Old Town of Lübeck / Photo: Striker Architekten





1.



2.

The City of Lübeck has made attempts to renew the public sphere, however, the new attempts highlights the importance of architecture rather than the transformation of public urban spaces. Both the new Hanseatic Museum and the new proposal of the Buddenbrook House, are examples of architectural transformation projects that are very sensitive to represent their history in a responsive way. The new urban development on the river waterfront exhibits a weak attempt to create an urban space for the public. It is uninspiring, empty and the granite stones separating the pedestrians from the road can be moved and reclaim the space for car-parking if necessary.

## transformation



3.

*Buddenbrook House up for renewal (Eriksen, 2017)*

- 1. European Hanseatic Museum, 2015
- 2. Waterfront by the Obertrave, 2007
- 3. Buddenbrook House, proposal 2018







(Lübeck in der Sonne – TGP, 2020)

## West Side of the river Trave

The waterfront on the Old town side has been undergoing a transformation since 2007. It is supposed to be a promenade with different functions supporting different user groups. Now the west side is ready for the public to use and enjoy, as presented on the picture it has been a great sunny spot in the spring especially during a corona Pandemic. The transformation of the waterfront is an attempt to change the mindset from easy parking to the public realm, as a step in the contemporary direction.

**Architect:** TGP Architekten  
**Engineer:** unknown  
**Developer:** Hansestadt Lübeck  
**Status:** Completed 2017-2020  
**Area:** unknown  
**Costs:** 65 mio. DKK



(Lübeck in der Sonne – TGP, 2020)

Currently Lübeck is a mixed urban experience. The structure of the clustered medieval houses, the variations in scale and small entrances revealing hidden courtyards create a great experience. However, the lack of spatial coherence and neglected urban space is not living up to the World Heritage status. They are simply uninviting and uninspiring environments, which is a shame because the urban scenery and the life between the buildings combines architectural heritage and urban heritage into a vibrant city.

The example of the renewal of the waterfront into a public promenade is a slow transition from car-parking to the public realm. It is a step in the right direction adapting to today's needs. However, the first phase of the transformation of a 'flexible' urban space, resulted in an empty unused space the city could easily return to car-parking if needed by moving the granite pillars. The next phase of the renewal at the west side of the Trave, however, appears more useful and enjoyable space facing the sun directly and being close to the river. That being said, the promenade is in the outskirts of the Old Town, one could ask if the squares in the historic core should have been first priority to increase the holistic spatial experience and make these public spaces more vibrant and inviting for long term stay.

The overall impression is that Lübeck has a very strict local plan and management of the city, by creating successful contextual responsive architecture fitting to the historic appearance and scale but with a modern take - a fine balance between the old and the new. They are telling the story of today for future generations to experience. However, they are far behind in making world-class quality urban spaces, that for one could be due to the power of UNESCO, lack of finances, political interests or the support from local interests. From an urban perspective it is hard to avoid having a perception of Lübeck as a stagnated open-air museum with many unresolved urban potentials.

## world class cultural heritage in Denmark

Denmark's oldest city Ribe is surrounded by World Heritage Sites, however, the city itself is 'only' of national importance. Although, several national and local architects are convinced that Ribe is World Heritage worthy, much more than Christiansfeld near Kolding (Maimburg, 2017).





## Denmark's oldest city - important national heritage

Ribe is Denmark's oldest remaining city in the country and can be traced back to the early Viking age (704-710), which is an important aspect of the self-understanding for the citizens of Ribe. However, the remains of the Viking age can only be experienced by the archaeological finds while the city itself is mainly representative of medieval times and later.

Ribe is famous for its cathedral and has been a landmark for decades, especially because of its towers particularly the spire-less Citizen Tower, which from a distance has provided a significant characteristic in the flat marshland. Still to this day, the cathedral is a part of the cityscape and is relatively untouched by contemporary development. A big part of the city's buildings are either listed or preserved and the medieval street network is almost intact - which creates an almost authentic experience. The further development of the city has expanded to the East from the early 1900s to 1970s and afterwards extended to the north with new neighbourhoods. The medieval city was built north of the stream, Ribe Å in 705, as a trade centre connecting Europe to the rest of Scandinavia. The stream has several adjusted watercourses to previous watermills and runs through the marshlands into the Wadden Sea, a World Heritage Site that is only 5km away from the city. The short distance to the sea often causes storm surges and the worst ones being recorded on a pillar by the stream since 1634 (Askgaard and Folke, 2020).

Today, Ribe is a tourist destination as an important cultural heritage city both nationally as well as internationally, as physical evidence of the Danish national history.



Ribe Cathedral as a big scale icon and landmark next to the small scale residences / Photo: Stefan Stamp for Realdania



Idyllic street scape with a view to the historic core / Photo: Stefan Stamp for Realdania

## Management from an early stage - city declaration in 1963

Approximately 550 buildings in Ribe city centre are protected by a preservation declaration, a registration that ensures the appearance of the building that cannot change without prior approval from Esbjerg Municipality. In 1963 Ribe city council accomplished the registration on the estate in the historic city centre saying; "municipal council can demand, that the surface of a building is obligated to be preserved in the same appearance as been found, meaning that any changes regarding the relation of the outer surface, can only be changed with the municipal council's prior approval" (Ribes gamle bykerne, 2020).

The interest of preserving the medieval city centre has been an important agenda for the municipality since that time, the declaration is a supplement to the municipal decision of preservation worthy buildings and the listed buildings, resulting in protection of the geometric structure of the historic city centre, however, there is not a local plan securing the urban areas and public spaces. On the next spread is a map of the listed, preserved buildings and new development in Ribe's historic city centre.





new neighbourhood



City Centre



Listed



High Preservation



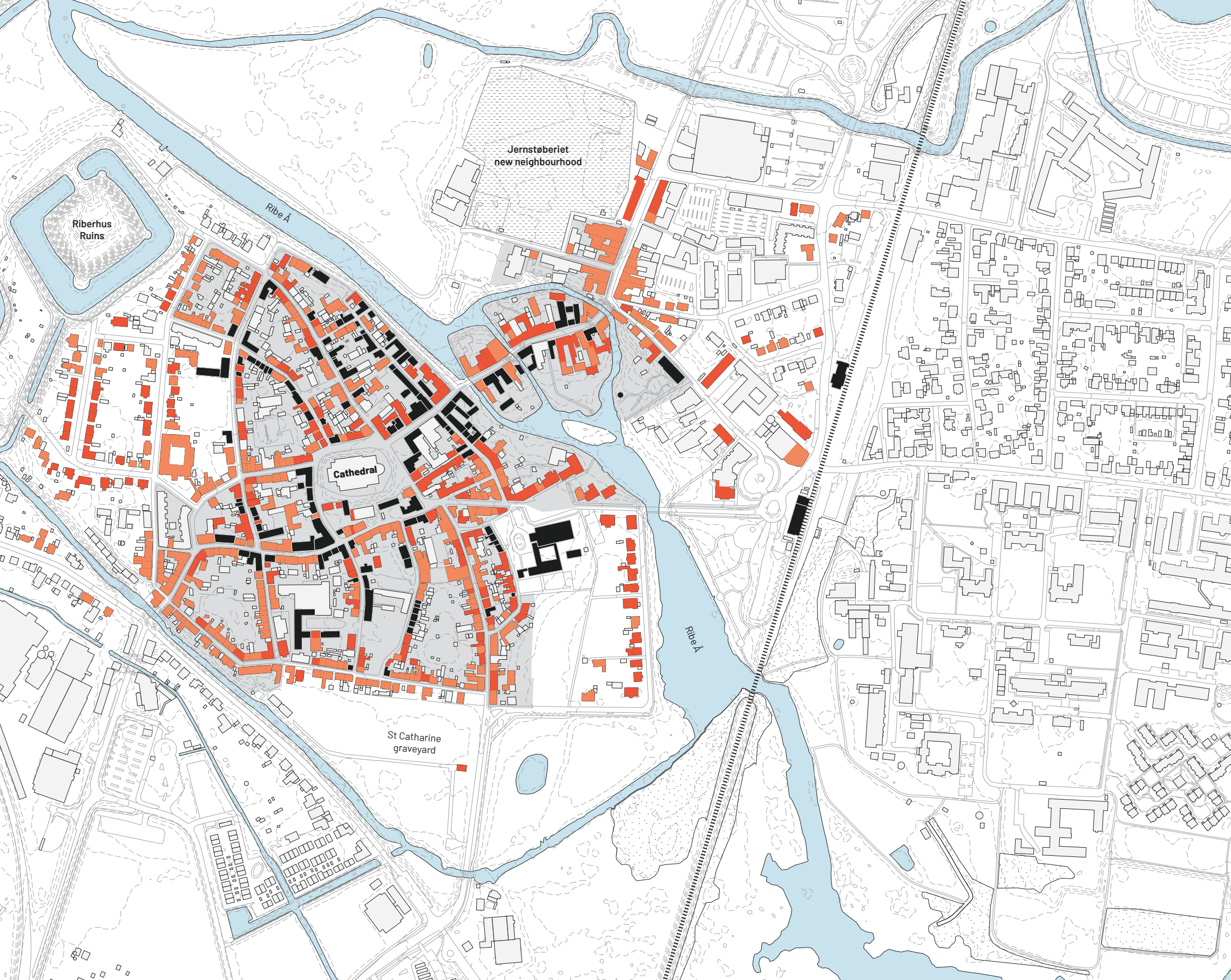
Medium Preservation



Train

staying in a moment in time

© 1:5000





## past...

The street network surrounding Ribe Cathedral in the historic city centre was almost untouched since the middle ages. However, the cathedral square was suffering and swallowed by the demand for car parking as the city grew around the cathedral (Ribe Domkirkeplads, 2020).



