

The Preservation of Iconic Landscapes: World Heritage Sites

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Abstract

This paper is an investigation of iconic landscapes and how they are constructed and impacted by cultural influences. It looks into the implications of landscape being a cultural construct and I argue why landscape, specifically iconic landscapes are created by people with power and shaped by the history and cultures of whom inhabits the landscape. In order to understand iconic landscapes, this paper explores how the United Nations Educational, Scientific, and Cultural Organization (UNESCO) works to preserve sites that are of cultural and natural significance. Specifically this paper analyzes two situated sites, Mt. Fuji and Siena, Italy and evaluates the preservation of heritage and representation by UNESCO in these sites. I conclude that these two World Heritage Sites are being represented according to the criteria that got them designated which perpetuates the two sites iconic image. I then examine the importance of preserving cultural landscapes as well analyze the capabilities of UNESCO in achieving their goals. Finally, I conclude by arguing that iconic landscapes are perpetuated by the images, artwork, and word of mouth.

Background

When somebody speaks about the Grand Canyon can you picture it in your head? Even if you haven't been there? Why is it that there are places in the world we can picture so vividly even if we have never been there? It is because these landscapes have become iconic. There are many places in the world that have become popular from postcards, images on advertisements, movies, and word of mouth. But the real question is how do iconic landscapes become created? And why is it that some landscapes are repeatedly represented and discussed by people?

Many iconic landscapes have become hubs for artistic pilgrims (artists who travel places to depict their artwork) who capture the beauty and culture of the landscape. By studying the artistic representation of iconic landscapes you can gain an understanding of the cultural identity and history that shapes the landscape. Yes, artists ultimately are representing themselves through art, but artwork gives us a window into a specific time. Art history is based in a conceptual framework that allows us to understand history by looking at what was relevant enough (politically and environmentally) to be represented and documented. It also gives us the ability to

look at how certain people or groups of people interacted with their landscapes physically and intellectually. The cultural identity of a landscape is the “political, economic, historic, sentimental or educational underpinnings of the society that produced and consumed the [landscape and its representations]” (Darby 2000).

When artists represent a landscape they are visualizing their perception of the land through their own narrative and emphasizing their relationship to the land. But it is also important to note that not all landscape art refers simply to the physical land. For example, seventeenth century Dutch landscapes, while one of the first examples of observational landscapes, symbolized nationality (Mitchell 2002). Even though, these landscapes were no longer the otherworldly, imagined landscapes seen in the landscape handscrolls of the Northern Song Dynasty of China (Little et al. 2000), dramatization, physical manipulation, and naturalization attracted the Dutch artists. This dramatization of the land appealed to the representation of the political, economic, and religious shifts occurring in Holland at the time. Seventeenth century Dutch landscape paintings are regarded as some of the first examples of people depicting the land in which they inhabit, and it indicates that people have always infused landscape and place with symbols and metaphors that relate to their history and/or culture. Therefore, we must regard these spaces in the art as having a meaning of place to some person or group of people.

Art is becoming increasingly conscious of place. Place “at a basic level, is space invested with meaning in the context of power” (Creswell 2013), which indicates that place is a social construct. Place is space in the universe that humans have embedded with culture and ideologies. Artists being more considerate of the human influence on place have begun to create new

symbolic representations of landscapes and the cultures of which they represent (Kwon 2004). Associating certain symbols with a specific landscape in artistic representations can create “tourist stereotypes [of] symbols of local ethnic identities” (Wilson 1997).

The images and metaphors of the site specific art are drawn from regional cultural history as well as from contemporary tradition which together form ideologies about the iconic landscape (Wilson 1997). The representation of a landscape can extend a specific hallmark of that place globally. The fame of the landscape can influence people to travel to these sites to look at art or represent the place themselves. Artistic interpretations of landscapes can alter their reality by projecting cultural concepts of the ideal spaces. As Denis Cosgrove acknowledges that landscapes are often “the symbolic and cultural meaning invested in [the landscape is] by those who have produced and sustained them, and that is communicated to those who come into contact with them” (Cosgrove, 18, 1984).

These interpretations can translate into how humans build their urban and rural environments (Daily 1997). Art, such as landscape photography and painting, is a great tool for understanding and visualizing the attributes of specific sites (Allen et al. 1998). On the other hand, art can alter the reality of those places by emphasizing certain qualities and ignoring ones that are not perceived as iconic to the place. Landscape art is an artifice of the real physical environment because every individual interprets his or her own surroundings differently. However, there are recurring visual prejudices in iconic landscape art because “landscape pictures breed landscape pictures” (Andrews 1999).

