

**UNESCO**

**WORLD HERITAGE CONVENTION  
WORLD HERITAGE COMMITTEE**

24th ordinary session  
(27 November - 2 December 2000)  
Cairns (Australia)

**EVALUATIONS OF CULTURAL PROPERTIES**

Prepared by the  
International Council on Monuments and Sites  
(ICOMOS)

The IUCN and ICOMOS evaluations are made available to members of the Bureau and the World Heritage Committee. A small number of additional copies are also available from the secretariat.  
Thank you.



**2000**

# **WORLD HERITAGE LIST**

## *NOMINATIONS 2000*

### **INTRODUCTION**

#### **I NOMINATIONS OF MIXED PROPERTIES**

##### **A Property which the Bureau recommended for inscription on the World Heritage List**

###### *South Africa*

- Drakensberg Park alternatively known as oKhahlamba Park 1

##### **B Properties which the Bureau referred back to the State Party**

###### *China*

- Mount Qingcheng and the Dujiangyan Irrigation System 5

###### *Lithuania-Russian Federation*

- The Curonian Spit 9

##### **C Nomination to be considered by the twenty-fourth extraordinary session of the Bureau**

###### *Nepal*

- Shey Phoksundo National Park 12

#### **II NOMINATIONS OF CULTURAL PROPERTIES**

##### **A Properties which the Bureau recommended for inscription on the World Heritage List**

###### *Argentina*

- The Jesuit Block and the Jesuit Estancias of Córdoba 15

###### *Armenia*

- The Monastery of Geghard and the Upper Azat Valley 20

|  |    |
|--|----|
| <i>Austria</i>   |    |
| - The Wachau Cultural Landscape (the Wachau Region including the Abbeys of Melk and Göttweig and the Historic Centre of Krems) | 22 |
| <i>Azerbaijan</i>  |    |
| - The Walled City of Baku with the Shirvanshah's Palace and Maiden Tower   | 28 |
| <i>Belarus</i>   |    |
| - The Mir Castle Complex   | 32 |
| <i>Belgium</i>   |    |
| - The Historic Centre of Brugge  | 35 |
| - The Major Town Houses of the Architect Victor Horta  | 39 |
| - Archaeological Site of the Neolithic Flint Mines at Spiennes, Mons   | 44 |
| - Notre-Dame Cathedral in Tournai  | 50 |
| <i>Bolivia</i>   |    |
| - Tiwanaku: Spiritual and Political Centre of the Tiwanaku Culture   | 55 |
| <i>Chile</i>   |    |
| - The Churches of Chiloé   | 58 |
| <i>China</i>   |    |
| - Ancient Villages in Southern Anhui - Xidi and Hongcun  | 63 |
| - Longmen Grottoes   | 66 |
| - Imperial Tombs of the Ming and Qing Dynasties  | 69 |
| <i>Cuba</i>  |    |
| - Archaeological Landscape of the First Coffee Plantations in the Southeast of Cuba  | 73 |
| <i>Czech Republic</i>  |    |
| - The Holy Trinity Column in Olomouc   | 77 |
| <i>Denmark</i>   |    |
| - Kronborg Castle  | 81 |
| <i>Germany</i>   |    |
| - Monastic Island of Reichenau in Lake Constance (Klosterinsel Reichenau im Bodensee)  | 84 |

|  |     |
|--|-----|
| - Gartenreich Dessau-Wörlitz (The Garden Kingdom of Dessau-Wörlitz,<br>Cultural Landscape of Dessau-Wörlitz) | 89  |
| <i>Italy</i>   |     |
| - Assisi, the Basilica of San Francesco and other Franciscan sites   | 94  |
| - City of Verona   | 99  |
| <i>Japan</i>   |     |
| - Gusuku Sites and Related Properties of the Kingdom of Ryukyu   | 104 |
| <i>Netherlands</i>   |     |
| - Rietveld Schröderhuis (Rietveld Schröder House)  | 108 |
| <i>Peru</i>  |     |
| - Historical Centre of the City of Arequipa  | 111 |
| <i>Republic of Korea</i>   |     |
| - Kyongju Historic Areas   | 116 |
| - Koch'ang, Hwasun, and Kanghwa Dolmen Sites   | 120 |
| <i>Russian Federation</i>  |     |
| - Historical and Architectural Complex of the Kazan Kremlin  | 123 |
| - The Ensemble of Ferapontov Monastery   | 128 |
| <i>Slovakia</i>  |     |
| - Bardejov Town Conservation Reserve   | 131 |
| <i>Spain</i>   |     |
| - The Roman Walls of Lugo  | 134 |
| - The Palmeral of Elche: a Cultural Landscape Inherited from Al-Andalus                                      | 137 |
| - The Archaeological Ensemble of Tàrraco   | 140 |
| <i>Sweden</i>  |     |
| - Södra Ölands Odlingslandskap (The Agricultural Landscape<br>of Southern Öland)                             | 145 |
| <i>Switzerland</i>   |     |
| - Three Castles, Defensive Wall and Ramparts of the Market-town of Bellinzone                                | 149 |
| <i>United-Kingdom</i>  |     |
| - The Blaenavon Industrial Landscape   | 152 |

*United Republic of Tanzania*

- The Stone Town of Zanzibar 159

**Extension of cultural properties inscribed on the World Heritage List**

*Armenia*

- The Monasteries of Haghpat and Sanahin 163

*China*

- The Potala Palace and the Jokhang Temple Monastery 165
- The Classical Gardens of Suzhou 168

**B Properties which the Bureau did not recommend for inscription**

*Croatia*

- The Ancient Pula with the Amphitheatre 171

*Latvia*

- The Abava Valley 175

**C Properties for which the nominations were referred back to the State Party for further information**

*Armenia*

- Echmiatsin and the Archaeological Site of Zvartnots 178

*Bosnia and Herzegovina*

- The Old City of Mostar 181

*Croatia*

- Cathedral of St James in Šibenik 184

*France*

- The Loire Valley between Maine and Sully-sur-Loire 188

*Hungary*

- Sopianae Palaeochristian Cemetery Site, Pécs 193

*Nicaragua*

- The Ruins of León Viejo 196

*Oman*

- The Shisr, Khor Rori, and al-Balid Archaeological Sites and the Frankincense Park of Wadi Dawkha in the Dhofar Region 199

*Russian Federation*

- The Bolgar Historical and Architectural Complex 203

*Senegal*

- Island of Saint-Louis 207

*Spain*

- The Catalan Romanesque Cultural Landscape of the Vall de Boí 210
- The Archaeological Site of the Sierra de Atapuerca, in the Municipalities of Atapuerca and Ibeas de Juarros (Burgos) 216

*United-Kingdom*

- The Historic Town of St George and Related Fortifications 219

*Uzbekistan*

- Historic Centre of Shakhrisyabz 224

*Venezuela*

- Ciudad Universitaria de Caracas 226

# INTERNATIONAL COUNCIL ON MONUMENTS AND SITES (ICOMOS)

## World Heritage Nominations 2000

### 1 Analysis of nominations

In 2000 ICOMOS has been requested to evaluate 70 new and deferred nominations of and extensions to cultural and mixed properties, the largest number since inscriptions began to be made to the World Heritage List in 1978, and exceeding the previous highest total of 55, in 1999. This large number of nominations and the short period available for the completion of missions, consultations, and the production of written evaluations have once again imposed a considerable strain on the resources of ICOMOS.

The *geographical spread* largely duplicates the trend that has become apparent in recent years:

|                                     |   |
|-------------------------------------|---|
| <i>Europe</i>                       | 44 nominations (14 deferred, 1 extension)<br>24 countries |
| <i>Asia/Pacific</i>                 | 11 nominations (2 extensions)<br>7 countries              |
| <i>Latin America/<br/>Caribbean</i> | 11 nominations (2 deferred)<br>9 countries                |
| <i>Africa</i>                       | 3 nominations (1 deferred)<br>3 countries                 |
| <i>Arab States</i>                  | 1 nomination  |

The *distribution by country* from those States Parties nominating more than one property was as follows:

|               |   |
|---------------|---|
| 6 nominations | China (2 extensions)<br>Spain (3 deferred nominations)                                      |
| 5 nominations | Russian Federation (1 joint with Lithuania)   |
| 4 nominations | Belgium   |
| 3 nominations | Armenia (1 extension)<br>Croatia (1 deferred nomination)<br>Germany (1 deferred nomination) |
| 2 nominations | Argentina<br>Chile<br>Italy<br>Republic of Korea<br>United Kingdom                          |

The *types of site* are broadly comparable with those in 1999:

|                             |          |
|-----------------------------|----------|
| Monument or group           | 24 (34%) |
| Historic towns/town centres | 20 (28%) |
| Cultural landscapes         | 10 (14%) |

|                      |         |
|----------------------|---------|
| Archaeological sites | 9 (13%) |
| Mixed sites          | 4 (6%)  |
| Industrial sites     | 3 (5%)  |

The main change by comparison with 1999 is an increase in the proportion of historic towns in the properties considered in 2000

At the 24th Session of the Bureau of the World Heritage Committee, held in Paris on 26 June–1 July 2000, presentations were made by ICOMOS in respect of each of these properties.

The Bureau recommended that 40 properties should be inscribed on the List and that 3 extensions should be approved. Of the remainder, the Bureau recommended that consideration of 6 nominations should be deferred; it referred 16 back to the States Parties concerned for further information. The remaining 5 nominations were withdrawn by the respective States Parties before the Bureau meeting, but these had already been fully evaluated by ICOMOS.

### 2 ICOMOS procedure

#### a Preparatory work

Following an initial study of the dossiers, expert advice was sought on the *outstanding universal value* of the nominated properties, with reference to the six criteria listed in the *Operational Guidelines* (1999), para 24(a). For this purpose, ICOMOS called upon the following:

- ICOMOS International Scientific Committees;
- individual ICOMOS members with special expertise, identified after consultation with International and National Committees;
- non-ICOMOS members with special expertise, identified after consultation within the ICOMOS networks;
- collaborating NGOs (TICCIH, DoCoMoMo).

Concurrently, experts were selected on the same basis for *evaluation missions* to nominated properties. The same procedure was adopted for selecting these experts as that just described. The missions were required to study the criteria relating to authenticity, protection, conservation, and management (*Operational Guidelines*, para 24(b)).

Experts are sent photocopies of dossiers (or relevant parts of them, where the dossiers are extensive). They also receive documentation on the Convention and detailed guidelines for evaluation missions.

ICOMOS missions were sent to all the nominated sites. The Chinese mixed site of Mount Qingcheng and the Dujiangyan Irrigation System was evaluated by an IUCN expert, on behalf of both Advisory Bodies, and joint

ICOMOS-IUCN missions visited the other mixed sites, and also the Swedish cultural landscape of Södra Öland.

The missions were carried out by a total of 53 experts from 34 countries (it should be noted that in a few cases an expert evaluated more than one nominated property). The geographical distribution of experts closely parallels that of the nominated sites, in accordance with the ICOMOS policy of selecting regional experts for missions.

The countries from which ICOMOS experts were drawn were Argentina, Austria, Belgium, Brazil, Bulgaria, Canada, China, Costa Rica, Czech Republic, Denmark, Finland, France, Germany, Greece, Hungary, Israel, Italy, Japan, Latvia, Malta, Mexico, Morocco, The Netherlands, Pakistan, Portugal, Spain, Sri Lanka, Sweden, Thailand, Tunisia, the United Kingdom, the USA, Venezuela, and Zimbabwe. In addition, missions were carried out by representatives of ICCROM, TICCIH, and the ICOMOS World Heritage Secretariat.

#### *b Evaluations and recommendations*

On the basis of the reports prepared by the two groups of experts, draft evaluations and recommendations (in either English or French) were prepared and considered by the ICOMOS World Heritage Panel and Executive Committee at a meeting in Paris on 22-25 March 2000. Following this meeting, revised evaluations were prepared in both working languages, printed, and despatched to the UNESCO World Heritage Centre for distribution to members of the Bureau of the World Heritage Committee for its 24th Session in June/July 2000.

Following the Bureau meeting, the ICOMOS evaluations have been revised, to take account of discussions at that meeting. In the case of nominations referred back to States Parties for supplementary information, revised draft evaluations have been prepared, which will be submitted to the World Heritage Panel and Executive Committee when they meet in November 2000.

In order to conform with the timetable laid down in the *Operational Guidelines* for the provision of printed texts for distribution to the World Heritage Committee, which requires the printed volumes of ICOMOS evaluations to be delivered to the UNESCO World Heritage Centre by 6 October, the texts must be delivered to the printer by 18 September. This means that it is impossible for the definitive ICOMOS evaluations of referred nominations to be included in the volume. These will be communicated to the Bureau at its 24th Extraordinary Session in Cairns (Australia) in November, both orally and in the form of revised texts which will be distributed at that meeting (and, where appropriate, to the Committee at its meeting the following week).

### **3 General comments**

Once again, the number of nominations that ICOMOS has been called upon to evaluate has risen. Because of the workload resulting from preparations for the December meeting of the World Heritage Committee, it is difficult for the small World Heritage Secretariat that ICOMOS is able to support at the present level of its budget from the World Heritage Fund to make much progress on evaluation of the new nominations until the beginning of January. The organization of missions is a major task, since it involves making arrangements with Permanent Delegations,

competent authorities in States Parties, and ICOMOS National Committees as well as the experts themselves. The consultation of specialists on cultural values also involves a great deal of correspondence. Most of this work has normally been completed by January, however, and then the written evaluations have to be drafted and translated in time for the meeting of the ICOMOS Executive Committee at the end of March, at which the formal ICOMOS recommendations are approved during the course of a meeting that is now extended to three full working days.

ICOMOS

Paris

September 2000



## Drakensberg (South Africa)

No 985

### Identification

*Nomination* Drakensberg Park (oKhahlamba Park)

*Location* KwaZulu-Natal

*State Party* Republic of South Africa

*Date* 30 June 1999

### Justification by State Party

#### Notes

1. This property is nominated as a *mixed site*, under the natural and the cultural criteria. This evaluation will deal solely with the cultural values, and the natural values will be covered in the IUCN evaluation.
2. The text below is an abridged version of the justification in the nomination dossier.

The uniqueness of the Drakensberg as a rock-art region consists in an exceptional combination of:

- The quantity of sites and paintings;
- The diversity of sites and painting locations;
- The undisturbed harmony between the art and the environment;
- The preservation of the art's cultural context and the fact that the images come from a single artistic tradition;
- The remarkable state of preservation of the art.

The Drakensberg region is the most densely painted and largest area on the African continent: hardly any inhabitable shelter lacks paintings. The number of sites is estimated as 600 and the number of individual images on those sites probably exceeds 35,000. This density of paintings is, in part, a function of the remarkably wide spectrum of types of site available to the San artists.

The ecological integrity of the area has been preserved intact since the time when the last artists were living there near the end of the 19th century. The climate, vegetation, and fauna have not changed and, in most areas, an absence of roads and the mountainous terrain have prevented any significant human impact. Uniquely, it is possible to turn from rock paintings of eland, rhebok, and other animals to look out over pristine valleys and to see those very species feeding, resting, or moving about.

The rock art of the whole region represents a unique coherent artistic tradition. In other parts of the world, rock art in a given geographical area comprises a number of periods or styles, though the allocation of individual images to these

styles is often highly problematic. Although some development through time has been detected in the Drakensberg art, it is for the most part the product of a single tradition and therefore embodies the beliefs and cosmology of a single people, the San, and their contacts with other peoples. There are, however, paintings done in the 19th and 20th centuries attributable to Bantu-speaking people.

The Drakensberg region is unique in that the rock art is far better preserved than in any other region south of the Sahara. This degree of preservation is remarkable because, unlike the Sahara, Namibia, and some other areas in Africa, the conditions are wetter and so it might have been expected that these would not have favoured preservation of the rock paintings. However, the paintings were executed for the most part on absorbent sandstone of the Clarens Formation: the paint soaked into the rock face, permitting a certain amount of weathering before the images are lost.

There is some justification for considering the Drakensberg to be a cultural landscape. The cultures of the African peoples seldom include great walls, monumental buildings, or intricate irrigation systems. Instead, the landscape is imbued with religious and ritual meaning which grows in significance the longer people live there. There are some indications that these mountains represent a cultural landscape with special qualities.

In their placement and their subject matter, the paintings show a strong link between myth, ritual, and the natural landscape and its resources. For example, the eland was highly valued in San conceptual thought: it was believed to enable the shaman to enter the spirit world. Nearly every shelter has at least one eland painting, and some have many.

At a later period, interaction between the San, Bantu-speaking peoples, and European colonists affected the pattern of land settlement. The British created buffer zones between themselves and the San, settling Zulu and Sotho farmers there; as a result these areas remained undeveloped.

**Criteria i, iii, and vi**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. It may also be considered to be a *cultural landscape* as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

### History and Description

#### History

The Drakensberg region is one of the most important archaeological areas in southern Africa. Archaeological sites from the Early, Middle, and Late Stones Ages and the Late Iron Age indicate that human occupation in this mountain region may extend over the last 1 million years.

The earliest recorded occupation of the Drakensberg Park is from the Mesolithic period, at least 20,000 BP (*Note* Early dates resulting from scientific dating techniques are expressed as "years BP" – ie years before the conventional date of 1950 on which all radiocarbon dating is based.) It was, however, the Neolithic settlers who arrived around 8000 years BP that were the ancestors of the San. They were

hunter-gatherers, often living in caves or rock-shelters. There were probably never more than a thousand people living in the area of the modern Park, and so they left no traces on the landscape beyond their rock-art.

Iron Age farmers moved into the foothills to the east of the main escarpment in the 13th century CE, or perhaps a little earlier, bringing domesticated cattle and sheep into the region. By the late 16th century there were cattle-herding people, the Zizi to the north and the Tholo to the south, living in permanent settlements in areas adjacent to the northern and central Drakensberg region. At first their relationships with the San were peaceable, but from the early 19th century with the rise of Zulu power to the south, under the leadership of Shaka, successive waves of people were forced to migrate northwards into the Drakensberg.

Large areas in the foothills of the Drakensberg were settled by the Voortrekkers from 1837 onwards. They farmed cattle and later sheep on the good grazing lands until the 1930s, and also hunted the game animals of the region remorselessly, bringing them into conflict with the San. To protect their flocks and herds against San raids, the Natal Government settled Bantu-speaking farmers in order to seal off the San raiders. Punitive raids during the 1860s and 1870s led to the eventual destruction of the San communities, upsetting the balance that had existed for thousands of years between the indigenous people and their sustainable use of the natural resources of the region.

#### *Description*

Paintings are to be found in diverse sites, ranging from large rock-shelters containing over a thousand individual images to small rock overhangs with only a few paintings and the vertical sides of boulders strewn along the steep valley slopes. They occur not only on prominent rock faces that can be viewed from all parts of the shelter but also on the comparatively hidden surfaces of fallen and broken rocks. Many of the latter were executed after the rocks had fallen and so these sites must have been chosen intentionally. Superimposed paintings indicate that San artists visited sites repeatedly over long periods of time.

Radiocarbon dating of pigments and charcoal from occupation layers indicate that the earliest paintings date to *c* 3800 BP, although the earliest date from a site within the Park is *c* 2400 BP. At the other end of the time-scale historical records and the subject matter of paintings indicate that the San were still producing rock art at the end of the 19th century.

A 1976 study of 150 rock-art sites in the central and southern Drakensberg showed that many of them displayed painted scenes of hunting, dancing, fighting, food gathering, and ritual or trance scenes of hunting or rainmaking. Of the 8578 images recorded in this survey, 53% were of human figures, 43% of animals, and 4% depicted inanimate and abstract subjects. Only animal paintings were recorded in 21 shelters, whilst eight contained only human figures.

The predominant colour for all subjects was red (40%), whereas white, orange, and yellow were used more frequently on animal figures. Other colours used were black and, rarely, brown. Most were between 100mm and 250mm in size, with extremes ranging from 13mm to 2430mm. Some 64% of the images were monochrome and 22% bichrome, but both polychrome and shaded polychrome images were

present. Superimposed paintings were recorded in 51% of the rock shelters.

Antelopes comprised 77% of the animal images, eland (35%) and rhebok (18%) being the most frequently recorded species. Most of the eland paintings show groups of animals, painted in elaborate detail. Other antelope species include hartebeest, reedbuck, oribi, grey rhebok, black wildebeest, bushbuck, and roan antelope.

Other indigenous species that occur less frequently include baboon, snakes, birds, shoals of fish, small carnivores, leopard, hyaena, buffalo, bushpig, warthog, aardvark, elephant, rhinoceros, hippopotamus, jackal, hare, lizard, and mongoose. Domestic animals are also depicted, cattle and horses being most common.

Most of the human subjects were depicted naked (58%), but the sex was indeterminate for most of them. Dressed figures were clad in a variety of garments, in some cases of European type. Many bear weapons or implements, including bows, arrows, sticks, digging sticks, assegais, bags, fly switches, and shields. The heads are treated in different ways – round, concave, hooked, or animal (therioanthropic). Parts of the body are decorated in some cases.

The non-representational paintings include intentional finger smears, often in pairs, crossed lines in rectangles, and rope-like and feathery lines attached to animal or therioanthropic figures.

A survey carried out on 17 shelters in the 5.5km Didima Gorge, within the Cathedral Peak State Forest, which is probably the richest rock-art area in South Africa produced comparable results. However, some 5% of the images were of man-made structures, bees' nests, and various forms of equipment. The researcher drew attention to the fact that the animals were more colourful and more elaborately depicted.

### **Management and Protection**

#### *Legal status*

The Drakensberg (oKhahlamba) Park was established by the 1997 KwaZulu Nature Conservation Management Act and the 1998 Republic of South Africa National Forests Act. The Park is composed of six reserves: Giant's Castle Game Reserve, Kamberg Nature Reserve, Loteni Nature Reserve, Royal Natal National Park, Rugged Glen Nature Reserve, and Vergelen Nature Reserve. There are six State Forests: Cathedral Peak, Cobham, Garden Castle, Highmoor, Mkhomazi, and Monk's Cowl.

In addition, certain natural resources are protected under the provisions of the 1956 Water Act as amended and the 1989 Environment Conservation Act as amended.

#### *Management*

The 1997 KwaZulu Nature Conservation Management Act provides for the institutional structures for nature conservation in the province and the establishment of control and monitoring bodies and mechanisms. The decision-making body is the KwaZulu Nature Conservation Board, which is responsible for overall policy-making and management. Under the terms of the Act, local protected area boards are being set up to provide a statutory basis for the direct involvement of communities living in the area in decision-making.

Direct management is delegated to the KwaZulu Nature Conservation Service, under the direction of its Chief Executive Officer. He is accountable to the provincial Minister of Traditional and Environmental Affairs. There are three branches in the Service, covering conservation, scientific services, and administration respectively. The total staff is more than 600, at all grades.

The framework for the management of the Park is the statement of vision and policies. There is at present no master management plan, but one is under active preparation. There are, however, management plans in force for three of the reserves and one state forest.

The Cultural Resource Management Plan (CURE) for the Drakensberg Park was approved by the Board in November 1998. Its mission statement is "to promote the conservation and public appreciation of archaeological and historical resources in the Drakensberg Park, in accordance with conservation, tourism, and wilderness management objectives." The Plan goes on to identify a series of objectives and defines a strategy with three components: implementation and maintenance of conservation measures to curb the natural and unnatural deterioration of sites; promotion of an appreciation of cultural resources in the Park; and promotion of research opportunities, site recording and monitoring, and the establishment and maintenance of databases.

## **Conservation and Authenticity**

### *Conservation history*

The earliest steps taken to protect the Drakensberg were taken by the Natal Colonial Government in 1903, when a game reserve was created in the Giant's Castle area. This began a process which continued throughout the 20th century, always relating to nature protection.

Archaeological research has been continuous throughout the past half-century, and this led to the implementation of additional measures to protect the rock art. Four important sites (Battle Cave, Main Caves, Game Pass 1, and Kanti 1) have been declared national monuments under the provisions of the 1969 National Monuments Act. A number of conservation programmes aimed at providing better protection for the rock-art sites are now in force, involving controlled entry to the Park, awareness creation, guided access to selected sites, keeping the locations of other sites confidential, and prohibition of camping or lighting fires in caves or shelters containing rock paintings. These are consolidated in the Cultural Resource Management Plan.

### *Authenticity*

The authenticity of the Drakensberg rock art is unimpeachable.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited the property in January 2000. ICOMOS also consulted its International Scientific Committee on Rock Art.

### *Qualities*

The rock art of the Drakensberg is exceptional in that it represents the artistic expression of a single people, the San, over a period of more than 4000 years. It is also the largest and most densely distributed rock-art group in Africa.

### *Comparative analysis*

Other concentrations of San rock art are to be found in southern Africa, at Cederberg in the south-western part of Cape Province and the Matopo Hills in Zimbabwe. However, none of these is comparable with the Drakensberg in terms of its density and diversity. It is also the best preserved group south of the Sahara because of the physical properties of the rock on which it was painted.

### *ICOMOS comments and recommendations for future action*

ICOMOS is not convinced that the Drakensberg qualifies as a cultural landscape, as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*. It is difficult to argue that the long San occupation has significantly modified the natural landscape. Inscription as a mixed site is therefore more appropriate in this case.

The Drakensberg National Park is defined on the west by the frontier with Lesotho. It seems certain that there will be other San rock-art sites on the territory of that country (which is not yet a State Party to the Convention). It is understood that discussions have been initiated with Lesotho to explore the possibility of extending any eventual inscription of the Drakensberg Park to include similar sites in the neighbouring country.

ICOMOS is concerned that the different management plans have not yet been harmonized by means of a master plan. It is very important that the objectives and policies of the Cultural Resource Management Plan are properly integrated with those relating to the natural heritage, so as to avoid any possible conflicts.

The staff of the Nature Conservation Service is exclusively related to the natural heritage. ICOMOS strongly recommends that a cultural heritage unit be established within the Service. The UK National Parks have benefited considerably since the appointment of archaeological or heritage conservation officers in most of them over the past two decades.

## **Brief description**

The spectacular natural landscape of the Drakensberg Park contains many caves and rock-shelters with a wealth of paintings made by the San people over a period of 4000 years. They depict animals and human beings, and represent the spiritual life of this people, now no longer living in their original homeland.

## **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *cultural criteria i and iii*:

*Criterion i* The rock art of the Drakensberg is the largest and most concentrated group of rock paintings in Africa south of the Sahara and is outstanding both in quality and diversity of subject.

*Criterion iii* The San people lived in the mountainous Drakensberg area for more than four millennia, leaving behind them a corpus of outstanding rock art which throws much light on their way of life and their beliefs.

ICOMOS, September 2000

## Qingcheng/Dujiangyan (China)

No 1001

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Mount Qingcheng and the Dujiangyan Irrigation System |
| <i>Location</i>    | Dujiangyan City, Sichuan Province                    |
| <i>State Party</i> | People's Republic of China                           |
| <i>Date</i>        | 20 July 1999   |

### Justification by State Party

The centuries-old Dujiangyan irrigation system is unique. Noteworthy for its system operating without the use of dams, it is a masterpiece of Chinese water-conservation engineering. It exploits the geomorphology of the region, in which the land slopes down from the north-west to the south-east, to the full, along with the local topography, the water table, and the potential of the river. Its constructors developed the technology of water diversion without dams and automatic irrigation. The system of integrated embankment, diversion, flood discharge, scouring, and flood control plays an effective role in flood prevention, agricultural irrigation, water transport, and water consumption. It has played this role for 2250 years and continues to do so today. The Dujiangyan irrigation system is based on the principle of not damaging the natural resources but making full use of them in the service of humankind. It is one of the greatest applications of ecological engineering in the world.

Located to the south of the Dujiangyan system, Mount Qingcheng is of great historical as well as scenic importance. At its foot to the east are the Mangcheng ruins, rare remains of the Neolithic in China, dating back 4500 years and providing important evidence about the Shu Kingdom. As early as the Qin Dynasty (221-206 BCE) Mount Qingcheng was recognized as one of the eighteen sacred mountains and rivers used for sacrificial purposes, and it witnessed the birth of Chinese Taoism.

#### **Cultural criteria ii, iii, and iv**

[**Note** This property is nominated as a mixed site, under the natural and cultural criteria. The present evaluation will concentrate on the cultural aspects; IUCN will provide a complementary evaluation of the natural qualities.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*.

### History and Description

#### *History*

- The Dujiangyan irrigation system

In 256 BCE Li Bing, Shu Kingdom magistrate of the Qin Dynasty, selected the mountain outlet of the Minjiang river, with its abundant water flow, as the site for an irrigation system. This involved cutting the Lidui platform, digging canals to avoid the risk of flooding, and opening up a navigation route; at the same time the neighbouring farmland would be irrigated, creating an "Land of Abundance." These works were extended in 141 BCE by the magistrate Wen Weng.

During the Tang Dynasty (618-907) large-scale water-conservancy and irrigation projects were carried out, including the Baizhang, Mizao, and Tongji embankments and the Wansui pool, providing the Chengdu plain with a network of weirs and canals.

The system was rationalized during the Song Dynasty (960-1279) into three main water-courses, three canals, and fourteen branches, with a coordinated programme of maintenance and water control. The system was extended and additional works were carried out (the Sili and Shabo embankments), providing irrigation to twelve counties.

Important experimental work took place during the Yuan Dynasty (1206-1368): in particular the embankments were reinforced with iron bars. Additional construction projects were also carried out, and this process continued throughout the Ming Dynasty (1368-1644), together with the introduction of a new control regime.

Incessant warfare at the end of the Ming Dynasty and the early years of the Qing Dynasty (1644-1913) resulted in the system falling into disrepair, but this was eventually set to rights. The local people were involved in major rehabilitation and repair projects and the irrigated area was extended to cover some 180,000ha. Since that time the system has been carefully maintained and progressively extended, so that it now covers 668,700ha in 34 counties. The original system has been preserved, but modern building materials and technology have been utilized to enable this ancient system to conform with the requirements of the present day.

- Mount Qingcheng

In 142 CE the philosopher Zhang Ling founded the doctrine of Taoism on Mount Qingcheng, and in the following year he took up permanent residence in what became known as the Celestial Cave of the Tianshi (the name given to the spiritual head of the Taoist religion). During the Jin Dynasty (265-420) a number of Taoist temples were built on the mountain, and it became the centre from which the teachings of Taoism were disseminated widely throughout China. During the Tang Dynasty the works of Du Guangting, one of the most important figures in Chinese thought and science, were collected together there as what came to be known as the "Taoist Scriptures."

The troubled period at the end of the Ming Dynasty and the beginning of the Qing Dynasty, in the 17th century, saw Taoist scholars and disciples converging on Qingcheng from all over China. Thereafter the sacred mountain resumed its role as the intellectual and spiritual centre of Taoism, which it has retained to the present day.

### Description

The nominated property is situated on the western edge of the Chengdu plains, at the junction between the Sichuan basin and the Qinghai-Tibet plateau.

- The Dujiangyan irrigation system

The irrigation system consists of two principal components, the Weir Works and the irrigated area.

The Weir Works, located at an altitude of 726m, the highest point of the Chengdu plain, 1km from Dujiangyan City, form the heart of the system. It receives water from the upper valley of the Minjiang river. There are three main elements: the Yuzui Bypass Dike, the Feishayan Floodgate, and the Baopingkou Diversion Passage.

The *Yuzui Bypass Dike* is located at the outfall of the Minjiang river. Water from the upper valley is diverted into the Outer and Inner Canals: the former follows the course of the Minjiang river and the latter flows to the Chengdu plain through the Baopingkou Diversion Passage. It is 1070m from the Diversion Passage, 880m from the embankment of the Outer Canal, and 710m from that of the Inner Canal.

The Dike is 5-8m higher than the river bed, 30m wide at the top and 140m at the base. It serves the essential function of bypassing the considerable amount of silt brought down by the river. It makes full use of the bend, directing surface water with low concentrations of silt into the Inner Canal and the heavily silted deeper water into the Outer Canal.

The *Feiyashan Floodgate*, 240m long and 2m high, is situated between the lower end of the Yuzui Bypass Dike and the V-Shaped Dike. Its upper end is 710m from the Bypass Dike and 120m from the Baopingkou Diversion Passage.

The principal function of the Floodgate is to transfer overflow, together with silt and pebbles, from the Inner to the Outer Canal. In periods of heavy flooding the flow of water at the Floodgate is three times that of the Diversion Passage. When water flow in the Inner Canal is low, the Floodgate ceases its draining function and transfers water into the Weir Works to ensure the supply of irrigation water to the Chengdu Plains.

The *Baopingkou Diversion Passage* lies between the Lidui Platform south of Dujiangyan City and the cliff facing it, an enormous engineering project that dates back to the beginning of the Irrigation System in the 3rd century BCE. The Passage, the name of which means "Treasure Bottle Neck," derived from its shape, is 36m long, 28.9m wide, and 18.8m deep. It is able to control and maintain the water flow to the Chengdu irrigated plains automatically, even in periods of drought or flooding.

There is a number of ancillary works worthy of mention. The *Baizhang Dike* lies upstream of Yuzui and to one side of the Inner Canal. The original construction of bamboo gabions filled with stones was damaged during heavy floods in 1964 and so the Dike was rebuilt in stone and concrete. Its function is to straighten out the natural watercourse and protect the embankment on that side.

The *Erwang Temple Watercourse* has a similar straightening dike. Its original structure, identical with that

of Baizhang, was also severely damaged in 1964 and replaced in stone and concrete. The Dike was built to straighten the watercourse and reduce potential damage to the Feishayan Embankment.

The *V-Shaped Dike* was originally built using bamboo gabions and stones in 1933, but it has subsequently been reconstructed in modern materials. Its principal function is in flood discharging.

- Mount Qingcheng

The mountain dominates the Chengdu plains and rises to a height of 2434m. It is a landscape of tranquil beauty, which has been long known throughout China for its "Secluded Elegance."

There are eleven temples on Mount Qingcheng of special significance in the field of Taoist architecture; unlike the Taoist temples of Mount Wudang, they do not reproduce the features of Imperial courts, but rather that of the traditional architecture of western Sichuan. Among them are those listed below.

The *Erwang Temple* lies to the west of Dujiangyan City. Originally known as the Wangdi Temple, it was moved in 494-98 by Liu Ji, Governor of Yizhou County, to Pixian County and renamed Congde Temple. It was considerably enlarged during the Song Dynasty (960-1279) and substantially reconstructed in the 17th century. It is constructed of wood and is located on a commanding point of the mountain, overlooking the river. The carvings inside the temple record the history and achievements of water control.

The *Fulong Temple* was built in the 8th century on the Lidui platform. It is composed of three halls and contains important art treasures.

The *Changdao Temple* (also known as the *Tianshi Celestial Cave*) was built in 730, but substantially reconstructed in the 16th century and again in 1920. The importance of this temple is that it is the place where Zhang Ling, the founder of Taoism, preached his doctrines during the late Eastern Han Dynasty (206 BCE- 220 CE).

Another very important Taoist monument is the *Jianfu Palace* (known until the *Zhangren Temple* until the Song Dynasty). The original building was erected in 730, but the present structure is a reconstruction of 1888.

In addition to the Taoist remains, there is an important Neolithic settlement site at *Mangcheng*, a village in Qingcheng Township. Excavations have revealed a major site surrounded by clay ramparts and covering some 120,000m<sup>2</sup>. It is dated to the 3rd millennium BCE.

The area is rich in statuary, relief sculptures, and inscriptions of all kinds, from the 2nd century CE to the 19th century.

### Management and Protection

#### Legal status

Article 22 of the Constitution of the People's Republic of China (PRC) lays down that "The state protects sites of scenic and historic interest, valuable cultural monuments and relics and other significant items of China's historical and cultural heritage." Under the provisions of the Law on Protection of Cultural Relics, the Dujiangyan Irrigation

System was listed as a key relic under state protection by the State Council of the PRC in 1982. A number of the historic buildings on Mount Qingcheng are also protected individually.

In addition, the properties are protected by a series of other statutes, stemming from the Constitution of the PRC and including the Environmental Protection Law, the Urban Planning Law, the Water Law, the Water and Soil Conservation Law, the Forestry Law, and the Penal Law. The Cultural Relics Protection Law operates through a number of sets of regulations at national level, reinforced by and interpreted through regulations issued by the Province of Sichuan and Dujiangyan City.

#### - *Management*

The entire nominated area is owned by the People's Republic of China.

The Overall Plan of the Property covers three components: the Dujiangyan Irrigation System (231.5ha), Mount Qingcheng (1522ha), and the Longxi Nature Reserve (16,138ha).

The following integrated and complementary management and other plans are currently in force:

- The Ninth Five-Year Development Plan of Relics and Museums and the Outline of the 2010 Long-Range Targets [national level];
- The Dujiangyan Overall Plan (1990-2030);
- The Overall Plan of Mount Qingcheng and the Dujiangyan Irrigation System;
- Proposal for Further Strengthening of Relics Protection in Dujiangyan City;
- Overall Plan of Dujiangyan Urban Planning;
- Provisional Measures on the Management of Scenic and Historic Interest Areas Promulgated by Dujiangyan Municipal Government.

The objectives of these plans, and of the regulations resulting from them, are to maintain the historic design and layout of the remains and to prevent natural damage to the architecture; to collect and preserve relics such as tablets, inscriptions, and carvings; and to protect the natural vegetation, rivers and streams, and animal and plant resources. There are regular monitoring programmes relating to cultural and natural heritage within the nominated area, operated by the Sichuan Provincial Construction Commission and the Dujiangyan Forestry Bureau respectively. The Sichuan Dujiangyan Irrigation System Administration takes responsibility for the Weir Works, which still operates as a major public utility. Protected monuments and other relics are monitored by the Municipal Administration of Cultural Heritage.

Specific activities within these objectives include scientific studies to develop and apply conservation techniques at the historic temples and other buildings, establish the Dujiangyan Irrigation System Museum, improve training for researchers and managers, develop programmes for promotion and presentation, and better manage tourism (the number of visitors in 1998 was over 600,000). An important aspect of the work has been to involve to the greatest extent

possible those farmers whose families have worked the land within the area for many generations.

### **Conservation and Authenticity**

#### *Conservation history*

Since it has been providing an essential public service for many centuries, the Dujiangyan Irrigation System has been subject to continuous conservation, restoration, and reconstruction. During some periods of warfare and civil disruption the installations have fallen into disrepair, most recently in 1950, but they have quickly been brought back into full service, for the benefit of the farmers of the Chengdu plains.

Having been in constant use since they were built, the temples of Mount Qingcheng have been regularly maintained and conserved. As protected monuments they are now subject to systematic monitoring and conservation by the responsible agencies.

#### *Authenticity*

The essential authenticity of the Dujiangyan Irrigation System lies in its conception and design. In the 3rd century BCE a brilliant engineering solution was discovered to deal with the problems of water management in the fertile Chengdu plains. Food production could be ruined by natural events such as drought or excessive rainfall. The Dujiangyan installations, consisting essentially of dikes and bypass channels linked to the river, without the need to construct large dams, resolved these problems admirably and ensured a regular supply of water to irrigate the Chengdu fields. The installations have been extended since that time, so as to increase the area of irrigation, now nearly 1 million hectares.

The Mount Qingcheng temples have preserved a substantial degree of authenticity because they have been in continuous religious use.

### **Evaluation**

#### *Action by ICOMOS*

An IUCN mission visited the nominated property in March 2000 on behalf of both Advisory Bodies. An ICOMOS expert subsequently visited the Dujiangyan Irrigation System and the Mount Qingcheng temples in August 2000.

#### *Qualities*

The Dujiangyan Irrigation System is an exceptional and outstanding example of ancient water management that has survived intact and functioning perfectly up to the present day, after more than two millennia. The temples on Mount Qingcheng are of great associative importance because of their connections with the founder of Taoism.

#### *Comparative analysis*

Sophisticated water-management systems are known to have been developed in antiquity. Irrigation is as old as agriculture, and the systems employed became more elaborate as societies became more complex. The Babylonians developed an extensive network of canals to irrigate the dry lands of Mesopotamia with the waters of the Euphrates in the 2nd millennium BCE, whilst Roman

engineers created vast systems to irrigate Rome's North African provinces.

However, none of these ancient systems has survived to the present day. Nor does there appear to be evidence that they made such subtle use of topography and the properties of water as the Chinese engineers of the 3rd century BCE.

The Taoist temples on Mount Qingcheng might be compared with those on Mount Wudang (inscribed on the World Heritage List in 1994). However, these are later (15th century) and were founded by reigning Ming Emperors, so their design was more lavish, in full Imperial style. The Qingcheng temples, by contrast, were established and endowed by humbler believers and so their style is much simpler, echoing the vernacular architecture of this region of Sichuan.

### **Brief description**

Construction of the Dujiangyan Irrigation system began in the 3rd century BCE, and it continues to control the waters of the Minjiang river and distribute it to the fertile farmland of the Chengdu plains. Mount Qingcheng was the birthplace of Taoism, which is celebrated in a series of ancient temples.

### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *cultural criteria ii, iv, and vi*:

*Criterion ii* The Dujiangyan Irrigation System, begun in the 2nd century BCE, is a major landmark in the development of water management and technology, and is still discharging its functions perfectly.

*Criterion iv* The immense advances in science and technology achieved in ancient China are graphically illustrated by the Dujiangyan Irrigation System.

*Criterion vi* The temples of Mount Qingcheng are closely associated with the foundation of Taoism, one of the most influential religions of East Asia over a long period of history.

ICOMOS, September 2000



## Curonian Spit (Lithuania/Russia)

No 994

### Identification

|                     |   |
|---------------------|---|
| <i>Nomination</i>   | The Curonian Spit   |
| <i>Location</i>     | Klaipeda Region, Neringa and Klaipeda (Lithuania); Kaliningrad Region, Zelenogradsk District (Russian Federation) |
| <i>States Party</i> | Lithuania and the Russian Federation  |
| <i>Date</i>         | 23 July 1999  |

### Justification by State Party

[**Note** This property is nominated as a *mixed site*, under the natural and the cultural criteria. This evaluation will deal solely with the cultural values, and the natural values will be covered in the IUCN evaluation.]

The landscape of the Curonian Spit has been formed not only by natural processes but also by human activities, and so it represents the combined work of nature and of man. It illustrates the evolution of a society based on fishing. Up to the present day the Curonian Spit has been a continuing cultural landscape, which “retains an active social role in contemporary society associated with the traditional way of life and in which the evolutionary process is still in progress” (*Operational Guidelines for the Implementation of the World Heritage Convention*, paragraph 39.ii). At the same time it exhibits significant material evidence of its evolution over time, the latter integrally related to both natural forces and human activity. On the Curonian Spit it is still possible to observe the relict landscape in which an evolutionary process came to an end in the past: the ethnographic heritage of the Kursiai tribe, which lived on the Spit for a long period, but have now disappeared, still exists. The earlier landscape of fishing villages is to be found beneath the sand-dunes.

The Spit retains the following items of cultural heritage:

- Fishing settlements, where the works of man and nature are of outstanding universal value from the ethnocultural, historical, and aesthetic points of view;
- Architectural works that are unique in scale and which are of outstanding value from the historical, artistic, and scientific points of view;
- Archaeological sites, most notably buried villages.

The special significance of the Curonian Spit is expressed through the vivid combination of its natural and its cultural heritage. The latter relates not simply to material and

spiritual aspects, but also to the experience accumulated by generations of local inhabitants, which has permitted the rehabilitation of natural systems of the Spit that had been lost.

**Criteria ii, iv, and v**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this nomination comprises *groups of buildings and sites*. It is also a *cultural landscape* as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

### History and Description

#### History

Formation of the Curonian Spit began some 5000 years ago. Despite the continual shifting of its sand dunes, Mesolithic people whose main source of food was from the sea settled there in the 4th millennium BCE, working bone and stone brought from the mainland. In the 1st millennium CE West Baltic tribes (Curonians and Prussians) established seasonal settlements there, to collect stores of fish, and perhaps also for ritual purposes.

The temperature increase in Europe during the 9th and 10th centuries resulted in a rise of sea level and the creation of the Brockist strait at the base of the Spit. This provided the basis for the establishment of the pagan trading centre of Kaup, which flourished between c 800 and 1016. This is unique in being the last unexcavated large proto-urban settlement of the Viking period.

The invasion of Prussia by the Teutonic Knights in the 13th century marked a major change in the historical development of the Spit. They were gradually driven out, but armed conflict continued in the region up to the 15th century. The Spit had great strategic importance, and in consequence the Knights built castles at Memel (1252), Nohauz (1283), and Rossitten (1372). They also settled German farmers around the castles, building roads and clearing woodland for agriculture.

The influence of the Knights ended with the peace treaty signed with Lithuania in 1422. Groups of Baltic peoples set up settlements on the Spit and the population increased. However, since their main activities were fishing and beekeeping, this had little impact on the natural environment of the Spit. The early 16th century witnessed the economic and political rise of Prussia, accompanied by intensive industrialization. Industries such as glassmaking, shipbuilding, and salt and metal production required large amounts of wood, charcoal, and potash, all of which could be obtained easily and cheaply on the Spit. Most of the woodland was felled to meet this demand. Loss of tree cover resulted in degradation of the vegetation and exposed the underlying sand to wind erosion.

In the 16th century a new process of dune formation began and settlements became buried in sand. By the early 19th century woodland only survived in a few places on the Spit, which took on the topography that has survived to the present day.

Large sums were made available by the Prussian State Land Management from the beginning of the 19th century to prevent further destabilization of the Spit. The works took the form of the construction of a protective bank of sand to prevent further ingress of dunes (a process that took most of the century) and the stabilization of dunes by means of brushwood hurdles, accompanied by reafforestation. By the end of the 19th century nearly half of the Spit had been converted to woodland thanks to these works.

The battles of January 1945 saw considerable destruction of the woodland cover from fire, bombing, and the movement of heavy vehicles. Restoration work began after World War II and has continued with success, despite some serious incursions from the sea; nowadays woodland covers more than 71% of the surface area of the Spit.

#### *Description*

The Curonian Spit is a sandy peninsula that separates the Baltic Sea and the Curonian Lagoon. It stretches in a slightly concave arc for a distance of 98km (52km in Lithuania, 46km in Russia) from the Kaliningrad peninsula to the town of Klaipeda, and it varies in width from 0.4 to 3.8km.

The largest settlements in the Lithuanian part are Smiltyne, Pervalka, Juodkrante, Preila, and Nida and in the Russian part those of Lesnoje, Morskoje, Rybachy, and the Diuny tourist hotel complex.

The dominant relief feature is a large ridge of high dunes which stretches for 72km and varies in width between 250m and 1.2km. The average height is 35m, but in places the dunes rise to more than 60m. Dune valleys divide the ridge into separate dune massifs, and capes are generally formed in front of these valleys. At the present time more than half the ridge is forested.

The most significant element of the Spit's cultural heritage is represented by the old fishing settlements. The earliest of these were buried in sand when the woodland cover was removed. Those that have survived since the beginning of the 19th century are all to be found along the coast of the Curonian Lagoon. At the end of that century more elaborate buildings – lighthouses, churches, schools, and villas – began to be erected alongside the simpler vernacular houses. This was due in part to the fact that the Spit became a recreational centre: Juodkrante became famous as a health resort as early as 1840 and Nida, Preila, and Pervalka were given official recognition in this category in 1933.

In the centre, Nida, the largest settlement on the Spit, has a linear plan based on a single main street that runs parallel to the Lagoon and which developed spontaneously in the 19th century. Small streets, mostly dead-ends, join the main street at intervals and it is connected to the Lagoon by a network of paths.

The first fishermen's houses in Preila, 9km to the north of Nida, were built in clusters, and they were linked by a single main road. A little further north is the small settlement of Pervalka. The compact single-storeyed fishermen's houses that had survived from the early 19th century were destroyed during World War II and have been replaced by uninspiring modern buildings.

The topography of dune valleys and wooded crests imposed a special character on Juodkrante, 13km north of Nida. From the 17th century to the 20th century it was composed of

seven separate settlements, each slightly different in layout and architecture. They were united as a single urban unit at the beginning of the 20th century. Until 1942 it was the most important fishing settlement and health resort on the Spit, but this distinction was lost as a result of wartime destruction.

The most northerly part of the Spit is known as Smiltyne. It was not settled until the mid 19th century, when a health resort was created. It is the point where ferries from Klaipeda on the Lithuanian mainland arrive on the Spit.

The surviving buildings on the Spit of cultural significance are the houses of fishermen built during the 19th century. In their original form they were built of wood and thatched with reeds. A homestead consisted of two or three buildings: a dwelling house, a cattle shed, and a smoke house for curing fish. These were located to one side of the long narrow plot, leaving space for a kitchen garden and for drying nets. The houses were constructed at right-angles to the street.

The development of the Spit for recreational purposes in the 20th century saw many changes. The fishermen's houses were enlarged and new houses were built, in styles that had no reference to the traditional architecture. Summer cottages were built, usually two-storeyed and with their long sides to the street. As a result, the appearance of the settlements was radically altered.

Other buildings are the sturdy lighthouse at Pervalka and the Neo-Gothic Evangelical Lutheran churches at Juodkrante and Nida, both built in the 1880s.

The cemeteries of Nida, Preila, Pervalka, and Juodkrante are of interest. Of special significance are the characteristic grave markers known as *krikštai*. These are timber planks decorated with flowers, horses' and birds' heads, human silhouettes, and other motifs. These only survive in the Nida cemetery.

### **Management and Protection**

#### *Legal status*

The entire Curonian Spit is protected in the form of two National Parks. The Lithuanian part is the National Park "Kuršių Nerija," created by Decision of the Supreme Council of the Republic of Lithuania No I-1224 of 23 April 1991. The Russian part is the National Park "Kurshskaya Kosa," created by Resolution of the Council of Ministers of the RSFSR No 423 of 6 November 1987, as amended in 1995.

The protective measures in the management plan for the Lithuanian Park make special provision for protection and conservation of the cultural heritage and cultural landscape. That for the Russian Park invokes the Federal Law "On specially protected natural territories," which forbids and activity which is potentially harmful for, *inter alia*, historical and cultural sites.

#### *Management*

Both National Parks are state property.

The Lithuanian Park is managed by its own administration, which is under the jurisdiction of the Department of Forest and Protected Areas of the Ministry of Environment. There is a territorial management plan for the Curonian Spit covering the period to 2005, approved in 1994 by the Lithuanian Government. This forms the basis for a series of detailed

plans relating to forestry management, recreational development, settlement improvement, and infrastructure development. The specific management plan for the “Kuršių Nerija” National Park includes provisions for the protection, rational use, and restoration of the cultural heritage and landscape and for ensuring the continuity of architectural traditions in developing settlements.

Management of the Russian Park takes place at two levels. Overall responsibility is with the Federal Forestry Service, which works through the Forest Administration of the Kaliningrad Region. The General Development Plan of the “Kurshskaya Kosa” National Park of 1989 sets out measures for conservation, control, and use of the Park, as well as scientific research projects. The information in the nomination dossier does not indicate whether it makes specific reference to the cultural aspects of the Park.

Both Parks have clearly defined zones. The zoning categories are:

- Strict Nature Reserves;
- Limited access zones;
- Recreation zones;
- Settlements;
- Agricultural zones.

They are also surrounded by buffer zones (in the Baltic and the Curonian Lagoon) that vary in width from 500m to 2km.

## **Conservation and Authenticity**

### *Conservation history*

Conservation in both parts of the Curonian Spit appears to have concentrated on its natural qualities since the end of World War II. These have, however, ensured that the overall landscape values have been protected and enhanced, which are significant when the property is considered as a cultural landscape. There appears to be only belated recognition on the part of the Lithuanian authorities of the cultural value of the heritage properties on that part of the Spit.

### *Authenticity*

In landscape terms, the Curonian Spit has high value. It is an example of a special landform that is subject to changes owing to natural phenomena resulting from climate variations and from human interventions. The latter have been both catastrophic, as in the case of the drastic deforestation in the 16th century, and beneficial, as demonstrated by the creation of artificial barriers in the 19th century against further incursions by the sea. It is undoubtedly a continuing organic landscape, as defined in the *Operational Guidelines for the Implementation of the World Heritage Convention*.

## **Evaluation**

### *Action by ICOMOS*

A joint ICOMOS/IUCN mission visited the Curonian Spit in May 2000.

### *ICOMOS comments*

In the opinion of ICOMOS the Curonian Spit qualifies for inscription on the World Heritage List under the cultural criteria. However, it is essential that the management plans for the two components of the nominated property should be harmonized and integrated before it can be inscribed. It is especially important that there should be an effective joint tourism management plan. To ensure the proper management of the entire Spit, a joint consultative commission should be set up, operating in the same way as the Franco-Spanish commission for the Mont Perdu World Heritage site.

## **Recommendation**

At the meeting of the Bureau of the World Heritage Committee in Paris in June 2000, this nomination was referred back to the two States Parties, requesting them to take active steps to create the collaborative mechanisms proposed by ICOMOS. At the time this evaluation was prepared for printing this information had not been received.

In the event of the information being made available before the extraordinary meeting of the Bureau in November 2000 and found to conform with these requirements, ICOMOS recommends that this property be inscribed on the World Heritage List on the basis of *critterion v*:

*Criterion v* The Curonian Spit is an outstanding example of a landscape of sand dunes that is under constant threat from natural forces (wind and tide). After disastrous human interventions that menaced its survival the Spit was reclaimed by massive protection and stabilization works begun in the 19th century and still continuing to the present day.

ICOMOS, September 2000

## Shey Phoksundo (Nepal)

No 992

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Shey Phoksundo National Park                             |
| <i>Location</i>    | Dolpo and Mugu Districts, Mid-Western Development Region |
| <i>State Party</i> | Nepal  |
| <i>Date</i>        | 30 June 1999   |

### Justification by State Party

**Note 1** This property is nominated as a *mixed site*, under the natural and the cultural criteria. This evaluation will deal solely with the cultural values, and the natural values will be covered in the IUCN evaluation.

**Note 2** The text below is an abridged version of the justification in the nomination dossier, dealing only with the cultural aspects of the nomination.

Shey Phoksundo National Park constitutes a thriving paragon of an ancient culture associated with the unique biological diversity of the highest terrestrial ecosystem on Earth. Nepal's largest National Park represents a true trans-Himalayan region, largely nestled in the rain-shadow of the Himalayan Range in the Tibetan Plateau of the Palearctic Region. Shey Phoksundo's remote character has not only allowed both its biological and its cultural resources to remain well preserved, but it has also enabled an incomparable and exceptionally intact human ecosystem within the Himalaya to flourish.

The National Park remains a refuge for one of the few pockets of extant Tibetan culture in the Himalaya. Dolpo (the name traditionally used for the area covered by the National Park) is also the living spirit of the Bonpö religion, a precursor to Buddhism; indeed, it is the only surviving intact area where Bonpö still flourishes in peoples' daily lives. The landscape is dotted with the architecture and cultural symbols of pre-Buddhist Bonpö, including distinctive and sacred monasteries such as Shey Gompa, as well as numerous mural paintings, *thangka*, and *chortens*. The residents of Dolpo are a living legacy of the traditional way of life that has evolved over centuries and is still actively evolving. The National Park contains not only one of the highest settlements (Shey, 4480m) engaged in transhumant agro-pastoralism, but also one of the oldest and most exemplary system, since Dolpalis residing in the area since the 10th century have combined this way of life with age-old, though declining, traditional trading routes to Tibet.

**Cultural criteria iii, iv, and v**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. It is also a *cultural landscape* as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

### History and Description

Dolpo is culturally unique in that it is, according to one commentator, "the last enclave of pure Tibetan culture left on earth." The people of the area are of pure Tibetan stock, with a way of life that cannot be far removed from that of the Ch'ang Tartars from central Asia, the original Tibetans. There are four main ethnic groups – Lama, Baiji, Gurung, and Rokaya – living in nineteen villages that are mostly located on the outskirts of the National Park.

It is also the last remaining region in which the Bonpö religion is practised. This shamanistic religion, with animistic and tantric elements, antedates the imposition of Buddhism by Lhasa kings in the 8th and 9th centuries, and it survives in its purest form and as part of everyday life only in the remote southern part of Dolpo, mostly in the villages of Ringmo and Pungmo. These two villages are closely linked culturally and are recognized as a separate sub-unit. Elsewhere, and particularly in northern Dolpo, Buddhism is the predominant religion.

Transhumance is practised, livestock being taken to mountain pastures in the summer and brought down again during the winter. For example, Ringmo is a summer settlement at 3600m, on the southern bank of Phoksundo Lake. The entire population of Pungmo (thirty households and c 160 inhabitants) spends the winter months (February–May) at the temporary village of Koinre, at a lower altitude. Whilst this is a practical necessity in these harsh climatic conditions, it also has the advantage of allowing the respective ecosystems to recover and ensuring the continuous availability of grazing for livestock. In addition to this pastoral transhumance, crops are cultivated in small fields, particularly *uwa* (a local variety of wheat), maize, and buckwheat, as well as some vegetables.

There are three forms of architecture that are unique to the high Himalaya. The *chorten* (the Tibetan equivalent of the Sanskrit *stupa* or memorial sanctuary) is the purest form of the meditating Buddhist mandala, and there are hundreds of these monuments in Dolpo. They are larger and more complex in form than others in the Himalayan region, and most bear an inscribed Bon mantra instead of the more common Buddhist *Om Mani Padme Hum*. In some places there are strings of *chortens* at the beginning and end of each village and along the trails, so as to separate sacred from profane spaces. Local materials are used – wood, clay, chalk, and rocks – and some are elaborately decorated and contain relics and other ancient artefacts.

There are 24 active *gompas* (monasteries) in the nominated area, both Buddhist and Bonpö, and most of them located in remote scenic sites. In addition, the remains of many abandoned *gompas* and meditation caves are to be found.

Shey Gompa is a monastery of the reformist Kagyu Buddhist sect. It is an important place of pilgrimage at the time of the full moon in August, when pilgrims circumambulate the

sacred Crystal Mountain, at the foot of which the monastery is located.

Thashung Gompa, at Phoksundo Lake, was built 900 years ago to conserve wildlife. The head abbot of a nearby monastery requested poachers to refrain from slaughtering musk ox in great quantities, and founded the *gompa* when they failed to comply. Samling Gompa is especially important to the Bonpö and a very early foundation. Another important pilgrimage site is Nellahi-Tingnam-So Lake.

The vernacular houses of the villages are timber-framed mud-brick buildings in tight rows. As with the *hortens* and the *gompas*, only local materials are used. Their facades are adorned with pillars, balustrades, and trapezoidal windows, all in wood and painted in various combinations of black, white, and red. The roofs are flat and plastered with a thick mud covering on a birch-bark backing. This form of roofing is appropriate to the steppe landscape of the region, in the rain-shadow of the Himalaya. The roof space provides dry and secure conditions for the storage of foodstuffs and other goods.

There is an age-old tradition of trade in this region, using pack animals (in this case yaks). Locally produced grain and flour, woollen goods, and medicinal plants are bartered by the Dolpali traders in other parts of Nepal (but no longer in Tibet) for salt, tea, rice, milk products, and livestock. This ancient commercial tradition is under threat at the present time as a result of the closure of the frontier with Tibet and the advent of new forms of handling long-distance goods.

## Management and Protection

### *Legal status*

Shey Phoksundo was officially designated a National Park in 1984, under the provisions of the 1973 National Parks and Wildlife Conservation Act.

### *Management*

The whole area is owned by the Department of National Parks and Wildlife Conservation of the Ministry of Forests and Soil Conservation. There are detailed regulations in force to regulate access to the National Park and to provide protection for wildlife and landscapes. Regulations are also in force in the designated buffer zone around the Park.

All the communities within the National Park have formal Community Forest Management Committees; they also have informal pasture management committees. Of equal importance are the traditional institutions based on religious trusts that have been managed the landscape, both built and open, for many generations. This may best be described as a collective spirit of community heritage management. It has recently been strengthened by the creation of schools expressly designed to inculcate respect and reverence for the cultural and natural heritage in the young people.

The Shey Phoksundo National Park is a self-contained entity so far as management is concerned. It has its own administration, headed by the Park Warden, with appropriate staff at all levels. There has been a deliberate policy in recent years of progressively involving local communities more and more with conservation activities.

The Five-Year Management Plan for Shey Phoksundo National Park 1997-2001 places considerable emphasis on

the natural heritage of the Park, but it does contain policies and programmes for the conservation of the cultural heritage, and in particular work programmes for the conservation of three of the most important *gompas*.

Conservation work in the National Park has benefited from considerable assistance, particularly in survey and training programmes, from a number of non-governmental organizations, such as the WWF, and from bilateral aid, notably from the US Department of the Interior by means of USAID programmes.

## Conservation and Authenticity

### *Conservation history*

Conservation as such has only very recently played a role in the life of Shey Phoksundo. It began in the early 1970s with plans to establish a wildlife reserve. So far as the cultural heritage is concerned, the concept of conservation is only now beginning to be introduced. However, the cultural heritage of Dolpo has been conserved using traditional materials and techniques for many generations and without external influences, by virtue of its remoteness.

### *Authenticity*

Because of the reasons cited above under "Conservation history," the nominated area may be considered to have retained complete authenticity and integrity. The management policies now in force should ensure that this continues in the future.

## Evaluation

### *Action by ICOMOS*

For climatic and logistic reasons the joint ICOMOS-IUCN expert mission will not be able to visit this property until October 2000.

### *Qualities*

Shey Phoksundo National Park contains a remarkable culture of considerable antiquity associated with the highest terrestrial ecosystem on Earth. Its remoteness has made it possible for its cultural resources to survive virtually intact. Of particular interest is the survival of a pre-Buddhist religion that plays an active role in the everyday life of its adherents, which is very rare in this region.

### *Comparative analysis*

There are some 270 protected areas in the Himalayan mountain region, in six countries (Bhutan, China, India, Myanmar, Nepal, and Pakistan). Nine of these are in Nepal. In cultural terms, none has the level of authenticity and integrity of the Shey Phoksundo National Park. The nearest is the Upper Mustang part of the Annapurna Conservation Area, which is similar in several respects, such as the wide distribution of *hortens* and a long trading tradition. However, the greater remoteness of Shey Phoksundo has ensured that it has been less contaminated by outside cultural influences than Upper Mustang. It is also especially noteworthy for the remarkable survival of Bonpö as an active religion that permeates every aspect of the daily life of its practitioners.

*ICOMOS recommendations for future action*

[This section will be completed after the ICOMOS-IUCN expert mission report has been received.]

**Brief description**

The Shey Phoksundo National Park contains a remarkably intact cultural heritage that goes back many centuries. It retains a living pre-Buddhist religion which is active in the everyday life of the people, along with its places of worship and pilgrimage. A pure form of transhumance, with livestock moving to upland pastures in summer, is still being practised.

**Recommendation**

[To be provided at the Extraordinary Meeting of the Bureau of the World Heritage Committee in November.]

ICOMOS, September 2000

## Jesuit Block and Estancias of Córdoba (Argentina)

No 995

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | The Jesuit Block and the Jesuit Estancias of Córdoba |
| <i>Location</i>    | Province of Córdoba                                  |
| <i>State Party</i> | Argentina  |
| <i>Date</i>        | 29 June 1999   |

### Justification by State Party

*Note* The text below is an abridged version of the justification in the nomination dossier.

The Society of Jesus established an extensive system, above all religious but also social, economic, legal, and cultural, within the Spanish Empire in the form of the Province of Paraguay between 1604 and their expulsion in 1767. Seven of the missions created in the Guaraní region are already on the World Heritage List. The core of this system was Córdoba.

From 1616 onwards, a series of rural establishments, the *estancias*, was set up to provide the necessary resources for the noviciate, the Colegio Máximo (university), the members of the Order, the political, administrative, and legal bodies, and retreats. These were large establishments, which incorporated the breeding of cattle and mules and other forms of farming, artisans' installations, factories for producing lime, tiles, metals, and glass, and warehouses. Other works included irrigation systems, dams, reservoirs, dykes, waterwheels, and mills. The *estancias* were linked with Córdoba by means of a system of roads and rivers.

The *estancias* fulfilled another important function. They provided employment for Indians and black slaves brought from Africa. New relationships were established between these communities and the Spanish settlers and missionaries. The social and economic structures that were created have survived to a considerable extent in this region to the present day.

For this nomination, two elements of this system have been selected. The group of buildings in Córdoba contains the core

buildings of the Jesuit system: the university, the church and residence of the Society of Jesus, and the college. The five *estancias* reflect both the original environment in which they were implanted and the way in which they transformed the surrounding landscape, as well as their subsequent history after the expulsion of the Jesuits in 1767.

The Society of Jesus block in Córdoba and the *estancias* are the expression of a relevant and substantial exchange of human values during a specific period in a defined area of the world.

**Criterion ii**

They are exceptional constructions in the history of architecture, unprecedented in the Americas or elsewhere in the world.

**Criterion iv**

The Southern Cone of South America has developed a common culture resulting from contact between the indigenous peoples and Europeans. This is due in no small measure to the educational work carried out by the Society of Jesus in the 17th and 18th centuries. The philosophical theories of Father Francisco Seers played a fundamental role in this process: this had profound repercussions in subsequent centuries for its challenge to absolutism, leading to the achievement of independence by colonial territories.

**Criterion vi**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a series of *groups of buildings*.

### History and Description

#### *History*

The Society of Jesus was founded in 1540 by St Ignatius Loyola, as part of the Counter-Reformation. The missions established by this hierarchical organization in non-Christian countries had as its principal activities spiritual guidance by means of retreats and teaching. It was governed by its own code of laws.

The Jesuits were late in arriving in the Spanish American colonies, having been preceded by other orders such as the Franciscans and Dominicans. However, the southern part of the continent was still being explored at the end of the 16th century, providing opportunities for the Jesuits. The Spanish monk Diego de Torres was sent by the order to organize the new Province of Paraguay in 1607. Itinerant missions had already been operating in the region since 1588. Missions were sent from Córdoba, the centre of the new Province, to set up colleges and preach the Jesuit message.

The town of Córdoba had been established by Jerónimo Luis de Cabrera in 1573 and laid out on the standard Spanish colonial checkerboard pattern. In common with the other orders, the Jesuits were allocated one of the seventy blocks of the original city, but they did not take possession of it until 1599.

One of the first acts of the Jesuits was to build on this block in 1610 the Colegio Máximo (which was to become the Royal and Pontifical University in the following decade), where teaching was in accordance with the teaching plan *Ratio atque Instituto Studiorum Societatis Jesu* (Method and System of Studies of the Society of Jesus), created in 1599 and applied throughout the world by the order. Other monastic buildings followed, including the university and the church and residence of the order. These underwent a number of transformations and reconstructions, both before and after the expulsion of the order in 1767.

The estancias, which concentrated on agriculture, textile production, and mule breeding in addition to their spiritual functions, were highly successful economically. They came into the possession of the Society in various ways, including by purchase and as bequests. Alta Gracia was a cattle ranch owned by Alonso Nieto de Herrera who entered the Society, to which he bequeathed it when he died, whilst La Candelaria was created on lands donated by Francisco de Vera y Mujica in 1678. Caroya was purchased in 1616, Jesús María in 1618, and Santa Catalina in 1616. All were sold to private individuals when the property of the Society was auctioned off by the Boards of Temporalities after the expulsion.

#### *Description*

##### - The Jesuit Block in Córdoba

The *National University of Córdoba* was originally the Colegio Máximo of the Society of Jesus, and it has remained in use as an institution of higher education since that time. Its buildings are arranged round a central open space, which was originally a botanical garden, of which only the raised beds planted with trees and shrubs survive. It is constructed in stone and brick, with spacious colonnades around the courtyard. Marble is used for the floors and column bases. The main entrance and the Hall of Honour have elaborately carved doors and windows from the late 19th century. The library contains many important volumes and documents from the Great Library of the Society of Jesus.

The *Society of Jesus Church* is a massive domed structure with two squat towers at the west end. It is built principally in stone, with brick in the upper levels. It is a single-nave building, with an unusual form of wooden roof structure in the form of an upturned boat bridging its 10m span. The interior is richly decorated, the retablo of the main altar and the pulpit being outstanding examples of Baroque style.

The *Colegio Nacional de Nuestra Señora de Montserrat* (formerly an ancillary building of the Colegio Máximo) is entered through an imposing portal. As in the university, the buildings are disposed round two open spaces. It is built in the same style as the other structures in the Jesuit Block. There are galleries surrounding the cloister, and the facades are richly decorated.

##### - The Estancias

The *Alta Gracia* estancia originally comprised a church (now a parish church), the priests' residence (now a museum), quarters for the slaves and workers (demolished), cattle pens

and vegetable gardens (missing), a textile mill (now a private technical school), a reservoir (*tajamar*), and other mills.

The estancia is in the heart of the town, with two spacious patios. The two buildings of the residence and the church form three sides of a square patio, the fourth being closed by a high wall pierced by the main entrance. The most outstanding feature of the domed church is its elaborate facade. The textile mill (*El Obraje*) is in the same style and form as the residence, but slightly smaller. All the buildings are in stone and brick, with vaulted cloisters; the church is barrel-vaulted. The reservoir provides an elegant background to the residence.

The *Santa Catalina* estancia is a rural establishment in the beautiful landscape of the Córdoba *sierras*, made up of a church, the priests' residence, workers' quarters, the novices' house (now ruined), a mill, and a reservoir. The ground plan, the largest of all the estancias, is in the form of three patios, the central of which is the main one. It is enclosed by a vaulted gallery and has a central fountain. The main feature is the admirably proportioned church, the plan of which is a Latin cross. It has an imposing Baroque facade; the plain interior is dominated by the fine altarpiece.

The components of the rural *Jesús María* estancia are identical with those of Santa Catalina. Cloisters enclose two sides of the central patio, the others being formed by a storage building and a high stone wall. The complex is entered through a gate leading to a smaller patio, in which the church is located. This is a single-aisled barrel-vaulted structure with a strongly articulated vaulted transept. There is a central dome but no belfry; however, there is a bell gable with three openings behind the church. Bricks constitute the principal building material.

Furthest from Córdoba is the rural estancia of *Candelaria*. Unlike the others, it is located in a sheltered part of a bleak, windswept hilly region. It is a smaller establishment than the others, consisting of a chapel, priests' residence, workers' quarters (now demolished), and cattle pens. The simple church is built in stone, like all the other structures, with a roof supported on wooden rafters.

By contrast, the *Caroya* estancia is an imposing ensemble, in a more luxuriant landscape. Its mill and reservoir are now ruined, but the patio, surrounded by cloisters and quarters for the boarders of the Colegio Nacional de Nuestra Señora de Montserrat, is striking in its proportions and dimensions. The chapel is a modest structure by comparison with the other buildings, with a single nave and no transept or belfry. The chapel is built in stone, but brick is used exclusively elsewhere in the estancia. It is currently in use as a museum.

## **Management and Protection**

### *Legal status*

All six properties included in this nomination have been designated National Monuments and receive maximum governmental protection under Federal Law 12.665 and its



Regulating Decree 84-005/41, as amended in 1993. Additional protection is granted under Córdoba's Provincial Law 5543 for the Protection of the Province's Cultural Resources. Three of the sites, the Jesuit Block and the Estancias of Alta Gracia and Jesús María, have additional protection to both the site and the buffer zone through Municipal Preservation Ordinances in their respective municipalities. In the case of La Candelaria, the rural setting is protected through legislation concerning the natural environment, flora, and fauna.

Taken as a whole, the legislative apparatus seems appropriate and effective, and it is the highest affordable under Argentine law.

There are, however, some protective irregularities because of the geographical imprecision in the monumental designations. The exact monumental or protective boundaries for sites designated in the 1940s and 1950s (Alta Gracia, La Candelaria, and Santa Catalina) are ill-defined and vague. In Jesús María, some areas deemed to be integral to the site's integrity and significance are excluded from the designated area.

#### *Management*

Under Argentine federal law, any work done inside the property boundaries of all six sites and their vicinity must be reviewed and approved by the National Commission of Museums, Monuments and Historic Sites. The Commission has two members in charge of monitoring all work in the Province of Córdoba. The Commission has oversight responsibilities, but no managerial charge, this being left to each site's owner.

Managerial responsibilities are more complicated than the nomination form indicates. This is because the fragmented property/user structure assigns management responsibilities to two or more institutions at all the sites apart from Caroya. In addition, some important areas fundamental to the sites' significance are either not included in the nomination (Alta Gracia, Santa Catalina, La Candelaria, and Jesús María) or are not part of the declared monuments (Jesús María), and/or are in private land, where they receive no special management (Alta Gracia, Jesús María, La Candelaria).

The Jesuit Block in the City of Córdoba and the Estancias of Alta Gracia and Jesús María are owned wholly or in part by the Federal Government, but they are assigned to different users who are responsible for management of their part of the site. To complicate matters further, parts of Jesús María and Alta Gracia are under municipal, ecclesiastical, and private management. Santa Catalina is privately owned and managed by Presidential Decree, the Federal Government concedes the Province of Córdoba managerial jurisdiction of the two estancias in the latter's ownership (Caroya and La Candelaria), but, again, a portion of La Candelaria is private property.

Federal, provincial, and municipal management ranges from very good to excellent in terms of conservation, monitoring, and interpretation. Private management varies

from owner to owner, and within the single ownership of Santa Catalina from area to area. On the whole, however, there are excellent communications and a common sense of purpose between the federal and provincial heritage management offices, and also with the various municipal governments responsible for protecting the areas surrounding the sites. Except for a case of squatter occupants in Jesús María, all private owners are committed to the conservation of the sites under their stewardship.

Overlying all these site managerial structures is a regional cultural tourism master plan for the entire Province of Córdoba currently being completed by the Provincial Government. The plan is clearly respectful of the sites under consideration. However, management plans will need to be expanded to manage the increased visitation.

#### **Conservation and Authenticity**

##### *Conservation history*

Early monumental designation of most of the sites resulted in protection of the buildings and ruins, plus some interventions. As with management, the conservation history of each site is different. Within each site, the areas under different jurisdictions have also received different treatments and varying levels of preventive conservation.

After the expropriation of the Jesuit properties in 1767, the estancias were bought at auction by private individuals who either did not need the full infrastructure built by the Jesuits or did not command the technical skills to run the complex hydraulic works on which the estancias once depended. For these and other reasons, many of the slave quarters, retention basins, dams, water conduits, lime kilns, and mills fell into disuse and eventually into ruins. The cloisters and churches, however, continued their ecclesiastical and residential use, and were fairly well maintained into the 20th century.

The lasting influence of the Jesuit experience in the Province and growing recognition of their historical and aesthetic significance made these sites objects of concern, as manifested in their early declaration as National Monuments. On occasions, this designation attracted a number of well intentioned restoration and rehabilitation projects that reflect the thinking of their time, but which under today's canons would not be undertaken.

In recent years, in a sequence of actions by both federal and provincial governments, the estancias have begun to undergo restorations based on extensive and careful research, usually accompanied by a new assigned cultural use as museums or cultural tourism attractions. Clearly, the projects that began earlier have achieved greater maturity in both physical and functional stability of use (eg the federal museums).

Recognition that significance of these sites goes beyond the central architectural core to the larger landscape has driven an increasing number of archaeological studies to rescue, identify, and stabilize the ruins of the lesser works that made up the estancias.

It is also significant that the need to preserve and interpret these sites has achieved unprecedented support in all sectors – governmental, institutional, private enterprise, the mass media, and, perhaps more importantly, the general population.

#### *Authenticity*

The authenticity of the various architectural and landscaping vocabularies that the Jesuits used to mark the Province of Córdoba is unquestionable. From the outstanding curvilinear walls that define the Baroque space of the church at Alta Gracia, to the vernacular expression of La Candelaria, to the Baroque facade and atrium of Santa Catalina, to the extraordinary vaults of the Compañía Church in Córdoba, to the intricate hydraulic engineering works in every estancia, the original Jesuit imprint on the land is discernible and true in all sites in its full aesthetic, technical and emotional impact.

Taking into consideration the various ICOMOS Charters and doctrinal documents, and with special attention to the Nara Document, the Charter of Brasilia, and the Recommendations of San Antonio, there is a high level of authenticity in all the sites, but each of a different type.

All the estancias retain with adequate integrity the full range of functional components that explain and document the original aesthetic, technical, functional, spiritual, and social intents. The Jesuit Block in Córdoba, the epicentre of the former Jesuit Province, retains the grand architectural expressions and the full spatial qualities that eloquently express the spiritual and temporal powers that it once housed.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS expert mission visited all six sites in Córdoba in January 2000.

##### *Qualities*

The Jesuit block in Córdoba and the five estancias graphically illustrate the origins and the core of the missionary activities of the Society of Jesus in South America. The ensembles and the individual buildings are material testimony to the unique religious, social, and economic system of the Jesuit Province of Córdoba for more than 150 years.

##### *Comparative analysis*

There are no other contextual groups for the unique socio-political and religious experiment of the Jesuits in southern South America. Like the missions, the estancias and the Jesuit Block of Córdoba are an outstanding manifestation of a cosmic vision and its aesthetic outlook of an era of human activity that shaped large areas of the world. There are other Jesuit estancias, but none constitute a tight administrative network, none retain the integrity of the ones in Córdoba, and none had such a central role in sustaining

the Jesuit centre of power in the Spanish Empire during the Counter-Reformation.

#### *ICOMOS recommendations*

ICOMOS makes the following recommendations:

1 That the nominated areas be expanded as follows in order that all the principal character-defining components be included in the World Heritage List:

- In Estancia Alta Gracia, include the *tajamar*, the *acequias* (irrigation channels) adjoining it, and the ruins of the mill;
- In Estancia Santa Catalina, include the *rancherías*, the *tajamar* and its immediate *acequias*, and the ruins of the mill;
- In Estancia La Candelaria, include the area of the *tajamar* and related ruins of *acequias* and mill;
- In Estancia Jesús María, include the 1760 *perchel* and mill, and the *molino deheza*. The late 19th century adobe house of the town founder near the *perchel* may also be included as a manifestation of the site's "second history."

That the State party ensure that all significant areas and portions of each of the six sites are clearly within the stated boundaries of declared National Monuments.

3 That for each of the six sites the State Party submit scaled maps or site plans clearly identifying a. the exact boundaries of the area designated as a National Monument; b. the exact boundaries of the area being nominated to the World Heritage List; and c. all buildings, constructions and landscape features inside such areas, whether contributing to the significance or not.

4. That the State Party submit copies of agreements with pertinent owners for those portions of Alta Gracia (the ruins of the mill), Santa Catalina (entire site and buffer zone), La Candelaria (ruins of the *tajamar*, mill, and *acequias*) and Jesús María (both mills, *acequias*, and *perchel*) being nominated, with irrevocable covenants committing current and future owners to the management and conservation of the properties proposed for listing. Alternatively, proof should be provided of expropriation of such sites to the benefit of the national or provincial governments for integration into the managed historic sites.

For the longer term, the following recommendations are made:

5. That additional conservation effort be focused on the mill ruins, extant machinery, and the identification of the hydraulic works inside the nominated areas. To this end, archaeological surveys and the implementation of computerized GIS are fundamental tools.

6. That conservation work in the *rancherías* of La Candelaria be determined with caution and through interdisciplinary consultation of preservation specialists, and not assuming that total reconstruction of the ruins,

even though based on documentation, is the only answer to halt ongoing deterioration.

7. That the State Party continue to identify, inventory, designate, and protect other sites that will complete the full understanding of the extent of the estancias, such as the large-scale hydraulic engineering works and the multiple secondary posts (*puestos*), the lime kilns, etc inside the original farmlands of each site. The same applies to other sites related to the pervasive Jesuit presence in the City of Córdoba, such as the original college building and subterranean crypt, as well as throughout the Province, such as La Calera, Candonga, and the ruins of the San Ignacio estancia, in order that this World Heritage Listing continue to be expanded in the future to form a true World Heritage cultural itinerary, as envisaged in the Cultural Tourism Plan of Córdoba, and conceptually in UNESCO's cultural policy.