The different levels and car-parking is swallowing the attention from the cathedral / Photo: Stefan Stamp for Realdania



Easy come, easy go. Convenience having car-parking close to the entrance / Photo: Realdania

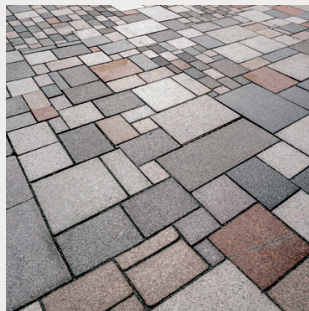


One bicycle spotted in the uninviting scenery / Photo: Realdania





The urban carpet lift the area as a one-level scenery / Photo: Stefan Stamp for Realdania



The paving pattern / Photo: Schønherr

**Ribe Cathedral Square**

Esbjerg municipality approved a traffic redevelopment plan, which was completed in 2008. At the same time, in collaboration with Realdania, an urban space analysis was undertaken covering the cathedral square's potential and future development. The common vision was to redevelop the cathedral square into a worthy and tasteful frame around the church and create an active urban space for people to use and enjoy. The square is supposed to be an icon telling a story across time between the present and the past. The collaboration resulted in a square and public space that compliments and acts together with the cathedral as the most important landmark in Ribe (Ribe Domkirkeplads, 2020).

**Architect:** Schønherr**Engineer:** Rambøll**Developer:** Realdania & City of Esbjerg**Status:** Completed 2010-2013**Area:** 7.320 m²**Costs:** 40 mio. DKK

Ribe Cathedral square and its urban carpet seen from above / Photo: Schønherr





Schønherr as a collaborator ensured the completion of the cathedral square which the building is placed next to / Photo: Schønherr



new between the old / Photo: Lundgård & Tranberg Architects

Kannikegården / Photo: Anders Sune Berg (DAC, 2020)



# Kannikegården

Kannikegården is named after the previous monastery which burned at the end of the 1100s. The building contains functions meant for the church council and the employees of the church. Though, it is also the frame of public events for the citizens such as lectures, concerts & screening of movies. One of the challenges when constructing the building was the archaeological finds on the site. The remains of the monastery are considered as the oldest brickwork in Denmark and it was, therefore, a requirement to expose and create access for the public to the historic ruin. Furthermore, the building is a current interpretation of the existing historical & preserved buildings and has become a new architectural attraction. Worth noticing is the surface of the selected tiles that covers the building which ensures it respectfully and tastefully responds to the built environment (Kannikegården, 2020).

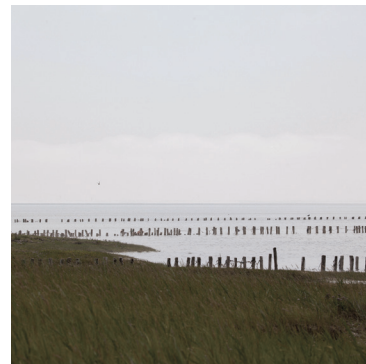
Architect: Lundgaard & Tranberg  
Engineer: Oesten Aps  
Developer: Ribe Church Council  
Status: Completed 2014–2016  
Area: 998 m2  
Costs: unknown



Kannikegården almost touching the next door building / Photo: Lundgård & Tranberg Architects



Foggy marshlands near Ribe / Photo: Lars Roed



The wadden sea national park & black sun  
(Right) Photo: Lars Roed / (left) Photo: Feriehus Ribe

#### 5km away from Ribe city centre is the Wadden Sea a UNESCO World Heritage site

The Wadden Sea is Denmark's largest national park, where the combination of the marshlands and the Wadden Sea make one of the most valuable tidal areas in the world. The area has a crucial meaning for biodiversity especially for the breeding birds, fish, marine mammals and vegetation. Four times a day the sea uses its forces and the tide dramatically changes the landscape. Every fall and spring 500.000 to 1 million starlings gather in the marshlands to stock up before they migrate and for 30min, before the sun goes down, the birds create the natural phenomenon called the black sun. The ancient natural scenery has inspired the architect Dorte Mandrup to create the building, the Wadden Sea Centre. A building that is using the local materials and traditional building style - bringing the thatched roof back into contemporary architecture (Dorte Mandrup Architects, 2020).

## wadden sea

1. Ribe & the marshlands
2. Wadden Sea
3. Black Sun above Ribe
4. Wadden Sea Centre by Dorte Mandrup.



The architect Dorte Mandrup's Wadden Sea Centre, a cultural landmark that was completed in 2017 / Photo: Mike Dugenio



... the water is also a challenge

Built close to the ground-surface water, the stream and close to the sea create resilient challenges and Ribe has suffered from many storm surges as well as flooding caused by heavy rain and every combination. It's been a known challenge for decades in Ribe and the medieval houses are built in a way to withstand the moist ground. This creates a conflict in terms of one of the courses that floods often, for one if the stream is moved the area will most likely dry out and that will cause serious subsidence on the historic buildings. In the Wadden Sea there is also a rare fish, Snæblen, that is just as rare as the panda and is therefore also protected. However, it creates conflict between the conservation of the area and the environmental law. How and what can be protected and survive (Stoklund, 2020).



Dike outside the city breaks down, flooding the fields and is running towards other watercourses that becomes a threat to Ribe (Mandrup et al, 2020)



The marshlands was flooded due to yet another storm surge and heavy rain in February this year 2020 (Sig and Smith, 2020)



Flooding of the stream by Skibbroen in Ribe city centre / Photo: Torben Hestehave





one of the historic bridges to be renovated / Photo: Dissing + Weitling

*“The bridges in Ribe are beautiful historic evidence, which we will humbly renew in order to bring back the expression that shows their meaning and history. We will gently work with the separate element and adapt them to the historic city...  
... in this case it will be a humble approach that balances the new and the old.”*

- Jesper Henriksen, Partner @ Dissing+Weitling.

**The three historic bridges**

The three preservation worthy bridges are going to be renovated and highlight that Ribe, in former time, was built on islands connected by bridges. Esbjerg Municipality has asked the architects to create a proposal that revitalises the old bridges; Kvaders- tensbroen, Midtmøllebroen og Ydermøllebroen. Besides the historic value, the bridges still have a practical function in the city and are attractive for tourists (Dissing+weitling, 2019).

**Architect:**Dissing + Weitling  
**Engineer:** unknown  
**Developer:** City of Esbjerg  
**Status:** proposal 2019  
**Area:** unknown  
**Costs:** unknown

**jernstøberiet**

Since 1848 the iron industry has been one of the most important businesses centrally placed in the city. Today the industry is moved to the industrial area in Northern Ribe. Resulting in the possibility of developing the biggest city develop- ment project in the city's history. The new area is named Jernstøberiet as a rec- ognition of the history of the area. To meet the requirements for the holistic plan the proposal should consider the area as a natural extension of the existing city and the surrounding landscape. For instance, is the street network a direct rep- resentation of the network in the historic city centre. It is attempts like these that links the new neighbourhood to the medieval core of Ribe (Vandkunsten, 2020).

**Architect:** Schønherr & Vandkunsten  
**Engineer:** Dansk Energimanagement & Esbensen a/s  
**Developer:** Realdania, City of Esbjerg & Ribe Jernindustri a/s  
**Status:** Winning proposal 2017  
**Area:** 80.000 m²  
**Costs:** unknown

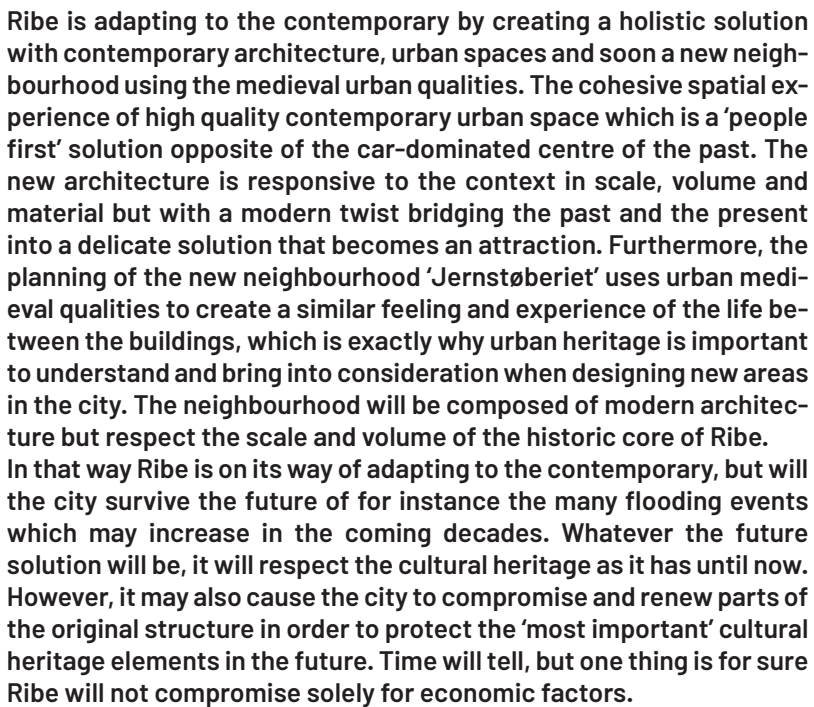


⌚ masterplan of the new neighbourhood / Photo: Schønherr



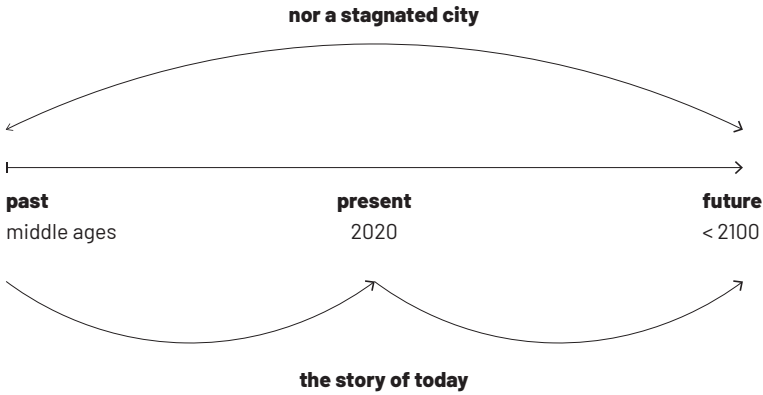
Rendering of the new housing and street network (Bypunktlægning Ribe Jernstøberi, 2020)

## what the fact





↓ An authentic story of today's society. The need of putting on the future glasses of the future cultural heritage. The next generations should know how we live, worked and existed.