Art is a form of discourse that can be used to understand what ignites the evolution of signature symbols and the materials that artists use to represent iconic landscapes. Artistic

representation can be used to tap into the complex historical context of the origin of the landscape. Such iconic landscapes are therefore the outcome of people taking a space and creating meaning and place through social, cultural, political, and economic activity.

Over the past few generations the idea of the cultural landscape has evolved (Longstreth 2008). According to the “secretary of the interior's guidelines a cultural landscape is a geographic area (including both cultural and natural resources and the wildlife or domestic animals therein), associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values” (Longstreth, 23, 2008). Under these guidelines, a cultural landscape could essentially be anywhere humans have interacted with and/or domesticated land.

The domestication of nature by humans has been prevalent in history for thousands of years. One of the best examples of this was Manifest Destiny. Manifest Destiny illuminated the power humans sought from possessing and experiencing a landscape. Landscape paintings of the time were commenting on the things and ideas that produced Manifest Destiny, such as the belief that Americans were meant to “move inexorably westward, bringing civilization, democracy, and freedom to the land from the Atlantic to the Pacific coast” (Burns and Davis 2009). The way that Americans at the time of Manifest Destiny, and still today, defined their relationship to land was through “power, property, and custodianship” (Burns and Davis 2009). Landscape paintings of the time mimicked the process of possessing a landscape and familiarized humans to the non-domesticated, unimproved wild land. This made it easier for people to see themselves in nature and ease into them.

World Heritage Sites

In 1972 the United Nations Educational, Scientific, and Cultural Organization (UNESCO) created the World Heritage Convention to promote an international movement concerning the protection of the world culture and natural heritage. The convention came from two movements: “the first focusing on the preservation of cultural sites, and the other dealing with the conservation of nature”(UNESCO)¹. UNESCO was paving the way for these cultural landscapes to be preserved and maintained because of their “outstanding universal value”². The origin of the committee began as a response to the White House’s proposal in 1965 for an “established Trust for the World Heritage for the identification, establishment, and management of the world’s superb natural and scenic areas and historic sites”(Leask and Fyall 2006). Originally the aim of the convention was for more affluent countries to “assist their poorer neighbours to protect and conserve the rich heritage on their territories that they were unable to finance themselves”(Leask and Fyall 2006).

There are two types of World Heritage Sites: cultural and natural. UNESCO as of today has designated 1031 properties: 802 cultural, 197 natural, and 32 mixed properties. There are ten different types of criteria that sites can be designated under. One through six tend to describe the cultural properties and six through ten the natural properties. Over the past few years some questions have been raised about gaps in the World Heritage List by various people and organizations such as ICOMOS and IUCN. These gaps reveal some inequalities in the World

¹ Material sited “UNESCO” refers to information from the website <http://en.unesco.org/>. This is UNESCO’s official site in which all World Heritage Sites as well as documents about the organization can be found.

² Ibid.

Heritage List including the categories of designations (natural, cultural, and mixed), as well as geographic inequalities such as the sites being heavily located in Europe, especially Italy (Leask and Fyall 2006).

There is an ongoing debate with World Heritage Sites³ on what preservation really means. World Heritage Sites are known for bringing tourists to the landscape. If the main goal of a World Heritage Site is to preserve and maintain a site then, should UNESCO be promoting these places to the tourism industry? What is the appeal of bringing more visitors to a place that needs to be protected? Another question is are the state parties motivated to inscribe their sites for the preservation of culture or for the status of UNESCO recognition?

Situated Research

In my investigation to understand how culturally infused landscapes can be preserved and represented I researched cultural World Heritage Sites, specifically, Mt. Fuji in Japan and Siena, Italy. In my situated research in these locations I examined how World Heritage Sites facilitate the preservation of cultural, iconic landscapes.

Cultural World Heritage Sites: Siena, Italy and Mt. Fuji, Japan

The criteria for cultural world heritage sites consists of i) to represent a masterpiece of human creative genius, ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design, iii) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared, iv) to be an outstanding example of a type of building, architectural or technological ensemble or

³ "Living treasure; The heritage debate." The Economist 14 July 2012: 74(US). Academic OneFile. Web. 29 Apr. 2016.

landscape which illustrates (a) significant stage(s) in human history, v) to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change, and vi) to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria). If a site is to be inscribed as a “cultural” World Heritage Site it must meet at least one of these criteria.

