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Cultural Park: Between the Pressure of Globalism and the Protection of Local Values, a Case Study

Park kulturowy – między presją globalizmu a ochroną wartości lokalnych. Studium przypadku

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Introduction – Landscape as a record of historical and contemporary processes

Environmental conditions determine the natural landscape. The cultural landscape is shaped by human interaction with the environment. As a result of the interaction caused by humanity's desire to achieve its culturally determined goals, the landscape is undergoing constant metamorphosis. Hence, the cultural landscape contains in its physiognomy a record of historical and contemporary processes that constantly shape the area of perception. Depending on the nature of the processes, their intensity and orientation, a given landscape may retain and accumulate historical values or undergo gradual or rapid transformations in line with contemporary trends.¹ In cases where we deal with a landscape with a predominance of defined historical values, we perceive such a landscape as historic. Due to the values attributed to the testimonies of history and the understanding of the social interest in their behavior in such cases, we should initiate protection mechanisms. We should consciously control the processes taking place in our environment, in the landscape, to preserve, exhibit and use the perceived values socially.² The conflict of values, the predominance of conservative tendencies or negative transformations is

also reflected in the landscape record, in the current physiognomy of a given area. Hence, in the areas of historical landscapes, it is easy to see threats and trends of globalization, as they result in changes leading to significant modifications of a given landscape. The landscape once again turns out to be a sensitive indicator of changes taking place on a local and global scale.

Subject, purpose and methodology of research

The starting assumption was that historical landscapes that qualify for protection as historic landscapes are a particular form of the cultural landscape. These landscapes are of research interest to the authors. In such landscapes, we can see both the evidence of old forms of land use and development and features that co-create regional differences and determine the cultural identity of a given area. Changes in such landscapes pose a threat to the value of the testimony of history.³ Counteracting negative changes is based, among other things, on the system of monument protection. In Poland, the evolution of the system of monument protection in the field of cultural landscape protection has progressed from the perception of viewing issues (view from and of the monument) to a comprehensive approach to landscape issues in the formula of a

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cultural park defined as a statutory form of monument protection. The evolution of the system resulted in the regulatory provisions of the Act on the protection and care of monuments of 2003, defining the goals, forms and procedures of establishing a cultural park and its place in the monument protection system. The system is complemented by the “Principles of creating and managing the Cultural Park and drawing up a plan for its protection”—that is, a formalized executive instruction, constituting official substantive help in the case of establishing a cultural park.⁴ The document’s formal status results from the recommendation for application expressed by the Monuments Protection Council operating at the Ministry of Culture and National Heritage. The analysis of the functioning of cultural parks on a state-wide scale and noting their susceptibility to globalist transformations is the basis for formulating conclusions both in the sphere of the effectiveness of forms of monument protection and the dynamics of changes in native cultural landscapes. This analysis is possible thanks to a good definition of the initial state—the delimitation of the area, and the definition of the values and characteristics of landscapes that are protected in the form of cultural parks. Against this background, it is easy to distinguish the features and processes that result from the pressure of globalist tendencies, which, as a rule, differ from the properties of local processes and are rooted in place-based tradition. Protected historic landscapes are treated as a reference area for the dynamics of globalization processes in the cultural landscape of particular value. The overriding aim of this research is to capture the scale and dynamics of globalization processes in the landscape perceived as a threat to the values of the cultural landscape. The

complementary goal is to formulate conclusions for the improvement of monument protection tools in protecting historical (monumental) landscapes.