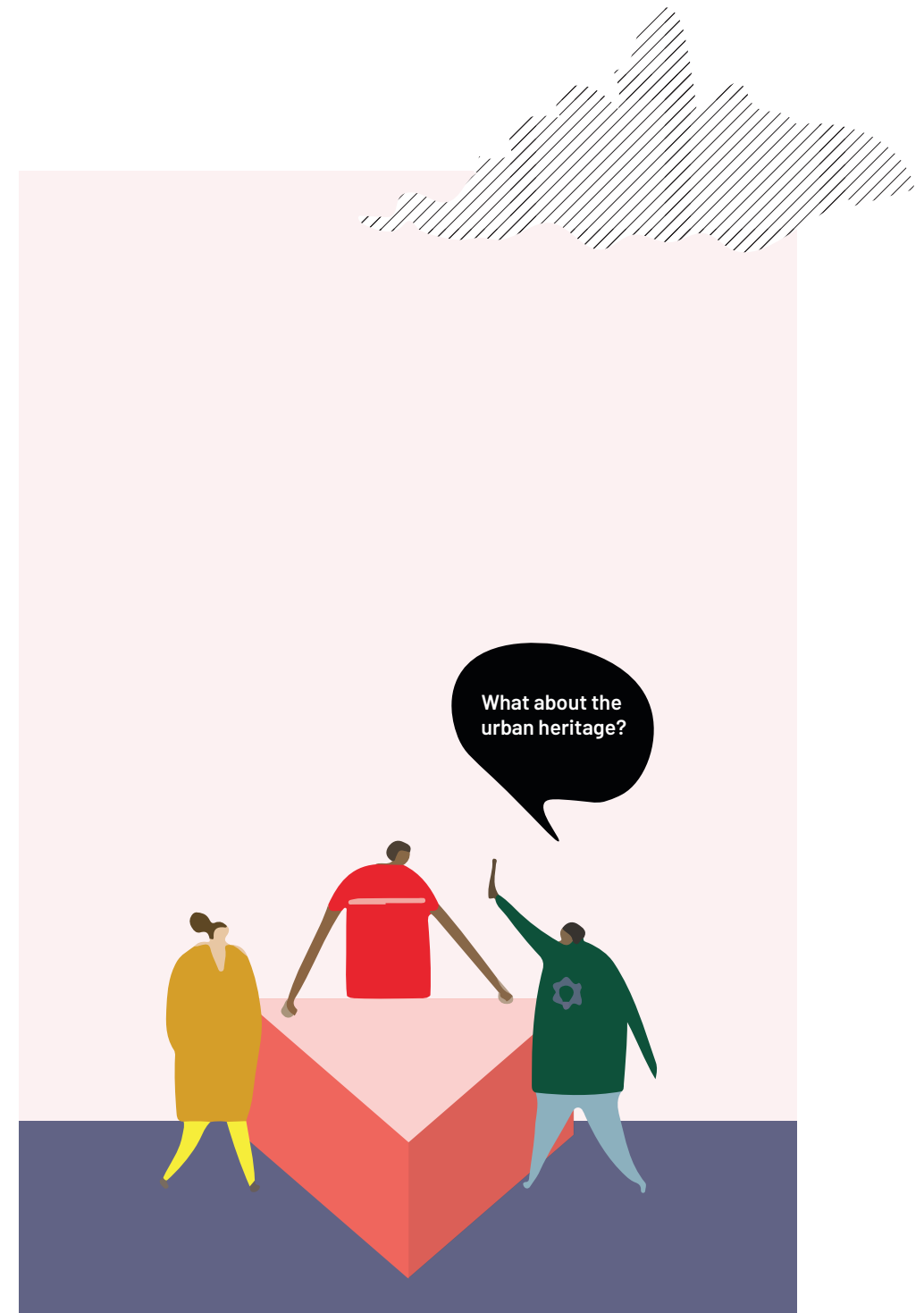
Both cities have chosen to stay in a moment in time as examples of medieval cities and have both adapted to contemporary needs over time. However, Lübeck is currently struggling with the domination of car-traffic, neglected urban spaces and differentiation in the spatial coherent experience. Where Ribe is a more cohesive experience who has managed to get rid of the car traffic in the historic core and increase the quality of the urban space by making a people-friendly solution at the cathedral square. It is noticeable that at a small city like Ribe with fewer transport options it has reduced the car parking in the historic core and Lübeck has stagnated. The city of Lubeck needs the political courage and communication tools to change toward a mobility friendly and sustainable solution and sticking to it. Not by making flexible public spaces that can easily be changed to parking spots as a 'just in case' option. Ribe, on the other hand, is a good example of what the minimization of car-parking can do to the urban space and the historic buildings. It lifts the area and is now a destination to experience not just for parking. It creates better scenery for the architectural heritage, and it bridges the past with the future in a new and modern way that reflects society today.

Furthermore, both cities have an ageing population and thriving tourism which is reflected in the management of the city. Specifically, Lübeck is affected by city competitiveness and the extensive parking is to make it easy for temporary visitors to 'stop, stay, spend'. Where Ribe in a constant development is holistically focusing on the everyday life for the residents as well, long-term investment with residents that care and take pride in living in the oldest cultural heritage city in Denmark. It can be said that Ribe is much more flexible and therefore more adaptable than Lübeck. One of the reasons may be the interdisciplinary collaboration between departments in the Danish municipalities, the city council and the local interest, which is much more complicated in Germany. Additionally, it also depends on the people who manage the city and what they are fighting for. Where it is clear that Lübeck is focused on keeping their status, Ribe has been changing the city strategically, locally and modernising to today's society.

The most important evidence from this study is that the focus should not only be on the architectural heritage, hence it results in neglected urban spaces. The lack of focus on the role of urban heritage shows that the quality of urban space does not necessarily live up to the World heritage brand, which highlights the need of considering the urban heritage element when managing conservation areas despite designation status and cultural policy. It is a good point that urban heritage is a matter of scale, from the city as a whole, to the urban space and to the level of detail such as (paving, urban green, furniture etc.), as seen in the example of Ribe. The different scales and the old and new urban 'layers' merge together across scale and time and essentially unite the cultural heritage city into the story of today, which the coming generations should experience as well.

På tværs af tid /  
across moments in time

109.





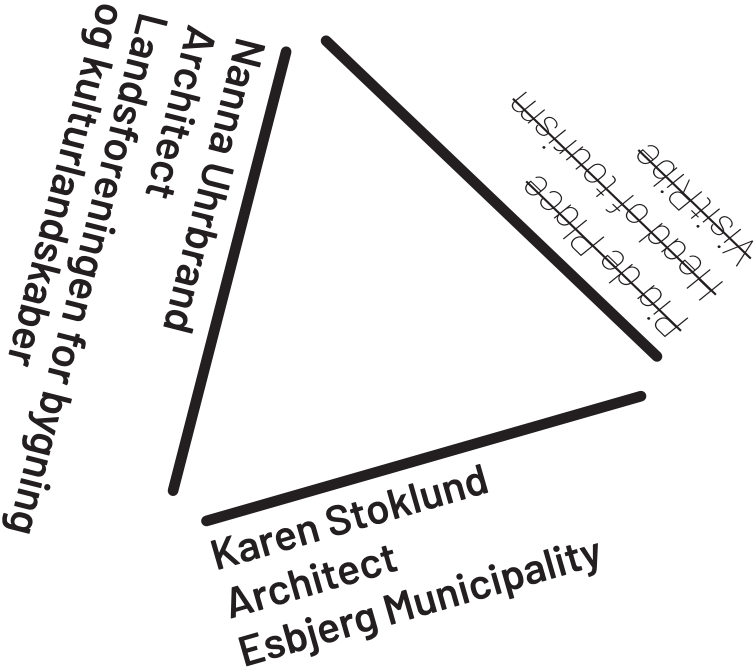
The debate

urban heritage conversation

The main purpose of this thesis was contribute to the urban heritage conversation with an urban design perspective. However, since I am not an expert, I contacted the people who are working with the local, regional and national heritage. They are specifically chosen to fit to the analytical framework; city competitiveness, cultural heritage and adaptation in order to answer the big and small questions asked in the preface. Therefore, I have purposely chosen to integrate the semi-structured interviews and their professional perspective and personal point of view of this topic, formed as a debate between professionals and my thoughts from an urban design perspective as a part of the outro of this thesis. I am fully aware that this is very untraditional, however, it reflects the reality of the urban heritage conversation as an interdisciplinary debate between different stakeholders and interests.

Unfortunately, Pia de Place from VisitRibe has been occupied due to the COVID-19 situation, hence VisitRibe is currently adapting their strategy for tourism. It means that her perspective from an economic point of view, sadly will be left out and make this debate uneven when seeking a sustainable perspective and solution. Fortunately, Karen Stoklund from Esbjerg Municipality and Nanna Uhrbrand from the national organisation of building and cultural landscapes have shared their professional perspectives on city competitiveness, cultural heritage and adaptation in order to highlight the role and management of the urban heritage and aiming to answer the question if the urban heritage can keep up with the rapidly changing cities and challenges raised by the future.