Siena, Italy meets criterion i, ii, and iv. Mt. Fuji, Japan meets criterion iii, and vi. Although the two sites are inscribed as cultural sites, they are very different from each other. Neither of them meet a criterion that is the same, and one is a human constructed city and the other is a geologically constructed mountain. The differences between the two sites shows the variation that can occur in cultural sites, while still being in the same category. Siena and Mt. Fuji are good examples of the breadth of reasons a specific location can be deemed as of outstanding cultural significance.

Mt. Fuji

Mt. Fuji, an active strato-volcano located southwest of Tokyo, was inscribed as a Cultural World Heritage Site (WHS) in 2013. Partly due to Mt. Fuji’s status as an international symbol of Japan, the Agency for Cultural Affairs, the prefectures of Yamanashi and Shizuoka, and Japan’s Ministry of the Environment began to research how they could nominate it as a cultural site (Okajima 2014). Mt. Fuji has had immense cultural significance in Japan for centuries especially for artistic inspiration and religion (Earhart 2011). The title of Mt. Fuji as a WHS is *Fujisan, sacred place and source of artistic inspiration* because of the many artistic representations and

worship groups of Fujisan. The WHS is composed of 25 component parts that contribute to the cultural significance of Fujisan⁴. The component parts comprise of places such as the five lakes surrounding and created by Mt. Fuji as well as the sacred shrines near the mountain.



Figure 1: Photograph of Lake Kawaguchi from Mt. Fuji. Lake Kawaguchi is a component of Mt. Fuji's World Heritage. (Photo by Kyle Miller)



⁴ UNESCO "Fujisan, sacred place and source of artistic inspiration" <http://whc.unesco.org/en/list/1418>

Figure 2: Picture of sign on Mt. Fuji of Mt. Fuji declaring its height and World Heritage status.
(Photo by Kyle Miller)



Figure 3: Image of Kitaguchi Hongu Fuji Sengen Jinja Shrine, a religious shrine at the bottom of Mt. Fuji. It is visited by climbers before ascending for the top of Fujisan. (Photo by Kyle Miller)

Fujisan was inscribed as a Cultural World Heritage Site in 2013.

Siena

Italy in the late 16th century was the Western birthplace of the concept of the visualization of the scenic dimension of a landscape through artistic means, such as painting (Cosgrove 1985). The creation of landscape paintings created a greater demand for land improvement in Italy, perhaps to help harmonize and romanticize the imagery of the landscape. Italy has since been the place to go to, to understand how to conceptualize “nature across the surface of paintings” (Cosgrove 2006).

The Historic Centre of Siena is a small medieval city located in the region of Tuscany in northwest Italy. The Historic Centre of Siena was inscribed as a World Heritage site in 1995. The property is 170 hectares. The city itself is considered a work of art that blends into the Tuscan landscape. Siena is a city filled with historical significance that has been building for over a thousand years. It began to look like the city we know it as today in the twelfth and thirteenth

centuries. The Golden Age of Siena was in the late thirteenth century but was cut short by the Black Death in 1348 (Catoni 2008). The city today still exemplifies and preserves the way the city was structured in the Golden Age of Siena. The city is built around the Piazza del Campo which is the main gathering site of the city for locals and government officials.



Figure 4: Bird's Eye View of the Piazza del Campo from the Torre del Mangia in Siena, Italy. The Torre del Mangia is one of the most prominent landmarks in Siena. (Photo by Kyle Miller)

Siena is situated on three hills in the heart of southern Tuscany with red and brown monuments and buildings rising out of the landscape. The architecture reflects the colors and natural features of the Tuscan landscape.

Methodology

I compiled my data from Mt. Fuji and Siena, Italy. For both sites I did a content analysis on the Advisory Body Evaluation by UNESCO for the property. From the evaluation I pulled out the types of images, symbols, and representations that UNESCO and the given state party

specifically mentioned that make the site of immense cultural significance. The Advisory Body Evaluation, evaluates various qualities about the property such as the physical description of the place as well as the cultural and historical significance of the place. From these evaluations I was able to discern why it is that UNESCO as well as the state party involved recognized the property for designation. The reports summarize how the site meets one or more of the ten different criteria for designation. Within the report it also summarizes the specific parts of the site that are of outstanding value and the image of the site.

After reading these evaluations I was able to understand what it is that UNESCO and the state party plan to preserve and what image they want to perpetuate of the place. From there I went to both sites and collected data on how the site in reality met the criteria and image that was designated. I collected data in a variety of manners. I did interviews with locals, government officials, historians, and tourists. I collected materials of the site such as pamphlets, and tourist information books. Along with interviews and print materials, I took numerous photographs of the sites.