8. That, given the intention of fostering a more active cultural tourism in the Road of the Estancias, management plans be expanded to include the avoidance of site erosion, management of visitation, controlling the expanding infrastructure, assessing the visitors' experience, development of scaled interpretation programmes, etc.

#### **Brief description**

The Jesuit Block in Córdoba and the five estancias contain religious and secular buildings that illustrate the unique religious, social, and economic experiment carried out in South America for over 150 years.

#### **Recommendation**

That these properties be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

*Criterion ii* The Jesuit buildings and ensembles of Córdoba and the estancias are exceptional examples of the fusion of European and indigenous values and cultures during a seminal period in South America.

*Criterion iv* The religious, social, and economic experiment carried out in South America for over 150 years by the Society of Jesus produced a unique form of material expression, which is illustrated by the Jesuit buildings and ensembles of Córdoba and the estancias.

ICOMOS, September 2000

## Geghard (Armenia)

No 960

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | The Monastery of Geghard and the Upper Azat Valley |
| <i>Location</i>    | Kotaik Region, near Goght Village                  |
| <i>State Party</i> | Republic of Armenia                                |
| <i>Date</i>        | 5 March 1999                                       |

### Justification by State Party

The monastery of Geghard represents the unique survival of a particular type of building, in which structures hewn from the living rock harmonize with free-standing structures. In addition to its unique cultural properties, the monastery is also in a spectacular setting.

The monastery is a unique artistic achievement, the apogee of Armenian medieval architecture. **Criterion i**

As a result of its architectural innovations and the use of decorative art, the monastery greatly influenced the further development of Armenian medieval architecture. **Criterion ii**

The monastery has been, and continues to be, a place of pilgrimage for many thousands of Christians. **Criterion vi**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

The monastery is situated at the head of the Azat valley, surrounded by towering cliffs. It was founded in the 4th century, according to tradition by St Gregory the Illuminator. The site is that of a spring arising in a cave which had been sacred in pre-Christian times, hence one of the names by which it was known, *Ayvirkank* (the Monastery of the Cave).

The first monastery was destroyed by Arabs in the 9th century, but it was re-established and was flourishing again by the 13th century under the patronage of the Proshyan princes, who are buried there. They provided it with an irrigation system in 1200, as well as paying for the erection

and reconstruction of most of the churches in the complex. At this time it was also known as the Monastery of the Seven Churches and the Monastery of the Forty Altars.

The monastery was more famous because of the relics that it housed. The most celebrated of these was the spear which had wounded Christ on the Cross, allegedly brought there by the Apostle Thaddeus, from which comes its present name, Geghardavank (the Monastery of the Spear), first recorded in a document of 1250. This made it a popular place of pilgrimage for Armenian Christians over many centuries. Relics of the Apostles Andrew and John were donated in the 12th century, and pious visitors made numerous grants of land, money, manuscripts, etc over the succeeding centuries.

#### Description

The most ancient part of the monastery complex is the small *Chapel of St Gregory* (formerly the Chapel of the Mother of God - St Astvatzatzin), lying to the east of and outside the main group. It is excavated directly into the rock of the mountainside and is uncompleted. The earliest of the inscriptions on the external wall is from 1177. The ornate decoration of crosses on the facade extends from the built wall on to the rock-face below.

Built according to an inscription in 1215, the *Kathoghikè* (main church) is in the classic Armenian form. The plan, in the shape of an equal-armed cross, is inscribed in a square and covered with a dome on a square base. It is linked with the base by means of vaulting. The east arm of the cross terminates in an apse, the remainder being square. In the corners there are small barrel-vaulted two-storey chapels. On the internal walls there are many inscriptions recording donations. The masonry of the external walls is particularly finely finished and fitted.

Ten years later a *gavit* (entrance hall) was built on the west side of this church to link it with the first rock-cut church. As is customary in medieval Armenian architecture, the structure of this building reproduces that of the peasant hut, in which four massive free-standing columns in the centre support a roof of wooden beams with a hole in the centre to admit light. The ecclesiastical version, in stone, is an imposing structure. The peripheral spaces resulting from the location of the columns are variously roofed, whilst the central space is crowned by a dome with stalactites, the most perfect example of this technique anywhere in Armenia. The *gavit* was used for teaching and meetings, and for receiving pilgrims and visitors.

The *first rock-cut church* (in which the spring worshipped in pagan times arose) was built before 1250. It is entirely dug out of the rock and has an equal-armed cruciform plan. The interior is lined by two crossed arches with a central stalactite dome. An inscription records that it was the work of the architect Galdzak, who also constructed the other rock-cut church and the *zamatouns* within a period of some forty years.

To the east of this church, and also entered from the *gavit*, is a roughly square chamber cut into the rock, which was one of the princely tombs (*zamatoun*) of the Proshyan dynasty. Heraldic motifs are carved above the niche on the far wall.

This tomb gives access to the *second rock-cut church*. This church is known from an inscription to have been built in 1283, the donation of Prince Prosh. It is cruciform in plan. The corners are curved and the drum is lined with semi-

columns alternating with blind windows. The dome is decorated, with a circular opening in the centre. The walls have relief decoration depicting animals, warriors, crosses, and floral motifs.

The second *zamatoun* is reached by an external staircase. Again carved into the rock, its form reproduces that of a *gavit*. It contains the tombs of the princes Merik and Grigor, and others are known to have been there but have now disappeared. An inscription shows it to have been completed in 1288.

The monastery complex was encircled by a defensive wall in the 12th-13th centuries. The main access is through a gate on the western end of the walls, and there is a smaller secondary entrance in the east. To the east and south of the church the walls have been lined on the interior with ranges of small buildings dating from the 17th century, now in ruins. However, it is known that most of the monks lived in cells excavated into the rock-face outside the main enceinte, which have been preserved, along with some simple oratories. The rock-faces over the whole area bear elaborate crosses (*khatchkar*) carved in relief.

## Management and Protection

### *Legal status*

The nominated area is protected under the 1998 Law on the Protection and Utilization of the Immovable Historical and Cultural Monuments and Historical Sites. There are strict controls over any forms of intervention on protected sites.

### *Management*

The nominated area is the property of the Armenian Apostolic Church, based in Echmiatzin, since the monastery continues in monastic use. Overall responsibility for its maintenance and management is vested in the Commission for the Protection of Cultural and Historical Monuments. The Church undertakes the financing of maintenance and guardianship activities within the protected area.

The nominated site is surrounded by a substantial buffer zone, established in 1986, within which there are strict controls over any form of development or change. The Kotaik Regional Municipal Agency is responsible for the maintenance and protection of the buffer zone on behalf of the national government.

At the present time the State Department for the Preservation of Historical and Cultural Monuments is working on legislation for the Monastery and the Upper Azat Valley to be declared an Historical, Cultural, and Natural Reservation. This will include the preparation of a management plan, covering such items as systematic conservation, special restoration projects, and infrastructural requirements.

## Conservation and Authenticity

### *Conservation history*

Exploratory work began at Geghard in the 1930s, leading to the discovery of a hitherto unknown rock-cut chamber (*zamatoun*) outside the enceinte; this subsequently collapsed.

Restoration work of dubious quality took place from 1967 onwards. However, recent work has been in accordance with internationally recognized conservation standards.

### *Authenticity*

The authenticity of the group is high, not least because the property has been in continuous use as a monastery for many centuries.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited the property in May 2000.

### *Qualities*

The Geghard complex is an exceptionally complete and well preserved example of a medieval monastic foundation in a remote area of great natural beauty.

### *Comparative analysis*

Armenian architecture has been the subject of intensive study by specialists from the Architecture Faculty of the Politecnico di Milano and the Armenian Academy of Sciences. This has resulted in the production of a series of scholarly studies of the main architectural monuments.

In the volume devoted to Geghard stress is laid on the importance of this monastery in medieval Armenian religious architecture because of its elaborate plan, and particular the exceptional rock-cut chapels and tombs.

There are other rock-cut churches on the World Heritage List, notably those at Lalibela (Ethiopia) and Göreme (Turkey). However, the architectural and artistic traditions are entirely distinct and so any comparison would be largely invalid.

## Brief description

The monastery of Geghard contains a number of churches and tombs, most of them cut into the living rock, which illustrate Armenian medieval architecture at its highest point. The complex of medieval buildings is set into a landscape of great natural beauty.

## Recommendation

That this property be inscribed on the World Heritage List on the basis of *criterion ii*:

***Criterion ii*** The monastery of Geghard, with its remarkable rock-cut churches and tombs, is an exceptionally well preserved and complete example of medieval Armenian monastic architecture and decorative art, with many innovative features which had a profound influence on subsequent developments in the region.

ICOMOS, September 2000

## Wachau (Austria)

No 970

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | The Wachau Cultural Landscape                     |
| <i>Location</i>    | Federal Province ( <i>Land</i> ) of Lower Austria |
| <i>State Party</i> | Republic of Austria                               |
| <i>Date</i>        | 24 June 1999                                      |

### Justification by State Party

The Wachau cultural landscape has long influenced developments in town planning and construction, ecclesiastical and secular architecture, and landscape design in the Danube area.

Because of their architecture, their homogeneous development, and their location within a landscape cultivated by man and surrounded by almost untouched nature, the many towns, villages, and groups of buildings are of outstanding universal value as combined works of nature and of man.

#### Criterion ii

The Wachau exhibits a rare density of examples of the interaction between human economic and cultural activities within a given landscape. There is a significant correlation between the typology of the architectural monuments and the characteristics of the landscape.

Many periods of humankind's history are reflected in the distinctive and high-quality sites dominated by churches, monasteries, castles, and ruins, all of them monuments of the highest European level. They are located in the midst of a stunning natural setting where many spatial arrangements and single objects, representative of successive stages of their history, have remained unchanged.

#### Criterion iv

Within the existing pattern of European river landscapes, the Wachau has preserved an exceptional degree of historical integrity and authenticity, without industrial and technological interventions or harmful impacts on its environment.

At a time when many of Europe's traditional places and landscapes are threatened by irreversible change, the historic cultural landscape of the Wachau constitutes an outstanding example of the fruitful interaction between the works of man and an intact natural environment. It can justifiably claim to be in an exemplary state of conservation in terms of cultural history, topography, natural space, and ecology.

#### Criterion v

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a group of *sites*. It is also a cultural landscape, as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

### History and Description

#### History

Clearance of the natural forest cover of the Wachau by man began in the Neolithic period, although radical changes in the landscape did not take place until around 800, when the Bavarian and Salzburg monasteries began to cultivate the slopes of the Wachau, creating the present-day landscape pattern of vine terraces. In the centuries that followed, the acreage under cultivation fluctuated, under the influence of changes of climate and the wine market and acute labour shortages and the resultant wage increases in the 17th century.

As a result, the forest recolonized the upper edges of the vine-growing land; viticulture in the valleys was replaced by other agricultural activities. The soils of the fallow areas, degraded by failed attempts at cultivation, have never recovered, which explains the distinctive types of special vegetation found in these habitats (dry grassland, shrubs, and woodland).

In the 18th century, hillside viticulture was actively promoted in ecologically optimal regions. The areas released in this way were given over to pasture, with the ensuing economic consequences: some enterprises had to close down while others were enlarged. It was at this time that viticulture was finally abandoned in the upper stretches of the Wachau.

Developments of the countryside in the 19th century had particularly far-reaching consequences for the Wachau. The appearance of *Phylloxera*, the ravages of war, and increasing competition from the Burgenland and Italy necessitated changes in business structures, the areas under cultivation, the methods of viticulture, and the acreages. Apricot growing, typical of the Wachau ever since, began to take over the valleys and lower slopes. The ratio of acreages devoted to viticulture and fruit growing respectively continues to be closely linked with recurrent fluctuations in markets for the products, giving the Wachau its characteristic appearance.

There has been human occupation in the Wachau from Palaeolithic times, as shown by the figurines from Galgenberg (c 32,000 years old) and Willendorf (c 26,000 years old). The region of Krems and Melk was densely settled as early as the Neolithic period (4500–1800 BCE), and there have been many finds from the Bronze Age (1800–800 BCE). In the Iron Age the Illyrian Hallstatt Culture (800–400 BCE) was gradually replaced by the La Tène Culture coming from the west: at this time the Celtic kingdom of Noricum developed to the south of the Danube.

When the Romans annexed Noricum in 15 BCE, the Danube became the frontier (*limes*) with the Germanic peoples to the north. Mautern (*Favianis*) was an important frontier garrison town where one of the Roman Danube

fleets was stationed. The *limes* collapsed at the end of the 4th century, and Noricum found itself on one of the main invasion routes from the north.

In 453 St Severinus, the "apostle of Noricum," founded the first monastic community in the province outside the gates of Mautern. As a result of his activities Mautern developed into an important spiritual and religious centre, where pilgrims assembled and departed for Italy.

The name "Wachau" is first mentioned in 853 as *locus Wahowa*. Krems first appears as *Urbs Chremisa* in 995, making it the oldest Austrian town to be mentioned in a document. The Wachau is the setting of the *Nibelungenlied*, the great German epic poem, which was written some time after 1200 and depicts the political situation at that time. It mentions the Wachau towns of Pöchlarn (*Bechelaren*), Melk (*Medelike*), and Mautern (*Mutoren*).

In 976, the Wachau came under the rule of the Babenberg margraves, beginning with Leopold I. The Austrian march was elevated to a dukedom in 1156 and bestowed upon the Babenberg Henry II Jasomirgott, who renounced his claims to Bavaria.

The great knightly family of the Wachau, the Kuenrings, came to the Babenberg march in the 11th century. When the line died out, the major part of their lands passed to Duke Albrecht V (King Albrecht II) in 1430. Owing to the fragmentation of land holdings and the absence of large unified administrative structures, the burghers of the Wachau enjoyed considerable freedom as early as the Middle Ages, enhanced by the *ius montanum de vinea*. The four towns of St Michael, Wösendorf, Joching, and Weissenkirchen formed an independent community from about 1150 to 1839, to be reunited in 1972 as Wachau or Tal Wachau.

Even after the power of the Habsburgs had been consolidated, the Wachau was repeatedly the arena for armed conflicts. During the Hungarian invasions of the late 15th century, Krems and Stein were besieged in 1477 by Matthias Corvinus.

The Counter-Reformation (1530–1620) had a strong impact in the Wachau, until Protestantism was finally repressed under the Göttweig abbot Georg II Falb (1612–31). His support for eleven Austrian Benedictine abbeys was a major contributory factor to the importance attained by the Austrian abbeys (and Göttweig in particular) in the Baroque period. Victory over the Protestants also found expression in the construction of churches, chapels, and small monuments.

From 1700 onwards, artistic and architectural monuments that are among the most important examples of Austrian Baroque were built in the Wachau. These include the rebuilding of Melk Abbey (begun in 1702), the conversion of the Canons' Abbey in Dürnstein (1715–33), and the large-scale rebuilding of Göttweig Abbey from 1719 onwards.

In the late 18th and early 19th centuries the Wachau began to lose its historic importance. The closures of monasteries in Austria and the secularization of Bavaria destroyed age-old ties. River transportation was increasingly superseded as a result of competition from road transport and from 1909 onwards by the railway. The late 19th century saw a

new perception of the Wachau, as the "Golden Wachau," a blend of history and legend, art and folklore, wine and hospitality. An action committee was set up in 1904 for the economic promotion of the Wachau, with the participation of all the local communities between Krems and Melk. In more recent times, there has been a return to the historical roots of the region, resulting in the intensive promotion of "sustainable" tourism, with the vineyards protected by law.

#### *Description*

The Wachau is the name given to the Danube valley between Melk and Krems, together with the slopes and the adjoining *Dunkelsteiner Wald* (Dunkelsteiner Forest) and the southern *Waldviertel*, which are essential parts of the cultural landscape both visually and functionally.

The long water gap cutting through the south fringe of the Bohemian Massif is entirely crystalline, while Tertiary and Quaternary deposits are found in places where the valley broadens out, as well as in the *Spitzer Graben*. Of these, the deposits of clay and loess in the regions of Weissenkirchen and the entrances to the Wachau have a major impact on land configurations.

The *Spitzer Graben*, a left-bank tributary of the Danube, is part of the primeval Danube, which in the Tertiary period flowed to the west of the Wachau on its northern fringe and then followed the present-day course of the river from Spitz onwards. The course of the valley is determined to a large extent by the fault line system of the southern fringe of the Bohemian Massif. Not only the Danube, but also its tributaries of this region follow these geological "weak" points.

Depending on the genesis of the valley landscape, extensive level stretches of the peneplains of the Bohemian Massif alternate with craggy steep slopes, loess-covered gentle surface configurations in the wider parts of the valley, and narrow valley floors. Each of these parts of the landscape reveals specific anthropogenic influences, which are much more intensive on the sunny than on the shady side, the latter largely retaining their original state. Specific locations result from basic spatial conditions, the geological and edaphic environment, and an exposed position. The depth of the valley reinforces the favourable thermal conditions of large areas by effectively screening them against strong winds from the west and in particular from the north.

The small-scale alternation of widely differing local conditions, caused mainly by the relief, has a high degree of ecological relevance. A further significant factor is a marked west–east gradient exerting a Pannonian-Pontic influence in the Lower Wachau, whereas the west is characterized by a Central European transitional climate. In the levelled zones of the peneplain and the upper valley slopes, the harsher plateau climate of the *Waldviertel* prevails. Another characteristic feature is the universal outflow of cold air, which is why the annual mean temperature within the nominated area varies between 9°C in the region of Krems and 5°C around the *Jauerling*.

The basic layouts of the Wachau towns date back to the 11th and 12th centuries. Mautern developed from a 2nd century Roman *castellum* in the 4th and 5th centuries into a fortified small town, and its core has been largely preserved. The forms of settlement that emerged as a result of continuous expansion, mostly during the 16th and 18th

centuries, remained widely unchanged up to the 19th and even the early 20th century. Some villages, such as St Lorenzen and Bacharnsdorf, have their origins in late Roman *burgus* complexes.

The development of the settlements with their homogeneous character becomes evident in the town structures, both in the fabric and arrangement of the houses on mostly irregular lots and in the street patterns, which have remained practically unchanged since the late Middle Ages. Some town centres have been extended to some extent on their outer fringes by the construction of small residential buildings, mostly from 1950 onwards.

Typical features of the medieval market towns are the small fortified castles and towers. In Weissenkirchen there are several examples erected in the 13th and 14th centuries which are still partly visible. Outside the town boundaries are to be found fortifications and barriers dating from the late Middle Ages or the early modern period.

The buildings in the Wachau towns date from more recent periods than the street plans. In the 15th and 16th centuries, stone construction began to replace the wooden peasant and burgher houses. Traces of this are to be seen in the large number of houses built in rubble stone masonry. The constructional material is complemented by the local character of the houses, with hipped and half-hipped roofs emphasizing their cubic form.

The largely uniform house typology ensures the homogeneous character of the old settlement areas. Most of the houses are two-storeyed, with projecting or receding facades, gables, and eaves facing the streets. The vintners' farmsteads, which are oblong, U-shaped, or L-shaped or consist of two parallel buildings, date back to the late Middle Ages and the 16th–17th centuries. In a few towns, such as Schönbühel, Aggsbach-Dorf, and Oberloiben, the buildings date mainly to the 19th and 20th centuries.

The single-storeyed farmsteads, with two to four units arranged around a courtyard (partly with arcades), appear to be two-storeyed because of the sub-cellars that are characteristic of the Wachau. The partly tiled hipped, saddleback, and half-hipped roofs with varying eaves and ridge heights create a diversified pattern. This effect is intensified by some imposing vineyard farmsteads that dominate the townscape, some of them with integrated chapels (eg St Pöltner or Prandtauer Hof in Joching, Kellerschlössl in Dürnstein, Erlahof in Spitz), as well as by numerous historically significant complexes, such as castles, mostly dating from the 16th and 17th centuries (eg Rossatz, Spitz), or by ecclesiastical buildings.

Most of these farmsteads, with lateral gate walls or integrated vaulted passages and service buildings, feature smooth facades, for the most part altered from the 18th and 19th centuries onwards. Street fronts are often accentuated by late-medieval/post-medieval oriels on sturdy brackets, statues in niches, wall paintings, and sgraffito work, or remnants of paintwork (frequently from the late Renaissance or the Mannerist periods, a few from the late Middle Ages) or rich Baroque facades. The late-medieval and post-medieval configuration is still noticeable in many farmsteads and houses – in the strict simple facade design, the ground floor scantily equipped with windows, an elaborate residential floor, and the attic storey. The steeply pitched, towering hipped roof occurs so frequently that it

can be regarded as an architectural characteristic of the Wachau house; in many places, such as the historic building complex of Markt Weissenkirchen, it can still to some extent be found in its original proportion.

In towns or market towns, such as Spitz, Dürnstein, Weissenkirchen, Krems, and Emmersdorf, the vintner house type is joined by a substantial stock of late medieval and post-medieval stately homestead buildings and the houses of burghers, craftsmen, and merchants, particularly in Melk, Krems, Stein, and Emmersdorf. Many houses have preserved their internal layout, mostly from the middle of the 16th century onwards.

Many late medieval farmsteads have retained their interior layout and configuration to a large extent (service rooms on the ground floor, living rooms on the upper floor, followed by the attic storey). On the ground floor, large gates open unto a vaulted passage and/or corridor, as well as the service rooms. Large press rooms are usually situated on the sides (sometimes with preserved wooden press and lever), usually connected from the courtyard side with the sub-cellar, located on the ground level or a little lower, which then leads down to the deep cellar. Weissenkirchen is noted for its extensive cellar systems, often encompassing several storeys (press room, sub-cellar, deep cellar). These rooms, partly stone- or brick-vaulted and partly hewn out of the bedrock, with many niches, are interconnected by steep staircases and have been expanded since the Middle Ages because of an increasing need for space. Large cellars still exist today in, for example, the Kellerschlössl in Dürnstein or near the Erlahof in Spitz, in the so-called Burgstock.

The 18th century buildings which still serve trade and craft purposes and are partly integrated in the town structure, such as taverns or inns, stations for changing draught horses, boat operators' and toll houses, mills, smithies, or salt storehouses, frequently go back to the 15th and 16th centuries.

In 1827, the former *Pionierkaserne* (Engineer Barracks) was built in Krems, where a number of factories and commercial enterprises were also established in the 19th century. The landing stages and stations of the Danube ferry and passenger navigation, as at Aggsbach-Dorf, Spitz, and Rossatzbach, date from the early 20th century. The complex that dominates the townscape of Melk, the Birago Barracks, was built in 1910–13.

On the outskirts of Krems and Melk are to be found largely unchanged buildings from the second half of the 19th century and the early 20th century. From the middle of the 19th century onwards, commercial, industrial, communal, and utilitarian buildings were built as the town expanded. Representative residential buildings, apartment blocks, and villas show Historicist and local-style features (in part Secession-style ornamentation or framework); a district of villas on the model of the *Wiener Cottage Verein* was created in Melk.

A fine example of building in harmony with the landscape is the railway line built in 1909 between Krems and Emmersdorf. It was adapted and adjusted to the topographical conditions as far as possible, making an organic link with the landscape.

There is a number of castles dominating the towns and the Danube valley. Many of them began to fall into decay from



the 15th century onwards. Apart from the ruins of Hinterhaus and Dürnstein, the Aggstein castle ruins are among the most important structures of this type in Austria, by virtue of their size and historic significance, as well as their excellent state of preservation. The smaller knightly castles and other fortified structures from the 13th and 14th centuries are still in evidence, as, for example, at Weissenkirchen. The *Teisenhoferhof*, built in 1439-68, is a castle-type four-wing complex that forms a whole with the fortified church. The *Gozzoburg* in Krems is an example of a town castle which developed from a fortified house of the second half of the 11th century.

Many architecturally and artistically significant ecclesiastical buildings dominate both townscape and landscape. The numerous Gothic and Baroque churches and chapels with their magnificent towers incorporate Romanesque wall cores or the whole or parts of medieval churches. The fortified churches of St Michael and Weissenkirchen are among the outstanding buildings of this type to be found in Lower Austria. Many places of worship feature splendid Baroque interiors and furnishings (with a few late Gothic pieces) or murals dating back to the 12th century.

The extensive complexes of the abbeys of Melk, Dürnstein, and Göttweig, in part dating back to the Middle Ages, are among the finest Baroque buildings in Austria. Towering high up on a rock, Melk Abbey, a perfect exemplar of a Baroque synthesis of the arts, forms the gateway to the Wachau in the west, while Göttweig Abbey, since its refurbishment in the 18th century, symbolizes Baroque imperial demands that went beyond the monastic purposes.

While the Church was the main patron of the arts, the second half of the 16th century was characterized by an increasing tendency on the part of newly prosperous burghers to commission works of art, thus enabling artists to create outstanding works in the fields of painting, sculpture, architecture, and arts and crafts. Around 1500 these artists usually came from Augsburg, Regensburg, and Passau, but the majority of those who came around 1700 were from Italy. Many important Austrian architects, painters, and stuccoists created their main works in this region.

The narrow valley and bends of the Danube prevent any overall view of the Wachau. In the course of the centuries, structures of special significance were built at a number of high points, offering splendid views. The most important of these are Melk Abbey, Schönbühel (castle and monastery), the ruins of Aggstein, Dürnstein, and Hinterhaus, as well as the lookout towers of *Weiglwardte*, *Ferdinandswarte*, and *Donauwarte*.

## Management and Protection

### Legal status

The preservation of the historic cultural landscape of the Wachau encompasses a number of overlapping levels of protection:

#### - Federal laws

The first level of protection is afforded by the 1923 Monument Protection Act. It focuses on outstanding historic monuments (of which there are currently some

1000 in the nominated area). Protection covers both the building material and the traditional appearance. The historic, artistic, or other cultural significance and public interest in the conservation of a property is determined in the first instance by the *Bundesdenkmalamt* (Federal Office of Historic Monuments) as the authority responsible for the protection of monuments.

For monuments owned by the federal or a provincial government or certain other corporations under public law, institutions, funds, or legally recognized churches or religious communities, public interest is taken for granted. Thus in the Wachau cultural landscape, all important monumental buildings and other monuments are in public ownership, and all ecclesiastical monuments (churches, monasteries, etc) are listed for preservation. Monuments in private ownership are only listed for preservation if public interest in their conservation is declared as such by notice of the *Bundesdenkmalamt*.

Other federal laws that contribute to the protection of the Wachau are the following: Act on Water Law 1959 (as amended in 1997); measure for the privatization of the waterways board and establishment of the public limited company *Österreichische Donau-Betriebs-Aktiengesellschaft*, 1992; Hydraulic Construction Promotion Act 1985; Hydrography Act 1979; Forestry Act 1975 (as amended in 1995); Environmental Impact Assessment Act 1993 (as amended in 1996).

#### - Federal regulations

The following regulations are applicable in the Wachau: Waterways Regulation 1985; Regulation of the Federal Minister of Public Economics and Transport concerning traffic regulations for waterways 1993.

#### - International agreements

The Convention on the Regulation of Navigation on the Danube 1960 and the Inland Navigation Memorandum of the Federal Government 1992 (on occasion of Eastern opening and the completion of the Main-Danube Canal) apply to the Wachau.

#### - Provincial laws (Lower Austria)

Nature Conservation Act; Environmental Planning Law 1976; Building Code 1996; Provincial Roads Act; Act on Affairs of Power Supply in Lower Austria; Hunting Law 1974; Fishing Law 1988; Camping and Youth Camps Act.

#### - Regulations of the Lower Austrian Provincial Government

Regulation on Natural Preserves; Regulation on a regional environmental planning programme, Lower Austrian Central Area.

#### - Additional protective measures

Conservation areas:

Nature Conservation Area Wachau and surroundings (c 46,300ha);

Nature Conservation Area Göttweig Hill and Surroundings (c 225ha)

Nature Reserve Jauerling-Wachau (c 3600 ha).

In addition to the nature conservation areas, a large number of natural monuments are protected by notices issued by the regional administrative authority.

European Diploma Wachau:

On 5 September 1994 the Wachau was inscribed on the list of properties coming within the scope of the "Natura 2000" network of European sites initiated by the European Union. This imposes constraints on development within the designated areas.

#### *Management*

The open countryside of the Wachau is largely privately owned and consists of small lots. Much of the forest is owned by farmers, and the remainder by farmers' associations, the Austrian Federal Forests, or the church or local communities.

The historic cultural landscape of the Wachau in the nominated area comprises some 5000 monuments. The majority of these are privately owned, mostly by families who have been residents of the region for many generations. Their awareness of traditional values ensures full preservation of these buildings. This is also true of numerous buildings owned by the Republic of Austria, the *Land* of Lower Austria, and other corporations under public law and the recognized churches.

Overall professional responsibility for the conservation of the historic cultural landscape of the Wachau is vested in the *Bundesdenkmalamt* (Federal Office of Historic Monuments) and the *Landeskonservatorat für Niederösterreich*, both based in Vienna. The former maintains a complete inventory of historic monuments in the Wachau.

For the protected areas (nature conservation areas, nature reserves, natural monuments) responsibility for overall management rests with the *Amt der NÖ Landesregierung, Abteilung Naturschutz* (Office of the Lower Austrian Provincial Government, Nature Protection Department) based in St Pölten. This body also has overall responsibility for the European Diploma Area; at local authority level this is handled by the *Arbeitskreis zum Schutz der Wachau* (Working Party for the Protection of the Wachau), located in Dürnstein.

### **Conservation and Authenticity**

#### *Conservation history*

As with any "organically evolved landscape ... which retains an active social role in contemporary society closely associated with the traditional way of life" (*Operational Guidelines for the Implementation of the World Heritage Convention*, para 39), it is not appropriate to talk of conscious conservation. The Wachau has developed in response to social and economic forces over several thousand years, and each stage in its evolution has left its mark on the landscape. This historical evolution is abundantly visible in the latter-day landscape.

For a variety of economic, political, and environmental reasons there have been few, if any, radical interventions over history, even in the later decades of the 20th century, which have obliterated or distorted evidence of the organic growth of the Wachau. For the past half-century protective

measures have been progressively introduced which will ensure its conservation in the future.

#### *Authenticity*

The authenticity of the Wachau may be judged to be high. It conserves the fundamental elements of a continuing cultural landscape as defined in paragraph 39.ii of the *Operational Guidelines for the Implementation of the World Heritage Convention*: "... one which retains an active social role in contemporary society closely associated with the traditional way of life and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its evolution over time." These qualities are manifested in the agricultural and forested landscape, in the layouts of the towns, and in the conservation and authenticity of individual monuments.

### **Evaluation**

#### *Action by ICOMOS*

An ICOMOS expert mission visited the Wachau in April 2000.

#### *Qualities*

The Wachau is a stretch of the Danube valley which has high visual landscape qualities, and which retains to a remarkable degree material evidence of its historical evolution over more than two millennia, in the form of towns and villages, outstanding architectural monuments, and a largely vineyard agriculture.

#### *Comparative analysis*

The most immediate comparison is with the vineyard landscapes of the middle Rhine and Mosel valleys in Germany. However, neither has conserved its essential historic character so completely as the Wachau, nor such abundant traces of its long history.

In many ways the Wachau can be compared with the Italian cultural landscape of the Cinqueterre, which is already inscribed in the World Heritage List, where there is the same harmonious interrelation between water, mountain ranges, and human settlements. However, in this case the linking feature is the sea rather than a great river, and it lacks the outstanding monumental features in the form of impressive buildings and picturesque historic towns that distinguish the Wachau.

#### *ICOMOS comments*

Whilst there is considerable protection by a series of overlapping laws and regulations and a number of bodies at federal, state, and municipal level are responsible for their implementation, ICOMOS believes that it would be desirable to set up some form of coordinating commission to oversee the continued protection and preservation of the defined landscape as a unit. Its membership should comprise representatives of all the institutions involved.

At its meeting in June 2000 the Bureau requested the State Party to establish a coordinating commission on the lines proposed by ICOMOS. Documentation has been supplied which confirms that this request has been complied with by the State Party.

**Brief description**

The Wachau is a stretch of the Danube of high visual landscape quality which preserves intact and visible many traces, in terms of architecture, urban design, and agricultural use (principally for the cultivation of vines), of its continuous and organic evolution since prehistoric times.

**Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

*Criterion ii* The Wachau is an outstanding example of a riverine landscape bordered by mountains in which material evidence of its long historical evolution has survived to a remarkable degree.

*Criterion iv* The architecture, the human settlements, and the agricultural use of the land in the Wachau vividly illustrate a basically medieval landscape which has evolved organically and harmoniously over time.

ICOMOS, September 2000

## Baku (Azerbaijan)

No 958

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | The Walled City of Baku with the Shirvanshahs' Palace and Maiden Tower |
| <i>Location</i>    | Apsheron Peninsula   |
| <i>State Party</i> | Republic of Azerbaijan   |
| <i>Date</i>        | 15 October 1999  |

### Justification by State Party

There has been human settlement on the site of the Walled City of Baku from the Palaeolithic period up to the present day. The city reveals evidence of Zoroastrian, Sassanian, Arabic, Persian, Shirvani, Ottoman, and Russian presence in cultural continuity. **Criteria i, iv, and v**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

Baku is located in the state of Shirvan, which existed from the 9th century CE until 1538, when it was annexed by Safavid Iran. In 1585 the town was captured by the Ottoman Sultan Murat III, and in 1723 it was occupied by the Russian General Matushkin, when it was destroyed by fire. It became part of the Russian Empire in 1783.

#### - The Inner Walled City (*Icheri Sheher*)

The Inner Walled City, which forms the property proposed for inscription on the World Heritage List, is one of the few surviving medieval towns in Azerbaijan. It retains the characteristic features of a medieval town, such as the labyrinth of narrow streets, congested buildings, and tiny courtyards.

The walls of the old town, which still survive on the western and northern sides, were built by Menutsshochr Shah in the 12th century and were repaired in the 19th century. The narrow streets are lined with houses dating from the late 18th century onwards, but also contain earlier monuments, mostly concentrated in the lower, seaward, site of the town. These include the Mehmet Masjid of 1078–79, two single-cell *medresses* of the 12th century,

the 15th century Haji Gaib Hammam, to the south of which lie two 17th century Zoroastrian fire temples, the larger with a courtyard truncated by the modern road. Next to these is the 16th-17th century two-storeyed Kasumbek Caravanserai for merchants coming by sea, and nearby is the 17th-century Kasumbek Mosque. Further to the east lie the 14th-15th century Multani Caravanserai, used by Indian merchants, and facing it the 15th-century Bukhara Caravanserai, built for merchants from central Asia, behind which there is a small derelict 17th century *hammam*.

#### - The Maiden Tower (*Giz Galasy*)

Located in the south-east part of Icheri Sheher, this unique monument of Azerbaijan architecture was built in two periods. It is an astonishing cylindrical structure, rising to eight storeys and 29.5m high, with a diameter of 16.5m. Each storey is roofed with a shallow vault with a central aperture. The walls are 5m thick at the base and 3.2-4m at the top. The bottom three storeys are thought to date to as early as the 7th or 6th century BCE and to have been an astronomical observatory or fire temple. Evidence for this comes from the existence of a shaft, visible at the back of niches in the second and third storeys, which it has been established extends 15m below ground level. This appears to have been designed to channel natural gas to provide fuel for an eternal flame.

The main part of the tower is circular in plan, but with a long solid projection to the east which points towards sunrise at the equinoxes. The floors are connected by staircases built in the walls, and are lit by means of narrow windows. The upper part of the tower dates from the 12th century and incorporates a Kufic inscription of Kubey Mesud ibn Da'ud, commemorating a reconstruction in the 12th century. The masonry is quite distinct from the original, as alternate courses of stone were recessed in order to take gypsum plaster, to give a black-and-white striped effect. Some of the original plaster survives on the more protected north-western, side. In addition, the masonry at the end of the beak-like projection is curved, whilst that of the earliest stonework on which it is built has square corners. In the upper, medieval, portion of the tower there is a staircase from the floor built in the thickness of the wall in the area next to the projection.

#### - The Shirvanshahs' Palace

The Palace was built in the 15th century, when Shamaha was finally abandoned as the capital in favour of Baku. Construction proceeded during the reigns of Shirvanshah Khalilulla I and his son, Faruk, until the latter was killed in battle in 1501. The palace was seriously damaged by a Russian naval bombardment in the 18th century and much of the upper parts were destroyed. Restoration work was carried out in the 18th-20th centuries. Treasures from the palace, initially taken to Tabriz, were subsequently transferred as booty to the Topkapı Palace in Istanbul.

The complex comprises several discrete elements: the residential part, the *Divankhane*, the Shirvanshahs' mausoleum, the Palace Mosque with its minaret, the baths (*hammam*), the Mausoleum of the Court Astrologer Seyid Yahya Bakuvi, the slightly later Eastern Gate, and the mosque of Key-Gubad. The palace is built on the highest point of one of the hills within Icheri Sheher. Extending over three superimposed terraces, it is clearly visible from the sea from and the heights surrounding the city. Entry is

into an open courtyard at the upper level, which provides access both to the Divankhane and the residential part of the palace.

The *Divankhane*, the place of state meetings and receptions, consists of a square courtyard, arcaded on three sides, with the octagonal building of the Divankhane itself occupying the centre. The western facade of the rotunda is embellished by the magnificent portal. The ruler sat on an elevated level, below which there is a basement cell with a communicating grille in the floor. Some of the carving on the capitals of the arcade on the exterior of the building was never completed, possibly because of Faruk's death in 1501. The building is covered with a stone dome.

The two-storey *residential section* of the palace is entered through a high portal into an octagonal, domed, entrance hall, formerly faced with ceramic tiles. The small octagonal vestibule beyond it connects it with other parts of the palace: four entrances lead to different rooms and two to staircases. The slots of the niches of the octahedral hall were intended for communication with the ground floor. The southern and eastern halls are distinct in form and decoration from the ceremonial halls and rooms on the first floor.

This section of the palace is much less complete, as a result of the Russian bombardment, which destroyed both the domes that formerly covered the rooms as well as the upper parts of the walls. The rooms provide different views of the Caspian Sea. Good-quality stone carving is being undertaken to replace missing elements, but it has not been possible to reproduce the fine drilled 15th century work. The inner faces of the walls of the dining room of the palace have been faced with new stone backed on reinforced concrete columns. (It has already been appreciated that the introduction of mild steel into a historic structure is unwise and these columns are to be removed.) The lower stores in the domestic part of the palace open on a garden.

This garden contains the *Mausoleum of Seyid Yahya Bakuvi*, a court astrologer, which was originally entered through a rectangular mosque, only the foundations of which now survive. The tomb is a two-storey domed structure. Stored in the garden are sections of a tall inscription; these were recovered from the sea and originally formed part of the wall of the 12th century Sabail island fortress, destroyed by an earthquake in the 13th century.

The middle courtyard of the palace, at a lower level, contains the *Shirvanshahs' mausoleum*, built in 1434–35 by Shah Khalilulla I for his mother and sons. It is rectangular in plan and covered by a hexagonal dome ornamented with multiradial stars. When excavated in 1945–46, the mausoleum was found to contain seven burials, accompanied by rich grave goods, now in the Museum of History of Azerbaijan.

At right-angles is the *palace mosque* of 1441, the dome of which has simple plaster work of the 19th century. There are two prayer halls, together with some subsidiary rooms. There are three entrances into the mosque, the main (northern) one having a portal, on both sides of which there are semicircular niches intended for shoes. As in a number of other places in the palace, water penetration through the stone roof of the mosque is causing concern.

The lowest part of the palace are the ruins of the Palace *bath-house*, discovered in 1939 during excavations in a vineyard. Its plan consists of two large rectangular structures divided into smaller ones by four columns, with a separate furnace building for producing the steam taken through underfloor channels to the bath. Sections of the original wall tiles survive in some of the rooms.

The Eastern Portal of the Shirvanshahs' Palace was erected later than the other parts of the complex, in the 16th century. Its upper part is decorated with the constructional inscription in Arabic referring to the date of building (1585-86) and the name of the Shah who ordered it to be built. The inscription has rosettes with plant ornaments on either side.

#### - The Tsarist period city in the Buffer Zone

This lies outside the Inner Walled City, nominated for World Heritage inscription, but constitutes a buffer zone protecting the setting of the latter. During the last two decades of the 19th century and the first two decades of the 20th century, Baku was one of the major centres of oil production in the world. This generated substantial wealth, as can be seen by the high quality of the buildings dating from this period. The main conservation problem with these concerns the balconies, which were formed of stone slabs supported by slender iron girders. Decay of the stone and rusting of the ironwork has led many of them to be replaced in concrete, usually with the concurrent loss of their supporting stones consoles.

## Management and Protection

### *Legal status*

The Walled City of Baku has an area of some 21.5ha. Out of its 500 buildings, 100 are owned by the State, 300 belong to the Baku Metropolitan Municipality (former Baku Soviet), and 100 are privately owned.

The Walled City of Baku with its monuments and its large buffer zone from the Tsarist period has been inventoried and was listed as a National Monument in 1968 and 1988. The plans for rehabilitation have been approved in 1988. Currently, the preservation is regulated by the new law on the preservation of historic and cultural monuments, dated 10 April 1998 (no. 470), and the presidential decree of 13 June 1998. The Shirvanshahs' Palace and the Maiden Tower are managed as National Museums, under the Ministry of Culture of the Republic of Azerbaijan. The walled city is the responsibility of the Baku Municipality.

### *Management*

At the time of the preparation of the nomination, the administration and management of the State Historical-Architectural Preserve of Icheri Sheher was the responsibility of the National Committee of Restoration and Preservation of the Monuments of History and Culture, reporting to the Cabinet of Ministers of the Republic. This has now been replaced by the Institute of Restoration of Historical and Cultural Monuments. The committee has several subdivisions responsible for special activities. For its projects, the Committee consults the Institute of Architecture and Art of the Azerbaijan Academy of Sciences. The Institute of Archaeology and Ethnography of the Azerbaijan Academy

of Sciences is in charge of the archaeological research and excavations.

The protection law of 1998 gives considerable powers to the Ministry of Culture to control development within the city. The law acknowledges the participation of international organizations and institutions in the protection of local monuments. However, the Republic of Azerbaijan is going through a very challenging period in its history. External funding will be crucial for the successful application of the intentions of the law. The government has applied to the World Bank to obtain a loan for this purpose. Currently, the Institute responsible for the conservation and management of the historic monuments is poorly equipped, with few personnel, and has little funding. There is no private funding at present.

There are concerns regarding the construction of new buildings within the old city, resulting from recent concessions for oil near Baku, and this has given rise to the wish to build more office space. It is noted that the Institute has had some success in reaching a compromise about the planning control, and limiting the height of new buildings to three or four storeys, instead of two as in the medieval buildings. There is an urgent need to strengthen the Institute, assuring additional personnel with proper training and equipment. The World Heritage nomination would also further sustain the cause of protection and conservation in the city, and may be crucial for the future.

Visitor facilities include the identification of a pedestrian zone and cultural itineraries with relevant orientation and information panels, displayed with the Walled City and the buffer zone. There are reported to be about 300,000 foreign visitors to the city annually, and about 150,000 visit the museums. The walled city has about 5000 inhabitants, and the buffer zone has some 1500 day-time workers, mainly government employees. The city currently faces some problems related to immigration and the needs of the new inhabitants. There are also problems resulting from speculation by foreign companies who wish to establish their headquarters within Icheri Sheher. The area of Baku is not subject to particular natural hazards, but the salty air of the Caspian Sea does cause decay of stone and metal. This is due to the winds from the desert and arid areas being mixed with the high relative humidity (60%) and sulphur gas in Baku.

## **Conservation and Authenticity**

### *Conservation history*

The town of Baku has been well preserved in its fabric until the present time. Recently, there have been major works to improve its infrastructures, road paving, park layouts, and public squares. In 1968, the list of architectural monuments of Azerbaijan included 44 historic buildings in the Inner Town, Icheri Sheher. In 1988, a further 495 historic buildings, mostly dwelling houses, were added to the list. According to the law, the Walled City of Baku has been declared a national monument with a zone of strict protection and a buffer zone, consisting mainly of the expansion in the Tsarist period. The principal guidelines of the rehabilitation plan for the Inner Town were approved in 1989.

### *Authenticity*

The Walled City of Baku with its fabric, as well as the 15th century Shirvanshahs' Palace and the 6th–12th century Maiden Tower, have preserved their authenticity in their main parts, although there have been some problems. The Walled City has suffered from some changes at the beginning of the 20th century, although today these changes can be accepted as part of history. In the past five years, there has been a certain amount of new construction within the Walled City as a result of economic pressures.

The city walls of the 12th century have maintained their authenticity on the western and northern sides in particular, although the upper part was rebuilt in the 1960s. The fortifications were restored some years ago and are in a relatively good condition. The Maiden Tower is used as a museum presenting the evolution of the city of Baku. Archaeological research is still under way in the area. The building was restored some years ago, using cement. The purpose is to remove the cement and to replace it with traditional mortar, subject to funding being available. The Shirvanshahs' Palace complex is currently used as a museum. The minor buildings, such as the Divankhane, the family tomb, and the mosque, are in relatively good condition and authentic. The residential parts of the palace have recently been subject to reconstruction, which has raised criticism. Following a UNESCO mission in 1995, the work has now been stopped. The old commercial streets between Shamahy Gate and Salyan Gate have preserved part of their original fabric; this has in part been rebuilt, including the Multany (Hindu) Caravanserai, the Bukhara caravanserai, the Friday Mosque, and the public baths.

Even though the Walled City of Baku has obviously suffered many changes and even destructions, it is an exceptionally important historic site, especially since it is almost the only one of its type left. In an overall judgement, and considering that much of the original historic fabric still remains, the site can be considered to satisfy the test of authenticity.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited the Walled City of Baku in March 2000.

### *Qualities*

The Inner Walled City is one of the few surviving medieval towns in Azerbaijan. It retains the characteristic features of a medieval town, such as the labyrinth of narrow streets, congested buildings, tiny courtyards, and its 12th century walls. The houses date from the late 18th century onwards, but also contain earlier monuments, mostly in the seaward side of the town, including mosques, schools, baths, Zoroastrian fire temples, and caravanserais.

### *Comparative analysis*

The city of Baku can be compared with other cities in Azerbaijan, such as Shabran, Cuba, and Gevad. These have a similar structure in their urban plan, but they are less well preserved in their fabric. In the neighbouring countries, Baku has been compared with Tbilisi in Georgia, Derbend in Dagestan (Russia), and Tabriz in Iran. The buildings bear some resemblance to architecture in the Near and Middle

East. However, Baku has its own character, where the various influences have merged into a single unity, and it is difficult to compare it with other places. In fact, it remains the best preserved place and is in many aspects a unique historic city.

#### *ICOMOS recommendations for future action*

It is recommended that the nomination be accepted subject to the State Party giving assurances that it will undertake the necessary measures for a long-term development aiming at guaranteeing the conservation of the historic city. Regular reports on progress should be provided to the World Heritage Committee at two-yearly intervals.

- The whole walled city should be included in the nomination area, but special control should be exercised for the areas with modern constructions.
- Action should be taken to strengthen the management structure in the city with adequate resources, trained personnel, and equipment. The master plan needs to be revised with more detailed guidelines regarding the conservation of the historic fabric. A training strategy should be drawn up to integrate modern conservation methodologies into the management structure.
- A strategic plan needs to be prepared to ensure the implementation of a coherent policy in the conservation of historic structures and their immediate setting, as well as guaranteeing proper guidelines and control for new constructions regarding their volume, materials, and uses.
- A long-term conservation programme is required, including plans for the conservation and restoration of listed buildings, as well as including a short-term plan for the correction of problems caused by past interventions.
- A monitoring structure should be established, including regular reporting on the progress.

#### **Brief description**

Built on a site that has been inhabited since the Palaeolithic times, the Walled City of Baku reveals evidence of Zoroastrian, Sassanian, Arabic, Persian, Shirvani, Ottoman, and Russian presence in cultural continuity. The Inner City (*Icheri Sheher*) has preserved much of its 12th century defensive walls. The 12th century Maiden Tower (*Giz Galasy*) is built over earlier structures dating from the 7th to 6th centuries BCE, and the 15th century Shirvanshahs' Palace is one of the pearls of Azerbaijan architecture.

#### **Recommendation**

That the site be inscribed on the World Heritage List on the basis of *critterion iv*, subject to the State Party giving assurances of the further development of the conservation management and monitoring structures for the city:

*Criterion vi* The Walled City of Baku represents an outstanding and rare example of an historic urban ensemble and architecture with influence from Zoroastrian, Sassanian, Arabic, Persian, Shirvani, Ottoman, and Russian cultures.

ICOMOS, September 2000

## Mir Castle (Belarus)

No 625

### Identification

|                    |                                    |
|--------------------|------------------------------------|
| <i>Nomination</i>  | The Mir Castle Complex             |
| <i>Location</i>    | Grodno Region, Karyelichy District |
| <i>State Party</i> | Republic of Belarus                |
| <i>Date</i>        | 1 October 1991                     |

### Justification by State Party

The unique quality of the Mir castle complex derives from its situation in a fertile region in the geographical centre of Europe, at the cross-roads of the most important north – south and east–west trade routes, and at the same time at the epicentre of crucial European and global military conflicts between neighbouring powers with different religious and cultural traditions.

This short period of history, starting in the late 15th century, was marked by a combination of unprecedented changes:

- in the religious sphere (expulsion of the remaining vestiges of paganism by Christianity, concurrently with the conflict between western and eastern Christianity);
- in the humanitarian sphere (replacement of Gothic absolutism by the humanist ideals of the Renaissance, and the development of national self-identification);
- in the economic sphere (rapid development of science, technology, and handicrafts).

The Mir castle complex is the most outstanding monument created under the influence of this rare combination of factors. Its form illustrates the organic fusion of :

- pagan symbols with Christian religious objects;
- indigenous artistic traditions with those of peoples from distant countries;
- archaic defensive structures and layouts with the most up-to-date ones (including some rare experiments from the transitional period);
- almost contemporary but extremely diverse elements of different styles based on Belarussian Gothic architectural and artistic style (which was very limited in time and space).

At the same time Mir castle is an architectural structure of unique beauty, resulting from its dimensional and plastic

composition combined with delicate nuances (such as the inclusion of curves) and richness and variety of decoration and colour.

The urban layout of the castle complex is almost completely authentic. The plan of the small town of Mir vividly demonstrates the principles of formation of a medieval town as a feudal domain: the two elements, the town and the castle, with the associated economic area, are situated at certain distances from one another. The compactness of the town centre plan is clearly conditioned by the fortifications, now disappeared, although some elements can still be discerned. The architectural scale and the position of the castle, with its visual connections, have survived intact.

The Mir castle complex in its setting vividly symbolizes the history of Belarus and, as such, it is one of the major national symbols of the country. **Criteria i, ii, iv, and v**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

The castle was built in the late 15th or early 16th century (the first reference to it dates from 1531) by the Ilyinichi family. The initial work consisted of building the walls and towers in Gothic style, but work came to an end for some unknown reason. Building had been completed by the beginning of the 17th century with the addition of palatial accommodation, with some Renaissance features (including an Italian-style garden and a system of ponds), after it had passed to the Radzivil family in 1569. This work was probably supervised by the Italian architect Gian Maria Bernardoni.

Following sieges in 1655 and 1706 reconstruction work involved the addition of some Baroque features. It was badly damaged during the Napoleonic period, in 1794 and again in 1812, and it remained in a state of ruinous abandon until the late 19th century, when the complex was purchased by the Duke of Svyatopolk-Mirsky, who began laying out a landscape park with a lake. A new palace (destroyed in 1914) and other structures (chapel, watchman's house, etc) were erected within the grounds. The old castle survived as a romantic ruin. Some restoration work was carried out in the 1920s and 1930s, as a result of which some Secession and Romantic elements were added. During World War II it served as a prison camp and a ghetto. Restoration did not start in earnest again until 1982.

#### Description

The Mir Castle complex is situated on the bank of a small lake at the confluence of the river Miryanka and a small tributary.

The fortified walls of the *Castle* form an irregular quadrilateral; there are four exterior corner towers with hipped roofs rising to five storeys and a six-storey external gate tower on the western side. All the towers have basements with vaulted ceilings; the basements and lower



storeys are four-sided and the upper storeys octagonal. The upper storeys originally had wooden ceilings, but these were later replaced by brick vaulting.

The facades are in brick, with recessed painted plasterwork. Stone elements were added in the later 16th century. The window and door frames and the balconies are made of sandstone. The roofs are tiled, some of the tiling being glazed. The structure covers 78m by 72m, with an internal courtyard 42m square; it is *c* 17m high. The towers vary in height from 22m to 26m.

Some traces of the original ramparts survive to the west, north, and east. The total area of the Castle, as nominated for inscription, is 18,750m<sup>2</sup>, and the entire complex, including the castle and its park, covers 27ha.

The *chapel-crypt of the Dukes of Svyatopolk-Mirsky* is located to the east of the castle in the landscape garden. It is a single-aisled brick chapel with a crypt and belfry adjoining the main facade asymmetrically. The facade is decorated with a mosaic panel depicting the image of Christ, made of multicoloured (including gilded) tesserae. The chapel-crypt is roofed with galvanized metal. The decoration of the facade is based on a combination of red brick facing and unpainted plasterwork.

The *watchman's house* is situated close to the north of the chapel-crypt. It is a single-storey brick building with a span roof and no cellar. Its facade decoration is similar to that of the chapel-crypt. It is currently being restored with the aim of locating the technical services of the castle complex there.

The *palace annex* built in the late 19th century is located at the eastern outskirts of the complex in the landscape park area. It is a two-storey brick building, rectangular in plan with a hipped roof. The facades are stuccoed and decorated. At present the building is used as living quarters. The *ruins of the main palace building* are situated at the eastern outskirts of the complex, to the north of the palace annex and are not currently in use.

The *small 19th century chapel* is a tiny stone stuccoed building, square in plan with a metallic roof of complicated shape, situated at the western outskirts of the complex. The chapel has one room with entrance door and two windows. It is not in use now.

The *Memorial on the site of the massacre of the Mir ghetto prisoners* lies in the northern part of the complex, to the east of the former Italian garden. It consists of a stele erected in the 1950s and an architectural composition from 1998 to the designs of the Israeli artist Zvi Rashev. The exact site of the massacre is outlined by cobblestones.

## Management and Protection

### Legal status

The property is registered on the State List of Historic and Cultural Properties of the Republic of Belarus.

### Management

The Mir Castle has been owned and administered by the National Art Museum of the Republic of Belarus since 1987, which is responsible for its maintenance and management.

There are currently 22 professionals working at Mir, backed up by 41 technical and 15 service staff.

Overall supervision is exercised by the State Inspectorate on Historical and Cultural Heritage Protection of the Republic of Belarus.

The current management and restoration plan, just finalized, provides for the completion of the extensive programme of restoration and conservation and the development of the property as a museum, with facilities for conferences, meetings, festivals, concerts, theatrical performances, etc. This is an international centre, the result of Memoranda of Cooperation between the Republic of Belarus and UNESCO in 1991 and 1998. The restoration programme is designed by the planning group of the Soyztchservice enterprise, on the basis of the report of UNESCO expert and former ICOMOS Secretary General Helmut Stelzer in 1991.

## Conservation and Authenticity

### Conservation history

The restoration of the castle complex did not begin until 1982. However, it was not until 1991, after the report of the UNESCO expert had been studied, that the current major restoration and conservation project was put in hand. This has continued up to the present, though with some breaks owing to shortages of funding, and work has been completed on most of the major elements of the complex.

### Authenticity

The overall authenticity of the complex is high: it has preserved its original layout virtually intact since the 17th century.

All the stone elements of the Gothic and Renaissance structures have survived well and are completely authentic. However, most of the wooden components had disappeared, owing to climatic degradation and fire.

The restoration work has involved the use of traditional craft techniques and appropriate replacement materials. The work has resulted in fragments of original Gothic elements, such as wall paintings and colouring, coming to light, and these have been preserved wherever possible *in situ*.

## Evaluation

### Action by ICOMOS

An ICOMOS expert mission visited Mir in June 2000.

### Qualities

Mir Castle grew and developed over several centuries, and in its present form it reflects the evolution of military architecture over a significant period of history.

### Comparative analysis

Mir Castle is acknowledged to be one of the finest examples of a Renaissance/Baroque central European castle.

## **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

*Criterion ii* Mir Castle is an exceptional example of a central European castle, reflecting in its design and layout successive cultural influences (Gothic, Baroque, and Renaissance) that blend harmoniously to create an impressive monument to the history of this region.

*Criterion iv* The region in which Mir Castle stands has a long history of political and cultural confrontation and coalescence, which is graphically represented in the form and appearance of the ensemble.

ICOMOS, September 2000

## Brugge (Belgium)

No 996

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | The Historic Centre of Brugge               |
| <i>Location</i>    | Province of West-Vlaanderen (West Flanders) |
| <i>State Party</i> | Belgium                                     |
| <i>Date</i>        | 1 July 1999                                 |

### Justification by State Party

Brugge (Bruges) is a special case in the sense that it already includes parts of two World Heritage nominations, the Flemish Béguinages (inscribed in 1998) and the Belfries of Flanders and Wallonia (inscribed in 1999).

The Historic Town of Brugge is testimony, over a long period, of a considerable exchange of influences on the development of architecture.

Brugge participated in the development of brick Gothic, which is characteristic of northern Europe and the Baltic; its major architectural impact is seen in early medieval churches, and particularly in the Burgundian period, which represents the apogee of Brugge. This architecture determines strongly the character of the historic centre of the town. Brugge has been an important commercial centre, the last part of the large Hanseatic chain. In this position, it has favoured innovative artistic influences, including the introduction especially of Italian but also of Spanish artists into the region.

#### Criterion ii

Brugge is a town which has conserved spatial and structural organizations that characterize its different phases of development, and the historic centre has continued covering exactly the same area as the perimeter of the old settlement.

The site is an outstanding example of an architectural ensemble, illustrating significant periods in human history.

Brugge is known as a commercial metropolis in the heart of Europe. Still an active, living city, it has nevertheless preserved the architectural and urban structures that document the different phases of its development, including the Grand-Place with its grand bell-tower, the Béguinage, as well as the hospitals, the religious and commercial complexes, and the historic urban fabric that document the different stages. Brugge is characterized by continuity reflected in the relative harmony of changes. As part of this continuity, the late 19th century renovation of facades introduced a Neo-Gothic style that is special for Brugge,

interpreting the medieval “Hansa” style with elements drawn from 19th century Romanticism.

#### Criterion iv

The site is associated with masterpieces of art, which are of outstanding universal significance.

The city has been the centre of patronage and development of painting in the Middle Ages when artists such as Jan van Eyck and Hans Memling came to Brugge to work. The city is the birthplace of the Flemish Primitives. Many of these paintings were exported and influenced painting in Europe, but exceptionally important collections also remain in the city itself.

#### Criterion vi

[**Note** This is a slightly abridged and modified version of the text in the nomination dossier.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

Archaeological excavations have shown evidence of human presence in the area of Brugge from the Iron Age and the Gallo-Roman period. In the 8th century, Brugge was described as *Municipium Frandrense*, the headquarters of the *Pagus Frandrensis* and the residence of the Merovingian counts. It was the military and administrative centre of the region, and commercial links with Scandinavia started at the same time. The name of Brugge is first mentioned in the 9th century and is documented in Carolingian coins bearing the name *Bruggia*. In this period, it was part of a defence system against the Normans, and the first fortification existed in 851 at the site of the present-day Bourg. The settlement developed gradually and it became a harbour and commercial centre with European connections. The first city walls were built in 1127: the traces of these can still be read in the inner canals of the city centre. A sea canal was dug up to Brugge to facilitate navigation, thus consolidating its maritime role, which lasted until the 15th century, with Damme, Hoeke, and Monnikenrede as transition sites.

From 1200 to 1400 Brugge was the economic capital of Europe north of the Alps. The Brugge fair was established in 1200 and contacts with Britain were the first to develop, particularly related to wool. This was followed by other regions – northern Europe, the German countries, and the Mediterranean. The growing prosperity of the city was reflected in the construction of public buildings, such as the imposing belfry in the Grand-Place, and Brugge was quickly established as an economic capital of Europe. The palace of the van der Buerse family became the monetary centre, giving its name to the concept of the *Bourse* (stock exchange). Following its growth the town developed a series of social institutions from the 14th century onwards, including the Saint-Jean Hospital and the typical small God’s Houses (*Hôtels-Dieu*) and hospices. The Gothic town hall of 1376 remains the oldest in the Low Countries.

From 1384 to 1500 Brugge enjoyed its Golden Age under the Dukes of Burgundy. Under Philippe le Bon (1419–67) in particular, Brugge became a centre of court life, as well as

that of Flemish art, involving Jan van Eyck, who contributed to the development of the Flemish Primitive school of painting as well as exercising an influence on European art in general. Other painters include Petrus Christus, Hans Memling, Gerard David, and many who have remained anonymous. At the same time Brugge became the centre for miniature painting, and also for printing soon after Gutenberg: it was responsible for the first books in French and English. Owing to the presence of Italians Brugge soon became a centre of Humanism and the Renaissance. Building activity continued and Brugge was provided by a series of noble palaces and religious ensembles of great prestige.

From the late 15th century, Brugge gradually entered a period of stagnation. The Flemish regions were integrated into the Habsburg Empire, and the discovery of America displaced economic interests from the Atlantic to the Mediterranean. Brugge continued dealing with the textile industry and retained its Spanish connections, but its role in maritime trade was soon replaced by that of Antwerp. Nevertheless, it remained active in the international monetary market and continued as a centre of Humanism; Erasmus called it "the new Athens" and Thomas More wrote his *Utopia* there. Architecturally the medieval Gothic remained the common reference and was merged into a characteristic Brugge style.

From 1600 to 1800, as a result of the construction of canal systems, Brugge re-established its maritime connection, but only at a modest level. Building activities continued, however, and a ban of 1616 on the use of wood in building facades led to renovations in more substantial materials. The population of Brugge remained relatively small all through this period and the need to extend beyond the medieval city walls only arose much later. The influence of the Counter-Reformation was strong in Brugge, resulting in a series of religious ensembles. At the end of the 18th century the Habsburg Emperor Joseph II ordered the demolition of "useless" convents, and others were destroyed as a result of the French Revolution, including the cathedral of Saint-Donatien.

From 1815 to 1830 Brugge was part of the United Kingdom of the Netherlands and since 1830 it has been part of Belgium. The railway reached to Brugge in 1834, causing some changes in the urban fabric. Starting in 1854, the municipal administration prepared plans for urban transformations in the spirit of Haussmann, but only one of these was implemented, in the area of the new theatre, where the medieval fabric was destroyed. During the 19th century, a colony of English aristocrats influenced the cultural life of the city and contributed to a renewed interest in the artistic heritage of Brugge and the restoration of historic buildings, including the founding of the *Société d'Emulation pour l'histoire et les antiquités de la Flandre Occidentale*. Some of the restorations were fairly substantial, resulting in the building of copies of lost historic buildings. At the same time, tourism found a new interest in the old town. Some damage was incurred during the two World Wars, but as a whole, however, the historic town survived well. From 1968 policies focused on the conservation of the historic town, resulting in the establishment of the *Service de la Conservation et de la Rénovation urbaine* and the first urban structure plan.

### Description

Brugge is situated in the intersection of the polders of the maritime plain and the sandy interior of Flanders. The area is fairly low, rising to only some 7.5m above sea level. The historic city is delimited by its defensive walls, which were built starting in 1297 and provided with a system of bastions at the beginning of the 17th century. The walls were 6800m long and enclosed an area of 410ha. The plan dating from 1275 was sufficient to contain the development of the city until the 18th century. In 1782–84 part of the fortifications were dismantled, and in the 19th century the ramparts were transformed into promenades. Four gates still survive, as well as one of the defence towers. The core of the town developed from two major poles, one around the Burg of the counts, a square island of 16ha, and the other the residential quarter of the merchants at the Old Burg, from where the city started its expansion in the 12th century. The defensive wall of 1127 can be traced in a series of canals in the inner city.

The urban fabric of Brugge is characterized by the tissue of small lanes and the succession of small public squares. The most important of the squares are the Burg and the Grand-Place. The former was originally dominated by the cathedral of Saint-Donatien (demolished in 1799–1800) and the ducal residence, later replaced by the double chapel of Saint Basile (1134–57). For some 1000 years the Burg square has remained the symbol of the alliance of religious and civic authorities, as well as the seat of several public institutions, including the dispensing of justice. The Grand-Place, on the other hand, is the site of the halls, the belfry, and the Waterhalle, symbolizing municipal autonomy. The inner city developed as the area of wealthy families, while the outer quarters accommodated the working-class people. The characteristic districts include Marais, West-Brugge, Sainte-Anne, Sainte-Gilles, and the more recent Madeleine.

In the 19th century the increase of population provided the incentive for parcelling out the green areas. The only area to be subject to Haussmann-type renovation was around the new theatre, starting from 1864. The city of Brugge is characterized by its canals, which partly follow natural watercourses and are partly artificial. Locally, these are known as *Reie*, which can be translated as "quay." Brugge has also maintained a number of green areas within its walls, except for the innermost part. Many of the gardens and parks belong to religious complexes.

The architecture of Brugge, from the Middle Ages until modern times, is principally characterized by brick Gothic, and particularly by a style of construction known as *travée brugeoise*. This is similar to the brick Gothic found in northern Germany (eg Doesburg), and is usually classified in different types, indicating its evolution. This type of construction was well established in the early 16th century and, with some later variations, it was maintained until the 17th century. It also became the main inspiration for restorations in the 19th century.

The following are the different types of interesting historic buildings and complexes in Brugge.

The church of *Saint-Sauveur* is first mentioned in 988; it was rebuilt starting in the 13th century in French Gothic. From 1834, Saint-Sauveur has been the cathedral church of Brugge. The church of *Notre Dame* is first mentioned as a parish church in 1089. Its tower is 120m tall, the tallest belfry in Europe. It contains a complete series of the coats of

arms of the Order of the Golden Fleece (1468). The churches of *Sainte-Anne* and *Sainte-Walburge* are good examples of 17th century Baroque, typical of the Counter-Reformation in the southern Low Countries. The church of *Sainte-Madeleine* (1851–53, by Thomas Harper King) is a key building in the Gothic Revival. The *Jerusalem Chapel* was built after a pilgrimage to Jerusalem (1471–72), and refers to the church of Saint Sepulchre. The double chapel of *Saint-Basile* (1134–57), known as the Chapel of the Holy Blood, was built in the mid 12th century. The lower part has retained its Romanesque interior, while the upper part was restored in the 19th century.

The convents include the former *Abbey of Dunes*, built in 1628–42 by Cistercian monks. The church is in classical style from the end of the 18th century. The former *Convent of the Jesuits*, with two aisles dating from the 17th century, has been used as a school since the suppression of the order. Currently, the complex is under restoration. The *Béguinage Princier de la Vigne* was established in the 13th century; its name refers to Philippe le Bel, King of France. The spatial articulation is typically medieval, with some late Gothic and 17th century transformations. Since 1927 it has been occupied by a Benedictine congregation. The *Hôtels-Dieu* (God's Houses) are a characteristic feature of the town; some 46 still exist today. They were built to accommodate aged people and there are basically two types, one with a central garden, the other along the street. The oldest of these date from the 14th century. Their current use still corresponds with the original intention, since they are rented to the elderly with limited financial resources. The *Hôpital Saint-Jean* was established in the mid 12th century. The three medieval parts that survive were used until the middle of the 19th century; since then they have been transformed for museum use. The 19th century part of the hospital was restored and transformed into a congress centre after 1976.

The public buildings include the 13th century ensemble consisting of the commercial *Halls and the Belfry* (83m), which symbolize municipal autonomy. The Town Hall dates mainly from 1376–86 and is one of the oldest town halls in the Low Countries. The *Palace of Franc de Brugge* has a complex history: it is the site of the residence of the count in the 11th century, which was occupied by the Court of Justice and civic administration from the 14th century. The buildings were transformed in the early 16th century and other parts were added in the 18th century. From 1795 until 1984 they housed the Court of Justice, and since then the municipal administration has been located there.

The historic town of Brugge has some 10,000 buildings, of which about half are considered to be of architectural or landscape value. The range of the buildings includes those dating from the Middle Ages (13th–14th centuries), the Burgundian period (15th century), the late Gothic (16th–17th centuries), regional Baroque (17th century), French influence (18th century), Neo-Classical (19th century), and revival styles (19th and 20th centuries)

The suggested boundary of the nomination includes the entire historic town, and it can be considered appropriate. A buffer zone surrounds this on all sides. The nominated area will include a new concert hall that is under construction. This is being built on land cleared for a former railway in the 19th century. According to the ICOMOS expert mission, the building does not harm the historic character of the town.

The boundary also reflects the historical limits of the city and has become the identity for its population.

## Management and Protection

### *Legal status*

The historic town is a conglomerate of public and private ownership. There is a list of historic buildings, which are protected under the law of 7 August 1931 regarding urban and rural monuments and sites, as modified by the decrees of 3 March 1976 and 22 February 1995. All buildings that do not have specific protection fall under the municipal regulations.

### *Management*

The first Structure Plan for Brugge was prepared in 1972, setting out the basis for the planning and management of the city, and including conservation, as well as traffic plans. The Stad of Brugge has actively sustained the character of the historic centre by encouraging the provision of housing, controlling development, and intervening in the public domain. As traffic has been progressively removed, open spaces have been laid out, pavements widened, and streets paved. Parks and gardens have been created and renovated as an essential contribution to urban renewal. A television distribution system has been introduced, thus obviating the need for television aerials. Brugge has also renewed the canal system in order to remove pollution from drains and provide an attractive feature to the town.

The Stad of Brugge and its consultants are currently preparing a new Structure Plan for the city and the surrounding area. This plan sets out objectives and strategies to implement the protection and care of the city. The completed draft provides the basis of a Management Plan for the city. The city also has management plans for tourism, following the guidelines of *Toerisme Vlaanderen* 1999–2000. Special plans are prepared for the year 2002, when an influx of visitors is expected to Brugge, and consequently a special Plan Tourism 2002 is under preparation.

## Conservation and Authenticity

### *Conservation history*

Conservation management of the city has been continuous since 1877. In this period, thanks to the governor Amédée Visart de Bocarmé, restoration became an integral part of the city's policy. Numerous buildings, and especially their artistic street fronts, were restored. The period also promoted a debate about restoration principles. Thomas Harper King, James Weale, and Jean de Béthune, disciples of Ruskin and Pugin, were in favour of respectful treatment based on scientific study of the buildings, and care to use historically authentic materials so far as possible. Others were disciples of Viollet-le-Duc, including the city architect Louis Delacenserie. Several historic buildings have thus been subject to rather heavy stylistic restoration (eg the Town Hall, Greffe Civil, Gruuthuse Palace), and similar restorations have continued even after the two World Wars. However, since the 1960s the approach has become more conservative.

In 1968, a scientifically accurate inventory of historic buildings was published by Dr Luc de Vliegher, and this has

remained a basic reference for conservation. Gradually attention has thus addressed non-monumental buildings, the ordinary residential fabric of the town. As a result of the communal fusion, Brugge was subject to new dynamism; it was the first town in Belgium to create a special Service for the Urban Conservation and Renovation, as well as approving the first Structure Plan in Belgium in 1972. In 1975, thanks to its conservation programmes, Brugge was selected as one of the examples of the European Architectural Heritage Year. Since 1978, there has been a constant policy to finance conservation projects. This includes also structural and functional improvements, and has made it possible to guarantee the conservative rehabilitation of many run-down areas, such as those of Sainte-Anne, Saint-Gilles, West-Brugge, Marais, and along rue Longue.

#### *Authenticity*

The historic centre of Brugge illustrates continuity on an urban site that has been occupied since the 11th century. Records survive to show control having been exercised over development since the 15th century. Since the late 19th century there has been conscious attention to the history of the town, and the debates about modalities have followed the international trends in the field of restoration and conservation.

The continuity of occupation in the historic town has retained the original pattern of streets, canals, and open spaces. For the most part, buildings have retained the original parcels of land. The transformations that have taken place over time respect the functional changes in the town, and have become part of its historic authenticity, in a parallel way to Siena in Italy. Even though the city walls have been lost, the perimeter of the historic town is clearly readable today, marked also by the surviving gates and the defence tower.

The history of the town and its buildings is well represented in the historic structures that embody practically all periods of history since the foundation of the city. Even though there have been some modern transformations, these can be considered of minor impact on the whole. The Brugge style of restoration itself has become an item of interest. The different renovations reflect the international restoration movement and have become part of the city's character today.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS expert mission visited Brugge in January 2000. ICOMOS also consulted its International Scientific Committee on Historic Towns and Villages.

##### *Qualities*

Brugge is an outstanding example of a medieval historic settlement, which has maintained its historic fabric as this has evolved over the centuries. Brugge is also a place where the original Gothic manner of building has been retained and revived, even up to the present day, becoming part of the identity of the town.

Having been one of the commercial and cultural capitals of Europe, with links to different parts of the world, Brugge has been a promoter of cultural and artistic movements, and is

particularly associated with the painting school of Flemish Primitives.

##### *Comparative analysis*

The nomination documents refer to other comparable cities in Europe, such as Cologne, Lübeck, and Florence in their form or Gand and Ypres in their economic development. In this comparison, however, Brugge comes out as an outstanding example, particularly in the light of its exceptional state of preservation. Compared with Malines, Antwerp, and Brussels, Brugge is the only town that has been able to retain the entirety of its medieval fabric and urban structure.

#### **Brief description**

Brugge is an outstanding example of a medieval historic settlement, which has well maintained its historic fabric as this has evolved over the centuries, and where the Gothic manner of building has become part of the identity of the town. One of the commercial and cultural capitals of Europe, Brugge has had cultural links to different parts of the world, being particularly associated with the school of the Flemish Primitives.

#### **Recommendation**

That the site be inscribed on the World Heritage List on the basis of *criteria ii, iv, and vi*:

*Criterion ii* The Historic Town of Brugge is testimony, over a long period, of a considerable exchange of influences on the development of architecture, particularly in brick Gothic, as well as favouring innovative artistic influences in the development of medieval painting, being the birthplace of the school of the Flemish Primitives.

*Criterion iv* The Historic Town of Brugge is an outstanding example of an architectural ensemble, illustrating significant stages in the commercial and cultural fields in medieval Europe, of which the public, social, and religious institutions are a living testimony.

*Criterion vi* The town of Brugge has been the birthplace of the Flemish Primitives and a centre of patronage and development of painting in the Middle Ages with artists such as Jan van Eyck and Hans Memling.

ICOMOS, September 2000

## Horta Houses (Belgium)

No 1005

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | The major town houses of the architect Victor Horta |
| <i>Location</i>    | Region of Bruxelles-Capitale                        |
| <i>State Party</i> | Belgium   |
| <i>Date</i>        | 23 July 1999  |

### Justification by State Party

The four major town houses of the architect Victor Horta (1861–1947) – Hôtel Tassel, Hôtel Solvay, Hôtel van Eetvelde, and Maison & Atelier Horta, located in Brussels – testify the different facets of the exceptional creativity of this Belgian architect in the decade leading up to the 20th century. Horta is considered one of the decisive initiators of *Art Nouveau*, and thus also one of the most remarkable pioneers of modern architecture. The stylistic revolution represented by the works of Horta is characterized, for example, by the introduction of a free and open plan, the diffusion and transformation of light through the entire construction, and the creation of a decoration that brilliantly joins the energy of curved lines with the structure of the building.

The four town houses by Victor Horta represent masterpieces of human creative genius, as they form an essential link from the classical tradition to the Modern Movement in the history of architecture, as conceived by one of the pioneers of *Art Nouveau*. Horta revolutionized the architectural concepts of his time by introducing the idea of an open plan and creating a real dialogue of materials and their uses according to their intrinsic nature within a new way of conceiving decoration.

#### Criterion i

The Horta buildings represent an outstanding example of a type of architectural construction. They revive the 19th century tradition of bourgeois residential buildings, combining residential and representational functions, which require a subtle organization of spaces and differentiated circulation. In each case, Horta's genius created a coherent unity of architecture and decoration, reflecting the personality of the owner.

#### Criterion iv

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

The *Hôtel Tassel* can be considered the founding work of *Art Nouveau*. Commissioned by Professor Emile Tassel in 1893, it was the first work in which Victor Horta was able to realize his original conception of architecture, with all the characteristic features that he developed in his other town houses. The house was finished in 1894, but Horta continued designing the furniture for some years, as well as making some minor changes requested by the client. When completed, the Hôtel Tassel raised mixed reactions, but it was soon considered a key building in the development of modern architecture. After World War II the house was split up into small flats so that little of the decoration remained visible. In 1976 the architect Jean Delhaye bought the house, restored the street facade and the main doors, and adapted the building to function as prestige offices.

Commissioned by Armand Solvay, the *Hôtel Solvay* was built from 1895 to 1898, with furniture completed in 1903. The construction of stables was designed by the architects C Bosmans and H Vandeveld, beginning in 1899, though Horta may have been consulted for the design. The Solvay family kept the house until 1957, when M and Mme Wittamer-De Camps bought it, thus avoiding its demolition. The building became the seat of their fashion house, bringing some changes. The southern light-well, of which the glass had been broken in 1942, was closed by atelier floors. At the ground level two large display windows were opened. After transferring the fashion activity elsewhere in 1980, the owners started the restoration of the building, including the restitution of the glass roofs of the main staircase (1980–82), cooling of the interior decoration, and restoring the façades (1988–89).

Commissioned by M and Mme Van Eetvelde in 1895, the construction of the *Hôtel Van Eetvelde* started in 1897; the west wing was completed in 1900, and the east wing in 1901. In 1920, after the death of Mme Van Eetvelde, the property was divided in two parts. The original building and the east wing (4 avenue Palmerston) were sold to the Pouppez de Kettenis family, who lived there for some 30 years. In 1950, it was bought by the current owner, the *Fédération de l'Industrie du Gaz* (FIGAZ), who used the main floor for representation. A garage was added to the east wing, and in 1966 offices were added to the light-well. In 1988, FIGAZ started a restoration, conducted by a former student of Horta, the architect Jean Delhaye, and the architect Barbara Van der Wee. The west wing was connected with the corner building in 1920, resulting in some unfortunate changes. When the Nicolaidis-Hoffman family acquired the building in 1926, they wanted to demolish it, but were fortunately not given the permit. Finally the building was bought by Jean Delhaye as his personal residence.

The *Maison & Atelier Horta* responded to the professional and family needs of the architect, and were built in 1898–1901 on two lots in a fashionable district of the town. Soon after completion, Horta made some modifications, expanding the house into the garden in 1906. After his divorce, he leased the buildings for a while, but then continued living there, making changes in the interior; a terrace and a winter garden were added, and the atelier was enlarged. In 1911 the street front was modified when Horta introduced a garage. In 1919 the buildings were sold to Major Henri Pinte and in

1926 the two parts of the building were separated. In 1961 the Commune of Saint-Gilles acquired the residential part for a museum of Horta's work. The building was restored in 1967 by Jean Delhaye, to accommodate its use as a museum, and further works were carried out in the 1970s and 1980s. A new restoration was initiated in 1989.

#### *Description*

The four town houses by Victor Horta are: Hôtel Tassel, 6 rue P-A Janson; Hôtel Solvay, 224 avenue Louise; Hôtel van Eetvelde, 2-4 avenue Palmerston; and Maison & Atelier Horta, 23-25 rue Américaine, in the centre of Brussels.

#### - Hôtel Tassel

This town house is built on a lot 7.79m wide and 39m deep. The client, Professor Emile Tassel, desired a house that he could use as a bachelor, living with his grandmother, loving to receive friends, and conducting scientific work. The street façade, built in stone, is remarkably integrated into its context. Above the entrance there is a two-storey bow-window in an innovative steel structure, a demonstration of Horta's skill at joining traditional forms with new technical and artistic concepts. On the street side the building has the entrance floor, a mezzanine, first and second floors, and an attic. These levels are skilfully shifted towards the garden side by way of a central staircase. Underneath there is a basement. The plan is symmetrical in relation to the central axis, starting from the entrance, passing via the main staircase through the living room, and ending in the large bow-window of the dining hall towards the garden. The main staircase reaches the office at the first-floor level, and there are two secondary staircases serving the rest of the building. Horta differentiated the light for the different parts of the interior, as reflected even in the elevations. The centre of the house is illuminated in an ingenious manner through a lantern of the winter garden and glass windows over the main staircase. Bedrooms occupy the upper floors. One can detect various types of influences in this building, including Japanese in the octagonal hall, Egyptian in the entrance and the interior, medieval in the composition of bow-windows, and classical in the perfect symmetry of the composition. The plasticity and sensitive undulation of surfaces, however, came from him alone.

