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## THE RECOGNITION OF HERITAGE VALUES BY THE COMMUNITY AND THE PAMPULHA MODERN ENSEMBLE

### EL RECONOCIMIENTO DE LOS VALORES PATRIMONIALES POR LA COMUNIDAD Y EL CONJUNTO MODERNO DE PAMPULHA

### O RECONHECIMENTO DOS VALORES PATRIMONIAIS PELA COMUNIDADE E O CONJUNTO MODERNO DA PAMPULHA



**Figure 0** Edge of the Pampulha lagoon. Source: Authors' collection, 2019.

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## RESUMO

O Conjunto Moderno da Pampulha é um complexo urbano situado em Belo Horizonte, Brasil, cujo contexto metropolitano apresenta grande complexidade em função de pressões da dinâmica urbana, de impactos ambientais da urbanização e da necessidade de gerir mudanças, preservando os atributos da arquitetura e da paisagem que propiciaram o seu reconhecimento como Patrimônio Mundial. Este artigo é parte de um estudo maior que investiga o reconhecimento pela comunidade dos valores conferidos pelos especialistas à paisagem cultural do Conjunto como patrimônio mundial. Devido às condições restritivas impostas pela pandemia da COVID 19, utilizou-se como instrumento para a pesquisa de campo um questionário *online* de acesso franqueado ao público em geral para a coleta de dados primários junto à comunidade. A análise das respostas obtidas no pré-teste do questionário, objeto deste artigo, demonstram o reconhecimento de elementos da paisagem e do Conjunto Moderno da Pampulha que contribuem para sua fruição e que o caracteriza como paisagem diferenciada no contexto da cidade.

**Palavras-chave:** arquitetura moderna, gestão participativa, patrimônio cultural, paisagem urbana, Conjunto Moderno da Pampulha.

## RESUMEN

El Conjunto Moderno da Pampulha es un complejo urbano ubicado en Belo Horizonte, Brasil, cuyo contexto metropolitano es altamente problemático debido a las presiones de la dinámica urbana, impactos ambientales de la urbanización y la necesidad de gestionar los cambios y preservar los atributos de la arquitectura y el paisaje que brindaron su reconocimiento como Patrimonio de la Humanidad. Este artículo es parte de un estudio más amplio que investiga el reconocimiento de la comunidad de los valores conferidos por los especialistas al paisaje cultural del Complejo como patrimonio de la humanidad. Debido a las condiciones restrictivas impuestas por la pandemia de COVID 19, se utilizó un cuestionario en línea con acceso abierto al público en general como instrumento para la investigación de campo para recopilar datos primarios de la comunidad. El análisis de las respuestas obtenidas en el pre-test del cuestionario, objeto de este artículo, demuestra el reconocimiento de elementos del paisaje y del Conjunto Moderno da Pampulha que contribuyen a su disfrute, y que lo caracterizan como un paisaje diferenciado en el contexto de la ciudad.

**Palabras clave:** arquitectura moderna, gestión participativa, patrimonio cultural, paisaje urbano, Conjunto Moderno da Pampulha.