Historical conditions – the value of heritage

According to the classic definition of J. Bogdanowski, cultural landscapes in which one of the historical figures of the natural environment has survived in a compact area, complemented by buildings, engineering works or other elements appropriate for a given type of economy and period, are historical landscapes to which we add historical value. It is a particular case of a cultural landscape of exceptional value as a holistic document of bygone eras.⁵ Among the multitude of types of such landscapes, urban landscapes constitute a particular category. They can be landscapes that have grown organically over the centuries (e.g., the Old Town in Cracow with a thousand-year history of evolution), they can document the coexistence of various cultural patterns (e.g., Cracow’s Kazimierz, the neighboring historical quarters of a Jewish and a Christian city), or they can be urban landscapes resulting from homogeneous urbanization action (e.g., Nowa Huta—an ideal city-turned-district in the era of Socialist Realism and Socialist Modernism). They are usually landscapes with a distinct range of forms that build the specificity and identity of the place. Cracow’s historic districts, such as the Old Town, Kazimierz with Stradom, Nowa Huta, or Krupówki Street in Zakopane, are examples of such landscapes. For each of the areas mentioned above, a cultural park was established with an dedicated subject and protection purpose via municipal government decisions. For each of these areas, extensive analytical

Table 1. Stages in the preparation of a protection plan for a cultural park. “Plan for the protection of the Cultural Park area of Krupówki Street in Zakopane,” according to terms of the Agreement concluded by the authors’ team with the Zakopane City Hall.

No. / Stage of development	Task
1.	Historical analysis of the area of Krupówki Street
2.	Division of the Krupówki landscape into essential elements with justification for the selection of the division method
3.	Identification of architectural and landscape interiors (WAK) and their complexes (ZWAK)
4.	Analysis of the landscape of the Krupówki Street area using the identified WAK and ZWAK
5.	Analysis of active and passive exposure of the street area within the boundaries of the cultural park
6.	Valorization of the area of the cultural park in terms of historical and contemporary
7.	Information and consultation meeting with stakeholders-residents of the city of Zakopane.
8.	Analysis of past and current processes in the landscape of the Krupówki Street area and determination of the directions of changes
9.	SWOT analysis for establishing a cultural park
10.	Guidelines for the protection and shaping of the landscape, resulting from the value assessment
11.	A list of actions in individual ZWAKs, in the form of strategic material, containing guidelines for the resolution of the Zakopane City Council of September 3, 2015 No. XII/183/2015 on the establishment of a Cultural Park for the area of Krupówki Street, in the scope applicable to the City of Zakopane Spatial Development Conditions and Directions Study, and to local spatial development plans in the area covered by the cultural park
12.	Second information and consultation meeting with stakeholders-residents of the city of Zakopane

and management documentation was developed, contained in the cultural park protection plan formula, implemented in a standard methodological convention.⁶ The attached table illustrates the method through the content and stages of developing a plan to protect the Krupówki Street cultural park in Zakopane.⁷

On the one hand, the formula of the study presented above serves to precisely define the conditions and historical and compositional values of landscapes. On the other hand, the cultural landscape, analyzed in terms of critical points, lines, axes and viewing surfaces as well as elements of passive exposure in the form of dominants, subdominants, accents and viewing areas, and synthesized in the scale of interiors and architectural and landscape interior complexes, reveals its specificity and is subject to detailed document. This formula shows the specificity of a given area's landscape and culture, identity, and historical values. Individual cultural parks take on an individual dimension and gain specific protection goals. Thus, the Old Town Cultural Park in Cracow serves to protect the landscape of the medieval city, filled with architecture of valuable architecture, which has accumulated over the centuries. The Kazimierz Cultural Park with Stradom in Cracow covers a vast area of the city, where there are legible elements of the medieval charter-period urban system, the historic Oppidum Judeorum (Jewish Town), island-like religious complexes with the highest architectural value and quarters of buildings from the nineteenth and twentieth centuries illustrating cultural evolution and a functional district dominated by tenement houses and complexes of historic industrial and technological monuments. Nowa Huta Cultural Park includes a homogeneous urban composition of a socialist realist, satellite for the contemporary city of Cracow, which was to be a base for the strategic metallurgical plant, according to political and economic assumptions of the V.I. Lenin Steelworks. The Cultural Park of Krupówki Street in Zakopane stretches along the street that is the central axis of urbanization of the Podtatrze summer resort, which turned from a highland village at the turn of the nineteenth and twentieth centuries into a city, the most famous center of tourism, entertainment and mountain sports in the Polish Carpathians. Each of the areas mentioned above is characterized by a cultural landscape with individual characteristics and a historically conditioned character. In each of them, the values resulting from the historic character have been recognized, and thus each has become the subject of formal legal protection.