To highlight the important points from the conversation a thicker font is used, the same goes for my thoughts and urban perspective that is based on the gained knowledge, findings and conclusions from this research. These are incorporated in the debate while answering the states questions. An urban heritage evaluation so to speak.



Working with the term cultural heritage

Karen Stoklund: *"The municipality works with cultural heritage defined by the law and uses the SAVE-method and our own method to outline cultural environments - and in planning it is hard to make these outlines operational and use the information to strengthen the environments instead of ruining them."*

Nanna Uhrbrand: *"In Denmark, we need to talk about what is Cultural Policy - the politicians seem to have forgotten what Cultural Policy actually means and covers before we can even start talking about cultural heritage. Right now, there is a need for a cultural minister in the government, that cares and is passionate about the national cultural heritage - to me that is a major issue in order to protect the common heritage. People in the cultural elite, myself included, need to put one's own house in order, when discussing what cultural heritage is - it is a tough balance. The cultural elite is schooled to look at cultural heritage as building culture, theatre culture or music culture etc. it becomes very elitist where everybody else is wrong, for instance, football is also cultural heritage - we need to remember that. Therefore, the cultural debate becomes interesting, if it is the cultural elite with the superficial cultivated mindset of what cultural heritage is or if it is the rabble's opinion of what is the correct definition. Culture is a habit and the heritage are 'from the past'. So, in my profession, I always look at the buildings and looking at the habits readable in the architecture as physical of a habit. Important cultural heritage elements seen from the organisation's point of view is the difference between the city and the landscape, this is where Ribe is a great example of a well-defined separation between the two. If we do not have the grip to define the separation, everything will look the same."*

Thoughts: As highlighted in the theoretical framework UNESCO has defined what cultural heritage is, that it can be tangible and intangible. Where the tangible part is the movable and immovable cultural heritage such as the building culture and artefacts. However, the term 'building culture' is often reduced as architectural heritage, one reason being is because architectural heritage is a field of research that only professionals contribute to. The specialised knowledge of architectural history, style and building technology directs the study conducted and forms the reduction. From this perspective the 'building culture' as a term is still elitist, there is simply not a common language for an unprofessional perspective to communicate it. The definition of architectural heritage concerns 'sites' that are either historical or urban, however, 'urban site' is reminiscent of the term building culture. Additionally, a 'historic site' can also be urban indicating the need to adjust the existing terms of tangible heritage and the definition of what 'urban heritage' is. There is therefore a current need to equalize the tangible heritage.

What is the urban heritage?

Karen Stoklund: *"The structure of Ribe's historic centre is very special, so first, the urban heritage in Ribe is the medieval street grid, the city is built in a stream delta, where the main street is built on a dam from 1250 - which characterises the structure of the historic city centre. Secondly, it is the cadastres as a meta urban character - one that is not preserved in any way. Ribe only have the declaration but the urban heritage is secured by the local plan, however,*

*conservation of the city has always been in focus also politically. In the future, there may be a need for a local plan, but even then, the street grid and cadastres are not totally protected because the political focus may change. So, we need a law to protect the urban heritage - I struggled with that when working with Christiansfeld as a UNESCO World Heritage Site."*

*"My suggestion, as we also discuss in the organisation, the cultural heritage is the densification of time, where the architectonic grip spans over a decade. There are two points of view, for one the cultural or urban environment, for instance, Tilst near Aarhus is a suburban cultural environment. Then there are most of the Danish trade cities, like the medieval cities, they are structured in as a circle and professionals can easily understand the historic street grid, but what creates a cultural environment is a critical mass, there need to be enough historic elements in order to be able to read it. When talking cultural heritage, we often look at the buildings, if we tear down one building it does not affect the environment, but if we tear down numerous buildings, we lose the environment. The definition of the urban heritage is, therefore, densification of time that is readable, however, people have a hard time differentiating what kind of heritage are they experiencing. A part of the urban heritage is also to sustain the rules to keep a certain volume and rhythm of the built environment - for instance why Ribe is interesting is that despite the new Kannikegården the cathedral is still the tallest point in the city. Something that has destroyed the urban cultural heritage environments is for instance after the 1960s where the building typology changed to 'concrete ribbons' whereas before the 60's it was narrow buildings with variation in the facade. So, urban heritage has also something to do with a common rhythm and width of the built environment - it should be contextually responsive to the volume and scale of the city."*

When managing urban heritage there are different layers to consider, hence the term has two meanings. First, urban heritage can refer to heritage elements located in urban areas such as tangible heritage like historic buildings, vernacular architecture etc. but it can also concern the immaterial such as social practices and event among others. Second, urban heritage can refer to the city as heritage, concerning neighbourhoods, urban centres and historic cities. It can also span across more than one city as a part of a landscape. Urban heritage is a matter of scale that can span from a landscape, to a city and to the urban space. Depending on the different urban layers in the city, these should be able to indicate the area that the urban heritage is covering. Especially, if understanding urban heritage as a 'densification of time that is readable'. Imagine if we move the buildings as one layer, then what is left is the other urban layers such as the street grid, cadastres and public squares that are all historic layers developing and adapting to the contemporary needs over time. The urban heritage is therefore dynamic, as well as the city, it will always reflect the development of the society and will continue to do so and adapt to future challenges when necessary.

Should the municipalities be in charge of the cultural heritage?

*"Personally, I am torn. In Ribe it makes sense that it is the municipality because we are present - people can easily contact us and book a meeting, and a few days after we will be at the site to help find a solution to the problem. It makes the management more flexible and dynamic when solving current issues in close dialogue with the individual citizen. It makes our work more present, hands-on and inclusive for the individual. They feel like they have a saying and*

:Nanna Uhrbrand

:Thoughts

:Karen Stoklund



responsibility as well. That is an advantage, I think. For example, it takes more time for the government to respond concerning the listed buildings, it makes the management way more complex, stiff and intangible. On the downside, if a city, unlike Ribe, does not have the local political support, can it be difficult to manage the conservation, there are several examples of preservation worthy buildings that are demolished because it is financially more feasible to give a permit than making a new local plan for every case. Also, the politicians in some cases are easily influenced by how many personal votes they can collect. On the other hand, if the government was managing the conservation it would be handled in an objective manner. To me that is a big weakness in the legislation, if the municipalities should be in charge, we need equal legal authority to preserve as the government - it would make it easier to protect the cultural heritage."

Nanna Uhrbrand:

"It makes sense that the municipalities manage those places where the densification in time is obvious. It also makes sense, when the employees and the politicians are local because they have a natural veneration and sense of belonging. Therefore, the analysis, management and planning must be executed by local people who know the city well, have a sense of belonging and empathises the place. That is where it makes total sense that the municipalities are in charge. However, it does not make sense when foreign consultants solve the local problem, because if you do not have the knowledge, you cannot solve it. Again, it is up to the people and those who take responsibility are those who get their way and are heard - in order for the municipality to communicate the local knowledge. Also, it does not make sense for the municipalities where the local politicians have too many problems to solve, because the local heritage often is not prioritised in these cases, because they cannot solve all the issues at once. So, they need to take unpopular solutions sometimes. In general, the work from the municipalities have also changed, they are play everything by the book - especially because of the digitalisation. You cannot get special treatment, just because you know someone within the municipality, this often happened previously, that it was possible to make an agreement when needing a permit etc. - to make things happen and change the city. It is now a long process if one wants to change something."

Thoughts:

Through this project, it has been more and more clear how complex and 'stiff' the management of cultural heritage is. From my perspective, it is a mistake that the management of the urban heritage, in the end, is a political vision and decision. Even though, it requires a new municipal plan or local plan to change. However, the current legislation does not allow for or specify securing urban cultural heritage like street network structure, cadastres or even a specific urban space. As Karen Stoklund says the municipalities need to have legal authority in order to fully protect an area and Nanna Uhrbrand points out the urban heritage is protected by people who are passionate about the (hi-)story of the city and its context, but also that there needs to be a strong story of the place in order to convince different stakeholders why it is important. Ribe is a good example and shows the importance of interdisciplinary work and a collective understanding of the importance of the cultural heritage city. The common interest between the locals, the politicians and the municipality pays off concerning the conservation management of the cultural heritage city.

#### Do we have the right tools to help decide what is worth preserving?

Karen Stoklund:

"In Esbjerg municipality, we made our own method to outline the cultural environments, it is a combination of the governmental methods - much like the method the architecture school in Aarhus made. It focuses on the building culture and it probably fits better to a smaller defined area, like a village or

smaller facilities. It is challenging when it concerns a city centre where the boundaries are unclear and hard to define, like Esbjerg city centre also designated as a cultural environment. Because the city has grown rapidly the outline of the city centre has been erased and now it is hard to define what is the core of the city centre and what is not. In those cases, the method can be a challenge, though it is not an issue in Ribe."

"We do not have methods to protect the urban heritage, however, the urban heritage is protected by people for instance like Anette Gori & Karen Stoklund from Esbjerg Municipality, who are passionate about their city and love their jobs. Because of their persistence and willingness to move forward of what is possible within the framework and their communication with the politicians and the citizens, is a huge part of the reason why Ribe is capable of adapting to the current and future needs by ensuring contextually responsive development. They are of course also working in a city with clear densification of a moment in time, which makes it possible to communicate the story and makes it easy to persist. Additionally, the communication is maintained by including the media, the citizens, the local politicians for instance by making an event for them to take ownership, even if it is just a small renovation. In other cities that have lost their densification it becomes more difficult to communicate and persist to protect the heritage that is left, often the reason being; 'if other cities can change the heritage, so can we' - it is often finances before heritage, unfortunately. So, as I see it, there is not a need for new tools, the ones we have just need to be used and prioritised, many SAVE analysis are from 30 years ago, there is a need for a revaluation to ensure if it is still worth preserving or not. However, if it is about 'who is paying?' the municipality cannot manage the local heritage - essentially the cultural heritage and the urban heritage have to be important enough in order to spend money on for future conservation."