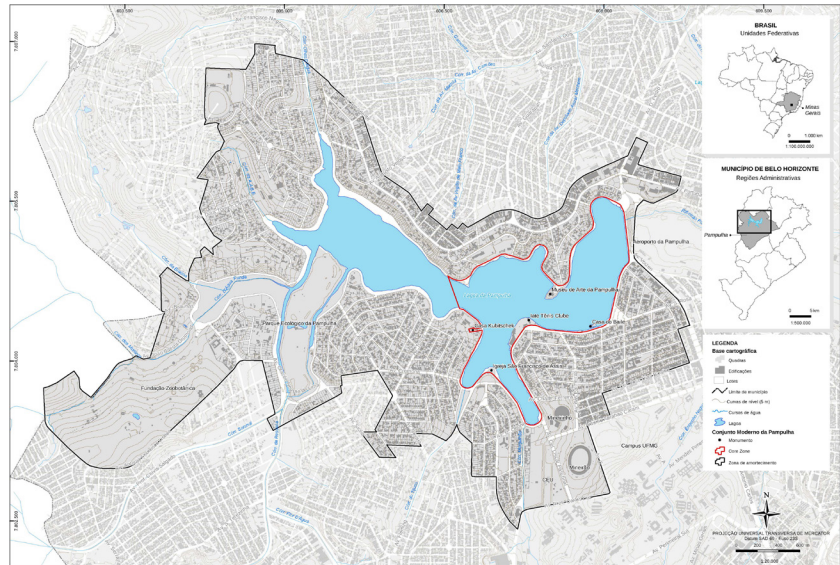
## ABSTRACT

The Pampulha Modern Ensemble is an urban complex located in Belo Horizonte, Brazil, whose metropolitan context is highly problematic due to the pressures of urban dynamics, impacts from urban development and the need to manage changes and preserve architectural and landscape attributes that have led to its recognition as World Heritage. This article is part of a larger study that investigates the community's recognition of the values conferred by experts on that complex's cultural landscape as a world heritage site. Due to the restrictive conditions imposed by the COVID 19 pandemic, an online questionnaire with open access to the general public was used as an instrument for the field research to collect primary data from the community. The analysis of the answers obtained from the questionnaire pre-test, object of this article, demonstrates the recognition of landscape elements and of the Pampulha Modern Ensemble that contribute to its enjoyment and that characterize it as a differentiated landscape in the context of the city.

**Keywords:** modern architecture, participatory management, cultural heritage, urban landscape, Pampulha Modern Ensemble.



**Figure 1** Pampulha Modern Set. Source: Práxis Projetos e Consultoria, 2016, Dossier (IPHAN, 2017).



## INTRODUCTION

This research takes Pampulha Modern Ensemble (Figure 1), as an empirical object, focusing on the participatory management recommendation to improve the actions considered in the respective Management and Monitoring Plan presented in the World Heritage Site application dossier (IPHAN, 2017). The awarding of the World Heritage Site title to Pampulha Modern Ensemble, in the cultural landscape category, was based on its outstanding universal value (OUV) and the attributes the site's architecture and landscape have. This unprecedented study contributes towards a real demand of UNESCO<sup>1</sup>, foreseen in the Ensemble's Management and Monitoring Plan, which is to resume dialog with the different stakeholders in the area, to put the planned actions into a framework, and make an assessment of the guidelines to protect the property.

To substantiate the research, it began with a literature review on the cultural landscape, particularly on the Historic Urban Landscape Approach (HUL Approach)<sup>2</sup>, analyzing secondary data and information from the main technical documents within the World Heritage Site application process for Pampulha Modern Ensemble. This research contributes to the debate on more effective and comprehensive ways of managing and monitoring historic urban sites, including community involvement, as suggested by the HUL Approach.

### Pampulha Modern Ensemble

The Pampulha Modern Ensemble was established in the 1940s in Belo Horizonte, Brazil, and comprises five buildings designed by legendary Brazilian architect Oscar Niemeyer: the Church of St. Francis of Assisi; the Casino (currently, the Pampulha Art Museum); the Ballroom (currently, the Belo Horizonte Center for Excellence in Urban Planning, Architecture, and Design); the Yacht Tennis Club; and a hotel (which was never built); brought together by a water mirror or the shoreline of the artificial lake,

<sup>1</sup> United Nations Educational, Scientific and Cultural Organization.

<sup>2</sup> HUL is the abbreviation of *Historic Urban Landscape*.



**Figure 2** São Francisco de Assis Church. Assis Church. Source: Marcilio Gazzinelli.



**Figure 3** Pampulha Museum of Art. Source: Marcilio Gazzinelli.



**Figure 4** Casa do Baile. Source: Marcilio Gazzinelli.



**Figure 5** *late Tênis Clube.*  
 Source: Marcílio Gazzinelli.



their respective gardens, designed by landscape architect, Roberto Burle Marx, and works of art by modern artists that are integrated into the buildings (see Figures 2, 3, 4, and 5). Its conception had the intention of transmitting an avant-garde and innovative branding to the city, by creating a neighborhood with Garden City aspects, dwellings with a high construction standard on large lots that had gardens and dense green areas, as well as leisure, culture, and tourism facilities around the existing lake (IPHAN, 2017).

### Cultural Landscape

The notion of landscape established in modernity is one of a contemplative element. However, the landscape is not only a setting for architecture, as the environment must be respected, and the sustainable use of Natural Resources, above aesthetics, must be considered (Ábalos, 2004). The Council of Europe, recognizing that landscape is an important element in the quality of life of populations, created an instrument to promote the protection, management, and planning of European landscapes: The European Landscape Convention (Council of Europe, 2000).