The pressure of globalism – transformation

Globalization refers to at least three dimensions of life: economic, socio-cultural and political.⁸ Although one of the classics of analyses of globalism, the Nobel laureate J.E. Stiglitz, avoids qualifying globalization as a good or bad process, there are many voices about the threats and adverse effects of globalization.⁹ Uniformi-

zation, homogenization, and standardization are indicated as the effects of globalization. Cultural and economic processes of westernization, coca-colonization, McDonaldization, ikeicization, and the like are identified.¹⁰ From the Polish perspective, it can be indicated that the negative impact of globalization in the landscape dimension was recorded in the statutory form. The regulation of the Council of Ministers of January 11, 2019, on the preparation of landscape audits (Dz.U. 2019, item 394) states that “for identified threats to the possibility of preserving the value of the landscape, the source of the threat, the scale of the threat and the degree of threat are determined.” At the same time, “mixing local patterns and global processes in a given area” is seen as one of the categories of threats. In fact, in historical complexes, in historic cultural landscapes, the pressure of globalism is evident and destructive. It is expressed in a different scale and form—from unified retail chains, their product offerings, signs and visual communication, preferring invasive ornamental greenery alien to local habitats, forms of management and scaling, and cosmopolitan architecture that ignores the genius loci and landscape identity. This catalogue of threats can be expanded with the functional and formal transformation of landscape components generated by international investor factors. Interference with the substance of objects, including monuments that make up components of local landscapes (e.g., tiles or plasters from global producer networks, and profoundly changing the perception of colors and textures of buildings). The sum of these interventions and the accompanying changes in expectations, fashions, and consumer preferences translate into the destruction or profound transformation of a given landscape's landscape identity and cultural identification.

The unification of the architectural substance, the facade of monuments, the globalization of the formal and functional substandard, the advantage of a mobile community over one rooted in a given area affects both traditionally understood monuments, holistically perceived cultural landscapes, as well as the sphere of intangible heritage of a given community. In the examples of valuable landscape areas of Cracow or Zakopane mentioned above, such phenomena occur incidentally, but they can be perceived as a harbinger of a more general tendency and increasing threats.

Cultural park – the intention behind and the potential for shaping processes

As a legal form of monument protection specified in the Act of July 23, 2003, on the Protection and Preservation of Historical Monuments, a cultural park is a tool dedicated to the protection of historic landscapes. It is a form of monument protection entrusted to the competence of the local government. It is a process control tool for protective purposes. Processes that are often opposed to runaway processes of exploitation, commercialization, and finally, the globalization of the

landscape. In areas with high cultural and historical values, it is often the last line of defense initiated by the local government, rightly sensing the threat, not to the historical substance but the character and the spirit of the place. The essence of protective measures in identifying and defining the values to which this protection is to apply. Value identification enables them to be prioritized, valorized, and allows for identifying threats and processes to which they are subjected. These findings, in turn, become the basis for the diagnosis of the condition of cultural heritage, and in particular of the cultural landscape, which reflects the synthesis of the processes taking place. Thanks to these arrangements, it is possible to formulate recommendations in the protection plan of a given cultural park.

The cultural park protection plan is a document of the local government that defines the management method: managing and arranging the area to protect, partially renovate and “successfully continue” the form of a given cultural landscape. The plan is an attempt to diagnose, forecast and immediate changes in the landscape. It is not a static evaluation of values and the determination of an equally static, ideal target state but an attempt to define ongoing processes and consequences. Thus, the cultural park is the highest expression of the self-government’s responsibility for the area entrusted to it.¹¹ The experience of the Municipality of Cracow in establishing and managing cultural parks is pioneering in Poland. The case of Krupówki in Zakopane shows the transfer of methods of protecting and extracting the value of the cultural landscape in a highly commercialized area.