#### - Hôtel Solvay

The best preserved of all Horta's town houses, the Hôtel Solvay still maintains its interior intact, including original art objects and the utilities in functional order. The front elevation is in stone while the garden side is built in brick. The building has a basement, the main floor, a floor for the parents, one for the children, and one for the staff. Built on a wider lot than the Hôtel Tassel, the upper floors have three rooms on the street side and the lateral rooms have bow-windows. The main floor has a salon occupying the entire width of the lot, with a balcony in the centre section, thus articulating the space and the front elevation; the dining hall faces the garden. Interior furnishings are beautifully designed in delicate, darkish, undulating timber and metal structures. Windows and partitions have richly coloured stained glass, floors have decorative patterns, and walls have painted decorations in soft colours, reflecting the forms of the furniture and fittings. The entrance passage, placed in the left section of the front, leads from

the street directly to the garden. Halfway through, the passage opens into a *hall d'honneur*, leading to the main staircase and having access to the services on both sides.

#### - Hôtel van Eetvelde

Commissioned by Edmond van Eetvelde, diplomat and Secretary General of Congo, the building was to provide a home for the family and a prestigious setting for the reception of international guests. The ensemble consists of the main building (1895–1897) and the east wing (1900–1901) in 4 avenue Palmerston, and the west wing (1889–1900) in 2 avenue Palmerston, joining with a rented house further west. The main building has a rectangular plan, while the west wing with the rented house form a triangular extension around the street corner. The central part of the main building is dedicated to a complex system of communication, including the main stairs leading from the entrance hall to the first floor; behind this there is a staircase for the family and one for service. The main floor has a large living room on the street side and a dining hall at the back; there is access to a salon and billiard room in the east wing and to an office in the west wing. The interiors are designed in the same luxurious pattern as the other houses. The street elevation of No 4, painted and decorated in shades of salmon pink, develops over four storeys in alternating rhythms. The dominating materials are glass and metal. In No 2 the elevation is built in stone, and introduces finely decorated curved window elements.

#### - Maison & Atelier Horta

Modest in size, the Maison & Atelier Horta are nevertheless a real showpiece of the creative capacity of Victor Horta, a laboratory where he experimented on the combination of materials and spaces with the most up-to-date technology. The site is 12.5m wide: the residential part in 25 rue Américaine is 6.7m wide while the atelier in 23 rue Américaine, on the right, is 5.8m wide. The ensemble has three floors and a mansard roof. The facade is built in stone and has delicately designed metal railings. The most spectacular element in the building is represented by the vast glass ceiling over the main staircase.

### **Management and Protection**

#### *Legal status*

Each of the four properties is listed by Royal Decree: Hôtel Tassel, 1976; Hôtel Solvay, 1977; Hôtel van Eetvelde, 1971 and 1976; Maison & Atelier Horta, 1963. The garden and stable block of the Hôtel Solvay are listed by a Decree of the *Gouvernement de la Région de Bruxelles-Capitale* of 22 April 1999. The listing of the Hôtel Solvay includes the built-in furniture and fittings but not the loose furniture and works of art, which are original and exceptionally complete.

Since 1989, the responsibility for the conservation of historic buildings in Brussels has been with the *Ministère de la Région Bruxelles-Capitale*. In 1993 management and control of conservation was made the subject of an *ordonnance régionale* under which all work to a listed building has to be approved by a government order. In the case of the four houses such work is controlled by the architects of the *Service des Monuments et des Sites*, who



submit the proposal to the judgement of the *Commission Royale des Monuments et des Sites*.

The four houses proposed for inscription are all in historic quarters with considerable numbers of listed buildings and "protected zones." Buffer zones have been defined for each of the four houses. These need to be expanded, in the case of the Hôtel Tassel and the Maison & Atelier Horta, to include both sides of the streets they incorporate. There are also protection zones adjoining the buffer zones which further extend protection and, in the case of the Hôtel van Eetvelde, a listed site (*site classé*) consisting of a sequence of squares and avenues within which the house stands.

#### *Management*

The Hôtels Tassel, Solvay, and van Eetvelde are in private ownership but are readily accessible to the public. The management of these properties is in the hands of the owners, with regular monitoring by the *Service des Monuments et des Sites* of the region. There are no official management plans and work which does not qualify for subsidy is the responsibility of the owner, who often has recourse to benefactors.

The Hôtel Tassel, which is let as offices, can be visited occasionally as part of a city tour. The number of visitors per year does not exceed 100 at present. The Hôtel Solvay is preserved by its owners as a private museum, complete with a loyal staff and well trained guides. It can be visited on request; groups of a maximum of 20 are permitted. The number of visitors per year is estimated at 1000, excluding the crowds on Heritage Days (*Journées du patrimoine*) when the building is open to everyone and 5000 may come over two days. The Hôtel van Eetvelde (4 avenue Palmerston) is the head office of FIGAS (*Fédération de l'Industrie du Gaz*) and can be visited in groups of twenty on the two Heritage Day afternoons, when the number of visitors reaches 1500. It can also be visited on request by scholars and as part of city tours. The part of the Hôtel van Eetvelde at 2 avenue Palmerston is let to an embassy and is not accessible to visitors. The Maison & Atelier Horta are owned by the Commune de Saint-Gilles, constituting the Musée Horta, which is administered by the ASBL Musée Horta. The purpose of the museum is to preserve the buildings and to make Horta's work known. Because of its important archives and library specializing in Horta and *Art Nouveau*, it has become a research and documentation centre in these subjects. The number of visitors per year has reached 50,000 and the ever-growing demand is posing a serious threat to floor and wall coverings. The long-term plan is to extend the museum in a new building on the opposite side of the street, housing a tea room, temporary exhibitions, and the library. This would relieve pressure on the museum itself.

There are plans to restore the buildings to their original state, or to their state during a period deemed to be the most representative, as is the case with both the Hôtel van Eetvelde and the Maison & Atelier Horta. In the case of the Hôtel Solvay this plan has been realized, but in the other cases it remains incomplete. In the case of the Hôtel Tassel, the built-in furniture and the light fittings, which were substituted for the lost Horta designs, should be replaced with genuine Horta designs. Restoration work, like conservation work, is the responsibility of the owners, but is carried out under the control of the *Service des Monuments et des Sites*. Both the conservation and the

restoration work to the four houses have benefited from substantial state subsidies. The Commune de Saint-Gilles also provides an annual subsidy to cover the running costs of the Musée Horta.

### **Conservation and Authenticity**

#### *Conservation history*

##### - Hôtel Tassel

The house was split up into small flats after World War II so that Horta's wonderful plan ceased to be "legible" and little of the decoration remained visible. In 1976 the architect Jean Delhayé bought the house, faithfully restoring the street facade and the main doors but also adapting the building to function as prestige offices, which involved raising the roof over the rear part to create a large office lit by dormer windows. On the upper floors Horta's lost built-in furniture and light fittings were replaced by Delhayé's own designs, but the painted decoration on the main staircase wall and the stained-glass windows of the smoking room were brilliantly recreated from original drawings and photographs. At the top of the staircase Delhayé was able to re-use the stained-glass panels that had been dismantled and stored when the building was divided into flats. The restoration was carried out between 1980 and 1985.

##### - Hôtel Solvay

This is Horta's most ambitious and spectacular work surviving from the *Art Nouveau* period, and the only one of his buildings to have been preserved virtually intact with the heating and ventilating installation, the lighting system, the sanitary installation, and the kitchen still in operation, and the complete interior decoration, fittings, and furniture all in place. The building's remarkable state of preservation is due, first, to Horta's brilliant design and, secondly, to a regime of regular maintenance and repair. It is true that the building suffered some changes when the new owners blocked the southern light-well in order to insert additional workshops for their fashion house, and cut two large shop windows in the front facade. However, since 1988, under the direction of the architect Jos Vandembreden, these changes have been undone and the damage repaired; the restoration work is of the highest order and includes the restitution of the original polychromy of the front facade based on meticulous research to establish the original colours and on the use of the original painting and varnishing techniques.

##### - Hôtel van Eetvelde

This building also had its light-well blocked above the glass dome to provide extra office space when the *Fédération de l'Industrie du Gaz*, (FIGAZ) bought 4 avenue Palmerston and made it their headquarters. The light-well structure was dismantled and stored, so that when FIGAZ were later persuaded to restore the building, they were able to remove the offending office floors and reinstate the light-well structure. Restoration, begun in 1988 with Jean Delhayé and Barbara Van der Wee as architects, has included the light-well, the facade, the front garden, the drawing room, and the drawing room extension. It will continue with the glass dome over the staircase and winter garden and with the restoration of the

roof. It is to be hoped that the owners can be persuaded in the long term to acquire 2 avenue Palmerston, so that the later addition by Horta of the large and imposing office with its connecting ante-chamber, which was cut off when the property was divided after Madame van Eetvelde's death, will once again become an integral part of the central staircase and winter garden.

- **Maison & Atelier Horta**

In 1961 Jean Delhay persuaded the local authority, the Commune de Saint-Gilles, to buy the house with a view to converting it into a museum. In 1967 he carried out a restoration, but also made a number of changes to enable the building to function as a museum, including a flat in the basement, a lift, and terraces on the garden side; the rear elevation was faced with "Eternit" panels. The museum, at first confined to the house, opened in 1969 but was able to expand when in 1973 the commune bought the atelier. Barbara Van der Wee, in charge of restoration since 1991, has carried out a full survey of the buildings and garden, determining the chronology of the construction and so identifying a period (1908–11) when the two buildings were at their best (before the unfortunate insertion of the garage). A major item of the current restoration has been the removal of the window and door which replaced the garage door on the street facade of the atelier and the reinstatement of the original window. Because the house and atelier are a museum, it has been necessary to provide the services usual in a public building. This work is being done with the utmost care and respect for the historic fabric of the building.

*Authenticity*

Despite the changes to the Hôtel Tassel, the authenticity of design, materials, and workmanship remains high, while the authenticity of the setting is unimpaired. The function has changed as it has in every case, either from house to office (Hôtels Tassel and van Eetvelde) or from house to museum (Hôtel Solvay and Maison & Atelier Horta). At the Hôtel Solvay the authenticity in design, materials, and workmanship is exceptionally high. It is only the authenticity of the setting that is in any doubt, inevitably because of the change in the avenue Louise from an elegant residential boulevard to an urban motorway, and because of the consequent pressure from developers to build large office blocks. The authenticity remains high also at the Hôtel van Eetvelde and the Maison & Atelier Horta. The authenticity of the setting of the Hôtel van Eetvelde remains exceptionally high as a result of the better protection afforded to its surroundings.

**Evaluation**

*Action by ICOMOS*

An ICOMOS expert mission visited the four town houses of Victor Horta in Brussels in January 2000.

*Qualities*

The four town houses of Victor Horta in Brussels proposed for inscription on the World Heritage List are all outstanding examples of *Art Nouveau*, achieving an overwhelming sense of unity through total design, from the merest door knob or bell-push to the complete furnishings and furniture in every room. Besides the familiar

decoration, *Art Nouveau* in architecture, of which Horta was the originator and leading exponent, foreshadows the Modern Movement with its revolutionary planning (the free and open plan and the introduction of light into the building with the central part given over to the staircase and winter garden top-lit by a glass roof), the clear expression of the plan on the facade, the development of a skeletal design language making consistent use of the new materials, steel and glass, and the introduction of advanced technical services.

*Comparative analysis*

*Art Nouveau* in architecture, a brilliant but short-lived manifestation, is so far scarcely represented on the World Heritage List. If one includes its equivalents in other countries - Arts and Crafts, Secession, Jugendstil, Stile Liberty, Modernisme - there are only two inscriptions, both in Barcelona: Lluís Domènech's Palau de la Música Catalana and Hospital de Sant Pau, and Antoni Gaudí's Parque Güell and Casa Milà. Rennie Mackintosh in Scotland, C F A Voysey in England, Berlage in the Netherlands, Guimard in France, Wagner, Hoffman, and Olbrich in Austria, D'Aronco and Sommaruga in Italy, and Louis Sullivan and Frank Lloyd Wright in the United States, to name but the most famous, are not yet represented. Putting together a number of buildings by one architect seems an acceptable procedure (there is a good precedent with Andrea Palladio in the inscription of the City of Vicenza and the Palladian Villas of the Veneto), provided that there is consistency and logic in the selection and provided the buildings represent "outstanding universal value."

*Art Nouveau* has been the subject of an International Joint Study organized by UNESCO. In the report of its final plenary meeting, held in Turin (Italy) in October 1994, the international expert group included the buildings of Horta in Brussels in a short list of nine that it commended as being worthy of consideration for inclusion on the World Heritage List.

*ICOMOS recommendations for future action*

It is recommended that:

- the buffer zones for the Hôtel Tassel and the Maison & Atelier Horta be enlarged as indicated and for the reasons given in the evaluation reports;
- the State Party be asked what measures it proposes to take to prevent the removal of loose furniture and works of art (*patrimoine mobilier*), since these are not protected under the current listing regulations;
- the State Party be asked to suggest ways in which the important long-term measure of covering the underpass in the avenue Louise opposite the Hôtel Solvay to protect the facade from excessive pollution might be undertaken;
- management plans be provided for each of the four properties.

**Brief description**

The four major town houses, Hôtel Tassel, Hôtel Solvay, Hôtel van Eetvelde, and Maison & Atelier Horta, located in Brussels and designed by the architect Victor Horta, one of

the initiators of *Art Nouveau*, are some of the most remarkable pioneering works of architecture at the end of the 19th century. The stylistic revolution represented by these works is characterized by the open plan, the diffusion of light, and the brilliant joining of the curved lines of decoration with the structure of the building.

### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria i, ii, and iv*:

*Criterion i* The Town Houses of Victor Horta in Brussels are works of human creative genius, representing the highest expression of the influential *Art Nouveau* style in art and architecture.

*Criterion ii* The appearance of *Art Nouveau* in the closing years of the 19th century marked a decisive stage in the evolution of architecture, making possible subsequent developments, and the Town Houses of Victor Horta in Brussels bear exceptional witness to its radical new approach.

*Criterion iv* The Town Houses of Victor Horta are outstanding examples of *Art Nouveau* architecture brilliantly illustrating the transition from the 19th to the 20th century in art, thought, and society.

ICOMOS, September 2000

## Spiennes (Belgium)

No 1006

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Archaeological site of the Neolithic flint mines at Spiennes, Mons |
| <i>Location</i>    | Hainaut Province, Walloon Region                                   |
| <i>State Party</i> | Belgium  |
| <i>Date</i>        | 5 July 1999  |

### Justification by State Party

The prehistoric flint mine at Spiennes illustrates the development of the first sedentary societies. The first major revolution had taken place in north-western Europe a thousand years earlier and marks the beginning of the Neolithic period, when humans turned to farming, animal husbandry, and crafts and adopted a sedentary way of life. There was already limited cooperation between neighbouring villages and goods were being traded, but life was basically centred on the village and its arts and crafts. Large flint nodules were brought to the manufacturing villages for working into tools. From the second half of the 5th millennium BCE this Neolithic way of life rapidly became more complex.

This can be seen in particular in the improvements brought about by the invention of new mining techniques and the working of mined flint on site. On the one hand the invention of underground flint mining allowed large amounts of better-quality material to be obtained, since it had not been exposed to freezing like flint collected on the surface. It became possible to produce more tools of a better quality. On the other hand the fact that this was done on site also allowed an increase in production because the waste resulting from working, which was extremely heavy, was left behind and only semi-finished products were transported.

The existence of these centres is not entirely unconnected with the appearance of new products. Polished flint axes, the symbol of the Neolithic period, appeared and spread at this time. The use of long blades is also characteristic of this period. These were the main tools manufactured in mining centres, a fact which illustrates the specialization of production. Making axes and fashioning long blades requires skills that only specialized craftsman possessed. The production of tools was enormous and far exceeded the needs of a village community, which indicates that there was already widespread cooperation and a

distribution network for these articles, and is proof that the notion of society had already gone beyond the village.

Around the same time the diversification of human settlement in the plains and on high ground, within elaborate enclosures, also illustrates a greater complexity of socio-economic life. It suggests the existence of sites with different vocations (villages, market centres, and places of ritual) and perhaps a partial hierarchy (local, micro-regional, and regional). Current archaeological data does not provide a definitive answer to this question.

The mining centres, like the higher settlements, show there were already major changes taking place in Europe in the 5th and 4th millennia BCE. They constitute a landmark between the first settled communities and the emergence, probably in the Bronze Age, of true "clan centres." They illustrate human ingenuity through the invention of mining, pre-industrial production, and the new diversity of society.

#### Criterion i

This process of change throughout Europe is represented in Spiennes by the Michelsberg Culture, which was present in the Middle Neolithic over a vast territory, including a large part of Germany, Belgium, and northern France. Spiennes is a remarkable example of this culture because it has two characteristic sites: a fortified settlement on high ground and a vast flint mine.

#### Criterion iii

The site at Spiennes is the best known example of prehistoric flint mining. Its shafts are among the deepest ever sunk to extract this raw material. The exceptional size of the blocks of flint that were extracted (some almost 2m long) shows how skilled the Neolithic miners must have been. The technique of "striking," which is characteristic of Spiennes, was developed to allow these blocks to be extracted. It involved loosening them from below, leaving a chalk supporting pillar in the centre, inserting wooden props, knocking down the pillar, and removing the props so that the block collapsed under its own weight.

The mining of these deep beds, which involved ignoring many of the layers of flint encountered during the sinking of the shaft, in order to reach the high-quality stone, shows a good knowledge of the underlying geology by Neolithic miners.

The quality of the worked artefacts is one of the most remarkable illustrations of the great skill of the craftsmen, who produced extremely regular blades and axes 25cm long.

#### Criterion iv

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*.

### History and Description

#### History

The period when Spiennes developed large-scale flint mining, using techniques which may be termed pre-industrial, is known as a result of radiocarbon dating of organic materials such as charcoal, bone, and antler, and also from the artefacts abandoned in the mines or

workshops, such as pottery or cord for binding antler tools. Underground flint mining was taking place there from the second half of the 5th millennium BCE (between 4400 and 4200 BCE), making Spiennes one of the oldest mining sites in Europe. Several dates show that mining activity went on, apparently without interruption, throughout the whole 4th millennium and even during the first half of the 3rd millennium BCE, ie from the beginning of the Middle Neolithic until the Late Neolithic period.

However, because of the extent of the site it is not yet possible for each mining area to be individually dated. Camp-à-Cayaux and Petit-Spiennes have, however, produced similar dating and so the two plateaux were probably being mined contemporaneously. Dating is under way for the mining sector at the Versant de la Wampe.

However, on both plateaux, different mines intersect one another, showing that there were successive mining phases. At Petit-Spiennes, for example, new shafts were sunk around 3000 BCE in an area which had already been mined between 4400 and 4000 BCE.

The considerable number of artefacts discovered at Spiennes, and more particularly the pottery, give a fairly precise picture of which human groups were engaged in underground flint mining. Other groups have left at times abundant traces, but the reasons for their presence are more difficult to interpret.

The earliest Neolithic remains at Spiennes are two adzes characteristic of the Neolithic Rubané Culture, dating from the second half of the 6th millennium BCE. However, these are surface finds and cannot be taken as evidence that flint was being mined at Spiennes at that time.

Most of the pottery discovered in the flint mining structures and in the workshops and the upper parts of filled-in shafts is characteristic of the Michelsberg Culture. This covers a large area from central Germany to the Rhineland, Belgium, and northern France. It flourished between the last third of the 5th millennium and the middle of the 4th millennium BCE. Broken pottery found at the bottom of shafts shows clearly that it was left there by the miners themselves before the shafts were filled in.

So far as the Late Neolithic is concerned, although the radiocarbon dates suggest that mining went on, no pottery characteristic of the Seine-Oise-Marne Culture (a local group from the first half of the 3rd millennium BCE) has yet been found. The use of axes with splayed blades suggests that they were made from Spiennes flint during the transition between the Late Neolithic and the Bronze Age.

Spiennes was also important during the Metal Ages. Remains probably linked to settlements can be attributed to the Late Bronze Age (8th or 7th century BCE) and the Second (La Tène) Iron Age. At this period the nature of human occupation therefore changed. However, flint was still being used for toolmaking by these peoples. The Late Bronze Age finds include a stone-working workshop, demonstrating that local flint was still being worked on the site. It is not known how the Late Bronze Age craftsmen obtained the local flint – whether by small-scale extraction or scavenging the many pieces of debris left by previous occupations.

Many pits in the La Tène settlement have been found to contain flint. Here, too, the presence of flint-working debris may well have encouraged the Iron Age people to use this abundant material to make tools.

#### *Description*

The mining site at Spiennes, situated 6km south-east of Mons, occupies two chalk plateaux separated by the Trouille valley, a tributary of the Haine. The lower plateau, known as Petit-Spiennes or Spiennes "Pa d'la l'iau" (*par delà l'eau* - beyond the water), situated on the left bank, reaches an altitude of 77m. To the south, east, and west, the plateau is abruptly cut off and forms a sort of promontory, which at a height of *c* 35m dominates the boggy plain of the villages of Nouvelles and Harmignies and the valleys of the Wampe and the Trouille. However, in the north the slope of the land is less pronounced and the plateau descends gently towards the present-day village of Spiennes. The plateau on the opposite bank, the Camp-à-Cayaux, has the same topography, with escarpments to the west and south and a plateau reaching 92m and gently sloping to the north.

Spiennes owes its intensive mining activity in the Neolithic period to the presence in its subsoil of the so-called Spiennes Chalk, which is rich in flint. The flint lies in fifteen more or less continuous strata within the chalk. They are composed of irregular oblong flint nodules, 10-30cm in diameter. At certain levels the nodules are replaced by slabs, 1-2m long and 1dm and more in thickness. Different strata were mined in the Neolithic period, from the smaller nodules to the thick slabs.

The topography of the terrain, with several escarpments bordering the Trouille and the Wampe, certainly contributed to the discovery of the flint by Neolithic man, because this was exposed at the surface. However, on the two plateaux the chalk is covered by a layer of silt. In places this is quite thick, especially at the summits, where it reaches 5-7m, whereas at the edges it is thin, if not non-existent. In places a layer of glauconitic sand lies between the two, which is sometimes covered by traces of Quaternary river terraces in which Palaeolithic tools have been discovered.

These variable geological conditions broadly influenced the access to the flint, and therefore the mining methods. However, even where the silt is several metres thick the Neolithic miners did not hesitate to sink a shaft to reach the beds of flint that would give material for high-quality tools.

Currently the site appears on the surface as a large area of meadows and fields strewn with millions of scraps of worked flint. The exceptionally pebbly character of the site's right bank has always been recognized: records give it the name *Camp-à-Cayaux* (the Pebble Field). Even at the end of the last century many plots were unsuitable for farming for this reason.

Underground the site is an immense network of galleries linked to the surface by vertical shafts dug by Neolithic man. Even today the effect of this underground mining is visible in the form of sudden depressions in the land which reveal the existence of shafts dug several thousand years ago.

Spiennes is the largest Neolithic flint mine in Europe. It covers an area estimated by systematic prospecting on foot and excavations for some 150 years to be 100ha. Flint was mined by Neolithic man on the plateaux on either side of the Trouille: on the right bank at Camp-à-Cayaux and on the left bank at Petit-Spiennes, as well as on the plateau itself at Versant de la Wampe.

- Camp-à-Cayaux

The mining zone at Camp-à-Cayaux is the largest of the three flint mining areas, covering almost 65ha. Neolithic man intensively mined the two steep sides of the Trouille as well as the entire plateau between the river and the present Chaussée de Beaumont. In the direction of the village of Spiennes shafts are still visible at the 55m contour line. Towards the summit of the plateau, evidence of shafts and working areas can be seen at the 75m contour line.

Excavations have shown that the shafts form an irregular network. Close to the Station de Recherches, for example, some shafts are only 4m apart whereas others are 14m apart. If the whole of the Camp-à-Cayaux was mined to the same degree there must be 15,000-25,000 shafts.

In this mining zone different mining methods were practised by Neolithic man, from simply hewing out the chalk from the valley side to extraction from highly elaborate structures in the 16m deep shafts.

Along the slopes of the Trouille, different mining remains show that the flint was sometimes mined using short galleries dug at the level of the flint stratum. Elsewhere, several strata appear to have been mined simultaneously, leaving behind a series of stopes and working debris.

At the edge of the plateau and at the heart of Camp-à-Cayaux the situation becomes more complex. Sometimes several different mining techniques coexist in a single sector. At the plateau edge, for example, the flint was mined both in simple pits and in shafts. At the heart of Camp-à-Cayaux 3m deep shafts were dug alongside shafts that could be as deep as 16m. A sample of this remarkable network of low galleries at a depth of 15-16m can still be visited under the Station de Recherches building. The cleared area covers about 250m<sup>2</sup>.

This mixture of remains and different mining techniques amply demonstrates the complexity and value of the Spiennes site. Two factors explain this: on the one hand the site was used over a very long period, and on the other there are more than fifteen successive flint strata.

- Petit-Spiennes

The mining zone known as Petit-Spiennes covers about 14ha. The Neolithic miners intensively worked a 200m strip running parallel to the river. This occupies the entire valley side and extends over the plateau up to an altitude of 70m. Excavations have shown the high density of flint-mining structures. Shafts are to be found on average every 5m, indicating that as many as 5000 shafts may have been sunk here.

The Neolithic workings here are as varied as they are at Camp-à-Cayaux. At the cusp of the plateau and the valley, where the chalk is 1-2m below the surface, there are simple pits, 2-3m wide and 3-4m deep, some of which branch off at the level of the flint stratum, allowing mining to extend

beyond the pit and thus to increase yield. On the plateau where the chalk is not reached until a depth of 3-10m, vertical shafts 6-13m deep have been dug to reach the flint beds. They are the beginning of an underground mining network composed of galleries, the heights of which vary according to the sector. Among them a group of shafts serving high galleries at depths of 8-10m is being excavated in the northern part of the mining zone. Currently an area of about 70m<sup>2</sup> can already be visited.

As at Camp-à-Cayaux, intensive mining required intersecting pits and shafts in different sectors.

- Le Versant de la Wampe

A new mining zone was discovered in the 1970s at the south-western corner of the Petit-Spiennes plateau along the edge of the Wampe during the excavation of the hillfort (see below). Several shafts and galleries were identified not far from where the slope levels off at an altitude of c 70m. Other shafts were also discovered towards the summit of the plateau. The extent of this mining zone is at present difficult to estimate. However, there are indications that this crest was also mined intensively, which indicates that the entire mining area covered more than 100ha.

- Mining technology

The flint was reached by digging 0.80-1.30m diameter cylindrical shafts, usually vertically down from the surface. The depth of the shafts was dependent upon the level at which the best flint was found. Galleries opened out radially from the bottoms of the shafts. These were general short, partly for reasons of safety and partly to enable the miners to make use of natural light as far as possible. The height of the galleries varied according to the depths of the flint beds and whether more than one bed was being dug out simultaneously.

In the case of the Camp-à-Cayaux mines with high galleries, it is apparent that the flint was worked by undercutting large blocks, which were supported on pillars of unexcavated material and wooden props. When the pillars were finally removed, the blocks fell to the floor of the gallery, for breaking up and removal from the mine.

- On-site flint working

Once extracted the flint was worked on-site, as vividly demonstrated by the enormous amount of debris strewn over the site. All the stages of toolmaking can be found - unworked pieces discarded because of their small size or inferior quality, blocks begun and then rejected, large fragments resulting from removal of the coating around the flint (the cortex), smaller fragments which had been more carefully detached from the block in order to be made into tools, tools at various stages of production, often rejected after a mistake in chipping, and occasional finished artefacts ready for use or polishing.

All these objects provide a picture of the way the craftsmen worked and organized their production. The only stage that is still unclear is that of polishing, as in all Neolithic mining centres. It was undoubtedly a lengthy operation but one that did not require great skill. It seems most likely that it took place elsewhere, since only a small quantity of polished pieces and some polishing equipment has been found.

The production at Spiennes, as elsewhere at this time, was mainly of axes for felling trees and long blades to be turned into scythes, scrapers, or knives. The appearance of the polished flint axe seems also to be closely linked to the development of specialized centres. The axes made at Spiennes vary in size from 10cm to 30cm. The pieces found indicate that these were standard sizes. The most common form of axe was triangular or trapezoidal, with a convex cutting edge and teardrop-shaped in cross-section. The blades were also large, some as long as 20-25cm.

This standardization of production illustrates the high technical level of the Spiennes flint workers and the phenomenon of specialized labour. As well as mass production of blades and axes a wide range of other artefacts was made - scissors, knives, scrapers, augers, as well as flint picks used for the mining itself.

The workshops where the flint was worked were situated on the edge of the shafts, as is clear from the enormous quantity of debris found at the top of the filled-in cavity. This debris was perhaps dragged down as the walls of partially open shafts caved in. Some workshops were also set up over shafts which had been almost entirely filled.

- The hillfort

The south-west corner of the Petit-Spiennes plateau has revealed the remains of a hillfort composed of two concentric irregular ditches 5-10m apart. It was originally bordered by two earthworks along the inside of each ditch. These ditches have sloping sides with a flat floor, and were dug to a width varying between 4m and 6m and to an average depth of 1.70m. On the western side near where the slope levels off the enclosure is absent, the escarpment probably acting as sufficient natural defence. So far only one entrance has been discovered, in the east where the two ditches end. They do not end at the same point, however, so the entrance is a sort of zigzag.

The artefacts discovered in the ditches are comparable to the Michelsberg Culture material discovered in the mining sector, in particular the presence of potsherds roughly carved with flint. This enceinte is therefore contemporary with least part of the mining at Spiennes.

The fortified camp also contains an oval area of about 7ha. Some exploratory excavation in the interior has revealed one pit contemporary with pits containing vestiges of daily life found in association with the mines. No other traces of settlements have been discovered so far, though a large area remains unexcavated.

Sites on high ground, sometimes with elaborate enclosures, were an innovation dating from the end of the 5th millennium and the first half of the 4th millennium BCE. They signify a more diverse occupation of the territory than before, and probably also denoted the emergence of a more complex society, because of the sectors with different functions - settlement, market, or place of worship; local, micro-regional, or regional sites. So far Spiennes is the only hillfort linked with a mining centre: in other words, the two sites illustrating the important changes operating in the earliest village societies to appear after the start of the Neolithic period.

Various occupations bear witness to the fact the site was also in use at a period when vestiges of the hillfort had practically disappeared from the landscape. Flint-working

areas and a hearth occupy pits which have been almost totally filled in, most of an indeterminate age. However, one flint-working area in the southern part of the pit has been dated to the late Bronze Age (8th -7th century BCE).

## **Management and Protection**

### *Legal status*

Every three years the Walloon Government approves a list of the exceptional heritage sites in the Region. The Spiennes site always figures on this list, which was most recently renewed by decree in 1996. By Ministerial Decree the entire site of the Camp-à-Cayaux was classified on 7 November 1991 as a monument. Under the Walloon Town and Country Planning Code classification transfers administrative management of protected sites automatically from municipal to regional authorities. Any interventions on protected sites which may affect their qualities and character (including archaeological excavations) must be submitted for authorization to the Regional branch of the Royal Monuments, Sites and Excavations Committee.

Under the provisions of the land-use planning in the Walloon Region, Spiennes is located in a "green belt", within which only activities relating to farming or forestry are permitted. The Town and Country Planning Code respects the rights of farmers on their own land, with the exception of those portions containing archaeological sites.

### *Management*

Ownership of the 172ha of the Spiennes site is divided between private landowners and public bodies (the Domaine de la Région Wallonne, based in Namur, and the Domaine de la Ville de Mons).

The Archaeology Department of the Directorate General for Town and Country Planning, Housing and Heritage of the Walloon Region is responsible for the preservation of classified sites, and is empowered to intervene if work is needed on the site or the landowner fails to maintain it properly.

The following planning measures have a direct impact on the management of the Spiennes site:

- Mons-Borimage sector plan, adopted by the Walloon Government in November 1983;
- Local authority nature development plan, adopted by the Mons municipality in February 1999;
- Planning and environmental provisions relating to the definition of the buffer zone, provisionally adopted by the Mons municipality in April 1999.

Until the institutional reforms of 1988 in Belgium responsibility for archaeology was the concern of the federal government, whilst that for heritage protection was with the regional government. The current situation assigns both matters to the Walloon Region.

There are now two tiers of management within the region. At the lower level, the City of Mons has adopted a steering plan and urban regulations for the areas bordering the site, which control access to the site. It is also the owner of several plots within the nominated area and is responsible for the interpretation centre project. Overall supervision of the

preservation and protection is the responsibility of the Regional Directorate.

There is currently under active development a project to designate an area surrounding the prehistoric mines as a regional landscape park. This area, for which a number of regulations are already in force, forms an effective buffer zone around the nominated property. It is planned to create an interpretation centre on the edge of the designated area, with easy access to the main road, where parking and other facilities will also be provided. Strict protection of the underground water resources, which supply Mons and its surrounding area, means that parking within the area will be very limited. Access to the prehistoric mines will be on foot or by means of a shuttle minibus service. Excavations have been carried out on the proposed site.

The management of the property is based on partnership. This characteristically Belgian situation involves the administrative agencies referred to above, as well as the voluntary *Société de Recherche Préhistorique en Hainaut (SRPH)*, whose members have been working at Spiennes for many years.

## Conservation and Authenticity

### *Conservation history*

The first archaeological discoveries of prehistoric mine shafts were made in the 1840s, but it was not until 1867, when the Mons-Chimay railway line cut part of the Petit-Spiennes plateau, that more systematic work took place. Ever since the reporting of these discoveries to the Royal Academy of Belgium the following year, the mines have been intensively studied, with major excavation programmes in 1912-14 and continuously since 1953, both by official bodies and by the SRPH (under licence).

The mining networks at Camp-à-Cayaux excavated in 1912-14 and those at Petit-Spiennes revealed in the excavations since 1953 have been carefully conserved and made accessible to visitors. Work is currently in progress on the rehabilitation and extension of the Station de Recherches at Camp-à-Cayaux (where access may be obtained by researchers to the extensive mines).

### *Authenticity*

The authenticity of the Neolithic flint mines of Spiennes is total. Many have never been excavated and those which are open to the public are in their original condition, with the exception of some modern shoring and props for security reasons.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited Spiennes in February 2000.

### *Qualities*

The complex of Neolithic flint mines at Spiennes is the largest known in Europe. The mines were in operation for many centuries and the remains vividly illustrate the development and adaptation of technology by prehistoric man over time in order to exploit large deposits of a material

that was essential for the production of tools and implements, and hence for cultural evolution generally.

### *Comparative analysis*

Over 150 prehistoric flint mining centres are known across Europe. Mining began in the Middle Neolithic period and continued in certain regions until the Bronze Age, covering almost three millennia. The techniques employed were varied: trenches, pits, quarries, ~~pits~~, open shafts, and underground workings.

Three European sites are particularly well known: Spiennes (Belgium), Grime's Graves (England), and Krzemionki (Poland). Two other flint mines from the same cultural region as Spiennes are Jablines (France) and Rijckholt-Sainte-Gertrude (The Netherlands).

All these sites illustrate Neolithic technological development, but they differ in their periods of activity, size, and extraction techniques. Grime's Graves covers 37ha, less than half of Spiennes. Its techniques and period of activity (3000-1500 BCE) are different, and it may be considered to complement Spiennes. Krzemionki covers 34ha, and was at the height of its activity around 3400-2600 BCE. It is also complementary to the Spiennes mine in that it is more recent.

Jablines is more comparable with Spiennes, in terms of its dates (4250-3500 and 3100-2800 BCE) and the wide variety of technological features. It is, however, smaller (25ha) and the remains are less impressive, being nowhere more 7.5m deep. Moreover, a fifth of the site was destroyed when a high-speed railway line (TGV) was built to run across it. Rijckholt-Sainte-Gertrude also covers c 25ha, and it shares certain technological features with Spiennes. However, the site is later, mining having begun around 3950-3700 BCE.

Spiennes may therefore justifiably claim to be the most ancient of the European flint mining centres. It is also the biggest and offers a wide range of mining techniques, from the simplest to the most complex. It is especially notable for its archaeological potential, which is recognized as a major research resource for future generations. Finally, it is the only mining site directly associated with a settlement characteristic of the period.

### *ICOMOS recommendations*

Excavations have been in progress at Spiennes for many years, and have produced results of outstanding significance. There appears, however, to be no coordinated policy for future work. ICOMOS urges the State Party to give serious consideration to the establishment of a coordinating body, with representatives from the different administrative bodies, the voluntary organization (SRPH), and university departments, in order to create a long-term research programme, which pays particular attention to the Neolithic occupation of the area, with particular reference to the Camp de Michelsberg hillfort.

The title proposed by the State Party is somewhat unwieldy. ICOMOS suggests that it might be amended to "The archaeological site at Spiennes" or "The Neolithic flint mines at Spiennes."



### **Brief description**

The Neolithic flint mines at Spiennes, covering more than 100ha, are the largest and earliest concentration of ancient mines in Europe. They are noteworthy also for the diversity of technological solutions that they exhibit and for the fact that they are directly linked with a contemporary settlement.

### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria i, iii, and iv*:

*Criterion i* The Neolithic flint mines at Spiennes provide exceptional testimony to early human inventiveness and application.

*Criterion iii* The arrival of the Neolithic cultures marked a major milestone in human cultural and technological development, which is vividly illustrated by the vast complex of ancient flint mines at Spiennes.

*Criterion iv* The flint mines at Spiennes are outstanding examples of the Neolithic mining of flint, which marked a seminal stage of human technological and cultural progress.

ICOMOS, September 2000

## Tournai Cathedral (Belgium)

No 1009

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Notre-Dame Cathedral in Tournai                        |
| <i>Location</i>    | City of Tournai, Province of Hainaut, Wallonian Region |
| <i>State Party</i> | Belgium  |
| <i>Date</i>        | 6 July 1999  |

### Justification by State Party

In the case of the nave and transept, the early date of the elevation to four levels and its subsequent widespread extension meets the criterion of considerable influence and is further reinforced in the transept by the masterly integration of a "corridor triforium" and by the unusual composition of volumes.

The early 12th century construction in the nave of a "viaduct" structure on a four-storey elevation is unique in a period where church builders limited themselves to three levels. The technique would be adopted in the latter half of the 12th century in many French Gothic churches to become the standard elevation in pre-Chartres Gothic.

The transept also echoes the same architectural design and is the first example to contain a corridor triforium. It is unique also in its five bell-towers. This multiple tower concept, too, was adopted in the latter half of the 12th century in the great French Gothic churches, although never fully realized.

#### Criterion ii

These same elements also meet the criterion of unique testimony, in the light of their outstanding state of conservation in a region that has lost virtually all its great basilicas of the Romanesque or pre-Chartres Gothic periods. This is particularly true of the sculpted decoration of the nave.

Archaeological sources of exemplary value serve to put the environment of the Cathedral into perspective. Here again the argument of unique testimony holds good given the few comparable sites in Europe, either from the historical standpoint or in terms of the prospects of discovering and exploiting such remains as exist.

#### Criterion iv

The Cathedral of Notre-Dame de Tournai has been associated from the 5th century down to the present day with the rites of the Catholic church, satisfying the needs of local society and performing both cultural and diocesan functions. Every day the chapter of

canons and other church functionaries said prayers for the diocese. Services in the Middle Ages would have been rich with sound, movement, colour and fragrance, bringing the Cathedral to life: liturgical vestments and ornaments, processions, musical instruments, boys' choirs at the services of Prime and Vespers and the periodic ringing of bells would have made this a "multimedia" performance much appreciated at the time. Today services are led by the bishop on special occasions and by the canons on a daily basis. Over the centuries of uninterrupted worship, the church has accumulated a number of precious objects which are still kept in the Cathedral and used during services.

The Cathedral also fulfils a social function: even today it is a place of solidarity. In the Middle Ages, religion was closely associated with concern for the less privileged, expressed in caring for the sick, giving alms, or taking responsibility for the weakest in society. The city of Tournai still possesses buildings that bear witness to this social function of the church, such as the former hospital of Note-Dame, now the Academy of Fine Arts.

The church's intellectual role is also inextricably linked with the life of the Cathedral and was manifested initially in the education of the populace through the preaching of the clergy. For centuries the Cathedral was the city's only seat of learning: it offered a handful of young people the rudiments of reading, writing, and calculation. The founding and administration by the chapter of a large number of scholarships also supported students at the great universities of the time.

The Cathedral also houses the famous library, still known as the "Librairie".

This intellectual function is also manifested in the archives kept at the Cathedral, many of which bear outstanding witness to archive-keeping methods of the Middle Ages: these include the Inventory scroll dating from the late 13th century and the great catalogue of 1422, updated in 1533. Also worthy of note is the series of Capitularies, consisting of a bound volume of 600 pages for every calendar year since 1566.

The Cathedral also performs a cultural function by virtue of the richness of its heritage in a variety of fields: liturgy, music, architecture, sculpture, gold and silver work, fabrics, manuscripts, and binding.

#### Criterion vi

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*.

### History and description

#### History

In the 1st century BCE Tournai was already an important Roman administrative and military centre (*Turnacum*), on the river Escaut at the crossroads of

an extensive network of roads. Christianity was brought to Tournai in the late 3rd or early 4th century by St Piat, but it was not until the 5th century that the bishopric was created, probably in the reign of Childeric, King of the Franks. After extending the kingdom as far as the Pyrenees his son Clovis (481-511) moved the main royal residence from Tournai to Paris. An episcopal foundation grew up around the Cathedral of St Stephen and the church of St Mary and became the centre of the city's political, economic, social, and intellectual life under the Carolingians.

The Romanesque Cathedral was built after fire destroyed the episcopal ensemble in the mid 9th century. The great 11th century basilica, part of which still remains, owes its construction to the growing importance of the Marian cult, which attracted many pilgrims in the wake of the plague of 1089 (Notre-Dame des Malades, "Our Lady of the Sick," otherwise known as Notre-Dame de Tournai or the Flemish Notre-Dame). Another factor was the wealth of Flanders and of Tournai, its religious centre and a renowned centre of learning, in a region that produced wool and exported local limestone. In 1146 the city was granted its own bishop instead of being attached to the archdiocese of Noyon, as it had been since the early 7th century. The Romanesque elements of the Cathedral have never been definitively dated. Recent research, however, would seem to put the date of construction in the first half of the 12th century, that of the nave more precisely in the first third of the century and the transept in the second. The original plan included a ceilinged nave with vast galleries on the vaulted side-aisles and a harmonious west front.

The site of the Gothic choir seems to have opened out on a building completed when Bishop Etienne d'Orleans (1192-1203) had the chapel of St Vincent built on the south-west side and added vaulting over the transept and choir of the Cathedral in 1198. Towards the beginning of the 13th century, the first Romanesque portal was replaced by a more monumental construction which was later masked by a stone porch at the beginning of the following century.

Bishop Gautier de Marvis (1219-52) planned to build a new cathedral. Work began on the choir in 1242 and ended in 1255 but did not affect the Romanesque nave and transept. Other constructions were added to the building: a vast chapel, contemporary with the Gothic choir, in the south aisle which would be dedicated to Louis IX of France in 1299 and the prayer-chapel added to the choir in the 14th century. From this period onwards the Gothic choir seems to have shown disturbing signs of instability and potential collapse, remedies for which were sought through consolidation work carried out at different periods. Once completed, the Romano-Gothic Cathedral benefited from the climate of artistic creativity that reigned for many centuries in Tournai and acquired many works of art for its embellishment.

The spires of the flanking towers, and no doubt that of the central tower as well, date from the 16th century, as does the parish chapel, now vanished, that once stood up against the north side of the nave on the site of the Romanesque cloister. Tournai did not escape the rise of Calvinism, losing the archdeaconates of

Bruges and Ghent in 1559 and seeing its Cathedral sacked in 1566. The Cathedral was restored the following year, however, and a Renaissance rood screen replaced the Gothic enclosure. Numerous alterations were made over the next two centuries, such as the partial reconstruction of the narthex in Tuscan style (1620), the raising of new vaulting over the nave galleries to replace a wooden ceiling (after 1640) and over the nave (1753), the modification of the Romanesque staircases in the western bay of the side-aisles (1757), the closing off of the side arcades opening out onto the narthex, and the opening of new doors into the side-aisles.

The return of the French in 1797 brought with it the closure of the Cathedral, the sale of its rich furnishings, and the dispersal of its collection of works of art. The building narrowly escaped demolition, but its poor state of preservation necessitated restoration work, which began in the choir in 1840 and continued over subsequent decades: the principal realizations were the reconstruction of the gable-end of the north apse to match that of the south apse, which was itself renovated, the reconstruction of a neo-Romanesque gable-end inspired by those of the transept arms, and the creation of the great rose window. In the early 19th century the Cathedral was left standing in isolation by the demolition of the surrounding houses. Incendiary bombs landed in the choir on 17 May 1940 and the fire spread to the roof of the nave. The parish chapel, the episcopal palace, the diocesan archives, and the extensive chapter library were all destroyed. A fresh restoration campaign was launched after the war ended.

#### *Description*

The Cathedral of Notre-Dame lies at the heart of the old town, not far from the left bank of the Escaut. It is separated from other blocks of buildings by a series of streets, small squares, and gardens, except to the west where the Place de l'Evêché opens out, framed to the north by the Maison des Anciens Prêtres (a home for retired priests) and to the south where some houses back on to the choir. In architectural terms, the Cathedral is the product of three design periods that can still easily be distinguished. It offers the contrast of a Romanesque nave and a Gothic choir linked by a transept in a Transitional style featuring an impressive group of five bell-towers.

The Romanesque nave, divided into nine spans over a length of 48m, is flanked by side-aisles. It includes a narthex with groined vaulting that supports the turn of the galleries which in turn are reached by two broad wooden Louis XV style stairs, one to the north, the other to the south. Halfway up the south stair is the access to the episcopal chapel of St Vincent, an adjunct to the main building that opens out on the episcopal palace.

The nave is distinctive for its rise to four levels, separated by continuous horizontal cable designs. A long series of semi-circular three-cylindrical arches rest on massive pillars consisting of a cruciform core with embedded half-columns and slender octagonal columns decorating the internal angles. The galleries,

which open out extensively on to the nave, are more or less identical but the pillars decorated with slender octagonal columns are simpler in composition. The rhythm is accentuated at the third level, or false triforium, which features two semi-circular arcades per span separated by short columns decorated with broad pilasters. Each of the arcades originally contained a niche, now walled up, which gave on to the gallery roofs. The last level, that of the tall windows, features an external running course which links together the various parts of the building. The tall windows provide direct natural lighting into the nave which, in common with the side-aisles, is surmounted by groined vaulting. The 740 capitals in the nave offer a wide diversity of compositions and motifs, mostly inspired by plants, executed with sharp clarity.

Two Romanesque vaulted rooms, probably chapels, were added shortly after the construction of the nave, one to the north and the other to the south, at the turn of the western galleries over the side-aisles against the arms of the transept.

The transept is vaulted in its entirety and its two arms each culminate in an apse with a narrow ambulatory framed by two towers. The rectangular crossing is topped by a lantern, two floors of which are visible above a Gothic arch. The elevation of the nave extends into the arms, with the adjustments necessary to incorporate the ogival vaulting and smooth the transition to the elevation of the apses. These also consist of four levels: the semi-circular arcades, higher than those of the nave, resting on columns, the much lower gallery level, the triforium with its border, and the tall windows between which run the ribs of the fan vaulting.

The choir extends over seven spans surmounted by ogival vaulting along the longer side and ends in a semi-decagonal apse topped with an octagonal vault. The chapels open off the ambulatory include six three-sided radiant chapels in the apse. The arcades with lancet arches take up almost half of the total height and the triforium, with its passage now walled up, reproduces the line of the tall windows on a smaller scale.

On the exterior a Gothic porch shelters the double portal in the west front. The lower ranges of the front are decorated with sculptures dating from different periods (14th, 16th, and 17th centuries) depicting Old Testament scenes, episodes from the city's history, and saints. Above them runs a row of bays surmounted by a great neo-Romanesque rose window and, finally, a gable end flanked by two circular turrets decorated with two rows of columns.

The high outer wall of the north and south side-aisles is topped by the pentice of the galleries and pierced by two rows of bays underlined by four continuous horizontal cords. A small blind arcade incorporated into the broad, flat buttresses separating the spans alternates with each of the bays on the second level. The level of the high windows is bordered by an exterior running course of columns which continues up to the turrets on the front. The Mantile and Capitole doors open through a trefoil arcade into the

return of the north and south side-aisles respectively. They are ornamented by sculptures illustrating the battle between the Virtues and the Vices and the battle of Sigebert and Chilperic in the case of the Mantile door, and the end of the world in the case of the Capitole door.

The transept is distinguished by five towers, each crowned by a spire, and by its two apses which form an imposing whole. Each apse framed between its two towers (the Brunin and St Jean towers to the north and the La Treille and Marie towers to the south) offer a harmonious facade at each extremity of the transept. These four square towers each have seven floors (except for the Pontoise tower which has six), presenting a great variety of treatments (bays of different forms, cords and mouldings), and their arcatures illustrate the transition from Romanesque to early Gothic style. The lantern over the crossing is rectangular in form and its spire is quartered with bell-turrets. The two apses repeat the elevation of the nave with heightened simplicity. They are topped by a semi-conical roof and a gable-wall featuring rising blind arcades.

The Gothic choir creates a striking contrast to the Romanesque elements. The ambulatory windows under a gable occupy the entire area between the buttresses from behind which emerge two flights of flying buttresses, with the tall windows between them.

## **Management and Protection**

### *Legal status*

The Cathedral of Tournai is the property of the Province of Hainaut as regards the edifice and buildings. Its contents, including those used in the practice of worship, are the property of the Cathedral chapter.

The Cathedral of Tournai was designated a listed historic monument by Royal decree of 5 February 1936. It is situated in the conservation area of the ancient centre of Tournai under the terms of the order of the Walloon Regional Executive of 14 May 1984.

Every three years the Wallonian government draws up a list of outstanding heritage properties in the region. The Cathedral of Tournai has figured on this list ever since the order of 29 July 1993, which has been regularly renewed ever since.

### *Management*

The Cathedral of Tournai is currently in a state of suspense: although its condition reflects constant maintenance, major work is now needed on the structure and presentation. An outline agreement with the Wallonian Region is in preparation. Under the terms of this agreement the region will contribute 95% and the Province of Hainaut 5%.

The contract constitutes a commitment to the completion of a predetermined programme, the costs of which are still to be estimated, independent of any political or economic issues.

The precondition to completion is thus the work in progress on analysing problems and their causes: this consists of sampling, surveys, etc. Once these are complete, an international competition will be held to select a project manager to handle collation of the results and propose a restoration programme, combined with an estimate which will form the basis for the outline contract.

These actions are under the supervision of a scientific monitoring commission, and the Royal Commission for Monuments, Sites and Excavations plays an advisory role. Information obtained from the principals (in particular the Wallonian Region) indicates that the contract is agreed in principle. In parallel with the technical surveys, archival research is under way and a programme of archaeological excavations is in progress. The archaeological research is also covered by an outline agreement.

The Province of Hainaut contributes between 1 and 2 million Belgian francs annually to the cost of maintenance work and has requested further aid from the Wallonian Region. The maintenance programme has been severely disrupted by the tornado that struck on 14 August 1999. After the storm it became apparent that certain endemic problems, probably related with the geological nature of the land on which the Cathedral stands, had suddenly been exacerbated in the upper part of the choir. This required emergency shoring, which was still in progress at the time of the ICOMOS expert mission. The shoring, which consists primarily of transverse metal buttresses, has been specifically designed to carry walkways from which all the necessary inspections of the vaulting can be carried out.

## **Conservation and Authenticity**

### *Conservation history*

The dual ownership inherited from the Concordat of 1801 (when the province was still part of France) vests responsibility for the building in the province and its contents in the chapter. Three main stages of conservation in the contemporary era can be identified.

In 1840 a programme which began with work on the buttresses of the choir was extended to the whole edifice. The most important modification involved the west front, the upper sections of which were entirely restructured. Between 1902 and 1906 work was aimed at liberating the Cathedral from the buildings that hemmed it in. In 1940 bombing destroyed much of the city, and the roof of the ambulatory along with some of the chapter buildings were partly destroyed by fire.

The present state of the building bears witness to constant maintenance. Apart from the structural problems now under consideration, the main alterations concern the stonework. At least three areas require urgent work: the sculptures under the west porch, the Mantile door, and the Capitole door.

### *Authenticity*

The authenticity of the Cathedral of Tournai is beyond doubt. The inevitable 19th century restorations (to which every major building of the Middle Ages was inexorably subject) retained for Tournai its outstanding external dimensions, and it must be accepted that the alterations to the west front (minor in relation to the size of the building) are now part of its history.

Three distinctive elements of the Cathedral's exterior deserve special mention: the richness of the exterior carvings on the west porch and the north and south transept doors surmounted by trefoil arches which only strengthen the "oriental" impression given by the interior of the transept. Despite the regrettable alterations to the doors, these elements are now threatened by the decay of the stone, with the carvings at particular risk.

In the interior, certain floor coverings are to be deplored but the size of the Romanesque nave (vaulted in plaster in the 18th century), the richness of its carved capitals, the originality of the transept, and the contrast created by the Gothic choir have all been preserved from major alteration. The exposed beams in the transept, which were seen during the mission, are a rare example of early 12th century roof beams still *in situ*.

The Treasury of objects, which are universally recognized and prized for the chronological continuity they represent, and the liturgical vestments dating from the early Christian period in this part of Europe, has been preserved intact over the centuries, most recently from the World War II bombings.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited Tournai in February 2000.

### *Qualities*

The Cathedral of Tournai is unique in its external form; the principle of a transept crowned by towers exists in later buildings but on nothing like this scale. The same is true of the transept with its double apse.

Inside the Cathedral, the nave and transept are equally outstanding in their size, the richness of their carved capitals, and the contrast they make with the Gothic choir.

The Cathedral of Tournai is primarily a Romanesque structure, which in no way diminishes the boldness of the Gothic choir, but this part of the building is in a style that is common, particularly in the North of France, hence the overriding interest of the Romanesque section.

### *Comparative analysis*

Tournai stands at the point where Rhineland and Ile de France influences converge. No certainty exists as to the date of construction of the Romanesque sections, but the nave is generally agreed to date from

the early 12th century. The transept is a little later, although still from the first half of the 12th century. The following illustrates the links to the three traditions.

The *Rhineland* influence offers many examples of transepts with rounded extremities: they are to be found in Bonn, at the church of the Holy Apostles in Cologne, and at St Quirin in Neuss. The arms of the Tournai transept are unusual in possessing side-aisles, a feature which certainly influenced later church building in Northern France, as at Noyon.

The *Norman* influence is seen in what appear to be the unfinished towers on the west front. Had they been completed, they would have produced an effect reminiscent of the great abbeys of Caen.

The *Ile de France* influence is reflected in the height of the nave, which can be linked (although much later) to early Romanesque churches such as Vignory. One of the unusual features of this elevation on four levels is that it prefigures the arrangement of the pre-Chartres Gothic cathedrals, all of which included galleries, although here no vertical pattern interrupts the four horizontal registers. The reason for this is that the levels were initially roofed (the vaulting is a decorative feature added in the 18th century). Even in churches with exposed beams, vertical points frequently transfer the loading to the floor. Tournai Cathedral therefore presents a structure rare in a building of this size. Other buildings that have now disappeared would no doubt have enabled a more detailed analysis to be made, but this part of Belgium has lost many of its great churches in a succession of wars. The transept is the product of a dual influence: the first impression is oriental. Without taking the analysis too far, the eye is reminded of the great buildings of the Middle East that had so much influence on Western art after the year 1000, an influence supported by the trefoil arches of the north and south doors. A second observation, in the rectangular section, reveals the presence of supports rising from the floor to make provision for sexpartite vaulting, although this project was apparently never brought to completion. In combination with the square cross-section of the arches making up the vaulting of the semi-circular section, this provision links the transept to the early signs of the emerging Gothic style.

#### *ICOMOS comments*

The Cathedral of Tournai is the largest Romanesque edifice in the Province of Hainaut. It has retained all its unique exterior volumes. In its design it reflects the characteristics of a Romanesque building in the full flowering of the style. It is difficult to ascribe the Cathedral to a single influence or school, but in its layout and elevations it presents features that certainly influenced the development of early Gothic style.

The Cathedral stands in surroundings of high quality, although largely restored in the wake of World War II, and it constitutes, with the belfry and Grand Place, the historic yet living centre of the city. The belfry, in the immediate vicinity of the Cathedral, is the oldest of all

the historic belfries of Belgium inscribed on the World Heritage List.

The proposed buffer zone requires no particular comment, since it corresponds to an urban entity wholly covered by legislation to protect listed historic centres.

#### **Brief description**

The Cathedral of Tournai was built in the first half of the 12th century. It is especially distinguished by a Romanesque nave of extraordinary dimensions, a wealth of sculpture on its capitals and a transept topped by five towers that foreshadow the Gothic style. The choir, rebuilt in the 13th century, is in the pure Gothic style.

#### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

*Criterion ii* The Cathedral of Notre-Dame in Tournai bears witness to a considerable exchange of influence between the architecture of the Ile de France, the Rhineland, and Normandy during the short period at the beginning of the 12th century that preceded the flowering of Gothic architecture.

*Criterion iv* In its imposing dimensions, the Cathedral of Notre-Dame in Tournai is an outstanding example of the great edifices of the school of the north of the Seine, precursors of the vastness of the Gothic cathedrals.

ICOMOS, September 2000

## Tiwanaku (Bolivia)

No 567rev

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Tiwanaku: spiritual and political centre of the Tiwanaku Culture |
| <i>Location</i>    | Province of Ingavi, Department of La Paz                         |
| <i>State Party</i> | Republic of Bolivia  |
| <i>Date</i>        | 6 April 1991   |

### Justification by State Party

Tiwanaku was until the 8th century CE the capital of a vast empire covering some 600,000km<sup>2</sup>. This site represents a key stage in the history and cultural development of the territories of present-day Peru, Chile, Argentina, and Bolivia. Its clearly visible civic and ceremonial centre covers 16ha.

The ruins of the city of Tiwanaku are nowadays a tourist centre of the highest importance for Bolivia and for the whole of South America. At the national level a recent analysis of tourist attractions puts the site of Tiwanaku in first place, alongside Lake Titicaca.

Although the Tiwanaku people cannot lay claim to the domestication of animal and plant species, their mastery of agriculture is unchallenged. Their greatest contribution to humankind is probably the cultivation of the potato. This tuber, known as *choque* in the local language, revolutionized the economy of agricultural production globally once it had been exported into European markets in the 17th century. More than three hundred varieties are now known.

Another important contribution to agriculture using artificial terraces (*camellones*) on the banks of Lake Titicaca made possible a sustained form of farming and consequently the cultural evolution of the Tiwanaku empire. These innovations were subsequently taken up by succeeding civilizations and were extended as far as Cuzco.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers the property should be inscribed on the World Heritage List.]

### Category of property

In terms of the categories of cultural property set out in the 1972 World Heritage Convention, this is a *site*.

### History and Description

#### History

Tiwanaku began as a small settlement, in what is known as its “village period,” around 1200 BCE. It was self-sufficient, with a non-irrigated form of farming based on frost-resistant crops, essential at this high altitude, producing tubers such as potatoes (*Solanum tuberosum*), oca (*Oxalis tuberosa*) and cereals, notably quinoa (*Chenopodium quinoa*). In more sheltered locations near Lake Titicaca, maize and peaches were also cultivated. The inhabitants lived in rectangular adobe houses that were linked by paved streets.

During the 1st century CE Tiwanaku expanded rapidly into a small town. This may be attributable to the introduction of copper metallurgy and the consequent availability of superior tools and implements. These facilitated the creation of irrigation systems, which resulted in agricultural surpluses, which in turn encouraged the growth of an hierarchical social structure and the rise of specialist craftsmen.

The wealthy upper class, who also controlled the profitable trade in wool from the vast herds of domesticated alpaca in the region, provided the finance for the creation of large public buildings in stone, designed by architects on a monumental scale and lavishly decorated by the skilled masons. Paved roads were built, linking Tiwanaku with other settlements in the region, along which its produce was exported using llamas as beasts of burden. The distribution of artefacts in copper, ceramics, textiles, and stone from the workshops of the Tiwanaku craftsmen shows that by around 550 the city became the capital of a vast empire covering what is now southern Peru, northern Chile, most of Bolivia, and parts of Argentina.

The marshy tracts on the lakeside, where the climatic conditions were more favourable, were brought into cultivation by the creation of terraced raised fields. This was a vast enterprise, estimated to have covered as much as 65km<sup>2</sup>. The *camellones* were 6m wide and could be more than 200m long, and were separated by irrigation canals 3m wide. The canals served not only to bring water and nutrients to the fields but also acted as heat reservoirs during the day, bringing significant improvements to the microclimate of the fields.

The Tiwanaku empire probably entered its most powerful phase in the 8th century AD. Many daughter towns or colonies were set up in the vast region under Tiwanaku rule, the most important of which was Wari in Peru, which was to set itself up as a rival to Tiwanaku. At its apogee Tiwanaku is estimated to have extended over an area of as much as 6km<sup>2</sup> and to have housed between 70,000 and 125,000 inhabitants.

The political dominance of Tiwanaku began to decline in the 11th century, and its empire collapsed in the first half of the 12th century. The reasons for this collapse are not yet understood. Scholars now reject invasion and conquest and attribute it to climatic change, giving rise to poor harvests and a progressive weakening of the central power to the

point when it yielded to the pressures for autonomy from its components.

#### *Description*

Tiwanaku is located near the southern shores of Lake Titicaca on the Altiplano, at an altitude of 3850m. Most of the ancient city, which was largely built of adobe, has been overlaid by the modern town. However, the monumental stone buildings of the ceremonial centre survive in the protected archaeological zones.

The *Kantat Hallita* (unrestored and still in a ruined condition) is a structure 25m long by 14m wide which is characterized by its walls of beaten earth on bases of carefully dressed stone. A stone lintel is decorated with mythical figures, parts of which were originally embellished with golden figures, now disappeared.

The most imposing monument at Tiwanaku is the temple of *Akapana*. It is a pyramid with a base measuring 194m by 194.4m, originally with seven superimposed platforms with stone retaining walls rising to a height of over 18m. Only the lowest of these and part of one of the intermediate walls survive intact. Investigations have shown that it was originally clad in blue stone and surmounted by a temple, as was customary in Mesoamerican pyramids. It is surrounded by very well preserved drainage canals.

The *Small Semi-subterranean Temple (Templete)* measures 26m by 28.47m, its walls being made up of 48 pillars in red sandstone. There are many carved stone heads set into the walls, doubtless symbolizing an earlier practice of exposing the severed heads of defeated enemies in the temple.

To the north of the Akapana is the *Kalასasaya*, a large rectangular open temple measuring 128m by 126m. Because of its orientation it is believed to have been used as an observatory. It is entered by a flight of seven steps in the centre of the eastern wall. The interior contains two carved monoliths and the monumental *Gate of the Sun*, one of the most important specimens of the art of Tiwanaku. It was made from a single slab of andesite (now broken into two pieces) cut to form a large doorway with niches on either side. Above the doorway is an elaborate bas-relief frieze depicting a central deity, standing on a stepped platform, wearing an elaborate head-dress, and holding a staff in each hand. The deity is flanked by rows of anthropomorphic birds and along the bottom of the panel there is a series of human faces. The ensemble has been interpreted as an agricultural calendar.

The Kalასasaya is adjoined by the *Putuni*, also known as the Palace of the Sarcophagus. It is surrounded by massive stone walls and excavations have revealed that the floors were covered with carefully dressed stone flags. Another building considered to have had an administrative rather than a religious function is the *Kheri Q'ala*.

The *Pumapunku* is a ruined temple, similar to but smaller than the Akapana. In the interior there are enormous blocks of stone, some weighing more than 100 tonnes, which formed the base of the temple. Metal clamps were used for fixing the blocks. A small semi-subterranean temple with a flagged internal courtyard has recently been discovered in the centre of the Pumapunku.

The present-day *village of Tiwanaku* dates from the Spanish colonization; it was situated on the *Camino Real* when the

seat of the Viceroyalty was in Lima. Its plan is irregular, with narrow alleys alongside which many worked stones from the ancient centre are to be found, whilst others have been reused in building houses. The church, built between 1580 and 1612, is one of the oldest on the Bolivian Altiplano. It is partly constructed of prehispanic worked stone. The main entrance is flanked by two ancient monoliths, side by side with images of St Peter and St Paul, symbolizing the fusion of the two cultures.

#### **Management and Protection**

##### *Legal status*

Article 191 of the Bolivian Constitution asserts that all archaeological monuments and objects are the property of the State, and its powers are defined in decrees of 1961 and 1978. Under the Law of 3 October 1906 Tiwanaku (then known as Tiahuanaco) was declared to be the property of the Bolivian State. The monuments at Tiwanaku were formally expropriated by decree in 1933, and in 1945 the village of Tiwanaku and a region of 5km around it was designated as a National Monument. There are penalties for breaches of these statutory instruments.

##### *Management*

Overall responsibility for the management of the archaeological remains at Tiwanaku is vested in the Tiwanaku Anthropological and Archaeological Research Centre (*Centro de Investigaciones Antropológicas y Arqueológicas en Tiwanaku*), which is an agency of the National Directorate for Archaeology and Anthropology (*Dirección Nacional de Arqueología y Antropología - DINAAR*). This is in turn part of the National Secretariat for Culture of the Ministry of Education, Culture and Sports.

Ownership of other parts of the nominated area is vested in the Roman Catholic Church and private individuals and organizations.

A "Multiple Use Development Plan for the Tiwanaku Region" (*Plan de uso múltiple para el desarrollo de la región de Tiwanaku*) was prepared in 1995 by the USA-based Development Alternatives Inc in association with Bolivian experts. This has been complemented by the "Master Plan for Tiwanaku" (*Esquema Director de Tiwanaku*) of June 1997, prepared by the National Secretariat for Tourism (*Secretaría Nacional de Turismo - SENATUR*) and financed by the Interamerican Development Bank. This plan concentrates on the infrastructural requirements of the site, including training programmes for technical staff.

The Tiwanaku Master Plan 1999-2009 is a phased approach to the scientific investigation and recording of the entire site, leading to the improved conservation, interpretation, and presentation of the site.

The revised dossier shows three distinct areas that make up the nomination:

*Area 1* To the east of the village of Tiwanaku and protected by a chain-link fence, containing the Akapana, Kalასasaya, Small Semi-subterranean Temple, Kantat Hallita, Putuni, Kheri Kala, etc (15ha);



*Area 2* To the south-east of Area 1, containing the Pumapunku (5ha);

*Area 3* To the south of Area 1 and containing the prehispanic cemetery and the present Regional Museum.

## Conservation and Authenticity

### *Conservation history*

Tiwanaku has been studied by visitors and scholars from the 16th century to the present day. Modern studies may be considered to have begun in the early 19th century. However, little, if any, conservation took place: most efforts were directed towards the discovery and removal of significant works of art. It was not until 1957 that systematic archaeological excavation by Bolivian and foreign archaeologists and restoration projects began. These were supervised by the Tiwanaku Archaeological Research Centre (*Centro de Investigaciones Arqueológicas en Tiwanaku - CIAT*). The small subterranean temple and the Kalasasaya have been totally restored and parts of the other major monuments partially.

The scientific team in the Centre has studied and developed techniques to combat the adverse effect of factors such as rain and snow, humidity, salt efflorescence, wind, sun, biodegradation, and human interventions, especially tourism in recent years. However, it is in need of international assistance in a number of projects associated with conservation and restoration.

### *Authenticity*

As with most archaeological sites, Tiwanaku preserves a very high degree of authenticity.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited Tiwanaku in 1991, when the site was first nominated for inscription on the World Heritage List. A further expert mission visited the site in June 1998. A distinguished specialist in the Andean prehispanic cultures commented on the cultural significance of the site, and also on its conservation and management.

### *Qualities*

Tiwanaku was one of the most important prehispanic cities in the Andean region of South America. It was the capital of a large and powerful empire for several centuries. It owed its supremacy to the innovative use of new materials and techniques in order to improve its agricultural production and hence increase its economic base.

The ruins of the monumental buildings in the religious and administrative centre of Tiwanaku bear powerful witness to the political and economic strength of the city and its empire.

### *Comparative analysis*

There is no prehispanic city in the Andean region that compares directly with Tiwanaku.

## *ICOMOS comments*

When ICOMOS evaluated the nomination in 1998, it recommended deferral, requesting precise delineation of the area or areas proposed for inscription and additional information relating to the protection and management of the site. This was provided by the State Party in January 2000 and has been carefully examined by ICOMOS, which is satisfied that the requirements of the *Operational Guidelines for the Implementation of the World Heritage Convention* have been complied with.

ICOMOS also expressed its concern that there should be legislative provision for the protection of the very large area of the ancient urban complex that is unfenced, lying beneath the modern village of Tiwanaku and farmhouses. The State Party has produced evidence that there is a Regulatory Plan for the village, which ensures the protection and preservation of the cultural heritage in the subsoil of the urban area. This Plan is based on a series of formal agreements reached between the Tiwanaku Municipality and DINAAR.

The Master Plan (see “Management” above) has recently been implemented. Whilst not wishing to delay further the inscription of this property on the World Heritage List, ICOMOS recommends that the State Party should be requested to provide a progress report on the implementation of the Master Plan for consideration by the Bureau at its 25th session in June 2001, and this recommendation was confirmed by the Bureau at its meeting in June 2000.

## Brief description

The city of Tiwanaku was the capital of a prehispanic empire that dominated a large area of the southern Andes and beyond and reached its apogee between 500 and 900 BC. Its monumental remains testify to the cultural and political significance of this civilization, which is distinct from any of the other prehispanic empires of the Americas.

## Recommendation

That this property be inscribed on the World Heritage List on the basis of *criteria iii and iv*:

*Criterion iii* The ruins of Tiwanaku bear striking witness to the power of the empire that played a leading role in the development of the Andean prehispanic civilization.

*Criterion iv* The buildings of Tiwanaku are exceptional examples of the ceremonial and public architecture and art of one of the most important manifestations of the civilizations of the Andean region.

ICOMOS, September 2000

## Chiloé Churches (Chile)

No 971

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | The churches of Chiloé  |
| <i>Location</i>    | Municipalities of Castro, Chonchi, Dalcahue, Puqueldón, Quemchi, and Quinchao, Chiloé Province, X Region de los Lagos |
| <i>State Party</i> | Chile   |
| <i>Date</i>        | 24 June 1999  |

### Justification by State Party

The Spanish conquest was not just domination and exploitation. In the case of Chiloé, as in others, the intercultural dialogue between the dominating and the dominated parties, between missionaries and evangelized peoples, between the indigenous population and Europeans, was remarkable.

In Chiloé Europeans had to confront an unknown, isolated, and hostile environment. The remoteness of this land from the great American cities and the difficult conditions of the environment stimulated Spaniards to learn the customs, knowledge, and technologies of the native people. Missionaries, for their part, had to learn their language and culture in order to evangelize them in their own tongue. For this purpose they used a method in accordance with the local geography and the indigenous settlement pattern and mentality.

Factors of an economic nature, plus the menace of corsairs, discouraged the concentration of the Spanish population in the cities they had founded. During the 17th century they dispersed and began living in areas occupied by native peoples, near the shore. Spaniards began to imitate their lifestyle and to adopt their building, farming, and fishing techniques. They also learned their language which began to prevail in the relationship between the two groups, at the expense of Spanish.

The missionaries had to adopt an evangelization system in keeping with the natives' scattered and non-urban way of life. With the establishment of the Peripatetic Mission, which took the Word of God to each area, the archipelago began to be urbanized, thus giving rise to the majority of the Chilota villages. When the time came to build the chapels, the missionaries had to entrust the work to the natives who, while applying their technological knowledge, followed the order of the Europeans, thus creating a type of architecture

and construction that was a local synthesis of both experiences.

These two groups became one, thanks to racial interbreeding and cultural cross-fertilization. The urban structure of the Chiloé settlements, its relationship with the landscape, the Chilota school of architecture in wood, and the Chilota culture in its entirety constitute a synthesis that reflects three human potentials: making optimum use of the resource offered by the environment, being able to learn from one another and befriend one another, and transcend earthly existence. **Criterion ii**

The Chilota cultural tradition arising from that synthesis, which has its symbol and its testimony in the churches, is still living. This life permeates spirituality, mentality, and material aspects such as technologies, building techniques, etc. **Criterion iii**

The people of Chiloé have an identity of their own, which is different and distinguishable within the context of the country. They are aware, to a large extent, of this identity and difference. In Chiloé the pride of its inhabitants in their own history and attachment to their own traditions is noteworthy. However, economic development and globalization of communications are having an impact on vast sectors of the population.

This has resulted, for instance, in an occasional lack of awareness of the worth of the churches and the importance of preserving their authenticity when interventions are being made. It has also resulted in a loss of the traditional knowledge of vernacular architecture and building. Likewise, it has produced a deterioration of the natural environment: in the past the timber industry caused significant disturbances, but today it is the salmon industry that is creating the greatest uncertainty in this respect. Finally, both development and globalization have had repercussions on the sense of community, sometimes giving way to individualism, isolation, and marginality. These phenomena, however, have not been massive and are certainly not irreversible. On the contrary, a reaction of the community itself, and of their authorities and priests, is strongly perceptible. **Criterion v**

The Chiloé churches are the material expression *par excellence* of the entire culture of the Archipelago, a culture resulting from evangelization, Christian values, inter-cultural dialogue, sense of community, and the desire for transcendence. Moreover, this culture has been founded on knowledge of its milieu and in harmony with it, a fact that can be appreciated in its technology, economy, urban and architectural patterns, and conception of the world.

Every society has a conception of the world which places man in relation to God, his fellow-men, and his environment. In getting to know the Chilota culture, the outside observer is able to appreciate in all its magnitude how free it is of all the problems which distress more modern societies. The relative poverty of these communities contrasts with their rich spirituality, which results not only in religiosity but also in artistic creation, mythology, and wisdom. Their relative isolation is compensated for by their sound social and community feeling: the community rather than the authorities is the protagonist of its own destiny. Values such as solidarity and participation are fully in force, as the beautiful tradition of the *minga* demonstrates. The environment for its part is a value for the Chilote, who has based his culture on it

and is fully aware of the consequences of breaking the harmony between man and nature.

#### Criterion vi

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

In the 16th century the inhabitants of the Chiloé archipelago followed a sedentary way of life, based on a mixed farming and fishing economy. Spanish navigators had discovered the Archipelago by the mid 16th century, but colonization did not begin until 1567, when Martín Ruiz de Gamboa founded the towns of Santiago de Castro and Chacao on the Isla Grande de Chiloé.

The Spaniards were impressed by the mild, receptive character of the local people. The universal *encomienda* system was applied, whereby the indigenous people paid tributes to the Spanish crown by working for the settlers in return for food and religious instruction. There were occasional native revolts, of which the most serious occurred in 1712, occasioned by the harsh treatment of the natives by the *encomenderos* of the time, who accused the Jesuits of having inspired the revolt, which was brutally repressed.

Missionaries had arrived with the first settlers, from the orders of St Francis and Our Lady of Mercy. Following an exploratory visit in 1608, the Society of Jesus began sending its members to initiate the process of evangelization that was to shape the cultural features of the Archipelago and to result in the building of the churches that figure in the present nomination.

The Jesuit strategy was encapsulated in the Peripatetic Mission. Annual tours were made by groups of Jesuits setting out from their College in Castro during the temperate months. They spent a few days at each of their missions according to a planned schedule; the missions had been founded close to the shore so as to permit these tours to be made by boat. While there they would attend to the spiritual and material needs of the communities. At first these missions were not permanently inhabited, but over time the Jesuits began building chapels and lodgings for their members, constructed by the local community using local materials and techniques. They appointed laymen, chosen from the leading families, to serve as *fiscales*, to care for the church and its cemetery and to minister to the basic spiritual needs of the community. This was in the Jesuit tradition, which encouraged active development of their own social and religious life by indigenous communities. By the end of the 19th century over a hundred churches had been built; between fifty and sixty survive to the present day.

Pirate raids were a feature of the 17th century, and the Spaniards living in the towns began to desert them in favour of greater security in the countryside. By so doing they took over the lands of the indigenous people, increasing racial and cultural assimilation between the two groups. The majority Chilota group in the Archipelago is the result of this process of interbreeding (*mestizaje*). Christianity was embraced by

the natives whilst the Spaniards adopted the local language, *Veliche* (now extinct), for communication. The Spaniards also adopted the way of life of the local people, engaging in fishing and agriculture and using their technologies.

When the Jesuits were expelled in 1767 their work was continued by the Franciscans, who appreciated the value of the Jesuits' work and actively continued it. They used the Peripatetic Mission as the basis for the creation of nine centres, each with its own area of work. This was to become the present parish system, created in 1840.

Despite the efforts of the Spanish colonial power, the towns became no more than administrative centres, and by the time colonial rule came to an end there were no more than five towns (*villas*) in Chiloé. The strategic importance of the Archipelago was recognized, however, and it was dependent on the Captaincy General of Lima rather than that of Chile. The military garrison was stationed in the fortress of San Carlos de Ancud, founded in 1768.

The Chilota population was deeply loyal to the Spanish Crown. When the struggle for Chilean independence began in 1810, Chiloé became the headquarters of the Spanish operation to recover Chile and Peru. Although this failed, Chiloé remained a Spanish enclave after Chile finally won its independence in 1818; it remained the last foothold of Spanish rule in South America until it was incorporated into the new Republic eight years later.

Chiloé enjoyed a period of prosperity in the 19th century. Its ports were visited by ships travelling south and its timber was a major export. This came to an end at the end of the century, as a result of the opening of the Panamá Canal and the over-exploitation of the islands' cypress and larch trees. During the first half of the 20th century the economy also suffered from serious problems in agriculture and stock-breeding. As a result there was substantial Chilota emigration southwards, to Patagonia and the Magallanes Straits area. At the present time the economy of the Archipelago is developing on the basis of the controlled industrial exploitation of the natural resources (timber and fish) and traditional agriculture and fishing.

#### Description

The Chiloé Archipelago extends from the Chacao Canal to the Corcovado Gulf. Its centre is the Isla Grande de Chiloé, where the majority of the population (c 100,000 inhabitants) live. Between Isla Grande and the mainland there are some two hundred islands, most of them very small; fifty of them are occupied by c 18,000 people. The best living conditions are on the sheltered eastern sides of the islands, and here the inland sea affords safer conditions for coastal transport and communications. The original thick forest cover still survives in some places.

The nomination consists of fourteen churches: Achao (Quinchao); Quinchao; Castro; Rilán (Castro); Nercón (Castro); Aldachildo (Puqueldón); Ichuac (Puqueldón); Detif (Puqueldón); Vilipulli (Chonchi); Chonchi; Tenaún (Quemchi); Colo (Quemchi); San Juan (Dalcahue); and Dalcahue.

The traditional Chiloé churches are located near the shore, facing an esplanade, which in some cases has been developed into a true *plaza* (Achao, Dalcahue) but elsewhere is no more than an open space defined by a fence or trees

(Quinchao). Its size is determined by the importance of the religious festivals that take place there.

The churches consist of a large volume with a pitched roof. The most typical feature of these buildings is the tower facade, on the side facing the esplanade. It is made up of an entrance portico, the gable wall or pediment, and the tower itself. This became the focus of urban development in these communities.