Cultural Landscape was officially recognized as a specific category of cultural heritage and was protected under the UNESCO regulatory instruments as of 1992, when the Cultural Heritage Convention adopted guidelines for its inclusion in the World Heritage List, defining three categories for cultural landscapes: *intentionally designed and man-made landscapes*; *organically evolving landscapes* (which fall into two subcategories, *relic landscape* and *continuously evolving landscape*); and *associative cultural landscape* (UNESCO, 2005a).

In Brazil, in 2009 the “Instituto do Patrimônio Histórico e Artístico Nacional” (National Institute of Historic and Artistic Heritage or IPHAN, in Portuguese)<sup>3</sup> approved the category of Cultural Landscape, based on the need for a legal instrument to guarantee the cultural value of

**3** Federal Body Responsible for the Guardianship, Protection, and Promotion of Cultural Assets of National Interest in Brazil.

the landscape, foreseeing the articulation between public power, private initiative, and civil society for its Shared Management (IPHAN, 2009).

Figueiredo (2013) points out that the management of the cultural landscape in environments of great complexity and dynamism, such as urbanized areas, must be imbued with the notion of sustainability, i.e., not impeding the transformations needed for development, and guiding them in favor of heritage preservation.

## Historic Urban Landscape

The definition of historic urban landscape was presented in 2005 in the Vienna Memorandum, reinforcing the idea of *historic ensemble* expressed in the Nairobi Recommendation<sup>4</sup>. Apart from the ensemble of buildings, all the natural and built context that surrounds it is considered, as are the current and past social expressions that form the character and perception of these areas in the definition of a historic ensemble (UNESCO, 2005B). This definition outlines the relationship between social evolution and physical forms, demonstrating the need to evaluate preservation methodologies and management tools to mitigate interventions caused by development pressures (Bandarin & Oers, 2012). According to this perspective, the importance of planning policies, and the complexity of the preservation and management of urban heritage, is evidenced. The management of historic urban landscapes is complex because it comprises several heritage subsets subject to urban development pressures and the competing actions of different social stakeholders (Zancheti & Carsalade, 2019).

## Urban Heritage Management

Castriota (2009) identifies three moments in the evolution of urban heritage management on facing contemporary challenges, relating them to changes in the characteristics of Heritage Preservation instruments and strategies. The first focuses on preservation. Preservation policies looked into protecting isolated buildings, in an attempt to limit change and to keep the object original. The agents involved in preservation policies were historians and architects. The declaration of architectural heritage was the legal instrument to protect exceptional property. The second is conservation. The concept of architectural heritage extends its conception of a historic monument to include architectural ensembles, also considering its surroundings, ambiance, and meaning. The view of heritage shifts from the limited view of preservation towards a more flexible view of conservation, accepting some changes and adaptations to harbor new uses. This new view on heritage is established alongside the idea of urban heritage. The third one is that of heritage management and emerges from the complications of urban conservation. The government is faced with an economic issue to make preservation and conservation viable, focusing on rehabilitating these areas. The State is no longer just the agent that imposes restrictions through control regulations, but the promoter and partner of projects for areas to be protected, organizing

<sup>4</sup> The recommendation proposes protecting urban historical sites and their environment, emphasizing the need for their adaptation to contemporary life, coordinating protection policies at all levels and on urban planning (UNESCO, 1976).

public, private, and community actors to participate in this new management model (Castriota, 2009).

Financing models based only on public resources are no longer sufficient, demanding multiple and innovative arrangements for the sustainability of urban management. The sustainability of urban sites cannot be based solely on the concept of financial benefit. It must incorporate the intangible benefits derived from the built heritage, to encompass the values considered by the population and local users, contributing to the preservation of their identity and cultural reference (Throsby, 2001). The conservation and renewal of urban areas, using existing infrastructure, and the upkeep of historical components, make it possible to maintain their cultural elements (Keene, 2001).

In this sense, the HUL approach is an instrument that proposes the insertion of new urban management practices, looking to combine conservation with development, considering the different cultural traditions and identities, recognizing and incorporating changes in the built and natural environment, and, at the same time, preserving values through sustainable processes (Bandarin & Oers, 2012).