For each site, I then used the information I gathered to see how well the site in reality met the criteria laid out in the Advisory Body Evaluation. I did this by comparing the adjectives used to describe the site in the evaluation with the adjectives that were being represented by the people, print materials, and photographs of the site.

Next, I began to compare the two sites to evaluate how UNESCO and the different state parties overall use World Heritage Site status to preserve a cultural landscape. For this, I did a larger analysis of UNESCO's World Heritage Sites. I used UNESCO's official website for

information as well as scholarly articles about World Heritage Sites to understand UNESCO's goals and standards for WHS's and other evaluations of the organization.

Then I used this analysis of UNESCO to reevaluate how accurately Mt. Fuji and Siena are being preserved by the state party and UNESCO regarding the original aim for their World Heritage status.

Data

Data for Siena:

The Advisory Body Evaluation for Siena is the justification, description, and overall evaluation of Siena as a World Heritage Site. The justification for Siena becoming a WHS by the State Party (Italy) relies heavily on the effects Siena's artistic civilization had/ has on the cultural identity of Siena and Italy as a whole especially in the thirteenth and seventeenth centuries.

World Heritage Site Criteria Recommendation

- Criterion i: "to represent a masterpiece of human creative genius"
- Criterion ii: "to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design"
- Criterion iv: "to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history"

"Siena is an outstanding medieval city that has preserved its character and quality to a remarkable degree. Its influence on art, architecture, and town planning in the Middle Ages, both in Italy and elsewhere in Europe, was great. The city is a work of dedication and imagination, in which the buildings have been designed to fit into the overall planned urban fabric, and is also to form a whole with the surrounding cultural landscape."

ICOMOS, September 1995

Types of images and things Italy and UNESCO acknowledge Siena for:

- Architecture, painting, sculpture, and town planning that exemplify the “most precious” (ABE) of a medieval and Renaissance Italian town.
- A unity of design that has been preserved through centuries of evolution and interruptions.
- Siena as a group of buildings that create a monument.
- Large green open spaces that are a part of the Gothic urban settlement.
- Gothic appearance -- this characteristic architecture as the cultural identity of the city. The “Gothic Dream” of a city.
- Intentions to distinguish Siena from Florence.
- Artistic identity and the idea of the ‘cultural landscape’.
- Art work that started an artistic revolution in Italy such as the works of Duccio and the Lorenzetti Brothers.

Walking around the city of Siena on guided tours it became apparent that there are images of the city that the Siennese want to perpetuated of their city. For example, when climbing the wall in the city, tourists are left on top of this tall standing wall that overlooks all of Siena, and specifically the Piazza del Campo and the Duomo. This spot is the quintessential spot to take an image of the city where one can understand how Siena blends into the Tuscan landscape.



Figure 5: Bird's eye view of Siena from on top of the Museo dell' Opera del Duomo. (Photo by Kyle Miller)



Figure 6: View of the Duomo di Siena from the Museo dell' Opera del Duomo. (Photo by Kyle Miller)

There are many more WHS's in Italy that get more tourist attraction like Florence and Rome. The World Heritage Site status is much more acknowledged in other sites than Siena. There is only one sign of WHS status in Siena in the Museo Civico in front of the fresco L'Allegoria del Buono e Cattivo governo (1337 -38) by Ambrogio Lorenzetti.



Figure 7 : L'Allegoria del Buono e Cattivo governo (1337 -38) by Ambrogio Lorenzetti and the sign in front of the fresco declaring its heritage designation by UNESCO in the Museo Civico. It is also the only sign in all of Siena that represents UNESCO. (Photos by Kyle Miller)

The locals of Siena were mostly concerned with the preservation of Siena's history and appearance. They like the WHS status for its regulations on the city's planning, preservation of the history of the city, and the artwork, especially because the city will not become populated and modernized like Florence.

Japan Data:

World Heritage Site Criteria Recommendation

- Criterion iii: "to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared"
- Criterion vi: "to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria)"

Types of images and things Japan and UNESCO acknowledge Mt. Fuji for:

- Beautiful, solitary, snowcapped mountain
- Object for pilgrimages and inspired artists and poets
- Mountain worship and deities
- Buddhist and Shinto shrines as well as other religious affiliations
- Sacred natural features such as lava tree molds, lakes, and springs
- Icon of Japan
- Representation in Japanese art starting in the 11th century but most popularly in the 19th century in Japanese woodblock prints, most notably Katsushika Hokusai.
- Art that represents its perfect form, gratitude for its bounty, and traditions that represent coexistence with the natural world

The majority of the images I saw and documented in Japan, specifically in Tokyo, Hakone, Fujiyoshida, and Fujinomiya were for aesthetic appeal, Hokusai, kawaii Fuji or an image that relates to Fuji as a sacred place.