Let us take a closer look at the guidelines for Krupówki in Zakopane. The division of the Cultural Park area for the Protection Plan was based on morphological criteria, treated as a record of past and ongoing processes here. Such a division allowed for the definition of areas with internally coherent features, which combine different components of the urban landscape. Instead of a mechanical division into streets, building blocks and green areas, the resulting areas were consistent in terms of origin, use, form and size of objects, and thus: with similar conditions and problems, not only conservation and protection or viewing but also, for example, social or related to the intensity of tourist traffic.

Areas with similar features were defined as ZWAKs: architectural and landscape interior complexes, as they consist of visually different but mutually complementary interiors—streets, squares, intersections, gardens in the middle of blocks, courtyards, etc.

Sets of interiors with similar features were combined into larger areas, called landscape models of Krupówki Street. Their identity and distinctiveness are determined both by the differences in the structure of buildings and the differences in terms of scale and meaning, scenic aspects. The exhibition, i.e., the detailed definition of the essential openings and viewpoint connections, is another specific feature of the Cultural Park Protection Plan, which distinguishes it

from other documents, e.g., the local spatial development plan. The individual fragments of the city resulting from such adopted methods of division were assessed in terms of historical and contemporary values, taking into account the directions and pace of changes shaping them.

The division of the landscape of the area of Krupówki Street into essential elements and the justification of the division criterion in the adopted working method corresponds to the object of protection of the Cultural Park, which is the historic landscape. The landscape, being a physiognomy, the face of the environment, is the most visible, the most general, and at the same time the most literal—a record of the processes taking place in the past and currently taking place.

The analyses of the directions of changes, prepared based on previous experiences (Cracow’s cultural parks), show the tendencies and threats of recent changes currently underway, among which the following models have been identified:

1. Continuative Model—denotes all phenomena indicating the creative continuation of historical functions, attention to the form and structure of all the components of the interior (buildings, roads, greenery, etc.).
2. Preservative Model—denotes the phenomena that shape the general behavior of form and substance, but in a non-interfering or opportunistic way; it is usually associated with deviation from historical functions and limited care of the condition of the landscape.
3. Metamorphic Model—denotes phenomena that shape the landscape quickly and violently, often related to the implemented adaptations and transformations. Today it is impossible to assess these changes unequivocally; the model determines the facts of their occurrence and pace.
4. Degradation Model—denotes phenomena that negatively shape the landscape.

At the same time, guidelines for protection and conservation activities were defined, namely:

- conservation—all procedures aimed at maintaining the current state of the interior, with additions and legibility;
- integration—combining old and new substances, merging broken and obliterated systems;
- reconstruction—recreating non-existent elements and assemblies according to historical data;
- recomposition—creating new values with the use or marking of relics of old systems;
- creation—creating new values with the use of inspiration from old forms and systems.

Use process models:

- contemplation—fulfilment of the conditions that allow for complete use of place-based identity (*genius loci*); predominance of service functions (primacy of the existing value);
- extensive contemplation—use with the utmost care

for existing place-based value, conditioned, for example, by religious and commemorative functions; often with limited accessibility;

- intense contemplation—the whole use of the value of a place as a catalyst for activity based on its phenomenon, but not requiring permanent and irreversible changes in its substance;
- penetration—meeting the conditions for introducing commercial functions while maintaining the possibility of referring to a place's traditions (balance of the existing and added value);
- participation—the primacy of new, commercial functions of considerable intensity.

Models of the process of shaping landscape identity are:

- Sublimative—emphasizing, extracting, improving, raising existing values.
- Additive—perfecting the form, function, and hence: the identity of the place by introducing small contemporary additions.
- Integrative—combining the old and new forms,

functions, and thus: the identity of the place, on the principles of balance.