The portico is a characteristic feature of the earlier churches, but is lacking in those built in the 20th century. Its basic pattern is one of columns and arches or lintels, with great variations in number, form, and rhythm. The use of regulating layouts and Golden Sections has been established at Vilupilli, Dalcahue, Tenaún, and it is possible that this may apply in other churches.

The tower is the dominating vertical feature, both as a religious element supporting the Cross and also as a beacon for sailors. Most are of two or three storeys, with hexagonal or octagonal drums to reduce wind resistance. Only at Tenaún are there smaller flanking towers.

The horizontal volume of the church varies, but depth is favoured over width. They conform with a basilican ground plan with three aisles, only the central one extending to the back wall. The aisles are separated by solid wooden columns on stone pads; these support a huge beam that forms the ridge. In most cases the main nave is barrel-vaulted, the flanking aisles having flat ceilings. Achao with its segmented ceiling and Rilán with fan vaulting are rare exceptions. The latter is clearly influenced by Gothic architecture, and elements of other major architectural styles can be recognized – Classicism at Chonchi, Renaissance at Nercón, and Baroque at Achao. Everywhere there is abundant evidence of the Chilota mastery of working wood.

The characteristic form and materials of the churches show virtually no variation over four centuries. The main structure is cypress wood, the upright and horizontal timbers being braced by diagonals. The 45° pitched roofs, also of cypress, are covered with larch shingles. The barrel vaults and ceilings are suspended from the roofs. Floors are of wooden planks.

The ornamentation of the churches is profuse and varied. On the exterior, it is to be found on the clapboarding and doors and in the form, number, and rhythms of the arcades and the windows in the gable wall. The windows in particular display a great range of sizes and shapes. The interiors display the craftsmanship in wood of the builders on the columns and the arches linking them and on the altarpieces. There is a local school of religious imagery, examples of which are to be found alongside images from Cusco, Lima, or even Spain. Paint is an important element in the decoration: at Dalcahue it takes the form of imitation marble, whilst at Chonchi the barrel vault is painted in blue with white stars.

The most lavishly decorated church is that of Achao, where the exuberant Baroque interior contrasts sharply with its sober exterior. The vaulting is decorated with carved and painted motifs that are repeated on the altar; the columns are Solomonic; and Baroque plant motifs are to be found in profusion. The altarpiece is an outstanding piece of religious art.

All the churches are adapted skilfully to their physical environment. They are built on hillsides, so as to avoid flooding during heavy rains, and are raised off the ground. The north sides are protected against storms, which generally come from this direction. They are fully enclosed structures, as protection against wind and rain, which can be heavy in this region.

## Management and Protection

### *Legal status*

The fourteen churches belong to the Ancud Diocese of the Roman Catholic church, which is an entity in public law and enjoys a special legal status under the Chilean Civil Code.

Law No 17,288 is the fundamental tool for the protection of the Chilean cultural heritage. Eight of the Chiloé churches (Achao, Quinchao, Castro, Nercón, Rican, Vilipulli, Chonchi, and Dalcahue) are protected under the provisions of this statute as historic monuments, and the procedure for the listing of the remaining six is in progress. All proposed interventions on historic monuments must be submitted to the National Monuments Council (an agency of the Ministry of Education) for approval. In addition, the Regulating Plans for each municipality provide for the conservation and maintenance of historic monuments within their boundaries.

### *Management*

Direct management of the nominated churches is the responsibility of the Ancud diocesan administration and the local communities. Each church has its own chapel committee, a tradition that goes back to the work of the *fiscales* appointed by the Jesuits, the lay members of which are responsible for different aspects of the management and conservation of the church. The chapel committees are also involved with the *minga*, an ancient Chiloé system for performing certain activities, both for communal buildings and infrastructure and work on behalf of individuals, with the participation of all the members of the community, either through direct labour or the provision of tools or materials. The *mingas de tiradura* are especially well known: these relate to the transfer of an entire building – a house, a barn, or a church – by means of animal and human effort from one place to another, using cylindrical logs.

Under the terms of an agreement signed with the Diocese in 1988, the Faculty of Architecture and Urban Development of the University of Chile provides scientific and technical resources: these include research into the churches and studies on their preservation and restoration needs.

The National Office of Architecture of the Ministry of Public Works is the technical adviser to the National Monuments Council and is responsible for approving and overseeing conservation and restoration projects. The National Monuments Council is supported at provincial level by the Advisory Board on National Monuments of Chiloé Province, set up in 1988. It collaborates with the ecclesiastical and municipal authorities in the protection and management of the churches.

A non-governmental organization, the Friends of Chiloé's Churches Foundation, has carried out fundamental studies relating to restoration projects and has raised funds from the private sector for their implementation.

Whilst none of the churches has a management plan *sensu stricto*, the long tradition of community involvement dating back to their establishment by the Jesuits in the 17th and 18th centuries, combined with the control exercised by conservation agencies at national and provincial level and the scientific input from the University of Chile, ensures that they are managed, conserved, and maintained in a fashion that is wholly in accordance with the requirements of paragraph 24.b.i of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

The Chilean authorities are very conscious of the potential impact of increased tourism on the churches in what is recognized to be one of the most attractive tourist areas in the country by virtue of both its cultural and its natural heritage. There is a detailed regional Tourism Development Master Plan, supported by a Chiloé Tourism Development Plan, which identify potential problems and propose solutions designed to preserve the essential character of the region without prejudicing the economic advantages that will accrue from greater tourism.

## **Conservation and Authenticity**

### *Conservation history*

Because of the close identification of the local communities with their churches from the outset, something which has continued uninterrupted to the present day, it may justly be claimed that these churches have been conserved continuously since they were built. Over the past three decades their inscription on the national register of historic monuments has ensured that conservation and restoration interventions are now carried out in accordance with the highest modern professional and scientific principles.

### *Authenticity*

There can be little disagreement about the level of authenticity in the Chiloé churches. Their present form represents their original forms and materials, modified by progressive adaptations to external cultural impacts but without damaging the integrity of what have retained over four centuries their original function of worship. Long-established craft traditions and the easy availability of the basic constructional material, wood, have ensured that the spirit of the original constructions and decorations have been preserved and maintained.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited Chiloé in January 2000.

### *Qualities*

The group of churches founded by the Peripatetic Mission in the Chiloé Archipelago in the 17th century is remarkable testimony to the missionary zeal and skill of the Society of Jesus and to the effectiveness of its policy of fostering community development and participation. In the materials of which they were built and the techniques of construction and decoration employed the churches represent the harmonious fusion of indigenous and European cultural and religious traditions.

### *Comparative analysis*

In their conception and layouts, the Chiloé churches resemble those of the Jesuit missions of the Guaraní missions in Paraguay. They also share another attribute: the missions in both cases served as the basis for subsequent urban development, unlike the Chiquitos and Moxos missions in Bolivia, which are scattered and lacking in associated settlements.

However, the most significant distinguishing factor of the Chiloé churches is the fact that they were built entirely in wood, which makes them unique within this category of monument. The Paraguayan and Bolivian missions were also timber-built in their initial stages, but were later replaced by stone structures.

The designs of the Chiloé churches are also exceptional. They represent a harmonious fusion in an original solution of two European traditions – the tower facade, probably brought by Jesuits of Central European origin, and the Latin basilican plan – and the indigenous tradition of building in wood, strongly influenced by boat construction techniques, as shown by the forms and jointing of the roof structures.

### *ICOMOS recommendations for future action*

No mention is made in the nomination dossier of the existence of buffer zones around the defined protected areas. The detailed and meticulous records for each church are equally lacking in such information. There is no provision for the protection of buffer zones in Law No 17,288, and none of the copies of notices of listing as historic monuments that were supplied make any reference to a buffer zone.

Buffer zones are very important in respect of this group of churches. The ICOMOS mission report emphasizes the uncontrolled urban development in a number of the settlements around churches such as those of Defit, Ichuac, and Rilán and the adverse effect on their settings if there is not strict control over their surroundings. It is essential not only that buffer zones that are adequate to conserve the settings of the churches be defined but also that standards be set for the control of intervention within these zones.

Furthermore, six of the churches were at the time this evaluation was prepared not statutorily protected. This must be a prerequisite for inscription on the World Heritage List, though it is accepted that there may be legal aspects that may need further time for resolution, and so the State Party should be required only to provide evidence that the process of listing has begun and will be completed in the near future.

The report of the ICOMOS mission contains detailed comments on each of the churches within the nomination. This information should be made available to the responsible Chilean authorities.

At the meeting of the Bureau in June 2000 this nomination was *referred back* to the State Party, requesting the definition of buffer zones around each of the fourteen churches that make up the nominated property and the definition of standards of control over development within these zones. The State Party was also required to provide assurances that the six churches so far not protected under Law No 17,228 would be listed within the next two years. The State Party subsequently provided this information and assurances.

**Brief description**

The fourteen wooden churches of Chiloé represent a rare form of wooden ecclesiastical architecture and the sole example in Latin America. They were built on the initiative of the Jesuit Peripatetic Mission in the 17th and 18th centuries and demonstrate the successful fusion of indigenous cultures and techniques.

**Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iii*:

*Criterion ii* The churches of Chiloé are outstanding examples of the successful fusion of European and indigenous cultural traditions to produce a unique form of wooden architecture.

*Criterion iii* The *mestizo* culture resulting from Jesuit missionary activities in the 17th and 18th centuries has survived intact in the Chiloé archipelago, and achieves its highest expression in the outstanding wooden churches.

ICOMOS, September 2000

## Anhui villages (China)

No 1002

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | Ancient villages in southern Anhui – Xidi and Hongcun |
| <i>Location</i>    | Yi County, Huangshan City, Anhui Province             |
| <i>State Party</i> | People's Republic of China                            |
| <i>Date</i>        | 26 July 1999  |

### Justification by State Party

China has dramatically diverse climates in the north and the south of its vast territory. Different types of village have developed in different regions, in different climates and natural environments. Chinese villages have certain features in common. Their inhabitants are linked by blood ties, agriculture is the main economic activity, serious consideration is given to the geomantic environment, traditional customs are maintained, and there is a high degree of social stability.

The ancient villages of Anhui are among the most characteristic examples of traditional Chinese villages. They are usually located at the base of a mountain, alongside rivers or lakes, they have regular spatial layouts of quiet, narrow alleys, and picturesque gardens at the mouths of the rivers. The architecture is plain, simple, and elegant, with unique forms of gable, delicate carvings and ornamentation, and simple but elegant interior furnishings.

Two outstanding examples are the villages of Xidi and Hongcun, which have maintained their original form, in harmony with the natural environment, to a remarkable degree.

The authentic and well preserved historical character of the two villages have attracted considerable attention from historians, architects, and artists, who come to visit them from all parts of the country for research and study. They have exercised great influence in a number of fields, including architecture, environment, industrial design, aesthetics, and literature. Their overall planning, architectural style, and landscape design provide admirable models for the construction of human settlements. **Criterion ii**

All historic cultures have been more or less eroded as a result of social development and modernization. In the mountain areas of southern Anhui family and blood ties are loosening and the influence of Anhui culture is gradually diminishing. Xidi and Hongcun are two of the few surviving villages that

have not undergone radical changes. They constitute exceptional testimony to the traditional culture of the region.

### Criterion iii

Xidi and Hongcun are especially noteworthy in the fields of architecture, craftsmanship, and landscape design. Their architectural style, interior decoration, and environmental management all attain very high standards, and represent one of the highest levels in house building and human settlement design, dating from the Tang and Song Dynasties.

### Criterion iv

As outstanding examples of traditional human settlement, Xidi and Hongcun are vulnerable under the impact of irreversible trends. This culture has a special place in Chinese history, since it made major contributions to the development of Confucian culture and to commercial development in the 14th-19th centuries. **Criterion v**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, these are *groups of buildings*.

### History and Description

#### History

- Xidi

Xidi was originally called Xichuan (West River), because of the streams that pass through it, but its present name, which means "West Post," comes from the ancient caravan posting station some 1.5km to the west of the village.

It owes its growth to the Hu family from Wuyuan (Xinan), who adopted a son of the Tang Emperor Zhaozong (888-904) after the Emperor was forced from his throne in 904, naming him Hu Changyi. One of his descendants, Hu Shiliang, moved his family from Wuyuan to Xidi in 1047. From that time onwards the family lived and prospered at Xidi.

The population began to rise sharply from 1465, when the Hu family began to act as merchants. The construction of a number of important private and public buildings, and in particular the Huiyuan and Gulai bridges, began at around that time. From the mid 17th century until around 1850 the Hu family was influential in both commerce and politics. During the Ming and Qing Dynasties members of the family became Imperial officials, whilst many also became graduates of the Imperial College. At its peak in the 18th and 19th centuries the village had more than six hundred residences. However, with the decline of the Anhui merchant community and the disintegration of the feudal clan system during the later Qing Dynasty and the Republic, Xidi ceased to expand.

- Hongcun

Hongcun was founded in 1131 by Wang Wen, a Han Dynasty General, and his kinsman Wang Yanji, who brought their families from Qisu village to the upper part of the stream near Leigang mountain and built 13 houses there.

The village knew two periods of great prosperity, 1401-1620 and 1796-1908. Like the Hu family in Xidi, the Wang family became officials and merchants and accumulated enormous wealth, which they used to endow their home village with many fine buildings. Around 1405, on the advice of geomancers, a channel was dug to bring fresh water to the village from the West Stream. Two hundred years later the water supply system of the village was completed with the creation of the South Lake. The 19th and early 20th centuries saw the construction of a number of imposing public buildings, such as the South Lake Academy (1814), the Hall of Meritorious Deeds (1888), the Hall of Virtuousness (1890), and the Hall of Aspiration (1855, rebuilt 1911).

Somewhat later than Xidi, Hongcun fell into a decline with the birth of the Republic, but it still retains many of its fine buildings and its exceptional water system.

#### *Description*

##### - Xidi

The 12.96ha of Xidi are located in an area surrounded by mountains. Streams enter from the north and east respectively, converging at the Huiyuan Bridge in the south of the village. Its street pattern is orientated east-west, with a main road flanked by two parallel streets, one to the north and the other to the south; they are all paved with granite from Yi County. Narrow alleys join the streets and there are small open spaces in front of the main public buildings, such as the Hall of Respect, the Hall of Reminiscence, and the Memorial Archway of the Governor.

The buildings, which are widely spaced, are timber-framed with brick walls and elegantly carved decoration. Most of them are built alongside the three streams, the Front Stream, the Back Stream, and the Golden Stream, which give a special character to the village. The basic structure of the traditional residential buildings in Xidi and Hongcun usually consists of three bays of rooms and a courtyard, laid out symmetrically; there is a number of variations on this basic layout. The more grandiose residential buildings, dignified with the title of "hall," have complex ground plans, but they are all variants of the basic pattern and conform with the characteristic use materials and decoration.

The roofs of grey tiles, arranged in a butterfly pattern, are pitched, their ends being shaped like horses' heads. The outer walls have very small windows, for reasons of security, carved out of granite and decorated with floral and geometric motifs. The outer gates, also framed in granite, have embedded brick panels above them which are carved with flowers, birds, fish, or historical scenes. Many have small private gardens, usually in the front courtyard, where ingenious use is made of limited space.

##### - Hongcun

Hongcun covers an area of 19.11ha at the foot of Leigang Mountain. The village faces south, with its central part lying at a point central to the flanking mountains and rivers, conforming with the geomantic theory of "embracing the masculine and positive and gathering the energy of life from nature."

The open watercourse runs through all the houses in the entire village and forms two ponds, one in the centre (the Moon Pond) and the other to the south of the village (the

South Lake). The checkerboard pattern of streets and lanes follow the watercourse, giving the village a unique overall appearance.

## **Management and Protection**

### *Legal status*

The two villages are protected by a suite of laws and regulations, from central to local level. Stemming from the Constitution of the PRC, the national legislation that applies includes the Urban Planning Law, the Land Administration Law, the Criminal Law, and the Cultural Relics Protection Law. The last-named law operates through a number of sets of regulations at national level, reinforced by and interpreted through regulations issued by Anhui Province and Yi County.

Certain individual buildings in both villages have been registered as Provincial Relics by the People's Government of Anhui Province.

The protected areas are surrounded by substantial buffer zones, defined in 1998 by the People's Government of Anhui Province.

### *Management*

Proprietary rights in the two villages belong to the People's Republic of China. Ownership of the individual buildings is variously invested in the state, collective groups, and individuals.

Responsibility for supervision, like the legislation, follows the administrative hierarchy and involves variously the Ministry of Construction and the National Administration of Cultural Heritage at national level, the Construction Bureau and Administration of Cultural Heritage of Anhui Province, the Planning and Cultural Bureaux of Huangshan City, and Administration of Cultural Heritage of Huangshan City, and the Peoples' Governments of Xidi and Jilian Towns.

It is, however, the Peoples' Government of Yi County that is the chief administrative body for the preservation of cultural relics in the two villages. This body is responsible for protection measures, grant-aid, and implementation of the various laws and regulations. It has established a Property Conservation Committee for Xidi and Hongcun, with representatives from the relevant institutions involved.

A number of plans relating to or concerned directly with the conservation of the historic villages are in force. These include a Master Plan for Xidi Town (1997), a Design Development Plan for Xidi (1998), a Preservation Plan for Hongcun (1998), and a Design Development Plan for Hongcun (1999). All these plans were prepared by the Planning and Design Institute of Huangshan City and the Construction Bureau of Yi County.

On the ground in the two villages there are more than 60 people engaged in preservation management. Of these half are professionally trained to technician level.

## **Conservation and Authenticity**

### *Conservation history*

The systematic, programmed conservation of the two historic villages is a very recent phenomenon, dating from the 1990s.



It was not until 1987 that the ancient buildings in Xidi became protected monuments at the level of Provincial Relics.

The nomination dossier is frank about the attitude of local residents, who are lacking in “preservation awareness,” with the result that ancient buildings have been dismantled or unsympathetically extended, using inappropriate modern materials. However, control is now being exercised over all forms of construction. Fire prevention provisions have been introduced. Reforestation measures are now in force to check the erosion that has taken place, which has in turn led to significant lowering of water levels and the severe silting of watercourses. It is hoped that these will reverse the process and restore both the environment and the role of water in the townscapes of the two villages. All these factors are taken into account in the plans referred to above.

The most recent survey indicates that 70% of the ancient buildings are in a reasonably satisfactory state of conservation, 100% of the ancient trees, which are features of the villages, and 90% of the water system. However, 30% of the buildings in Xidi and 34% of those in Hongcun are in need of some form of renovation or conservation.

#### *Authenticity*

The two villages are wholly authentic in so far as their layouts and townscapes are concerned, preserving the townscapes created in the Ming and Qing Dynasties. There has been some loss of authenticity in individual buildings as a result of unsympathetic interventions, restorations, and extensions, but these represent no more than 30% of the overall stock of historic structures.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS expert mission visited the two villages in February 2000.

##### *Qualities*

Villages form a basic element in all socio-economic structures, not least in China. A very large proportion of the historic villages in China have undergone drastic reconstruction during the past century as a result of intensive social and economic changes. The villages of Xidi and Hongcun have preserved the traditional characteristics of their layouts and architectural forms to an exceptional degree.

##### *Comparative analysis*

The culture of the Anhui region, located in the heart of China, is an ancient one, dating back to around 600 BCE. It reached its apogee in the 14th-19th centuries, when Anhui had a dominant influence in various aspects of Chinese culture, such as arts, architecture, the culinary arts, music, and the influential Cheng Zu philosophy, an interpretation of Confucianism that dominated the final centuries of feudal rule.

The two villages of Xidi and Hongcun retain in material form many elements of this important Chinese culture. They are distinct from those of other regions of China, and they are also important because other significant Chinese

cultural groups are now only to be found in towns, rather than in traditional villages.

##### *ICOMOS recommendations for future action*

The ICOMOS expert mission commented that there are some other well preserved historic villages in Southern Anhui besides Xidi and Hongcun, such as Nanping in Yi County, which has some three hundred houses from the Ming and Qing Dynasties. The State Party may wish to consider the extension of the eventual inscription of Xidi and Hongcun with two or three other villages of the same quality.

ICOMOS noted the steep increase in visitor numbers in recent years at the two villages. Inscription on the World Heritage List would inevitably result in these numbers increasing still further: it therefore urges the State Party to ensure that adequate measures are in place to cope with increased tourist pressure.

#### **Brief description**

The two traditional villages of Xidi and Hongcun preserve to a remarkable extent the appearance of non-urban settlements of a type that have largely disappeared or have been transformed in the past century. Their street patterns, their architecture and decoration, and the integration of houses with comprehensive water systems are unique survivals.

#### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria iii, iv, and v*:

*Criterion iii* The villages of Xidi and Hongcun are graphic illustrations of a type of human settlement created during a feudal period and based on a prosperous trading economy.

*Criterion iv* In their buildings and their street patterns, the two villages of southern Anhui reflect the socio-economic structure of a long-lived settled period of Chinese history.

*Criterion v* The traditional non-urban settlements of China, which have to a very large extent disappeared during the past century, are exceptionally well preserved in the villages of Xidi and Hongcun.

ICOMOS, September 2000

## Longmen Grottoes (China)

No 1003

### Identification

|                    |                              |
|--------------------|------------------------------|
| <i>Nomination</i>  | Longmen Grottoes             |
| <i>Location</i>    | Luoyang City, Henan Province |
| <i>State Party</i> | People's Republic of China   |
| <i>Date</i>        | 27 July 1999                 |

### Justification by State Party

The Longmen Grottoes, which line the banks of the Yihe River to the south of the ancient capital of Luoyang, constitute an extremely important part of the Chinese art of stone carving and a glorious chapter in world stone carving. This developed when Emperor Xianwen moved the Northern Wei capital to Luoyang in 493 and continued for more than four centuries, into the Ming Dynasty. The most intensive period of carving was from the end of the 5th century to the mid 8th century.

The grottoes are masterpieces of the later phase of the early period of Chinese carving and the middle period. The Buddhist rock shelters are recognized internationally for their profusion, their massive scale, the variety of the subjects depicted, the delicacy of the carving, and their profound spiritual significance.

The site is sometimes known as the "Forest of Ancient Stelae" because of the great number of carved and inscribed stelae there, more than anywhere else in the world. It is very unusual because its subject matter extends over all the sects of Buddhism and even Taoism.

The Longmen Grottoes occupy a site of great significance and with a superb natural environment. The wealth of sculptures reflect, in differing ways, the development and modification of the politics, economy, religion, and culture of China over a long and significant period of its history. They are at the same time masterpieces of the stone art not only of China but also of the world.

**Criteria i, ii, iii, iv, and v**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a group of *sites*.

### History and Description

#### *History*

Work began on the Longmen Grottoes in 493, when Emperor Xiaowen of the Northern Wei Dynasty moved his capital to Luoyang. Over the next four centuries this work continued; it can be divided into four distinct phases.

The period between 493 and 534 was the first phase of intensive cutting of grottoes. The first cave to be carved was Guyangdong (also known as the Shiku Temple); records show that more than two hundred people were involved in the work. This marked the beginning of a major programme of grotto carving by the Northern Wei rulers. Emperor Xuanwu cut three, two in memory of his father, Xiaowen and one for his mother, Wenzhao. These are the three caves now known as the Three Binyang Caves (*Binyangsandong*), and the work took more than 24 years to complete. A number of other caves of all sizes were cut during this period on the West Hill: they account for some 30% of the total.

This phase of intense activity was followed by a period between 524 and 626 when very few caves, and those all relatively small, were cut. This is attributable principally to the civil strife between different regions of China that persisted through the Sui Dynasty (581-618) and the early part of the Tang Dynasty (618-907)

It was not until 626 that the third phase began, during the height of the Tang Dynasty, when Chinese Buddhism had begun to flourish again. This was once again a period of intensive cutting of grottoes; it was the highpoint artistically of Longmen, especially during the reigns of Emperor Gaozang and Empress Wuzetian, who lived permanently at Luoyang. The group of giant statues in Fengxiansi Cave are most fully representative of this phase of Chinese art at Longmen; they are generally acknowledged to be artistic masterpieces of truly global significance.

Many other grottoes of all sizes were cut at this period on both the West Hill and the East Hill. They make up some 60% of the grottoes at Longmen. In addition, a number of fine Buddhist temples were built there during the Tang Dynasty against the magnificent natural landscape. Most of these only exist now in the form of ruins, but they are still an important component of the overall Longmen cultural complex.

The final phase, from 755 to 1127, during the later Tang through to the Northern Song Dynasty, saw a steep decline in the carving of grottoes at Longmen. This began with the capture of Luoyang in the mid 8th century during a rebellion, an event from which the area never recovered. It was the outbreak of warfare during the Jin and Yuan Dynasties that brought grotto carving to an end.

In the Ming (1368-1644) and Qing (1644-1912) Dynasties, the great artistic and cultural achievement represented by the Longmen grottoes gradually received national and then international recognition, and were the subject of much scholarly study. During the 1940s some of the stone carvings were stolen and sold abroad, but since the establishment of the People's Republic of China in 1949 they have been protected and conserved.

#### *Description*

The Longmen Grottoes lie 12km to the south of the historic Chinese city of Luoyang. Two hills flank the Yishui river at a

place that combines considerable strategic importance and great natural beauty. The slopes of the West and East Hills become very steep and clifflike as they approach the river valley, and it is here, over a 1km stretch, that the easily worked limestone of which the hills are composed was carved to produce the Longmen Caves.

In total 2345 niches or grottoes have been recorded on the two sides of the river. They house more than 100,000 Buddhist statues, nearly 2500 stelae and inscriptions, and over 60 Buddhist pagodas. On the West Hill cliffs there are more than 50 large and medium-sized caves cut in the Northern, Sui, and Tang Dynasties (316-907); the caves on the East Hill cliffs are exclusively from the Tang Dynasty (618-907).

The nomination dossier gives descriptions of 42 of the most important caves at Longmen. The following are examples selected to demonstrate the diversity and wealth of the entire complex.

The oldest and largest of the Longmen Caves is *Guyangdong*, in the middle of the southern floor of the West Hill. The work of Emperor Xiaowen, it attracted carvings sponsored by many of his nobles and officials and religious dignitaries, who approved of his reforming policies. On the main wall there are three over-lifesized statues erected by the Emperor. In the centre is the Buddhist patriarch Sakyamuni, flanked by two *bodhisattvas*. They are in the Northern Wei style, with slender figures and emaciated features. There are Buddhist niches all over the walls and ceiling, and more than 800 inscriptions, the largest number in any Chinese cave.

*Binyangzhongdong* (Middle Binyang Cave) is on the northern floor of the West Hill. It was cut by Emperor Xuanwun in memory of his father Xiaowen in the early 6th century. It is recorded that the work lasted no fewer than 24 years. On the main wall there are five very large Buddhist images: the central one, of Sakyamuni, is flanked by four *bodhisattvas*, all in the Northern Wei style. Each of the two side walls has a Buddha figure flanked by two attendant *bodhisattvas*. The three groups symbolize the Buddhas of the past, the present, and the future. The ceiling of the cave is a canopy in the shape of a lotus flower. Two exquisite large reliefs depicting the Emperor and the Empress worshipping the Buddha were stolen from the cave in the 1930s and are now in museums in the USA.

*Huangfugong* (also known as *Shikusi*) is located to the south of the West Hill. An inscription shows it to have been completed in 527. In front of the cave a roof has been carved imitating wooden construction, with seven Buddhas inside the lintel. The main wall is decorated with seven larger than lifesize statues: a Buddha flanked by two *bodhisattvas* and two disciples. There is a number of other Buddhist groups in niches within the cave. The ceiling of the cave is a dome with a large lotus flower surrounded by eight musical *apsaras* (water spirits). This is one of the best preserved of the major caves at Longmen. Much of its importance lies in the fact that it was designed and completed as a single entity rather than being added to over a period by different donors.

The name of *Yaofangdong* (Prescription Cave) derives from the 140 inscriptions recording treatments for a wide variety of diseases and conditions carved on the walls on either side of the entrance. It is of special typological interest, since work on the sculpture began in the late Northern Wei period and continued until the early Tang Dynasty. Its contents

therefore illustrate the changes in artistic style over that period of more than 150 years.

This cultural transition is better illustrated in *Binyangnandong* (South Binyang Cave). It is recorded that the group of five giant statues were carved by Li Tai, fourth son of Li Simin, first of the Tang Emperors, in memory of his mother, Empress Zhangsun. They were completed, according to documents, in 641. The large main statue, of Buddha Amitabha, is set on a square seat. The figure, and the accompanying *bodhisattvas*, have serene features, between the ascetic solemnity of the Northern Wei and the lively naturalism of the Tang Dynasty.

The first large cave on the northern tip of the West Hill is *Qianxisi* (Hidden Stream Temple Cave), carved during the reign of Tang Emperor Gaozong (653-80). The main group of Buddha Amitabha flanked by *bodhisattvas* are fully representative of the developed Tang style, with well proportioned symmetrical bodies, plump features, and refined expressions. This group of three (Amitabha, Avalokitesvara, and Mahasthamaprapta) represents the three saints from the west worshipped by the Pure Land Sect of Buddhism.

Li Zhi of the Tang Dynasty cut *Fengxiansi Cave*, on the southern floor of the West Hill. Completed in 675, it is the largest and most typical example of Tang stone sculpture at Longmen. There are nine colossal statues in the cave, dominated by that of Buddha Vairocana 17.14m tall, with plump features and a compassionate expression. This form of naturalistic representation is shared by the other large statues – of *bodhisattvas*, heavenly kings, warriors, and demons – the expression of each being clearly differentiated according to the characteristics of the subjects.

## Management and Protection

### Legal status

Article 22 of the Constitution of the People's Republic of China (PRC) lays down that "The state protects sites of scenic and historic interest, valuable cultural monuments and relics and other significant items of China's historical and cultural heritage." Under the provisions of the Law on Protection of Cultural Relics, the Longmen Grottoes were designated for protection in the first group of properties approved by the State Council of the PRC.

In addition, the properties are protected by a series of other statutes, stemming from the Constitution of the PRC and including the Environmental Protection Law, the Urban Planning Law, and the Penal Law. The Cultural Relics Protection Law operates through a number of sets of regulations at national level, reinforced by and interpreted through regulations issued by Henan Province and Luoyang City.

The protected areas are surrounded by substantial buffer zones, defined in 1983 by the People's Government of Henan Province.

### Management

The Longmen Grottoes are owned by the People's Republic of China.

They are managed by the Longmen Relics Care Agency, established by the Ministry of Culture of the PRC in 1953. It

works with the Longmen Grottoes Research Institute set up in 1990 by the People's Government of Luoyang City.

Specialist scientific and professional advice is provided by the China Institution of Cultural Relics Protection Technology and the China University of Geology working with the Longmen Cultural Relics Care Agency. These three bodies collaborated in 1987 in the production of the first Five-Year Plan for the Maintenance of Longmen Grottoes. Revised Five-Year and Ten-Year Plans were approved by the People's Government of Luoyang City in 1999. These take into account scientific research on conservation and protection, data collection, academic research, publicity and promotion, improvement of visitor facilities, and upgrading of staff provision for the Longmen Grottoes Research Academy (formerly Institute).

Funds for maintenance and conservation work derive from the State Administration of Cultural Heritage and the People's Governments of Henan Province and Luoyang City.

There are interpretational and infrastructural facilities on-site for the large number of visitors (in the neighbourhood of one million per year).

### **Conservation and Authenticity**

#### *Conservation history*

Between 1951 and 1970, efforts concentrated on intensive investigation of the state of conservation and the natural environment of the grottoes. Considerable recording was carried out and protection zones were defined and demarcated. A weather monitoring station was set up to examine the environmental conditions at the monuments.

The period from 1971 to 1998 was one of planned maintenance and protection. Actions taken during this period included efforts to reinforce the rock bases of the grottoes, to tackle the problems of water infiltration, and to install physical protection such as railings, steps, and walkways. No major civil engineering projects were needed in order to deal with the problems of water infiltration: ancient systems were cleared and brought back into use, vegetation was removed, and crevices were sealed using modern materials.

#### *Authenticity*

Despite deliberate damage over the centuries and destruction by natural forces, the major niches and grottoes at Longmen have retained their authenticity to a high degree. Since the establishment of the PRC there has been scrupulous attention to modern conservation principles in all conservation and restoration projects.

### **Evaluation**

#### *Action by ICOMOS*

An ICOMOS expert mission visited the property in February 2000.

#### *Qualities*

The Longmen Grottoes contain an exceptional collection of Chinese sculpture from the late period of the Northern Wei Dynasty to the Song Dynasty which were of immense influence in the subsequent development of the plastic arts in China.

### *Comparative analysis*

The immediate comparisons are naturally with the rock art of the caves at Mogul and Dazu, both already inscribed on the World Heritage List. However, the former are notable for their painted sculpture and murals. The Dazu corpus is also significantly different from the Longmen material, in that it is later and the subject matter of its carvings is more secular.

### **Brief description**

The grottoes and niches of Longmen contain the largest and most impressive collection of the plastic art of China in the late period of the Northern Wei Dynasty to the Tang Dynasty (493-907). This art, depicting entirely religious subjects from Buddhism, represents the apogee of the Chinese art of stone carving.

### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria i, ii, and iii*:

*Criterion i* The sculptures of the Longmen Grottoes are an outstanding manifestation of human artistic creativity.

*Criterion ii* The Longmen Grottoes illustrate the perfection of a long-established art form which was to play a highly significant role in the cultural evolution of this region of Asia.

*Criterion iii* The high cultural level and sophisticated society of Tang Dynasty China is encapsulated in the exceptional stone carvings of the Longmen Grottoes.

ICOMOS, September 2000

## Imperial tombs of the Ming and Qing dynasties (China)

No 1004

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Imperial tombs of the Ming and Qing Dynasties:<br>1. Ming Dynasty tombs at Xianling,<br>2. Western Qing tombs<br>3. Eastern Qing tombs |
| <i>Location</i>    | 1. Zhongxiang, Hubei Province<br>2. Baoding, Hebei Province<br>3. Zunhua, Yixian County, Hebei Province                                |
| <i>State Party</i> | People's Republic of China   |
| <i>Date</i>        | 26 July 1999   |

### Justification by State Party

[**Note:** the following text is an abbreviated version of the justification given in the nomination for inscription.]

The dynasties of feudal China prescribed the building of very elaborate mausolea as an expression of "filial piety." Considerable resources and labour were devoted to the construction of gigantic tombs for dead emperors and their relatives. These mausoleums illustrate the religious convictions, beliefs, political ideas, and aesthetics of the time. They also reflect the economic situation, the level of science and technology achieved, and the architectural skills of the period.

The imperial tombs of the Ming and Qing Dynasties are made up of ten building complexes constructed over a period of more than five centuries. At their most distant, they are over 1000km apart, although most are situated in the Beijing region.

The State Party considers these edifices to be a testimony to a civilization, architecture, and approach to landscaping that belong to a single tradition and therefore to justify inscription as a group. Only three tomb groups are nominated, however, two of which form the entirety of the Qing Dynasty tombs. The State Party considers that other sites, despite their identical historical and cultural significance, do not meet the criteria for inscription on the World Heritage List.

**Criteria i, ii, iii, iv, v, and vi**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings* and their *sites*. These also constitute *cultural landscapes* as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*

### History and Description

From time immemorial, the rulers of China have attached great importance to the building of imposing mausolea reflecting not only the general belief in an afterlife but also as an affirmation of authority.

When the Ming Dynasty came to power (1368), an overall design was adopted which, with minor variations, was to be faithfully followed by successive emperors, including those of the Qing Dynasty (from 1644).

This overall design was characterized by the attempt to achieve great harmony between a natural site meeting certain precise selection criteria and a complex of buildings fulfilling codified functions.

The natural site, a plain or broad valley, must offer the perspective of a mountain range to the north, against which the tombs would be built, with a lower elevation to the south. It must be framed on the east and west by chains of hills, and feature at least one waterway. Geomancy (*fengshui*) categorizes such a site as "the land of the four divinities" and considers it to be an ideal place of residence for both the living and the dead.

In order to harmonize with the natural setting, a number of buildings are constructed along a main access road several kilometres in length, known as the Way of the Spirits, which may branch off into secondary Ways leading to other mausolea. An entrance portico with up to five doors marks the beginning of the Way of the Spirits, which subsequently passes through or alongside a number of buildings, in particular a reception pavilion, a pavilion housing the stele of Divine Merits, stone columns and sculptures representing animals, generals, and ministers, in pairs. After one or more stone bridges and a Portico of the Dragon and the Phoenix, the sacred way arrives at a complex of buildings that includes a hall of meditation flanked by side pavilions and a Memorial Tower leading to the walled tumulus under which lie the burial chambers.

The profound significance of the imperial tombs stems from this extraordinary harmony between a natural site with highly specific characteristics and the various religious buildings. This cultural landscape is imbued with a form of cosmogony that invests it with sacred status.

#### 1. The Xianling tombs of the Ming Dynasty.

Situated near the town of Zhongxiang, in Hubei Province, over 1000km from Beijing, the site covers 87ha within a buffer zone of 226ha.

The first work on the mausoleum was carried out by Xing, who planned to be buried there. On genealogical grounds, he was declared emperor posthumously in 1519. Further work was then undertaken to bring the tomb into

harmony with the standards of the Ming Dynasty and to create a second tumulus to house the burial chambers of his family, including the empress. The work lasted from 1519 to 1566 and was to lead to the construction of an unusual feature in the form of the Crescent Castle, which links the tumuli of the two mortuary citadels.

The site is over four centuries old and has suffered damage over that period, remedied by recent restoration that has revived all its former harmony. The Way of the Spirits is intact, as is most of the perimeter wall. The foundations of certain buildings have been uncovered. The Portico of the Dragon and the Phoenix has been restored, as has the Memorial Tower.

The Xianling mausoleum is associated in Chinese memory with the "ritual dispute" that marked the posthumous recognition of the emperor. The decision was contested by certain members of the court, a stand which led to their downfall.

## 2. The western Qing tombs.

The site covers 1842ha within a buffer zone of 4758ha, and contains 14 imperial tombs and two building complexes: the Yongfu Tibetan Buddhist temple and the temporary palace where the imperial family resided when it came to honour its ancestors. The site lies some 120km from Beijing and much building work was carried out there from 1730 to the beginning of the 20th century. The natural setting is extremely beautiful, in large part owing to the forest of elegant centuries-old pines.

## 3. The eastern Qing tombs.

This 224 hectare site some 120km east of Beijing, within a vast buffer zone of 7800ha, is particularly spectacular. It contains 15 mausolea in which 161 bodies were buried – emperors, empresses, concubines, and princesses. Among them are the Emperors Kangxi and Qianlong, remembered as great sovereigns who actively promoted the development of China, and the Dowager Empress Cixi, who ruled the Empire through intermediaries throughout the second half of the 19th century.

The underground burial chambers of the mausoleum of Emperor Qianlong were made accessible when they were broken open and pillaged by a warlord in 1928. They consist of nine vaulted rooms and four stone doors. The walls are covered with Buddhist-inspired bas-reliefs that are masterpieces in themselves.

## Management and protection

### *Legal status*

All the nominated heritage sites are placed under the strictest legal and regulatory protection. Any interventions within the perimeter of absolute protection are subject to authorization by the national authorities responsible for the protection of national heritage.

The Xianling mausoleum of the Ming Dynasty is protected by provincial regulations dating from 1956 and national regulations dating from 1988.

The western and eastern Qing tombs are subject to national regulations updated in 1961.

## - Perimeters and buffer zones

### 1. The Xianling mausoleum of the Ming dynasty

The perimeter of absolute protection follows the outer limit of the perimeter wall. A buffer zone then stretches for 200m from the perimeter of protection all around the site.

### 2. The western Qing tombs

The perimeter of protection covers all the important areas and the historic buildings. The buffer zone (restrictions on construction) covers a vast area of open parkland (4758ha). A review carried out at the time of the ICOMOS expert mission evaluation led to the extension of the buffer zone to the south and south-west along the crests of the neighbouring hills.

### 3. The eastern Qing tombs

A perimeter of absolute protection extends 10m from the outer perimeter of each building. This area forms part of a vast buffer zone (7800ha) covering all the surrounding landscape.

### *Management*

Management responsibilities are divided between the national and provincial levels, which provide overall supervision and restoration funds, and the municipal level, which is responsible for the actual site management. Numerous skilled teams are constantly to be seen at work carrying out the site management plan, which includes regular maintenance.

### 1. The Xianling mausoleum of the Ming dynasty

The site is managed by a team of 45 people, of whom 15 are qualified conservation professionals.

### 2. The western Qing tombs

The site is managed by a team of 150 people, of whom some fifty are assigned to restoration/conservation work.

### 3. The eastern Qing tombs

Management of the site is linked with that of a nearby workers' holiday centre, with all the positive synergies this implies. The site as such is managed by a team of 125 people, including 90 professionals.

### *Training*

For centuries the same plans were followed and the same materials employed using the same techniques. This tradition is still alive today. Permanent maintenance teams are constantly on site. Whenever a major project is launched, such as the overall restoration of the Ming mausoleum or the Yongfu temple adjacent to the western Qing tombs, young people are regularly brought in to assist in the work and to learn the techniques from master craftsmen.

### *Risk prevention*

Over the centuries there have been major earthquakes and many great storms, none of which have caused serious damage. The principal risk is fire, whether human in origin or ignited by lightning. The appropriate measures have been taken, from the installation of lightning rods on all buildings and provision of fire extinguishers and

water cisterns to the presence of a standing fire brigade service at the Qing tombs.

#### *Authenticity*

The nominated properties undoubtedly possess a very high degree of authenticity. Their cultural and political importance has justified constant surveillance over the centuries: thousands of soldiers were once assigned to guarding the tombs. The sites have also enjoyed regular maintenance coupled with scrupulous respect for tradition as regards plans, materials, and techniques, all the more remarkable when it is remembered that, at the same time, building work was going ahead on new mausolea. The recent restoration of the Yongfu temple, adjacent to the Qing tombs, adheres in every respect to the highest standards.

Should fire or storm destroy a structure, it is generally rebuilt to the original plan, working from impeccable documentary sources. In the case of the restoration of the Xianling mausoleum in Zhongxiang, the decision was taken, quite justifiably, to proceed with caution and to go no further than highlighting the essential features of the foundations in order to grasp the significance and aesthetic concept of the historic site, without unnecessary reconstruction.

The importance of the sites has ensured the retention of detailed documentation and archives. Site managers have all the basic documentation needed for their maintenance operations, while the complete archives are kept at the headquarters of the national heritage agency.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS expert mission visited the sites in January 2000.

##### *Comparative analysis*

In relation to the history of China, the Ming and Qing tombs represent remarkable continuity over five centuries. They are distinct, however, from the mausolea of earlier dynasties. The imperial tombs of the Zhou Dynasty consisted of underground burial chambers with no above-ground structures. The imperial tombs of the Qin and Han Dynasties around Xian, typified by the mausoleum of the Emperor Shihuangdi, were characterized by the raising of a gigantic earthen mound in the form of an inverted *dou* (recipient for measuring grain). The mausolea of the Tang Dynasty were built in hilly terrain, with the burial chambers dug into the hillside. The emperors of the Yuan Dynasty were buried in very deep graves and all external signs were expunged. The new model of mausoleum developed by the Ming Dynasty, with its rounded tumulus, is therefore a distinct break with the past.

In relation to other civilizations, the mausolea in question are a singular manifestation of power and the quest for eternity. The insistence on harmony between a special natural setting and the buildings of the mausoleum is exceptional. The scale of the work involved and the mobilization of resources required invite comparison with the Pyramids of Egypt.

#### *ICOMOS recommendations for future action*

The exchange of views made possible by the visit of the ICOMOS mission led the authorities in charge of the western Qing tombs nomination to extend the perimeter of the buffer zone to the south and south-west, along the crests of the neighbouring hilltops. The authorities have produced a new map of the site accordingly.

Thousands of visitors flock to the tombs each year: in their thousands to the Xianling mausoleum, in their hundreds of thousands to the eastern Qing tombs. The vast majority of the visitors are Chinese. Inscription on the World Heritage List would be expected to lead to a significant increase in the numbers of visitors, particularly foreign visitors. The attention of site managers was drawn to the need to deal adequately with these visits. Visitor reception and access facilities will no doubt need to be modified accordingly. The sites should also be properly presented in order to shed light on their historical dimension and their rich significance, by ensuring that information is also provided in foreign languages.

It is important to avoid any misunderstanding as to the inscription of the Ming imperial tombs. Only one mausoleum is proposed for inscription, as the others do not yet meet the required criteria. The wisdom of this approach is worthy of praise. Among the other sites, however, there is the major site of Changping where thirteen Ming emperors are buried. The Changping site is close to Beijing and attracts large numbers of visitors. Care should be taken to avoid any confusion which might suggest that the Changping site is inscribed on the List. ICOMOS recommends that precise information should be issued to prevent any such misunderstanding. It also proposes to take note of the intention of the State Party to apply in due course for the inscription by extension of other Ming tombs – in the short term the Mingshaoling Mausoleum at Nanjing (Jiangsu Province) and in the longer term the vast Changping complex.

#### **Brief description**

The Ming and Qing imperial tombs are natural sites modified by man, carefully chosen according to the principles of geomancy (*Fengshui*) to house numerous buildings of traditional architectural design and decoration. They illustrate the continuity over five centuries of a world view and concept of power specific to feudal China.

#### **Recommendation**

That these properties be inscribed on the World Heritage List on the basis of *criteria i, ii, iii, iv, and vi*:

**Criterion i** The harmonious integration of remarkable architectural groups in a natural environment chosen to meet the criteria of geomancy (*Fengshui*) makes the Ming and Qing imperial tombs masterpieces of human creative genius.

**Criteria ii, iii, and iv** The imperial mausolea are outstanding testimony to a cultural and architectural tradition that for over five hundred years dominated this part of the world; by reason of their integration

into the natural environment, they make up a unique ensemble of cultural landscapes.

**Criterion vi** The Ming and Qing tombs are dazzling illustrations of the beliefs, world view, and geomantic theories of *fengshui* prevalent in feudal China. They have served as burial edifices for illustrious personages and as the theatre for major events that have marked the history of China.

ICOMOS, September 2000



## Coffee Plantations (Cuba)

No 1008

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Archaeological landscape of the first coffee plantations in the south-east of Cuba |
| <i>Location</i>    | Santiago and Guantanamo Provinces, South-Eastern Region                            |
| <i>State Party</i> | Cuba   |
| <i>Date</i>        | 15 September 1999  |

### Justification by State Party

The material culture which survives from the magnificent coffee estates from the early years of the 19th century in the foothills of the Sierra Maestra, lying to the east and west of Santiago de Cuba and Guantanamo, represents the most valuable testimony to the human struggle against nature by the French and Haitian plantation owners and their labour force, to the unique cultural expressions that developed in this region, and to the sweat and blood of the African slaves who increased the wealth of their masters.

It is necessary to add to the unquestionable architectural and archaeological values of the region the landscape itself, in which paradisaical nature combines with the work of man. The most outstanding aspect is the perfect way in which the different elements mingle with one another: the plantation owners made wise use of rivers, streams, and springs, of the rugged topography and woodland, and of fruit trees both to satisfy their own needs and to increase the spirituality of the landscape.

In spite of the world crises which have resulted in the abandonment of many coffee estates and the hardships resulting from the wars of independence, almost all the sites proposed have retained elements of the residences and/or the production processes, which provide evidence about the use of elaborate and exceptional construction methods and materials. These demonstrate the functional basis of the system, designed to save time and ensure working efficiency.

The authenticity of the surviving material evidence from the 19th and 20th centuries is not in question, whether in terms of design, or construction, or of manpower aspects. Some of the early structures have now been incorporated into peasant houses, but these are light constructions of little cultural value which were capable of re-use to house contemporary families.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a group of *sites*. It also conforms with the definition of a cultural landscape, as set out in paragraph 39.ii of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

### History and Description

#### History

Coffee production was established in the island of Saint-Domingue (Hispaniola) by French settlers in the 18th century. The uprisings from 1790 onwards, culminating in the establishment of the independent state of Haiti in 1804, resulted in the flight of French plantation owners, accompanied by many of their African slaves, to the neighbouring island of Cuba, then under Spanish rule. They were granted lands in the south-eastern part of the island in the foothills of the Sierra Maestra, at that time largely not settled and eminently suitable for coffee growing because of its climate and natural forest cover.

They quickly established coffee plantations (*cafetales*) over a very large area, introducing and improving the techniques and layouts developed in Haiti and elsewhere. They were to be joined by other coffee planters, from Metropolitan France and elsewhere (Catalans, English, Germans, and North Americans, as well as *criollos* from other parts of the region), throughout the 19th century. There was extensive physical and cultural intermingling with the *criollo* population, of Spanish ethnic origin, in the region, and a vigorous multi-ethnic culture developed.

The plantation owners created an elaborate infrastructure of roads and water management in this difficult physical environment, in order to service their enterprises. Much of this survives to the present day, in the form of mountain roads and bridges.

From the late 19th century onwards coffee production began in other parts of Latin America, such as Brazil, Colombia, and Costa Rica. New techniques were introduced, based on developed agricultural systems, and the early plantations in eastern Cuba found themselves unable to compete in the growing world markets. They gradually closed down, and now only a handful survive in production using the traditional techniques in the region.

#### Description

The nominated property consists of an area of 81,475ha (but see below, under "Management"), within which the remains of 171 historic coffee plantations have been identified, in varying states of preservation. They are to be found on the steep and rugged slopes of mountain valleys in this region of the Sierra Maestra.

The traditional plantation consists of a number of basic elements. Its centre is the residence of the owner, surrounded

by much more modest accommodation for the slaves, both domestic and agricultural. The owner's house always dominates the main industrial element, the terraced drying floor (*secadero*), on which the coffee beans were spread and steeped in water (using the so-called "wet pulping" method) in preparation for subsequent processing. There is also a group of buildings for production processes, including mills for the separation of the coffee beans from the dried fruit and roasting. On the larger plantations are to be found workshops for working wood and metal, and sometimes lime-kilns (as at San Luis de Jacas).

The plantations are linked by clearly defined roads, fully metalled within the boundaries of the plantations themselves. Outside the plantations the roads are less well prepared, but they were clearly adequate for the transport of coffee by mule from the plantations to Santiago de Cuba for further treatment and shipment abroad. They also served as means of communication between the plantations themselves, since there was a strong community spirit among the French planters. Sturdy stone bridges were built to span the many mountain streams, notably the still extent Carmen bridge, and many others built in wood may well have existed, though have not survived. Elaborate channels, often built as arcaded aqueducts (as at San Luis de Jacas), and sluices conduct water from natural streams and springs for irrigation and process purposes, and many of the plantations that have been studied have large stone-built cisterns for water storage.

Coffee trees require shade, and so they were planted under the cover of the natural forest trees. In addition, cleared areas were interplanted with coffee and fruit trees, such as citrus fruits, guava, and other tropical fruits, which provided a source of food for the plantation owners and their slaves. The occurrence of concentrations of fruit trees is one of the most useful indicators of the presence of the remains of an early plantation in the immediate vicinity. There were plots attached to the houses, in which vegetables and other crops could be raised for the use of the owners' households. In some cases there were also flower gardens in the French style for the relaxation of the plantation owners and their families: one of these has been restored at San Juan de Escocia. There is evidence that basic crops such as maize were also grown in cleared fields around the plantations, but these have been swallowed up by the vigorous forest cover of the region.

The owners' houses were substantial structures, the general style of which is thought to have originated in the Basque region of France, but adapted to the requirements of a tropical climate. Constructed largely in wood, on stone foundations, and with shingled roofs, they had rooms for living and sleeping, often decorated according to prevailing fashions. A number were equipped with fireplaces (eg Jaguey) and rudimentary sanitary facilities. They were usually surrounded by a ditch of some kind, for protective purposes. Their kitchens were sited in separate structures, close to the main house. A characteristic plantation owner's house has been fully restored at La Isabelica and furnished with contemporary materials.

Less is known about the houses or huts of the slaves. Evidence in the form of postholes and beaten floors indicates that these were flimsy structures of wood and branches, probably roofed with branches and leaves. Scanty finds from archaeological excavations give an indication of the very low standard of living of these workers.

For the most part, however, the elements that make up this nomination are no more than ruins in dense woodland that is very difficult of access. What survives is normally that part constructed in durable materials such as stone and, less frequently, brick. The *secaderos* are immediately recognizable, in the form of large sunken areas surrounded by low walls and linked with cisterns or water channels. Clever use is made of the natural topography so as to minimize physical labour in the production process and facilitate water handling: this is well illustrated at Tres Arroyos.

Apart from the observations made during survey and excavation of some fifty of these sites, most of the information about their original form and the way of life in the plantations comes from the accounts of French and other travellers in the region, from inventories and wills in the rich Cuban and French archives, and from scientific and industrial treatises, especially from the earlier 19th century.

## Management and Protection

### *Legal status*

The whole system of coffee plantations (*cafetales*) that make up this nomination is protected as a National Monument under the provisions of the 1977 Law No 1 on the Protection of the Cultural Heritage. All activities that may have an impact of any kind on a property on the National Cultural Heritage Register require the sanction of the National Monuments Commission of the Ministry of Culture. The law provides for consultation between this Ministry and other relevant ministries and government agencies. The coffee plantations were specifically designated by Resolution No 99, promulgated in December 1991.

That part of the nominated area lying within the province of Santiago de Cuba forms part of the Sierra Maestra Grand National Park, created by Law No 27 of January 1980; this established several biosphere reserves which in a number of cases contain *cafetales*. Law No 81 on the Environment, promulgated in July 1997, also applies to the nominated area. Both these statutes provide additional legislative protection for the property.

### *Management*

Overall ownership of the nominated property is vested in the Cuban State, represented by various ministries and agencies.

At the national level, protection and conservation are the responsibility of the National Monuments Commission. This is delegated to the Provincial Cultural Heritage Centres in the provinces of Guantanamo and Santiago de Cuba, with the participation also of the City Curator's Office in Santiago.

The area proposed covers 81,475ha, extending over the two provinces. However, the specific areas of cultural interest are a group of "polygons" defined as a result of systematic field survey. Those in Santiago de Cuba Province (Gran Piedra, Dos Palmas, and Contramaestre) fall within the Sierra Maestra Grand National Park and so are directly managed according to the regulations governing that designated national park. Those in Guantanamo Province (Guantanamo, Yateras, and El Salvador) are situated within the Nipe-Sagua-Baracoa mountain ridge area, which has special protection under regional planning regulations.

Tourism development plans are in existence for both provinces and a number of detailed studies have been carried out, notably for Gran Piedra and Felicidad de Yateras. The former has identified six centres for controlled tourist development, linked by defined footpaths (motorized transport in any form is impossible in this area). There is already a modest hotel at Gran Piedra and limited additional facilities are planned at the other centres. However, it should be stressed that the majority of the cultural properties in this nomination are very inaccessible and at virtually no risk from tourist or other forms of intrusion.

There is a series of plans at different administrative levels for the proposed property. They cover economic development, soil use, and similar concerns and are aimed at improving the socio-economic status of the region, whilst at the same time protecting its intrinsic cultural and environmental values. Overall coordination is the responsibility of the National Commission of the Sierra Maestra National Park.

### Conservation and Authenticity

#### *Conservation history*

It was not until the 1940s that the cultural significance of the *cafetales* in eastern Cuba was first examined by a multidisciplinary team from Santiago de Cuba, the Humboldt Group. They initiated a systematic survey of the region, with the objective of producing plans of the remains of the plantations and the roads linking them. In 1960 a member of this group was responsible for starting the restoration of the La Isabelica plantation, which is now a museum.

This work expanded in the 1980s, with the involvement of the Santiago City Curator's Office, the Universidad de Oriente (Architecture Faculty), the Ministry of Agriculture, and the Bacanao National Park. Archaeological work was begun in 1991 at Tres Arroyos by the Universidad de Burdeos, to be joined in due course by other scientific and government bodies. Further restoration projects include the restoration of the Ti Arriba plantation, by the Santiago City Curator's Office. This agency has three working groups who carry out conservation and survey projects in both provinces. It also runs a field training school and assistance in obtaining financing and materials for conservation projects.

The current state of conservation of the 171 *cafetales* in the nomination is considered by the State Party to be good or average in 55% of the cases and poor in 45%. Since most are no more than archaeological sites, the evaluation of "poor" implies for the most part invasion by vegetation, which is causing structural damage, and general deterioration resulting from environmental conditions.

#### *Authenticity*

Apart from the restored buildings (La Isabelica, Ti Arriba) and the garden at San Juan de Escocia, where every care has been taken to ensure that authentic materials and techniques are based on meticulous site survey and archival research, the authenticity of the ruined *cafetales* is total.

Of the roads linking the plantations, some are still in use and so have to some extent undergone a measure of upgrading. However, most are no more than tracks or footpaths, used infrequently by local inhabitants or rambblers.

### Evaluation

#### *Action by ICOMOS*

An ICOMOS expert mission visited the property in October 1999.

#### *Qualities*

The *cafetales* of eastern Cuba represent the remains of an exceptional historic agricultural industry, installed in a remarkably short period in an area of virgin forest. Because of their inaccessibility, resulting from the rugged topography and the heavy forest cover, very considerable traces of the many plantations established in the 19th and early 20th century, now superseded by more modern techniques of production elsewhere in the world, survive and yield unique evidence of this historic industry.

#### *Comparative analysis*

The form of coffee production represented by this nomination originated in what is now Haiti, from whence it was brought to Cuba by displaced French plantation owners. Few traces of this type of exploitation remain in Haiti, and certainly not on the massive scale of the remains in eastern Cuba. With the growth of coffee production elsewhere in the Caribbean and Latin American region, early forms of production have been obliterated by the application of modern forms of coffee culture. The Cuban group may therefore be considered to be unique in its extent and the completeness of the remains and of the archival material available for their interpretation.

#### *ICOMOS comments*

This is an imaginative nomination, illustrative of early European agriculture and technology in the New World. Whilst they are currently well protected, future economic or political changes might well constitute a threat, from uncontrolled tourism or exploitation of the natural resources of the region.

ICOMOS had an initial reservation relating to precisely what was being proposed for inscription on the World Heritage List. A group of "polygons" in the provinces of Santiago de Cuba and Guantanamo were defined within a much larger area of more than 800km<sup>2</sup>. The nomination dossier commented that this "coincides with the proposed buffer zone," adding that "it was considered that both areas coincide, as we take into account that in drawing the plan for every polygon ... the buffer zone was included."

Strict adherence to past procedure would insist that only the "polygons" be inscribed on the World Heritage List, with the boundaries of the 800km<sup>2</sup> area constituting those of the buffer zone. However, in this case there appeared to ICOMOS to be justification for inscribing the entire area without a buffer zone as such. The "polygons" are in effect search areas within which the remains of *cafetales* have been identified; their boundaries are therefore arbitrary, and without historical or contemporary administrative significance. It is also not inconceivable that, as research continues, more remains will be discovered outside the existing "polygons."

Given the strong legislative protection in force in the region, and in particular in the Sierra Maestra Grand National Park, it therefore appeared to ICOMOS that it would be desirable for the entire area to be inscribed on the List, without a

buffer zone. Revised maps were subsequently submitted to ICOMOS which complied fully with its proposals regarding the revision of the boundaries of the nominated property.

### **Brief description**

The remains of the 19th century coffee plantations in the foothills of the Sierra Maestra are unique evidence of a pioneer form of agriculture in a difficult terrain. They throw considerable light on the economic, social, and technological history of the Caribbean and Latin American region.

### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria iii and iv*:

*Criterion iii* The remains of the 19th and early 20th century coffee plantations in eastern Cuba are unique and eloquent testimony to a form of agricultural exploitation of virgin forest, the traces of which have disappeared elsewhere in the world.

*Criterion iv* The production of coffee in eastern Cuba during the 19th and early 20th centuries resulted in the creation of a unique cultural landscape, illustrating a significant stage in the development of this form of agriculture.

ICOMOS, September 2000

## Olomouc (Czech Republic)

No 859rev

### Identification

|                    |                                    |
|--------------------|------------------------------------|
| <i>Nomination</i>  | The Holy Trinity Column in Olomouc |
| <i>Location</i>    | Haná Region, Moravia               |
| <i>State Party</i> | Czech Republic                     |
| <i>Date</i>        | 24 June 1999                       |

### Justification by State Party

The Trinity Column in Olomouc ranks among the unique works in which a triumphal motif, celebrating the church and the faith, is linked with the reality of a work of art, combining architectural and town-planning solutions with elaborate sculptural decoration. In terms of design in particular, it is without question the most original work of its creator, Václav Render (1669-1733), whose amazing initiative, supported by a generous personal financial subsidy, made the erection of this monument possible. Together with numerous other local Moravian artists, he created a work which is unique in its extraordinary size and the elaborate nature and extent of its sculptural decoration, and which has no adequate counterpart in other European cities. At the same time it exemplifies local patriotism and the quality of the country's creative potential which, despite language barriers in the mixed Czech-German environment, united its forces to create a stately monument. The central ideas behind this financially very demanding construction were a strong relationship with the city, the traditional self-confidence of Czech citizens, and an emphasis on the main values acknowledged by the people of the Baroque period, placing considerable stress on religious awareness.

#### Criterion i

In this respect the Trinity Column is an example of the culmination not only of artistic but also, and first and foremost, of religious and civic feelings. It is an outstanding specimen of a type of monument which is traditionally to be found in a variety of simpler versions in many parts of central Europe. In this sense it constitutes evidence of a cultural and religious tradition which laid the foundations for the country's Czech-German culture and provides a platform for contemporary culture in the Czech environment.

#### Criterion ii

Together with other monuments (six Baroque fountains and a second Marian column) which were constructed at the same period, the Trinity Column forms part of a complex which is a significant example of the

comprehensive solution of inner city planning. Architectural and town-planning values combine with purely artistic values, determined as a whole by the intellectual trends of the time. Whilst the building of fountains with largely mythological decoration emphasizes the civic administration of the city and its municipal character, the construction of sacred monuments underlines a religious tradition and explicitly reflects the crucial humanist value of the Baroque period in central Europe. In this respect, the complex of Olomouc Baroque structures, boldly dominated by the Trinity Column, represents not only an outstanding artistic achievement but above all a monument of general cultural and historical significance, which resounds with the ideal form of the Baroque thought of the period.

#### Criterion iv

The existence of the Trinity Column may be perceived as a manifestation of exceptional religious faith. Because of its unique character, its monumental dimensions, and the quality of its artistic execution, it is a religious monument of world-wide importance.

#### Criterion vi

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*.

### History and Description

#### History

Following the Swedish occupation of this largely medieval city at the end of the Thirty Years' War (1648-50), four-fifths of Olomouc lay in ruins and more than 90% of its inhabitants had fled. Although it lost its status as the capital of Moravia, it remained an episcopal see and this fact, coupled with the indomitable self-confidence of its citizens, ensured its regeneration.

In the post-war reconstruction the street pattern of the medieval town was respected. However, it took on a new appearance: over the following century many impressive public and private buildings were constructed in a local variant of the prevailing style, which became known as "Olomouc Baroque." The most characteristic expression of this style was a group of monuments (columns and fountains), of which the Holy Trinity Column is the crowning glory.

*"... I shall raise a column so high and splendid it shall not have an equal in any other town"*: these were the words used by Václav Render, Olomouc master stonemason, to describe his project for building a religious column, which was submitted to the City Council on 29 October 1715. The project was approved on 13 January 1716 and work started in the spring of 1717, Render financing and carrying out most of it himself. In 1733, the year of Render's death, the column had reached the height of a single-storey building, with a chapel inside and a central core clad in stone, together with intricate stone-masonry detailing. In this first stage, in the 1720s, the first part of the sculptural decoration was carried out by the Olomouc sculptor Filip Sattler.

In his will Render bequeathed almost all his considerable fortune to the city for the completion of the work. The

remaining sculptural work was carried out in 1745-52 by the distinguished Moravian sculptor Ondrej Zahner (1709-52). In the early 1750s, the topmost group and the group representing the Assumption of the Virgin Mary were cast in copper and gilded by the Olomouc goldsmith Šimon Forstner (1714-73). The Column was ceremonially consecrated on 9 September 1754, in the presence of the Empress Maria Theresa.

#### *Description*

In essence, the basic ground plan of the Holy Trinity Column is derived from a circle 17m in diameter. From the circular base, which has eighteen peripheral guard stones linked by a forged chain, a staircase of seven steps rises to the column's first level, the ground plan of which is hexagonal. The first level comprises a small chapel, again with a circular ground plan. At the points of the hexagon there are six conical balustrades, each topped by a pair of fire vases and two *putti* torch-bearers (c 150cm high). At the points of the hexagon, supported by six massive pedestals richly decorated on three sides with motifs such as scrolls and acanthus, are to be found the first six larger than life-size statues of saints (c 220-240cm) adjoining the body of the chapel on the first level.

The first level is richly decorated with fluted pilasters, ribbon motifs, conches, relief cartouches with relief figures of apostles, and other masonry details. The same pattern is consistently repeated in both the second and third levels. The second level retains the ground plan of the first, and is crowned by the second group of six statues of saints, placed on isolated pedestals. The third level tops the base of the column. It recedes slightly towards the centre, its periphery furnished again with six massive pedestals carrying the third row of six saints, another row of six relief figures of apostles, and rich masonry decoration. This base of the third level supports a monolithic pillar 10m high and richly decorated with fluting and acanthus motifs. The sculptural group of the Assumption of the Virgin Mary is mounted on the first third of the monolith, the figure of the Virgin Mary being supported by a pair of angels. Again, the group is executed on a larger-than-life-size scale, in gilded copper.

On the top of the pillar-monolith itself, crowned by a capital featuring scroll and acanthus motifs, there is a group of God the Father, giving a blessing, and Christ with the cross, both placed on a globe, with the figure of the Archangel Michael below. The entire structure is completed by a radial target-star with a dove in the centre, to symbolize the Holy Spirit. Once more, the entire group is on a larger-than-life-size scale in wrought and gilded copper. The overall height of the Column is 35m.

#### *- Iconography*

The highest point is occupied by the Holy Trinity Group and the group representing the Assumption of the Virgin Mary. The third level (excluding three reliefs depicting the basic theological virtues of Faith, Hope, and Love) is surrounded by six statues of saints. The first two are those related to the Virgin Mary - her parents St Anne and St Joachim. The next two are the saints closest to Jesus Christ - St Joseph the Guardian and St John the Baptist. This highest and most honourable place is also occupied by statues of two saints associated with the civic administration of the city - the Father of the Church,

St Jerome, and the martyr St Lawrence (to whom the chapel in the Olomouc City Hall was dedicated).

Six statues on the middle section represent the patrons of Slav peoples, St Constantine and St Methodius, and two martyrs, St Adalbert, the patron of the Czech Lands, and St Blasius. The last pair, St John Nepomuk and St John Sarkander, underline the traditional reverence of Olomouc, together with the whole country, for the Czech martyrs whose cult reached its climax at the time the column was built. The former was by then already canonized (1729), but St John Sarkander, canonized only recently (1995), was at that time a martyr of only local importance. The relief decoration of the middle section comprises figures of six apostles - Philip, Matthew, Simon, Jude Thaddaeus, James the Less, and Bartholomew.

The statues at the bottom level begin with two martyrs and regional patrons, St Maurice, patron of Austria, and St Wenceslas, "the heir of the Czech Lands." Both saints represent the two most significant Olomouc churches. Two Franciscan saints, St Anthony of Padua and St John Capistranus, relate to preaching activity and its tradition in the city, where the latter worked as a preacher. The university tradition is represented by St Aloysius Gonzaga, the Jesuit patron of students and young people, canonized at the time the column was built (1726). The last statue depicts St Florian, the protector against fires which, apart from plague epidemics, presented the greatest danger for towns in the Baroque period. Reliefs at the ground level feature the six remaining apostles: Peter, Paul, Andrew, James the Elder, Thomas, and John.

Zahner's sculptural decoration of the column is rather different from Render's original conception and must have been created in accordance with an ideological programme or scheme that is not likely to have been developed until the 1740s. Nonetheless, the original objective of building an honorary column remained unchanged. The array of saints here does not include traditional protectors against plague: these are fully represented on the Plague or Marian Column on the Lower Square, built at the same time, and also the work of Render. The concept of the Holy Trinity involved the two principal elements of the essential hierarchy of values in the Baroque period. Faith and religious tradition are intermingled with the idea of the city - its traditions, protection, and civil administration. The ideas of Christianity and of citizenship (allegiance to the city in the best meaning of the word) combine here as a triumphal statement in the form of a stone monument.

#### **Management and Protection**

##### *Legal status*

The Holy Trinity Column was proclaimed a National Cultural Monument by Statute No 262 of the Government of the Czech Republic on 24 May 1995. The protection and preservation of cultural monuments is defined in Law No 20/87 on State Conservation of Historical Monuments, implemented by Edict No 66 of the Ministry of Culture dated 26 April 1988. This is strong legislation, with severe penalties for breaches of its provisions. Any intervention that may impact the state of monuments or their surroundings require authorization by the competent authorities at national and local level.

The historic core of the city of Olomouc was designated a protected historic area on 21 December 1987. This imposes strict controls over all forms of work within the designated area. It also constitutes an effective buffer zone for the Holy Trinity Column.

#### *Management*

The monument is owned and managed by Olomouc City Council. The Council is responsible under the provisions of the 1987 Act cited above, and also the Local Authority Areas Act 367/1990, for managing and financing protection and maintenance of the monument and the area surrounding it. These statutes also require the Department of Culture of the Olomouc District Council to supervise the protection and maintenance of the monument; it is the planning authority responsible for decision-making within the protected historic area. Finally, the Department for the Care of Historical Monuments of the Ministry of Culture has a decision-making role in relation to the National Cultural Monument.

The Olomouc Institute for the Conservation of Cultural Heritage provides technical documentation relating to protection and conservation to the municipal and district authorities, to assist them in discharging their statutory duties. At national level the Prague-based State Institute for the Conservation of Cultural Heritage provides professional backup on behalf of the Ministry of Culture.

There is an Master Plan for the City of Olomouc and also a Regulatory Master Plan for the Olomouc Conservation Area, the latter approved in 1999. These include special provisions designed to conserve and enhance the historic townscape; emphasis is laid on the importance of maintaining the existing open spaces around cultural monuments.

### **Conservation and Authenticity**

#### *Conservation history*

The Holy Trinity Column was extensively repaired in 1820, and again in 1874-88, though to a lesser extent. Major restoration projects, involving the regilding of metal components, surface cleaning of the stone, and conservation work on the sculptural components, took place in 1946-48 and in 1973-75. A photogrammetric survey was carried out in 1996 and 1998, and there has also been a comprehensive examination and assessment of the current state of the Column, providing data on environmental conditions, biological and chemical sources of degradation, as well as archival material relating to the construction and subsequent restoration and conservation of the structure. From this a long-term programme of conservation and restoration has been prepared: comprehensive conservation work is being carried out in the period 1999-2001, followed by regular inspection of the state of conservation of the sculptural elements.

#### *Authenticity*

The authenticity of the monument is very high. It is a very important feature of the city, held in high esteem by the citizens. It has been subject to periodical restoration and conservation work over more than two centuries, but this has been confined for the most part to the removal of surface contamination. One statue that was seriously

damaged during World War II was replaced by an exact replica.

### **Evaluation**

#### *Action by ICOMOS*

An ICOMOS expert mission visited Olomouc in February 1998. An opinion was also obtained from the ICOMOS International Committee on Historic Towns and Villages.

#### *Qualities*

The Holy Trinity Column in Olomouc is an outstanding example of the Moravian Baroque style that developed in the 18th century. It has a high symbolic value as representing the civic pride and religious devotion of the inhabitants of this city. It is, moreover, an exceptional example of this type of commemorative column, characteristic of central Europe in the Baroque period.

#### *Comparative analysis*

The erection of Marian (plague) columns on town squares is an exclusively Baroque, post-Tridentine, phenomenon. Its iconographic basis lies in the Book of Revelation. The basic model is thought to have been the column in the Piazza Santa Maria Maggiore in Rome, from 1614.

The first Transalpine column was erected in Munich (1638) serving as the model for columns in Prague (1650, now destroyed) and Vienna (1667). Towards the end of the 17th century and in the first half of the 18th century, the building of such columns was at its peak, particularly in the Habsburg lands of central Europe.

In the same period, another wave of building began, this time of Trinity columns. The Marian columns were erected in thanksgiving for the end of the frequent plague epidemics at that time (*Pestsäule*). Trinity columns, on the other hands, were commemorative structures (*Ehrensäule*), erected to symbolize the power and the glory of the Roman Catholic Church. Most of them derive from the two basic types located in Vienna: the Marian column Am Hof (1667) and the Trinity Column Am Graben (1692). Of the many columns erected in the first half of the 18th century few exceeded 15m in height. It should be noted that a traditional Marian column was also built in Olomouc (1716-24) on the Lower Square (*Dolní náměstí*).

The Olomouc Holy Trinity Column is without equal in any other town, by virtue of its monumental dimensions, the extraordinary richness of its sculptural decoration, and the overall artistic execution. It may justly be described as representing the culmination of this tradition. Apart from its decoration and size, the incorporation of a chapel in the body of the column is also exceptional.

#### *ICOMOS comments*

The original nomination in 1997 by the State Party consisted of the Holy Trinity Column, together with the Marian Column and six Baroque fountains, presented as a group. ICOMOS found difficulty in supporting this nomination for inscription on the World Heritage List, since it did not feel that the group as such possessed "outstanding universal value," as specified in the Convention. It accordingly recommended rejection. However, at the 22nd Session of the Bureau of the World

Heritage Committee in Paris in June 1998, it was agreed after discussions between the President, the State Party, and ICOMOS that the nomination should be revised and resubmitted.

The present nomination of the Holy Trinity Column alone is, somewhat paradoxically perhaps, consistent with the requirement of “outstanding universal value,” for the reasons set out under “Qualities” above.

#### **Brief description**

This memorial column, erected in the early years of the 18th century, is the most outstanding example of a type of monument that is very typical of central Europe. In the characteristic regional style known as Olomouc Baroque and rising to a height of 35m, it is decorated with many fine religious sculptures, the work of the distinguished Moravian artist Ondrej Zahner.

#### **Recommendation**

That this property should be inscribed on the World Heritage List on the basis of *criteria i and iv*:

*Criterion i* The Olomouc Holy Trinity Column is one of the most exceptional examples of the apogee of central European Baroque artistic expression.

*Criterion iv* The Holy Trinity Column constituted a unique material demonstration of religious faith in central Europe during the Baroque period, and the Olomouc example represents its most outstanding expression.

ICOMOS, September 2000



## Kronborg (Denmark)

No 696rev

### Identification

|                    |                                |
|--------------------|--------------------------------|
| <i>Nomination</i>  | Kronborg Castle                |
| <i>Location</i>    | Helsingør, Island of Sjaelland |
| <i>State Party</i> | Denmark                        |
| <i>Date</i>        | 30 September 1993              |

### Justification by State Party

For many centuries Kronborg Castle controlled the entrance to the Baltic, and the duties charged on ships passing through the Sound constituted a considerable source of income for Denmark. It was also the place where the Danish kings could display their power through splendid architecture.

The present castle was built in 1574-85 by Frederik II. It is a unique artistic achievement and an outstanding example of a building complex in a unique setting. The castle played a significant role in the history of the region. It also has an important associative value, since it was the setting for Shakespeare's *Hamlet*.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List.]

### History and Description

#### History

After he began to levy duty on ships passing through the Sound between Sjaelland and Skåne around 1425, King Erik of Pomerania built a castle known as *Krogen* on the site occupied today by Kronborg. It was in 1574 that King Frederik II of Denmark used this site for the construction of his palace, to the designs of the architect Hans van Paeschen. It was given the name of Kronborg three years later, when the Flemish architect, Anthonis van Opbergen from Malines, was instructed to carry out a thorough restoration and enlargement of the palace. The original structure, in red brick with sandstone courses and window framing, was entirely clad in sandstone from the neighbourhood of Hålsingborg and from Gotland, the red-tiled roof being covered with copper. This work was complete by 1585. One of the new elements added at this time was a capacious banqueting hall, which was used for balls and theatrical performances. It is known that a troupe of English players, several of whom later acted with William Shakespeare, spent some time at the Danish court during this period, and it is not inconceivable that the dramatist learned something of life at "Elsinore" from them.

On 25 September 1629 Kronborg was devastated by fire, only the walls being left standing. Christian IV immediately commissioned the Surveyor General, Hans van Steenwinckel the Younger, to carry out the restoration of the castle, which largely conformed with its original appearance. From 1658 to 1660 Kronborg was occupied by the Swedes, and was subjected to heavy bombardment and looting.

Under Frederik III and Christian V large fortifications were built, including the ornate *Kronværk* (Crownwork) Gate. The outer defensive works were considerably enlarged under Frederik IV, and the castle itself underwent substantial restoration and alteration. In 1785 it passed to the military, being used as a barracks until 1922. During this period the chapel was decorated in 1838-43 by the architect, M G Bindsøll, and between 1866 and 1897 restoration of the exterior was carried out by Surveyor-General Professor Meldahl, one of whose successors, Surveyor-General Magdahl Neilsen, was responsible for the restoration of the interior in 1924-32.

#### Description

The oldest part of Kronborg Castle consists of the two lower floors on the eastern end of the North Wing, which formed part of Erik of Pomerania's Kroge castle. The medieval brickwork here extends well into the present-day third storey. Frederik II's palace was based on this relatively modest structure. The North Wing was extended and joined to the old banqueting hall on the west, which was divided up to become the kitchen, brewhouse, and guest chambers. To the south a medieval brick house was converted into an imposing royal chapel. The result was a three-sided complex of two-storey buildings; there appear to have been no buildings on the east side, overlooking the Sound, which was closed only by the earlier curtain wall.

With the king's abrupt change of plan in 1577, a magnificent banqueting hall was built on the south, joined to the North Wing by a new three-storey suite of rooms with a regular courtyard facade. The lofty Trumpeter's Tower, whose weather-vane stands 57m above the level of the courtyard, was added on the south side. At the same time a third storey was added to the buildings on the other three sides.

Following the disastrous fire of 1629 the castle was reconstructed almost exactly as it had been before. The result is a Renaissance palace that reflects the piecemeal nature of its construction, with only the west wing having a facade designed as an integrated whole.

The interior of the castle presents the same heterogeneity of style and layout as the exterior. The Chapel, which was the only building not to have been ravaged by fire in 1629, preserves its original altar, gallery, and pews, with fine carvings and painted panels.

The North Wing, now a three-storey building faced with sandstone, has the Royal Apartments on its second storey. Although the layout of rooms is much as it was at the time of Frederik II, the decoration dates mainly from the 17th and 18th centuries.

The top floor of the East Wing was arranged as a long gallery in 1583, to enable the Queen to reach the Banqueting Hall in the South Wing. The latter appears originally to have been divided into two levels at its east end, presumably providing a gallery, which has been removed. In its original form the Banqueting Hall had a magnificently carved and gilded

ceiling and its walls were hung with tapestries. After the fire of 1629 it was rebuilt, to a greater height but less lavishly decorated. Only fourteen of the tapestries, prepared for the north wall and depicting Danish kings, have survived; of these seven are on display at Kronborg, the remainder being in the National Museum in Copenhagen.

Other important components of the Kronborg complex are the Little Hall in the West Wing, the so-called "Scottish Suite" in the West Wing, and Frederik V's apartments on the top floor of the North Wing.

Access to the castle is through the main gateway in the North Wing, below the King's Chamber. Outside this is the Dark Gate, spanning the inner moat and protected by a jutting ravelin.

To the west of the whole enclosure is the Crownwork, consisting of three bastions between two curtains (banks) behind a wide ditch. A wooden bridge leads from the Württemberg ravelin to the Crownwork Gate, a fine Baroque structure, through the middle of the north curtain.

## Management and Protection

### *Legal status*

Kronborg Castle and its surrounding fortifications are national property. The Town Plan (*Kommuneplan*) of the municipality of Helsingør regulates the main structure for the development of the town and the framework for the Local Plan.