:Nanna Uhrbrand

In the analysis of the cultural policy and the analysis tools to help decide what is worth preserving, I found that the municipalities can either analyse the buildings, landscape or cultural environments - but none of the tools covers the urban heritage and its variation in scale. As Karen Stoklund points out the analysis of cultural environments is limited to a certain scale and a clear definition of the historic city centre. Furthermore, she mentions they developed their own tool to analyse a combination of the governmental tools - to me that indicates that the governmental tools are either outdated or is not being specific enough when covering a particular area, hence the landscape and structure of Denmark depending on the national location. Furthermore, a specific area cannot be listed and protected on equal terms as the buildings - there is not a specific law to protect an area. If the government wants to list an area, the only possibility they have is to list all the buildings within that area. The built environment can only be controlled legally by the municipal and local plan. From my perspective, there is a need of an analytical tool to map and define the urban heritage in cities and there is a current need for the municipalities to get the authority to take legal action to save urban heritage values. The urban environment is not political negotiable - it is just as important as the architectural heritage and cultural environments. As Nanna Uhrbrand also mentions there is a lot of effort that needs to be done in order to communicate through media, to the local politicians and the citizens of why the cultural heritage matter and why it is worth protecting. This also highlights that there is a need for a communication tool or approach to communicating the importance of the local heritage and change mindsets - instead of thinking 'this worked for a similar city, we should have the same'. Today it becomes important to highlight the importance of the individual cities one-of-a-kind-story' - these stories will only see the light of day if it is involving the locals, hence it is the local story that gives a place its individual and unique character.

:Thoughts

Karen Stoklund:

**Are cultural heritage cities limited by a moment in time?**

*"When mapping cultural environments, it is all about the structure of the city and the cultural-historical traces etc. these are very hard to manage and fit into the future needs. We have to ask our self if it makes sense at all to preserve the story of the past that no longer exists. Meaning we cannot sustain our built structures depending on a moment in time that, one which we have chosen to hold on to."*

**Thoughts:**

The case studies of cultural heritage cities in Northern Europe shows the complexity of staying in a moment on time but adapting to cultural needs. It could be said that these cases are limited by a moment in time because they can lose their world heritage status if adapting to future needs. However, I found that the new development was not contextually responsive and therefore not respectful to the cultural heritage of each city. If the new proposals were more considered to the existing environment, their heritage may not be considered damaged or in danger. On the downside, it also highlights the power of the UNESCO organisation, that if attempting to adapt to the current or future needs they have the power to remove the title as world heritage if they consider the solution as inappropriate interacting with the cultural heritage. Furthermore, these examples illustrate how the public sector such as (city councils, municipalities etc.) are not always considering the public opinion of the local citizens and it seems that the common heritage is sold to the highest bidder in order to make a short term economic profit. Dresden, Liverpool and Vienna are examples of the lack of interdisciplinary collaboration between stakeholders and interests, where the locals opinion should be taken more into account, in order to create more suitable and sustainable solutions, balancing the cultural heritage and the development.

**How do you modernise a city while protecting its heritage?**

Karen Stoklund:

*"Ribe is very much dependent on tourism because a lot of the restaurants, accommodation and commercial stores are reliant on the income of the many tourists visiting. I am afraid that the corona will cause a lot of harm on the local business combined with the online shopping, which will force them to close and that will have a negative affect the townscape in the future. If we look past corona, then we are now developing a new neighbourhood called 'Jernstøberiet' with 200 new houses, placed very central and local which are currently in demand. Where the street grid in the new area borrows some of the qualities in the medieval street network in the city centre, with the small twisted streets etc. It is new 'building culture' that will lift the inner city, which needs an increase of settlements. It is exciting if it is possible to create a neighbourhood from scratch that reflects medieval urban elements but in a new and contemporary way. In my opinion, Ribe is slowly moving along with the contemporary and is one of the few well-functioning cities, despite its placement on the outskirts of the Danish west coast. It is because of the cultural heritage it is attractive for settlement and the city offers both place of employment and public institutions for new generations to live in Ribe. The demography is therefore currently constant."*

Nanna Uhrbrand:

*"When looking at the World Heritage Site Christiansfeld there is a clear separation of what is the built heritage and what is not - so as long as the outline of heritage is there the future development and adaptation can continue on the non-heritage area. But we have to remember: development is also culture. Time changes, for instance at some point the parking lot behind the grocery store is also urban cultural heritage, and maybe in the future at some point that will also be protected hence, it was a part of the culture in the 60s and 70s. It is only responsible to protect something that is currently less attractive but that is when we need to put on the glasses of the future - it is also legitimate.*

*Talking about growth and future development I think, the growth should happen in lumps. Meaning that medieval cities should not grow, they should be kept as medieval. The single-family house areas, they should stay as a residential area and the harbour needs to stay a harbour. One of the trends right now is the development of the brand of the city, that has resulted in a wave of hopeless apartment buildings that is a 'copy-paste' development you can find in any city at the moment. It is so sad that the distinctive character is lost. It can be found in the different layers of time. The only way to solve it is to decide, what to keep and what not to keep, choosing a moment in time, and then make an effort to stay inside the boundary that has been chosen. It should not be about housing people in layers but rather increase the urban quality. That is where the context-specific design is the correct solution and it is not necessary to improve everything with this design method. However, in reality, it all depends on the economics - time is money - especially when the planning legislation is made by the Ministry of Industry, Business and Financial Affairs, then it is about money."*

In the future, there will be more cases of cultural heritage cities struggling to adapt to the contemporary. In the urban comparison it was found that Lübeck truly has world-class architectural heritage, which is highly prioritised presumably because of the UNESCO status, but the urban environments in the historic core are neglected and creating an uneven spatial experience that is not living up to the World Heritage brand. Furthermore, the city is dominated by car traffic both in the width of the street network, in intersections and most importantly car-parking in the streetscape of the Old town. As exemplified having a car while living in the city centre is not necessary, however, living in a car-nation owning a car is part of the individual freedom. It was found that the surface area of car-parking in Lübeck covers 20,5 of the historic public squares, Markt Platz. That is a lot of parking. It seems that Lübeck needs to change it is mindset from a 'car-first' approach into a 'people first' approach to making contemporary and sustainable urban spaces. At the moment the focus on the short-term visitors to stop, stay and spend is affecting the serious amount of parking in the city. That being said Lübeck is taking baby steps into the right direction, mainly the new residential area, transformation architecture and a modest attempt to remove the car-parking from the waterfront at the Trave River.

From an urban perspective, it is hard to avoid having a perception of Lübeck as a stagnated open-air museum with many unresolved urban potentials. At some point, the city may be so stagnated that the tourists lose interest and the average age in the city increases even more. As I see it Lübeck needs to become more competitive, but it should happen with a 'people first' approach creating good quality spaces for the everyday life - it is an investment in the future. People want to visit a well-functioning city not a ghost town with a few elderly people still able to walk among the cars. The urban scenery needs to be just as spectacular as the world heritage buildings and one approach would be to integrate the old and the new and balancing the past, present and the future while asking this space is performative for who, what and why?

Ribe on the other hand, has managed to move along with the contemporary needs as a city, creating good quality spaces with a 'people first' approach, the new development has become an additional attraction to the city and brings pride to the locals - it is a cultural heritage city balancing the everyday life and tourism that makes Ribe a vibrant contemporary medieval city. Changing over time, as dynamic cities should. The city is not authentic as the original medieval city, but it is authentic of the story of today.

**:Thoughts**



### The big question: Can the urban heritage keep up with the rapidly changing cities and the challenges raised by the future?

Karen Stoklund:

*"It is a good question. Ribe is one of a kind and there is currently not a pressure on the city. However, looking at Esbjerg the neighbouring city is put extremely under pressure, with a city centre there is not homogeneous but is built within a certain decade after the development of the harbour in 1868. Now the pressure is to get permission to build taller buildings and demolish the existing houses - to build bigger, taller and modern. It creates a debate about what is most important. Is it the city as a cultural environment in terms of scale and material etc. Or is it, the developing city in constant change. Unfortunately, I do not think it will be the cultural heritage that wins the battle. It is our job to find a solution where we can keep the leading elements of urban heritage and still enhance the further development of the city. It is a current topic and discussion and time will tell if we succeed. However, it is an issue that can be found in many cities also in Aalborg for instance, where they are building a lot of new developments but how is the development connected to the cultural heritage values that can be found in the city centre? One thing is for sure, it is hard to regret and do it all over."*

Nanna Uhrbrand:

*"In our organisation, there is not an increasing interest from the citizens. In terms of the city competitiveness, it is the pressure from the business and tourist associations and talented local politicians who are a part of a trade committee who are defining the framework. Their fantasy of growth is all about creating the newest and the biggest, in order to put their city on the map. No one is getting famous for protecting an urban area, but you will be known when building a new symbol to polish the city. People turn to local policy because they want to change something or do something different in their city - and different never includes conservation. Then the local policy is about staying popular and gain votes and that is when it becomes pure business."*

*The most important word in this conversation is 'awareness' and to create an aware adaptation. The problem is it is controlled by economics and politics, there is a difference of having a social government and cultural heritage - the social services will always win. Also, it is difficult to save something that people do not know exists. In the end, it becomes a priority of what to keep in the future. I would say we should try to keep one of each; one village, one town, one city centre and one harbour etc. We cannot protect everything because there is not enough economy for everything. Sadly enough, not everything survives but we move on and that is the reality, so the reality will always catch up with us, but it is all about being aware of it when it happens. Everything will be caught by the future, but it is not more than usual. The future is okay like the death we cannot avoid it. The cultural heritage is important because it makes people aware of how it was before and how it should not be. However, sometimes it is necessary to demolish everything and start from scratch as seen many times before. Though, it is about balance and respect when making that decision.*