Figure 8 : Kawaii Fuji which depicts Fuji as an animated character. (Photo by Kyle Miller)



Figure 9 :Katsushika Hokusai *Fuji From Inume*



Figure 10: Image of the “Fuji Mandala” a mandala that represents the religious path to Mt. Fuji. The finger is pointing to the pond on the map, where the image was taken (Fujisan Hongu Sengen Taisha Shrine). (Photo by Kyle Miller)

One doesn't have to look far to find depictions of Mt. Fuji in Tokyo, however, the images of the sacred mountain in the rural areas, such as in Fujinomiya and Fujiyoshida, are more traditional and religious in their aesthetic and purpose. The images seen in Tokyo are very popular images of Fuji, such as Hokusai's woodblock prints, iconic photographs taken from popular vistas, including Lake Motosu, and cartoon like images that fall under the extremely popular style kawaii. In Fujiyoshida these images are still present, however, the images contain more religious undertones. Out in the countryside, Fuji cannot only be spotted on various advertisements, but also on the famous Fujisan Mandala (a mandala is a map of a sacred location). Some of these spiritual images of Mt. Fuji are present in Tokyo, however, they were not found walking in and out of stores. I was shown the religious images by professors such as Umezawa Fumiko and Marco Gottardo. Fumiko Umezawa, a Japanese culture professor at the University of Tokyo, explained to me that Mt. Fuji used to be depicted using the three peaks in

images. However, it is a Buddhist way of representing the mountain and therefore, is not commonly seen anymore. The Fuji cults had to do away with Buddhist imagery after the Meiji Restoration in 1868. The three peaks represented three different Buddhist deities, and therefore became less common to see.

The pamphlets describing Fujisan as a Cultural World Heritage Site emphasize that Mt. Fuji's inscription as a World Heritage site is primarily due to its value as a sacred place and source of artistic inspiration. The religious images play an important role in the inscription of Fujisan as a World heritage site because "Fujisan worship" is what met "Criterion iii" of the UNESCO guidelines. The Fujisan Mandala is depicted on the backside of the pamphlet along with a description of the religious beliefs. In this case, it seems obvious that the religious paintings depicting Fuji worship such as the Fuji Mandala would be vital for Fujisan's representation as a World Heritage site.

According to Seiichi Kondo, the former Commissioner for the Agency for Cultural Affairs, the reason that Japan did not go through with the inscription of Mt. Fuji as a natural World Heritage Site was because it had no geological significance. Contrary to popular belief, it was not rejected as a natural site because of the amount of garbage and development on the mountain. I had been under the impression that the mountain was not "natural" enough as a consequence of the high population of climbers each year (~300,000 in two months) and settlements on the mountain to accommodate the climbers.

Although the garbage and development were not the main reasons it did not get nominated as a natural site, Okajima, the Unit Chief for the Office for World Cultural Heritage in Japan, said it did affect the nomination (Okajima 2014). Kondo mentioned that a mountain with

similar geological characteristics had already been inscribed, therefore, Fuji was not special enough geologically. Kondo also highlighted that Fujisan met two cultural criteria of UNESCO. It met criterion iii, “A unique testimony of ‘Fujisan worship’ cultural tradition” and criterion vi “Directly or tangibly associated with artistic works of outstanding universal significance”. A Fuji Visitor Center volunteer also mentioned these criteria that Fujisan meets. He gave me a Yamanashi-Shizouka pamphlet about Fujisan as a Cultural WHS which explained how Fuji falls into each criterion. The volunteer and Kondo had very similar things to say about Mt. Fuji’s status as a WHS. Both the volunteer and Kondo mentioned the components parts/ constituent elements of Fuji such as Lake Motosuko. The component parts are vital for the significance of Fuji as a Cultural WHS. Lake Motosuko is the quintessential place to view Fuji--this view is even featured on the 1,000 yen bill of currency. Not only are there components to the Fujisan property of artistic and visual value but there are also shrines and climbing routes associated with the traditional worship of the mountain.

Results

Siena visually embodies all the characteristics that got it recognized as a World Heritage Site. Walking through the city one feels that they have been transported back into the Medieval Ages, however, there are also parts of the city that are very much modern, such as the international stores that inhabit the centuries old buildings.