The Castle and all its surrounding structures are listed and strongly protected under the Preservation of Buildings Act.

### *Management*

The Castle and its fortifications are managed by the Agency for Royal Palaces and Government Property (*Slots- og Ejendomsstyrelsen*) of the Ministry of Housing. All work is directed by the Buildings Division of the Agency. Decisions require the approval of the Advisory Board (*Bygningsplejerådet*), which is composed of specialists in different fields of restoration and conservation.

## Conservation and Authenticity

### *Conservation history*

Conservation and restoration projects have been carried out on a number of occasions over the past century, especially following the vacating of the monument by the military in 1928. Since that time regular inspection has been carried out by the responsible government agency.

At the time of the original nomination in 1993/94, the area between the old town of Helsingør and the Castle was occupied by the buildings and installations of a former shipyard which had recently closed down. On the recommendation of ICOMOS, the Bureau of the World Heritage Committee, at its 18th Session in Paris in July 1994, deferred further consideration of this nomination until a satisfactory programme had been adopted by the Danish authorities for the removal of the major part of the disused shipyard and the landscaping of the area.

A working group under the chairmanship of the State Antiquary (*Rigsantikvar*), Professor Olaf Olsen, was set up

by the Danish authorities, charged with finding a solution to the problems of the setting and landscaping of the monument. Following the production of its report in 1997, a Master Plan was drawn up for the removal of the derelict buildings and the landscaping of the area between the monument and the town of Helsingør. This has now been put into effect and action taken as recommended by the working group.

The original ICOMOS evaluation in 1994 commented that, whilst the interiors of the buildings were impeccably maintained, the exteriors were in need of further restoration. The sandstone walls would benefit from careful light cleaning to remove slight vegetational intrusions and black deposits from earlier industrial pollution. A more serious problem was presented by the massive brick revetments, where there was considerable vegetational growth; re-pointing was also urgently needed over much of the structures.

As part of the Master Plan, attention is now being paid to these conservation problems as a matter of urgency and considerable progress has been made.

### *Authenticity*

The author of an important work on Kronborg Castle wrote: "There is unlikely to be a single piece of sandstone on the courtyard facades which has not been changed or renewed in connection with one of the many repairs to the fabric. Therefore, some caution is called for when considering the authenticity of the facades. On the other hand, the unbelievable steadfastness with which this great monument has been preserved is even more impressive considering the time span of four hundred years. Old pictures and quantities of records demonstrate the care taken every time something had to be renewed. Few castles are as exposed to the elements as Kronborg."

This is an admirable definition of authenticity as it relates to historic buildings, especially those that have been in public or institutional use over a long time-span. Pains have clearly been taken to ensure authenticity in design, materials, and workmanship by successive government agencies since the 17th century.

## Evaluation

### *Action by ICOMOS*

The 1993 nomination was submitted to an expert in Renaissance castles, who considered it to be among the best examples of its type. The property was visited in April 1994 by an ICOMOS expert mission, which was concerned about the state of conservation on the exterior walls and revetments (see above).

The report of the working group and information supplied by the Danish authorities has been studied by ICOMOS, which is satisfied that State Party has taken full account of the comments made at that time.

### *Qualities*

Kronborg is an excellent and well preserved example of a Renaissance castle. Other examples of this type exist elsewhere in Europe; however, Kronborg is of special significance by virtue of its location, which has an exceptional value in strategic, commercial, and symbolic

terms. It is a symbol of the kingdom of Denmark, built to impress and to assert Danish control over ships passing through the very important seaway between the North Sea and the Baltic. It is also relevant to mention the fact it is the "Elsinore" of *Hamlet*, the most celebrated of Shakespeare's tragedies.

#### *Comparative analysis*

Kronborg Castle is not unique: there are many contemporary Renaissance castles and palaces in Europe, such as those in the Loire Valley and in central Europe. However, its symbolic and strategic importance (see "Qualities" above) endows it with special significance which transcends its significance in purely art-historical terms.

#### **Brief description**

Located on a strategically important site commanding the Sound, the stretch of water between Denmark and Sweden, the Royal castle at Kronborg is of immense symbolic value to the Danish people and played a key role in the history of northern Europe in the 16th–18th centuries. Work began on the construction of this outstanding Renaissance castle in 1574, and its defences were reinforced in accordance with the military architecture of the period in the late 17th century. It has survived intact up to the present day.

#### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *critterion iv*:

*Criterion iv* Kronborg Castle is an outstanding example of the Renaissance castle, and one which played a highly significant role in the history of this region of northern Europe.

ICOMOS, September 2000

## Reichenau (Germany)

No 974

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Monastic Island of Reichenau in Lake Constance |
| <i>Location</i>    | Land (state) of Baden-Württemberg, Freiburg    |
| <i>State Party</i> | Federal Republic of Germany                    |
| <i>Date</i>        | 28 June 1999                                   |

### Justification by State Party

The monastic island of Reichenau in Lake Constance represents a masterpiece of human creative genius in so far as the ensemble of the three churches on the monastic island constitutes an exceptional example of an integrated group of medieval churches retaining elements of Carolingian, Othonian, and Salian architecture that are relevant to the history of architecture. The crossing, transepts, and chancel of the Carolingian cruciform basilica of Mittelzell, consecrated in 816, are exceptional both in their size and their excellent state of conservation, and constitute a major example of this particular type of crossing (*ausgeschiedene Vierung*) in Europe. Equally important are the surviving parts of the Carolingian monastery with a heating system modelled on ancient Roman examples. The transepts and apse of the church of St Mark (1048), linked to the Carolingian parts by the nave, are equally important to the history of European architecture. The wall paintings in the apse of the church of St Peter und Paul at Niederzell are of exceptional quality, and constitute one of the earliest depictions of the Maiestas surviving north of the Alps. The wall paintings decorating the nave of the church of St George at Oberzell are of the highest order artistically and constitute the only example of a complete and largely preserved set of pre-1000 scenic wall paintings north of the Alps. **Criterion i**

The monastic island of Reichenau bears a unique, or at least exceptional, testimony to a cultural tradition and to a living civilization. The island itself and the three churches, the monastery of Mittelzell, the buildings erected by the monastery for administrative and representative purposes and the structures built for farming purposes, also geared to the monastery's needs, and finally the living traditions of processions and religious festivals, constitute an outstanding

testimony of the monastic tradition that helped to shape Europe. **Criterion iii**

The monastic island of Reichenau is an outstanding example of traditional human settlement and land-use. Owing to the intensive cultivation of crops such as fruit, vegetables, and vines, geared to the monastery's needs and documented as early as the 9th century, large parts of the island have remained free of buildings to the present day. Thus the island of Reichenau is representative of the culture of a monastic island through the centuries, in a manner extending beyond the architectural survivals. **Criterion v**

The monastic island of Reichenau is directly and tangibly associated with events and living traditions, with ideas, with beliefs, and with artistic and literary works of outstanding universal significance. It played an exceptionally important role in the political and cultural affairs of the Carolingian era. The Reichenau abbots were councillors of the Carolingian court, tutors, diplomats in the service of the emperor, and bishops of important dioceses such as Pavia and St Denis. Charlemagne sent his prisoner, the defeated Saxon Duke Widukind, to the Reichenau; the apostles of the Slavs, Kyrillius and Methodius, are known to have visited the island. Between 830 and 840 Walafrid Strabo wrote his instructive poem *De cultura hortorum*, the first European description of horticulture. His celebrated *Visio Wettini* is regarded as a precursor of Dante's Divine Comedy. Hermann the Lame (1013-54) was a universal genius. He introduced a precise calendar taking into account the years both before and after Christ; he was an astronomer, a musicologist, and a composer who invented a new form of musical notation. On Reichenau the so-called Plan of St Gall was drawn about the year 830, the only surviving building plan of the early Middle Ages. During the 10th and 11th centuries the Reichenau school of artists created splendid works of illumination for patrons all over Europe. **Criterion vi**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and description

#### *History*

For over a thousand years the history of the island of Reichenau, which lies in the northern reaches of Lake Constance, was closely intertwined with that of the monastery.

The deed of foundation of the Benedictine abbey is dated 25 April 724. The first Abbot, Pirmin, probably from Meaux, was given the task of building a monastery in honour of the Virgin Mary and Saints Peter and Paul. Abbot Pirmin no doubt received endowments from the Alaman princes, although tradition established in the 12th century dated the

foundation back to the Carolingian ruler Charles Martel (714-41). Pirmin oversaw the building of the first abbey, a wooden building, at Mittelzell on the northern shore of the island, as well as a three-winged cloister against the north side of the church. The whole building was gradually rebuilt in stone by 746. The single nave of the church was considerably extended by a porch at one end and a rectangular choir at the other. The choir for the monks was separate from that of the laity.

From modest beginnings, the abbey prospered under the authority of abbots who served as counsellors on matters of church and state and as tutors, particularly to the Carolingian emperors Charlemagne (768-814) and Louis the Pious (814-40). The monastery, an ideal staging-post between Germany and Italy, enjoyed the protection of Carolingian and Othonian rulers. It received generous endowments of land and the island, an integral part of the abbey lands, was given over to agriculture. The monastery became a centre for teaching and creativity in literature (poet Walafrid Strabo served as abbot from 838 to 849), science (Hermann the Lame, 1013-54), and the arts (10th-11th century schools of illumination and wall paintings in particular) renowned far and wide.

On his return from a voyage to Byzantium, Abbot Heito had the abbey rebuilt as a cruciform basilica with three aisles in which the square form of the transept crossing is reflected in the whole. The main choir is made up of two apsidal hemicycles and a system of alternating supports was added to the nave. The new building was consecrated in 816. The monastic buildings were redesigned and their new disposition served as the model for the Plan of St Gall, the standard plan of a Benedictine abbey, produced at Reichenau in about 825.

His successor Abbot Erlebold (823-38) extended the church to the west. The arrival in 830 of the relics of St Mark the Evangelist, brought to the abbey by Bishop Ratolf of Verona, sparked a series of acquisitions of other relics and the creation of new altars. Abbot Heito III (888-913) replaced the antechurch with a square choir and a broad western transept flanked by two towers. The new western church was dedicated to St Mark. A round axial chapel of the Holy Cross was built to the east of the main choir which housed the relics of the Precious Blood. Heito's original church was altered around the year 1000, and again in the early 11th century when Abbot Bernon (1008-48) replaced the western portion with the present-day transept opening into an apse lodged within a rectangular tower. The church was consecrated on 24 April 1048, in the presence of the Emperor Henry III. A new nave was built in the 12th century and was given a new roof after a fire in 1235. To the east, a polygonal Gothic choir and a new sacristy replaced the chapel of the Holy Cross (1443-47). Much later, the church acquired a new rood-screen (1742) and a new sacristy (1779).

In the mid 15th century, a wall separated Mittelzell from the dwellings of the farmers, wine-growers, fishermen, and stewards that collected around the abbey. It came under the authority of the Bishops of Constance in 1542 and new monastery buildings were

constructed to the south of the church (around 1605-10).

At the western end of the island of Reichenau, Egino, a former Bishop of Verona, built the first church of St Peter at Niederzell, which was consecrated in 799. The church was twice rebuilt and slightly altered in the 9th-10th century, the apse being made larger and a porch being added to the nave. The monastery buildings lay to the north, fairly near the lake. In the late 11th-early 12th century the church with its three aisles and no transept was rebuilt and its two east towers were completed in the 15th century. Now dedicated to St Peter and St Paul, it became a parish church and was decorated in rococo style in the 18th century.

Abbot Heito III built the church of St George at Oberzell in the eastern part of the island in honour of the relic of the saint's head, which he brought back from a voyage to Rome in 896, the year of the church's consecration. The church was quickly rebuilt with three aisles, a raised crossing, a crypt, and a square choir. A century later the church was decorated with wall paintings and later, between the 10th century and the early 11th century, a large apse was built on the west side with a gateway and porch entrance. Several other changes were made over the centuries that followed: a tower was built over the crossing (1385), which was then given a vaulted roof (around 1435), the two side arms were converted into sacristies, the west apse was redecorated (1708), and the tall windows were enlarged.

In total 25 churches and chapels were built on the island. From the 14th and 15th centuries the island became home to communities of nuns. Most of these buildings, demolished in the 19th century following the secularization of the estate of the Bishop of Constance (1803), survive in the form of archaeological remains. The Abbey's manuscripts and archives were transferred to Karlsruhe and the University of Heidelberg library. The monastery's vineyards and farmland were parcelled out and sold off. Traditional agriculture such as the growing of grapes and peaches continued, while a hundred or so new houses were built between the end of the 19th century and the early 20th century. In 1838-39 the island of Reichenau was linked to the mainland by a causeway and from the end of the 19th century it attracted numerous artists and intellectuals. Today the island's around 120 farms are given over primarily to vines, horticulture, and orchards.

#### *Description*

The nomination for inscription on the World Heritage List covers the island of Reichenau, the causeway linking the island to the mainland, and the chapel of Kindlebild with its enclosure at the mainland end of the causeway.

The island of Reichenau still possesses the three churches dating from the original monastic foundation. The former abbey of St Mary at Mittelzell features three aisles and opposed transepts. It retains its rectangular west tower decorated with *lésènes* and Lombard arcades, flanked by narrow porches and the

broad west transept dating from the mid 11th century. Beneath this high tower lies the apse, in front of which stands the altar (around 1470). An arcade supported by small columns enlivens the west wall of the transept, whose four polychrome semi-circular diaphragm arches mark the confines of the former choir of St Mark. The 12th century nave with its wooden roof (1236-1237) is separated from the side-aisles by broad arches standing on sturdy pillars. The nave opens out into the east transept whose crossing is defined by four identical broad arches and the liturgical choir of the church dedicated in 816, which are the oldest parts of the church. The flamboyant Gothic choir is flanked by a sacristy and treasury containing, amongst other items, several 14th and 15th century reliquaries.

The three wings of the monastery built early in the 17th century on the southern side of the church now house the town hall and the presbytery. Archaeological excavations have uncovered the foundation walls of the former churches and of the monastic buildings that once stood to the north of the church. The Ergat with the square in which the courts of justice were held and the half-timbered magistrate's house form the centre of the village of Mittelzell, which retains many other traces of the secular community that grew up around the medieval monastery, including the houses of the stewards along the Burgstrasse. Houses once occupied by the wine-growers and fishermen still stand, in isolation or grouped along the roadside, in other parts of the island, whose whole landscape is indelibly marked by the traditional activities of vine-growing and horticulture.

The church of St Peter and St Paul at Niedertzell (late 11th-early 12th century) is a Romanesque structure of three aisles culminating at the eastern end in three hemispherical apses concealed within a central block and flanked by two impressive bell-towers. The five-spanned nave is separated from the side-aisles by columns topped with capitals bearing geometric designs. The central apse retains fine wall paintings dating from between 1104 and 1134 laid out in three rows. A figure of Christ in Majesty in a mandorla is surrounded by symbols of the Evangelists, figures of the patron saints of the church, and cherubim. Above stands a row of Apostles and another of the Prophets. Other fragments of 12th century wall paintings survive, particularly in the north chapel where they represent the Passion Cycle. The arches of the three aisles were decorated in rococo style in the mid 18th century. Archaeological excavations in and around the church have unearthed remains of the first church and the monastic buildings.

In the church of St George at Oberzell a two-storey porch and a western apse dating from the early Romanesque period lead into the Carolingian church consisting of three aisles and a west choir of complex structure topped by a tower. A triumphal arch spans the platform of the choir, which is raised considerably to accommodate a crypt reached via two staircases. An inverted U-shaped corridor ends in a second corridor leading to the small square crypt where four columns support the rib vaulting over the altar. The east wall of

the crypt still shows two representations of Christ on the cross. The walls of the nave are decorated with remarkable early Mediaeval wall paintings depicting the miracles of Christ. Each of the scenes is framed by decorative bands while painted busts feature between the arches of the arcade and figures of the apostles between the windows. The chapel of St. Michael on the first floor of the porch is also decorated with wall paintings depicting the Last Supper.

There are also three manor-houses (Schopfeln, Bürgeln, and Königseck) built in the Middle Ages to accommodate visiting dignitaries and to defend the island. The Kindlebild chapel on the mainland stands on the former burial ground for children born on the island but who died before they could be baptized..

## Management and protection

### *Legal status*

Ownership of the religious buildings on the island of Reichenau is shared between a number of institutions. The Abbey of St Mary and the presbytery at Mittelzell belong to the parish of Our Lady, the town hall to the Town Council of Reichenau, the Church of St George to the Catholic Church of St George Fund, and the Church of St Peter and St Paul to the Catholic Church Fund. Most of the other buildings on the island are private property.

The three churches, the monastic buildings, and ten other buildings on the island were designated cultural monuments of outstanding value under the law for the protection of cultural monuments of the *Land of Baden-Württemberg (Denkmalschutzgesetz Baden-Württemberg)* of 25 May 1971, revised on 6 December 1983). The same law protects seventy other properties as designated cultural monuments. Under the terms of the law, any construction project or modification to a cultural monument must be submitted to the Administration for the Protection of Historic Monuments of Baden-Württemberg (Freiburg im Breisgau Division) which is represented at local level by the District of Constance Administration. Cultural monuments of outstanding value enjoy further protection from being listed on the inventory of monuments (*Denkmaltbuch*), which covers any reconstruction or extension of such monuments. In this case approval must be sought for any project affecting the surroundings of a listed monument, if these surroundings are of particular importance to the monument. Protection of property owned by the *Land of Baden-Württemberg* is the responsibility of the *Regierungspräsidium* of Freiburg in conjunction with the Federal Property Administration.

Several sectors of the island of Reichenau (some 230ha out of a total area of 460ha) were designated nature reserves under the Nature Conservation Law of Baden-Württemberg (*Naturschutzgesetz Baden-Württemberg*) of 21 October 1975. In addition, the Federal Nature Conservation Law (*Bundesnaturschutzgesetz*) of 21 September 1998 protects landscapes of historic cultural interest, which

includes the surroundings of listed monuments. The provisions of the Building Law (*Baugesetzbuch* of 27 August 1997) regarding nature conservation and the protection of landscapes and monuments apply to several sensitive sections of the island, while the building regulations of the *Land* of Baden-Württemberg (*Landesbauordnung für Baden-Württemberg* of 8 August 1995) apply to the whole of the island.

The various development plans for the Municipality of Reichenau (1975), the District of Constance (1983), and the Regional Plan 2000 (1998) lay down stringent restrictions on the development of new building, designed to encourage the preservation of the traditional organization of the landscape.

The situation of the island of Reichenau in the middle of the northern reaches of Lake Constance guarantees an adequate buffer zone. In addition, the lake shores at this point (Gnadensee, Zellersee, and Untersee) are protected by both German and Swiss nature conservation and planning permission legislation.

#### *Management*

The active and ongoing policy pursued by the administrations responsible for the protection of historic monuments, nature conservation, and planning permission under the terms of the legal provisions in place correspond perfectly to the requirements to be legitimately expected of a prescribed management plan. The policy ensures state control over the conservation of the cultural and natural assets on the island of Reichenau and uninterrupted implementation of the necessary conservation and restoration measures. The State Administration for the Protection of Historic Monuments is staffed by highly competent personnel, guaranteeing the professional level of design and execution of all the necessary conservation measures required for an appropriate management plan.

The publication of recent university research on the cultural and historic resonance of Reichenau and its monuments is a further contribution to the preservation and presentation of the cultural and natural heritage of the monastic island of Reichenau.

### **Conservation and authenticity**

#### *Conservation history*

The state of conservation of the monuments making up the nomination for inscription is very good overall. The medieval paintings, extremely vulnerable by reason of their fragility, have been restored recently using all the latest techniques and materials to guarantee their conservation. This project also provided an opportunity for carrying out research and establishing an exemplary body of documentation.

#### *Authenticity*

The issue of the authenticity of the monuments on the island of Reichenau raises the delicate and complex problem of historical monuments in general, that of evaluating the various stages of construction and invasive restoration practices.

Since 20th century art historians and professional conservationists began showing a particular interest in the early phases of construction of the three churches on the island of Reichenau, which date back to the early Middle Ages, the medieval-style reconstructions characteristic of the last century so detrimental to the Renaissance and Baroque additions, have largely been eliminated. The practice has therefore reduced the complex historic stratification of these buildings, particularly their interiors. The architectural surfaces have been entirely renovated and simplified, a fact which therefore does not differentiate the Reichenau churches from the conventional image of medieval church architecture. The authenticity of the remarkable wall paintings to be found in the churches is, however, a very positive element.

As regards the integrity of the island of Reichenau in its entirety (traditional landscape structures, image of the landscape, historic disposition of buildings, etc.), the situation at the time of secularization in the 18th century is of particular significance.

The dispersal of buildings across the island, a legacy of the socio-economic structure of the Middle Ages, has shaped the image of the entire foundation. The clusters of dwellings do not constitute real groups of buildings, a characteristic that persisted even after secularization and the spate of building that followed World War II. The secular architecture is dominated by the new appearance of certain modifications and/or contemporary constructions. Any original structure that survives has been highlighted or is accessible to architectural research. Nature conservation sites designated to separate sectors of recent construction from agricultural land (now given over largely to hothouses) help to give an idea of the original aspect of the island.

### **Evaluation**

#### *Action by ICOMOS*

An ICOMOS expert mission visited Reichenau in February 2000.

#### *Qualities*

The remains of the monastic foundation on the island of Reichenau, the result of successive alterations to the monastic structure, bear witness in their variety to an uninterrupted religious, cultural, political, and socio-economic function throughout the pre-Romanesque period. The three churches of St Mary, St Peter and St Paul, and St George illustrate monastic architectural styles of the Carolingian, Othonian, and Salian periods, as do also the wall painting of the 10th-12th centuries. The Monastery of Reichenau is a typical example of the great Benedictine monastery, a centre of art and learning, with its library, scriptorium, and school of wall painting.

#### *Comparative analysis*

No significant comparison may be made elsewhere in Europe north of the Alps with the monastic island of Reichenau. On the whole island, which formed part of the monastic estate until 1757, three outstanding

examples of churches in the monastic architectural style of the 9th and 11th centuries, together with secular buildings close to land devoted to agricultural production.

The monastic island of Reichenau was in the 8th-11th centuries one of the cultural and artistic centres of the German Holy Roman Empire, over which it exercised considerable influence. The abbots, men of letters, and artists who lived at the monastery of Reichenau made considerable contributions to the political, spiritual, and artistic life of the period.

### **Brief description**

The island of Reichenau on Lake Constance preserves the traces of a Benedictine monastery, founded in 724, which exerted a remarkable spiritual, intellectual and influence. The churches of St Mary, St Peter and St Paul, and St George, built between the 9th and 11th centuries, provide a panorama of early medieval monastic architecture in central Europe. The wall paintings with which they are adorned bear witness to formidable artistic activity.

### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria iii, iv, and vi*:

***Criterion iii*** The remains of the Reichenau foundation bear outstanding witness to the religious and cultural role of a great Benedictine monastery in the early Middle Ages.

***Criterion iv*** The churches on the island of Reichenau retain remarkable elements of several stages of construction and thus offer outstanding examples of monastic architecture in Central Europe from the 9th to the 11th century.

***Criterion vi*** The monastery of Reichenau was a highly significant artistic centre of great significance to the history of art in Europe in the 10th and 11th centuries, as is superbly illustrated by its monumental wall paintings and its illuminations.

ICOMOS, September 2000



## Dessau-Wörlitz (Germany)

No 534rev

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Gartenreich Dessau-Wörlitz<br>(The Garden Kingdom of Dessau-Wörlitz)   |
| <i>Location</i>    | Federal State ( <i>Land</i> ) of Sachsen-Anhalt,<br>Counties of Anhalt-Zerbst and Bitterfeld<br>and City of Dessau |
| <i>State Party</i> | Federal Republic of Germany  |
| <i>Date</i>        | 17 June 1999   |

### Justification by State Party

For Prince Leopold III Friedrich Franz of Anhalt-Dessau and his friend and adviser Friedrich Wilhelm von Erdmannsdorff, the study of landscape gardens in England and of the ancient buildings of Italy, undertaken during several tours, was the impetus for their own creative programme in the little principality by the rivers Elbe and Mulde. As a result the first landscape garden in continental Europe was created here, with Wörlitz as its focus. Over a period of forty years a network of visual and stylistic relationships was developed with other landscape gardens in the region, leading to the creation of a garden landscape on a scale unique in Europe. In the making of this landscape the designers strove to go beyond the mere copying of garden scenery and buildings from other sites, but instead to generate a synthesis of a wide range of artistic relationships. Among new and characteristic components of this garden landscape was the integration of a didactic element, arising from the philosophy of Jean-Jacques Rousseau, the thinking of Johann Joachim Winckelmann, and the aesthetics of Johann Georg Sulzer. The notion of public access to the buildings and grounds was a reflection of the pedagogic concept of the humanization of society.

Proceeding from the idea of the *ferme ornée*, agriculture as the basis for everyday life found its place in the garden landscape. In a Rousseauian sense, agriculture also had to perform a pedagogic function in Anhalt-Dessau. Through the deliberate demonstration of new farming methods in the landscape garden, developments in Anhalt-Dessau were not merely theoretical but a practical demonstration of their models in England.

It is noteworthy that these objectives - the integration of aesthetics and education into the landscape - were implemented with outstanding artistic quality. Thus, for instance, the buildings of Friedrich Wilhelm von Erdmannsdorff provided important models for the

architectural development of Germany and central Europe. Schloss Wörlitz (1769-73) was the first Neo-Classical building in German architectural history. The Gothic House (from 1774) was a decisive influence on the development of Gothic Revival architecture in central Europe. Here, for the first time, the Gothic style was used to carry a political message, namely the desire for the retention of sovereignty among the smaller Imperial territories. The churches in Riesigk (1800), Wörlitz (1804-09), and Vockerode (1810-11) were the first Neo-Classical ecclesiastical buildings in Germany, their towers enlivening the marshland floodplain landscape in which they served as waymarkers. In part of the Baroque park of Oranienbaum an Anglo-Chinese garden was laid out, now the sole surviving example in Europe of such a garden in its original form from the period before 1800.

The development of stylistic eclecticism in the 19th century had its roots in the closing years of the 18th century. Another feature of the landscape is the integration of new technological achievements, such as the building of bridges, as the expression of a continuing quest for modernity.

Through the conscious incorporation of the older layouts at Oranienbaum and Mosigkau into the pantheon of styles, the landscape became an architectural encyclopaedia featuring examples from ancient times to the latest developments.

Nowhere else in Germany or Europe had a prince brought such an all-embracing and extensive programme of landscape reform into being, especially one so deeply rooted in philosophical and educational theory.

With the unique density of its landscape of monuments, the Garden Kingdom of Dessau-Wörlitz is an expression of the enlightened outlook of the court at Dessau. The landscape became the idealized world of its day. Through the conscious and structured incorporation of economic, technological, and functional buildings and parks into the artistically designed landscape, the Garden Kingdom of Dessau-Wörlitz became an important concourse of ideas, in that it facilitated the convergence of 18th century grandeur of design with the beginnings of 19th century industrial society. The reforming outlook of this period brought about a huge diversity of change in the garden layout, and this legacy can still be experienced today.

The Garden Kingdom of Dessau-Wörlitz can thus be seen as a designed and constructed philosophy, the "credit and epitome of the 18th century" (Christoph Martin Wieland).

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. It is also a *cultural landscape* as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

## History and Description

### History

The region between Dessau and Wörlitz has been settled since prehistory. Dessau later became one of the earliest centres of the Lutheran Reformation. A dynastic marriage in 1658 brought Anhalt-Dessau into close cultural and commercial contact with the Netherlands, and dikes were constructed along the Elbe by Dutch engineers, to reduce the periodic flooding. Tobacco growing and glass making became established in the region.

The first essays in landscape design began with the foundation of Oranienbaum, with its unified layout of town, palace, and park from 1683 onwards. The resulting complete Baroque ensemble, with obvious Dutch connections deriving from its designer, Cornelis Ryckwaert, has survived to the present day. Further developments on these lines took place around 1700 with the reclamation of marshy areas along the Elbe and the creation of planned villages and farmsteads.

During the reign of Prince Leopold III Friedrich Franz of Anhalt-Dessau (1740-1817), an extensive landscape design project was begun around 1765 over the entire principality. The ruler had paid several visits to England, the Netherlands, and Italy, and his ambitious programme was launched in close collaboration with the architect and art theorist Friedrich Wilhelm von Erdmannsdorff (1736-1800). Landscape design, public education, and encouragement of the arts were closely integrated in this scheme.

Wörlitz became the point of departure for wide-ranging improvements based on English landscape gardens and Neo-Classical architecture. Over the four decades starting in 1764, 112.5ha of landscape garden, the first in continental Europe, were laid out. It was a unified scheme of buildings, gardens, and works of art, with a pervasive educational theme (influenced by Jean-Jacques Rousseau and Johann Bernhard Basedow) and model working practices. It became the outward expression of the Enlightenment.

Schloss Wörlitz was built in 1769-73 and was open to visitors from the outset; it was the first Neo-Classical building in Germany, two generations before Karl Friedrich Schinkel. The Gothic House (1774) established a vogue for Gothic Revival buildings all across Europe. The influence of the Wörlitz buildings can be detected in the architecture and landscape design of, for example, Weimar, Berlin, Potsdam, Braunschweig, Gotha, and elsewhere.

A number of other landscape projects in the principality date from this period. One of the most innovative was the Chinese garden at Oranienbaum (1790), based on the theories of the English architect Sir William Chambers. A dense network of sightlines and avenues progressively connected the various gardens and their buildings. At the same time the agricultural use of the countryside was integrated with the gardens, drawing the aesthetic, educational, and economic aspects of the entire landscape into a coherent whole. The roads and dikes that were essential for infrastructural development were planted with avenues of fruit trees, giving them an ornamental aspect.

By the time Prince Franz died in 1817 virtually the entire principality had become a unified garden. His successors maintained this quality intact throughout the 19th century. When the system of local roads was upgraded in the second half of the century, no new routes were cut through the

Garden Kingdom, and the characteristic avenues of fruit trees were maintained when widening took place. Despite industrialization and the consequent expansion of Dessau since 1900, the characteristic features of the landscape have been preserved. Regrettably, however, the construction of the *Autobahn* in 1937-38 and the railway to serve the coal-fired power station at Vockerode in 1937-42 divided the Garden Kingdom into four parts.

Dessau suffered during World War II, but the Garden Kingdom escaped relatively unscathed. Subsequently, there has been some degradation of the agricultural landscape from the removal of field boundaries and the construction of large buildings for livestock. However, closure of the power station and the 1970s glasshouse complex at Vockerode in 1994-95 has resulted in a process of ecological stabilization, which has been favourable for the Garden Kingdom.

### Description

The Garden Kingdom lies in the meadow landscape of the rivers Elbe and Mulde, the floodplains of which reach in places to the parklands.

The core of the Garden Kingdom is the historic gardens, with their buildings and sculpture. They are linked by a network of carefully planned sightlines and roads. In addition to the historic garden enclosures Neo-Classical and Neo-Gothic structures such as dike watch-towers, hostelrys, statues, and bridges are to be found widely distributed, acting as key features of the landscape. The agricultural areas, such as fields, meadows, and orchards, have been improved by ornamental tree plantings, so as to enhance the aesthetic appearance of the landscape.

- The western group: the Kühnauer Park, the Georgium, and the Beckerbruch.

The 77.5 ha of the Kühnauer Park, on the southern shore of the Kühnauersee (21.4ha), is a narrow elongated garden laid out in 1805 with views over the lake and its islands, which are included in the nominated area. Its orchards and vineyard have been partially restored. The main viewpoint is the Vineyard House (*Weinbergschlösschen*), an Italianate classical building of 1818-20. Other buildings are the Neo-Classical Schloss Kühnau (c 1780) and the Romano-Byzantine Church (1828-30).

The Georgium or Georgengarten is a small Neo-Classical country house designed by von Erdmannsdorff, surrounded by a garden of 21.3ha in the English style. The garden contains a number of buildings and monuments, including the Roman Ruin (based on the Temple of Concordia in Rome) and an open rotunda temple. The adjacent area of the Beckerbruch (97ha) was left relatively untouched as a landscape of marsh and meadows, with a few statues and small structures inserted into it. It is designed so as to merge gradually into the Georgengarten.

- The central group: the Luisium, the Sieglitzer Berg, the Tiergarten (part), and the villages of Mildensee and Waldersee (part)

A wetland covering some 20.5ha to the north-east of Dessau forms part of this group. The area of meadows in the bend of the Mulde was originally part of the system of dikes surrounding Dessau, laid out as garden scenery; it is now the Schillerpark.

The 3456ha Tiergarten (Deer Park) was originally an enclosed princely hunting area. At the end of the 18th century it was redesigned as the eastern approach to Dessau and connected to the park at Diebold, demonstrating again the progression from park to agricultural land.

Mildensee consist largely of architecturally improved dike fields on the edge of the Tiergarten. Neo-Classical and Neo-Gothic buildings are located here in a former meander of the Mulde: they include the Tower of the Winds (based on the structure in Athens) and the Hunting Lodge (*Landjägerhaus*) with its shingled roof in the form of an upturned boat.

The country house known as the Luisium was built for Prince Franz to the designs of von Erdmannsdorff in 1774-78 as a residence for his wife, Luise, from which it takes its name. It is a cubic building with a belvedere cap, very characteristic of the architect. The clean lines of the exterior are reflected in the interior arrangements, with small rooms decorated in the Pompeian style. An English-style garden of 14ha was laid around the house, with features such as the Serpent House (*Schlangenhaus*), an orangery, and a "ruined" arch. The park also included a fruit and vegetable garden, and connected to it is a stud farm in Neo-Gothic style, sited amid the fields in the manner of a *ferme ornée*. Herds of mixed cattle have been maintained here up to the present day.

The area around the Leinersee lake and the section of dike known as the Kuppenwall form the link between the ornamental parks and gardens of Dessau and those of Wörlitz. The Kuppenwall, which is still in use as a flood dike, passes through a varied natural landscape of fields and woodland.

The Sieglitzer Berg is a 25.1ha woodland garden on the hill in a bend of the Elbe west of Vockerode. When it was laid out in the late 1770s it was cited as an example of "improved nature." The grounds are laid out on the garden front of a small house in the form of a Doric temple known as Solitude. The estate office takes the form of a "ruined" Roman tomb. Whilst the park has a number of decorative statues and other elements, it makes greater use of natural stands of trees than the other parks and gardens.

- The Möster Wiesen

This is the most southerly part of the Garden Kingdom, an extensive area of meadows (346ha) characterized by marginal plantings and sweeping woodland edges. An area of 10ha has been reinstated as a typical 18th century fruit plantation, using historic varieties.

- The eastern group: Fliederwall, Wörlitz Park, the Schönitzersee and Riesigk, Rehsen, Oranienbaum, and Griesen

The historic route to the eastern part of the Garden Kingdom runs along the flood dike between Vockerode and Wörlitz. Watch-houses (*Wachhäuser*) are located along its length to supervise the dike and the floodwaters. These were the work of von Erdmannsdorff and are important elements in the scenery.

Wörlitz Park is the core of the Garden Kingdom; it was here that Prince Franz and von Erdmannsdorff developed the overall concept. A well planned system of sightlines links all the components of the garden and with the surrounding countryside. These sightlines are punctuated with buildings,

statuary, and tree plantings. The educational element is represented by different forms of bridge construction and the large areas given over to agriculture and fruit growing.

The inner area (112.5ha) is ornamented with many Neo-Classical and Neo-Gothic buildings, among the most significant of which are the main house and the Gothic House. There is a smooth, subtle transition from this designed area to the outer, agricultural area (123.3ha). The farmstead, the work of von Erdmannsdorff, consists of a group of buildings around a Palladian villa, now somewhat modified and used for other purposes.

The outskirts of the historic part of the village of Wörlitz were accentuated by von Erdmannsdorff with striking buildings on the newly laid out Christian and Jewish cemeteries. These link with his other buildings in the village (outside the nominated area) such as the town hall and the synagogue.

East of Wörlitz the flood dikes extended as far as the former state boundary. In addition to the watch houses (one in the form of a Roman fortlet), further flood protection installations were incorporated into the landscape. Two striking buildings, the Neo-Classical *Kommunalbau* and the Neo-Gothic church serve as an educational focal point on either side of the main street in Riesigk. The oxbow lake of the Elbe known as the Schönitzersee is now a nature reserve.

The 12th century village of Rehsen is surrounded by a ring of flood dikes, along which there are several watch houses and lodges, the latter built by Prince Leopold I (1676-1747) for army veterans.

The Dutch architect Cornelis Ryckwaert began building Schloss Oranienbaum in 1683 for Princess Henrietta Catharina. The regular layout of the town and the 22ha garden are oriented on the house in the Dutch manner. Oranienbaum is one of the few Baroque ensembles of this type to survive in Germany. It was absorbed into the overall concept of the Garden Kingdom. A number of notable additions were made subsequently, notably the 1811 orangery, one of the largest in Europe and still in use for overwintering plants, and the 18th century Anglo-Chinese garden, inspired by the work of Sir William Chambers, with its pagoda, teahouse, and bridges.

In and around the community of Griesen there are several objects related to Wörlitz by means of sightlines. The Münsterberg farmstead represents the economic function of the countryside and the Palladian village school evokes the educational message of the Enlightenment. It is separated from Wörlitz by a wide stretch of meadowland, which emphasizes the visual link. Prince Franz had a mausoleum, in the form of a circle of earthen mounds, laid out around 1775 on the 1.8ha Drehberg, strategically sited with relation to Wörlitz and other important features of the Garden Kingdom. It was in fact never used for its intended purpose.

## Management and Protection

### *Legal status*

The Gartenbau Dessau-Wörlitz is fully protected under the following legislation:

- Decree establishing Nature Reserves and a Landscape Area of Central Importance with the General Title of the Biosphere Reserve Mittlere Elbe, September 1990;
- Conservation Law of the State of Saxony-Anhalt, October 1991, which requires owners of monuments to “conserve, maintain, and repair monuments according to conservation principles and to protect them from damage”;
- Official Regulation on the Conservation of Monuments in the State of Saxony-Anhalt, December 1997;
- Nature Protection Law of the State of Saxony-Anhalt, February 1992.

The following development plans have also been approved and are being implemented:

- Regional Integration Scheme (*Teilraumkonzeption*) for the Garden Kingdom of Dessau-Wörlitz, January 1998;
- Restoration programme for the Garden Kingdom of Dessau-Wörlitz, March 1998;
- Development Plan (*Landesentwicklungsprogramm*) of the State of Saxony-Anhalt, June 1992;
- Regional Development Plan (*Regionales Entwicklungsprogramm*) for the District of Dessau, January 1996.

There is a draft Local Development Plan (*Kreisentwicklungsplan*) for the County of Anhalt-Zerbst currently in process of promulgation and a Regional Plan for the Revival of the Historic Infrastructure in the Garden Kingdom Dessau-Wörlitz recently approved.

Since more than 80% of the nominated area is situated within the first biosphere reserve designated in 1979 for Vessertal and Steeby-Loddritzer Forst, enlarged in 1988 to cover the entire Dessau-Wörlitz cultural landscape, it is also protected in all its environmental aspects under the State Nature Protection Law.

#### *Management*

There is a number of autonomous bodies responsible for management within the nominated area. These include the State Ministries of Culture and of Planning, Agriculture, and Environment, the municipalities of Dessau, Wörlitz, Oranienbaum, and Luisium, the State Monuments Protection Department, the Wittenberg Municipal Environmental Department, and the Administration of the Mittlere Elbe Biosphere Reserve, but there is no overall official coordinating body. A large part of the nominated area and the major houses are managed by the Dessau-Wörlitz Cultural Foundation (*Kulturstiftung Dessau-Wörlitz*). In addition, there is the Forum for the Dessau-Wörlitz Garden Kingdom set up in 1996, to ensure communication between the various bodies.

There is also as yet no plan in force for the study, analysis, and overall reclamation of the nominated area. However, work is well advanced and the first stage, that of preliminary analytical studies, is now almost complete. It is hoped that the second stage of the plan, which is meticulous and highly professional, will be completed within the next two years.

#### **Conservation and Authenticity**

There can be no doubts about the authenticity of the various elements that have been preserved, ie almost all the major and minor architectural and artistic monuments. The conservation and restoration work that has been carried out and is still in progress is in accordance with the highest principles of contemporary conservation and restoration.

However, the overall structure of the landscape has undergone a good deal of deterioration. Nonetheless, it will be possible to reclaim much of this, and important work has already been carried out, opening up sightlines and vistas that have long been covered by vegetation.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS mission visited the nominated property at the end of February and beginning of March 2000. ICOMOS also benefited from the comments of its International Scientific Committee on Historic Gardens and Cultural Landscapes. It was possible as a result to compare the present nomination favourably with that originally submitted by the State Party and examined by ICOMOS in 1990.

##### *Qualities and comparative analysis*

The Garden Kingdom of Dessau-Wörlitz is one of the most emblematic and representative European designed landscapes. The originality of the landscape created by Prince Leopold III Friedrich Franz derives from the English landscape tradition, but enriched with influences from Italy and France. The Wörlitz Palace is one of the earliest and most influential examples of Neo-Classical architecture in the region.

##### *ICOMOS comments and recommendations for future action*

One of the major problems is the main 107 road that passes only a few metres away from Rousseau Island, one of the most beautiful and representative landscapes in the nominated area. It is essential that the short stretch of this road that is involved should be re-routed with the minimum of delay. The *Land* has undertaken to do this within a period of not more than three years, but this condition should be reiterated in the Committee's decision.

It is impractical to consider re-routing the *Autobahn*, the impact of which is less serious. However, the authorities should be required to draw up a plan designed to minimize its environmental impact within a reasonable time period.

There is also a need to make certain modifications to the boundaries of the nominated area, which were discussed by the ICOMOS expert mission. These have been accepted by the State Party.

#### **Brief description**

The Garden Kingdom of Dessau-Wörlitz is an exceptional example of landscape design and planning from the Age of the Enlightenment of the 18th century. Its diverse components – outstanding buildings, landscaped parks and gardens in the English style, and subtly modified expanses of agricultural land – served aesthetic, educational, and economic purposes in an exemplary manner.

## **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

*Criterion ii* The Garden Kingdom of Dessau-Wörlitz is an outstanding example of the application of the philosophical principles of the Age of the Enlightenment to the design of a landscape that integrates art, education, and economy in a harmonious whole.

*Criterion iv* The 18th century was a seminal period for landscape design, of which the Garden Kingdom of Dessau-Wörlitz is an exceptional and wide-ranging illustration.

At its meeting in June 2000 the Bureau requested the State Party to confirm that the 107 road will be re-routed within three years from inscription and that an environmental study of the *Autobahn* will be carried out with the minimum delay. This assurance had not been received at the time this evaluation was prepared for printing.

ICOMOS, September 2000

## Assisi (Italy)

No 990

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Assisi, the Basilica of San Francesco and other Franciscan sites |
| <i>Location</i>    | Province of Perugia in Umbria                                    |
| <i>State Party</i> | Italy  |
| <i>Date</i>        | 30 June 1999   |

### Justification by State Party

The town of Assisi represents a unique example of continuity of a city-sanctuary from its Umbrian-Roman origins to the present. The birthplace of Saint Francis, Assisi has been related to the cult of the saint and the development of the Franciscan movement in the world, as well as being an eminent reference for Italian art in the 13th and 14th centuries and the symbol of his universal spiritual message.

Abundant evidence provides a complete picture of the historical-archaeological evolution of human settlement in this region since Neolithic times and the Bronze Age, later enriched in the Hellenistic and Roman periods. The stratigraphy has been well preserved up to the present, and the archaeological significance of the site is to be seen in the extensive terraces, built over a hill at the foot of Mount Subasio, making Assisi an impressive example of uniform urban planning in the pre-Roman period and the sole example north of Rome based on Hellenistic canons. The ancient remains are clearly present in the urban fabric, including the Temple of Minerva (1st century BCE), one of the best preserved examples of sacred Roman architecture.

The urban and environmental significance of Assisi is seen in the extraordinary continuity of morphological, functional, and landscape relations, especially in the relationship of the town with its surroundings. The territory forms a cultural landscape with natural and human elements, such as settlements, religious ensembles, road systems, traditional systems of cultivation, and agricultural management structures. From the Middle Ages this framework is enriched with three remarkable elements, the basilicas of San Francesco and Santa Chiara and the Rocca Maggiore fort. Assisi is an example of remarkable continuity in its urban form, building types, styles, and construction techniques, as well as in its spatial qualities, green areas, public spaces, and richness of elements.

The artistic and architectural significance of Assisi is exemplified in the Basilica of San Francesco, which has

contributed to the development of building types and building techniques, as well as presenting the pictorial cycle that is at the origin of all great Italian painting. Artists such as Cimabue, Simone Martini, Pietro Lorenzetti, Giotto, and his disciples have made Assisi a model and a fundamental reference in European art history, inspired by the innovative spiritual and religious movements of the Franciscans.

Assisi represents a masterpiece of human creative genius, which has had a considerable influence on Italian and European developments in art and architecture.

### Criteria i and ii

It constitutes an exceptional testimony of an ensemble of archaeological, monumental, urban, and landscape values in an almost completely preserved historic centre. **Criterion iii**

Being the birthplace of Saint Francis, Assisi has from the Middle Ages been closely associated with the cult and diffusion of the Franciscan movement in the world, focusing on the universal message of peace and tolerance even to other religions or beliefs. **Criterion vi**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*.

### History and Description

#### History

The Roman plan of the city is based on the set of terraces, the construction of which started in the north-eastern part of the town (close to San Rufino), then extending toward the west. Culturally, the region belonged to Umbria but was on the border with Etruria. Abundant archaeological evidence, in fact, shows that the city's foundation relates to the Umbrian phase, being later taken over by the Romans. The Roman monuments include the Temple of Minerva dating from the 1st century BCE to the time of Augustus, as part of an important sanctuary in the forum area, as well as theatres, bath-houses, and other public buildings. The ancient city walls were about 2300m long, enclosing some 55ha with vast green areas. The extent of the settlement and the fact that it was granted the status of *municipium* in 89 BCE demonstrate not only its role as a religious centre but also its political and economic significance. From the 3rd century CE, the city shows little evidence of construction until the beginning of the new millennium. Even so, the site continues being associated with religion, and the development and diffusion of Christianity are elements that deeply characterize the scenario, also closely associated with the ancient rituals and therapeutic treatments linked with water. The first Christian martyrs were killed in water, according to a legend, Bishop Rufino being one of them.

After the period of the barbarian invasions, which caused a considerable reduction in population, the regional layout of Assisi is characterized with the affirmation of Christianity, involving ancient sites associated with water and martyrdom. Water in fact becomes the symbol of life after death and its control takes on a liturgical nature. The territory is marked by the linkages between monastic and religious centres, settlements (eg San Vittorino, San Benedetto), and

hermitages (eg Le Carceri). The region was subject to profound changes from the 11th and 12th centuries with the change of land ownership from important patrons to the classes of artisans and merchants. It also meant new types of cultivation and deforestation in view of new dynamism in development. A series of castles were built on the margins of the valley, and others were developed as centres of pastoral culture in the mountain region. In addition, there were new rural settlements, including the characteristic Umbrian building type of tower house, which remains a feature of all Assisi iconography until the present day.

Through the period from the 11th to the 14th centuries, the ancient town of Assisi was subject to important changes. The development focused on four main points: Piazza del Mercato, Murorupto, Santa Maria Maggiore, and San Rufino. The market becomes the centre of noble families, as well as having various churches (San Nicolo, San Paolo, Sant'Agata). The bishop's citadel was built close to the ancient cathedral of Santa Maria Maggiore, and San Rufino became the new cathedral in the 11th century, rebuilt in the 13th century. The walled area was enlarged in 1260 and 1316, showing an increase in population.

The most important event in the history of medieval Assisi was undoubtedly the life and work of Francis of Assisi (1182–1226), who initiated the Franciscan Order, one of the most influential monastic orders in the Christian world, and who was canonized in 1228. Francis was born in Assisi and, although he travelled a great deal, some of the key references to his faith are in Assisi, including the grottoes of *Le Carceri*, *San Damiano*, and the *Porziuncola*, where he died. His companion, Clare, later canonized, founded the sister order to the Franciscans. After the canonization of Saint Francis, it was decided to build a monumental church in his honour, involving the Church of Rome as well as the City of Assisi. This construction was followed by the *Basilica of Santa Chiara* to honour Saint Clare.

The construction of the Basilicas of San Francesco and Santa Chiara represented a new input to the urban form of the town, and gave the relatively small medieval settlement a completely new physiognomy. This included the development of the main square over the former forum area with the Temple of Minerva. The construction of the Basilica of San Francesco, in particular, changed the earlier Franciscan symbol of humility into an exaltation of the figure of the saint, and the order thus affirmed its mission in the world. The city walls were once again enlarged in the 14th century, when also the fort, *La Rocca*, on the top of the hill was rebuilt as part of a series of castles to protect the interests of the papacy in the region.

The social and political events from the 15th to the 18th century left their traces in Assisi, in the form of new construction and improvements in management and draining of arable land. In the 14th and 15th centuries, Assisi was involved in wars with Perugia and in conflicts with Guelphs and Ghibellines, and the city suffered from sacks and fires. Through this period, however, the symbolic importance of Assisi in relation to Saint Francis continued. The first detailed town plan that has survived till today dates from 1599, by Giacomo Lauro, indicates Assisi as the *patria* of Saint Francis. In the late 15th century the most important urban project was the construction of the public squares in front of the Basilica of San Francesco. In the 16th century Galeazzo Alessi designed the large basilica of Santa Maria

degli Angeli down in the valley, and it became a shelter for the Porziuncola of Saint Francis. He also restructured the cathedral of San Rufino and designed the tabernacle for the lower church of the Basilica of San Francesco. In the 17th and 18th centuries the city continued developing and a number of noble families built their palaces in the Baroque style. This period also included the church of San Francesco Converso by Giacomo Giorgetti in the 17th century.

In the 19th century, the discovery of the bodies of Saint Francis and Saint Clare gave new vigour to construction activities, including the restructuring of the convents of S. Damiano and S. Maria di Rivotorto. There were also some changes in the centre of Assisi, including the new postal offices in the Piazza del Comune. After World War II the renewed interest in Assisi provided an incentive for the protection of the historic town and its surroundings. In 1954, Assisi received the first conservation master plan in post-war Italy. At the same time, the entire municipal area became subject to nature protection.

#### *Description*

The nomination area as first proposed by the State Party consisted of the historic town of Assisi within its medieval walls, including the *Basilica of San Francesco*. Subsequently, the State Party has proposed the addition of four more Franciscan sites, *Le Carceri*, *San Damiano*, *Rivotorto*, and *Santa Maria degli Angeli*, and the perimeter of the nomination has been extended to include the entire municipal area, already fully protected. The parts of the municipal area of Assisi, which have been developed (eg close to the site of S. Maria degli Angeli) are proposed as buffer zones.

The city of Assisi is built on the slopes of the hill of Asio, at the foot of the Subasio mountain. The form of the urban settlement is elongated and extends from the south-east towards the north-west. The town thus faces the valley in a broad panorama, being built over the ancient terraces of Umbrian-Roman foundation. The west end of the town is occupied by the Basilica of San Francesco with the spectacular substructures and arcades of its monastic buildings. The urban fabric is characterized by two or three main streets running along the terraces, with smaller alleys connecting these arteries.

The townscape of Assisi is highlighted by its main monuments, starting from San Francesco in the west, San Pietro, Santa Maria Maggiore, and Santa Chiara in the lower part of the town, facing the valley, and the complex of the Piazza del Comune in the centre, including the Temple of Minerva, Palazzo del Podesta, Torre del Popolo, and the municipal palaces. At the east end, there is the cathedral of San Rufino and above this the remains of the ancient amphitheatre. Up on the hill there is the imposing the Renaissance fort of Rocca Maggiore. The city walls include parts of the ancient Roman structures, built into the medieval defence system, articulated by small towers and gates. At the east end the 1950s master plan has included a small new development of modern housing.

The urban fabric is mainly built in limestone, which gives a harmony all along the historic time-line of the town, from antiquity up to the most recent constructions. The centre of the town consists of relatively large palaces and public buildings, while the area around the amphitheatre and down at lower levels is characterized by vernacular housing. It is

characteristic of the houses of Assisi that even the transformations in different periods have respected the same type of material and structural system, which gives unity. In fact, the Assisi type of stone construction marks an area of its influence in the region.

Down in the valley, the territory is articulated by the ancient road system, based on Hellenistic and Roman land divisions and connections. These were enriched in the Middle Ages through pilgrimage routes, with some additions in more modern times. Furthermore, the land is marked by some monastic complexes, of which the most important are the Renaissance monastery and basilica of Santa Maria degli Angeli, San Damiano, and Rivotorto. The landscape is further enhanced by a variety of other structures, including farmhouses and towers, often of medieval origin. As a result of land-use and conservation policies, the territory has maintained its historical stratigraphy intact, particularly within the municipal area of Assisi, thus remaining an essential reflection of the fundamental connection between the town and the valley.

The mountainous regions to the north and east of Assisi are forested. In these areas there are also numerous hermitage sites, such as Le Carceri, and monastic complexes, such as San Benedetto. The valley to the north of the Basilica of San Francesco is part of the area where Saint Francis spent his childhood, discovering nature. This area is protected, maintaining its woods and small-scale agricultural land divisions, as well as including some historic complexes, farmhouses, and ancient towers.

The historic town of Assisi contains a large number of important historic buildings, including basilicas, churches and convents, oratories, private palaces, public buildings, medieval walls and gates, museums, archives, libraries, and fountains. In addition, there are archaeological sites and remains, including the city walls and gates, partly dating from antiquity, Porta Urbica, Temple of Minerva, the Roman Forum under the main city square, and the Roman amphitheatre.

The following are the most important religious monuments in Assisi:

- Basilica of San Francesco

San Francesco is the principal religious complex of Assisi. Its construction was started in 1228, two years after the death of the saint, to honour him and to house his relics. It was built in the west, in an area where there were no earlier constructions. The form of the site and the functions of the church have dictated a particular type of construction. The lower level contains a church with imposing Romanesque arches, dedicated to the cult of the saint; the upper building is conceived as a vast Gothic hall, to represent the life of the saint. The church was consecrated in 1253. The construction of the monastic complex extended over a period of some 250 years, being concluded by the imposing works under Pope Sixtus IV in the 15th century.

The lower basilica of San Francesco is entered through an exquisite Gothic portal (1271), protected by an avant-corps by the Renaissance sculptor, F Di Bartolomeo di Pietrasanta, formed of an arch supported on two columns and an attic. The interior is completely covered with frescoes, dating from the 13th to 17th centuries. The earliest of these date from 1253 and are by an unknown artist, called the Maestro di San Francesco. Furthermore, the paintings include allegories

attributed to Giotto and his school in the presbytery, the Virgin with a Child on the Throne by Cimabue, and the Crucifixion by Giotto, the paintings (1315–20) by Pietro Lorenzetti and his assistants, and the Chapel of Saint-Martin by Simone Martini (1312–20). The upper basilica has a magnificent east front in white limestone, with a large rose window in the centre. In the interior, the walls are decorated with series of paintings related to the faith and life of the saint. These include the dramatic paintings by Cimabue, including scenes of the Apocalypse and the figures of the four Evangelists, as well as paintings by various masters from Rome, the so-called Maestro di Isacco and Giotto himself. The choir of the upper church has magnificent wooden stalls in the Gothic-Renaissance style.

- Cathedral of San Rufino

The first church on this site probably dates from the 8th century; it was rebuilt by Bishop Ugone around 1036 as a cathedral. In 1140 the construction involved Giovanni da Gubbio, and the church was finally consecrated in 1253. The west front is a masterpiece of Umbrian Romanesque architecture, connected with the cathedral and the church of San Pietro of Spoleto. The interior of the church was completely restructured by Galeazzo Alessi in 1571 in simple Renaissance forms. Ongoing excavations in the interior are displaying fragments of earlier structures, including walls from the Roman period.

- Basilica of Santa Chiara

The construction of the basilica to honour Saint Claire started in 1257, under the direction of Fra' Filippo da Campello. In the exterior the structure is characterized by three large flying buttresses, and close to the apse there is square bell-tower. The plan of the church is based on a Latin cross and the whole interior is painted with a cycle of frescoes illustrating the legend of Saint Claire by several artists, influenced by Giotto and Lorenzetti.

- Abbey of San Pietro

Originally built outside the city walls, the Benedictine abbey of San Pietro is recorded from 1029; in the middle of the 12th century it adopted the Cluny reform and it passed later to the Cistercians. The current church was consecrated in 1253, with the splendid main front completed in 1268. The interior is austere, divided in three naves by massive pillars.

- Santa Maria della Minerva

The Roman temple, traditionally dedicated to Minerva, or possibly to Castor and Pollux, is relatively well preserved. It was first converted into a church and then, in 1212, into a prison. From 1456 the building was again used as a church, dedicated to Santa Maria della Minerva in 1539.

In addition to the original nomination, the State Party has subsequently proposed the inclusion of additional sites: Santa Maria degli Angeli and the Porziuncola, the monastic complex of San Damiano, the Sanctuary of Le Carceri, and the Sanctuary of Rivotorto. All sites are closely associated with the life and work of Saint Francis of Assisi. *The Carceri* are located in a valley of the Mount Subasio and consisted originally of a series of caves for Saint Francis and his companions. From the 15th to the early 19th centuries a small convent was gradually built on the site of the saint's grotto. *San Damiano* is a monastic complex, essential for the understanding of the religious



awakening of Saint Francis, as well as being the convent of Saint Clare, where she also died. *Santa Maria degli Angeli* is a Renaissance church designed by G Alessi in the 16th century to protect the original chapel of *Porziuncola*, the site from where Saint Francis sent his order to their mission and the site where he died. The three surviving chapels contain important early paintings, and are carefully preserved as religious relics. The church of S. Maria degli Angeli and the adjoining monastery contain significant art works and were originally built to receive the large numbers of visitors. After some serious earthquake damage the church was provided with a new main elevation in the 19th century. The ancient road from Porziuncola towards San Francesco has recently been excavated, revealing parts of the original paving. The Sanctuary of *Rivotorto* contains a small medieval complex, preserved as a relic and relating to a site of Franciscan pilgrimage. This site is more modest but has a religious significance for the Franciscans.

## **Management and Protection**

### *Legal status*

The principal monuments and listed buildings of Assisi, such as the basilicas and other religious complexes as well as the listed urban and rural buildings, are protected by law and under the direct control of the Italian State Superintendence offices of the Ministry of Cultural Heritage responsible for art and architecture, archaeology, or archives. The local authority is in charge of controlling the implementation of the law and the legal norms. In addition, the entire municipal area is under legal protection for its natural environment. Since 1954 the municipality has had a master plan, adopted in 1966 and approved in 1972, which identifies the areas of protection and conservation and regulates land-use. This master plan has been updated to meet emerging needs, and another variant taking into account the World Heritage nomination is under consideration by the City Council in the spring of 2000.

### *Management*

The in-depth study for the urban master plan carried out by G Astengo in the 1950s was an avant-garde initiative and has been taken as a reference for later conservation planning of historic cities, such as that of Urbino by G De Carlo. The studies focused on the territory and the Franciscan places and contain a respectable amount of information regarding the single buildings and sites in the town itself. The master plan provides a good basis for the management of Assisi and has been mainly responsible for the strict control of development in recent decades. The master plan identifies a fairly large perimeter for the protected historic zone, including not only the historic town but also the relevant parts of Monte Subasio, the valley to the north, and the territory up to San Damiano and Rivotorto. The single religious properties, such as the basilicas, convents, and monastic complexes, are well managed by the Franciscan Order.

In addition to the urban master plan, the entire commune of Assisi is subject to environmental protection, established under different legal instruments. These include particularly the protection of natural environment, one of the major concerns for the Franciscans. Land-use management concerns the agricultural land, which so far

has been in continuous use. As in other parts of Europe, there are social and economic changes which may have an impact on such continuity, and possibly meaning changes in the use of the buildings. Guidelines are under consideration for such rural settlements.

Assisi is one of the major targets for tourism in Italy, perhaps the second most important after Rome, in this Jubilee year. The normal number of visitors to Assisi is around 5.5 million, of whom some 600,000 will remain an average of two nights in hotels. There are currently about 8000 hotel beds in Assisi. The main tourist influx is from April to October. The structure for visitor management has been provided in the Astengo master plan. At present full advantage is being taken of the opportunity of the Jubilee for the improvement of visitor management. In the case of San Francesco and Santa Maria degli Angeli this has made it possible to make some major improvements, providing underground facilities for the former and new museums for the latter.

## **Conservation and Authenticity**

### *Conservation history*

Since the Middle Ages the Franciscan places have been targets for tourism and pilgrimage, and they continue to be one of the major places for visitation in Italy today. As a consequence the historic sites have been subject not only to respect but also to restoration and renovation. This has particularly been the case in the 19th and the 20th centuries. The aim has been to respect the character of the building and the type of construction. As a whole the historic town of Assisi has maintained its medieval structure and appearance fairly well intact. A major restoration period coincided with 1926, an anniversary of Saint Francis. In the spirit of the time there have also been some constructions in revival styles. Another important period of restoration was in the 1950s and 1960s, when for example the Basilica of San Francesco was subject to major works in its roof structures. Some of these reinforcements have proved to be too rigid, causing problems in the recent earthquake. In other cases they have helped the historic structure to survive. The current works are designed to take into account the experimentally determined structural behaviour, in order to guarantee the maximum respect of the historic structural system.

The Basilica of San Francesco has been inaugurated after major structural repair and restoration of the vaults and the tympanum of the basilica, as well as the monastery. Minor works are still going on in the monastery. The restoration of the mural paintings will be a long process and is being carried out using the best knowledge available. The front and the interior of Santa Chiara were damaged but the works are almost complete, although the convent will still remain under repair for at least three more years. The restoration of the splendid west front of San Rufino has been completed after eight years' work, but there are still archaeological excavations in progress inside the building.

Several palaces suffered in the earthquake, and of these the complex of the Vescovato is subject to major works. Restoration of the Municipal Palace is completed. While many houses have suffered some damage, some of these have already been repaired already or the repair is planned for the near future. As a whole the city of Assisi is in good

condition, and the earthquake has made some important improvements possible as a result of additional funding. To these can be added the renovation of the street paving, planned to start in 2001. As part of the renewal, the municipality is planning the reorganization of the traffic system in the historic town. The street lighting is also currently under discussion.

#### *Authenticity*

Assisi has maintained its historical integrity and authenticity in a remarkable manner. This is not only limited to single monuments but also extends to the entire historic territory of which it is part. The artistic works by Cimabue, Giotto, and other masters have been well preserved. Even though the recent earthquake did cause some damage (eg collapse of parts of the vaults in the Basilica of San Francesco), the monuments and important art works have since been subject to restoration works following internationally accepted policies.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS expert mission visited Assisi in January 2000.

##### *Qualities*

Assisi, already an ancient sanctuary in antiquity, has been associated with Saint Francis and the Franciscan Order since the 13th century, exercising an important influence in Italy and in the world. Assisi and its built territory represent an outstanding example of an Umbrian hill town and cultural landscape that has maintained its historical stratigraphy since antiquity. The works of medieval masters have made Assisi a fundamental reference point for the development of Italian art and architecture.

##### *Comparative analysis*

Assisi is unique in its association with the life and work of Saint Francis. The Basilica of San Francesco is an outstanding example of an Italian type of church at two levels, which differs from similar French and Germanic churches in the functions given to each part of the building. The historic town of Assisi is an outstanding example of an Umbrian hill town. It is distinguished by virtue of having been built over the ancient terraced sanctuary, which has dictated its overall form. The relationship of Assisi with its exceptionally well preserved territory is also of particular significance, partly because of the connections based on the Hellenistic and Roman land divisions and road systems but also because of the pilgrimage routes dating back to the 13th century.

#### **Brief description**

Assisi, an ancient sanctuary and a medieval hill town, is the birthplace of Saint Francis and fundamentally associated with work of the Franciscan Order. The masterpieces of medieval art, such as the Basilica of San Francesco and the paintings by Cimabue, Simone Martini, Pietro Lorenzetti, and Giotto, have made Assisi a fundamental reference point for the development of Italian and European art and architecture.

#### **Recommendation**

That the site be inscribed on the World Heritage List on the basis of *criteria i, ii, iii, iv, and vi*:

*Criterion i* Assisi represents an ensemble of masterpieces of human creative genius, such as the Basilica of San Francesco, which have made it a fundamental reference for art history in Europe and in the world.

*Criterion ii* The interchange of artistic and spiritual message of the Franciscan Order has significantly contributed to developments in art and architecture in the world.

*Criterion iii* Assisi represents a unique example of continuity of a city-sanctuary within its environmental setting from its Umbrian-Roman and medieval origins to the present, represented in the cultural landscape, the religious ensembles, systems of communication, and traditional land-use.

*Criterion iv* The Basilica of San Francesco is an outstanding example of a type of architectural ensemble that has significantly influenced the development of art and architecture.

*Criterion vi* Being the birthplace of the Franciscan Order, Assisi has from the Middle Ages been closely associated with the cult and diffusion of the Franciscan movement in the world, focusing on the universal message of peace and tolerance even to other religions or beliefs.

ICOMOS, September 2000

## Verona (Italy)

No 797rev

### Identification

|                    |                                  |
|--------------------|----------------------------------|
| <i>Nomination</i>  | City of Verona (Historic Centre) |
| <i>Location</i>    | Region of Veneto                 |
| <i>State Party</i> | Italy                            |
| <i>Date</i>        | 30 June 1999                     |

### Justification by State Party

The historic centre of the city of Verona comprises numerous landmarks, which are outstanding masterpieces of human creativity, such as:

- a. Roman period (1st century BCE to 5th century CE): the *Arena* amphitheatre; the Roman theatre (*Teatro romano*); the *Ponte Pietra* bridge, an essential element joining the Roman city on the right bank of the River Adige with the *castrum* on the bank; the main city gates (*Porta Borsari* and *Porta dei Leoni*), part of the Roman defence system;
- b. Scaliger period (1250–1380): the impressive defence walls of Cangrande I, which define the present-day historic centre of Verona and which were complemented in the periods of the Venetian Republic (three gates by M. Sanmicheli, 1550) and of the Austrian Empire (F. v. Scholl, 1848–66); *Castelvecchio*, the residence and personal stronghold of Cangrande II; and the bridge, *Ponte Castelvecchio*, a medieval masterpiece of engineering;
- c. Other periods: in its 2000 years of history the city of Verona has been enriched by numerous testimonies of great artistic value (palaces, basilicas, towers, bell-towers, etc).

#### Criterion i and iv

The historic centre of Verona can be identified with the entire historic city, which has had considerable influence on the development of European military architecture. The presence of historic stratification from such a long period of time and the works of modernization by the best architects of the different periods have constituted for all the armies a complete and unique example of defensive military architecture.

#### Criterion ii

The historic centre of Verona reflects a remarkable amount of authenticity, and in particular in its original urban conception as a Roman city. Apart from the monuments, the different elements that characterize the grid with the *decumani* and *cardones* and their recurring modules are still

clearly distinguishable in the present urban tissue. The entire historic centre and the proposed buffer zone are already impeccably protected under current legislation, and managed according to planning norms and standards. Furthermore, the urban master plan is currently under the process of updating, and includes important legislative initiatives regarding the safeguarding of heritage resources. It is also noted that the city of Verona has an enormous concentration of eminent religious, administrative, and private ensembles, resulting from the ban on extending construction activities beyond the city walls over a period of nearly 500 years.

#### Criteria iii and vi

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

The city of Verona, today the capital of the province of Verona, is situated in northern Italy at the foot of Monte Lessini on the River Adige. It was founded by ancient tribes and became a Roman colony in the 1st century BCE, rising rapidly in importance. It was occupied by the Ostrogoth Theodoric I (5th century), by the Lombards, and by Charlemagne (774). In the early 12th century, it became an independent commune, suffering during the wars of Guelphs and Ghibellines. It prospered under the rule of the Scaliger family (the period of Romeo and Juliet) and particularly under Cangrande I, who protected the exiled poet Dante. It fell to Venice in 1405, was part of the Austrian Empire from 1797, and joined the Kingdom of Italy in 1866.

In the early period, the hillsides of the region of Verona were inhabited in fortified villages (*castellieri*). The name of Verona has been related to the root *wehr* (a defensive wall); the name could have meant a fortified site on the river. Ancient roads of communication may have crossed here as early as the 6th or 5th century BCE. One road led to the Adriatic, with an important Etruscan settlement, another followed the river in the direction of the vineyards of Valpolicella and the lower Trentino, and a third connected with the flourishing Cisalpine territories of Garda and Brescia (*Via Claudia Augusta*). The construction of the *Via Postumia* around 148–147 BCE opened the way to Genoa and Lombardy (Pavia, Piacenza, Cremona) in the west and to Oderzo and Aquileia in the east.

The construction of the Roman settlement began in the later Republican era, the second half of the 1st century BCE. To this period has been dated the construction of the *decumanus maximus*, which followed the trace of the *Via Postumia*, and the *cardo maximus*, which entered the town from the east. The town was built on a grid plan and surrounded by defensive walls with two gates, *Porta Leoni* and *Porta Iova* (later *Portone Borsari*). Of the walls and gates there are only archaeological remains. The discovery of an inscription has confirmed the date of the foundation of Verona as 49 BCE. The city soon grew in importance and wealth and various public buildings were constructed, including the amphitheatre, the Roman theatre, and the *Ponte Pietra*.

Recent excavations have revealed considerable further remains, including decorated marble paving and prestigious structures and objects. In 265 CE, with the intensification of conflicts with the barbarians in the north, the Emperor Gallienus decided to rebuild the Republican defence walls further out, including also the amphitheatre. The town resisted the various invasions, while other cities were destroyed.

At the end of the Roman period (476 CE), Verona became the second capital of the Italic Kingdom of the Ostrogoths; Theodoric I had Verona as his principal residence. During the following centuries (domination by the Goths until 567, the Lombards until 774, and the Holy Roman Empire until the end of the millennium), Verona continued to play an important role, resulting in the construction of prominent buildings. Amongst the authorities, Bishop Raterio (from Belgium) merits a special mention because he prepared an illustration of the city, the only document surviving from this period. In its urban layout, the city preserved its Roman grid plan.

In the following period of independent communes in northern Italy, the continuous wars and armed conflicts forced Verona to rebuild its fortifications. The arrival of the *Signoria* of the Scaligers (1259–1387) favoured the development of the town, which had already extended its possessions to a large part of the Venetian territories in the north-west. Cangrande I de la Scala (1311–29) decided to further extend the city ramparts, and to reorganize the defence of the city so as to resist even long sieges. The strength of the defences was such that Verona remained a stronghold in the subsequent Venetian and Austrian periods. This decision also had an impact on town planning and the city initiated an active period of construction, especially large basilicas and administrative ensembles. In 1387, Giangaleazzo Visconti of Milan conquered Verona for a short period, building new ramparts, as well as a citadel in the southern part of the city.

From 1405 until 1797 Verona was a wealthy and active part of the Venetian Republic. Apart from a conflict in the early 16th century, this was a period of peace. The Venetians commissioned the Veronese military architect Michele Sanmicheli (1484–1559) to reinforce the medieval fortifications. He designed the series of polygonal bastions placed at regular intervals, as well as building three new city gates (*Porta Nuova*, *Porta Palio*, *Porta San Zeno*) of great architectural significance. The position of these gates favoured the development of the city in the area comprised between the communal and the Scaligerian walls further south. The Venetians prohibited extending the city beyond this limit for military reasons and the ban remained in force during the Austrian Empire. This forced all development to remain inside the walled area, thus contributing to unity in the development. For the city, the Venetian period was characterized by considerable economic autonomy, reflected also in administration and in culture. A great number of prestigious palaces of wealthy families and numerous religious and public buildings marked the period.

With the Austrian domination (1814–66), Verona strengthened its military role. Marshal Radetzki and his general-architect Franz von Scholl repaired the damages caused by the Napoleonic wars, and large military complexes were built inside the city, including the impressive Arsenal, close to the medieval bridge of *Castelvecchio*. In 1866, when

the Austrians handed the city over to the Kingdom of Italy, there were 65,000 inhabitants but practically no industry. The city thus entered a period of some difficulty, which was aggravated by the terrible flood of 1882. The river rose some 8m and numerous buildings, watermills, and sawmills were wiped out. While the two main bridges were destroyed, the old bridges resisted the force of the river.

From this time on, the city's development changed. Its military role having come to an end, development now expanded outside the walls and new districts were established. It was also the beginning of industrial development. By 1927 the population had grown to 150,000, and the first competitions for urban plans were organized in 1931–32. World War II was devastating to the city: 40% of the building stock was destroyed, including all the bridges. There followed a long period of intense reconstruction and restoration, with the active participation of the Superintending Architect of Verona, Piero Gazzola (1908–79), founding President of ICOMOS and one of the initiators and principal authors of the Venice Charter. The reconstruction period also led to the approval of the first urban master plan of Verona in 1958, amended in 1975.

#### *Description*

The nominated area of the historic city of Verona covers 452.9ha. This area includes practically the entire walled city to the west and east of the River Adige. The core of the city consists of the Roman town, established in the loop of the river. In the early Middle Ages this area was slightly extended towards the west. The Scaligers rebuilt the walls, embracing a much larger territory in the west and another vast area on the eastern side of the river. This remained the size of the city up to the 20th century. Administratively, it is now divided into four main districts: the *Città antica* in the centre, *Cittadella* in the south, *San Zeno* in the north, and *Veronetta* to the east of the river. The proposed buffer zone has an area of 325ha and it surrounds the nominated area, outside the walled city. The nominated area has 31,000 inhabitants and the buffer zone 19,000. The city of Verona has about 254,000 inhabitants.

In the north of Italy, Verona is one of the richest cities in Roman remains, including the amphitheatre, the theatre, and the gates. It also has an important number of monuments dating from the Middle Ages and the Renaissance, such as the Romanesque San Zeno (1117–1227), with a brick and marble façade, a beautiful marble porch, and a triptych by Andrea Mantegna. The heart of Verona is the ensemble consisting of the *Piazza delle Erbe* (with its picturesque vegetable market) and the *Piazza dei Signori*, with their historic buildings, including the *Palazzo del Comune*, *Palazzo del Governo*, *Loggia del Consiglio*, *Arche Scaligere*, and *Domus Nova*. The *Piazza Bra* has a number of classicist buildings. Antonio Pisanello (Pisa, 1380–1455) created important frescos in Verona. Other painters who influenced the Veronese school were Jacopo Bellini (1396–1470) and Paolo Cagliari, detto Veronese (1528–1588). Verona produced two distinguished architects, Fra Giordano (1433–1513) and Michele Sanmicheli (1484–1559). The modern contribution of the architect Carlo Scarpa (Venice, 1906–78) in Verona is also remarkable.

The following are a selection of the most representative buildings in the different historic epochs of Verona:

- The Roman period

*Porta Borsari* (1st century CE), a city gate at the beginning of the *decumanus maximus*, is built of white stone with two arches at the ground level and two levels of arcaded openings above. *Porta Leoni* (1st century CE) represents one of the most refined archaeological discoveries of Verona; currently only half of the structure remains, attached to a later building. *Arco dei Gavi* (1st century CE) was dismantled in the Napoleonic period and rebuilt next to Castelvechio in the 1930s, using original material. The *Ponte Pietra* (1st century CE) has Roman remains in the first two arches built in stone; the central arch was built in the 13th century and the others in brick in the 16th century. The bridge was destroyed in World War II; it was restored and rebuilt after the war, based on existing measured drawings and documentation and using original material recovered from the river. The *Roman theatre* (1st century CE) was excavated in the mid 19th century under the houses that had been built over it and was restored for the use for spectacles. The *Amphitheatre Arena* (1st century CE) is elliptic in plan (139m x 109m) and is the second largest after the Coliseum in Rome. Originally a wall of three orders surrounded it, but this collapsed in an earthquake in the 12th century. The Arena is regularly used for opera festivals. For some years restorations have been taking place in the parts that have suffered most.

- Romanesque period (8th–12th centuries)

The church of *San Giovanni in Valle* (11th–12th) was built on the ruins of previous buildings. The interior has three aisles and there is pre-Romanesque crypt. The elevations of the church of *S. Lorenzo* (8th–12th) consist of a mixture of materials, tuff in lower parts, and tuff and brick alternating in the upper part. The entrance has a Renaissance porch. The church of *S. Fermo* (11th–12th) was built in tuff and brick on the remains of an earlier basilica of the 8th century. The building consists of two churches, one above the other. The main front, built in alternating tuff and brick, is a good example of medieval art in Verona. The tombs are on the exterior; the church has small arches, tall windows, ample staircases, and a beautiful Romanesque porch. The *Cathedral (Duomo)* was first built in the 6th century but rebuilt in the 12th century after an earthquake. The facade, completed in the 14th century, is in Verona marble and has bas-reliefs representing sacred and profane episodes of different types. There is a fine 12th century cloister with arcades on double colonnades. The church has been recently restored. Other buildings from this period include: Abbey of *SS. Apostoli* (end 12th), the church of *S. Stefano* (11th–12th), and the Abbey of *S. Zeno* (11th–12th). The last-named is an important example of Romanesque architecture and sculpture. The church has been built over a series of previous buildings on the same site.

- Scaliger period (13th–14th centuries)

The church of *S. Anastasia* (13th) was built by the Dominicans; its facade remained incomplete. The *Arche Scaligere* (13th) is the cemetery of the Scaliger family, close to Piazza dei Signori. *Castelvechio* (1354–57) is the fortified residence of the Scaliger family, built at the time of Cangrande II over a previous fortification. The complex was restored and transformed into a museum in the 1930s; Carlo Scarpa restored it a second time, in the 1960s. The *House of Juliet* (13th) is a small genuine medieval palace; a balcony was added in the 1930s, inspired by Shakespeare's drama.

The *House of Romeo* is a medieval complex, greatly transformed in later periods, and relatively little remains from the original building.

- Renaissance to modern period

There are numerous buildings that date from this period in the centre of Verona. The following can be mentioned: the churches of *S. Nazaro* (15th), *S. Maria in Organo* (15th), *S. Giorgio* (15th), *S. Tomaso* (15th), *S. Bernardino* (15th), and *S. Eufemia* (14th–17th). There are the palaces of *Canossa* (architect M. Sanmicheli, 1530–37), *Pompei* (Sanmicheli, 16th), and *Bevilacqua* (Sanmicheli, 1530), the gates of *Porta Palio* (Sanmicheli, 1525), *Porta Nuova* (Sanmicheli, 16th), *Porta Vescovo* (Sanmicheli, 16th), and *Porta S. Zeno* (Sanmicheli, 1541), as well as the *Bishop's Palace* (16th) and the *Giusti Garden and Palace* (16th–17th). From the Austrian period of the 19th century the notable buildings include the *Castel San Pietro* and the *Caserma S. Marta*. Of more recent works, it is worth noting the contribution of the architect Carlo Scarpa (eg the display of the collections and the restoration of the Museum of *Castelvechio* and the building of the *Istituto Bancario*). Also worthy of mention is the striking new bridge of *Ponte Risorgimento*, designed by L. Nervi.

## Management and Protection

### Legal status

Various public and private institutions, which are subject to current legal administrative and planning norms and regulations, own the monumental, architectural, and artistic properties in the historic town of Verona.

Listed buildings and monuments are protected under the national Law for the Protection of Artistic and Historic Properties (1089/1939); the environment is subject to the national Law for the Protection of Natural Beauty (1497/1939). There is local legislation (33/1991) related to the implementation of the general management plan of the city of Verona, establishing detailed norms for the protection of the historic area. The entire municipal area of the city is subject to the Urban Master Plan of 1975, updated by amendments. A revised master plan has been adopted in 1998, in accordance with the regional planning legislation of 1984, and is currently in the process of being approved by the city authorities. This plan will give particular attention to the protection and the rehabilitation of the historic town.