### The HUL Approach

The History Urban Landscape Recommendation proposes guidelines to safeguard historic urban centers by combining urban heritage conservation strategies and the Sustainable Development Goals (UNESCO, 2011). It suggests implementing public policies that value existing dynamics, integrating planning instruments aimed at broader urban contexts and the conservation and management actions of historical areas, including the different stakeholders in decision-making processes (UNESCO, 2019). The Recommendation proposes instruments to support its implementation, organized into four categories: community engagement instruments; knowledge and planning instruments; regulatory instruments; and financial instruments (UNESCO, 2016B).

The HUL approach demonstrates that conservation management confronts the complexity of contemporary city problems, and its sustainability depends on keeping the cultural significance of urban areas. Cultural meaning is shaped by the social environment and is open to new interpretations of its attributes' meanings. The approach advises revisiting the cultural significance of urban areas, adding new significant elements, or even abandoning others, and should be updated considering the physical and functional changes of these areas caused by the social appropriation of urban areas (Zancheti & Loretto, 2015).

### The Cultural Landscape of Pampulha Modern Ensemble

Pampulha Modern Ensemble, as a result of its attributes as a founding framework of modern architecture in Brazil, its international repercussions, and joint federal, state, and municipal efforts, was awarded the title of UNESCO World Heritage Site in 2016 (2016a). The Ensemble's framing within the cultural landscape category,

Critérios da unesco que fundamentam o valor universal excepcional (vue) do conjunto moderno da pampulha	
(i) representar uma obra-prima do gênio criativo humano	
(ii) exibir um evidente intercâmbio de valores humanos, ao longo do tempo ou dentro de uma área cultural do mundo, que teve impacto sobre o desenvolvimento da arquitetura e da tecnologia, das artes monumentais, do urbanismo ou do paisagismo	
(iv) ser um exemplar excepcional de um tipo de edifício, conjunto arquitetônico ou tecnológico ou paisagem que ilustre (um) estágio(s) significativo(s) da história humana	
Elementos e atributos que transmitem o valor universal excepcional (vue) do conjunto moderno da pampulha	
Elementos	Atributos
Relação do conjunto com a paisagem	Espelho d'água
Relação entre os componentes do conjunto	Orla da Lagoa
Componentes - mesma linguagem arquitetônica	Entorno da Lagoa
Componentes - usos ligados ao lazer	Mirantes
Obra coletiva – contribuição de vários artistas	Igreja de São Francisco de Assis
Inovação na arquitetura	Museu de Arte da Pampulha (Cassino)
Inovação no paisagismo	late Tênis Clube
Inovação no urbanismo	Casa do Baile
Inovação tecnológica para o uso do concreto	Jardins dos monumentos
Integração da arquitetura com o paisagismo	Paisagem circundante
Integração de diferentes linguagens artísticas	Paisagem vergel e horizontalizada

demands a more complex and challenging management, covering not just monuments and their context, but also the protection and conservation of its surroundings and socio-economic dynamics. Through the declaration, the ensemble is subjected to a Management and Monitoring Plan, operationalized by a Management Committee<sup>5</sup>, which aims at ensuring the integration of actions of the public spheres responsible for its management, and the reconciliation of the economic, touristic, and cultural activities of the region, becoming part of the municipal planning goals.

The OUV recognition of the Ensemble by the World Heritage Committee is based on criteria present not only in its architectural and landscape characteristics but also in its subjective values (Table 1). The great challenge faced by the management bodies is to conserve the OUV, its significant elements, and attributes, while balancing its conservation against the threats of the pressures of metropolitan real estate dynamics and regional socio-economic development challenges. Therefore, it is necessary to increase dialog with the population and to verify to what extent the values established in the application dossier are shared with the community. The protection and preservation of the Ensemble and its buffer zone are guaranteed by several legal instruments and urban, environmental, and heritage protection actions, assigned to various public bodies in the three spheres of government. The managers, concerned with the segmentation of the actions of these bodies, organize reviews in

**Table 1** VUE of the Conjunto Moderno da Pampulha - rationale criteria, elements and attributes. Source: Authors' elaboration.

**5** Formed by representatives of the three government bodies with guardianship over the area (Federal, State, and Municipal), the Joint Management Committee is chaired by IPHAN, and several bodies responsible for sectoral policies, civil society entities, and local community leaders take part in it.



the management and monitoring plan, to simplify the processing of intervention projects among the three government bodies, to avoid contradictory practices (Carsalade & Sousa, 2020).