*My biggest dream is that we will start building cities for the community - the community must become contemporary, where sharing is caring. We need to create cities for people and their subconscious - as they did in the old times. So, when managing the heritage in the future we must consider the different urban layers in order to create integrated solutions.*

*Culture is about the most important habit and the best representative for the life that has been lived in a specific place. This is how it goes, what succeeds today, is hopelessly unfashionable in 15 years, in 50 years it will be romanticised and a nostalgic place and in 100 years it will be a part of the common heritage. Everything can be heritage, as long as it is lasting long enough.*

Cities are dynamic organisms that are developing over time and its physical fabric adapts along with the social structures and needs. Therefore, not a single 'historic' city in the world has retained its 'original' character. So as Nanna Uhrbrand rightfully says the urban and cultural heritage will always be caught up by the future in the constantly changing cities. They have to adapt to the contemporary and the future in order to 'survive', if the city is stagnated people essentially would move to a more suitable place complementing their way of living, working and existing. Or on the other hand, if we demolish all the buildings the urban layers would still survive but with different architectural solutions. The combination of the research of case studies of heritage at risk and the urban comparison of Lübeck and Ribe shows the importance of adapting to the current and future needs. However, the role of urban heritage and the quality of urban spaces need to be addressed in the design process of new development by making contextually responsive sustainable solutions. The lack of focus on the role of urban heritage shows that the quality of urban space does not necessarily live up to the World heritage brand, which highlights the need of considering the urban heritage element when managing conservation areas despite designation status and cultural policy.

Again, the contemporary is not authentic to the past, but it is a reflection of today. It becomes the reality and authenticity of the present time - where the 'people first'-approach creates good quality spaces, and in my opinion, increases the value of the city. I think it is clear to see that is what has happened in Ribe over the last decades.

The importance of interest both from the locals and the public sector seem to ease the management process, because of the internal agreement of what to be protected or preserved including the urban heritage. As proved throughout this research only the locals truly know how to manage their local heritage, they should always have a saying as well when changing their city. It is time for a more equal or 'bottom-up' management of cultural heritage. Ribe is a good example hereof, by being locally engaged and seek to modernise the cultural heritage city in a contextually responsive way. The early declaration and Esbjerg Municipality has prioritised the heritage and have been able to communicate to the locals and the local politicians of the importance of protecting the heritage but at the same time address adaptation. The combination of the new architecture, the cathedral square and new neighbourhood brings new modern quality to the city that in hundred years reflects the history of today. Furthermore, the local tourism agency, like VisitRibe for instance, is highlighting the old and new local attractions, tours of locals telling the local stories and myths. It shows a great interdisciplinary work where there is a perfect balance between the cultural heritage, adaptation and city competitiveness that from my perspective creates a sustainable cultural heritage city that will survive the challenges raised by the future.

The purpose of this research was to explore the role of urban heritage in cultural heritage cities and their ability to survive in the future. By comparing the quality of urban heritage spaces in two cities with different designation status and policies, Lübeck as UNESCO World Heritage and Ribe as national heritage. To answer the big question; *“can urban heritage keep up with the rapidly changing cities and the challenges raised by our future?”*. The overall question has led to an exploratory research coming across the urban heritage definition, the challenges of conservation management and development to adapt the current needs. Finding that the role of urban heritage is dynamic, individual and different as a reflection of society. Leading to diverse urban layers and the quality of space when adapting to the contemporary and future challenges in cultural heritage cities.

When exploring cultural heritage, it is important to define the term. Yet, the term is nebulous with many different aspects, interpretations and meanings and this is one of the things the thesis must wrestle with. However, the tangible heritage or building culture is often reduced to architectural heritage, focussing on the buildings rather than the built environment as a whole. It highlights the current need for adding ‘urban heritage’ to the cultural heritage conversation in order to equalize the meaning of tangible heritage. Urban heritage is a matter of scale and can span from a larger area such as a landscape, city to an urban space.

The globalisation and challenge of adapting to the contemporary and future needs indicates that urban heritage and heritage planning has reached its limitations. There is a need to balance heritage conservation and development, the old and the new, in order to ‘survive’ as a cultural city in the future. The contemporary change can benefit the social and economic dynamics. With the social aspect relating to the improvement of inhabitants’ quality of life, sense of belonging, creation of enjoyable environments, mitigating urbanization and adapting to climate change.

When magnifying the cultural policy and the preservation methods it was found that the current legislation does not allow for or specify securing urban cultural heritage like street network structure, cadastres or even a specific urban space. Meaning the municipal tools only covers a certain scale. Furthermore, the preservation and management by the city council through the municipal plan and local plan are dependent on the city council and political changes can cause planning to change along with it, meaning that it is never completely preserved.

The examples of cultural heritage sites at risk confirms the current struggle of adapting to the contemporary, hence they are either considered damaged or in danger by UNESCO. On one hand, the cities are

limited by ‘a moment in time’, however, the development proposals are not responding to the cultural heritage context in either of the cities – which is important when designing new development, there needs to be a balance between the old and the new to keep the spatial character. Furthermore, the examples highlighted the conflict between the locals, public sector and the world heritage committee and the management of the common heritage. Hence culture is created at the local level with locals being best suited to manage their heritage yet the examples of short-sighted and dysfunctional planning challenges that conclusion. On top of that it was found that the World Heritage brand, brings economic value and funding, which gives UNESCO the power to control the development in World Heritage sites.

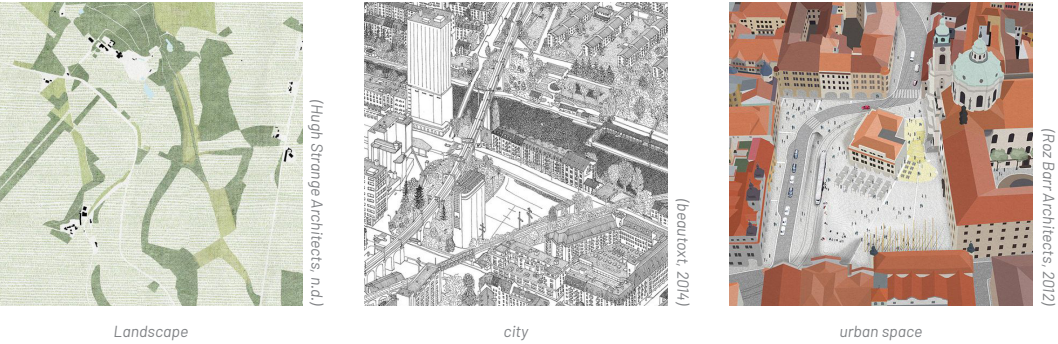
Through the comparative analysis of two different cultural heritage cities with two different designation statuses and policy takes. Lübeck as UNESCO World Heritage and Ribe as national heritage were used to find empirical evidence of the role of urban heritage and quality. With the hypothesis that the urban heritage is equally as significant as the architecture in Lübeck as the World Heritage City. It was found that it was in fact the opposite. Lübeck was evaluated as a stagnated open-air museum with unresolved urban potential. A city where the urban heritage is dominated by car traffic and neglected urban spaces affecting in an incoherent spatial experience and poor-quality spaces. Where Ribe on the other hand, has been more adaptable to the contemporary needs. One of the reasons being the great collaboration between locals, municipality and the political interest. Furthermore, the development in Ribe are contextually responsive to the historical layers, volume and scale of the medieval city. It becomes clear that the more flexible and adaptable the cultural heritage cities are the better the chances of surviving in the future. In a way the cultural heritage city is a part of evolution, it is ‘survival of the fittest’ those who adapt to the sustainable needs have a chance of lasting despite the challenges raised by the future.

Because cities are dynamic organisms that are developing over time with a physical fabric in constant change that adapts along with the social structures and needs. It means that the urban cultural heritage will always have to follow the change and challenges raised by the future. There is not a single ‘historic’ city in the world that has retained its ‘original’ character, however, it is a development of different urban layers added over time. The urban heritage is a crucial part of the dynamic organism as the frame of the life between buildings.

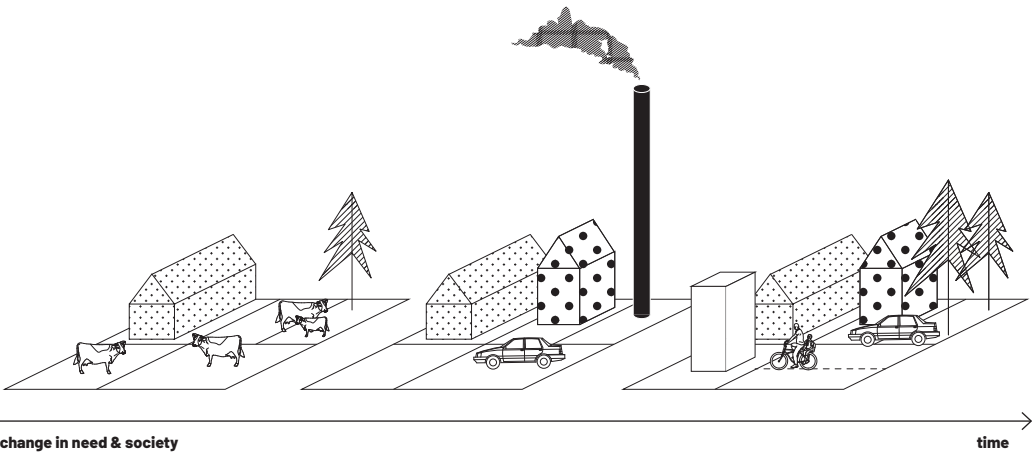
The cultural heritage should never be considered as a hindrance, where the urban and cultural heritage is preserved just to be preserved. It should be considered as a potential adding to the quality of the life in the city.