### Management

The State controls all listed buildings, monuments, museums, collections, and archives through the appropriate institutions. These include particularly the superintendencies for the protection of historic buildings and sites (*Soprintendenza ai beni ambientali e architettonici*), archaeological heritage (*Soprintendenza per i beni archeologici del Veneto*), and the artistic and historic objects and collections (*Soprintendenza per i beni artistici e storici del Veneto*). The municipal administration is responsible for the control of the implementation of the planning norms and the protection of the historic town. The city has some 1.5 million visitors, well distributed over the year, and it has a solid structure and facilities for visitor management. Verona is classified as a zone of "lesser seismic risk." In view of the possibility of

flooding, there have been important works to contain the river, undertaken after the 1882 flood.

Owing to the long evolution of the historic city within its defensive walls, the social structure is of very mixed nature, involving all social classes. As a result of wartime destruction in the 1940s and the subsequent reconstruction period, however, many inhabitants of lower social status were obliged to move to the periphery. One of the objectives of the new urban management plan is to rebalance the social and economic structure of the historic town and to redefine the strategies for the rehabilitation of the historic building stock.

The new urban master plan of Verona has been justified as a result of the economic and social changes that have occurred in the past 25 years and the major differences in living standards, communication systems, and mobility. The plan will give particular consideration to two key issues: the strategic elements deriving from the geographical position of the city, and its artistic, historic, and cultural significance of the city. Moreover, the plan provides strategic guidelines for the conservation and valuation of the natural setting of the city, including a park of 850ha south and north along the River Adige, with the aim of achieving a balance in the ecosystem and the use of the rural areas. The entire historic area (consisting of 4500 occupied units) has been surveyed, documented, and analysed in detail, in view of proposed types of treatment, ranging from conservation and restoration to the possibility of making different degrees of modifications according to the historic and cultural significance of the property. Attention is given to new itineraries for visitors, the initiation of a programme for the revaluation of the defence system of the city, reorganization of traffic and parking areas, coordinated relocation of the university faculties in the *Veronetta* area, and the limitation of large service structures in the historic centre and proposal of alternatives outside the walled city.

## Conservation and Authenticity

### *Conservation history*

The historic city of Verona survived intact until the 19th century. The walls surrounding the city of Verona impeded industry, railroads, and other transforming elements of the 19th century from being implemented in the city. The urban structure thus shows exceptional coherence and a large degree of homogeneity. Furthermore, the early 20th century architecture is mainly located outside the walls. The 1882 flood caused destruction, especially along the river. This was also the beginning of industrial development.

The destruction during World War II was very important in Verona, with a high level of damage to buildings (c 40%). This event could have led to a radical change of the nature of the historic town; however, the reconstruction plan, dated 1946, took into account the criteria of maintaining the original structure of the city, and the reconstruction process was carried out with utmost care. The role of Professore Piero Gazzola, first President of ICOMOS and Supervisor of the Heritage of Verona, was crucial in this process, and he was also responsible for the reconstruction of the Roman bridge. The damage resulting from World War II left open spaces where well integrated social housing has been provided. There are also large barracks,

which underline the military nature of the city (at present it houses a NATO headquarters).

### *Authenticity*

The City of Verona retained its historic fabric completely intact until the 1882 flood and World War II, which caused a large amount of damage. Since then, the city has been subject to restoration and reconstruction, which was done with great care and respecting the historic fabric. At the present time, Verona still displays an exceptional amount of Roman remains, and its Roman origins are also reflected in its street pattern. The particular significance of Verona lies in the continuity of its military use, and the defence system has been well preserved. In the 20th century, the urban fabric has expanded beyond the city walls, but the natural setting of the town is still of outstanding quality, and is fully protected. The historic city of Verona can thus be considered to fulfil the requirements of the test of authenticity.

## Evaluation

### *Action by ICOMOS*

An ICOMOS evaluation mission visited Verona in January 2000. ICOMOS also consulted its International Scientific Committee on Historic Towns and Villages.

### *Qualities*

The historic city of Verona is an outstanding example of military defensive architecture and shows continuity in its historical stratification from antiquity to the present day. It has always maintained its military significance, which has also helped to maintain an exceptional unity within the walled city as well as avoiding an uncontrolled development outside the walls, as was the case in many other cities in the 19th century.

Verona contains masterpieces of architecture, such as the Roman amphitheatre, theatre, bridge, and gates, the Scaliger walls, the Renaissance bastions by Sanmicheli and the Austrian additions by von Scholl, as well as the palace-museum of *Castelvecchio*, numerous churches, palaces, towers, and monuments. The grid structure of the Roman city has been maintained up to the present day and testifies graphically to the ancient foundation.

Verona is a city of exemplary value due to its historical and architectural heritage. The restoration and reconstruction after World War II was particularly well carried out, and recent interventions such as those designed by Carlo Scarpa in the *Castelvecchio* museum can serve as significant references for the rehabilitation of historic structures and areas.

### *Comparative analysis*

Verona is one of the major historic centres in Italy and in the Mediterranean. Based on a Roman grid plan, still reflected in the urban tissue, it has an important concentration of ancient monuments and historic structures from antiquity up to modern times. It is particularly remarkable as a major military stronghold, where the medieval system of walls has been maintained and complemented in later periods. The other cities in the same region, such as Vicenza and Ferrara, both on the World Heritage List, have different qualities. Vicenza and the Renaissance villas were included especially in respect of the creative contribution of Andrea Palladio.

Ferrara is a highly influential planned city of the Renaissance, closely related to the work of the Este family and their reclamation of the Delta of Po.

*ICOMOS comments*

The perimeter declared for the inclusion in the World Heritage List is correct and the buffer zone was slightly revised during the ICOMOS evaluation mission. Some parts of the buffer zone with no historical significance, such as the railway and industrial areas, were omitted. On the other hand, some late 19th century housing built for industrial workers and the middle class near the railway station was added. It also serves as important testimony to the Liberty architecture. As a result of the mission, complementary information was provided regarding the historic development of the city and current planning and management structures.

**Brief description**

The historic city of Verona was founded in the 1st century CE. It flourished particularly under the rule of the Scaliger family in the 13th and 14th centuries and as part of the Republic of Venice from the 15th to 18th centuries, and it represents an outstanding example of a military stronghold. Verona has preserved a remarkable amount of monuments from antiquity and the medieval and Renaissance periods, as well as being a city of culture and art.

**Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

*Criterion ii* In its urban structure and its architecture, Verona is an outstanding example of a town that has developed progressively and uninterruptedly over two thousand years, incorporating artistic elements of the highest quality from each succeeding period.

*Criterion iv* Verona represents in an exceptional way the concept of the fortified town at several seminal stages of European history.

ICOMOS, September 2000

## Ryukyu sites (Japan)

No 972

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Gusuku Sites and Related Properties of the Kingdom of Ryukyu |
| <i>Location</i>    | Okinawa Prefecture   |
| <i>State Party</i> | Japan  |
| <i>Date</i>        | 25 June 1999   |

### Justification by State Party

Each of the stone monuments and archaeological sites included in the nominated property illustrates the unique development and transition that Ryukyu underwent through political, economic, and cultural interchanges with mainland Japan, China, and south-east Asia. **Criterion ii**

The *gusuku* sites included in the nominated property are exceptionally precious archaeological remains, valuable as sources of information about the architecture of forts and castles which had developed in tandem with the political changes of Ryukyu since they first appeared as the residences of the chieftains of farming villages on the southernmost islands of Japan. They are tangible symbols of the now lost ancient culture and tradition of Ryukyu. Originally the *gusukus* were deeply incorporated in the daily lives of farming villages. They remain to the present day active stages for cultural activities for Ryukyu and local spiritual centres where people living in the region strengthen spiritual ties with one another through prayer and worship of their common ancestors. **Criterion iii**

Each of the monuments, sites, and cultural landscapes included in the nominated property is an outstanding demonstration that Ryukyu boasted high standards of civil engineering, architecture, and landscape architecture from both the cultural and the aesthetic points of view during the Ryukyu Kingdom. Stone monuments such as Tamaudun and Sonohyan-utaki Ishimon and other structures in stone, in particular, clearly reflect elements of architectural workmanship and design used in China and east Asia skilfully modified and adjusted to suit traditional Ryukyu materials. At the same time, Shikinaen shows, in its composition, landscape, and garden elements such as arched bridges, typical elements of a uniquely Ryukyuan sense of architectural composition and design born out of a fusion between Japanese and Chinese garden design. **Criterion iv**

The monuments and sites included in the nominated property represent the typical elements of religious beliefs and activities unique to Ryukyu. *Gusuku* sites were not simply

political centres but also religious stages for the local people of the farming hamlets. At the same time, *gusuku* sites are archaeological relics of high academic value and living spiritual centres for contemporary Ryukyuan people, reflected in the fact that they are still used today by priestesses known as *Noro* as settings for religious rituals. *Sêfa-utaki*, which was the religious centre of the entire Ryukyu Kingdom, retains the key features of the Ryukyuan sacred places known as *Utaki*: dense enclosed forest and picturesque rocks. It is intriguing that *Sêfa-utaki* commands a view of small islands in the eastern sea between the tree trunks of the dense forest, reminding devout visitors of the old Ryukyuan belief that the land of the gods, *Nirai Kanai*, is located far to the east at the end of the sea. In this sense *Sêfa-utaki* is a cultural landscape closely associated with religious beliefs unique to Ryukyuan nature worship, a living religious tradition still flourishing in the contemporary rituals and festivals of this region. Indeed, the entire nominated property is rooted in the spiritual lives and daily activities of the local people as an active setting for such rituals. **Criterion vi**

### Category of property

Two of the three categories of cultural property set out in Article 1 of the 1972 World Heritage Convention – *monuments* and *sites* – and also *cultural landscapes*, as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*, are represented in the nine properties that make up this nomination.

### History and Description

#### History

In the 10th-12th centuries, Ryukyuan farming communities (*gusukus*) began to enclose their villages with simple stone walls for protection. From the 12th century onwards powerful groups, known as *aji*, began to emerge. They enlarged the defences of their own settlements, converting them into fortresses for their own households; these adopted the term *gusuku* to describe these formidable castles. There followed a continual struggle for supremacy between the *aji*, which did not coalesce until the 15th century into three main kingdoms – Hokuzan (North Mountain), Chûzan (Central Mountain), and Nanzan (South Mountain).

The Sanzan (Three Mountain) period was marked by many changes in Ryukyuan society and economy. Improved tools and techniques resulted in enormous growth in agricultural production. There was intensive trade from the Sanzan Period onwards with Song Dynasty China, mainland Japan, the Korean peninsula, and south-east Asia, reaching its peak between the end of the 14th century and the mid 16th century.

This period came to an end in 1429 when Ryukyu was finally united by the Chûzan ruler into a single kingdom. The first king was expelled in a coup-d'état in 1469, but the kingdom survived intact until 1879; the two periods are known as the First and Second Shô Dynasty respectively. The third king of the Second Shô Dynasty, Shô Shin, consolidated the administration of the kingdom, instituting strong centralized control of both the political and the religious system.



The Kingdom was conquered from Japan in 1609 by the Satsuma fief during the Tokugawa Shogunate, but the new overlords retained the Ryukyuan monarchy as its local administration. It also provided valuable links with the rest of the world at a period when Japan was virtually closed to all overseas contacts. With the end of the Shogunate at the Meiji Restoration in 1868, it survived briefly as the “Ryukyu Domain,” but in 1879 the Ryukyu Kingdom was abolished and the islands became the Okinawa Prefecture under the new administrative system.

Ryukyu was the scene of heavy bombardment and bitter land fighting at the end of World War II; many lives were lost and the cultural properties were grievously damaged. It was under US administration until 1972, when control was returned to Japan.

#### Description

##### - Tamaudun Royal Mausoleum [monument; Naha City]

The mausoleum was built by Shō Shin around 1501 as a symbol of royal power, and to take advantage of the Ryukyuan people’s practice of worshipping at the tombs of ancestors.

It is carved into the limestone bedrock and covered by a gabled pantile roof. The walls enclosing the burial chamber and the mausoleum area are of coralline limestone. The burial chamber has three compartments, each entered through a stone gate. The central one was for the reception of royal remains before purification by washing; they were then transferred to the western chamber (kings and queens only) and eastern chamber (other members of the royal family).

##### - Sonohyan-utaki Ishimon (Stone Gate of the Sonohyan Shrine) [monument; Naha City]

This stone gate was erected in 1519 by Shō Shin, fronting a sacred forest (*Sonohyan-utaki*). It was considered to be the guardian shrine of the Ryukyu Kingdom, where prayers were offered for peace and security at annual ritual ceremonies.

It represents the unique style of stone architecture developed in Ryukyu. This is based on decorative designs used on wood but reproduced painstakingly in stone on rafters, gables, pendants, and ridges. Coralline limestone is used for the main structural members and the roof and fine sandstone on ridges and elsewhere. The doors themselves are in wood.

##### - Nakijin-jō (Nakijin Castle) [site; Nakijin Village]

The castle of the Hokuzan King during the Sanzan Period became the residence of the Ryukyuan Kingdom governor. Work began on its construction in the late 13th century and that it had reached its final form by the beginning of the 15th century. Archaeological excavations have produced immense quantities of Chinese ceramics, indicating intensive trade.

The castle is strategically sited on a lone hill, well defended by natural features (river, cliffs, deep valley). The steeply sloping external walls extend over 1500m, laid out in arcs conforming with the topography. They are constructed of blocks of hard limestone, rising to 6-10m, up to 3m thick at the top, where there are low parapets.

The existing gate (*Heirōmon*) is a reconstruction of 1962; following Japanese conservation practice, its foundations are separated from the below-ground archaeological evidence by a layer of sterile soil. Inside there are six enclosures. The first, at the highest point of the site, which was painstaking

levelled, was the site of the state hall, a shrine, and a stone slab recording the history of Hokuzan. In front is a second enclosure on which two more halls were built, and behind is the *Uchibaru*, the priestesses’ residence. One stage below is the *Shigemajōkaku*, with the barracks of the garrison.

The Lower Shrine (*Soitsugi-no-utaki*) was dedicated to the guardian deity of the castle. It is one of the most important sacred sites in the Ryukyu Islands.

##### - Zakimi-jō (Zakimi Castle) [site; Yomitan Village]

This castle was built in the early 15th century by powerful chieftain, Gosamaru. After the establishment of the Ryukyu Kingdom it served to watch over the survivors of the Hokuzan kingdom, who had fled to the west coast of Okinawa.

It is on an elevated site strategically selected to give a clear view of the Ryukyu royal castle of Shuri-jō. It consists of two linked enclosures surrounded by serpentine walls of coralline limestone blocks. The extant gate of the second enclosure is one of the oldest arched gates on Okinawa. Within are to be found the foundations of at least one large building. The site includes a sacred site dedicated to guardian deities, and it is still an active place of worship.

##### - Katsuren-jō (Katsuren Castle) [site; Katsuren Town]

Built in the 12th/13th century, Katsuren was the castle of another powerful chieftain, Amawari. Archaeological excavations have provided abundant evidence of extensive trade in the Sanzan period. Again sited on a dominating hill, it comprises four linked enclosures with walls of coralline limestone. The foundations of several substantial buildings have been discovered by excavation.

There are several ancient places of worship. In particular, the shrine dedicated to Kobazukasa, a round stone column in the middle of the first enclosure, is still of considerable spiritual significance. There is also a ritual stage (*Tunumutu*) in the third enclosure, where ten stone stools are placed in an L-shaped configuration. These are known to have been used by local priestesses (*noro*) for ritual prayers.

##### - Nakagusuku-jō (Nakagusuku Castle) [site; Kitanakagusuku and Nakagusuku Villages]

This castle, built in the turbulent final years of the 14th century and extended in the mid 15th century, consists of six enclosures, arranged in a line on a steep promontory. The walls are of coursed coralline limestone blocks; the corners are especially well fashioned using much larger, shaped blocks. In places the height of the walls exceeds 10m. Various forms of bonding the stone blocks (horizontal, hexagonal, random) are used on different walls, confirming that the castle was extended more than once. There are several places of worship in the southernmost enclosure.

##### - Shuri-jō (Shuri Castle) [site; Naha City]

Built in the second half of the 14th century, Shuri-jō was the main castle of the kings of Chūzan and, after unification, of the Ryukyu Kingdom. The hill on which it stands dominates Naha City and its port. It is divided into inner and outer enclosures, conforming with the topography.

The castle’s enclosure walls, built with random bonding of coralline limestone, extend over 1080m, with two watch towers, the remains of which are still visible. They vary in height from 6m to 15m and are on average 3m thick. There

were several gates, including vaulted examples with hipped-roof wooden turrets.

The state hall (*Heiden*) was a three-storeyed palatial structure with a hipped gabled roof, facing south-west, built on an elevated foundation platform with stone balustrades in front and along the sides of the approach stairway. Its decoration displays unique Ryukyuan features, most notably the front eaves of the gables, which have large dragon sculptures, in Chinese style. Only the first and second floors were used, the second being lavishly decorated, as befitted its use as the royal throne and reception room. The hall was surrounded by a state courtyard (*Unâ*), with large halls on either side; the northern of these, in Chinese style, was used for receiving and accommodating Chinese delegations, whilst the other was in Japanese style and served the same purpose for Japanese delegations.

The hall was destroyed by fire repeatedly, most recently and comprehensively during World War II. It had, however, been thoroughly recorded before the war, and exhaustive archaeological excavations took place before the present reconstruction was made.

- Shikinaen [site/cultural landscape; Naha City]

This royal garden villa is recorded as having been constructed in 1799. The plan of the garden shows Japanese influence, whilst Chinese features are to be found in some of the structures within it; the result is, however, uniquely Ryukyuan. The central feature is the pool, around which are disposed walkways, pavilions, artificial hills, and flower gardens. The pond itself is accentuated by the presence of two small islands and Chinese-style arched bridges; on one of the islands there is a hexagonal pavilion in Chinese style. Other pavilions are single-storeyed wooden structures roofed with red tiles, a privilege reserved for the upper classes.

- Sêfa-utaki [site/cultural landscape; Chinen Village]

During his long reign (1477-1526) the third Shô king, Shô Shin, reorganized and centralized Ryukyuan religion, the spiritual head of which was a women priest, *Kikoeôgimi*. Sêfa-utaki, already an important ritual site, became one of the most sacred places in the new religion.

There are several places of worship, three of them linked by stone-flagged paths. There are few material indications of the significance of Sêfa-utaki: it is essentially a densely wooded hill on which the shrines and prayer sites have an ageless spiritual quality that derives from their setting rather than manmade symbols.

## Management and Protection

### Legal status

Two of the nine properties that make up this nomination (Tamaudun and Sonohyan-utaki Ishimon) are designated under Article 27 of the 1950 Law for the Protection of Cultural Properties as Important Cultural Properties. They are also designated as Historic Sites, the designation which applies to the other properties. Any interventions proposed to the protected properties must be submitted for authorization to the national Agency for Cultural Affairs. There are heavy penalties for contravention of this law.

## Management

Ownership of the properties making up this nomination is varied. Sêfa-utaki and Zakimi-jô are owned by the relevant local authorities. Nakijin-jô, Katsuren-jô, and Nakagusuku-jô are largely on public land, with small portions in private ownership. Shuri-jô belongs to the Government of Japan and Okinawa Prefecture. Ownership of Tamaudun is shared by the Prefecture and Naha City, whilst Sonohyan-utaki Ishimon and Shikinaen are on lands belonging to Naha City.

Maintenance, repair, and presentation of these properties is the responsibility of the owners or custodial bodies. However, there is financial and technical support available from the national and prefectural administrations.

In addition to the protection of the sites and monuments themselves arising from designation under the 1950 Law, each of the properties features in municipal ordinances, which define buffer zones within which there are strict controls over building heights, design, colour, etc. Most also form part of city park projects, designed to improve their settings and their presentation to visitors.

## Conservation and Authenticity

### Conservation history

All the properties were designated cultural sites and monuments before World War II. During this time they were subject to systematic maintenance programmes, with some authorized repair and restoration projects on, for example, the castle walls.

Damage during the closing stages of World War II was enormous. Shuri-jô suffered worst, since the headquarters of the Japanese forces was dug beneath the monument; severe damage was also sustained by Sonohyan-utaki Ishimon, Tamaudun, and Shikinaen. After the end of the war conservation and restoration work was put in hand, though it had to compete with the major reconstruction required by the whole island in order to provide a basic social and economic infrastructure.

With the reversion of Okinawa in 1973, the Japanese Government initiated a major programme of restoration and conservation projects, mindful of the significance of these properties in the maintenance of Ryukyuan cultural identity. All such projects have been planned with great care and precision, with the objective of ensuring the highest degree of authenticity and integrity. Reconstructions are based on detailed archival and archaeological research and great care is taken to ensure that original and reconstructed features are clearly distinguished.

### Authenticity

Because of the strict standards of restoration and reconstruction that have been in force in Japan for more than a century, the level of authenticity of design and materials of the properties nominated is high. Care is taken to distinguish between original and restored or reconstructed structural elements and in the selection of materials for restoration. In a few cases of immediate post-war restoration using inappropriate materials, these either have been replaced or are clearly differentiated.

All such projects are based on meticulous survey and research in advance of starting operations. The complete reconstruction of the state hall at Shuri-jō derives from scale drawings and photographs of the hall before it was destroyed by fire, cross-checked with extensive archaeological excavation. The result is an exact replica of the earlier structure, which is of great symbolic value in Okinawa. At Shikinaen, a similar process is being used in the accurate re-creation of the garden of the royal villa.

Underground archaeological remains are carefully excavated, recorded, and preserved in good condition, where necessary sealed by a layer of sterile soil or sand from structures reconstructed *in situ* and protected against any form of intervention from them. There are examples of this at Nakijin-jō and Shuri-jō.

There is an equally high level of authenticity in terms of workmanship. Traditional techniques are employed extensively in all restoration and conservation projects.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited all the properties included in the nomination in January 2000.

### *Qualities*

The group of monuments and sites that make up this nomination graphically illustrate the special cultural trajectory of a territory that provided a link between the cultures of China, Japan, the Korean peninsula, and south-east Asia. Its multi-cultural background and the unique character that emerged from several centuries of interchange is of great importance in studying the processes of cultural interaction.

The nomination is also significant for the way in which ancient religious practices have survived intact over many centuries, and have been largely unaffected by the growth around them of major world religions, such as Buddhism and Christianity. This has been one of the most important factors in the strength of Ryukyuan cultural identity, despite some 150 years of external political and economic pressures.

### *Comparative analysis*

Because of the unique nature of the culture of the Ryukyuan Kingdom, it is difficult to find any comparanda, especially in east Asia or the Pacific Rim generally.

## Brief description

Five hundred years of Ryukyuan history are represented by this group of sites and monuments. The ruined castles, on imposing elevated sites, are evidence for the social structure over much of that period, whilst the sacred sites provide mute testimony to the rare survival of an ancient form of religion into the modern age. The wide economic (and hence cultural) contacts of the islands over that period are illustrated by the unique culture that emerged.

## Recommendation

That this property be inscribed on the World Heritage List on the basis of *criteria ii, iii, and vi*:

*Criterion ii* For several centuries the Ryukyu islands served as a centre of economic and cultural interchange between south-east Asia, China, Korea, and Japan, and this is vividly demonstrated by the surviving monuments.

*Criterion iii* The culture of the Ryukyuan Kingdom evolved and flourished in a special political and economic environment, which gave its culture a unique quality.

*Criterion vi* The Ryukyu sacred sites constitute an exceptional example of an indigenous form of nature and ancestor worship which has survived intact into the modern age alongside other established world religions.

ICOMOS, September 2000

## Schröderhuis (Netherlands)

No 965

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | Rietveld Schröderhuis (Rietveld Schröder House) |
| <i>Location</i>    | Utrecht   |
| <i>State Party</i> | The Netherlands                                 |
| <i>Date</i>        | 16 June 1999                                    |

### Justification by State Party

The Rietveld Schröder House "represents a masterpiece of human creative genius" owing to its purity of idea and concept, as well as its material, intellectual, and conceptual influence on 20th century architecture and its place in the history of civilization of this century. This also makes it "an outstanding example of a type of building which illustrates a significant stage in human history." **Criteria i and iv**

The Rietveld Schröder House is considered to be a manifesto of the *De Stijl* movement. Therefore it can "directly be associated with ideas and with artistic works of outstanding universal significance," considering the influence that the *De Stijl* movement had and still has on 20th century architecture and artistic life. **Criterion vi**

[Note This is a slightly abridged and modified version of the text in the nomination dossier.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*.

### History and Description

#### History

The Rietveld Schröder House in Utrecht was commissioned by Mrs Truus Schröder-Schröder (1889–1985), designed by the architect Gerrit Thomas Rietveld (1888–1965) and built in 1924. Mrs Schröder lived in the house for some 60 years, first with her children, then in the company of Rietveld, and finally alone. During this long period some changes were made in the interior, resulting partly from the needs of the inhabitants, partly from the experimental character of the building itself. In the 1970s and 1980s, the building

underwent restoration, re-establishing its initial form in the 1920s. The building is now a museum.

The Rietveld Schröder House can be seen as the manifesto of the *De Stijl*, an influential group of artists and architects who took their name from a periodical founded in 1917 by Theo van Doesburg (C E M Kupper, 1883–1931). His widow published the last issue in 1932. The periodical was devoted to modern Neo-Plasticism, and it became the most influential voice for the ideals of modern art and architecture in the Netherlands. It invited contributions from the foremost artists of the time, including Hans Arp, Vilmos Huszar, and Piet Mondrian (Mondriaan), and architects C van Eesteren, J J P Oud, and Gerrit Rietveld. Some of the roots of *De Stijl* can be found in Frank Lloyd Wright's influence on architecture in the Netherlands in the early 1900s. The *De Stijl* group stressed "total abstraction" with respect to what was called "Neo-Plasticism."

After the destruction wrought in World War I, the members of the group sought for the universal, as the individual was losing its significance. Abstraction, precision, geometry, striving towards artistic purity and austerity, studying the laws of nature to arrive at what really is, determined the thoughts and creations of *De Stijl*. The members of the group first expressed their ideas mainly in paintings, then in furniture and architecture; Rietveld's furniture has been referred to as "*De Stijl* sculptures." The Schröder House was the first declaration of these ideas in a large scale, thus becoming the architectural manifestation of the group. The range of ideas generated by the group reached Germany, influencing the establishment of the *Bauhaus* in Weimar in 1919.

The Schröder House (Prins Hendriklaan 50a) was located on the edge of the city of Utrecht close to the countryside, at the end of a 19th century row of houses. It was built against the wall of the adjacent brick house. The area beyond the house remained undeveloped, because it contained 19th century Dutch defence lines, which were still in use at the time. The design and building of the house took place simultaneously. The few existing drawings and the scale model show that the design evolved from a fairly close block to an open transparent composition of evenly matched spaces composed of independent planes. Much of the design was determined on the construction site. This was the case also of the colours, particularly the shades of grey, which were repainted several times to achieve the desired quality and tonalities. The building was conceived as a manifesto from the beginning; Mrs Schröder and Rietveld commissioned a full photographic documentation of the architecture. Their intention was to make sure the new approach to architecture and living were presented to reflect their intended ideas.

The house developed along with its use. Anything that did not suffice or no longer suited was changed, particularly regarding pieces of furniture but also some materials in the interior. After the children left home, there were more radical changes: for example, in 1936 the kitchen was moved from the ground floor close to Mrs Schröder's bedroom upstairs and the ground floor was often rented. There were many visitors from the beginning. Around 1935, in order to get some privacy, Mrs Schröder asked Rietveld to design a small room to be built on the roof; this was later removed. In the early years, until 1932, Rietveld kept a studio in the house; from 1958, after his wife died, he came to live there until his death. In 1972, Mrs Schröder established the Rietveld

Schröder House Foundation, which later bought the house, and raised funds for its restoration. The exterior was restored in 1974, and the interior in the 1980s after her death.

#### *Description*

Gerrit Rietveld was first introduced to carpentry and furniture design in his father's workshop. In 1919, he came to know *De Stijl* and made attempts to express the ideas of the group in his furniture. He made the "Red-Blue Chair" first in an unpainted version in 1919, and in colour in 1923–24. In 1923 he created the famous "Berlin Chair." Reflecting the ideals of the group, Rietveld was no longer trying to build a typologically determined unity but rather a balanced whole composed of heterogeneous parts. The Berlin Chair could be considered a piece of three-dimensional "architecture." From this context was born the Schröder House, which came to express the ideals of the *De Stijl* group on a larger scale, becoming the manifesto and the climax of the movement. Here the concept of space is no longer elaborated as defined within a cube. As with his early chairs, Rietveld gave a new spatial meaning to the straight lines and rectangular planes of the various architectural and structural elements, slabs, posts, and beams, which were composed in a balanced ensemble. At the same time, each element was given autonomy while emphasizing the fluidity and continuity of space. Although the building has obvious artistic value, Rietveld gave much attention to functionality. The house was also experimental, and several elements were changed during the lifetime of Rietveld.

The Schröder House measures about 7m x 9m, and it has two floors, developing around a spiral staircase in the centre. The main structure consists of reinforced concrete slabs and steel profiles. Whilst the northern wall was built against the adjacent building, the house is open in the three other directions, also by means of balconies. It is painted in basic colours, red, blue, yellow, black, and white, as well as shades of grey (often referred to Mondrian's paintings). Unlike a traditional Dutch house, where rooms are accessible through corridors, this house was conceived by Rietveld in a flexible manner. There is no hierarchical arrangement of rooms in the floor plan. The upper floor is one open space around the staircase. It can be divided into three bedrooms and a sitting room by sliding panels. The partially fitted furniture is part of the three-dimensional composition of the interior, executed in the same colours as the exterior. On the ground floor Rietveld was forced to meet Dutch regulations in order to acquire a building permit. There five rooms are grouped around a small hall. The interrelation of the rooms can be sensed by the fanlights above the doors and by the recessed and staggered inner walls.

#### **Management and Protection**

##### *Legal status*

Originally private property, the building was acquired by the Rietveld Schröder House Foundation in 1970. Subsequently, in 1987, it was conveyed to the Central Museum of Utrecht.

The Rietveld Schröder House was listed in 1976 and is currently protected under the 1988 National Monuments Act. The area where the property is located is also under protection. The zoning plan of the area is under revision and the aim is to renovate the nearby Waterlinieweg so as to be less dominant.

##### *Management*

The responsibility of the management of the property is shared by the Rijksdienst voor de Monumentenzorg, the Bureau Monumenten of Utrecht, and the Central Museum of Utrecht.

The Central Museum of Utrecht has an Activity Plan for the property, covering visitor management, surveys, and promotional campaigns. The reception of visitors is arranged in the adjacent building at Prins Hendriklaan, providing all necessary information and the presentation of the property, as well as being equipped for lectures.

#### **Conservation and Authenticity**

##### *Conservation history*

During the construction, Rietveld experimented with different techniques of rendering and different ways of achieving the desired combinations of colours, especially the shades of grey. At the beginning these were conceived as warm tonalities, but Rietveld himself later altered them slightly towards colder shades. The house also changed its use over time. As a result, Mrs Schröder and Rietveld together made modifications in the arrangement of the interiors and in the choice of furniture.

During World War II a lorry carrying ammunition exploded on the ring road not far from the house. All the windows were shattered and cracks appeared in the masonry of the south wall. The windows were repaired, but with some differences compared to the originals. The surroundings were also subject to changes, and a garage designed by Rietveld was added at some distance from the house. In 1963 the nearby ring road was raised to pass over the Prins Hendriklaan. As a result it was decided to conceal the house behind trees and bushes.

In 1973 a former collaborator of Rietveld, the architect Bertus Mulder, was commissioned by the Foundation to survey the condition of the building. As a result the exterior was restored in 1974 under his direction. This involved the repair of structural cracks, renovation of external renderings, and replacement of rotten wooden windows and doors, the steel skylight, and the roofing material. The exterior was repainted and the rusting steel structures of the balconies were cleaned and preserved. The garden was laid out and the fence rebuilt in 1983. The garden plan was by Mrs Schröder herself, who preferred plants that grow wild in the surrounding area.

On the occasion of this work, in 1974, the board of the Foundation discussed the fundamental principles of the restoration. Mrs Schröder was a member of the board and Bertus Mulder was also involved. The House was conceived as an expression of a new type of architecture and a new way of living and could be considered in the nature of a manifesto. It was believed that this historic significance had to be experienced in as much of its true meaning as possible. The decision was thus taken to restore the house as much as possible to its original state. The colour scheme was therefore referred to the original composition, consisting of white, black, red, yellow, and blue, and five shades of grey with the original contrasts, without the later tendency towards blue. Enough was known about Rietveld's use of these colours. The most delicate part was mixing the grey

tones; the painter who had worked with Rietveld mixed the greys on the spot just as Rietveld himself had had to do.

After the death of Mrs Schröder it was decided to restore the interior of the building between December 1985 and March 1987. This was done following the earlier decision by the board of the Foundation regarding the objectives of the restoration. Again it was necessary to remove the plaster rendering, especially in the upper floor, and to redo and repaint the surfaces as originally conceived by Rietveld in the 1920s. All the original furniture was restored and positioned as in the 1920s. Missing objects were remade on the basis of records and existing evidence. As a result of the works, the house is now in excellent condition and under regular care; the Central Museum of Utrecht and Bertus Mulder supervise the maintenance.

#### *Authenticity*

The Rietveld Schröder House was lived in as a house for 60 years and some changes were made according to the needs of its evolving use. Now it is a museum and it has been restored back to its original condition in the 1920s. The outstanding universal significance of this building can be seen in its being a realization of design concepts and ideas and a manifesto of the *De Stijl* movement. It is as such that this work of Rietveld has been recognized internationally, and that is why it has influenced the Modern Movement in 20th century architecture. The restoration of the interiors to their 1920s aspect is therefore justified in this case.

The building has maintained the authenticity of its design concept and its structure. The restorations of the 1970s and 1980s were done with great care, making every effort to preserve what was possible. Unfortunately, owing to the poor condition of some materials, it was necessary to replace the renderings as well as various fittings. The painting will need to be repeated every five years in the future as part of routine maintenance, based on the original colour scheme and the same workmanship as it was originally. Although there have been some changes in the context, including the new ring road built in the 1960s, the location of the building is still the same in relation to the row of town houses and the small park that formed its original setting.

In its essence, the Rietveld Schröder House satisfies the test of authenticity in relation to all required parameters.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS expert mission visited the Rietveld Schröder House in January 2000.

##### *Qualities*

The quality of the Schröder House lies in its having produced a synthesis of the design concepts in modern architecture at a certain moment in time. In this regard, it can be considered not only a manifesto of the *De Stijl* movement but also an icon of the Modern Movement in architecture. Part of the quality of the house is the flexibility of its spatial arrangement, which allows gradual changes over time in accordance with changes in functions. At the same time the building has also many artistic merits, and its visual image has strongly influenced building design in the second half of the 20th century. The interiors and furniture are an integral

part of its design and quality and should be given due recognition.

#### *Comparative analysis*

The Rietveld Schröder House is in many ways unique. It is the only building of its type in Rietveld's output, and it also differs from other significant buildings of the early modern movement, such as the Villa Savoye by Le Corbusier or the Villa Tugendhat by Mies van der Rohe.

The difference lies in particular in the treatment of architectural space and in the conception of the functions of the building. Many contemporary architects, including Le Corbusier, were deeply influenced by the Schröder House and this influence has endured up to the present. In fact its impact lies more in having provided incentives and ideas for the development of modern architecture than in producing a type of building. At that time its design was an entirely free and new approach to the relationship of living and architectural form. That is where the building has become an icon of the Modern Movement in architecture.

#### **Brief description**

The Rietveld Schröder House in Utrecht was commissioned by Mrs Truus Schröder-Schräder, designed by the architect Gerrit Thomas Rietveld, and built in 1924. This small one-family house, with its interior, the flexible spatial arrangement, and the visual and formal qualities, was a manifesto of the ideals of the *De Stijl* group of artists and architects in the Netherlands in the 1920s, and has since been considered one of the icons of the Modern Movement in architecture.

#### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria i, ii, and vi*:

*Criterion i* The Rietveld Schröder House in Utrecht is an icon of the Modern Movement in architecture, and an outstanding expression of human creative genius in its purity of ideas and concepts as developed by the *De Stijl* movement.

*Criterion ii* With its radical approach to design and the use of space, the Rietveld Schröderhuis occupies a seminal position in the development of architecture in the modern age.

*Criterion vi* The Rietveld Schröderhuis is a manifesto of the ideas and concepts of the *De Stijl*, one of the most influential movements in the Modern Movement in art and architecture.

ICOMOS, September 2000

## Arequipa (Peru)

No 1016

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | Historic Centre of the City of Arequipa |
| <i>Location</i>    | Province of Arequipa                    |
| <i>State Party</i> | Peru                                    |
| <i>Date</i>        | 20 July 1999                            |

### Justification by State Party

The Historic Centre of Arequipa was built in white and pink volcanic rock (known locally as *sillar*) and represents an expression of the creative talent of its people, shown in the robust walls, the extensive use of archways and vaults as a structural system, the magnificence of its courtyards and open spaces, and the intricate Baroque decoration of its facades. The Baroque texture is crowned with friezes, flanking the gargoyles with the figures of pumas or mythical characters. The architecture of Arequipa is an integration of European and native characteristics, seen in the admirable work of former Spanish masters, *criollo* and Indian masons, and innumerable master builders still at work today. They have formed a school that has been crucial throughout the region, and also influential in Andean valleys such as the Colca and Condesuyos and reaching the highlands of Puno.

The unique local distinctiveness of the city is the result of the challenges of circumstances and its historical background. The prior existence of an indigenous people with their own culture, developed from Puquina, Collagua, Lupaca and Inca influences, a process of conquest and evangelization, as well as the spectacular natural environment and the frequent earthquakes, have all been vital elements in defining the identity of Arequipa. The city is a product of the resistance of its population to the tremors of the earth and an ability to take advantage of crises. An entire city of over 49 blocks was built in the 17th and 18th centuries, forming a uniform ensemble in carved stone and crowned with vaults and domes. The city rests in the foothills of three volcanoes giving it a magnificent setting of snow-peaked mountains.

The qualitative criteria include originality, representativity, traditionality, regional influence, location, privileged geography, urban layout and design, materials, building and decorative systems, and the fact that they are a product of a rich social and cultural *mestizaje*.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it

considers this property should be inscribed on the World Heritage List.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

Arequipa was founded on 15 August 1540 by a handful of Spanish *conquistadores*. The site was in a valley that had been intensively farmed by pre-Hispanic communities, a fact that has contributed to the topography of the place. The layout of an indigenous hamlet has survived close to the Historic Centre in the district of San Lázaro.

Major earthquakes have marked the key moments of change in the development of Arequipa architecture. It is thus possible to identify five periods of development: the foundation period as a village (1540–82), the period of Baroque splendour (1582–1784), the introduction of Rococo and Neo-Classicism (1784–1868), modern empiricism and Neo-Classical fashion (1868–1960), and contemporary design. The city underwent its principal development in the era of the viceroyalty and it was an important economic centre in the southern Andes. Its role in the history of the Peruvian Republic was, and continues to be, crucial. The Historic Centre has been a centre of popular civic rebellions and demonstrations, as well as being the birthplace of many outstanding intellectual, political, and religious figures in the country.

The first buildings in Arequipa were constructed using adobe and stone, with roofs of straw, sticks, or mud. Some of these still exist in the old district of San Lázaro. Later building materials were brick and straw, still found in some examples in the Convent of Santa Catalina. The natural disaster of 1582 caused a major change in favour of anti-seismic construction, introducing a systematic use of *sillar*, a pink or pearl-coloured volcanic stone that was freely available. Earlier this material had only been used in the doorways of the main church and in a handful of dwellings. Being soft, light, thermic, and resistant, it now provided a solution to the problems caused by earth tremors, as well as being pleasing aesthetically.

#### Description

The nomination of the Historic Centre of Arequipa consists of 49 original blocks of the Spanish layout (excluding three blocks adjacent to the *Mercado San Camilo* not considered to be adequate because of their style). In addition there are 24 blocks from the colonial period and the 19th century. A buffer zone has been indicated, consisting of the surrounding areas of more recent construction.

The core of the historic town is the Plaza de Armas (Plaza Mayor) with its archways, the Municipality, and the Cathedral, the most important Neo-Classical religious building in the country, constructed in the mid 19th century on the ruins of an earlier Baroque church. At one corner of the plaza there are the church and cloisters of *La Compañía*, considered the most representative ensemble of

the Baroque *mestizo* period at the end of the 18th century. The Monasterio de Santa Catalina is a spectacular religious citadel, integrating architectural styles from the 16th to 19th centuries and having an area of 20,000m<sup>2</sup>. The structures of the complex of San Francisco include a small square, the main church, the convent, and the cloisters of the third order, dating from the 18th century. The chapels and convents of Santo Domingo date from the 16th to 18th centuries, San Agustín, La Merced and the church of Santa Maria are from the 17th century; Santa Teresa and Santa Rosa are examples of 18th century architecture. In addition the 18th century Puente Real (now Puente Bolognesi) and Puente Grau are also built of *sillar*.

The Historic Centre contains some 500 *casonas*, of which over 250 are listed for protection. These were generally built in the 19th century on the sites of earlier colonial buildings destroyed in the 1868 earthquake. The *casonas* are characterized by semi-circular arches and vaulted roofs, generally made of *sillar* stone. *Sillar* structures have always been built with thick walls, in domestic buildings between 1m and 1.5m and in churches over 2m. With the use of lime mortar the walls acquired firm consistency, further increased by brick or *sillar*-stone vaults, justified by scarcity of wood. The heavy structures have been enhanced with ornamental designs in large thick rounded frames or deep protrusions and sculptures on flat surfaces. Light combines with such features to create a dynamism which alleviates the heaviness of the structure and makes it more interesting. The lateral doorway of the Iglesia de Santo Domingo (early 17th century), an allegory of the Final Judgement, is an example of such artistic expressions, typically found in all doorways of the city and the region.

The merit of Arequipa architecture is not limited to the grandeur of its religious monuments. It is also in the profusion of dignified *casonas*, characteristic well proportioned vernacular houses. The urban space penetrates the interior of the city blocks through large doorways and hallways into the courtyards, where the carvings of the facades are reproduced, thus accentuating spatial continuity. Doorways and windows are flanked with pillars and crowned with protruding pediments that blend with the large walls. The ornamental economy of the porches harmonizes with the shape of the vaults, the projecting cornices, and the carved corbels. Narrow window openings allow light to enter the semi-circular arches or vaulted roof spaces. Together with the monumental ensembles, streets, and squares the *casonas* ensure the harmony and integrity of the townscape and give the city an exceptional urban value.

The most important historic ensembles of Arequipa include the following:

- The convent of Santa Catalina

The citadel in which the convent is housed and the communal way of life there are somewhat unique in the Western Christian tradition, and there are hardly other convents of the same type. Founded in 1579, the convent is estimated to have housed some 56 black-veiled nuns, 18 white-veiled, 51 novices, and 200 maids and servants. The first phase of construction consisted of a gate building, three cloisters, the refectory, and a chapel, later supplemented with other buildings. The charm of this complex lies in its solidity and beauty, created in traditional building techniques. The domes and arched

roofs increase the inner spaces and make the buildings seem stronger. The main cloister is rectangular in shape and parallel to the nave of the church. It has rectangular pillars, half-pointed arches, and cross-shaped vaults. The convent houses numerous oil paintings from the Cusco School. This construction has been undertaken with such vernacular homogeneity that it is not possible to distinguish the different phases of building. In any case, there have been no great changes since the Colonial and Republican periods and the complex has preserved its authenticity as a testimony to a particular lifestyle. The convent represents an extraordinary degree of architectural purity, obtained by self-sufficiency and autonomy, in a static colonial system. The sense of shape, colour, and space has been highlighted through skilful restoration.

- The Plaza Mayor and the Cathedral

This public square is considered one of the most beautiful and imposing in Peru. The City Council has been in the plaza since the city was founded, and in addition there have been many other functions. Its archways have been rebuilt several times after earthquakes and its monuments have also suffered serious damage; fire destroyed the old cathedral in 1844 and an earthquake damaged La Compañía. In spite of this the plaza has remained the heart of the old town and the scene of many historic events. On three sides it has archways with granite pillars and brick vaults; the north-west side is occupied by the imposing 19th century Neo-Classical cathedral. This was built in *sillar* stone by the Arequipa master builder Lucas Poblete and completed in 1850. It has triangular windows and two pyramid-shaped bell towers in each of its blocks. The convent and church of San Agustín take up the west side of the plaza. Opposite the Cathedral is the Portal del Cabildo, earlier known as Los Escribanos. The architect Eduardo de Brugada designed the Neo-Renaissance archways in 1877; the second level was built in 1913–14 and rebuilt after earthquake damage in 1960. In the centre of the plaza there is a bronze fountain on three levels, built at the request of Viceroy Don José Antonio de Mendoza, Marquis of Villagarcía, in the mid 18th century.

- La Compañía

The large complex of the Temple of la Compañía is at the south-west corner of the main square. It began as a small prayer chapel in 1578. The first church was built in 1610; a larger construction was initiated in 1621 and completed around 1698. Based on a Latin cross, the form derived from the church of Il Gesù in Rome. The transept crossing of the church has a semi-circular dome to provide light to the presbytery and the transepts. The sacristy has a square plan and a dome and is decorated with mural paintings showing simple images of foliage, birds, and the four Evangelists. The ornamental main elevation has two main parts, containing the entrance and a tympanum. The representations are varied, including human figures with long plant-like tails, fantastic animals, masks with feathered foreheads, feline-shaped heads with human features, lions' heads, and birds with natural heads and abstract bodies. The lateral facade is elaborately decorated, including the figure of Saint James cutting off the heads of Moors, surrounded by mermaids and plants. La Compañía has a valuable collection of the best works of two Jesuit masters, Bernardo Bitti and Diego de la Puente, who had a



decisive influence on viceregal painting. The ensemble has cloisters built in the 18th century.

- Santo Domingo

This complex of the Dominican Order has been severely damaged by many earthquakes and little remains of the original buildings. Today on the site there is a three-nave church with a high choir, raised by a sillar-stone arch. The most important part of the building is its lateral facade with sculptured decoration dating from late 17th century, the oldest in Arequipa.

- La Merced

The Orden Militar de Nuestra Señora de la Merced is located south-east of the Plaza Mayor. Founded in 1548, it was the second order in the city. Here, too, earthquakes have damaged the buildings. The church is characterized by the fact that the dome is over the presbytery. There is an interesting archway, now blocked, which used to be the entrance to the convent. The most important feature of the convent is its huge chapter house, where one room is covered by a Gothic vault with beautiful ribs, reminding of the splendour of the early Arequipa.

- San Agustín

Although destroyed by the earthquake in 1868, the main facade of the church still remains. The foundation goes back to 1575 and is related to San Nicolás de Tolentino. At the sides of the church there are the remains of the main doorway of La Compañía. The facade has important early sculptural decoration with a unique composition in white and grey, giving depth and charm to the doorway. The old sacristy survived the 1868 earthquake and has remained the most notable of example of its type in the region.

- San Francisco

Facing one of the most beautiful small *plazuelas* of the city is the temple of San Francisco. The church has a rectangular plan, three naves, a crossing, and a presbytery. The convent was founded in 1552 but the construction took place some years later. This complex has also suffered from earthquakes and major changes have been made to the original structures. The fine choir of the church, carved in sillar stone, has been much admired. The carvings are some of the best works of the 17th century in Arequipa. The temple of the Third Order is located at the same square and was rebuilt after the 1784 earthquake.

## Management and Protection

### *Legal status*

The public spaces of the Historic Centre of Arequipa are the property of the Peruvian state and are managed by the Municipalidad Provincial de Arequipa. The convents and churches in the city centre are the property of the Catholic Church, managed by religious orders and the office of the Archbishop of Arequipa. The main *casonas*, classified as historical monuments, are the property of public and private institutions (ministries, government offices, banks, cultural and educational centres, and universities). Other *casonas* are the property of private individuals.

According to the 1972 Supreme Resolution 2900-71 ED and the 1977 Supreme Decree 012-77-IT/DS, the Peruvian

state has recognized the Monumental Zone of Arequipa and has designated a series of monuments and monumental urban spaces within this zone.

### *Management*

The city of Arequipa has some 776,000 inhabitants and the Historic Centre around 20,000. About 150,000 people use the services of the centre area every day. The annual number of tourists is about 290,000, including some 74,000 foreigners (10% of the total visiting Peru). The city has an alarming level of pollution, mainly due to traffic and lack of smoke control. The road system of the area was seriously damaged as a result of El Niño. In addition, the place is in a seismic area (the Circle of Fire of the Pacific) and there is constant but low-intensity volcanic activity. The zone is connected to the national warning systems regarding natural disasters.

The management of the Historic Centre is at present the responsibility of the Municipal Authority for the Historic Centre and Monumental Zone. A Management Council was established in June 1999, consisting of a multidisciplinary group of professionals and technicians. The authority has scanty resources but is contacting public and private organizations to stimulate interest and to raise funds. The first task will be the preparation of a master plan for the revitalization of the Historic Centre, to be made in collaboration with the *Instituto Nacional de Cultura*. It is expected that the plan will be completed by August 2000.

The master plan for the recovery of the Historic Centre is seen in terms of strategic planning principles and action planning. The authority is proposing to have a close relationship between the programme and its execution. The plan is intended to establish a basis for the coordination of the activities of municipal authorities, the public sector, the central government, and the private sector, as well as encouraging neighbourhood participation in the renovation of the physical structures and in finding solutions to the social problems. The recovery process should include actions such as conservation, planning control, heritage appreciation, and promotion, give the impulse for a selective property market, improve the living conditions of current residents, and strengthen public administration by appropriate regulations. It is proposed to promote feasible investment projects, to be carried out by means of formal agreements with the potential actors: the local authority, private investors, the inhabitants, international organizations, and the central government. Further projects include updating the survey of the urban area, preservation of the city's legacy, dealing with slums and with unregistered traders, improving road infrastructure, transportation, public spaces, landscaping, introducing basic services and environmental recovery, improving safety, generation of jobs and income, cultural development, and tourism.

## Conservation and Authenticity

### *Conservation history*

In the past, repair and maintenance of the buildings could be considered a tradition. This was also the result of the frequent seismic tremors. The earthquakes of 1958 and 1960 increased consciousness in professional circles about

safeguarding the historic structures of Arequipa. The Committee for the Rehabilitation and Development of Arequipa was created in 1958 as one of the first entities in the country interested in heritage conservation. This led to a movement that had repercussions in other parts of Peru as well. The church of Santo Domingo, the Convent of Santa Teresa, and the Palacio Goyeneche have since been restored. In 1970 attention was paid to the use of certain historic monuments, such as the Convent of Santa Catalina, for commercial purposes or tourism. Several other historic buildings have been restored and sold, and the restoration of colonial *casernas* and public ensembles has continued, although not without difficulties and financial limitations. Between the 1970s and 1999 there have been some twenty major restorations and some minor works.

During the present decade, the Historic Centre of Arequipa has been subject to considerable pressure, which has led to the modification of urban spaces even in the monumental area. The city has generally grown in a disordered manner from the centre outwards, so that the Historic Centre forms the heart of a star whose points are traced by the four principal roads: the Avenida Parra, the Avenida Alcides Carrion, the Avenida Mariscal Castilla, and the Avenida Ejército. The traffic is concentrated on these routes, which constitute the principal links to the city centre. However, the physical structure of the historic area is not compatible with the increasing density of public transport since the streets were designed for a different kind of traffic. As a result the centre is near to saturation, causing problems in the efficiency of transport service and increased deterioration of the environment.

Because the Historic Centre has been the city's principal commercial area, old buildings have undergone changes in use. Wealthier inhabitants have moved out and residential use has diminished in the centre area, where many dwellings are without basic services. It is estimated that some 35% of the inhabitants of the centre live in overcrowded and unhygienic conditions. Some structures of considerable monumental value have become slums. During the past decade the number of old mansions acquired by unregistered traders has doubled. In the streets of Octavio Muñoz Nájjar, La Merced, Alvarez Thomas, Palacio Viejo, and Consuelo many old houses of historic interest have been demolished and the sites have been left as parking lots. As a result of the foregoing, the Historic Centre has become less attractive to investment, which tends to be directed outside the central area. It is now vital to reverse this trend and balance the development.

#### *Authenticity*

The historic town of Arequipa has undergone many natural disasters and most of its buildings have been repaired and rebuilt numerous times. Nevertheless, the continuation of traditions and the use of local workmanship and materials, the volcanic sillar stone, have given the place an exceptionally coherent character, resulting from the integration of many factors. At the same time Arequipa is characterized by exceptionally fine sculptural work, of which authentic examples survive from the 17th, 18th, and 19th centuries. Similarly, much of the urban fabric still consists of the traditional vernacular buildings (*casernas*), which are part of the character and identity of the old city.

The churches have a lively religious function because the people are extremely religious. Many of the *casernas*, on the other hand, have lost their original use as the residences of wealthy people and have been restored and adapted to administrative or cultural functions. Another question concerns the colour scheme. The white colour was mainly applied to the carved stone ornaments, used mainly in the archways and in parts of building elevations. The rest was generally plastered and painted. In the 1960s and 1970s the custom was to remove the plaster rendering, creating a false image of the architecture, as well as removing the necessary protective layers. Now attitudes have changed and the aim is now to maintain the original appearance of the buildings.

As a result of various pressures, such as commerce, traffic, and the lack of efficient maintenance policy, planning, and control, the centre city has suffered from overcrowding, slums, and traffic jams. This is causing serious hazards to the historic fabric and has already resulted in the loss of several buildings of historic value, as well as in the neglect and mismanagement of others.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS expert mission visited Arequipa in February 2000. ICOMOS also consulted its International Scientific Committee on Historic Towns and Villages.

##### *Qualities*

The city of Arequipa, which is located in a valley between the slopes of the Andes and the desert of Ilay-La-Joya, shows traces of the indigenous settlement and of the Spanish foundation of 1540. The geographical isolation of the town sustained the development of a singular regional culture, strongly influenced by the local conditions. The architecture contains examples of some of the best *mestizo* Baroque buildings, such as the portal of the Compañía de Jesús (1698) and the churches of Santo Domingo, La Merced, Santa Teresa, Santa Rosa, the Third Order of San Francisco, and others from the 18th century. The monastery of Santa Catalina de Siena, opened to the public about ten years ago, is an exceptional example of a "town inside a town" with its small houses and narrow alleys. The 18th century architecture of Arequipa represents a particular use of the volcanic stone of the region, to be seen in the residential houses of Tristán del Pozo, Moral, Iriberry, and de la Moneda. While the earthquakes of 1784 and 1868 caused damage to the buildings, they also initiated a new eras in classicistic styles of exceptional quality that were well integrated with the earlier Baroque. The arcaded Plaza de Armas (Plaza Mayor) with the Cathedral is an important example of the scenographic quality of the historic city.

##### *Comparative analysis*

Although the town is built on a grid pattern, cities with similar characteristics are rare. So far as the urban layout and design are concerned, most Spanish American cities have comparable features, such as Lima, where the main square forms the centre of a grid system and is located close to a river. Analogous building materials have been used in some Mediterranean cities, but the architecture is

quite different. However, the architectural forms and uniformity distinguish the plaza of Arequipa. Some influence has been noted with Seville and Extremadura, for instance in terms of spatial organization, but there are differences in the building system, materials, and particularly the innovative ornamentation of architectural surfaces. Arequipa, like Quito and more so than Lima, has preserved the essence of its Historic Centre with the vernacular fabric.

The ICOMOS comparative study of Latin American towns has identified the city of Arequipa as one of the most interesting examples of Latin American architecture and town planning, and certainly one that merits being recognized for its outstanding universal value.

#### *ICOMOS recommendations for future action*

Recognizing the initiatives already undertaken, ICOMOS supports the request by the authority for assistance to find resources for the development of proper conservation strategies.

#### **Brief description**

The Historic Centre of Arequipa, built in volcanic *sillar* rock, represents an integration of European and native characteristics, expressed in the admirable work of colonial masters and *criollo* and Indian masons, illustrated by its robust walls, archways and vaults, courtyards and open spaces, and the intricate Baroque decoration of its facades.

#### **Recommendation**

That the site be inscribed on the World Heritage List on the basis of *criteria i and iv*:

**Criterion i** The ornamented architecture in the historic centre of Arequipa represents a masterpiece of the creative integration of European and native characteristics, crucial for the cultural expression of the entire region.

**Criterion iv** The historic centre of Arequipa is an outstanding example of a colonial settlement, challenged by the natural conditions, the indigenous influences, the process of conquest and evangelization, as well as the spectacular nature of its setting.

ICOMOS, September 2000

## Kyongju (Korea)

No 976

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Kyongju Historic Areas                 |
| <i>Location</i>    | Kyongju City, Kyongsangbuk-do Province |
| <i>State Party</i> | Republic of Korea                      |
| <i>Date</i>        | 28 June 1999                           |

### Justification by State Party

Kyongju City and its surroundings have inherited traces of the glory that flowered and withered in the ancient Shilla Kingdom (57 BCE-CE 935). The centre of the town and its suburbs contain many royal burial mounds and Buddhist remains which preserve this apogee of art and culture. Excavations continue to reveal the buried secrets of this enchanted city.

Before the arrival of Buddhism in the early Shilla period, Mount Namsan in Kyongju City was worshipped as one of the five sacred mountains. It was the seat of a refined form of shamanism with elements of native cults, fetishism, and animism. With the spread of Buddhism it became the earthly representation of Sumeru, the heavenly mountain of the Buddhist lands. Its gorges and ridges are embellished with granite pagodas, filigree works, pottery buried in the earth for more than a thousand years, impressive royal graves and palace sites, and stone sculptures and rock-cut reliefs of Buddha. It is a treasure house of thousands of relics that embody Buddhist benevolence and law. The Buddhism of the Shilla Kingdom was intimately linked with its sovereign power, with social and state affairs, and with family well-being. The Kyongju historic areas constitute a reserve of materials for studying Buddhist culture and the arts of the Far East.

The ruins of Wolsong, the Half Moon Palace, the many temple and fortress sites, including Hwangnyongsa, the Temple of the Yellow Dragon, huge royal mounds, and ancient wells and bridges have provided a wealth of archaeological data and will continue to do so. The legends of the Kyongju Kim clan, the family that ruled throughout most of the Shilla Kingdom, are located in the serene woods of Kyerim. Ch'omsongdae is the most exquisite example of an astronomical observatory in the Orient.

The Kyongju Historic areas may be considered to be an outdoor museum housing many cultural properties centred on Mount Namsan and its surroundings. The craftsmen of the Shilla Kingdom worked stone and wood with spontaneity and great artistry.

The cultural properties of the area date mainly from the 6th to the 10th centuries, and demonstrate the quintessence of the Shilla art in the statues and reliefs of Buddha, the temple sites, and the royal and other tumuli. **Criterion i**

Kyongju City extends round the western, northern, and southern flanks of Mount Namsan. Thus its urban plan cannot be considered with reference to the mountain, which is the cultural and religious sanctuary of the city. Its beautiful slopes and streams make it a much admired natural park.

Mount Namsan, the "roof of the city," and its surroundings contain ancient statues of Buddha, pagodas, and temples in a harmonious layout. The city itself is adorned with many roadside parks, spacious and well tended historic sites, and a lakeside resort, all of which combine to make it an attractive urban landscape. **Criterion ii**

Mount Namsan is a sacred site containing the birthplace of Hyokkose, the founder of the Shilla Kingdom, and historical remains from the whole Shilla period. **Criterion vi**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

There has been human settlement at and around the site of the present-day town of Kyongju from the prehistoric period. The Shilla clan became the rulers of the south-eastern part of the peninsula in 57 BCE. They chose Kyongju as their capital. There followed a long period of internal struggles between rival kingdoms. With the help of the Tang Dynasty in China, the Shilla Kingdom defeated its rivals in the 7th century and established its rule over most of the peninsula; this remained unchallenged until the beginning of the 10th century.

The Shilla rulers embellished their city with many public buildings, palaces, temples, and fortresses. Their tombs are to be found in the surroundings of the ancient city.

Mahayana Buddhism spread from China into Korea during the course of the 7th century and was adopted by the Shilla Kingdom. Mount Namsan, which had been venerated by the existing cults of Korea, became a Buddhist sacred mountain and attracted its adherents, who employed the most outstanding architects and craftsmen of the day to create temples, shrines, and monasteries.

With the end of the Shilla Kingdom, Korea underwent a further period of internal strife. It was unified again under Korean rule by the Yi (Chosun) Dynasty, which reigned until 1910. However, the country was invaded and devastated by the Japanese in the late 16th century and the Manchu in the 18th century, before being annexed by Japan in 1910. Throughout this long period, Kyongju has maintained its urban identity, though many of its major buildings have suffered degradation and demolition.

### Description

There are three major components (“belts”) that make up the Kyongju Historic Areas; in addition, the nomination covers Hwangnyongsa and the Sansong Fortress.

#### - The Mount Namsan Belt

Mount Namsan, which lies to the north of Kyongju City, covers 2650ha. There is a large number of prehistoric and historic remains within the designated area. The Buddhist monuments that have been excavated up to the present include the ruins of 122 temples, 53 stone statues, 64 pagodas, and sixteen stone lanterns. Excavations have also revealed the remains of the pre-Buddhist natural and animistic cults of the region.

The nomination dossier contains descriptions of 36 individual monuments within this zone – eleven rock-cut reliefs or engravings, nine stone images and heads, three pagodas, seven royal tombs or tomb groups, two wells, one group of stone banner poles, the Namsan Mountain Fortress, the P’osokchong Pavilion site, and the Soch’ulchi Pond.

The rock-cut reliefs and engravings and the stone images are fine examples of Shilla Kingdom Buddhist art from the 7th to the 14th century. They are artistic masterpieces which trace the evolution of this especially refined school of Buddhist art throughout its most prolific and innovatory period, in particular from the 7th to the 10th century. They depict for the most part Buddha, and also the saints and *bodhisattvas* associated with him. Skillful use is made of the landscape in siting many of the sculptural groups. The most impressive is probably the Buddha Rock, a massive natural formation in the T’apkol Valley. It is located close to a three-storey pagoda, and its three walls are decorated with vivid depictions in bas-relief of Buddha in different incarnations, surrounded by his acolytes and disciples.

The royal tombs, in the form of simple earthen mounds or tumuli, reinforced by layers of stone slabs, are those of Shilla kings from the 2nd to 10th century. There can be little doubt that many others remain to be found on the mountain, which was the preferred burial area for the Shilla rulers.

The P’osokchong (Abalone) Pavilion takes its name from a shell-shaped stone watercourse within the enceinte. This is, in fact, the only element of the detached palace group that survives. It was the favoured site of the Shilla Kings for recreation and relaxation; one of the last members of the dynasty, Kyongae, was murdered here by the founder of the succeeding Paekche Kingdom, Kyonwhon, during a party here in 927.

Mount Namsan was first fortified in 591 and greatly enlarged in the later 7th century. This is the structure, the remains of which survive today as the Namsan Mountain fortress. Much of the parapet of the massive ramparts has been demolished, but enough survives to indicate that it stood originally to a height of no more than 2m. A broken stone inscription records the fact that the construction workers undertook to rebuild the fortress if it collapsed within three years of building.

#### - The Wolsong Belt

The main monuments in this area are the ruined palace site of Wolsong, the Kyerim woodland which legend identifies as the birthplace of the founder of the Kyongju Kim clan,

Anapchi Pond, on the site of the ruined Imhaejon Palace, and the Ch’omsongdae Observatory.

Wolsong (Moon Palace) takes its name from the shape of its compound. To the south the Namch’on stream forms a natural defence, and ditches were dug round the other three sides to create a water-filled moat. Its history goes back at least to the 1st century CE, when a princely compound was taken over by the Shilla King. A royal palace was built at the end of that century and it was enlarged and reconstructed over succeeding centuries by successive Shilla Kings, for whom it was their main palace.

Another palace was built at Imhaejon in the second half of the 7th century. Its opulent garden was graced by a beautifully configured pond (known as Wolchi), with a sacred mountain in its centre. Both palace and pond were destroyed when the Shilla rulers were ousted, but what remains of the pond has always been populated by wildfowl, from which it acquired its popular name, Anapchi, the Pond of Geese and Ducks.

The Ch’omsongdae Observatory was built towards the middle of the 7th century. The platform consists of twelve rectangular slabs, which support a structure of 365 granite blocks arranged in thirty successive layers. The circumference of the base is 5.17m and the total height 9.17m; the structure tapers towards the top to provide stability. The square internal space is filled with earth and stones up to the twelfth course and open from then for twelve more courses to the top. Access is by means of a window at this level and there is an internal staircase. The astronomical ascription derives from the fact that the number of blocks is equivalent to the number of days of the year and the number of open courses to the twelve months of the year and the signs of the Zodiac.

#### - The Tumuli Park Belt

The belt consists of three groups of Royal tombs. Most of the mounds are domed, but some take the form of a half-moon or a gourd. They contain double wooden coffins covered with gravel. Excavations have produced rich grave-goods of gold, glass, and fine ceramics. One of the earlier tombs yielded a mural painting on birch bark of a winged horse.

#### - Hwangnyongsa

This group consists of two ruined temples, Hwangnyongsa and Punhwangsa. Hwangnyongsa, built to the order of King Chinhung (540-76) was the largest temple ever built in Korea, covering some 72,500m<sup>2</sup>. An 80m high nine-storey pagoda was added in 645. The entire complex was destroyed by Mongol invaders in 1238; it was never rebuilt, but was occupied by more than a hundred families, who were moved out in 1976. Excavations have shown that in its original form the temple had seven rectangular courtyards, each with three buildings and one pagoda.

The massive pagoda on the Punhwangsa was built in 634, using dressed stone blocks. Analysis of the stone debris suggest that it originally stood to a height of seven to nine storeys. Following Buddhist tradition, a stone lion guarded each corner of the basal platform. There is a doorway in the centre of each of the four walls of the lowest storey with two sliding doors flanked by high-relief carvings of fierce warriors or kings.

## **Management and Protection**

### *Legal status*

More than sixty sites and monuments are designated and managed as historic sites under the provisions of Sections 4 and 6 of the Korean Protection of Cultural Properties Act and Sections 12 and 18 of the Cultural Property Protection Ordinance of Kyongsangbuk-do Province. The entire area nominated for inscription was designated as a national park under Sections 4 and 5 of the National Park Law. These two sets of protection legislation severely restrict any form of development within the nominated area. The Urban Planning Law imposes further constraints on all forms of development in and around the protected areas.

Each of the components of the nominated area is surrounded by a 100m wide buffer zone. All proposals for construction within these zones requires authorization in the form of a permit from the Provincial Governor, as prescribed in Section 8 of the Building Law Enforcement Act. Furthermore, no extraction of gravel or other aggregate material is permitted within a zone 2km wide around each of the protected areas.

The sites are also designated as Natural Environment Preservation Zones under Section 13 of the National Land Use Management Act. Any changes that might affect the topography require authorization by the Ministry of Culture and Tourism.

### *Management*

The nominated areas are all the property of the Republic of Korea.

At the national level, the Cultural Properties Administration is responsible for establishing protection policies and enforcing them. Its subsidiary, the National Research Institute of Cultural Properties, carries out scientific research and field surveys.

Direct management is delegated to the administration of Kyongju City.

Repair work and maintenance on national designated sites and monuments is financed by national (70%) and local (30%) funds. For locally designated monuments the proportions contributed by national and local government are 50:50.

There are currently management plans in force for the Kyongju Historic Areas, on the Preservation of the Original Status of the Historic Areas, Preservation of the Surrounding Environment of the Historic Areas, and Utilizing the Kyongju Historic Areas for the Education of Citizens and for Field Studies by Students. However, little information about these plans is provided in the nomination dossier.

They include the establishment of long-term plans, the strengthening of measures against forest fires, floods, and other natural calamities, a scientific research programme, including archaeological excavations, and a policy of seeking systematic investment and site-management proposals that are eco-friendly and consistent with world-class tourist policies. In addition there are programmes for regular conservation and maintenance of sculptural and monumental antiquities and for selective restoration, based on thorough prior scientific research.

There are proposals for the purchase of private land adjoining the protected areas which are known to contain significant archaeological evidence.

Regular monitoring will be carried out on the open sites, to check any illegal use of the land for unauthorized burials or shamanistic rites. Parking facilities are to be extended and marked paths laid out so as to prevent uncontrolled access to the land.

## **Conservation and Authenticity**

### *Conservation history*

Research leading to conservation projects has been in progress on the Kyongju Historic Areas since the 1970s. This has become more coordinated and systematic in the past decade with the formulation and implementation of the management plans.

### *Authenticity*

The authenticity of the overall complex is high. The individual elements are largely archaeological sites and carvings, where the authenticity is equally high. Little restoration has been carried out, and that in accordance with scientific evidence from excavation and other forms of research.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited the Kyongju Historic Areas in February 2000.

### *Qualities*

There was an exceptional flowering of Buddhist art in Korea during the Shilla Kingdom, and in particular between the 7th and 10th centuries. The monuments and sites of the Kyongju Historic Areas are outstanding evidence of the quality of this artistic manifestation.

### *Comparative analysis*

There is no comparable concentration of Mahayana Buddhist art on the Korean peninsula. There are other fine examples to be found in China and Japan, but the Korean style may be considered to be unique, even though it shares many characteristics with the other artistic schools in East Asia.

### *ICOMOS comments*

Some reconsideration of the buffer zone of the Mount Namsan component of the nomination was proposed by ICOMOS. The 100m zones proposed were acceptable for individual monuments and small sites. However, so narrow a buffer zone was inappropriate in the case of the 2650ha of Mount Namsan. It should be extended to the main roads around the site, so as to protect the views from those roads, or even to the two rivers that form natural boundaries to the mountain.

This point was considered by the State Party and fully taken into account in a revised nomination.

There is a railway line running through the Wolsong Belt. ICOMOS recommended that this line should either be

removed from the nominated area or rerouted so as to pass outside it.

Although the management plans are only dealt with in summary form in the nomination dossier, the ICOMOS expert mission was able to study these in detail and is satisfied that the Kyongju National Research Institute for Cultural Property has drawn up plans that fully meet the requirements of paragraph 24(b)(i) of the *Operational Guidelines*.

At its meeting in June 2000 the Bureau requested the State Party to consider the eventual removal of the railway line in the Wolsong Belt. This undertaking has been given by the State Party: plans are in hand for it to be phased out by 2005.

### **Brief description**

The Kyongju Historic Areas contain a remarkable concentration of outstanding examples of Korean Buddhist art, in the form of sculptures, reliefs, pagodas, and the remains of temples and palaces from the flowering of this form of unique artistic expression.

### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iii*:

*Criterion ii* The Kyongju Historic Areas contain a number of sites and monuments of exceptional significance in the development of Buddhist and secular architecture in Korea.

*Criterion iii* The Korean peninsula was ruled for nearly a thousand years by the Shilla dynasty, and the sites and monuments in and around Kyongju (including the holy mountain of Namsan) bear outstanding testimony to its cultural achievements.

ICOMOS, September 2000

## Dolmen sites (Korea)

No 977

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Koch'ang, Hwasun, and Kanghwa Dolmen Sites   |
| <i>Location</i>    | Koch'ang-gun County, Chollabuk-do Province; Hwasun-gun County, Chollanam-do Province; Kangwha-gun County, Inch'on Province |
| <i>State Party</i> | Republic of Korea  |
| <i>Date</i>        | 28 June 1999   |

### Justification by State Party

Dolmens are megalithic funerary monuments, which are numerous in Asia, Europe, and North Africa. Korea has the greatest number of any country. These are of great archaeological value for the information that they provide about the prehistoric peoples who built them and their social and political systems, beliefs and rituals, arts and ceremonies, etc.

The Koch'ang, Hwasun, and Kanghwa sites contain the highest density and greatest variety of dolmens in Korea, and indeed of any country. They also preserve important evidence of how the stones were quarried, transported, and raised and of how dolmen types changed over time in north-east Asia.

**Criterion iii**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a group of *monuments*. It may also be considered to be a *cultural landscape* as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

### History and Description

#### History

Dolmens are manifestations of the "Megalithic" culture that figured prominently in Neolithic and Bronze Age cultures across the world during the 2nd and 1st millennia BCE. This use of large stones resulted from the emergence of new technologies and led to the creation of stone alignments and ritual circles such as Stonehenge and the Orkney monuments in the United Kingdom, the chambered tombs of Brugh na

Bóinne in Ireland, and the stone circles and tombs of West Africa.

They are a notable feature of the prehistory of East Asia during the 1st millennium BCE. They are to be found in western China (Tibet, Sichuan, Gansu) and the coastal areas of the Yellow Sea basin (the Shandong peninsula, north-western Kyushu).

Dolmens appear to have arrived in the Korean peninsula with the Bronze Age. The Chungnim-ri group in Koch'ang are considered on the basis of archaeological data to date from around the 7th century BCE. Dolmen construction ceased here in the 3rd century BCE. The Hwasun dolmens are a little later, from the 6th-5th centuries BCE. There are insufficient data to permit dating of the Kanghwa group, but they are thought to be earlier rather than later.

#### Description

Dolmens usually consist of two or more undressed stone slabs supporting a huge capstone. It is generally accepted that they were simple burial chambers, erected over the bodies or bones of Neolithic and Bronze Age worthies. Earth mounds (barrows) would have covered them, but these would gradually disappear as a result of weathering and animal action. However, it is also possible that they were platforms on which corpses were exposed to permit the process of excarnation to take place, leaving bones for burial in collective or family tombs.

Dolmens are usually to be found in cemeteries on elevated sites. This would permit them to be seen from the settlements of the people who built them, which were usually on lower-lying ground.

In East Asia two main groups have been recognized, classified according to their form: the table type (the "northern" type) and the go-board type (the "southern" type). The first is an above-ground construction: four stone slabs are set up on edge to form a box or cist and a large capstone is laid on top. In the second case, the burial chamber is constructed below ground, with walls of slabs or piled stones; the capstone is supported on a number of stones laid on the ground. The so-called "capstone" type is a variant of the go-board type in which the capstone is laid directly on the buried slabs.

- Koch'ang Dolmen Site (8.38ha)

The Chungnim-ri dolmens, the largest and most diversified group, centre on the village of Maesan. Most of them are located at altitudes of 15-50m along the southern foot of the hills running east-west.

The capstones of the dolmens here are 1-5.8m in length and can weigh 10-300t. A total of 442 dolmens has been recorded, of various types, based on the shape of the capstone.

- Hwasun Dolmen Site (31ha)

Like those in the Koch'ang group, the Hwasun dolmens are located on the slopes of low ranges of hills, along the Chisokkang river. Individual dolmens in this area are less intact than those in Koch'ang. The Hyosan-ri group is estimated to comprise 158 monuments and the Taeshin-ri group 129. In a number of cases the stone outcrops from which the stones making up the dolmens were quarried can be identified.



- Kanghwa Dolmen Sites (12.27ha)

These sites are on the offshore island of Kangwha, once again on mountain slopes. They tend to be higher than those in the other sites and stylistically early, notably those at Pugun-ri and Koch'on-ri.

### **Management and Protection**

#### *Legal status*

The three sites are designated Historic Sites or Local Monuments under the provisions of the Protection of Cultural Properties. Together with their buffer zones they are further designated Cultural Property Protection Zones under the same law. As a result, any form of development or intervention requires authorization and the carrying out of an Environmental Impact Assessment. Any repair work must be carried out by licensed specialists. The sites must be open to the general public.

The sites are also designated Natural Environment Preservation Zones under the National Land Use Management Law and similar constraints apply.

#### *Management*

All the properties belong to the Government of the Republic of Korea.

Overall responsibility for the preparation and implementation of protection and conservation policies at national level rests with the Cultural Properties Administration. The National Research Institute of Cultural Properties, an agency of the Cultural Properties Administration, carries out academic research, field survey, and excavation (in association with university museums).

Day-to-day preservation and management is the responsibility of the relevant local administrations (respectively Chollabuk-do Province, Koch'ang-gun County; Chollanam-do Province, Hwasun-gun County; and Incheon Metropolitan City).

Funding for repair work is provided by the central government under the terms of the Protection of Cultural Properties Act. Other sources of funding are the revenues from admission fees to the sites and private donations. Anticipated visitor figures are 350,000 (Koch'ang), 300,000 (Hwasun), and 280,000 (Kanghwa).

Management plans have been drawn up in respect of the three properties. Their primary objective is preservation of the original character of the dolmen sites and their immediate environments. The plans cover scientific research (survey, inventory, selected excavation, palaeo-environmental studies), protection of the environment (selective clearance of vegetational cover, routing of visitors so as to cause minimal impact on the natural environment, purchase of neighbouring farmland to prevent incursions, etc), systematic monitoring, and presentational aspects (signage, access roads and parking, interpretation facilities, increasing public awareness and participation of local communities, organization of festivals and other events on-site).

### **Conservation and Authenticity**

#### *Conservation history*

Awareness of the cultural significance of these dolmen groups is comparatively recent. The first excavations did not take place until 1965, at Koch'ang, when ground survey was first undertaken. This was followed by an intensive programme of survey and inventory in 1983 and 1990. Further excavations took place in 1992, as part of several research programmes in the 1990s, which also covered means of conservation and land-use.

The Hwasun group was not discovered until 1996. Since they are located in a forest reserve, their state of conservation was good. The Academy of Korean Studies surveyed the Kanghwa group in 1992.

#### *Authenticity*

As is the case of the majority of prehistoric sites, the authenticity of the dolmens making up this nomination is high. Most of the monuments have been untouched since they were built in antiquity, their present condition being the result of natural processes of decay. In a few cases they have been dismantled to some extent by farmers, but the stones survive intact and their location and original form can be identified without difficulty.

Plans are being discussed for the re-erection of certain collapsed or dispersed dolmens. This work will be based on meticulous scientific research in order to establish their original configuration and location.

### **Evaluation**

#### *Action by ICOMOS*

An ICOMOS expert mission visited the properties in February 2000. Experts nominated by ICOMOS also participated in a consultative meeting on the protection of dolmens held in the Republic of Korea in April 1999 and their reports were made available for this evaluation.

#### *Qualities*

The Korean dolmens constitute what is probably the largest and is certainly the most representative assemblage of these exceptional examples of prehistoric culture in East Asia.

#### *Comparative analysis*

There are comparable dolmen cemeteries elsewhere in east Asia, notably in China and Japan. However, the types represented is more restricted in both cases. The Korean groups contain a greater diversity of types, and are also larger than any others in the region.

#### *ICOMOS recommendations for future action*

It is observed in the photographs supplied that at Hwasun (which is in a forest reserve) the dolmens appear to be surrounded by young trees. In view of the considerable damage that tree roots cause to archaeological sites as they approach maturity, trees should be cleared from the immediate vicinity of all dolmens.

**Brief description**

The prehistoric cemeteries at Koch'ang, Hwasun, and Kangwha contain many hundreds of examples of dolmens, tombs from the 1st millennium BCE constructed of large stone slabs. They form part of the Megalithic culture, to be found in many parts of the world, but nowhere in such a concentrated form.

**Recommendation**

That this property be inscribed on the World Heritage List on the basis of *critterion iii*:

*Criterion iii* The global prehistoric technological and social phenomenon that resulted in the appearance in the 2nd and 3rd millennia BCE of funerary and ritual monuments constructed of large stones (the "Megalithic Culture") is nowhere more vividly illustrated than in the dolmen cemeteries of Koch'ang, Hwasun, and Kangwha.