The variables related to the Ensemble's OUV must be regularly measured through its public recognition, as recommended by the Management and Monitoring Plan, including the enjoyment of its elements, the water mirror, the monuments, the environmental conditions of the lagoon waterfront that connects the monuments, the state of conservation of the Ensemble, and the control of threats to the landscape context in its surroundings and buffer zone (IPHAN, 2017).

## METHODOLOGY

Relationships with the community are often complex and, in the case of Pampulha, which involves different sectors of the community, even more so. There are local interests (of those living in Pampulha), collective interests (from other areas of the city), and general interests such as those from other parts of the country and the world, that need to be understood and synchronized. In this vein, the works referred to in this article seek a methodology that can check the shared values as a starting point for participatory management. As a result, this research involves three phases: the exploratory phase; fieldwork; and the management of the material collected (Minayo, 2016). The results presented here refer to the exploratory phase of this research, which starts from the literature review on the historic urban landscape to better understand its specificities, and the importance of community participation in planning and management processes for cultural interest urban landscapes.

As the research method sought to establish a dialog with the community about sharing the values recognized by heritage bodies, Pampulha Modern Ensemble was chosen as a case study. As a result, secondary data and information produced by the main technical documents within the World Heritage application process for Pampulha Modern Ensemble were sought and analyzed, with emphasis on the dossier and its respective Management and Monitoring Plan. At this stage, a research tool was developed to collect primary data from the community. Due to the Covid 19 pandemic, the alternative found to establish a dialog with the different social segments was an open access, *online* questionnaire, meant for the general public. The questions sought to investigate the sharing of the values that led to the Ensemble being given the title of World Heritage Site, by different stakeholders in the study area.

The open questions, multiple-choice questions, and images used in the questionnaire were the subject of the pre-test applied through a *link* sent to participants from three different groups, at three distinct times. The first group, consisting of three interviewees, focused on people with a lower educational level, seeking to verify the suitability of the writing for its easy understanding. The second group, comprising twelve interviewees, was directed to specialists

in the heritage area, seeking their contribution to improve the concepts and ideas pursued by the questionnaire. The third group, comprising a random and diverse audience, focused on verifying whether the questions reached the goal expected by the researcher. In this group, the link to the questionnaire was sent to some contacts who, in turn, sent it to other people, without controlling the number of submissions, ultimately obtaining fifty-one answers. The contacts of the first and second groups were monitored and contacted after answering the questionnaire, to determine their opinions and suggestions, which contributed to the improvement of the questionnaire. The answers of the third group were used for the final adjustments of the questionnaire and the outline of the analysis categories presented at the end of this article, always in dialog with the attributes of UNESCO, which are the subject of this study's evaluation.

The fieldwork phase of the research coincided with the most restrictive phase imposed by Covid 19, and the definitive version of the questionnaire was made available *online*. Initially, the *link* to the questionnaire was disseminated among the author's diverse network of relationships as a starting point, acquiring greater randomness, comprehensiveness, and quantity of respondents as one contact sent it to another, expanding the initial network of contacts and the number of possible respondents. As in the pre-test, the final management of the material collected is done using the qualitative methodological approach, which is suitable to research and assess the perception of the values recognized by the respondents for the landscape of the study area.

Although the results are preliminary, this first piece of research intended to test the methodology for its broader application, which is the basic intention of the reflections presented here. The main contributions of the pre-test to improve the questionnaire, were to reduce the number of questions, simplify the writing, increase the number of open-ended questions while exploring the reasons and justifications of the answers, and to use images as part of a strategy, to boost the perception of the respondents about the meaning and attributes of the landscape reflected in the OUV of the Ensemble (see Figures 6 and 7).

The questionnaire was structured in four parts. The first looked at characterizing the respondent profile; the second is the relationship of the respondent with Pampulha (return rate, the activities offered by the place which attract them, the attributes and elements of the landscape they value); and the third delves into the interviewee's perception of Pampulha Modern Ensemble (with the elements it comprises, the evaluation of conservation and use of heritage, the verification of the characteristics and attributes of the Ensemble); while the fourth part checks the respondent's knowledge about a World Heritage Site and the reason for the Ensemble being

## PRELIMINARY RESULTS

**Figure 6** Edge of the Pampulha lagoon. Source: Authors' collection, 2019.



**Figure 7** Rear facade of the São Francisco de Assis Church - tile panel tiled panel by Cândido Portinari. Cândido Portinari. Source: Collection. of the authors, 2019.