- Applicative—searching for a new identity by introducing new functions, forms, and meanings—concerning the historical background.

Below we present an example card containing a synthesis of analyses and guidelines for a selected landscape area (WAK) taken from the protection plan of the cultural park of Krupówki Street in Zakopane.¹²

Views and greenery

- the observation axis to the tower of the Holy Family Church is kept
- tidying up greenery (removing root suckers created by trees, caring for lawns, adding grass in well-trodden areas, designing low greenery)
- arrangement and modernization of small architecture (benches, litter bins, surface).



Fig. 1. Elimination of the tacky image of a historic building dominated by commercialism, a—current state, b—state according to the guidelines of the cultural park protection plan, 2015; photos by Z. Myczkowski.


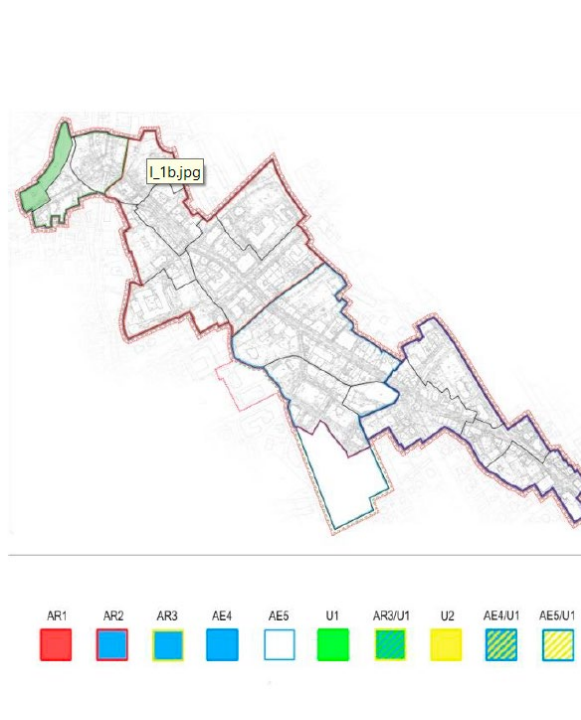
Ryc. 1. Eliminacja niekorzystnego wizerunku zespołu historycznego zdominowanego przez komercję, a – stan istniejący, b – stan według wytycznych planu ochrony parku kulturowego, 2015; fot. Z. Myczkowski.



Fig. 2. Visual reduction of the global style of architecture dominated by commercialism in the context of the regional cultural landscape of Krupówki Street in Zakopane, a—the current state, b—the state framed by greenery according to the guidelines of the cultural park protection plan, 2015; photos by Z. Myczkowski.

Ryc. 2. Redukcja wizualna globalnego stylu architektonicznego zdominowanego przez nadmierną komercję w kontekście regionalnego krajobrazu kulturowego ul. Krupówki w Zakopanem, a – stan istniejący, b – stan obramowany zielenią według wytycznych planu ochrony parku kulturowego, 2015; fot. Z. Myczkowski.

Table 2. Synthesis of analyses and guidelines for ZWAK I.1, Pęksowy Brzyzek; source: *Plan ochrony Parku Kulturowego obszaru ulicy Krupówki w Zakopanym*, authors: J. Wowczak, A. Siwek, U. Forczek-Brataniec, P. Nosalska, R. Marcinek, Z. Moździerz, A. Rykaczewska, Z. Myczkowski, Kraków 2016–2017.

ZWAK I. 1	Pęksowy Brzyzek
No plan in force	Characteristics: Areas of religious cemeteries ZC / Public spaces / Sequences and viewpoints
	
Landscape type: with a predominance of archetypal features: CONS	Protection process model: AO
Identity shaping process model: Sublimative	Use process model: Extensive contemplation
Optimal model view shaping process: Preserve	Model/typology of the processes: CONT

DISTANT VIEWS			URBAN INTERIORS			INTERIORS WITH WATER		
Unveiling	Preserve view	Forefield cleanup	Greenery cleanup	Street furniture restructuring and modernization	Removal of disharmonious elements	Visibility	Ensuring functional access	Spatial framework
	x	x	x	x				

Conservation recommendations for street and park furniture

The cemetery area:

It is forbidden to install advertising boards and devices, except for signs related to tourist routes, information boards related to the service and function of the area, boards related to devices and objects of technical infrastructure.