The urban heritage scale



← An illustrative summary of urban heritage. The urban may not be authentic to the past, however, it is authentic of today - and soon the new tomorrow.



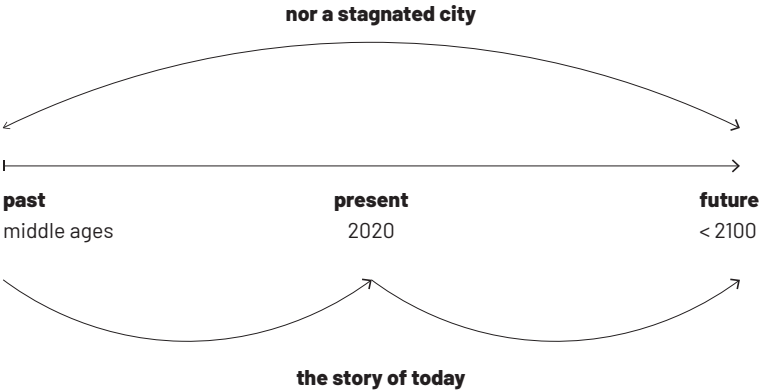
reflection

Hence this research was forced to become a desk-based study, it of course has created some challenges. First of all, I did not have the opportunity to visit or revisit Ribe and Lübeck, to be able to collect empirical knowledge through field work. However, as mentioned in the beginning it has improved my skills making desk based projects reflecting the reality of an architectural or urban design office.

For the further research of this study, there is a need to look at a broader spectrum of different cultural heritage cities, hence this study focuses on cities in Northern Europe. Using global examples may result in different management issues in other parts of the world. As well as the contemporary and future challenges supposable are very different depending on the sustainable criteria. Here I'm thinking of the underdeveloped countries that are struggling financially and are much more depended on tourism than in developed countries.

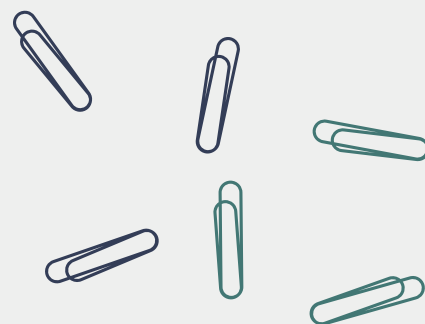
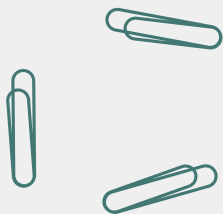
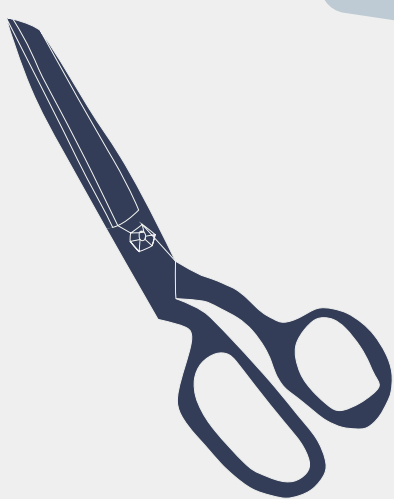
Furthermore, the urban comparison could be broadened as well by comparing other similar (or different) cities of same origin, size, culture etc. to find more evidence of the role of urban heritage and the quality of spaces.

Lastly, to make the exploration more valid I would recommend speaking to a broader set of built environment practitioners to add to the findings of this thesis and test if the conclusions are compared with additional stakeholder perspectives, however, resource and time constraints in combination with COVID-19 meant these were not feasible for this study.







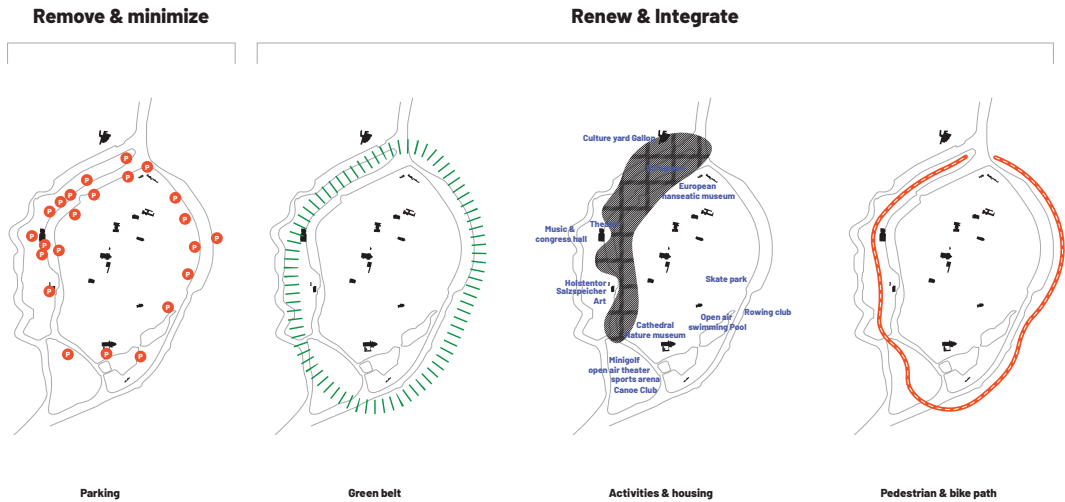


addressing the future





Appendix 01



# Dänische Architektin: „Lübeck is a car-city“

Anne Severinsen berichtete in der Gemeinnützig von ihren Ideen zum Thema Mobilität.

**LÜBECK.** Als Bürgergast der Gemeinnützig hat die dänische Masterstudentin Anne Severinsen (27) in diesem Sommer vier Wochen in Lübeck gelebt und sich dabei so ihre Gedanken über Freiheit, Verkehr und Mobilität gemacht. Die angehende Architektin mit dem Studienfach Urban Design, die das Lübecker Architekturforum nach Lübeck vermittelt hat, berichtete in den Räumen der Gemeinnützig vor etwa 70 Gästen in englischer Sprache über ihre mit professionellem Blick gewonnenen Eindrücke zu Lübeck. Zunächst äußerte sie sich - wie wohl alle Besucher der Stadt - begeistert über die geschichtsträchtigen Gebäude des Unesco-Weltkulturerbes, die romantischen Altstadtgänge und die altstadtnahen Grün- und Wasserflächen, aber dann ging es gleich zur Sache. Sie stellte fest, dass in Lübeck, zum Beispiel an der Kanalstraße, die parkenden Autos und nicht die Menschen den besten Blick auf die Altstadt hätten und dass alle Altstadtparkplätze zusammen mehr als 20 Mal mehr Raum beanspruchten als der Lübecker Marktplatz.

## VERGLEICH MIT HEIMATSTADT AALBORG

„Lübeck is a car-city“, bemerkte Anne Severinsen, die ihre Heimatstadt Aalborg zum Vergleich heranzieht. Kritisch untersucht sie den abgedroschenen Slogan „Freie Fahrt für freie Bürger“ und stellt fest, was Freiheit in diesem Zusammenhang wirklich



Anne Severinsen Foto: privat

in puncto Zeit. Kostensparend und gesundheitsfördernd seien diese Mobilitätsformen allemal. Die Freiheit der Wahl des geeigneten Verkehrsmittels sei allerdings nur vorhanden, wenn eine gute und gleichwertige Struktur für alle Verkehrsteilnehmer gegeben sei. Die Dänin berichtete über Aalborg. Die Stadt habe es in den letzten Jahrzehnten geschafft, ehemalige innerstadtnahe, autogepöhlte Hafenareale in ansprechende autoarme Promenaden und Grünflächen zu verwandeln, die von allen Einwohnern und Gästen der Stadt nach anfänglichen Widerständen nun einhellig positiv bewertet würden.

## INTENSIVE DISKUSSION MIT DEN ZUHÖRERN

Im Anschluss an den Vortrag entwickelte sich eine intensive Diskussion. Zahlreiche Zuhörer und Zuhörerinnen meldeten sich zu Wort, stellten Fragen und gaben ihre persönliche Ansicht zur Mo-

## Führung in der Stadtbibliothek

**LÜBECK.** Die Stadtbibliothek, Hundestraße 5-17, lädt am Mittwoch, 14. August, zu einer Führung ein, bei der Besucher erleben können, wie ein Buch nach der Veröffentlichung den Weg in die Bibliothek findet. Die Führung beginnt um 16 Uhr im Eingangsbereich der Bibliothek. Da die Teilnehmerzahl begrenzt ist, ist eine Anmeldung unter Telefon 0451/ 1 22 41 14 erforderlich. Die Teilnahme ist kostenlos.

## Mehr erfahren über den Memling-Altar

**LÜBECK.** Interessierte sind am Sonntag, 11. August, um 11 Uhr eingeladen zu einer besonderen Führung durch den Schatz des St.-Annen-Museums anlässlich des 525. Todestag von Hans Memling. Die Teilnahme an der Führung ist frei, es wird der reguläre Eintritt für das St.-Annen-Museum fällig.

## Spanisch lernen bei der Awo Buntekuh

**LÜBECK.** Im Awo-Treff Buntekuh, Konvettenstraße 77, beginnt am Dienstag, 13. August, um 18 Uhr ein Spanischkurs für Menschen, die über Vorkenntnisse verfügen. Der Kurs umfasst zehn Einheiten à 90 Minuten und kostet 40 Euro. Anmeldung unter Telefon 0451/ 7 98 84 15.