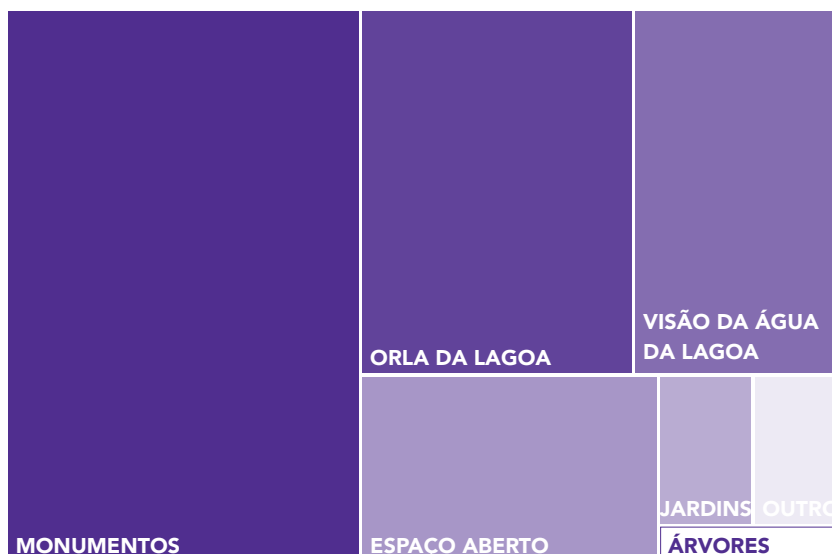


declared as such.

The categories initially defined to interpret answers to the questionnaire emerged from the content analysis of the results obtained in the pre-test, understood as the identification of the different perceptions of the respondents. These categories sought to contemplate the OUV recognized for the cultural landscape of the Pampulha Modern Ensemble, translated into its elements and attributes.

Multiple Choice type questions, like “*What catches your eye in Pampulha?*”, present seven elements of the Pampulha landscape, and the respondent must choose only one option. In a universe of sixty-six answers, the option “*the monuments around the lagoon*” is the most frequent response (42%). Next comes the option “*the waterfront of the lagoon*”, with 21% of the answers; “*the view of the water mirror*”, with 17%; “*the open space*”, with 12%; “*the gardens of the houses*”, with 3%; and “*the trees*”, with 2%. The option “*the houses*” did not receive any responses. The option “*others*” presented two





**Table 2** Landscape element that most draws the interviewee's attention in Pampulha. Source: Elaborated by the authors.

answers: "the whole set comprising the elements described above", and "how the region is more of an "island" in the uneven configuration of the BH space"; reinforcing the character of a differentiated landscape in the context of the city (Table 2). The answers received for this question show the recognition by the interviewees of elements and attributes that convey the OUV of the Ensemble: its relationship with the landscape; the waterfront of the lagoon; the water mirror; the monuments; and the surrounding landscape.

Another question of the questionnaire's pre-test presents a mosaic with photos of the four monuments in the Ensemble and the following statement: "What catches your eye in the photos below?". Among the responses observed in the three groups, most are related to the category *architecture* or *masterpiece*, often expressed by the term "beautiful". To the question "What is Pampulha for you?", most of the answers fit into the categories of *masterpiece*, *identity*, and *urban park*, the latter about the differentiated landscape of the Ensemble in the city context. Again, these answers confirm the appreciation of the elements and attributes that transmit the OUV of this landscape.

The questions "What do you like most in Pampulha?" and "What do you like least in Pampulha?" sought to identify the landscape attribute that the interviewee values the most and the one that bothers them the most, respectively. In the open question modality, these questions did not condition or suggest answers, and the characteristic elements and attributes of the landscape were raised by the interviewees. According to the preliminary analysis, for the positive aspects, the answers were organized into three categories: landscape; urban park; and architectural ensemble. The landscape category encompasses features such as the lagoon, its waterfront, nature, garden, and horizontal landscape, the visual scope, as well as the perception of beauty, and the integration of architecture in the context, comprising 54% of the answers; the urban park category includes answers that refer to feelings of well-being offered by the site's characteristics, such as the open areas, an area that is differentiated within the urban context and the urban facilities, which are suitable for sports and leisure, obtaining 25% of the answers; the architectural ensemble category included answers that highlight the architecture, the