The way that Siena represents itself corresponds directly with why it was inscribed as a World Heritage Site. The city’s architecture, and urban planning exemplifies that Siena is a Gothic style, Medieval city that exists in modern times. Every building in the city center of Siena

looks as it would have in the thirteenth century (minus the interiors and windows). Not only is the architecture historical, the city is a work of art that blends into the Tuscan landscape.

Tour guides take you to the places that they want you to take the photo at.

The city of Siena today still exemplifies the history in which the city was built on and from. The locals take much pride in the history of their city. The Commune de Siena (the government of Siena) also takes much pride in the history and preserves as well as enforces the remembrance and preservation of the history. The history can be seen in the preservation of the city itself, from the structural walls of the city to the statues. The names of the streets in Siena still correspond to the medieval names of the roads, and in some cases the streets are named after what used to be done on the street in the thirteenth century. For example the street “Salicotto” translates to “cooked with salt” and this was the street where the Sieneese used to preserve meat. Every street in the city tells you its history by the name of it. Walking through the city there are also relics such as thirteenth century masks on the walls that represent a war between Florence and Siena. These masks are centuries old and still hanging where their owner left them.

The Sieneese love that it is a World Heritage Site, not necessarily for its prestigious title, but because it protects their city from new development and overpopulation. UNESCO’s designation, for the Sieneese I interviewed validated their cities importance in history and Italian culture.

The sightseeing spots in Siena are the places that tourists go to enjoy the rich culture and art of the city such as the wall. This is the spot where tourists get the best view of Siena. The destinations in the city are places that the local government along with UNESCO have created as places for tourists to go to document the city. Most images of Siena are from places that are

museums and tourist attractions because they are the best places to really see the “image of Siena”. In some of these sites such as the Museo dell’ Opera del Duomo in Siena, the images I took from on top of the wall (the wall that was never finished because of the Black Death) correspond almost exactly with many of the images on UNESCO’s website for Siena. The photos I took were for pleasure and it was later when going through my images that I realized I had taken many shots that were slight variations of the images in the gallery of UNESCO.



Figure 11: Image on Left by Bruno Doucin which is found on Siena’s WHS webpage from UNESCO. Image on right by Kyle Miller. Both images show the Piazza del Campo from the Museo dell’ Opera del Duomo.

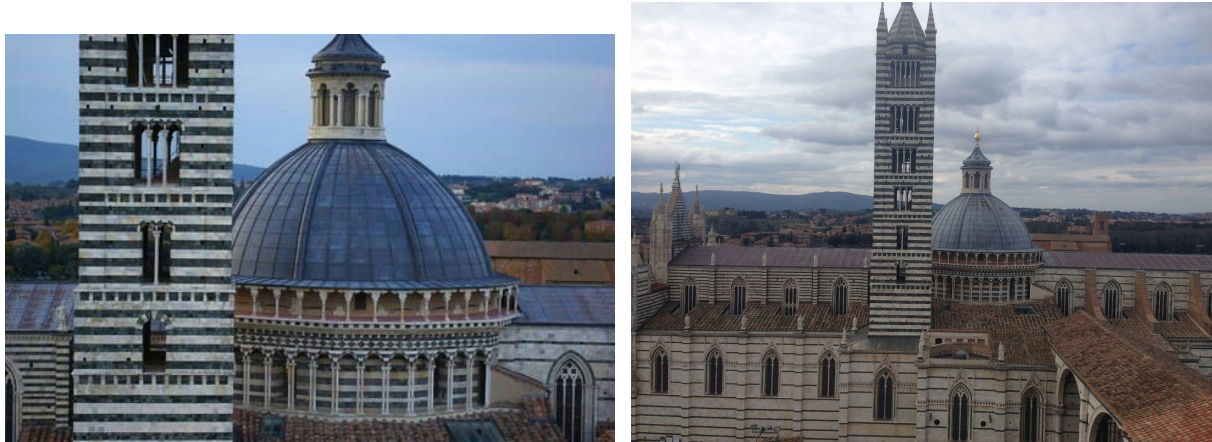


Figure 12: Image on Left by Bruno Doucin which is found on Siena's WHS webpage from UNESCO. Image on right by Kyle Miller. Both images show the Cathedral of Siena (Duomo di Siena) from the Museo dell' Opera del Duomo.