ICOMOS, September 2000

## Kazan Kremlin (Russian Federation)

No 980

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | Historical and Architectural Complex of the Kazan Kremlin |
| <i>Location</i>    | Republic of Tatarstan, City of Kazan                      |
| <i>State Party</i> | Russian Federation  |
| <i>Date</i>        | 29 June 1999  |

### Justification by State Party

The Kazan Kremlin is a unique and complex monument of archaeology, history, urban development, and architecture. Its occupation layer has accumulated over a thousand years, since the 10th and early 11th centuries, and ranges between 2m and 8m. It has preserved remains of stone and wooden buildings of different types, as well as artefacts of the material and spiritual culture of the people, who inhabited ancient Kazan in the pre-Mongol times, in the era of the Kazan Khanate Golden Horde. This unique complex has an extant 10th century masonry fortification system, the only remaining evidence of this lost culture.

The Kazan Kremlin has retained traces of three urban development grids: Tatar, pre-regular Russian, and regular European. The only town development complex of the Khanate period (15th to 16th centuries) to survive is an outline of the 15th century wall, with the Kazan Khans' mausolea. Syuyumbeki's Tower is one of the leaning towers of the world. The existing architectural monuments are by the master builders Postnik Yakovlev ("Barma") and Ivan Shiryai, who build the St Basil Cathedral in Moscow. K A Ton designed the former Governor's Palace with Imperial Quarters.

The Kazan Kremlin has the world's only operating centre of Tatar national culture and state power and Russia's only surviving Tatar fortress, with traces of the original town-planning conception. It is a product of the interaction of various developments and cultures: Bulgar, Golden Horde, medieval Kazan-Tatar, Italian, Russian, and modern Tatar. It is the north-western limit of the spread of Islam in the world and the southernmost point of the spread of the Pskov-Novgorod style in Russia, a synthesis of the Tatar and Russian architectural styles in its key monuments (Syuyumbeki's Tower, the Annunciation Cathedral, and the Saviour Tower). The Kazan Kremlin was left virtually unaffected by major urban development in the 20th century.

**Criteria ii, iii, and iv**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

The first human occupation in the Kazan area goes back to the 7th and 8th millennia BCE; there are traces of the Bronze Age (2nd to 1st millennia, late Kazan area settlement), early Iron Age (8th to 6th centuries BCE, Ananin culture), and early medieval period (4th–5th centuries CE, Azelin culture). From the 10th to 13th centuries Kazan was a pre-Mongol Bulgar town. Today's Kremlin hill consisted then of a fortified trading settlement surrounded by moats, embankments, and a stockade. A stone fortress was built in the 12th century and the town developed as an outpost on the northern border of Volga Bulgaria. The so-called Old Town extended eastward, on the site of the former Kazan Monastery of Our Lady. The fortress was demolished on the instructions of the Mongols in the 13th century. A citadel was then built as the seat of the Prince of Kazan, including the town's administrative and religious institutions. By the first half of the 15th century, the town had become the capital of the Muslim Principality of Bulgaria, with administrative, military, and trading functions.

- Seat of the Kazan Khanate (1438–1552)

In the mid 15th century the state came under the rule of a dynasty of the Golden Horde Khans of the Ulug-Mukhammed branch. The former stone fortress was restored and extended to what is now the site of Kremlin and the territory was brought under organized control. By the mid 16th century the site had become a strong fortress built in wood and stone, with the Khan's Palace in the citadel and the Khan's Mosque with the tombs and necropolis of the Kazan Khans (possibly a site of pilgrimage). The Prince's Palace was rebuilt as the Khan's Court, while retaining its basic layout, and it also served as a treasury and depository of records and manuscripts. The Court dominated the townscape of Kazan and was surrounded by several walls at different levels, numerous pavilions, galleries, the Khan's Mosque, and other public buildings. The Western Gate was its most imposing structure.

- Seat of the annexed Volga Land (Kazan Kingdom, 1552–1708)

In 1552, Russian forces took Kazan by storm; as a result of Ivan the Terrible's Volga campaign, the town became the new Christian capital of the Volga Land. The new Russian Kremlin was similar to the Tatar fortress, keeping its old urban layout, its relation with the context, the location of towers, and its basic internal plan. The watchtower of the earlier Tazik moat survived and was converted into the bell-tower of the new Annunciation Cathedral. In the 16th and 17th centuries there were no large-scale constructions in the Kremlin; the surviving Tatar buildings were reused and the mosques were gradually converted into Christian churches. The Kremlin underwent some changes, reflecting its new status as a Orthodox Christian centre with two monasteries (the Saviour-Transfiguration and the Trinity) and as a military stronghold. The Khan's Court was converted into an

arsenal and new administrative quarters were built in the southern part of the fortress, in the Tsar's Palace chambers. Throughout these times Kazan retained its commemorative function, reflected in the saint's tomb near the Transfiguration Cathedral, the churches of St Nicholas Ratny and Nikita Selunskii, the chapel of the Vernicle, and the Holy (Tainitskii) Spring.

- Seat of the first Kazan Province (1708 to late 18th century)

In the early 18th century Kazan became the capital of Kazan Province, including vast territories of the Volga and Ural lands. As a result Kazan was again rebuilt. The administrative centre of the former Kazan Kingdom, located in the south, was returned to the northern part, where it had been at the time of the Tatars. The Chief Commandant's House, occupying the former Khan's Palace area, became the new focus of the fortress, suggesting the dominance of the secular power. It was reinforced by the mass of the Annunciation Cathedral and its bell-tower, overshadowing the Saviour-Transfiguration Monastery.

- Centre of the second Kazan Province (late 18th century to 1920s)

The urban layout of the Kremlin was made more regular and some old streets from the Khanate Kazan were eliminated. The functions remained essentially the same as before. The street connecting the Spasskaya and Tainitskaya driveway towers along the north-south axis was straightened, separating the fortress area into two distinct functional zones: (1) the eastern zone, including the Governor General's Palace, the Public Offices, the Consistory, the Annunciation Cathedral, and the Bishop's House and (2) the western zone, including the Cannon Foundry, Cadets' School, and Saviour-Transfiguration Monastery complexes. The loss of military significance and the emphasis on administration made the fortress merely an inner court of the provincial administration. This is seen particularly in the orientation of all the main elevations towards the city. Small-scale administrative buildings in different styles were added to the ensemble.

- Centre of the Tatar Autonomous Republic, 1922–92

During the Stalinist persecution most of the Kremlin's churches were demolished. This exacerbated the degradation of the ensemble, which lost many of its former compositional dominants – the belfries of the Annunciation and Saviour-Transfiguration Cathedrals, the church of Cyprian and Justinia, the Saviour-Transfiguration Monastery complex, the dome of Bishop's House, and the domes of the Annunciation Cathedral. Walls and towers have been renovated since the 1950s and the Annunciation Cathedral and Syuyumbeki's Tower since 1980. The Kremlin retained its status as a centre of state power and as garrison.

- Centre of the Republic of Tatarstan (since 1992)

On 22 September 1994 the Kremlin was established as the Historical, Architectural, and Artistic Museum "Kazan Kremlin," opening a new era for the historic ensemble. The garrison was removed and a museum function was introduced. The rehabilitation has emphasized the former fortress appearance and the commemorative and religious functions, which had been lost for a time. The renovation of the Cadets' School has been started and a project has been launched to rebuild the historic mosque of Kul-Sharif on the

site of the destroyed main mosque of the Khanate period Kazan. The building should rehabilitate the lost town-planning integrity of the Kremlin ensemble, enrich the townscape, and symbolize the peaceful coexistence of the two main religions of Tatarstan, Islam and Christianity. The minarets of the new mosque should bring together the Kremlin's crumbling composition, and become the new dominant of the complex. Reconstruction work has started on the complex of the former Cannon Foundry in order to establish a museum. Some upper floors of the unsightly northern building will be pulled down and the elevations will be renovated in the form of the 18th and 19th centuries.

#### *Description*

The Kazan Kremlin is a medieval fortress; its inner space has a regular plan and contains buildings dating from the 16th to the 19th centuries, with remains of the 10th–16th century fortifications and structures. The Kremlin is situated in the central part of Kazan, on the cape of an elevated terrace of the left bank of the river Kazanka (the maximum elevation change of the hill is 28m). The Kremlin territory is an irregular polygon, elongated in the north-to-south direction because of the site's topography. At present the Kremlin includes several historical, architectural, and archaeological complexes, including: the fortifications, the Governor's Palace and Syuyumbeki's Tower, the Annunciation Cathedral, the Public Offices, the Saviour-Transfiguration Monastery, the Cadets' School, and the Cannon Foundry. The archaeological layers range from 3m to 8m.

The following are the principal historic buildings and complexes in Kazan Kremlin:

- The fortifications

The fortifications were built in stages. In 1556–62 the masters of Pskov, headed by Postnik Yakovlev and Ivan Shiryai, generally replicated the earlier Tatar fortifications; the walls and towers were completed by the early 17th century and then extended in the 18th century. The first walls were built in stone (mid 16th century), then in stone and brick (late 16th century), and finally in brick (18th and 19th centuries). There were originally thirteen fortress towers, but some were pulled down in the 19th century. Since 1951 the fortifications have been subject to repair and reconstruction work. The main entrance to the Kremlin, the Spasskaya Tower, with the tower church of the Vernicle, is situated in the southern section of the embankment, built in 1556–62. In the 1670s the tower had a new upper part. The complex was restored in 1957 and 1970–75. Within the different sections of the fortifications there have been archaeological excavations, and remains have been discovered of earlier structures from the 11th and 12th centuries and from later periods.

- The Governor's Palace complex

This complex is situated high in the northern part of the Kremlin, on the site of the Kazan Khan's Palace complex, of which some remains survive. The present palace was built in 1845–48 to the design of K A Ton, the architect of the Church of Christ the Saviour and the Grand Kremlin Palace in Moscow. The palace consists of the main building and a low semicircle of outhouses to the north, with a passage to the inner court. This is a two-storey building in brick. The main facade faces the square and is symmetrical; motifs of late Russian Classicism dominate the interior decoration.

Repair and renovation have been in progress since 1950; the entrance halls were renovated in 1979 and the main facade in 1983. The 17th century Palace Church is situated west of the palace; it was refurbished and dedicated anew to the Descent of the Holy Spirit in 1852. Syuyumbeki's Tower is the architectural symbol of the city. Its name goes back to a Tatar tsarina, Syuyumbeki, wife of the last two Khans of Kazan. It was built at the end of the 17th and the early 18th century as a passageway. From 1941 to 1991 the tower was subject to various restoration and consolidation works. The complex includes remains from 15th and 16th century mausolea and some 13th and 14th century structures.

- The Annunciation Cathedral complex

The complex is situated in the north-eastern part of the Kremlin, evolving from the 16th century as the centre of the Orthodox Church administration. The Annunciation Cathedral is the largest construction of the Kremlin, built in 1561–62 as a five-domed, six-pillar, three-apse church with two chapels connected by a porch. There were modifications in 1694, in 1736, in 1842–43, and 1863. In the 1930s the bell-tower, the west porch, and the domes were pulled down. The central volume, built in white stone, has however preserved its original spatial composition. The sanctuary part has preserved its 16th and 17th century interiors. In 1973–86 the cupolas were reconstructed and the eastern part of the complex was restored. Restoration has been in progress since 1996, including work on paintings. The Bishop's House on the south-eastern side of the cathedral was built in 1829. The Consistory, which closes the complex from the south, was rebuilt in the 18th century and refurbished in the 19th century. There are archaeological remains from buildings of the 12th to the 16th centuries.

- The Public Offices complex

The complex is situated in the south-eastern part of the Kremlin and has evolved historically as an administrative centre. It includes the Public Offices building and the Guard House. The former was built in the 1770s to the design of V I Kaftyrev, the author of the first regular plan of Kazan. It included an earlier building of the Provincial Chancellery by the same architect. The facades were rebuilt in the 1840s. The three-storey Guard House was built in brick on the site of a military depot in the mid 19th century. The facades have sparse ornamentation, large windows, and a low-pitched roof. Comprehensive renovation work was carried out in 1998.

- The Saviour-Transfiguration Monastery complex

Situated in the south-eastern part of the Kremlin next to the Spasskaya Tower, the construction of the complex started in 1557. The monastery was the centre of missionary work and the burial grounds for prelates, respected citizens, and nobility of Kazan. The Saviour-Transfiguration Cathedral in the centre of the area was built in 1595–1601 and demolished in the 1920s. The basement in white stone has survived until the present day. The church of St Nicholas the Thaumaturgist and its refectory are situated to the west of the cathedral. The church was originally built in 1558 and then rebuilt by A Schmidt in 1815. The ground floor survives from the 16th century and is in white stone. Renovation work has been going on since 1993. The Brethrens' Building is situated north-east of the cathedral, adjoining the monastery fence. Built in brick, the cells date from 1670, the treasurer's house from the 18th century, and a gallery from 1892. The

Saviour-Transfiguration Monastery catacomb is underground near the cathedral. It was built in 1592 to serve as a burial ground for the wonder-workers of Kazan.

- Cadets' School complex

Built in the 19th century on the site of a mosque and a monastery, the complex consists of two schools and the former barracks. The Kul-Sharif mosque is currently being reconstructed. The Cadets' School, built in the 1840s in brick and plastered, was originally two storeys high but a third floor was added in the Soviet period. The Riding School was erected in the 1880s, measuring 56m x 71m and with a span of 17m with a suspended ceiling. There is a proposal to renovate the building, converting it into a picture gallery.

- The Artillery Cannon Foundry

This complex originated in the late 17th century and was built on the site of a military depot and the building of the Khan's guards. The buildings were one and two storeys high and formed a large foundry yard. The main building was rebuilt in the 18th and early 19th centuries, to correspond with the new orientation of the Great Street, following the 1768 plan. In the early 19th century the cannon works was one of the largest in Russia: it was constructed to the design of the engineer Betancourt. In 1815 there was a fire which damaged all the Kremlin and put an end to foundry activities. From 1825 to 1837 the former arsenal and foundry were refurbished as a school. The Main Building of the complex was renovated in 1995-99; the North Building has been under repair since 1996 and the South Building and West Building since 1995.

## Management and Protection

### *Legal status*

The Kazan Kremlin complex is the property of the Republic of Tatarstan. It is protected by law as a historic and cultural monument, pursuant to the Council of Ministers' Decree of 1960. The protected zone and the maintenance are regulated by the Project for Protected Zones of the Historic and Cultural Monuments of the City of Kazan, confirmed by the Ministerial Decree of 1988. This protection is complemented by other decrees dating from 1994 and 1995. The complex includes the residence of the President of the Republic of Tatarstan, other government buildings, a museum reserve, workshops, religious buildings, offices, a cafeteria, and a post office.

### *Management*

The Academic Council of the Museum reviews all works on the complex. The Scientific Restoration Board and the Main Administration for State Supervision of the Protection and Utilization of Historic and Cultural Monuments of the Ministry of Culture review all research and projects relating to restoration and development. The Office for State Architectural and Building Supervision controls the observance of renovation regulations and standards, as well as project execution. Only licensed institutions can undertake projects and a specialized restoration department of the State Historical, Architectural, and Artistic Preserve of the Kazan Kremlin is responsible for the supervision.

There is a series of approved programmes concerning the conservation of the complex, including the Federal Programme “Heritage” (1991), the Republic Programme “Miras” (1989), the programme for the development of culture of Kazan (1998), engineering and economic development of Kazan (1999), as well as framework plans for the conservation and development of the Kazan Kremlin complex (1994).

The site has a capacity of some 100,000 visitors per year. A tourist infrastructure is being developed. Current visitor facilities include a bus parking area, an excursion bureau, and a cafeteria. There is a monitoring system to measure (gravimetric) movements of buildings. There is some pollution and the area is vulnerable to floods, but preventive actions are taken every year. All buildings have automatic fire-fighting facilities and the personnel is instructed accordingly.

## **Conservation and Authenticity**

### *Conservation history*

The Kazan Kremlin complex results from a complex history of construction. There has been demolition and rebuilding in various centuries. It suffered from the demolition of religious buildings in the Stalinist period and most of the remaining buildings have undergone conservation, restoration, and reconstruction in the past fifty years.

The current condition of the fortifications is considered to be satisfactory. Parts of the walls have been reconstructed and the eastern part is turned into a museum. The Governor’s House is prepared for renovation and the Syuyumbeki’s Tower was reinforced in 1994. The remains of the Kazan Khan’s mausoleum have been conserved as a museum. Part of the annex has been rebuilt on the basis of archival evidence. The Annunciation Cathedral has been under renovation since 1996 and should be completed by 2001. The basement vaults have been strengthened, the air heating system preserved and reused, wall paintings and the iconostasis are being restored and the domes reconstructed. The Public Offices are reported to be in satisfactory condition, but a renovation project is planned for 2003. The Guard House has under repair since 1997. The condition of the Transfiguration Monastery is not satisfactory owing to losses in the 1920s. The church of St Nicholas has been renovated since 1995, conserving its 16th century remains. Other works are planned for 2000 and 2003, including the arrangement of an archaeological museum. The Cadets’ School has been subject to routine maintenance since 1994. The rebuilding of the mosque of Kul-Sharif is expected to be completed in 2000. There are reconstruction and renovation works also going on in other buildings of the area. All the works are expected to be completed for 2005, a millennium anniversary of the foundation of Kazan.

### *Authenticity*

Kazan Kremlin dates back to the 12th century and its integrity has been attested by historical records (Nikon’s, Rogozhskaya, and Novgorod chronicles, *Kazan History*, “Chronicler of Kazan”, Recto Corpus of Chronicles, Prince Kurbsky’s Legendry about the Conquest of Kazan), abundant archaeological material, documents, and archival records, as well as by the urban structure itself. The original urban layout of the Kazan Kremlin has remained

essentially unchanged from the Bulgar times, and it provided the basis for the continuous development of the town in all subsequent periods. In all their stylistic variety the architectural monuments are perceived as an ensemble and the Kremlin has remained a major compositional point of the city of Kazan.

In its history, the Kremlin area has gone through many changes, involving demolition and reconstruction. Some of the losses in the Stalinist period are regrettable and have subsequently required important interventions in terms of restoration and reconstruction. However, such changes can now be considered as part of its historic layers. In recent decades there have been a large number of restorations in the different parts of the complex. Generally speaking the documentary evidence from all periods has been respected and carefully preserved in restoration. In the case of the Transfiguration Cathedral, demolished in the 1920s, the only part remaining is the basement. Some conflicting elements have been demolished recently, such as a Soviet addition in the Cadets’ School. In the case of the Foundry restoration has been based on the careful presentation of all historic periods that are exceptionally interesting and important. In the case of reconstruction, such as the office complex currently being done, the new construction is based on documentary evidence and reflects the essential characteristics and spatial qualities of the previous situation.

A special case in the Kremlin complex is the new mosque of Koul Charif. There is no exact information about the original mosque, destroyed when the city was captured by Ivan the Terrible in 1552. The current construction can therefore be seen as new building. The project is based on an architectural competition, following the criteria established by the authorities. The accepted project is traditional in its spatial conception and decor but its structural system and materials are modern. It is a visible element that will affect the skyline of the ensemble but, at the same time, the construction can be seen as a sign of the continuity of a spiritual dialogue and balance between different cultures.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS mission visited the Kazan Kremlin in February 2000.

### *Qualities*

The historic citadel of the Kazan Kremlin represents an exceptional testimony of historical continuity and cultural diversity. Apart from its remarkable aesthetic qualities, the site has retained traces of its foundations in the 10th century, as well as from the Khanate period (15th to 16th centuries). The Kazan Kremlin is Russia’s only surviving Tatar fortress with traces of the original town-planning conception; the citadel results from an interaction of various cultures – Bulgar, Golden Horde, medieval Kazan-Tatar, Italian, Russian, and modern Tatar. It is the north-western limit of the spread of Islam, the southern extremity of the Pskov-Novgorod style, and a synthesis of Tatar and Russian architectural styles in its key monuments (Syuyumbeki’s Tower, the Annunciation Cathedral, and the Saviour Tower). One should also emphasize the fact

that the ensemble is inseparable from the surroundings and the entire city, where the historic quarters form the buffer zone. The new mosque that is being built within the complex can be understood as new construction in a historic context, where it contributes to the traditional continuity and a balance between the different cultural elements of the place. It should be noted that, considering the character of the site, such a new building should be considered to be strictly exceptional.

#### *Comparative analysis*

The situation in Kazan has differed markedly from that of other border provinces. This has contributed to a full-fledged synthesis of traditional Tatar architecture, rooted in the special Bulgar-Kazan architecture (the northern branch of medieval eastern architecture with some stylistic features of contemporary architecture) and felt through the medium of Russian culture. The Kazan Kremlin is an example of a military-defence centre but also of a centre of authority and culture. Even though there are similarities with the Kremlin of Moscow, the Kazan fort has its particular identity, strongly characterized by the variety of cultural influences. This fortress was built to the highest standards of the time and it was among the best in Russia, considered to be impregnable. Kazan was a large administrative provincial centre, which had evolved principally from two traditions: Tatar-Russian and Oriental-European. It represents a series of outstanding architectural monuments, as well as a surviving cultural landscape and ancient occupation layer of the ground.

#### *ICOMOS recommendations for future action*

Recognizing the outstanding universal significance of the site, ICOMOS draws attention to the careful consideration of future restoration and rehabilitation policies on the site.

#### **Brief description**

Built on an ancient site, the Kazan Kremlin originates from the Muslim period of the Kazan Khanate Golden Horde, and then conquered by Ivan the Terrible to become the Christian See of the Volga Land. The only surviving Tatar fortress in Russia and an important pilgrimage place, the Kremlin consists of an outstanding group of historic buildings dating from the 16th to the 19th centuries, integrating remains of earlier structures of the 10th to the 16th centuries.

#### **Recommendation**

ICOMOS recommends that this site be inscribed on the World Heritage List on the basis of *criteria ii, iii, and iv*:

*Criterion ii* The Kazan Kremlin complex represents exceptional testimony of historical continuity and cultural diversity over a long period of time, resulting in an important interchange of values generated by the different cultures.

*Criterion iii* The historic citadel represents an exceptional testimony of the Khanate period and is the only surviving Tatar fortress with traces of the original town-planning conception.

*Criterion iv* The site and its key monuments represent an outstanding example of a synthesis of Tatar and Russian influences in architecture, integrating different cultures (Bulgar, Golden Horde, Tatar, Italian, and Russian), as well as showing the impact of Islam and Christianity.

ICOMOS, September 2000

## Ferrapontov (Russia)

No 982

### Identification

|                    |                                       |
|--------------------|---------------------------------------|
| <i>Nomination</i>  | The Ensemble of Ferrapontov Monastery |
| <i>Location</i>    | Vologda Region                        |
| <i>State Party</i> | Russian Federation                    |
| <i>Date</i>        | 29 June 1999                          |

### Justification by State Party

The Ferrapontov Monastery is unique in its beauty, authenticity, and the harmony of architectural details from different centuries. The ensemble is designed to depict images of God through architecture and painting. This was later symbolized in the 15th and 16th centuries by the dedication of the summer and winter churches of the cathedral to the Nativity of the Virgin and the Annunciation respectively and in the 17th century of the gate church to the Epiphany.

The church of the Nativity of the Virgin is of special significance to Russian and world culture. Its interior was painted by Dionisy, the leading Russian artist of the late 15th/early 16th centuries, and his sons, and it is the only surviving mural known to have been painted by him.

The complex of Ferrapontov Monastery is a rare example of the preservation and stylistic unity of a 15th-17th century northern Russian monastery in which are to be found the characteristics of the architecture of this period when the unified Russian state was being formed. The ensemble is an outstanding example of harmonious unity with the surrounding landscape which emphasizes the special spirituality of the northern monastic communities and at the same time throws light on the daily life of the northern peasants.

The Ferrapontov Monastery participated in the crucial events of the period when the political influence of the Moscow Great Principality was being strengthened and the foundations laid for the Russian centralized state in the 15th-17th centuries. The Monastery was later to become a major cultural and ideological centre of the Lake Beloye region and a monastery whose monks had a strong influence on the policies of Moscow.

**Note 1** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List.

**Note 2** The text above is an abridged version of the justification in the nomination dossier.

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*

### History and Description

#### History

The Monastery was founded in 1398 by St Ferrapont, a friend and associate of St Kirill Belozerskii. It achieved renown thanks to St Kirill's pupil, St Martinian Belozerskii, who was *hegumen* (abbot) of the Troitse-Sergiev Monastery in 1447-55.

Together with Kirillo-Belozersk Monastery, it became the favoured place of worship and of endowment for many members of the Russian feudal aristocracy, such as Andrei and Mikhail Mozhayskiye, and rulers, like Vassili III and Ivan IV. At the turn of the 15th century it produced many notable leaders of the Russian Orthodox Church who played leading parts in the country's life, such as Archbishops Rostovskii and Yaroslavskii Ioassaf (Obolensky), Bishops Permskii and Vologodskii Filofei, and Bishop Suzdalskii Ferrapont. It was also the place of exile of leading churchmen who had fought for the priority of the church, such as Metropolitan Spiridon-Savva and Patriarch Nikon.

Work began on the brick ensemble of the Monastery in 1490 with the erection of the Cathedral of the Nativity of the Virgin by master builders from Rostov. During the century that followed, the monumental church of the Annunciation, the Treasury Chamber, and ancillary buildings were added. It recovered from the Lithuanian incursions of the 16th century and during the following century the Gate Church, the Church of St Martinian, and the bell-tower were added.

The 16th century was the period of the monastery's greatest prosperity. Princes and tsars came to worship there and Ivan IV granted it special privileges and charters. Securing the relics of Martinian and his subsequent canonization made it a place of pilgrimage and attracted many gifts and endowments. The Monastery became the richest landowner in the Lake Beloye region, owning some sixty villages.

The Monastery was formally abolished by decree of the Synod in 1798. In the 19th century a diminished area of the complex was enclosed by a brick wall. It reopened as a convent for nuns in 1904, but this was closed in 1924. It currently serves as the museum of the frescoes of Dionisy, opened in the first half of the 20th century, but greatly enlarged and improved since 1975.

#### Description

There are six major elements in the complex of the Ferrapontov Monastery.

- The Cathedral of the Nativity of the Virgin (1490)

This is the nucleus of the Monastery. It is a three-aisled structure surmounted by a dome, its slender proportions emphasized by vertical rows of pilasters. The upper parts of the facades are decorated with rows of balusters and ceramic plaques with floral ornamentation, whilst the lower portions bear fantastic masks and floral ornament reminiscent of the white limestone carvings of the Vladimir churches. The



interior is divided by two rows of four stout pillars and the drum is supported by vaulting.

The entire surface of the interior is covered by the mural paintings of Dionisy Mudriy (the Wise), arranged in rows that vary in size with the architectural elements of the building. There are also paintings on the exterior, in the central part of the western wall and in the lower part of the southern wall, above the grave of St Martinian. The subject matter of the interior paintings is in accordance with the Orthodox canons, progressing upwards from saints and martyrs to Christ in the drum.

- The Church of the Annunciation (1530-31) and refectory

This unique architectural monument from the first third of the 16th century was donated by the Great Prince Vassilii II to commemorate the birth of his heir, the future Tsar Ivan IV. It is the earliest example in northern Russia of a church surmounted by a bell-tower. The interior is divided in three levels, the church being in the central one. Adjoining the church is the massive refectory, a spacious square hall with four cross-vaults.

- The Treasury Chamber (1530s)

This is the oldest brick civil building in northern Russia. It was used for storing the Monastery's documents and other treasures. It is a two-storey building with a pitched roof and cylindrical vaults. It is plain but powerful in appearance: the massive walls have small windows without frames.

- The Church of St Martinian (1641)

This "tent" church in the style characteristic of Russian church architecture in the 17th century was built above the grave of St Martinian, up against the southern wall of the Cathedral of the Nativity of the Virgin. In form it is a simple cube with an eight-faceted "tent" or spire and a slender drum. It is lit from above, directing the daylight on the grave of the second founder of the Monastery. In the interior is a rare wall painting of Ferrapontov and Martinian, on what was the original outside wall of the Cathedral.

- The Gate Churches of the Epiphany and St Ferrapont (1650)

These two small churches are built around the double Holy Gates, and their structure is unusual. Their spires surmount the centre of the gate building and are supported on its walls rather than those of the churches themselves.

- The bell-tower (1680s)

This crowns the building linking the refectory and the Cathedral of the Nativity of the Virgin. It contains seventeen bells and the spire contains a clock mechanism from 1638, the oldest in Russia.

## Management and Protection

### Legal status

Four methods of legislative protection apply to the Ensemble of Ferrapontov Monastery: protection as an Historical and Cultural Monument of federal significance under the provisions of the 1978 Law; protection of a series of zones in the surrounding area (monument protection zone, controlled building zone, and protected landscape) established under a 1986 directive; protection as a Specially Important Cultural

Monument, as the buildings complex of the Kirillo-Belozerskii Museum-Reserve, in accordance with a 1997 Presidential Decree; and protection of the surrounding area as part of the Rouskii Sever National Park (166.6ha) under the 1991 Law.

### Management

The nominated property is in public ownership, as established by a 1992 Presidential Decree which restricts the restitution of church property and forbids the privatization of cultural monuments of federal importance.

The management plans currently in force ensure protection at three levels. The Rouskii Sever National Park Plan defines the functional zones, the boundaries of the protection zones, and the respective regulations. The plans relating to the land surrounding the monument delineate the three protection zones. The Ferrapontov Urban Plan defines the character of the environment in the immediate vicinity of the property.

Management is exercised at the three administrative levels in operation in Russia - federal, regional, and departmental. At the *federal* level the Ministry of Culture is responsible for overseeing, methodological control, and coordination. Three specialized institutes of the Ministry are responsible for the conservation of the Dionisy murals, architectural conservation, and management of the protection zones respectively. At the *regional* level, the Vologda Administration provides financial resources for the conservation of the ensemble, control of the works, technical supervision, and the issuing of building permits. At the *departmental* level the main institution, the Historic-Architectural and Artistic Museum-Reserve of Kirillo-Belozerskii is the contracting authority in respect of the federal and regional funding and is responsible for planning technical control, etc. Its subsidiary, the Ferrapontov Monastery Museum, shares these functions, monitors the condition and conservation of the ensemble, organizes scientific, cultural, and educational events and exhibitions, builds up its own funds, etc.

The conservation of the ensemble is financed from four possible sources: federal (Ministry of Finance), regional (Vologda Administration), local (the Museum's own budget), and extra-budgetary (sponsorship).

Monitoring is carried out at different levels - by the Special Curator of the Museum, the specialized institutes of the Ministry of Culture, and by the federal coordinating architect. Rapid communication between the various parties involved is effected according to a programmed system.

## Conservation and Authenticity

### Conservation history

Conservation work carried out at the property since the beginning of the 20th century reflect the successive stages of the Russian school of conservation. At the present time the following types of interventions are carried out:

- *conservation* (wall paintings, foundations, vaulting, floors, roofs, etc);
- *restoration* (work carried out as a result of thorough research and scientific investigations);

- *reconstruction* (justifiable restoration of secondary and vanished elements of buildings);
- *maintenance* (repair of damaged elements such as walls, roofs, doorways and windows, etc).

Since 1981 the wall paintings have been the object of a series of successful operations: investigation, consolidation, cleaning, microbiological studies, and stabilization of the conditions within the Cathedral of the Nativity of the Virgin. So as to ensure the complete authenticity of the paintings, no retouching or free improvization has been permitted.

#### *Authenticity*

The property has preserved a high level of authenticity in terms of its original layout, its materials and techniques, and its setting. Conservation work on the wall paintings has been especially commendable, being restricted to consolidation and cleaning. Certain original architectural forms and structures have been reconstructed on the basis of scientific study and using traditional materials. The authentic setting has been preserved in its entirety in the surrounding landscape as far as the eye can see. Changes in the authenticity of function form part of the history of the property and the insertion of the new museum function plays an indispensable role in the protection of the authenticity of the ensemble.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS expert mission visited the Ferrapontov Monastery in February 2000.

##### *Qualities*

In its layout and architecture the Ensemble of Ferrapontov Monastery is a remarkable model of the northern Russian Orthodox monastery, the creation of which is characteristic of a key period in the Russian Orthodox tradition.

The wall-paintings of Dionisy in the Cathedral of the Nativity of the Virgin constitute a masterpiece of human creative genius and the most valuable evidence of the flowering of Russian national art in the 16th century.

##### *Comparative analysis*

The strength and purity of the cultural value of the Ensemble of Ferrapontov Monastery becomes most clearly defined when a comparative study of other Russian monastic ensembles (including those on the World Heritage List) is undertaken. Unlike the other monasteries, Ferrapontov possesses wall-paintings which are not secondary elements but have a value that is equal to the architectural and group values of the monastery as a whole. Its architecture and layout retain a purity that has been lost as a result of many modifications and additions at other monastic establishments, such as the Kirillo-Beloserskii Monastery. It also preserves the purity of its links with its environment, a purity which becomes more marked when compared with the deterioration of the surroundings of, for example, the Kirillo-Belozerskii, Goritzki, Spasso-Preloudskii, or Novodevichskii Monasteries.

#### *ICOMOS comments and recommendations*

The nomination dossier does not indicate the precise boundaries of the nominated property nor the buffer zone. The ICOMOS expert mission established that this information does exist for the protected zones in the surroundings of the Monastery. Discussions during the mission resulted in the delineation of the nominated property and the buffer zone and a map was provided which met the requirements.

It is recommended that the name of the nominated property be changed to "The Ensemble of the Ferrapontov Monastery and the wall-paintings of Dionisy" so as to give proper recognition to the exceptional value of these paintings.

#### **Brief description**

The Ferrapontov Monastery is an exceptionally well preserved and complete example of a Russian Orthodox monastic complex of the 15th-17th centuries, a period of great significance in the development of the unified Russian state and its culture. The architecture of the monastery is outstanding in its inventiveness and purity and it is graced by the magnificent wall-paintings of Dionisy

#### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria i and iv*:

*Criterion i* The wall paintings of Dionisy in the Cathedral of the Nativity of the Virgin at Ferrapontov Monastery are the highest expression of Russian mural art in the 15th-16th centuries.

*Criterion iv* The complex of Ferrapontov Monastery is the purest and most complete example of an Orthodox monastic community from the 15th-17th centuries, a crucial period in the cultural and spiritual development of Russia.

ICOMOS, September 2000

## Bardejov (Slovakia)

No 973

### Identification

|                    |                                    |
|--------------------|------------------------------------|
| <i>Nomination</i>  | Bardejov Town Conservation Reserve |
| <i>Location</i>    | Prešov Region                      |
| <i>State Party</i> | Slovak Republic                    |
| <i>Date</i>        | 28 June 1999                       |

### Justification by State Party

The urban complex of historic Bardejov is unique from the point of view of integrity and authenticity. It testifies to the existence of an advanced and highly developed medieval town.

#### Criterion iii

The significant and generous urban plan of Bardejov since it was founded in the 13th-14th centuries represents an important stage in European civilization. At the time the influx of foreign settlers, mainly from Germany, resulted in the foundation of a number of towns close to existing Slovak settlements. The original street plans of most of these have survived, but none can match Bardejov in this respect. At the same time, Bardejov was a melting pot where western and eastern cultures intermingled. Its urban layout and architectural styles clearly indicate that it is located in the Central European area.

#### Criterion iv

The historic town of Bardejov is an example of the traditional use of the land, ie the natural conditions of living and non-living nature. The planned walled town was created near an existing village at a favourable site in topographical and climatic terms, at the confluence of the Topľa river and the Lukavica stream near the ancient trade route between the Black Sea and the Baltic.

Each of the buildings surrounding its grandiose square, the primary function of which was trade, is an example of a traditional urban multipurpose residence. They represent a developed burgher culture, and also the people of many nationalities who lived there and who collaborated in the foundation and expansion of prosperous towns with well developed architectural and artistic styles, leaving a spiritual legacy for succeeding generations.

#### Criterion v

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

There is evidence of human settlement at the site of Bardejov as early as the Palaeolithic period, and Bronze Age materials have been found in the centre of the present town. There was certainly Iron Age settlement in the area, in contact with the Roman Empire, and information is emerging of early medieval occupation, to be expected in view of the location of Bardejov on a major trade route across the Carpathians.

The first documentary reference to Bardejov, in an account of a journey on the main route from Old Hungary to Poland, dates from 1241, by which time the settlement appears to have been in existence for some time. Thereafter references to the town, in various forms of its name, become frequent. It is known to have belonged to the kings of Old Hungary from the 11th century to the beginning of the 12th century, when it was donated to a Polish Cistercian monastic community. Around this time Germans from Prešov settled in Bardejov, as a result of which the Cistercians in due course left the town and it reverted to the Hungarian state.

The importance of Bardejov's position on the main trade route into Poland from Hungary led to its being made the site of a customs office, to levy tolls on materials being exported. The Hungarian king Karol Róbert encouraged the development of the town, with an eye to acquisition of Polish lands, granting it the right to hold an annual market on 1 September, the feast day of St Egidius, patron saint of the town.

In the mid 14th century Ludovit I ordered the citizens to fortify the town. The entire defensive circuit was completed, with three gates on the main routes and bastions at strategic points. There was a second phase of fortification between 1420 and 1474, when more towers were added, along with other features that incorporated contemporary military architectural principles.

Within the walls, there were many improvements. The church of St Egidius was reconstructed and expanded progressively, a system for water distribution was installed, and large houses were built by the increasingly prosperous merchants. There was a growth of significant crafts, most importantly that of linen production, for which monopoly rights were granted in 1455. The early 16th century saw more development: the town hall was rebuilt and a school was built alongside the church. The final phase of fortification took place in the early 16th century, with the modernization of the bastions and digging of a water-filled moat.

Unrest within the Old Hungarian kingdom during the first half of the 16th century saw Bardejov entering into a period of recession, especially in its craft industries. This was to continue into the 18th century, when a number of fires took place, that of 1686 being particularly disastrous. Plague and cholera epidemics further ravaged the town during this period.

From the first quarter of the 18th century the situation began to improve. In 1530 the large German element had secured the right to restrict settlement by Slovaks and Poles, and the Jewish inhabitants were expelled. This policy came to an end and Slovaks and Hassidic Jews came into Bardejov in large numbers. By the end of the century the population of the town had regained the level of the 16th century. The

burghers' houses were rebuilt or modified in keeping with current architectural fashion, a Jewish quarter with a synagogue, slaughterhouse, and ritual baths developed in the north-western suburbs, and new churches and bridges were built.

Despite further fires in the last quarter of the 19th century, the town continued to thrive, thanks to major industrialization projects in the region. However, it declined again following the establishment of the first Czechoslovak Republic and became a backward farming region. World War II saw a worsening in the economic situation, though little damage from bombardment. However, since that time it has benefited from its designation as a town conservation reserve in 1950, and from the recreational facilities offered by neighbouring Bardejovské Kúpele (Bardejov Spa) and the Čergov and Ondavské vrchy Mountains.

#### *Description*

Bardejov is situated on a floodplain terrace of the Topľa river, in north-eastern Slovakia in the hills of the Nízke Beskydy. The nominated area covers the complete area of the historic reservation, that is to say, the core of the medieval town enclosed by the fortifications.

The layout of the town is an irregular checkerboard, based on three parallel streets, intersected by four narrower ones; there are also roads encircling the defences on the interior and exterior. In the centre is the rectangular main square (260m by 80m), closed on three sides by 46 burgher houses with typical narrow frontages. On the fourth side is the parish church of St Egidius, together with the town school; the tower of the church dominates the townscape. In the centre is the town hall.

The *fortifications* owe their present appearance to the early 15th century. The best preserved section is on the eastern side, from the massive five-storey Thick bastion (15th century, modified in the 16th and 17th centuries), the five-storey Great Bastion further north, and the three-storey Red Bastion. At the north-eastern corner is the Lower Gate and then comes the medieval Rectangular Bastion, the inner side of which is open to the town. This and the Renaissance Bastion cover access to the Lower Gate.

On the western side is the Moat Gate, one of the three entrances through the fortifications, which was demolished in 1906. The stretch of walls between here and the Upper Gate has three strong medieval forts, the four-storey School Bastion, the three-storey Monastery Bastion, and the four-storey Powder Bastion. The Upper Gate itself was built on the site of the fortified medieval customs station. Like the Lower Gate, it formerly had a barbican; its wooden bridge was replaced by the present stone structure in 1770.

Among the *churches* pride of place goes to the parish church of St Egidius. This was originally a Gothic three-aisled basilica with a polygonal sanctuary, sacristy, and tower. Work began in the late 14th century, to be completed in the 15th and 16th centuries and modified by Swiss master builders from Lugano in Renaissance style. It was restored after an earthquake in 1878 by Alois Steindl, who was responsible for the reconstruction of the Cathedral of St Elizabeth in Košice. Its fine Gothic interior contains some splendid wooden altarpieces from the 15th and 16th centuries, together with important wooden and stone carvings and sculptures.

The monastery Church of St John the Baptist was built by the Augustinians around 1380, and the monastery buildings around it date from various periods from the early 15th century onwards. The Augustinians were expelled in 1534 and the church was used as the municipal granary until 1696, when the monastery was reoccupied and the church taken over by Protestants. As part of the Counter-Reformation it was reclaimed by the Franciscans. Bardejov also contains a protestant church in Classical style, built when part of the walls in the northern part of the town were removed, and an Orthodox church in Eclectic style outside the line of the fortifications.

The *Town Hall* was built in 1505-09, the first building in Slovakia with Renaissance stone moulding. It is the work of Italian and Slovak master builders. It underwent reconstruction on several occasions after destruction by fire: the present appearance dates from the most recent reconstruction in 1902. It currently houses the town's historical museum.

Other public buildings include the Late Gothic Humanistic Grammar School, built in 1508 on the site of a medieval school. Its appearance was modified in Renaissance style in 1612 and again in Classical style in 1841. The municipal winehouse is known to have been in existence in the early 15th century: its function was that of a storehouse for wines from the vicinity of the town and from the Tokai region. The present richly decorated Renaissance decoration was added at the same time as the Town Hall was built.

The *burghers' houses* on their deep narrow plots have undergone many modifications over the centuries, as the result of repeated fires. This type of building was introduced by German traders from Silesia in the early 13th century. The Renaissance saw the addition of ornate facades to the two-storey merchants' houses, which served for both commercial activities and residence, converting them into luxurious houses

The most significant Jewish element surviving in Bardejov is the *Great Synagogue*, built in 1725-47. The complex also contains ritual baths (*mikve*), a kosher slaughterhouse, and a meeting building (Beth Hamidrash), now serving as a school.

### **Management and Protection**

#### *Legal status*

Bardejov has been protected since the early 1950s when Czechoslovakia declared it an urban reserve. This protected it from any development within the historic centre, although the prevailing economic and political situation did not encourage any activity at all.

Nowadays, Bardejov is well protected under the 1987 Slovak Act Concerning Care of State Monuments (as a protected cultural heritage) and by town by-laws. An important additional protection is provided by a Master Plan and specifications to be followed for any activity on the buildings in the designated historic area.

#### *Management*

All plans have to be approved at the city level, where special personnel examine them to establish whether they conform with the relevant laws, conservation policy, and regulations. Copies of requests are also submitted to the

regional office of the National Institute of Monument Conservation (an agency of the Ministry of Culture) in Prešov.

Every individual house in the historic centre is documented and registered and no activity is allowed without a rigorous review of the plans and the details. The town has dedicated and well trained professional staff to handle special conservation and building permits, and they are in close contact with experts at national level.

## **Conservation and Authenticity**

### *Conservation history*

As an urban complex, the historic centre of Bardejov has retained its original building lot divisions (parcels), all streets, most of its open spaces, public buildings, and fortifications, and its townscape. The centre was not damaged during the World Wars, unlike many comparable cities in the region, including Poland and the Ukraine.

The buildings, their original materials, their openings, often their decorations, and sometimes their fittings, are well preserved. Most of the backyards have not had any additions (although they are potential spaces for development). The buildings have also in most cases retained their original use, with the upper floor residential and the lower commercial.

In the central square all the infrastructure is underground, including electricity and communication. Large parts of the fortifications have been demolished or, in the case of the moat, filled in. However, more than half is still intact and well maintained, and some of the towers are still in use.

### *Authenticity*

The historic centre has preserved an extremely high level of authenticity, mainly through no changes to urban patterns, no demolition of houses, and no additions.

The only parts that might be questionable are the roofs destroyed by fire in the 19th century. The new roofs were rebuilt, following existing documentation and studies. They were made to restore the shape and skyline, while allowing better use of space.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited Bardejov in February 2000. ICOMOS also consulted its International Scientific Committee on Historic Towns and Villages.

### *Qualities*

Bardejov's urban, architectural, historic, aesthetic, and human qualities and values are of the highest level. It has an especially high value because of its present-day vitality and contemporary activities which do not compromise the other values.

### *Comparative analysis*

The nomination dossier includes a comparative study of Bardejov, showing the difference between this town and others on the World Heritage list. The study is thorough

and convincing, although towns not already on the List were not compared. In discussions between the ICOMOS expert mission and local experts, the names of possible parallels in Slovakia, Poland, Ukraine, and Hungary were discussed. It seems that the closest parallels were heavily damaged as a result of World War II.

### *ICOMOS recommendations for future action*

The small but important Jewish quarter, around the Great Synagogue, was not included in the original nominated area (although it is within the buffer zone). ICOMOS considered that, because of its cultural and historical significance, this quarter should be included in the nominated property. This proposal has been accepted by the State Party.

## **Brief description**

Bardejov is a small but exceptionally complete and well preserved example of a fortified medieval town, which typifies the urbanization of this region. It also contains a small Jewish quarter around a fine 18th century synagogue.

## **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria iii and iv*:

**Criterion iii** The fortified town of Bardejov provides exceptionally well preserved evidence of the economic and social structure of trading towns in medieval Central Europe.

**Criterion iv** The plan, buildings, and fortifications of Bardejov illustrate the urban complex that developed in Central Europe in the Middle Ages at major points along the great trade routes of the period

ICOMOS, September 2000

## Lugo (Spain)

No 987

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | The Roman walls of Lugo  |
| <i>Location</i>    | City of Lugo, Province of Lugo,<br>Autonomous Community of Galicia |
| <i>State Party</i> | Spain  |
| <i>Date</i>        | 29 July 1999   |

### Justification by State Party

*Note* The text below is an abridged version of the justification in the nomination dossier.

Some 1700 years after they were built, the walls of Lugo possess fundamental values which make them unique from the archaeological and historical points of view.

As an archaeological monument representative of defensive architecture, they are one of the most important, if not the most important, in the whole of Roman *Hispania*, and certainly in that period, since this is the only complete urban defensive wall surviving anywhere in the Roman Empire. It is as a result the most studied and best known Roman monument in Galicia and one of the most significant in understanding the type and level of romanization over a considerable part of the Iberian peninsula.

Furthermore, as a defensive wall that includes the entire historic centre of the town of Lugo, it has played and continues to play a critical role in the historical development of the town. While maintaining the original Roman circuit, in terms of both construction and location, the defences demonstrate the passage of time in their walls, their gates, their towers, and other constructional elements and the urban evolution of the town. They record in an indelible fashion not only the heritage aspects but also the quality of life, the social framework, and even the economic framework of the town.

The walls provide unrivalled proof of the historical evolution of the town of Lugo and its surroundings, not only in the Roman period from which its original structure dates, but also of all the periods that followed, since they reflect an important interchange of influences in archaeological, urbanistic, and even landscape terms. **Criterion ii**

The walls bear unique and exceptional witness to the Roman civilization in its provincial and peripheral manifestations, both civil and military. It is, in particular, an archaeological and historical monument that presents an unparalleled paradigm of the Late Roman Empire. **Criterion iii**

The walls are an outstanding example of the type of construction and architectural and archaeological group which illustrates various significant periods of human history. Starting with their Roman origins and passing through the problematical Middle Ages to the innovative and disturbed 19th century, they unite in a single monumental construction more than 2km long different proofs and facets of the evolution of a town such as Lugo (itself an historical and artistic ensemble) from the original *Lucus Augusti*.

### Criterion iv

It is an outstanding example linked with a human settlement that occupied the urban space in a special way, since the walls were and are still a model in the organization of the space and of the life of the town. **Criterion v**

The walls are, directly or indirectly, associated with activities relating to the experience and traditions, including oral ones, of the town of Lugo, since they are an integral element in daily life and undoubted physical and material reference points for its inhabitants (and also for its foreign visitors), and a monument the level of use of which by the community is particularly worthy of being emphasized. **Criterion vi**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*.

### History and Description

#### History

The Roman town of *Lucus Augusti* was founded in 15-13 BCE following the pacification of this region by Augustus. The Celtic name *Lug* suggests that it may have been a sacred site of the Copori, but no evidence has been forthcoming from excavations on this point. There was a Roman military camp here during the campaign of Augustus, and it was here that the new town was laid out on a checkerboard plan according to classical principles. The original plan did not require the town to be enclosed by a defensive wall, because of the effectiveness of the *Pax Romana* (although the entire region continued to have a military presence, dispersed in a number of small forts).

The town prospered in the succeeding centuries, not least because of the important mineral resources of the region, which were actively exploited. It was also the administrative centre of the surrounding area (the *Conventus Iuridicus Lucense*), and an important nodal point in the network of roads built by the Romans. The town acquired impressive public buildings and luxurious urban villas, which spread over a wide area.

However, in the mid 2nd century Frankish and Alemannic invaders crossed the *limes* and ravaged Gaul, penetrating into Hispania before being driven out. This resulted in the construction of massive urban defences at all the towns of the western Roman provinces. *Lucus* received its walls between 263 and 276; it has been suggested, however, that these were built less against barbarian invaders from across the Rhine frontier than against the local tribesmen, who had never fully accepted the Roman occupation of their lands. As in most colonial towns, the area enclosed by the walls was

less than that of the urban settlement: a considerable part of the town in the south-east remained outside.

Despite the strength of its fortifications, Lugo was unable to resist the Suevi when they swept into the peninsula in the early 5th century and destroyed the town by fire. They were to be dislodged in their turn by the Visigoths, who captured the town in 457 and settled it once again. The irresistible Moorish invasion of Spain saw Lugo overwhelmed and sacked in 714, but it was recaptured for Christendom by Alfonso I of Asturias in 755 and restored by Bishop Odarius. The town was to be ravaged once again in 968 by the Normans, on their way to the Mediterranean, and it was not restored until the following century.

#### *Description*

The Roman walls of Lugo enclose an area of 34.4ha and their circumference is 2.117km. They are generally 4.20m thick, although in places this has been increased to 7m; the height varies between 8m and 12m. The structure consists of internal and external stone facings with a core filling of earth, stones, and pieces of worked Roman stone from demolished buildings.

There are ten gates (five ancient and five recent); motor vehicles are allowed to use eight of them, the other two being for pedestrian access alone. Five stairways and a ramp give access to the parapet walk. A number of double staircases giving access from the parapet walk to the towers have been found within the thickness of the walls, and it is assumed that each of the towers was provided with similar stairways.

Of the original interval towers, 46 have survived intact, and there are a further 39 that are wholly or partly dismantled. They are spaced at irregular intervals round the walls, the intervening blocks varying from 8.80-9.80m to 15.90-16.40m. They were two-storeyed and most of them are roughly semi-circular in plan, the gap in the wall in which they were constructed varying in width from 5.35m to 12.80m. Several take the form of slightly tapering truncated cones, and a few have rectangular plans. One of the towers, known as *La Moschera*, is surmounted by the remains of its superstructure containing two arched windows.

There is a variety of materials to be observed in their construction, and in that of the walls themselves. The main stones used were dressed granite and, in particular, slate. There is some variety in the forms of laying the stones and in their size. In some cases the slate walls rise from foundation courses of granite; in other examples these basal courses are also in slate. Yet another common wall make-up consists of the courses in the lower half or two-thirds being of dressed granite with the remainder in slate, but with some granite blocks interspersed.

The parapet is crenellated in places, but this is certainly post-Roman work. Considerable reconstruction work took place at what is now known as the *Reducto de Santa Cristina* in 1836-37, to create a fort that accorded with the military architecture of the period.

The original gates have undergone a number of transformations since the 3rd century. The best preserved are the Falsa Gate and the Miñá Gate, which still has its original vaulted arch set between two towers, in characteristic Roman form; traces of the now disappeared guard chamber can be seen on the interior wall (also visible at the San Pedro Gate).

## **Management and Protection**

### *Legal status*

The basic protection derives from the 1985 Spanish Heritage Law, under the provisions of which the Lugo Roman Walls have been declared to be a Property of Cultural Interest (*Bien de Interés Cultural*). This is reinforced by the 1995 Heritage Law of the Autonomous Community of Galicia. All interventions that may affect the condition or status of protected properties must be submitted to the relevant government agency for evaluation, and there are severe penalties for transgression.

### *Management*

Following a survey of ownership carried out in the late 1960s, ownership of the totality of the walls was vested in 1973 in the Spanish State, through the Ministry of Education and Science. It was transferred to the Xunta de Galicia by Royal Decree in 1994.

The Spanish Constitution reserves certain rights in relation to the heritage to the central government. However, these are delegated to the competent agencies in the Autonomous Communities, in this case the Xunta de Galicia. For the Lugo walls the Xunta is in the position of both owner and competent agency. Under the Galician Heritage Law the Xunta is required to cooperate with the municipal authorities in ensuring the protection and conservation of listed monuments, and certain functions are delegated down to them. The Xunta operates through its General Directorate of Cultural Heritage (*Dirección General de Patrimonio Cultural*), based in Santiago de Compostela.

The Master Plan for the Conservation and Restoration of the Roman Walls of Lugo (1992) covered proposals for actions to be taken in respect of research and techniques of restoration. This was followed in 1997 by the Special Plan for the Protection and Internal Reform of the Fortified Enceinte of the Town of Lugo, which is concerned principally with the urban environment of the historic town. However, it has a direct impact on the protection afforded to the walls, in terms of traffic planning, the creation of open spaces, and regulation of building heights. Another planning instrument which affects the walls is the Special Plan for the Protection of the Miño [river], approved by the municipality at the beginning of 1998.

There is at the present time no management plan *sensu stricto* for the walls in operation in Lugo: work is continuing on the basis of the 1992 plan. Nor is there a technical unit specifically responsible for the conservation and restoration of the walls. It is against this background that serious consideration is being given to the creation of an independent foundation, under royal patronage and with representatives from government, academic, voluntary, and business institutions, to work with the General Directorate of Cultural Heritage of Galicia. The work plan of this body would include the development and implementation of integrated conservation, restoration, and maintenance programmes.

## **Conservation and Authenticity**

### *Conservation history*

The conservation history of the walls of Lugo is long, starting from the time when they still fulfilled a defensive function and so had to be renovated from time to time as they

fell into disrepair. There is a great deal of archival material testifying to the frequent interventions in the 16th and later centuries. Since the mid 18th century there have been many interventions, which are listed in detail in the nomination dossier. These have involved the demolition and reconstruction of sections of wall and towers and the insertion or widening of gates. A major operation took place in 1971-72, when the many houses and other structures that had been built up against the walls over the centuries were removed. This was followed by an equally ambitious operation of restoration and conservation of walls and towers.

#### *Authenticity*

The authenticity of the Roman walls of Lugo lies in the way that they have survived intact for eighteen centuries. There have been many interventions over that long period to individual parts of the walls, for practical and aesthetic purposes, which mean that they do not survive in their precise original form, and so using a restricted interpretation they might be considered to be lacking in some measure of authenticity. However, as an ensemble their authenticity is impeccable.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS expert mission visited Lugo in February 2000. ICOMOS also benefited from the comments of two acknowledged experts on Roman military architecture.

##### *Qualities*

The defences of Lugo are the most complete and best preserved example of Roman military architecture in the Western Roman Empire.

##### *Comparative analysis*

In terms of completeness and intactness, there are no Roman defences comparable with those of Lugo. The circuit at Carcassonne is complete, but underwent substantial modification and extension in the medieval period. Similarly, those of Avila are essentially medieval in their present form. The surviving sections of the wall of Le Mans are more impressive, but the circuit is not complete.

#### **Brief description**

The walls of Lugo were built in the later 2nd century to defend the Roman town of *Lucus*. The entire circuit survives intact and is the finest example of late Roman fortifications in western Europe.

#### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criterion iv*:

*Criterion iv* The Roman walls of Lugo are the finest surviving example of late Roman military fortifications.

ICOMOS, September 2000



## Elche (Spain)

No 930

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | The Palmeral of Elche: A Cultural Landscape Inherited from Al-Andalus |
| <i>Location</i>    | Autonomous Community of Valencia                                      |
| <i>State Party</i> | Spain   |
| <i>Date</i>        | 30 June 1998  |

### Justification by State Party

This is the only palm grove of its type anywhere on the European continent, which makes it an exceptional landscape in this geographical context. Arab geographers and European travellers have testified to this exceptional quality throughout history.

In addition to the authentic wild forest, many palm trees are cultivated in gardens, the remains of Arab agriculture established over eight centuries ago on the Iberian peninsula. Archaeological data from the Iberian and Roman periods indicate that these plantations are in fact much older than the Arab palm grove.

There is also what survives of a settlement or an urban plan, which can be seen from the cartography of the region. The central core of the town is surrounded by a series of palm gardens before reaching the rural area proper, where these are more widely scattered, even appearing to be natural woods, without human involvement.

Palms also form an essential component of the culture of Elche, manifesting itself in many ways – the processions on Palm Sunday, the Night of the Kings (Twelfth Night), even the town's coat of arms.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. The Palm Grove may also be considered to conform with the continuing organic cultural landscape defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

### History and Description

#### History

The origins of the Elche palm grove are traditionally attributed to the Phoenicians and Carthaginians in the 1st millennium BC, since dates formed part of their traditional diet. It was with the Arab invasion in the 8th century AD that they began to be cultivated; a network of irrigation canals enabled the brackish waters of the Vinalopó river to be used. The town was moved northwards to a new location and surrounded by many palm groves, so as to recreate a landscape reminiscent of that of North Africa, from whence the new settlers came.

Elche was recaptured in 1265 during the reign of Jaime I and its lands were redistributed. The fertile lands on the left bank, irrigated by the main canal (*Sequia Major*) were granted to those who assisted in the reconquest; this area contained many groves of date palms, some of which survive to the present day. There were no groves on the right bank (the *Magram*), where the lands were assigned to Moslem vassals (*moriscos*); however, despite the lower fertility of this area, its farmers achieved a high degree of productivity, which was to degenerate sadly when the *moriscos* were expelled in 1606.

The area of palm groves went on producing large crops of dates, but these diminished as the town spread in this direction during the second half of the 17th century and the palm trees were cut down. This process was exacerbated with industrialization and the arrival of the railway in the 19th century. It was not until the 1920s that the danger to the palm groves was recognized, and in the 1930s legislative measures were put in place to ensure the continuance of what remained, a process that was completed with the passage of the Law on the Protection of the Elche Palm Grove by the Regional Parliament of Valencia in 1986.

#### Description

The date palm trees of Elche are *Phoenix dactylifera* L., a dioecious species which is native to western Asia and North Africa. They can grow to a height of more than 30m and live for over 300 years.

The palm groves that are the subject of this nomination form a compact group in the eastern part of the town of Elche. The boundaries of the plots (*huertos*) are rectilinear, so that they are mostly square or rectangular, but some triangular, in plan. They are bounded by *cascabots* (fences made of plaited dried palm leaves) or plastered walls of undressed stone 1-2m high. The plots contain the houses of the tenants or owners of the land, though these are mostly in a ruinous condition in the plots nearest to the centre of the town. The palm trees are planted in single or double rows, following the lines of the irrigation canals. They produce both dates for human consumption and the “White Palm” leaves, which are widely exported for use all over the Iberian peninsula for decoration and processional use on Palm Sunday.

The area proposed for inscription is clearly defined by a natural feature (the Vinalopó river), the historic centre of Elche, and recently developed perimeter areas zoned for non-residential use, largely not built.

## Management and Protection

### *Legal status*

The palm groves in public and private ownership that make up this nomination are protected by the 1986 Regional Law on the Protection of the Palm Grove of Elche. Any actions, such as felling of trees, change of agricultural practice, deliberate neglect, or removal of boundaries, which may adversely affect the quality or appearance of the groves require authorization, and the groves are subject to a systematic monitoring procedure.

### *Management*

A total of 67 individual palm groves make up the nomination, all within the urban area. Fifty of these are owned by the Municipality and the remainder by private individuals. They contain 45,000 individual trees and cover an area of 144ha.

A foundation to oversee the Elche palm groves was first set up in 1933, and this role is confirmed in the 1986 provincial law. It is composed of representatives of departments of the Provincial Government (*Generalitat Valenciana*) responsible for culture, planning, and agricultural development, two municipal councillors, and one representative of those who run the groves. This body, which is presided over by the Cultural Counsellor of the Province with the Mayor of Elche as his deputy, is responsible for policy and delegates its administrative functions, in accordance with the 1986 Law, to the local management committee (*Junta Local Gestora*).

The 1997 General Urban Plan for Elche has a number of provisions relating to the groves within the municipal boundaries. Among its policies are the acquisition by the Municipality of further properties, restocking of groves with new trees, which the Municipality has been growing, and increasing productivity. So far as the nominated areas is concerned, these are core areas, within which no activities may take place which might damage the natural environmental balance.

The palm groves are also protected by Law No 1/1986 of the Government of Valencia, under the terms of which no construction or non-agricultural development may take place in and around the palm groves.

## Conservation and Authenticity

### *Conservation history*

Conservation of the palm landscape of Elche has been in progress since the 1920s, but only with the promulgation of the 1986 Provincial Law can it be deemed to be effective.

### *Authenticity*

The plots in which the groves are planted conform with the original land-allotment system, which is integral with the ancient irrigation system installed during the Arab period.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited Elche in February 1999. ICOMOS also benefited from the advice of its International

Committee on Historic Gardens and Sites and of the International Federation of Landscape Architects (IFLA).

### *Qualities*

The landscape of palm groves in and around Elche is a remarkable example of the deliberate implantation of a form of agriculture and a single economic species from one region to another, which also reflects a significant episode in history.

### *Comparative analysis*

There are, of course, countless palm groves in North Africa and the Near East. However, the exceptional character of Elche stems from the fact that this was a deliberate implantation by an invading culture of a form of agriculture imported from its homeland in another continent, and which has preserved its original form to the present day. ICOMOS is unaware of any comparable concentration of an economic crop species transported from one region to another that has survived unchanged in its techniques and distribution at a single site over so many centuries.

Many important food crops, such as rice and olives, are known to have been transferred from one region to another in prehistory and classical antiquity, but it is impossible to point to a single example of continuity of place and technique comparable with Elche. Similarly, economic crops have been imported into Europe from other continents (eg tobacco, potatoes, maize), but this took place much later than the introduction of the palm into the Iberian peninsula. Once again, no specific locations can be identified with certainty.

### *ICOMOS comments*

There are nearly 300 palm groves in and around Elche – 102 within the town's boundaries, 180 in the surrounding rural area. They cover over 440ha and contain more than 11,000 individual trees. The original nomination dossier went on to report that there are 1046 properties in seven out of 34 neighbouring communes that contain isolated palm trees or small groups or lines of them, which suggests that there must be some 20,000 properties of this kind in total.

These figures are confirmed the information given in supplementary documentation supplied by the Municipality of Elche. This shows additionally that the area of palm groves within ten rural communes to the south of the town is 9362ha. Reference is made in the same document to a buffer zone for the groves in the town covering 810ha.

The original nomination related to both the palm groves and the Elche Mystery Play (*Misteri*); the latter was subsequently withdrawn. A revised nomination dossier was supplied by the State Party in 1999, covering a smaller number of palm groves (287) containing 181,000 individual trees and covering 440ha, but ICOMOS was of the opinion that the proposal was still too extensive and that the nominated area should be a smaller, discrete, and compact group of palm groves as being representative of the totality.

Following discussions between representatives of the State Party and ICOMOS in February 2000, the present second revised nomination was submitted. The 67 individual palm groves are closely associated with one another, forming a compact landscape. They coincide, moreover, more exactly with the original palm plantations, increasing the cultural significance of the nominated property.

ICOMOS is grateful to the State Party for having consulted it closely in arriving at the present proposal, which conforms exactly with what it had proposed.

### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii and v*:

*Criterion ii* The Palmeral (palm groves) of Elche represent a remarkable example of the transference of a characteristic landscape from one culture and continent to another, in this case from North Africa to Europe.

*Criterion v* The palm grove or garden is a typical feature of the North African landscape which was brought to Europe during the Islamic occupation of much of the Iberian peninsula and has survived to the present day. The ancient irrigation system, which is still functioning, is of special interest.

ICOMOS, September 2000

## Tárraco (Spain)

No 875rev

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | The archaeological ensemble of Tárraco                      |
| <i>Location</i>    | Autonomous Community of Catalonia,<br>Province of Tarragona |
| <i>State Party</i> | Spain   |
| <i>Date</i>        | 1 July 1997   |

### Justification by State Party

The town of Tárraco is the first and oldest Roman settlement on the Iberian peninsula, and it became the capital of most of the land on the peninsula, the Province of *Hispania Citerior*, during the reign of Augustus (1st century BC). The surviving remains of Tárraco make it possible to study the spread of Roman rule from the 3rd/2nd century BC, when the Roman town was founded, until the early Christian period. The unique Roman plan of the town is also exceptional, since it adapted to the configuration of the land by means of a series of artificial terraces, which are to be seen around the provincial forum as well as in the residential quarter. The town is rich in important buried architectural and archaeological remains, among them buildings that are completely preserved, as in the case of the group of vaults in the Calle Méndez Núñez.

The originality of the defensive system of walls built in the 3rd-2nd centuries BC is also remarkable, creating a monument that is unique because of the different phases of the Republican walls and the special elements of Roman work that it brings together and its antiquity, together with the extent of the walls that survive. The walls of Tárraco are one of the earliest examples of Roman military engineering on the Iberian peninsula and the most substantial surviving evidence of the Republican town. They are one of the most important symbols of the town, defining its form from antiquity up to the 19th century. They illustrate the construction technique known as *opus siliceum* that was characteristic of Italy and was used in Etruria and Latium from the 6th century BC. They are one of the earliest examples of public works that survive anywhere on the Iberian peninsula. The walls provide one of the rare surviving examples of Republican defensive works, in which a great deal of the structure survives - sections of wall with internal and external decoration, cyclopean gates, defensive bastions such as the Minerva, Capiscol, and Archbishop's Towers - in a good state of conservation.

The architectural ensemble known as the Provincial Forum is considered to be one of the largest and best documented fora of the Roman world. This large group of buildings, the seat of the *Concilium provinciae Hispaniae citerioris*, determined the layout of the existing old town, where most of the architectural elements survive, some to a height of up to 11m. It was a large complex (7.5ha) spread over three terraces used for high-level political purposes and to bring the communities of *Hispania Citerior* into the Roman Empire, as shown by the iconography of sculptural and decorative finds. The architectural details and the use of imported materials are taken as evidence of its architects and craftsmen having been brought in from Rome.

The work of these Italian specialists is also to be seen in the three Roman structures used for public performances: the theatre, amphitheatre, and circus. The theatre, the only one known in Catalonia, is linked with the Forum, and together they formed the centre of the Imperial cult in the Augustan and Julio-Claudian periods.

Much of the Basilica (courthouse) survives in the Colonial (Town) Forum, together with other buildings, such as a temple. Archaeological excavations in this area have revealed the layout of the administrative centre, and also the street pattern in the adjacent residential area.

The construction of the amphitheatre is somewhat unusual, since it is partly set into the natural rock and partly constructed on vaults in *opus caementicium*. It is noteworthy because of the two religious edifices in the area, built following the martyrdom there of Bishop Fructuosus and his deacons Augurius and Eulogius.

The circus is integrated into the town, which is unusual; its relationship with the Provincial Forum is comparable with that between the Palatine and the Circus Maximus in Rome. The circus of Leptis Magna is the only example in the Western Empire comparable in size and conservation with that of Tárraco, which survives in places to a height of 7m.

The Palaeochristian cemetery is the best preserved in the Western Empire, containing examples of different types of Late Roman and early Christian funerary architecture, along with an important epigraphic assemblage and decorated sarcophagi. The earlier suburban villas that are accessible give a picture over time of the settlement around Tárraco: in the 3rd century AD these were abandoned and the area became a cemetery.

The surrounding landscape contains many remains, attributable to the fact that Tárraco was a provincial capital. An example is the aqueduct that brought water over more than 40km, the first on the Iberian peninsula to be built on superimposed arches. The monument known as the Tower of the Scipios testifies to the existence of a high social class wishing to demonstrate its prestige by erecting a funerary monument on one of the main access roads into Tárraco.

A number of quarries are known around the town from which stone was extracted to build the Roman structures. There are also several luxurious villas, such as the Villa dels Munts, with its wealth of pavements and sculpture and its two sets of baths. The 4th century Villa Centelles was converted into a Palaeochristian funerary monument not long after its construction, possibly intended to receive the remains of the Emperor Constans I.

The Triumphal Arch of Berá is further evidence of the importance of the provincial capital. It was built during the reign of Augustus to commemorate the rerouting of the ancient Via Heraclea and its renaming after the Emperor.

*Notes by ICOMOS*

1. The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers the property should be inscribed on the World Heritage List.
2. The text above is a slightly abridged version of that in the nomination dossier.

### Category of property

In terms of the categories of cultural property set out in the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### *History*

There was possibly a trading settlement here, founded by Ionian Greeks, in the early 1st millennium BC. Recent research has proved that by the end of the 5th century BC the indigenous Iberians had created a settlement, called Kesse. It was seized and fortified by the Roman proconsul Scipio Africanus in 218 BC during the Second Punic War in order to cut off the flow of reinforcements from Carthage to Hannibal, then campaigning in Italy. Roman control over this part of the Iberian peninsula was strengthened when a Carthaginian fleet was destroyed in 217 BC at the mouth of the Ebro.

After serving as one of the bases for the Roman conquest of the entire peninsula, Tàrraco became the seat of Roman power. It supported Julius Caesar against Pompey and was rewarded with *colonia* status for its loyalty with the impressive title *Colonia Iulia Urbs Triumphalis Tarraco*. It later became the capital of the imperial province of *Hispania Citerior (Tarraconensis)*, which covered much of the Iberian peninsula, following the reorganization by Augustus in 27 BC. As such it was suitably endowed with imposing public buildings, as a demonstration of Roman power. It was visited by several Roman emperors, among them Augustus and Hadrian, and was the site of many councils bringing together officials and worthies from all the Iberian provinces.

Christianity was early in reaching Tàrraco (according to legend brought by St Paul himself), and it became the see of a bishop. The prosperous city was ravaged by marauding Franks during the barbarian raids of the 250s, but it quickly recovered. The city came under Visigothic rule in the 5th century and continued in existence until 469, when Euric razed much of it to the ground.

It became part of the Moorish territories in 714, but its location on the frontier with the Christian world led to Tàrraco being the scene of many bloody conflicts in the following centuries. Twice recaptured for short periods, the largely ruinous and depopulated town did not return to the Christian realms until 1148, following the decisive defeat of the Moors at Tortosa by Raymond Berenguer IV. It was resettled by Normans, and became Catalan in 1220 after

Alfonso the Warrior drove the Moors permanently out of Catalonia.

#### *Description*

The Roman town, like its Iberian predecessor, was sited on a hill, with the seat of the provincial government, the *Concilium provinciae Hispaniae citerioris*, at its crest and on two terraces created below. At the top was a colonnaded open space with the temple of the Imperial cult at one of its ends. There was also a colonnaded open space, known as the Provincial Forum, on the second terrace, measuring 150m by 300m. Inscriptions found here suggest that this was where the government buildings were located. The lowest of the three terraces was occupied by the circus.

Between this governmental and cult enclave and the port there were quarters in commercial and residential use, along with public buildings such as baths, schools, libraries, other temples, the commercial forum, and the theatre.

- The ramparts

The defences built by Scipio consisted of two curtain walls 6m high and 4.5m thick lined with square bastions, all built using large undressed stone blocks (*opus siliceum*). In the mid 2nd century BC the perimeter was extended and the walls were thickened and raised (to 12m high by 6m thick), using *opus quadratum* (dressed stone) on the original megalithic foundations; the facings of the walls were rusticated. These walls remained largely intact, with slight modifications in the Late Roman period and the Middle Ages and some additions in the 16th-18th centuries, to the present day, and 1.3km are now accessible for visitors.

Of the three surviving bastions, the Minerva Tower (which formed part of the original enceinte) is the most complete. Five heads sculpted on the outer wall had a protective function; in the interior there is a dedicatory inscription to the goddess Minerva.

- The Imperial cult enclosure

A first attempt to create this ensemble in the Julio-Claudian period was abandoned, and it was not brought to fruition until around AD 70, by Vespasian; the final component, the circus, was added by Domitian more than a decade later.

The portico enclosed an area of 153m by 136m, roughly coincidental with the site of the present-day Cathedral. Part of the portico and the Imperial cult temple are preserved within the Cathedral complex.

- The Provincial Forum

This terraced open space measured 175 by 320m and was closed at one end by another temple. The portico that surrounded it was 14m wide and roofed with shingles. A series of semi-circular vaults (*cryptoportici*) opened out of it, and these can be seen incorporated into later buildings in several places in the town; in some cases they were cut into the rock and in others they are stone-built structures.

An imposing building, rising to three storeys, served as the *praetorium* (seat of the provincial council); it was considerably altered during the Middle Ages to serve as the residence of princely or episcopal notables. However, considerable portions of the Roman fabric are still clearly visible.

- The circus

The third and lowest of the terraces is 325m long and 100-115m wide, and on it sits the circus, covering much of its surface. The central spina is 190m long. The seating was raised on series of vaults in Roman concrete (*opus caementicium*), the facade of the podium and the steps being more decorative, faced with small square stones (*opus reticulatum*).

The largest visible portion is in the south-western sector (the Caves of Saint Hermengildo), but many other parts are incorporated in later buildings. A section of its facade survives as part of the inner face of the 14th century defensive work known as La Muraleta. As a result it is possible to reconstruct its original appearance in its entirety.

- The Colonial Forum

In the centre of the town are to be found the remains of the Lower or Colonial Forum. This can be dated at least to the 1st century BC on the basis of a dedication to Pompey the Great, who received Spain as part of his responsibilities when the First Triumvirate was formed in 56 BC.

What has come to light is a group comprising the basilica (courthouse), a temple, and some houses and streets. Column bases give an indication of the form of the basilica, with main rooms on the interior and shops or taverns on the outside. The other features of this centre of urban life are known from fragmentary remains in the basements and walls of existing houses.

- The theatre

The theatre was built at the beginning of the 1st century AD when the town underwent extensive modifications. It was erected on the site of large cisterns from the 2nd century BC and a harbour market from the mid 1st century BC. It is located outside the defensive walls and makes use of the natural slope of the ground as the base of the rows of seats (*cavea*). Part of the stage (*scena*) has been brought to light, but nothing is known of the elaborate architectural structure (*scenae frons*) that would have risen behind the stage proper, beyond a number of architectural and sculptural pieces.

- The amphitheatre, the Visigothic basilica, and the Romanesque church

The amphitheatre, with its seating for some 14,000 spectators, lies to the south-east of the town, outside the walls and near the coast. Built in the early 2nd century AD, during the reign of Trajan or Hadrian, it has the characteristic elliptical ground plan, measuring 130m by 102m.

The arena is surrounded by the rows of seating, supported on superimposed vaults made of *opus caementicium* and *opus reticulatum* on all save the north side, where the lower rows of seats are cut into the natural rock. Access to the arena is by two large entrances at the ends of the long axis. The *podium*, used by officials, is over 3m high and was originally covered with painted stone blocks; when the structure was enlarged and reconstructed in AD 218 the *podium* was clad with sheets of white marble.

It was used for spectacles until the mid 4th century and then abandoned, not to be in use again until the 6th century, when a Visigothic basilica was built. This was a three-aisled structure dedicated to the martyrs Fructuosus, Augurius, and Eulogius, who died in the amphitheatre on 21 January 259,

with a chancel on the longitudinal axis, a sanctuary for celebrating the Eucharist, and a small room that may have been a vestry.

This building was demolished in the 12th century to permit the construction of a Romanesque church in the traditional Latin cross form. Most of the lower parts of this structure survive, and the decoration that has been studied indicates Cistercian connections.

- The Palaeochristian cemetery

The first use of this extra-mural area was for suburban villas, in the late Republican period. In the 3rd century AD, however, it became converted into a cemetery, associated with the cult of the three martyrs, over whose tomb a basilica was built (destroyed in the 8th century). Excavations have revealed over two thousand tombs of different types, some of which are on display. The Palaeochristian Museum on the site houses much of the material resulting from these excavations.

- The aqueduct

Three aqueducts brought water to Tàrraco, two from the River Francoli and the third from the Gaià, and their routes have been traced in detail. A 217m stretch of one of the Francoli aqueducts, known as Les Ferreres, has been preserved where it traverses a shallow valley. It is built in *opus quadratum* and consists of two courses of arches, rising to a height of 27m.

- The Tower of the Scipios

The attribution of this funerary monument to the Scipios is very doubtful, since it is dated to the first half of the 1st century AD. It consists of a sturdy podium, a central section representing the Phrygian deity Attis, and an upper section with reliefs of two men in oriental costume.

- The Médol quarry

This large quarry was worked to obtain the limestone used in the construction of many of the buildings in Tàrraco; it has been estimated that some 50,000m<sup>3</sup> were extracted during the period of exploitation.

- The "Centelles" villa-mausoleum

The first structure on this site was a modest *villa rustica* built in the 2nd century AD. This was greatly enlarged in the 4th century, and later in that century it was converted into a mausoleum.

The two principal rooms of the villa were quadrilobate and circular in plan respectively, both probably domed. The latter was converted into a mausoleum, the interior of the dome being covered with mosaics and a crypt created beneath it. The lower range of mosaics represent hunting scenes and the upper biblical scenes. The apex of the dome has lost its mosaics. Some fragments of mural paintings also survive.

The building became a chapel dedicated to St Bernard in the Middle Ages and in the 19th century it was reused as a farmhouse.

- The "Dels Munts" Villa

The excavated remains of this suburban villa are situated on a slope running gently down to the sea. It was probably built in the early 1st century AD and renovated and extended in the late 3rd century after the Frankish incursion, probably

servicing as the residence of a high Roman official. It was a large and luxurious establishment, with elaborately decorated main rooms, two suites of baths, and large cisterns.

- The Triumphal Arch of Berá

This monument is considered to be a territorial marker, indicating the boundary of the territory of Tàrraco. It consists of a single arch with relatively simple decoration. There is an inscription on the entablature recording the name of the consul who commissioned its construction.

## Management and Protection

### *Legal status*

The archaeological ensemble of Tàrraco is covered by various designations under Spanish Law No 16/1985 on the Spanish Historic Heritage and Catalan Law No 9/1993 on the Catalan Cultural Heritage (the dates in parentheses relate to the official decree; earlier designations are covered in the legislation currently in force):

- The historic centre of Tarragona: historic ensemble 1966;
- The Roman walls: historic monument 1984;
- Les Ferreres aqueduct: historic monument 1905;
- Cathedral: historic monument 1905;
- Amphitheatre and church: historic monument 1924;
- Provincial Forum: historic monument 1926, 1931;
- Tower of the Scipios: historic monument 1926;
- Palaeochristian cemetery: archaeological zone 1931;
- Médol quarry: archaeological zone 1931;
- Forum: archaeological zone 1954;
- Vaults of circus: historic monument 1963;
- Roman theatre: archaeological zone 1977;
- Les Munts villa: archaeological zone 1979;
- Arc de Berá: historic monument 1926;
- Centcelles villa-mausoleum 1931.

This legislation imposes restraints on all forms of intervention on the designated monument or site and its immediate surroundings, and is supported by a number of Decrees of the Catalan Parliament from 1990 onwards relating to specific aspects of protection and conservation.

### *Management*

Ownership of the properties covered in the nomination is spread over public institutions and private institutions and individuals.

The Generalitat of Catalonia has overall responsibility for the protection and management of the monuments and sites through the Cultural Heritage General Directorate, part of the Cultural Secretariat. Certain monuments are managed by the Municipality of Tarragona.