**Table 3** Pampulha's landscape landscape most valued by by the interviewee. Source: Authors' elaboration..



**Table 4** Attribute of the Pampulha landscape that bothers the the interviewee. Source: Elaborated by the authors.



monuments, and heritage, with 22% of the responses (**Table 3**). It is seen that the natural elements in this area are highly valued by the interviewees, as well as the characteristics that define it as a differentiated area in the context of the city. However, not only the presence of nature is valued by the respondents. The presence of architecture as an element that adapts the characteristics of this urban area and its integration with the natural context, are also recognized.

Regarding the landscape aspects that bother the respondents, the answers were spread into the following categories: pollution (65% of the answers); poor conservation (9%); traffic (6%); lack of infrastructure (4%); others (6%); do not know (4%); nothing (3%); and inconsistent answers (3%). In the pollution category, 37% of the answers refer directly to the pollution of the lagoon's water, with 39% to the bad smell caused by this. Another 24% refer to pollution in general (**Table 4**). It is interesting to see that the pollution of the lagoon is the most relevant factor for enjoying the area, and its solution is of great importance for the population.

The decontamination of the lagoon water is one of the greatest challenges imposed on the managers of the Pampulha Modern Ensemble, a problem that has persisted since the 1980s. Previously, watersports were held on the lagoon, but since the 1980s, its water is no longer suitable for this activity. This situation originates from the urban densification of the Pampulha Basin, most of which is located in the neighboring municipality, and the intensification of urban densification in this area over the last decade. Improving the water quality of the lagoon, to allow leisure activities is also one of the recommendations of ICOMOS<sup>6</sup>, which is part of the Ensemble's application dossier (IPHAN, 2017).

The questionnaire used in the pre-test proved to be efficient as an experimental tool, to analyze the elements valued by the different respondents and to make improvements.

This article presented the method used to build a tool to assess the community's perception of the OUV, along with its respective elements and attributes on which the Declaration of Cultural Significance of the Pampulha Modern Ensemble as a World Heritage Site was based. The literature review on the HUL approach, and that of the documents that supported the application, stand out. Their purpose was to list the main concepts that refer to the research and analysis of the pre-test results, both to improve the instrument used to dialog with the community and to build analysis categories to manage the responses.

The groups of respondents who took part in this exploratory stage of the research had different education levels and professions/occupations, and were residents of several parts of the city and the metropolitan region, providing a sample of the diverse stakeholders in the study area. The relationship of the Ensemble with the landscape, the use linked to leisure and sport, the lagoon's waterfront, the water mirror, the surroundings of the lagoon, the green and horizontal landscape, the gardens, as well as the architecture and beauty, are just some of the characteristics of the region highlighted by the interviewees in this phase. Although these are not characteristics directly linked to the values of the buildings and artistic elements associated with them, they are elements and attributes that transmit the OUV of the Ensemble as a cultural landscape, which must be preserved and monitored by the managers to keep the World Heritage title. These are values that, on being preserved, can contribute to keeping its distinctive landscape features in the context of the city. The sampling of the questionnaire responses tends to confirm that the population values the relationship between monuments, gardens, the lagoon, its waterfront, and the trees, with the entire built environment and its uses, which make them inseparable from this context.

Due to the social distancing circumstances imposed at the height of the Covid 19 pandemic when the field research was carried out, the way found to listen to the community, and to contribute to fulfilling the community involvement requirement contained in the management

## CONCLUSIONS

<sup>6</sup> ICOMOS, the International Council on Monuments and Sites, is an NGO associated with UNESCO, which seeks to promote the conservation, protection, use, and appreciation of monuments, urban centers, and sites.



plan, was through an *online* questionnaire. Although not ideal, this resource was a satisfactory alternative to re-establish dialog with the community, disseminate recognition of the Ensemble as a World Heritage Site, and the importance of its conservation to maintain an important element of the city's identity.

It was found that more than outstanding universal values, it is the elements and attributes in the landscape of Pampulha Modern Ensemble that contribute to the materialization of such values as a cultural landscape, and that are promoted as aspects recognized and valued by the different stakeholders in the area. These conclusions become important when assessing the means and ways of listening to the community involved, and to determine the ways for their participation.

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