Through many lectures, interviews, pamphlets, and personal observations, I have come to the conclusion that the *Nomination of Fujisan for Inscription on the World Heritage List* and the UNESCO's evaluation of Fujisan as a World Heritage Site are very accurate to how Fujisan is represented in Japan. UNESCO and Japan have done a very good job at standardizing the representation of Fujisan as a World Heritage Site. Each lecturer or interviewee had a similar response to my set of questions pertaining to the representation of Fuji and the reasons for why it was inscribed. All of the pamphlets had the Fuji Mandala, Hokusai images, a list of the 25 component part and images of them, a description of the two UNESCO criteria Fujisan meets and how, and a map of Fujisan. Mt. Fuji is a Cultural World Heritage Site because of its artistic inspiration and its significance as a place of sacred worship.

After analyzing 60 images I took in various locations in Japan, I found the most common way that Fujisan is represented is as the *icon of Japan*. I used eight categories⁵ to define the

⁵ Leeuwen, Theo Van, and Carey Jewitt. 2000. *The Handbook of Visual Analysis*. SAGE.
(I did not do the same content analysis for Siena because it has been a WHS for much longer and there are little to no pamphlets on the city.)

images: Artistic place, Built Environment, Educational, Icon of Japan, Natural Place, Place of Beauty and Awe, Recreational, and Sacred place. The icon of Japan category referred to images that were an advertisement for Japanese goods/Japan, a world symbol of Japanese identity, and showed oriental or *kawaii* (cute or animated) Japan. The images I took of Fujisan were far from all the images I saw, however, I documented the types of images I saw receptively and consistently in Japan. Out of the images I saw in Japan, only a few of them advertised that it was a World Heritage Site, however, there was no lack in promotion from local residents, local

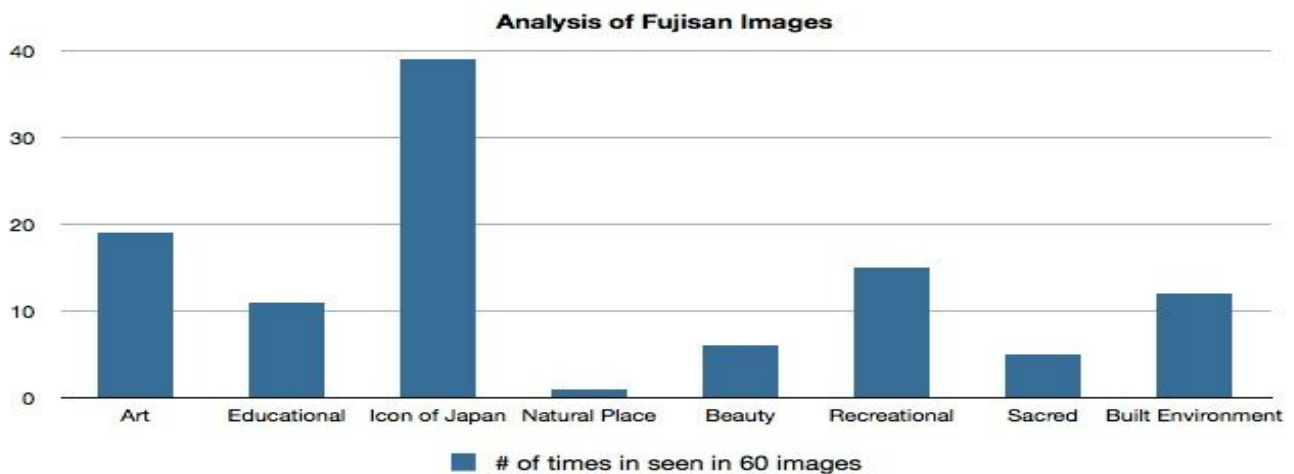


Figure 13: A graph that represents the images analyzed of Mt. Fuji.

agencies, and local officials. The images and products in a closer proximity to Mt. Fuji such as in Fujiyoshida and Fujinomiya had more indications of the mountains World Heritage status.

Katsushika Hokusai’s images are ubiquitous in Japan. His images are undoubtedly a universal representation of Mt. Fuji. In Tokyo, these artworks could be found in almost any souvenir shop or visitor’s center. The visitor center in Fujiyoshida, for example, had an entire exhibit of reproduced Hokusai prints to emphasize the legitimacy of Mt. Fuji as a Cultural World

Heritage site. Hokusai's "Great Wave off Kanagawa" is on the front cover of the pamphlet for the Yamanashi- Shizuoka Joint Council for Fujisan World Heritage Inscription and most other pamphlets regarding Fuji as a WHS. Fujisan as an artistic inspiration meets UNESCO's criterion vi for Cultural World Heritage status. Hokusai is the artist that popularized Fujisan as a symbolic representation of Japan (Guth 2011). Hokusai used Fujisan to orient his viewers to Japan. Not only did his woodblock print "The Great Wave" show how Fujisan is a symbol of Japan, it commented on the current domestic situation of Japan relating to foreigners (Guth 2011). Not only did Hokusai popularize artistic representations of Japan in Japan, he popularized Fuji as a symbol of Japan abroad.