## Bücherflohmarkt im Engelschhof

**LÜBECK.** Die Interessengemeinschaft für Menschen mit HIV & Aids veranstaltet am Sonnabend, 10. August, einen Bücherflohmarkt im Engelschhof, Engelsgrube 38-42. Das Ganze läuft von 10 bis 18 Uhr, der Erlös geht zu Gunsten des Vereins.

summer scholarship program



1. Me before the presentation
2. The debate after the presentation
3. invitation to my presentation
4. Strategic suggestion for solution
5. Screenshot of article in the local newspaper about my urban study & presentation

## Freie fahrt freie Burger vs. freie mobilität, freie Burger

At the presentation 60 people came to listen to my presentation discussing “what is freedom when talking mobility?”. The people where really engaged and clearly very passionate about their city. So we had a great debate on how to change Lübeck as a car dominated city.

→ The diagram shows the steps to become designated UNESCO World Heritage. Starting when the State Party designates national heritage to the Tentative List, which is required in order to even be considered as World Heritage.

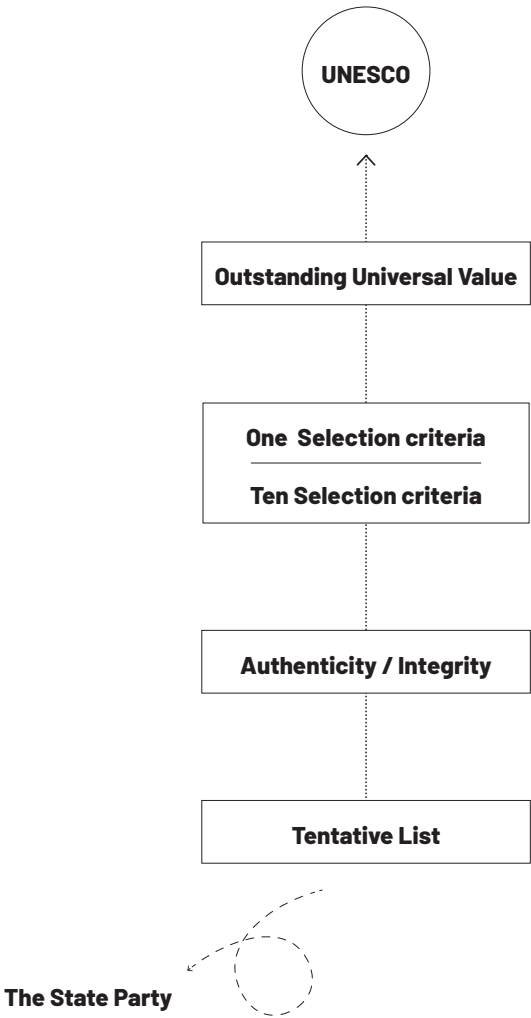
# UNESCO

UNESCO, United Nations Educational, Scientific and Cultural Organization, is an organization devoted to promoting communication, education, science and culture. From the headquarters in Paris, founded in 1945, UNESCO hopes to have a contributing and strengthening influence on collaboration between nations. The 1980s saw UNESCO criticized for bad management and one-sidedness in fulfilling its own goals, causing the US and Great Britain to leave the organisation. Both nations eventually returned after a series of reforms was accomplished (Brylle & Brückner, 2020).

The World Heritage Convention is an international agreement that seeks to protect cultural and/or natural areas with outstanding universal value and world heritage. Under the auspices of UNESCO, the convention was agreed to in 1972 and came into force in 1975. The conventions World Heritage List is composed of areas approved by the world heritage committee. The committee, consisting of 21 member states, take into consideration the contribution and/or consent from each area's country as a component of the selection process with chosen countries being obligated to protect the selected area. To provide a support network and ensure places are maintained a common foundation offers financial support for areas on the World heritage list or the Danger list (Den Store Danske, 2020).

The World Heritage List is a record of places, cities, buildings, monuments that are deemed to be of outstanding universal value to humanity. Commonly referred to as World Heritage Sites. Acceptance to the list depends on the places condition, authenticity, integrity and is evaluated on ten criteria, with one criterion required to be fulfilled (Hunding & Serritslev, 2020).

The ten criteria are the primary working tool for World Heritage designation and are explained in the 'Operational Guidelines for the Implementation' of the World Heritage Convention. The criteria are regularly revised by the Committee in order to reflect development in the concept of World Heritage. As of 2004, World Heritage sites were selected on six cultural and four natural criteria. To ensure that the places live up to the concept of World Heritage they are supervised on a regular basis (UNESCO, n.d.). Furthermore, the committee has made a World Heritage Danger List for sites whose existence is threatened (Hunding & Serritslev, 2020).



### Selection criteria

- 1.** to represent a masterpiece of human creative genius; **2.** 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;

**3.** to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;

**4.** 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; **5.** 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; **6.** 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. (The Committee considers that this criterion should
- preferably be used in conjunction with other criteria); **7.** to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance; **8.** 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; **9.** to be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals; **10.** to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

- Copied from:  
The Criteria For Selection on [whc.unesco.org/en/criteria/](http://whc.unesco.org/en/criteria/), 2020.



## DK's cultural policy

In Denmark, the Agency for Culture and Palaces differentiates between listed buildings and preserved buildings. Listed buildings are of national interest and feature a distinct architectonic value in the interior and exterior. Listed buildings are therefore protected by building preservation laws designated by the Agency for Culture and Palaces. On the other hand, preserved buildings feature significant architectonic value in the facade and/or culture-historical qualities of regional or local interests. As such the local council in the municipality is responsible for the designation of the preserved buildings. When it comes to land areas and freshwaters the Nature Conservancy Board has the relevant competencies and authority to preserve interests following the nature protection law. However, the relevant city councils are involved in the administration and preservation of the landscape and cultural-historical values. The legislation is claiming on which way these valuables are secured or what needs to be prioritised as preservation values. This is up to the city council in the individual municipality (Erhvervsstyrelsen, Slots- og Kulturstyrelsen and Realdania, 2018, p. 15-61).

The municipal plan is obligated to contain recommendations that secure selected cultural environments as well as an overview of preserved buildings. Local plans then have the ability to detail and clarify the kind of considerations needed for each individual cultural environment and building. The local plan is binding for the property owner and the municipal plan is binding to the city council and the municipal administration office. The agreements made in local plans are one of the most important tools for the city council to ensure physical qualities like architectonic and culture-historical elements and connections. The past years has seen several methods developed that allows for architectonic, cultural-historical, landscape elements and totality to be mapped, described and evaluated. They are developed to ensure a systematic approach through relevant decades, characteristic elements and totalities in an area where the selection is based on a responsible technical background. Three methods have been developed within the framework of the nation to help map and evaluate preservation values although municipalities have the freedom to choose or develop their own methods (Erhvervsstyrelsen, Slots- og Kulturstyrelsen and Realdania, 2018, p. 15-61).

The SAVE, Survey of Architectural Values in the Environment, method helps to ensure that planners and politicians have a background knowledge of a place's architectonic, cultural-historical and landscape qualities to be used in the planning process. The investigation is in principle independent from previous evaluations and protective agreements like protective or preserving local plans (Erhvervsstyrelsen, Slots- og Kulturstyrelsen and Realdania, 2018, p. 15-61). The method evaluates five aspects of the building; the architectonic value, cultural-historical value, environmental value, originality and condition. The aspects are graded on a scale from one to nine with

one being the highest available. The judgement of the preserved value is based on the overall impression of the quality and condition, but as a general rule, the architectonic and cultural-historical value is the most important during the process (Hvad er bevaringsværdi?, 2020).

KIP (Kulturhistorien I Planlægningen/ the cultural history in planning) is a mapping of cultural-historical interests, identifying valuable cultural environments in the cities and open land. This method was developed when the counties were responsible for the cultural environments in the open land (the regional planning) but is also relevant for usage in cities and urban environments. The method consists of two phases; 1. Mapping and description and 2. Scope, prioritisation and designation. During the first phase, the municipality will gather culture-historical knowledge through the study of literature, mappings registered in culture-historical museums and local archives along with surveying. The method describes the fundamental cultural-historical elements that characterise the Danish landscape. It can be the agricultural history reflected in the villages or individual farms, it can be the coastal societies mixed economy that is reflected in the fishing village or it can be the infrastructure, industrial areas or railway towns. In cities, it can be the different neighbourhoods, shopping streets, harbour areas that constitute the city. Further development introduces new elements like industrial fabrics, welfare institutions, technical areas and much more. In the second phase, the municipality can designate temporary areas or environments that need further analysis in order to better outline and prioritise cultural environments. In this phase, the consideration of what tools to use to ensure the individual environment is included (KIP, 2020).

LKM (Landskabskraktermetoden/ Landscape Characteristics Method), analyses the landscape outside of cities and helps to designate the interests of landscape in the municipal plan. The method gives an overview of areas that require further care and those that have the possibility to be developed further. It allows for a homogeneous evaluation of the Danish landscapes and can be shared among neighbouring municipalities. During analysis, the municipality divides the landscape into characteristic areas. Within each area, the most characteristic, eventful and places requiring improvement to landscape characteristics are designated. The landscape characteristics are the special expression that is created between the foundation of nature, the area use and the spatial-visual relationship. It's the characteristics of the landscape that makes the area stand out.

The goal of the method is to get an overview of which landscapes feature significant characteristics worthy of preservation that requires consideration as open land areas develop. The results can, therefore, be a part of the consideration in the planning process of the open land when it comes to urban development, land zone agreements, afforestation, the recreation of wetlands and developments of public administration (Erhvervsstyrelsen, Slots- og Kulturstyrelsen and Realdania, 2018, p. 15-61).

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### **Thank you.**

Before I left the Gehl office, I asked Jan Gehl for his best advise to an upcoming architect and urban designer. He said; *"The most important is to believe in yourself and your own opinion no matter what - even though you might be wrong. That is the most important when designing, that you have your own opinion."* To me that is what this thesis is all about, it is formed by my personal opinion and curiosity of the future urban environment.

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