It is permitted to install street and park furniture related to the service and function of land use.

Fences (height, type).


Area for the development of religious services:

It is forbidden to locate advertising boards and devices, except for signs related to the course of tourist routes, information boards related to the service and function of the area, boards related to devices and objects of technical infrastructure.

It is permitted to install street and park furniture related to the service and function of land use.

Fences (height, type).

Table 3. Conservation recommendations in the field of street and park furniture.

Address; name in circulation, an entry in the register, entry in the municipal records; dating				Conservator's recommendations Systemic // Detailed	Actual function	Technical condition	Current view
Kościeliska	Pęksów Brzyzek	A.K./349/31 z 5.11.1931 and L.A.K.31 z 5.11.1931	From 1850	The historical complex of the highest value, STRICT CONSERVATION PROTECTION, all activities require the permission of the competent Provincial Conservator of Monuments and the preparation of conservation programs in advance. SPECIAL PROTECTION SHOULD BE SUBJECT TO THE ORIGINAL MONUMENT SUBSTANCE and THE VIEW AND SPATIAL RELATIONS OF THE COMPONENTS OF THE TEAM.	Religious-sepulchral	Good	

Conclusion – globalism versus identity of place – defense of values

It is believed that the economic and cultural pressure of globalization is an inevitable phenomenon. Z. Bauman stated: “Globalization cannot be stopped in any way, much less reversed. You can be ‘for’ or ‘against’ the net of interdependence that entwines the entire planet, but the effect of this attitude will be the same as applauding or protesting against successive solar or lunar eclipses.”¹³ However, due to respect for the past and the need to protect the principles of place-based identity, it is possible to indicate areas where changes should be slower or not at all. Establishing a cultural park with a statutory protection plan, as an element combining state legislation with protection provided by local law, appears to be a powerful tool for inhibiting globalist

processes in areas of exceptional landscape value. Establishing a cultural park may result in the fact that the development is not inhibited within its boundaries but directs it to be a continuation and complement to the tradition of the place and exclude globalist cultural degradation. The experiences cited and examples show this mechanism in practice. A cultural park in its genesis was not constructed as a conscious counterbalance to globalism, but in practice, the protection of the identity of a readable place in the landscape becomes a natural barrier to globalist pressure. The experience resulting from the establishment of cultural parks and the preparation of conservation plans for them may be a significant inspiration for shaping new tools of landscape policy aimed at preserving local values. After all, as J. Purchla said, locality becomes a value in itself in the face of globalization.¹⁴

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³ Z. Myczkowski, *Park kulturowy jako forma obszarowej ochrony zabytków*, “Ochrona Zabytków” 2007, No. 2, p. 105–116; A. Siwek, *Po co nam park kulturowy? – geneza i specyfika formy ochrony zabytków*, “Renowacje i Zabytki” 2020, No. 1, p. 26–41.

⁴ *Zasady tworzenia Parku Kulturowego, zarządzania nim oraz sporządzania planu jego ochrony*, Kraków 2005, https://nid.pl/pl/Dla_wlascicieli_i_zarzadcow/dla-samorzadow/parki-kulturowe/procedur/Zasady%20tworzenia%20Parku%20Kulturowego,%20zarz%C4%85dzania%20nim%20oraz%20sporzc%C4%85dzania%20planu%20jego%20ochrony.pdf (accessed: 26 VIII 2021).