Overall, the results of my research on Mt. Fuji and Siena, Italy indicate that these World Heritage Sites are being represented and portraying themselves in the same ways that got them acknowledged as World Heritage Sites. The images that were portrayed in their Advisory Body Evaluations are the images that are being perpetuated of the sites. Siena and Mt. Fuji both demonstrate the criteria for which they met to become a World Heritage Site in different ways. Siena's criteria stands out when walking anywhere in the city, especially if you have a guide book or a historian with you. Japan is different in the fact that its criteria are not necessarily attached to the mountain. One might meet a religious person on the mountain or scholar and learn of the mountains sacredness, but it is not something you can see by simply looking or walking the mountain like one can do in Siena. Mt. Fuji's criteria are found in Japanese culture, in the stories and art of Mt. Fuji, and Siena's criteria are found in the build environment of the city.

Mt. Fuji's criteria relies heavily on people's interaction and perpetuation of the image of Fujisan. Mt. Fuji is just a geological occurrence that can stand without people (although questionable because of all of the construction on the mountain to keep it from changing shape and creating problems for the locals with runoff). Siena in itself is a human construct and therefore, doesn't necessarily need to have humans perpetuating its historical significance because it is all over the city from the architecture to the museums. It is important though that people realize its historical significance so that they can respect and acknowledge it.

The Japanese were much more concerned with the inscription of Mt. Fuji as a World Heritage Site. For most of the people I encountered the inscription was winning a prestigious award. In Siena, the excitement was not the same. This could be because Siena had been inscribed twenty years prior to my research whereas, Mt. Fuji had barely been on the list for a year. The World Heritage Sites I examined, Mt. Fuji and Siena Italy, demonstrated that it is important that the image and culture of each site be perpetuated and preserved for the universal value that each hold and represent.

Conclusions

The reasoning for looking into how well UNESCO preserves a site is to understand how useful World Heritage Sites are. It is important to look at how accurately WHS are being portrayed and represented. The image of the site is not necessarily as important as the actual preservation of the cultural or natural heritage of the site. Images and representations such as photographs or paintings have the possibility of being devoid of a rich understanding of the historical or cultural implications of a landscape. As Cresswell suggests, "place does not have meanings that are natural and obvious but ones that are created by some people with more power

than others to define what is and is not appropriate” (Cresswell 2013). In response to Cresswell, photographs can simply state the obvious such as the architecture of Siena, or the perfect shape of Mt. Fuji, and one enjoying the photographs could be oblivious to the history and culture that infuses the architecture and landscape.

It is also important to think about what cultural constructs the United Nations Educational, Scientific, and Cultural Organization was made within. UNESCO speaks a unified language. It has a set list of criteria and regulations for sites. But how can a single entity (UNESCO) speak one language to understand the complexities of the vast cultures it associates itself with? UNESCO is very much a Western (European) organization, created by wealthy countries, so how does UNESCO’s Western view of “culture” and “heritage” play into effect when designating and preserving the cultural sites that are very much disconnected from Western thought and history?

If the world is constructed with these cultural landscapes that we visited earlier in this paper, how do we preserve these landscapes? Is it necessary to protect the heritage and culture of the past through organizations such as UNESCO? Maybe it is up to interpretation to each individual/viewer who visits the sites. We must not ask “what landscape “is” or “means” but what it *does*, how it works as a cultural practice” (Mitchell 2002). Mitchell suggests that to fully understand how a landscape is created we must think of landscape as a medium (Mitchell 2002). If the landscape is the medium, then we are not observing the aesthetics of the landscape but the ideologies and cultures that are present within the land. In this way we are able to look at landscape as a historical artifact, a way to see into the cultural layering of humans through history.

Through the artistic representations of landscape humans can follow the documentation of human progress, which can include how landscapes have been preserved as well as altered over time (Burns and Davis 2009). Denis Cosgrove understands landscape as an epistemology, “a historically specific way of experiencing the world developed by and meaningful to certain social groups” (Cosgrove, 1, 1984). Cosgrove also acknowledged the representation that is vital to our understanding of landscape. It is “not merely the world we see...[but] a construction, a composition of that world”(Cosgrove, 13, 1998). Today, iconic landscapes are considered symbols for ideals and cultures that humans have constructed through human thought, activity and art.

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