⁵ R. Marcinek et al., *Możliwości wdrożenia Europejskiej Konwencji Krajobrazowej i problem zachowania dziedzictwa kulturowego poprzez kształtowanie krajowej polityki przestrzennej – rekomendacje do KZPK*, http://www.mir.gov.pl/rozwoj_regionalny/Polityka_przestrzenna/KPZK/Ekspertyzy/Documents/EKK_dziedzictwo_kulturowe_511.pdf (accessed: 26 VIII 2021).

⁶ R. Marcinek et al., *Park kulturowy jako forma ochrony krajobrazu kulturowego (historycznego)*, http://krajobrazmiejscamiasta.pl/wp-content/uploads/2021/10/park_kulturowy_jako_forma_ochrony_krajobrazu_kulturowego.pdf (accessed: 26 VIII 2021).

⁷ *Plan ochrony Parku Kulturowego obszaru ulicy Krupówki w Zakopanym*, autorzy: J. Wowczak et al., Kraków 2016–2017, <http://pkk.zakopane.eu/> (accessed: 26 VIII 2021).

⁸ R. Robertson, *Globalisation: Social Theory and Global Culture*, London 2000.

⁹ J.E. Stiglitz, *Globalizacja*, Warszawa 2004.

¹⁰ A. Grzybowska, *Globalizacja – szanse i zagrożenia*, [in:] *Współczesne problemy ekonomiczne. Polityka państwa a proces globalizacji*, ed. G. Wolska, Katowice 2013, p. 10–19.

¹¹ Z. Myczkowski, *Park kulturowy*, op. cit.

¹² *Plan ochrony Parku Kulturowego obszaru ulicy Krupówki w Zakopanym*, op. cit.

¹³ Z. Bauman, *Szanse etyki w zglobalizowanym świecie*, Kraków 2007, s. 65.

¹⁴ J. Purchla, *Dziedzictwo kulturowe*, [in:] *Kultura a rozwój*, ed. J. Hausner et al., Warszawa 2013, p. 47.

Abstract

The presented discussion concerns the cultural park as an autonomous form of monument protection. It is necessary to define the dependencies and differences between other forms of monument protection in Polish legislation in the context of opposing globalism, which forced appropriate comparisons. The evolution of the monument protection system in the sphere of cultural landscape protection has gone from the problem of views (view from and to the monument), to a comprehensive approach to landscape issues in the formula of a cultural park. Individual stages of the evolution of a cultural park as a form of protection are the result of experience and individual attempts to create and run these parks. Nevertheless, first, to present a complete picture of the phenomenon, it is necessary to present the doctrinal and legal conditions that work complementary or parallel to the monument protection system. A cultural park, in its genesis, was not constructed as a conscious counterbalance to globalism, but in practice, the protection of the identity of a clear place in the landscape becomes a natural obstacle to the pressure of globalization.

Streszczenie

Przedstawiona w artykule dyskusja dotyczy parku kulturowego jako autonomicznej formy ochrony zabytków. Konieczne jest zdefiniowanie zależności i różnic pomiędzy innymi formami ochrony zabytków w polskim prawodawstwie w kontekście przeciwstawienia się globalizmowi, co wymusiło odpowiednie porównania. Ewolucja systemu ochrony zabytku w sferze ochrony krajobrazu kulturowego przeszła od problemu widoków (widok z zabytku i na zabytek) do wszechstronnego podejścia do kwestii krajobrazowych w formule parku kulturowego. Poszczególne etapy ewolucji parku kulturowego jako formy ochrony są wynikiem doświadczenia oraz prób utworzenia i prowadzenia tych parków. Niemniej najpierw, aby przedstawić kompletny obraz zjawiska, konieczna jest prezentacja doktrynalnych i prawnych warunków, które działają komplementarnie lub równolegle względem systemu ochrony zabytków. W swojej genezie park kulturowy nie został skonstruowany jako świadoma przeciwwaga dla globalizmu, lecz w praktyce ochrona tożsamości czytelnego miejsca w krajobrazie staje się naturalną przeszkodą dla presji globalizacyjnej.