Article 44 of the General Urban Management Plan for Tarragona, approved in January 1995, relates to the

protection of the archaeological heritage. It provides for special protection zones around the amphitheatre, the circus, the theatre, and the aqueduct. There is in addition a detailed plan, the *Pla Especial Pilats* for the Praetorium and circus area. The Special Plan for the Upper Part of the town (*Pla Especial del Centre Històric-Part Alta* - PEHA), approved in 1990, is concerned with the rehabilitation of the historic centre, and makes special provision for the preservation of the historic townscape and its components.

The Cultural Secretariat of the Generalitat has a programme for urban archaeology throughout the Autonomous Community, in which Tarragona figures prominently. A programme of restoration projects has been carried out over the past two decades on individual monuments and sites. These projects are financed variously by the national, provincial, and municipal authorities.

## Conservation and Authenticity

### *Conservation history*

The study of the monuments and sites of Tàrraco began as early as the 16th century, and important work was carried out in the 19th century, but systematic archaeological work did not begin until the late 1980s. This was begun by the Deutsches Archäologisches Institut, then taken over between 1987 and 1989 by the Workshop-School for Archaeology (TEDA), set up by the Municipality, and since that time by the Tarragona Urban Archaeology Centre (CAUT) and the Archaeological Service of the Generalitat, working closely with the Archaeological Laboratory of the Rovira i Virgili University of Tarragona (LAUT).

Scientific conservation and restoration projects began in the late 1950s, first under the direction of the Ministry of Culture and then the Archaeological Service of the Generalitat following its creation in 1980. A number of specific projects have been carried out or are in progress (see above), a number of them resulting from agreements concluded between the Service and other bodies, such as the Municipal Museum and the University.

### *Authenticity*

The authenticity of the excavated sites is total. That of upstanding monuments such as the amphitheatre, the Arc de Berá, and the Tower of the Scipios is equally high, since they have not been subject to any form of reconstruction (although the amphitheatre has undergone modification of its form over the centuries since it ceased to be used for its original function). The remains of ancient structures incorporated in later buildings are also authentic, even though they are fragmentary and the current use of the buildings of which they form a part is different from the original function.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited Tarragona in January 1998. A second mission visited the town in February 2000.

At the 22nd Session of the Bureau of the World Heritage Committee, held in Paris in June 1998, it was agreed after discussions between the President, the State Party, and

ICOMOS that the original nomination should be revised and resubmitted. The State Party invited three leading experts in the archaeology and history of Roman towns, from France, Italy, and the United Kingdom respectively, who were nominated by ICOMOS, to visit Tarragona and submit independent reports on the cultural significance of Tàrraco. These reports have been taken into account by ICOMOS in preparing this evaluation, together with the report of a meeting of international experts in Roman archaeology held in February 1999 in Tarragona.

#### *Qualities*

Tàrraco was one of the most important provincial capitals in the Western Roman Empire and as such was endowed with many fine public buildings. It was also the site of an impressive symbolic complex devoted to the cult of the Imperial family.

#### *Comparative analysis*

The State Party included a short comparative study in the nomination dossier which concentrated on Tàrraco in relation principally to Mérida, the Roman monuments of which were inscribed on the World Heritage List in 1993. This stresses the priority of the foundation of Tàrraco, its greater symbolic and political importance in the Roman Empire, and its relatively greater wealth of public buildings, as well as its defensive walls.

The reports referred to above all emphasized the exceptional significance of Tàrraco in the wider context of the Roman Empire. It was the first provincial capital to be established by Rome and as such served as the model for subsequent foundations, such as *Lugdunum* (Lyons). The surviving remains are remarkable in that they illustrate the entire history of the town in antiquity, from the 3rd century BC to the end of Roman rule; in this they are rivalled only by Rome itself.

#### **Brief description**

Tàrraco (modern Tarragona) was a major administrative and mercantile city in Roman Spain and the centre of the Imperial cult for all the Iberian provinces. It was endowed with many fine buildings, and parts of these have been revealed in a series of exceptional excavations. Although most of the remains are fragmentary, many preserved beneath more recent buildings, they present a vivid picture of the grandeur of this Roman provincial city.

#### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iii*:

*Criterion ii* The Roman remains of Tàrraco are of exceptional importance in the development of Roman urban planning and design and served as the model for provincial capitals elsewhere in the Roman world.

*Criterion iii* Tàrraco provides eloquent and unparalleled testimony to a significant stage in the history of the Mediterranean lands in antiquity.



## Southern Öland (Sweden)

No 968

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | Södra Ölands Odlingslandskap (the Agricultural Landscape of Southern Öland) |
| <i>Location</i>    | County of Kalmar  |
| <i>State Party</i> | Sweden  |
| <i>Date</i>        | 23 June 1999  |

### Justification by State Party

The interaction between man and the natural environment in the south of Öland is of unique universal value. The continuity of land use goes back to the Stone Age, when man as a farmer began using this area. The use made of the land has not changed significantly since then, with arable farming and animal husbandry remaining the principal economic activity.

The frames within which the people of Öland have used their landscape have been dictated by conditions of natural geography. The land division is easily discernible, and one clearly perceives the division between infields and outfields, a division which has been constant since the medieval period, by which time all available farmland was being utilized. The outfields are still being used as pasturage. Together the linear villages, the infields, the coastland, and the limestone pan make up a unique agricultural landscape possessed of great cultural and natural values of more than a thousand years' continuity.

The agricultural landscape of Öland is an organically evolved landscape which permits and depends upon continuing traditional land use. This living agricultural community also includes a residual Iron Age landscape, as well as abundant traces of the Stone Age and Bronze Age. In Öland, therefore, man's agrarian history is made intelligible within a well defined geocultural region.

*Stora alvaret*, the main expanse of limestone pavement, with its remarkable use of common outfields, is an eminent example of a steppe-like ecosystem with significant ongoing ecological processes. This is borne out by numerous adaptations to climate, frost movements, and grazing, among other things. For all its meagre resources, the alvar has been developed into an agricultural landscape. Very unusual factors of geology, climate, and cultural history have here created a mosaic-like environment which includes many of the most important habitats for the preservation of biological diversity *in situ*. Endemic plant and animal species, relics,

species on the edge of their distribution, and species in outpost locales all co-exist here. One essential reason for the survival of these species has been the continuing openness of the alvar, maintained by human agency for thousands of years. In spite of this environment having been used by man for several millennia, elements of alien species are lacking. Owing to human presence, ecosystems are stable, subject to the continuance of agricultural use. The grazing regime is a precondition for the preservation of biodiversity. This makes *Stora alvaret* an outstanding universal asset from the viewpoints of both scientific study and preservation. In addition, the unique, far-flung, flat, and open alvar, with its small-scale variations of habitat and its unparalleled views, constitutes an exceptional environment.

The coastlands and coastal meadows have a unique continuity of use. For thousands of years they have been used as pasturage or for haymaking, as is clearly reflected in both flora and fauna. The coastlands include several highly distinctive plant communities and are an important habitat for a great number of rare and vulnerable bird species.

Stone Age passage graves, monumental cairns from the Bronze Age, prehistoric forts, house foundations, complex systems of stone enclosures with fossil arable land, and large burial grounds from the Iron Age testify to a rich and important prehistory. The present agricultural community has a continuity which partly extends as far back as the Iron Age. The present-day land division, with linear villages in "lawful location" and the distinction between infields and outfields, dates from medieval times. Farmsteads and other buildings are constructed of materials from Öland, with the "Geatish homestead" and windmills forming distinctive features. The churches are medieval and were rebuilt in the 19th century, in response to population growth and agricultural expansion. This coincided with the partition of infields and outfields between the individual farmers, a distribution which remains clearly perceptible today.

The present-day agrarian landscape is characterized by several distinct and historically significant chronological strata which together reflect a considerable chronological depth: 1. the fossil Iron Age, still maintained to some extent by grazing; 2. the far-reaching medieval distinction between infields and outfields, with settlements structured into villages; 3. the land-distribution reforms of the 18th and 19th centuries, resulting in the redistribution of holdings and the erection of stone walls to mark the boundaries between them. Functional relations in the agricultural landscape of southern Öland are very distinct, extremely well preserved, and highly authentic.

The agricultural landscape of southern Öland has a unique cultural tradition which still exists in land use, land division, place names, settlement, and biological diversity.

### Criterion iii

The agricultural landscape of southern Öland is an outstanding example of a landscape illustrating important stages of human history. The still existing medieval land division uniquely indicates the way in which natural conditions dictated the extent of cultivable land at an early stage. The abundant traces from the Iron Age convey a unique understanding of a relict culture and a landscape use which is not detectable anywhere else.

### Criterion iv

## Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. It is also a *cultural landscape*, as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

## History and Description

### History

The first human beings to come to the island of Öland were the hunter-gatherers who arrived 8000 years ago. A coastal settlement of these people, probably in use for some two millennia, has been excavated at Alby. During this period there is evidence for the domestication of plant and animal species, and passage graves at Resmo, at the summit of Västra Landborgen, testify to permanent settlement in the Neolithic period. Archaeological remains testify to considerable clearance of the alvar at this time.

This process continued during the Bronze Age (1800-500 BC), when farming became more specialized. Technological improvements made possible the cultivation of much larger areas. Stock breeding resulted in the creation of large flocks and herds, which were pastured on the Alvar.

The Iron Age (550 BCE–CE 1050) saw greater developments in farming, with the creation of permanent arable fields and the introduction of dairy farming. The landscape, including *Stora alvaret*, was being exploited intensively in small fields. The remains of many house sites from the Roman Iron Age and Migration Period (the first six centuries CE), with their associated enclosures, are known, some grouped in villages. The Bronze Age social structure of clans dependent upon large flocks was transformed into one of unitary farmsteads producing food crops and hay. Cattle formed the basis of the economy, and there is evidence that hides and leather goods were being exported, along with dried meat. The availability of iron saw stone tools being replaced by metal ones. Metal-working was among the specialist crafts that evolved during the Iron Age, along with comb-making and stone polishing. Fishing, especially for herring, became important, centred on Kyrkhamn, at the southern tip of Öland.

Increasing unrest led to the need to provide protection for the islanders, and five forts (or, more accurately, fortified villages) have been identified. These probably began as places of refuge but developed into permanent settlements. A legislative structure was created, matters of importance being decided by the *Ting*, where rules for the administration of justice were laid down. A military organization, the *ledning*, was created for defence against external enemies.

In early medieval times, from the 11th century onwards, there was a movement from the Iron Age sites, following the introduction of the medieval open-field system and strip farming. The villages migrated to the sites that they still occupy today, sited conveniently between the infields and outfields on elevated, dry terrain, and laid out in linear form along a single street.

The prosperity of the island, due in no small measure to its situation on the main trading route through the Kalmar Sound, is reflected in the imposing stone churches built in the 12th century, such as those at Hulterstad and Resmo.

They were fortified as defence against attacks from marauders. Exports from Öland included horses, oxen, fish, limestone, and slate.

By the 15th century Öland was dominated by land-owning farmers, though the Crown, the nobility, and the monastic orders also owned land there. Gustav Vasa established five “model” manors there for the benefit of local farmers, and also as a centre for stock breeding. Fishing was important, and was of special interest to the monastic communities: Kyrkhamn, at the southernmost tip of the island, was a major centre of this activity. In 1569 Johan III reserved the open spaces on the island for the Crown as a hunting preserve. The farmers lost their commoners’ rights and suffered considerably from depredations by preserved game animals. This restriction survived until 1801, when it was abolished.

The island suffered during the long wars between Sweden and Denmark in the late 17th and early 18th centuries, not least from epidemics, which carried off nearly half the population. As a result farms were deserted and fields reverted to nature. In the latter half of the 18th century the first reform of the land holding system (*storskifte*) took place. This involved the large number of discrete strips held by individual farmers being consolidated into larger holdings. A more radical redistribution (*enskifte*) took place in the early 19th century. Each farmer received an allocation consisting of sections of each of the different types of land within the village boundaries – arable land, meadows, *alvar* land, and coastland; at the same time many of the farmsteads were relocated outside the linear villages. A great deal more land was brought into cultivation at this time.

Heavy population growth led to men travelling to the mainland and into northern Europe annually in search of work. However, it was not until the agricultural crisis of the 1880s that mass permanent emigration to North America took place, reducing the population by more than a quarter; the *alvar* villages were abandoned and farming discontinued. However, the early years of the 20th century saw considerable expansion and diversification of agriculture, including horticultural products and sugar beet, whilst the dairy industry assumed a major role.

The depression of the 1930s saw the abandonment of many farms, and after World War II agriculture underwent rationalization and intensive mechanization. The number of farm holdings decreased as a result of mergers, a process that is still continuing, with concomitant rural depopulation.

### Description

The area proposed for inscription on the World Heritage List comprises the southern third of the island of Öland, covering 56,323ha (including a 6069ha expanse of sea in the Baltic).

The island is a sedimentary formation, the uppermost surface of Ordovician limestone (the *alvar*). The main topographical feature is Västra Landborgen, a ridge 20-40m high that runs the length of the west side of the island. To the west there is a 3km wide coastal plain, the Mörbylånga Valley, which contains the most fertile soils on Öland. On the east is *Stora alvaret*, covering some 250km<sup>2</sup>: half of this limestone pavement is either exposed or covered by a thin calcareous soil, with other parts covered by raised beaches or lenses of sediment, sometimes overlaid by fen peat. Along the east coast runs Östra Landborgen, a complex of raised beaches.

The villages are almost entirely located along Västra Landborgen. The territory of each territory covers arable lands in the west, the alvar, and a section of coastland on the east.

There is a large number of archaeological sites from the prehistoric period in the nominated area. Passage graves on Västra Landborgen provide evidence for permanent settlement in the Neolithic period. On *Stora alvaret* there is a series of large Bronze Age burial cairns on a line running north-south along ridges in the centre. House foundations and small cemeteries, both here and elsewhere in southern Öland, illustrate the intensive settlement in the Iron Age. *Stora alvaret* is crossed by a network of hollow-ways some 380km in total length; small cairns or standing stones along them are thought to relate to a now disappeared property boundary system.

House foundations are also common in the coastlands and coastal meadows, surrounded by the remains of enclosures formed by stone walls. The existing villages which replaced those of the Iron Age are located on the two ridges - Västra and Östra Landborgen in the west and east respectively. Almost all of the thirteen which exist today are laid out in linear plan, in "lawful location" (*laga läge*): this means that the plan of the entire village was formally laid out in the medieval period, the size of the rectangular plots being proportional to each farmstead's allotment of arable land and pasture. The buildings are in the upper, drier parts of the plots, the lower being occupied by parcels of arable land. There are well preserved examples of this type of village at Lilla Frö, Södra Sandby, Slagerstad, Södra Kvinneby, Triberga, Hulterstad, and Gösslunda.

The typical so-called "Geatish" farmstead is divided into a dwelling yard (*mangård*) and a cattle yard (*färgård*), separated by a wall or fence. Few retain their original layout, owing to changes of use from agriculture and the construction of ancillary buildings. The houses are constructed of wood and weather-boarded. Many of the houses in the dwelling yards were considerably extended and embellished, with upper floors and ornamentation, especially around the doors. Some of the barns retain their original medieval structures, with crown-post roofs.

Most of the farms originally had their own windmills, and 62 examples, almost all of them post mills, still survive. The earliest known mill was built in the first half of the 16th century, but most of the 1730 examples recorded in 1820 were built in the late 18th century, when new land was being cultivated.

In addition to the farmsteads, which were large buildings, each village had attached to it a group of smaller houses (*malmbebyggelsen*) occupied by landless inhabitants. Most of these are now used as weekend cottages.

The central feature of every village was its church. The earliest structures were built in wood, but these were replaced in the 12th and 13th centuries by imposing stone structures with a tower (often supplemented by a second, for defensive purposes), known as "pack saddle churches" because of their outline. The churches at Hulterstad and Resmo still retain their original appearance. The naves of many were demolished during the early 19th century as a result of the marked increase in population. They usually retained their stone towers, to which a lantern was added, the aisled medieval naves being replaced by spacious

barrel-vaulted single-aisled structures from which their name "hall churches" derives.

The late Iron Age fortresses or defended villages at Sandby, Bårby, Triberga, Tråby, and Eketorp consist of massive ramparts and ditches enclosing dwelling houses, workshops, meeting halls, and other communal features. Excavation has shown that they evolved considerably over time from temporary refuges to permanently occupied settlements. The Eketorp fortress has been excavated and restored, so as to illustrate its development over time.

The Royal manor (*Kungsgård*) of Ottenby in the extreme south of the island, established by Gustav Vasa in the 16th century, is still Crown property. The main building dates from 1804; its design was influential elsewhere on Öland and more widely in Sweden.

Agriculture remains the dominant economic activity in the nominated area. The cultivated acreage is around 21,000ha, and there are some 37,000ha of grazing land, 26,000ha of it on *Stora alvaret*. Livestock production is dominated by cattle, but there is also a significant amount of pig and poultry production. Tourism has become an important source of income, especially since the construction of the bridge linking Öland with Kalmar on the mainland.

## Management and Protection

### *Legal status*

The nominated area is protected under various Swedish statutes, most importantly the Cultural Monuments Act, the Planning and Building Act, and the Environmental Code. These extend strong protection to archaeological sites and monuments, historic buildings, and wildlife. The entire island of Öland has been designated a place of national interest under the terms of the Environmental Code, and a number of areas, which cover much of the nominated property, are also designated "places of national interest for natural and cultural values or for outdoor recreation."

### *Management*

Within the nominated area, ownership is principally vested in a large number of private individuals and enterprises, the central government, and the municipality of Mörbylånga.

The Master Plan for Öland, prepared in conformity with the requirements of Chapter 4 of the Planning and Building Act, does not have statutory force, but is intended for guidance in policy- and decision-making. It was adopted in 1991 and is currently being revised. It sets out broad general objectives and possible strategies for safeguarding the cultural and natural values of the island as a whole. The Master Plan for the Municipality of Mörbylånga forms part of this Plan: it is cartographically based and provides more detailed information relating to day-to-day business.

This is supplemented by a detailed development plan for the municipality and area regulations in conformity with Chapter 5 of the Act. These are prepared and implemented by the municipality through its appropriate departments, the work being overseen by the central environmental and heritage agencies.

The Environmental Code contains specific provisions relating to the protection of all aspects of the environment

covered by the statute. These include nature reserves, cultural reserves, landscapes, biotopes, animals and plants, shorelines, etc. There is a general duty of consultation laid upon all those intending activities which might be deemed to damage the natural or cultural environment. Authorization for such acts must be obtained from the Kalmar County Administrative Board, which may refuse permission but is also empowered to offer expert advice.

Agencies with management authority for the nominated area in these fields are the National Heritage Board (RAÄ), the National Environmental Protection Agency, the Swedish Board of Agriculture, the County Administrative Board, and the municipalities.

There is an agreed declaration of intent between the Kalmar County Administrative Board, the Federation of Swedish Farmers, and the Municipality of Mörbylånga in respect of the area covered by the nomination. It is a policy document in which guidelines for future cooperation and objectives are set out.

## Conservation and Authenticity

### *Conservation history*

It is difficult to talk of conscious conservation of the nominated area as such. As “an organically evolved landscape ... which retains an active social role in contemporary society closely associated with the traditional way of life” (*Operational Guidelines for the Implementation of the World Heritage Convention*, para 39), southern Öland has developed in response to social and economic imperatives since prehistoric times. Each evolutionary stage has left its involuntary imprint on the landscape.

However, awareness of the significance of the heritage began earlier in Sweden than in any other country, with the Royal Proclamation of 1666 which laid the foundations of modern cultural heritage protection. Sweden also has a distinguished record in nature protection. The small population of the country in relation to its geographical extent has meant that its landscapes have been under less direct economic or social pressure than most of the developed European countries.

The statutes relating to cultural and natural protection currently in force are all recent, dating from the 1990s, but there has been legislation in this field for at least a hundred years. It may safely be asserted, therefore, that the conservation history of this area has a long and distinguished history.

### *Authenticity*

Successive protective measures have ensured the survival of the significant cultural features of southern Öland with a minimum of extraneous addition or modification. As a continuing landscape, therefore, its authenticity must be considered to be high.

## Evaluation

### *Action by the Advisory Bodies*

A joint ICOMOS-IUCN expert mission visited southern Öland in May 2000.

### *Qualities*

In cultural terms the agricultural landscape of southern Öland is an exceptional one. It preserves abundant traces of its long settlement history, dating back to prehistoric times. It is a remarkable demonstration of human ingenuity and resourcefulness in utilizing a physical landscape and environment that are not at first sight favourable to human settlement and exploitation.

### *Comparative analysis*

In general cultural landscape terms, the evidence of continuous human settlement on southern Öland is not exceptional. Its significance lies in the fact that the limestone pavement (*Stora alvaret*) is one of the largest in Europe, and the overall landscape that has evolved is one of perfect adaptation to difficult physical conditions which is not to be found elsewhere. It is also noteworthy because of the way in which its medieval land-use pattern of villages and field-systems is still clearly visible, which is a very rare survival in northern Europe.

## Brief description

The southern part of the island of Öland in the Baltic is dominated by a vast limestone pavement. For some five thousand years human beings have lived here and adapted their way of life to these physical constraints. As a consequence, the landscape is a unique one, with abundant evidence of human settlement from prehistory continuous up to the present day.

## Recommendation

That this property be inscribed on the World Heritage List on the basis of *criteria iv and v*:

**Criterion iv** The landscape of Southern Öland takes its contemporary form from its long cultural history, adapting to the physical constraints of the geology and topography.

**Criterion v** Södra Öland is an outstanding example of human settlement, making the optimum use of diverse landscape types on a single island.

ICOMOS and IUCN, September 2000

## Bellinzone (Switzerland)

No 884

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | Three castles, defensive wall and ramparts of the market-town of Bellinzone |
| <i>Location</i>    | Bellinzone - Canton of Ticino   |
| <i>State Party</i> | Switzerland   |
| <i>Date</i>        | 9 September 1998  |

### Justification by State Party

The Bellinzone ensemble is the sole remaining example in the entire Alpine region of medieval military architecture, comprising three castles, a wall which once closed off the whole Ticino valley, and the ramparts which surrounded the town for the protection of its citizens.

It is perfectly legitimate to rank the Bellinzone fortifications as a unique monument of European architecture erected in defence of feudal culture.

[**Note** The State Party does not make any proposals in the nomination dossier as regards the criteria under which it considers the property should be inscribed on the World Heritage List.]

### Category of property

In terms of the categories of property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### *History*

Bellinzone owes its origins to its strategic position controlling access, via the Ticino valley, to the main Alpine passes into the *Milanese*, ie the whole north of Italy and on into other northern regions up to the Danube and beyond.

Recent excavations have shown that the site was inhabited as early as the Neolithic period. It was a Roman outpost until the frontiers of the Empire were pushed further north to the Danube. Under pressure from barbarian inroads from the north, Bellinzone once again became a defensive stronghold against the peoples streaming down from the plains of central Europe. In the troubled days of the declining Roman Empire, the site fell into the hands of the Ostrogoths, the Byzantines, and finally the Lombards.

The excavations also showed that the fortress suffered a fire around the year 800. In the 10th century, Bellinzone formed part of the possessions of Otto I, founder of the Holy Roman Empire. The earliest constructions still extant probably date from around this period.

Around the year 1000 the castle and the county were granted by the emperor to the Bishop of Como. It was at this period that the interior of the castle of Castelgrande was divided up to accommodate houses, turning it into a small fortified town.

In the 12th century, Frederick Barbarossa took possession of the fortress. The town grew up gradually around the citadel and the fortifications were improved.

Between the 13th and 15th centuries, the town expanded around the castle. The castle of Montebello was built around 1300, and soon incorporated into the system of fortifications. The castle of Sasso Corbaro, built in 1480 to the south-east of Castelgrande, also forms part of the system of defences, but was destined to remain separate from the network of fortifications.

Bellinzone became part of the state of Milan under the rule of the Visconti. From the early 15th century onwards, Bellinzone came under attack from the Swiss confederates who sought to capture it. The Visconti strengthened its defences considerably and began the construction of a wall running from Castelgrande to block the Ticino valley: the wall was known as the Murata. More work was launched on Castelgrande, the hub of the system of defences, in order to rationalize the scheme of fortifications. The tripartite division of the courtyard was finalized and the courtyard cleared of the houses which still encumbered it, while the constructions on the south flank were connected to the castle. From this stronghold stretched a series of ramparts to protect the city and make it possible to control the movement of travellers through the valley.

At the beginning of the 16th century, Bellinzone fell to the confederates, and the fortifications lost much of their importance but were not destroyed. In 1515 the Ticino flooded and swept away a large part of the Murata.

From the 16th century onwards, history began to pass the stronghold by. In 1803, Castelgrande was used as prison and an arsenal. The modern town developed at the expense of the ramparts. In 1882, the arsenal was extended.

The 20th century brought belated recognition of the historical value of the site and major restoration work began.

#### *Description*

The ensemble consists of three castles and a network of fortifications, including towers and defence works, looking down over the Ticino valley and the town centre.

The three castles are:

- Castelgrande (Château d'Uri, Château Saint Michel);
- Château de Montebello (Château de Schwyz, Château Saint Martin);
- Château de Sasso Corbaro (Château d'Unterwald, Château Sainte Barbara).

The *Castelgrande* is the largest of the three fortresses and dominates the town from its rocky eminence. The most outstanding features are its two towers, known as the White and Black Towers respectively. The spacious interior is divided by internal walls radiating out from the Black Tower into three courtyards. The White Tower, to the east, is surrounded by its own set of fortifications, known as the Redoubt. The arsenal consists of a series of massive buildings on the western side of the south courtyard. The enceinte has two chapels, but only their foundations still survive.

*Montebello Castle* lies on a rocky spur to the east of Castelgrande, with which it is linked by the town walls. In plan it is lozenge-shaped and, unlike Castelgrande, it is surrounded by deep moats. Its core is the central keep, from the end of the 13th century, which was given additional protection in the form of new defensive walls in the mid 14th and late 15th centuries.

Unlike Castelgrande and Montebello, *Sasso Corbaro Castle* does not form part of the defensive perimeter of Bellinzona. It is built on a rocky outcrop some 600m to the south-east of the town, covering a vulnerable approach route. The entire castle, consisting of a main keep and a strongly fortified bailey, with outworks, was built in the last quarter of the 15th century. It is square in plan, the keep jutting out on the north-eastern corner and rising slightly above the level of the crenellated walls.

Some two-thirds of the original line of the *Town Ramparts* still survive, with interval towers, but the gates have disappeared. To the west of the town, starting at Castelgrande, there is what remains of the impressive defensive wall known as *La Murata*, which originally extended across the Ticino river. First constructed in the early 15th century, its present form dates from the 1480s.

## Management and Protection

### *Legal status*

The three castles, the Murata, and the buffer zone are protected by a decree of 18 May 1926 amended by a later decree of 23 October 1962, both issued by the Council of State of the Canton of Ticino. All the fortifications are shown in the land development plan of the Commune of Bellinzona (*Plan d'aménagement du territoire de la Commune de Bellinzona*) as cantonal and national monuments, thereby granting them the full protection of all the instruments provided in both federal and cantonal legislation, avoiding any risk of abuse.

### *Management*

The three castles and the fortifications are owned by the State Council of the Canton of Ticino.

The bodies responsible for the management and maintenance of the monuments are the Canton Finance and Economics Department (*Département Cantonal des Finances et de l'Economie*) and the Lands Department (*Département du Territoire*). Discussions are under way on the possible transfer of responsibility for the management of the three castles to the Bellinzona Tourist Board.

## Conservation and Authenticity

### *Conservation history*

As excavations went ahead in the mid 20th century, a number of restoration projects were put forward for consideration. The first restoration, under the control of Max Alioth, took place in 1953: some buildings were demolished, the ramparts were rebuilt up to their presumed original height, and crenellations were added. In the years that followed, differences of opinion over the restoration led to certain parts being removed. In 1967 Professor Werner Meyer was put in charge of archaeological excavations designed to produce results on which restoration work could be based.

A twofold objective now seems to have been realized: saving the ruined remains of the three castles and the network of fortifications, and improving visitor facilities by developing access to the site and improving the appearance of the interior areas.

The castle of Castelgrande underwent restoration and development at the hands of architect Aurelio Galfetti in 1981. The project gave the public easier access to the castle from the foot of the rock to the level of the fortress by cutting a vertical shaft and installing a lift and stairs up to the platform. The development is of very high quality, as is the interior aspect of the conference and museum rooms. It would be preferable, however, for no further developments to be added beyond what has already been done. The lift is an acceptable concession to the visitor's requirements, but an excessive attention to appearance could risk adulterating the emotional impact usually aroused by medieval fortresses, an emotion which is always attenuated by the pursuit of too great a perfection in the restoration.

### *Authenticity*

The authenticity of the property is clearly attested by the many documents referring to its past history, but it has been to some extent attenuated by reconstruction, particularly of the upper sections of the walls.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited Bellinzona in February 1999. The expert carried out a second visit to the property in early 2000.

### *Action by the World Heritage Committee*

The Chairperson of the Committee and the Director of the World Heritage Centre visited Bellinzona in May 2000. The report of their mission was made available to ICOMOS.

### *Comparative analysis*

In the 15th century, many seigneurs and feudal lords sought to protect their frontiers by means of grandiose fortifications (Helsingborg/Helsingör, Viborg, Peschiera, Höhentwiel). Others transformed their cities into fortresses for their garrisons (Dubrovnik/Ragusa, Graz, Novara, Luxembourg). Bellinzona stands apart from all these ensembles of historical significance in both the scale of its

architecture, dictated by the site, and in the excellent state of preservation of the whole.

When power passed to the Swiss confederation, the fortifications of Bellinzone, built to defend against that very enemy, lost their military *raison d'être* and were never subsequently extended. For this reason, they have retained in untouched form the typical aspect of the low Middle Ages, apart from the substantial dilapidation of the wall and the ramparts.

In the rest of Europe, unlike in Bellinzone, the most important fortifications have either been destroyed by war or political turmoil, or have over the years been so far altered in the wake of new knowledge of the art of defensive construction that only fragments of the originals now remain, such as the walls of Wenzel in Luxembourg.

#### *Comments by ICOMOS*

The ensemble is authentic in terms of its layout, but ICOMOS had some reservations about what appeared at first sight to be hypothetical restorations that seemed to favour the picturesque to the detriment of the authenticity of the elevations and the crowning of the walls. At its 23rd Session in Paris in July 1999, the Bureau referred this aspect of the nomination back to the State Party, requesting more detailed information about the successive restoration and reconstruction work, so as to be able to evaluate the authenticity of the nominated property.

Further documentation was supplied by the State Party, but it did not provide the information regarding the degree of reconstruction carried out in the 1980s that ICOMOS required. At the Extraordinary Bureau Meeting in Marrakesh in December 1999 consideration of the nomination was again referred back to the State Party. This additional information was subsequently supplied by the State Party and, after a detailed study, ICOMOS was satisfied that the degree of reconstruction did not seriously affect the overall authenticity of the ensemble.

#### **Brief description**

The Bellinzone site consists of a group of fortifications centring on the castle of Castelgrande, which stands on the summit of a rocky peak looking out over the entire Ticino valley. Running from the castle, a series of fortified walls protect the ancient town and block the passage through the valley. The second castle forms an integral part of the fortifications; a third but separate castle (Sasso Corbaro) was built on an isolated rocky promontory south-east of the other fortifications.

#### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criterion iv*:

*Criterion iv* The fortified ensemble of Bellinzone is an outstanding example of a late medieval defensive structure guarding a key strategic Alpine pass.

ICOMOS, September 2000

## Blaenavon (United Kingdom)

No 984

### Identification

|                    |                                    |
|--------------------|------------------------------------|
| <i>Nomination</i>  | The Blaenavon Industrial Landscape |
| <i>Location</i>    | Wales                              |
| <i>State Party</i> | United Kingdom                     |
| <i>Date</i>        | 28 June 1999                       |

### Justification by State Party

Iron and coal were characteristic materials of the Industrial Revolution, and the principal products of the South Wales Valleys, where many settlements came into being with the establishment of mines, ironworks, canals, and railways in the 18th and 19th centuries. The collieries and ironworks of South Wales were for more than 150 years of prime international significance. Through the establishment of a series of carefully planned new ironworks in the late 18th and early 19th centuries, South Wales became the largest single iron-producing region in Britain. The output of pig iron grew from 39,600 tons in 1796 to 666,000 tons in 1852. Iron from Welsh furnaces and forges was employed on railways and for countless other purposes in five continents, while Welsh coal was loaded on to steamships as fuel in numerous distant ports. Skilled migrants took their knowledge and expertise of mining and iron-working technology all over the world, together with aspects of the distinctive culture which had evolved in the valleys.

The area around Blaenavon is one of the best examples in the world of a landscape created by coal mining and ironmaking in the late 18th and the early 19th century. The parallel development of these industries was one of the principal dynamic forces of the Industrial Revolution. In the major preserved sites of Blaenavon Ironworks and Big Pit, together with the outstanding relict landscape of mineral exploitation, manufacturing, transport, and settlement which surrounds them, can be seen evidence of all the crucial elements of the industrialization process.

The main focus of the area is Blaenavon Ironworks, where there are remains of a works with six blast furnaces in which, from 1789 until 1902, ore was smelted to produce pig iron. With its exceptional range of surviving structures, Blaenavon Ironworks is the best preserved blast furnace complex of its period and type in the world.

The entrepreneurs who established Blaenavon Ironworks in 1789 controlled and exploited an extensive landscape in order to provide the minerals, energy, and infrastructure needed for a new ironmaking enterprise which would put

into practice the latest methods of the Industrial Revolution. Within a short distance of the Ironworks can be seen evidence of the sources of all its raw materials. Big Pit is a coal mine sunk by the Blaenavon Company about 1860 which operated until 1980. On the hills north of Blaenavon, extensive evidence can be seen of the methods used to extract iron ore and coal during the first decades of the operation of the ironworks, together with the quarries for limestone. Linking the Ironworks, the ore workings, the quarries, and the wharves on the Brecknock and Abergavenny Canal is a network of daringly engineered primitive railways, constructed at a time of imaginative innovation in railway technology. Blaenavon's principal contribution to ironworking technology came in the late 1870s, when Percy Gilchrist and Sidney Gilchrist Thomas perfected there a process for making mild steel from pig iron smelted from phosphoric ores.

There was no extensive settlement in the area before the establishment of the Ironworks in 1789. In the town of Blaenavon, south of the Ironworks, there remain many buildings which are eloquent evidence of the area's industrial past – the homes of ironmasters and the working community, a church and a school built by the owners of the Ironworks, chapels founded by English-speaking and Welsh-speaking congregations, shops, public houses, and the impressive Workmen's Hall and Institute built in 1894, financed by a levy on the wages of miners and ironworkers.

The pattern of community at Blaenavon provides valuable evidence of the beginnings of a kind of human experience which can be seen in industrial regions in all five continents. The technology of the multi-furnace coke-fuelled ironworks, of steam-powered blowing engines, deep mines, and primitive railways, were among many developments put into practice at Blaenavon which became characteristic of the Industrial Revolution and were exchanged with regions in many parts of the world. The rapid growth of population at Blaenavon produced new settlement and land-use patterns which contrasted sharply with the existing rural settlement structure and were characteristic of rapidly industrialized communities in many countries.

#### Criterion ii

Blaenavon is a monument to the working class culture which emerged from the Industrial Revolution in the South Wales valleys, and flourished in the later decades of the 19th century and the early 20th century. It has many points of contact with the culture of such industrial areas as the Ruhrgebiet, the coal fields of northern France, or the cities of northern Italy, and mining and metalworking settlements throughout the world. The tensions between employer and employee, the Established Church and Dissent, Welsh speakers and English speakers, can be observed in many features of the site. The wide extent and unusually complete survival of the landscape of work and society created at Blaenavon provide an exceptional testimony to early industrialized culture.

#### Criterion iii

Blaenavon illustrates with clarity the early formative stages of the Industrial Revolution with respect to the crucial developments which took place in ironmaking and coal mining in the late 18th and early 19th centuries. The value of technological monuments, like the blast furnaces, the lift tower, and the coal mine (Big Pit), is vastly enhanced by the survival in the surrounding landscape of evidence of



the exploitation of resources and the creation of an infrastructure for industrialization, which included transport systems, mineral extraction, and developing industrial and urban communities. All the crucial elements of the Industrial Revolution can be observed, including continuing technological advance, the conversion from organic to mineral materials, sustained growth in output, increasing capitalization of production, regional specialization, urbanization, and changing social relations.

#### **Criterion iv**

The Blaenavon landscape was the product of the human creativity of many individuals, entrepreneurs, technologists, engineers, and workers, over several generations. It is an outstanding example of characteristic forms of human settlement and the exploitation of mineral and energy resources associated with the coal and iron industries in the first phases of the Industrial Revolution. With de-industrialization and new patterns of development, land use, and living standards in the 20th century, similar landscapes elsewhere have proved both fragile and vulnerable to the pressures of land reclamation, redevelopment, and decay. The high degree of survival of land use and settlement patterns at Blaenavon is now complemented by appropriate means taken to afford their protection and conservation for the future. **Criterion v**

#### **Category of property**

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. It is also a *cultural landscape*, as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

#### **History and Description**

##### *History*

From at least 1675, and probably earlier, iron ore was extracted on the mountains of Blaenavon. However, the area was virtually unsettled and used only for small-scale iron mining and grazing.

In 1788 Lord Abergavenny leased the common lands, "Lord Abergavenny's Hills," to Thomas Hill, Thomas Hopkins, and Benjamin Pratt. These three entrepreneurs saw the opportunity to build a major new ironworks at Blaenavon, putting into practice the latest technology and organization of the Industrial Revolution in a new and resource-rich setting. By 1789 the Ironworks consisted of three blast furnaces utilizing steam power, making it the second largest ironworks in Wales and one of the largest in the world. Iron ores, fireclay, coal, and limestone were supplied by the company's own mineral properties. By 1796 the furnaces were producing 5400 tons of iron a year. Houses were built beside the company's ironworks, mines, and quarries for key workers, and a dense network of primitive railways was created to carry raw materials to the works and products towards markets. Population grew rapidly through the migration of workers from rural areas of Wales, from the industrial Midlands, Ireland, Scotland, and rural England. A rapidly created industrial landscape grew up of iron-ore patches, coal mines, limestone quarries, iron forges, brick works, tramroads, watercourses,

and workers' houses, all controlled by the Blaenavon Company.

By 1812 there were five furnaces capable of making 14,000 tons of iron a year. New primitive railway connections were made with the Brecknock and Abergavenny Canal through the 2.4km long Pwll-Du tunnel, the longest ever built on a horse-drawn railway. The Garn-Ddyrys Forge, to convert pig iron to wrought iron, was built on the mountain north of Blaenavon in 1817. Adit mining for iron ore and coal developed on a larger scale, replacing surface scouring, and shaft mines were introduced, with sophisticated drainage, haulage, and ventilation arrangements. New sources of limestone were explored and larger quarries opened. During the 1840s and 1850s the scattered housing of the workers and the works' school, church and chapels were complemented by the evolution, on land outside the company's ownership, of a town with a variety of urban functions.

In the 1860s, the Company brought into production a new steelworks across the valley at Forgeside, making the old ironworks increasingly redundant and protecting it from redevelopment. In 1878, Sidney Gilchrist Thomas and Percy Gilchrist invented at Blaenavon the Basic Bessemer or Thomas process, which was of world-wide importance in permitting phosphoric iron ores to be used in bulk steelmaking. The scale of production expanded, and the iron products of Blaenavon and the skills of its workforce continued to be exported throughout the world. Big Pit was sunk to serve the new works, and the new settlement of Forgeside was built. The population of Blaenavon parish, which had been minuscule before the Ironworks was built, had grown to 11,452 in 1891. The social development of the area created a thriving urban culture with many chapels, schools, pubs, and tradesmen, and a Workmen's Hall and Institute was built in 1895 to provide social and educational facilities.

Relative decline in steelmaking from around the turn of the century permitted the growth of coal production for export. Demand for the high-quality steam coals of South Wales continued to grow, and the industry reached a peak in 1913, at which time coal mining employed directly 250,000 people in Wales, or one in four of the adult male population. Big Pit was enlarged, and after the nationalization of the British coal industry in 1947 it was further expanded. Nevertheless, employment in the area was falling, and the population has declined continuously since its peak in 1921 of 12,500 to the present 6,000 inhabitants. Steel production ceased in 1938, and Big Pit, the last substantial working colliery, closed in 1980.

Economic and social decline has meant that much of the fabric of the town is in need of investment, but the development of new industries, the opening of Big Pit as a mining museum in 1983, and the conservation of Blaenavon Ironworks have contributed to economic regeneration. The town and the surrounding landscape have survived little altered to represent the story of their past.

##### *Description*

The Blaenavon Industrial Landscape, which is located at the head of the Avon Llwyd and on the southern flank of the Usk Valley, lies at an altitude of between 70m and 581m above sea level. The site is about 24km from the sea

at Newport and about 40km from Cardiff, the Welsh capital. Blaenavon is at the north-eastern corner of the South Wales valleys, at a point of abrupt landscape change, from the patchwork of fields and farmsteads which comprise lowland Monmouthshire to a dramatic landscape shaped by ironworking and coal mining.

#### - Blaenavon Ironworks

The Ironworks is the focus of the industrial landscape of Blaenavon and the *raison d'être* of the mineral workings and settlement.

The furnaces, in their completeness and diversity of form, provide a better impression of 18th and 19th century ironmaking technology and its development than any other group in Britain. The cast-house of furnace 2 is intact, demonstrating the characteristic arched form of such structures, to provide shelter yet permit ventilation. Foundations of the blowing engine house have not yet been excavated, but the base of its massive chimney (from which Stack Square takes its name) is clearly visible, as are the cast-iron pillars and brackets which carried blast pipes to the furnaces.

The Blaenavon Company was reorganized as a joint stock company in 1836, when James Ashwell was appointed managing director. The most impressive monument to Ashwell's work at Blaenavon is the water-balance tower at its northern end, built in 1839. This is the best preserved example of this form of lift technology using water to counter-balance loads, used in the mine shafts of south-east Wales and at several ironworks. A foundry, well ventilated by open arches, was constructed on the site of the original Boulton & Watt blowing engine house, some time after 1860. Above the furnaces is a range of ruined kilns in which iron ore was calcined, or roasted.

#### - Big Pit

Big Pit is a museum of coal mining of international significance. The first shaft at Big Pit was sunk in 1860 or before and was linked below-ground to workings dating from the 1830s for iron ore and coal. It was the last deep mine to work in the Blaenavon area, and the surface buildings remain almost exactly as they were when coal production ceased in 1980. They date from between the late 19th century and *c* 1970 and are characteristic of the surface structures of a modest-sized South Wales colliery, without architectural pretension but exceptional in their completeness.

The structures include the winding engine house (1952), the steel headgear (1921), in use until 1976, a fan house, a compressor house, a haulage engine house, a welding and fitting shop, a smithy, a stable block, an electricians' workshop, a sawmill for pit props, the offices of the manager and under-manager, and an isolated powder house. On the hillside above the main buildings are the miners' baths and canteen, opened in 1939, built in the International Modernist style favoured by the architects of the Miners' Welfare Committee. It is the only baths building in Wales from the inter-war years which retains its hot-air lockers for drying clothes, shower cubicles, automated boot brushes, canteen, and medical room.

Big Pit is one of only two mining museums in the United Kingdom where visitors can be taken underground. Visitors are taken in the cage down the shaft of 1860 to a

range of workings, some dating from the 1830s, including the ventilation system, a large 20th century haulage engine, the 19th century stables, etc.

#### - The landscape north of the Ironworks

The landscapes to the north of Blaenavon Ironworks comprise one of the area's most precious historical monuments. It is possible within this area to gain an understanding of the ways in which all the raw materials necessary for making iron were obtained - coal, iron ore, fireclay and limestone. The areas around Garn-yr-erw, Pwll-Du, and Pen-ffordd-goch appear at first sight to be wholly disordered, to be nothing more than random dumps of spoil. However, closer examination reveals evidence of the earliest periods of mining and quarrying in the area, phased relationships, and patterns of mineral extraction over several generations.

One of the best preserved areas of coal measure workings, at Pen-ffordd-goch, covers some 40ha. There is much evidence of hushing or scouring, the process of impounding water with dams and then releasing it to expose veins by removing overburden, or to wash piles of ore extracted from adits. This was probably carried out before the 17th century and expanded in the first two decades of the Blaenavon Ironworks. To the south of Pen-ffordd-goch are numerous bell pits, the most primitive form of shaft mine. The remnants of hushing ponds, leats which supplied them with water, crowsfoot-shaped tips of waste materials, the collapsed entrances to adits, the abandoned earthworks of primitive railways, subsidences indicating the presence of pillar-and-stall mining systems beneath, and the site of a weighing machine can also be observed in the area.

Remains exist of the earliest shaft mine in Blaenavon, Engine Pit of *c* 1806. The substantial remains of Hill's Pits at Garn-yr-erw, sunk between 1839 and 1844 to provide both coal and iron ore for the Ironworks and operated until 1893, provide evidence of later, more advanced mining technology. The outstanding monument is the stone chimney which survives to a height of 6m and served the boilers of the winding engine.

The area also provides evidence of how limestone, used as a flux in the ironmaking process, was obtained. The main quarries were at Pwll-Du at the head of Cwm Llanwenarth, and at Tyla to the west. There were also other smaller, earlier, quarries on the Bloreng. The Pwll-Du quarry was operating in roughly its present shape by 1819, and is exceptionally well preserved. The open hillsides provide much other evidence of the industrial past, such as a mid 19th century rectangular powder house and brickmaking establishments.

In parts of the landscape, particularly near Pwll-Du, the late 18th and early 19th century workings are overlain by tips of waste from opencast workings for coal of the 1940s. These are believed to be the only early opencast workings in Britain to survive unrestored, enabling the process of overburden removal and the contrast in scale with earlier workings to be understood.

#### - Transport systems: canals and primitive railways

The improvement of transport systems was a key component of the Industrial Revolution and was vital to the success of the coal and iron industries with their bulky

goods and requirement to exploit new regions. Much evidence remains in the landscape of the transport systems by which Blaenavon Ironworks was supplied with raw materials and its products were conveyed to the coast. These superseded a series of primitive trackways whose remains can still be seen, and continued to evolve over several generations.

The outstanding feature of the Brecknock and Abergavenny Canal, constructed between 1797 and 1812, is the basin at Llanfoist, situated on the side of the mountain and approached up a steep track. It was the terminus of the primitive railway built by Thomas Hill (Hill's Tramroad), completed in 1817. There is a substantial warehouse for storing iron semi-products before they were loaded on to canal boats. A tunnel under the canal, some 33.6m long, was constructed to accommodate the old parish road. The canal is crossed by a bridge built of cast-iron plates carried on cast-iron T-section girders which is of considerable historical significance.

The wharf built by Hill at Govlion, where the road from Blaenavon to Abergavenny crosses the canal, was the terminus of Bailey's Tramroad, a primitive railway built by the ironmaster Crawshay Bailey in 1821 to link his ironworks at Nantyglô with the canal.

The ironworks was served by a dense network of railways which developed from the 1780s onwards. Hill's Tramroad provides many insights into an important period of technological development. On most stretches the stone blocks on which the rails were mounted remain *in situ*. A series of counterbalanced inclined planes take the railway down the mountain to Llanfoist. The 2400m long tunnel under the mountain at Pwll-Du was the longest ever constructed for a horse-operated railway in Britain. It is believed that most of the tunnel survives intact below ground and an exploration and survey is planned.

There are many other remains of primitive railway systems in the Blaenavon area. Stone blocks, cast-iron sleepers, and wrought-iron and cast-iron rails can still be observed from track beds and waste tips.

- The management of water resources

In an upland setting like that of Blaenavon, which lies high on the watershed, the careful management of water was vital to provide sufficient and reliable supply, even in drought, to operate water-balance lifts, carry out scouring, and feed steam engines. Surface and underground drainage was also of the utmost importance for mining operations. Watercourses and drains can be seen in many places on the hills above Blaenavon, often with relationships to one another which allow relative dates to be determined. Near all the mineshafts are small reservoirs for water-balance and steam-engine supply, fed by many kilometres of watercourses which also served to drain the surface.

- Vertical integration: the forging side of the iron industry

The forge at Garn-Ddyrys, alongside Hill's Tramroad, came into operation in 1817. It stands on a bleak hillside at an altitude of some 400m. The principal features of the site are some blocks of solid ironworking waste, one of them 4m in height, remnants of the ponds which formed part of the forge's water-power system, the ruins of a manager's

house and workers' cottages, and traces of the primitive railway connections to the site, including an intact tunnel built to carry Hill's Tramroad underneath slag tips. To the south of the town of Blaenavon is Cwmavon, where there was a forge which operated from about 1804. There are no remains above ground, but the site has remained undeveloped and the remnants of the water supply are intact.

In the late 1850s the Blaenavon Company established a new ironworks on the opposite side of the valley from its original furnaces at a site which became known as Forgeside. Forges and rolling mills were moved here from Garn-Ddyrys. The new works was able to make up to 500 tons a week of iron rails, tyres for railway wagons and carriages, and plates for boilers and ships. In 1880 the Company began to make mild steel by the Gilchrist Thomas process, which it was in the unique position of being able to use without royalty payments. The Forgeside works continues to operate on a modest scale.

- Workers' housing

A variety of workers' housing, some from the earliest years of ironworking, remain within the Blaenavon landscape. The Company had to provide housing for its workpeople in the early years of its operation, since the area was only sparsely inhabited before the 1780s. The Company usually built dwellings very close to its ironworks, mines, quarries, or transport routes.

Adjacent to the Ironworks stands Stack Square and Engine Row, a small group of solidly constructed stone cottages. They were probably erected in 1788 for the skilled workers who operated the furnaces from the time they were built. The houses form a square into which a 50m high chimney stack for a new engine house was placed in 1860, the base of which can still be seen.

The very primitive buildings contemporary with Stack Square, some of them single-room back-to-back houses, no longer survive, but in most cases their locations are clearly visible and archaeologically intact. Between 1817 and 1832 the Company constructed about 160 single-fronted, three-room, two-storey dwellings, which have been called Blaenavon Company Standard Houses. They were usually built in terraces, some with as many as thirty dwellings, but some with as few as five. The terrace at Cwmavon, probably built in the 1820s, is the best example of this type of house.

- The town of Blaenavon

The growth of population in the Heads of the Valleys region of South Wales, where most of the ironworks were located, was one of the most dramatic demographic movements of the late 18th and early 19th centuries. Workers were initially housed by the iron companies where their labour was required, and the company shops were the main source of goods. Gradually a number of populous towns with centralized urban services and facilities developed. The characteristic form of these towns was chaotic, dictated by the axes of trackways and railways and the availability of land. Blaenavon is among the best examples of these emerging urban centres in South Wales.

Blaenavon is largely of mid 19th century date. Its buildings reflect powerfully the distinctive culture that had developed in ironworking and coal-mining areas of the

South Wales Valleys. The only significant link with pre-industrial society in the area is the site of Capel Newydd, a tiny chapel first mentioned in documents in 1577 and demolished in 1863.

The town grew gradually, and did not follow a particular plan. In the 1840s there were three principal clusters of buildings in the area, one around the Ironworks, one along the east-west axis, now King Street, where any pre-industrial settlement was probably concentrated, and one around St Peter's Church. The spaces between the three nuclei were gradually filled with buildings which evolved into a recognizable town by the 1850s. A significant development was the naming of the streets in the 1860s.

One group of buildings is closely linked with the first generation of ironmasters - the ironmaster's mansion (Ty Mawr), and St Peter's church and school, built alongside the Blaenavon Railway between 1800 and 1816. Blaenavon's many chapels - Bethlehem (1820), Horeb (1862), Moriah (1888) - provide much evidence of the town's culture in the 19th century. As in most industrial communities in South Wales the chapels were important educational as well as religious institutions, and also expressed the identity of Welsh-speakers working for English entrepreneurs.

Some of the social and educational roles of the chapels in the South Wales Valleys were taken over in the late 19th century by working men's institutes. Blaenavon's Workmen's Hall and Institute is the most imposing building in the town. Designed by E A Lansdowne of Newport and opened in 1895, it cost £10,000, which was raised by a halfpenny per week levy on the wages of miners and ironworkers, who reduced the cost of construction further by contributing voluntary labour.

## **Management and Protection**

### *Legal status*

The nominated site is protected through planning policies set out in development plans, including the Gwent Structure Plan, the Torfaen Local Plan, the Monmouth Borough-Wide Local Plan, and the Brecon Beacons National Park Plan. The United Kingdom planning system operates on the basis of regulating the development and use of land in the public interest and protecting interests of acknowledged importance.

Within the nominated area there are twelve Scheduled Ancient Monuments of national importance protected under the Ancient Monuments and Archaeological Areas Act 1979. There are 82 buildings within the nominated area listed by the Welsh Office under the provisions of the Planning (Listed Buildings and Conservation Areas) Act 1990 as being of special architectural or historic interest. In and around the town of Blaenavon 54 buildings have been listed as being of special architectural or historic merit. There are also 28 Listed Buildings near the Brecknock and Abergavenny Canal. Damaging or carrying out unauthorized work to any of these protected sites is a criminal offence punishable by a fine or imprisonment.

Within the nominated site there are four Sites of Special Scientific Interest (SSSIs), designated by the Countryside Council for Wales (CCW), under the Wildlife and

Countryside Act 1981, as amended. The CCW monitor these sites and have powers to ensure that their special conservation interest is being properly managed. Damaging SSSIs is a criminal offence which may be punishable by a fine.

Cwmavon and the town centre of Blaenavon were declared Conservation Areas in 1984 under the Town and Country Planning Act 1971, now replaced by the Planning (Listed Buildings and Conservation Areas) Act 1990. The Act requires planning permission for any development in the town or open landscape. Planning applications are determined by the relevant Local Planning Authorities, in the light of government guidance and development plan policies. Planning Authorities can take enforcement action against development without planning permission.

Much of the site is included on the Register of Landscapes of Outstanding Historic Interest in Wales, published jointly by the Countryside Council for Wales, Cadw, and ICOMOS UK. While the Register does not entail any statutory controls over development within the site, it is anticipated that it will be taken into account in the Development Plan process.

### *Management*

Owing to the nature of the site, which covers 3290ha, ownerships are numerous and diverse in size and character. Many of the key assets are held safely within responsible public ownership and managed in the interests of conservation.

Cadw - Welsh Historic Monuments, on behalf of the Secretary of State for Wales, is the owner and guardian of Blaenavon Ironworks (1.75ha), with statutory responsibility for care and maintenance under the provisions of the 1979 Act.

The Big Pit Mining Museum site covers 22 ha, plus 5.6ha of railway sidings. Currently owned by a charitable trust, it is proposed that it will be taken over by the National Museums and Galleries of Wales, who have responsibilities for care and maintenance of cultural features and the encouragement of public access and education under the provisions of their Royal Charter.

The town of Blaenavon contains hundreds of separate owners and tenants of residential, commercial, and other properties, including churches and chapels. Several key Listed Buildings, such as the Workmen's Hall and Institute, St Peter's School and the former Town Council Offices, are owned by Torfaen County Borough Council.

The open area of former mineral workings is in the ownership of a few parties. Much of the nominated site is "urban common," which means the area is unfenced and used by the Commoners for grazing sheep. The common land is also available to the public with free rights of access on foot for air and exercise. Substantial parts of the open landscape are already owned by local authorities. Confirmation has been received from the owner of the largest areas of mineral landscape that it will not seek to extract coal from within the nominated site boundary and that it is willing to co-operate in the protection of the relict industrial landscape and in increasing public access to the area.

The Brecknock and Abergavenny Canal is in the ownership of British Waterways, a public body responsible for the conservation and management of the waterways network.

A number of local authorities and Government agencies have management responsibilities for, or interests in, the nominated site.

- The Blaenavon Partnership

In order to co-ordinate the approach to management of the heritage resource, the Blaenavon Partnership was established in August 1997. It now comprises Torfaen County Borough Council, Monmouthshire County Council, and the Brecon Beacons National Park Authority, which have direct management responsibilities, and Blaenau Gwent County Borough Council, which lies just outside the nominated site boundary. Blaenavon Town Council is also a member.

The Government agencies within the Partnership are Cadw, the Royal Commission on the Ancient and Historical Monuments of Wales, the National Museums and Galleries of Wales, the Countryside Council for Wales, the Wales Tourist Board, the Welsh Development Agency, and British Waterways. The Partnership also includes the National Trust, which is the premier non-governmental agency concerned with heritage sites in the United Kingdom.

Within the framework of the Partnership the Blaenavon Industrial Landscape Management Committee has been established to agree an overall management strategy and recommend policies, plans, and projects for implementation by the various partners acting within their own constitutional framework, and using their individual executive powers and individual budgets. This advisory Committee meets twice a year.

The executive management for the Partnership is carried out by the Blaenavon Industrial Landscape Project Board, chaired by the Chief Executive of Torfaen County Borough Council. The Project Board includes other chief officers of Torfaen County Borough Council and senior officers representing Cadw and the National Museums and Galleries of Wales. The Countryside Council for Wales and the National Trust and other parties attend from time to time.

Since 1997 the Partnership has maintained contact with community councils and groups, including business leaders, residents, and the local tourist association. It has also maintained contact with major landowners in the area and commoners' associations who have a direct interest in much of the landscape.

The Project Board is serviced by the Co-ordinating Officer, who ensures co-ordination and continuity of action between the various partners. The main expenditure is made by the authorities, agencies, and other partners within the Partnership through allocations in their individual budgets to specific projects.

### **Conservation and Authenticity**

#### *Conservation history*

Blaenavon Ironworks has been in state care since 1975. At the time of coming into guardianship the monument was in

a ruinous state. Little or no repair to the masonry structures had been carried out for a century, and stone had been robbed for building elsewhere. Much of the site was buried in rubble and waste. Since 1975 a programme of excavation, consolidation, and repair has been carried out according to current best conservation practice. A team of masons is employed full time at the Ironworks, and additional specialist contractors are drawn in when necessary. A conservation architect supported by an industrial archaeologist and administrative staff manage the site.

Big Pit closed as a working coal mine in 1980 and was handed directly to a museum trust, who opened it in 1983. The main attraction of the site is the underground tours conducted by former miners. In order for public access to be achieved with safety, the shaft and galleries together with winding gear and other equipment have to be rigorously maintained with due attention to their historical integrity. Approximately £4 million capital has been spent on setting up and running the site since 1983, together with £5 million revenue support. The surface buildings are structurally sound but require maintenance and repair for which a programme of work has been devised.

Blaenavon is substantially intact in its settlement pattern and housing stock. However, it has suffered as a result of population loss, economic decline, and change in retailing patterns. The local authority and other agencies as well as private owners have invested in the repair and rehabilitation of properties over the last ten years to ensure their continued use. The most notable success in the town has been the thorough conservation and enhancement of the Workmen's Hall and Institute during the 1980s.

The area of coal and iron-ore mining and limestone quarrying to the north of the ironworks is a large tract of disturbed land which is now open common and moorland. All the historic features are now essentially stable and protected from erosion by a gradual process of revegetation; they are not threatened by any active development. Some buildings and other structures within the area are vulnerable to weathering and decay. Torfaen County Borough Council is developing proposals in association with Cadw and respective landowners to carry out conservation work where necessary over the next five years and encourage greater access to the site by interested visitors.

Pwll-Du primitive railway tunnel was reopened and inspected by the Pwll-Du Tram Tunnel Research and Exploration Group (TREG) in 1999. At Garn-Ddyrys Forge, excavations by a local archaeological group in 1970 recorded important buried remains including those of puddling furnaces and rolling mills. The features are stable and below-ground, while the form of the site and its key elements are clearly visible.

The Brecknock and Abergavenny Canal is intact and is maintained by the British Waterways Board. The length of canal within the nominated site has recently been subject to extensive repairs, costing approximately £0.5 million, to ensure the structural integrity of the canal.

#### *Authenticity*

The test of authenticity as set out in the *Operational Guidelines* lays stress, in respect of cultural landscapes, on "their distinctive character and components" (§24.b.i). The

authenticity of the Blaenavon industrial landscape is unquestionably very high in these terms. An equally appropriate measurement might be that of integrity, as in the case of natural properties nominated for the World Heritage List. In terms of the conditions of integrity set out in paragraph 44.b of the *Operational Guidelines*, such as “all or most of the key interrelated and interdependent elements in their natural relationships” (§44.b.i) and “the necessary elements to demonstrate the key aspects of processes that are necessary for ... long-term conservation” (§44.b.ii), the integrity of the Blaenavon landscape must be considered to be high.

and remarkably complete example of a 19th century industrial landscape.

ICOMOS, September 2000

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS-TICCIH expert mission visited Blaenavon in October 1999. ICOMOS also consulted leading TICCIH experts in this field.

### *Qualities*

The area around the Blaenavon ironworks provides an extraordinarily comprehensive picture of the South Wales coal and iron industry in its heyday in the 19th and early 20th century, when it was one of the world’s largest iron and steel producers

### *Comparative analysis*

There are remains of ironworks built in the late 18th century or the early 19th century at various places in Britain but none is as complete as at Blaenavon, which encompasses in addition extraction of raw materials (coal, iron, limestone), an elaborate system of land and water transport, and human settlement. It may, moreover, be considered to complement the World Heritage site of Ironbridge Gorge, which developed gradually from the 16th century, reached a peak of activity between 1750 and 1800, and then settled into a period of decline.

Similarly, it fills chronological and technological gaps between other early sites associated with ironmaking on the World Heritage List, such as Engelsberg (Sweden) and Völklingen (Germany).

## **Brief description**

The area around Blaenavon bears eloquent and exceptional testimony to the pre-eminence of South Wales as the world’s major producer of iron and coal in the 19th century. All the necessary elements can be seen *in situ* – coal and ore mines, quarries, a primitive railway system, , furnaces, the homes of the workers, and the social infrastructure of their community.

## **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria iii and iv*:

*Criterion iii* The Blaenavon landscape constitutes an exceptional illustration in material form of the social and economic structure of 19th century industry.

*Criterion iv* The components of the Blaenavon industrial landscape together make up an outstanding

## Zanzibar (Tanzania)

No 173rev

### Identification

|                    |                             |
|--------------------|-----------------------------|
| <i>Nomination</i>  | The Stone Town of Zanzibar  |
| <i>Location</i>    | Zanzibar                    |
| <i>State Party</i> | United Republic of Tanzania |
| <i>Date</i>        | 18 June 1999                |

### Justification by State Party

The Stone Town evolved through several millennia of maritime mercantile interaction. The surviving town is a physical reflection of testimony to this long-term interchange of human values within the coastal region of East Africa. It gives an authentic impression of the living Swahili culture and it is the best preserved example of its kind.

The layout, technology, and design of the Stone Town buildings, expertly blending imported and local ideas, materials, and techniques, makes the Stone Town an example of indigenous creativity.

Its continuous use as a residential and commercial town is a powerful medium for manifesting the memories of the slave trade and of explorers such as Vasco de Gama and David Livingstone. **Criteria iii, iv, and v**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### *History*

Two major cultural traditions merge to form the Swahili civilization on the East African coast. A series of harbour towns developed under influences from the interior of Africa and from the lands across the Indian Ocean. There was a loose confederation of small coastal city states known as the *Zenj bar* (Black Empire) which operated in the 8th-10th centuries. The best preserved of these towns is Zanzibar, the name of which is derived from the Perso-Arabic word meaning "the coast of the blacks."

The earliest of these towns has been excavated at Unguja Ukuu on Zanzibar Island, where 5th century CE Roman and Sassanian-Islamic pottery has been found. Nearby is the

early 12th century mosque at Kizimkazi. These are among the many sites that have produced evidence of the existence in the 8th-15th centuries of an extensive and highly developed civilization that probably reached its apogee at Kilwa in the 14th century.

The Swahili economy was destabilized with the arrival of the Portuguese at the end of the 15th century. Following Vasco de Gama's visit in 1499 on his return from India, the Portuguese established a loose suzerainty over the Swahili coast as part of their trading activities. They were forced to settle it permanently when they were challenged by the Turks and later by rival European powers. A church and some merchants' houses were built at Zanzibar, where there had been a fishing village (Shangani) of simple wattle-and-daub houses thatched with palm leaves since the 10th century. They later added a massive fort on the sea front. However, Portuguese influence was limited, and came to an end at the end of the 17th century, when they were driven out of Fort Jesus at Mombasa.

The Portuguese trading role was gradually taken over by Omani Arabs, dealing in grain, dried fish, ivory, and slaves. The Omani ruler, Seyyid Said, made it the capital of his domain. There was a great increase in the number of buildings in stone, a technique ultimately deriving from the Shirazis of Persia via the great trading centre of Kilwa.

The slave trade did not assume large proportions until the later 18th century, when they were required in large numbers for the French sugar plantations in the islands of the Indian Ocean and the Caribbean. Dislocation of the slave trade as a result of wars between the English and the French in the early 19th century led to a substantial proportion of them being used in the clove plantations on Zanzibar Island.

The 19th century also saw a great expansion in trade in the Indian Ocean region. The ruling Islamic dynasty of Zanzibar and its merchants (Indian, Swahili, Arab, and Africans from the interior) became very rich and embellished the Stone Town with palaces and fine mansions. These were built in a variety of styles and traditions, which were amalgamated and homogenized into a characteristic Swahili architecture.

The earliest phase developed after the departure of the Portuguese, when the ruler, Mwinyi Mkuu Hasan, cleared the land on the peninsula beyond his palace. It was settled by Swahili immigrants from other parts of the coast and by Arabs from the Hadhramaut, who built residences in an indigenous style. The Minaret Mosque dates from this period.

In the 19th century this Swahili tradition was overwhelmed by new styles brought in by the floods of immigrants. It was at this time that the so-called "Swahili house" emerged, based on the earlier style but with imported details and techniques.

The Omanis introduced a completely different tradition, that of massively built multi-storey blocks built in mortared coral and with flat roofs. However, the wet climate of Zanzibar resulted in these roofs being quickly replaced by pitched roofs of corrugated iron or tiles. They were plain in appearance, the only striking external feature being the elaborately carved wooden doors. By contrast, the interiors were richly decorated and furnished.

The third architectural component came from India. The Indian traders began by buying Omani houses and adding

wide verandahs, but by the latter half of the 19th century they were constructing elaborately decorated houses reminiscent of the Gujarati *haveli*. However, the characteristic Indian house had a shop on the street frontage, with living quarters in the rear. As the owners became more affluent, they often added a second storey, the residential section being entirely on the upper floor and the lower confined to commercial activities.

Modern urban development may be deemed to have begun during the reign of Sultan Barghash (1870-88). He had been impressed by the towns of India during his exile there in 1860 and those of Europe in 1875, and he sought to emulate them. His most notable contribution to the architecture of the Stone Town was the House of Wonders, but his greatest legacy was the provision of piped water to the town.

The final phase of architectural development came with the arrival of the British in 1890, when Zanzibar became a British protectorate. They imported their colonial architecture but, under the influence of the architect John Sinclair, introduced a number of features derived from the Islamic architecture of Istanbul and Morocco. The British introduced strict building regulations and expanded the public services. Urban planning measures were promulgated from the 1920s onwards.

The last quarter of the 19th century saw increased European missionary activity, resulting in the construction of Anglican and Roman Catholic cathedrals, in the Gothic and Romanesque styles respectively. The Anglican cathedral was inspired by David Livingstone and built on the site of the last slave market, the slave trade having been brought to an end by the British.

The Arab ascendancy came to an end with the 1964 revolution and the creation of the United Republic of Tanzania. It led to many profound social and economic changes. Many of the wealthiest Arab and Indian merchants and craftsmen left the country, abandoning their fine houses and commercial buildings. Immigrants from rural areas and the neighbouring island of Pemba were settled by the government in these buildings, which deteriorated as a result of lack of maintenance. New construction in the Stone Town came to an end in the late 1960s and early 1970s, when development was concentrated in the expansion areas. In the 1980s building began again, introducing contemporary styles and materials that were out of harmony with the historic fabric. Only since the creation of the Stone Town Conservation and Development Authority in 1985 has any form of coordination of building been exercised.

#### *Description*

The Stone Town is located on a triangular promontory jutting out into the Indian Ocean about halfway down the western side of Unguja island, the main island of the Zanzibar archipelago. The Stone Town Conservation Area, which is nominated for inscription on the World Heritage List, consists of the built-up streets of the Stone Town and the open areas along its eastern border together with the older part of Darjani Street, covers 125ha .

Of the properties in the Stone Town 60% are commercial and residential and the remainder religious and public buildings (schools, markets, hospitals, etc). The largest class of traditional structures (32%) is that of shop-front buildings derived from Indian models. A further 25% are derived from Arab models. The remainder are either “traditional

unclassified,” where the construction technique is traditional but the architectural origins are unclear, and “contemporary,” built during the past thirty years and not conforming with the traditional fabric of the Stone Town.

The historical evolution of the Stone Town is illustrated by the street pattern. This is one of narrow winding streets resulting from unplanned building of houses and shops. There are few public open spaces, since many of the houses have their own enclosed spaces.

The principal construction material is coralline ragstone set in a thick lime mortar and then plastered and lime-washed. The vernacular architecture is preponderantly of two-storey buildings with long narrow rooms disposed round an open courtyard, reached through a narrow corridor. The dimensions of buildings and rooms are determined by the length of the locally grown *boritis*, the mangrove poles used to support the massive stone ceilings; these are generally 2.5-3m long.

The following are among the most important monuments in the Stone Town.

#### - The Old Fort

The plan of the original fort, built in the 18th century on the site of a Portuguese church, was an irregular quadrilateral with square gateways and towers (only four of which survive) linked by crenellated walls. It has recently been renovated and is now a cultural centre.

#### - The House of Wonders

The House of Wonders (*Beit al Ajaib*) was built by Sultan Barghash in 1883 for ceremonial use to the design of a British engineer. It is unique in East Africa for its size and dominates the sea-front. It contains many unique architectural features; the decorated verandah and other rooms are fitted with fretted cedar and teak panelling and the carved doors are covered with gilded texts from the Koran. It became a government office and it is now houses the Museum of History and Swahili Culture. Its present state of conservation is poor.

#### - The Old Dispensary

The design of this former hospital, built by a wealthy Ismaili business to commemorate the Golden Jubilee of the British Queen Victoria in 1887, is Anglo-Indian. The centre-piece of this elaborate structure is its projecting double balcony with carved uprights and tracery barge-boards. It has been restored and is now the Zanzibar Cultural Centre.

#### - St Joseph's Roman Catholic Cathedral

The cathedral was built in 1896, in French Neo-Romanesque style, to the plans of the architect of Notre-Dame de Marseille. It is cruciform in plan with basilican apse, octagonal dome, nave pierced by clerestory lights, and two lofty towers at the west end.

#### - Christ Church Anglican Cathedral

The Anglican cathedral is in part a monument commemorating the abolition of the slave trade in the Sultan's dominions. The foundation stone was laid in 1873 and it was consecrated in 1903, named after Canterbury Cathedral. It is basilican in plan with an unusual combination of Perpendicular Gothic and Islamic details.



- The Tippu Tip House

The residence of the notorious slave trader from which it takes its name, this is a fine example of the vernacular Arab town house. Its noteworthy features include the steps in black and white marble and the fine carved door.

- Malindi Bamnara Mosque

This Sunni mosque was built around 1831 by Mohammed Abdul-Qadir el-Mansabi, whose remains are buried in front of the *mihrab*. It is one of the few mosques in Zanzibar with a minaret, decorated with a double chevron pattern. The minaret is thought to be considerably older than the mosque itself.

- Jamat Khan

The central feature of this imposing architectural work, built in 1907 for the Ismaili sect, is its great hall. The ceiling is supported by massive stone pillars with exquisite carved capitals. It is in a poor state of conservation.

- The Royal Cemetery

In the royal cemetery adjoining the Beit el Sahil Palace there is a half-finished tomb with delicately fluted columns, begun by Seyyid Majid during his Sultanate (1856-70). Work was suspended following objections from the Ibadhi sect, to which the royal house belongs. It contains the tombs of a number of members of the royal house.

- The Persian Baths

There are two sets of Persian baths in the Stone Town. The most elaborate are the Hamamni baths, built during the Sultanate of Seyyid Barghash (1870-88).

## Management and Protection

### *Legal status*

The protection of cultural property in Zanzibar is covered by the Ancient Monuments Preservation Act, which dates from 1948, during the British Protectorate. However, this applies only to individual "gazetted" monuments and sites. The Stone Town and its surroundings were designated a Conservation Area by the Stone Town Conservation and Development Authority Act 1994. This was rendered possible by the powers given to the Minister of Local Government under the Town and Country Planning Act 1955 to appoint planning authorities for specific planning areas.

Since it forms part of the Zanzibar Municipality, the Stone Town is covered by the general local authority and land tenure legislation.

### *Management*

The properties that make up this nomination of the Stone Town are owned by a variety of individuals and organizations, both public and private. A number of public buildings belong to the Ministry of Water, Construction, Energy, Lands and Museums. The port and its associated buildings are owned by the Zanzibar Ports Authority. The Zanzibar Municipal Council is the owner of all designated open and public spaces, the market, and the sewerage and drainage system. Some buildings, mainly mosques, cemeteries, and some commercial and private buildings are

in the custody of the Waqf and Trust Commission, an Islamic endowment.

The Stone Town Conservation Plan was formulated between 1992 and 1994 and became operational with the implementation of the 1994 Act. There is an overall Zanzibar Municipality Land Use Plan which came into effect in 1985. The whole Zanzibar Municipality is divided into zones, one of which is the Stone Town, for which conservation is strongly advocated, without going into detail. A comprehensive Zanzibar Tourism Plan is currently being prepared, which will take account of the special needs of the Stone Town among other tourist centres in Zanzibar.

The Stone Town Conservation and Development Authority (STCDA) has a coordinating and supervisory role in respect of the conservation and maintenance of all the properties. It deals directly with private owners, but the ministries and the Waqf and Trust Commission as government bodies are expected to carry out works in conformity with the conservation plan.

The historic area is divided into several zones, each with an inspector, who is charged with handling matters relating to all the properties, whether public or private, in that zone at every stage from project application to implementation.

So far as gazetted monuments are concerned, responsibility for monitoring is the responsibility of the Department of Archives, Monuments and Museums. Authorization of any interventions relating to land development and registration is the responsibility of the Commission for Lands and Environment, which acts on the recommendations of the STCDA.

## Conservation and Authenticity

### *Conservation history*

Following the 1964 revolution and the emigration of the owners of many of the most important historical buildings and monuments, little, if any, conservation took place. As a result many are in a poor state of conservation. The STCDA was established to correct this lamentable situation. A certain amount of restoration work has been possible since that time, funded from the sale of government-owned properties and a UNDP grant programme which operated between 1989 and 1992.

However, the STCDA is largely dependent upon its own fund-raising activities to further the work. There has been support from bodies such as the Aga Khan Trust for specific properties, but the funding is inadequate for the tasks in hand. It is also confronted with strong commercial development pressures, which are having an adverse impact on the open spaces and on the general historic urban fabric.

### *Authenticity*

The authenticity of the historic ensemble is largely intact, preserving the historic urban fabric and townscape and many historic public and private buildings. Traditional materials and construction techniques are still being employed to a large extent, though there is growing competition from modern materials, designs, and techniques.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited the Stone Town in January 2000.

### *Qualities*

The Stone Town of Zanzibar is an outstanding example of a Swahili trading town. This type of town developed on the coast of East Africa under Arab, Indian, and European influences, but retained its indigenous elements, to form an urban cultural unit unique to this region.

### *Comparative analysis*

A number of coastal towns developed from the *Zenj bar* and flourished as a result of the intensive trade that built up under Portuguese and Omani rule. Some of these have survived, either as modern ports or in ruins, such as Mombasa, Kilwa, Lamu, and Bagamoyo. However, none of these can be compared directly with Zanzibar, which has retained a higher proportion of its historic buildings than any of the others and still has an important administrative and economic function.

### *ICOMOS recommendations for future action*

ICOMOS is concerned that the somewhat large number of “players” involved in the management and conservation of the Stone Town means that there are ambiguities and duplications of responsibility. As a result some developments that are incompatible with the historic quality of the Stone Town have occurred in recent years. It feels that these may increase under the increasing development pressure being exerted on Zanzibar at the present time.

In theory the coordinating and supervisory role of the STCDA should prevent such abuses. However, its notional overriding powers have largely been neglected. It is essential that it should be recognized as the sole executing agency, with appropriate powers, financial support, and professional staffing. It is suggested that the Attorney General should convene a meeting of all the stakeholders in order to clarify this situation and establish effective lines of communication and executive responsibility.

It is not necessary, in the opinion of ICOMOS, for inscription of the Stone Town on the World Heritage List to await the completion of this action. It suggests, however, that in inscribing the property the World Heritage Committee should require the State Party to report on progress within one or two years.

ICOMOS further suggests that the Tanzanian authorities should be invited to study other comparable projects which have achieved success. It has in mind in particular the work of the Central Cultural Fund in Sri Lanka, which worked on two historic towns (Galle and Kandy) where similar situations to that in the Stone Town had developed in the post-colonial period.

Whilst ICOMOS recognizes the significance of the Stone Town as the best and most complete example of the Swahili coastal trading town, it feels that there are good reasons, in the light of the Global Strategy, for a comparative study to be carried out on all the towns of that group, including Lamu, Mombasa, Mogadishu, and Kilwa in particular.

## Brief description

The Stone Town of Zanzibar is a fine example of the Swahili coastal trading towns of East Africa. It retains its urban fabric and townscape virtually intact and contains many fine buildings that reflect its particular culture, which has brought together and homogenized disparate elements of the cultures of Africa, Arabia, India, and Europe over more than a millennium.

## Recommendation

That this property be inscribed on the World Heritage List on the basis of *criteria ii, iii, and vi*:

**Criterion ii** The Stone Town of Zanzibar is an outstanding material manifestation of cultural fusion and harmonization.

**Criterion iii** For many centuries there was intense seaborne trading activity between Asia and Africa, and this is illustrated in an exceptional manner by the architecture and urban structure of the Stone Town.

**Criterion vi** Zanzibar has great symbolic importance in the suppression of slavery, since it was one of the main slave-trading ports in East Africa and also the base from which its opponents such as David Livingstone conducted their campaign.

ICOMOS, September 2000

## Haghpat/Sanahin (Armenia)

No 777bis

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | The Monasteries of Haghpat and Sanahin (extension) |
| <i>Location</i>    | Tumanian Region, Village of Sanahin                |
| <i>State Party</i> | Republic of Armenia                                |
| <i>Date</i>        | 25 June 1999                                       |

### Justification by State Party

[No justification was put forward by the State Party. However, the inscription of the Haghpat Monastery in 1996 was on the basis of **criteria ii and iv.**]

### Category of property

In terms of the categories of property set out in Article 1 of the 1972 World Heritage Convention, the Sanahin monastery is a *group of buildings*.

### History and Description

#### History

Christianity played a crucial role in the development of Armenian art and architecture. The "classic" style developed in the 5th-7th centuries, but its further evolution came to an abrupt halt with the Arab occupation that began at the end of the 7th century. Armenia became independent again at the end of the 9th century and Armenian art was revived when the kingdom was consolidated and national identity re-established. The two monasteries of Haghpat and Sanahin date from this period, during the prosperity of the Kiurikian dynasty and the Zakarian princes. They were important centres of learning, housing some 500 monks, and bear eloquent testimony to the highest achievement of Armenian architecture. Sanahin was renowned for its school of illuminators and calligraphers.

Such was the spiritual importance of Sanahin and Haghpat that the fortress of Kaian was built to protect them from invaders from the north. However, it was powerless to prevent the sacking of the two monasteries by Selçuk raiders at the beginning of the 12th century. When the Mongol "Golden Horde" swept into Armenia in the late 13th century, Sanahin was again ravaged. Nonetheless, monastic life continued and Sanahin maintained its leading

role in the production of illuminated codices. There was a period of extensive restoration in the 17th century.

#### Description

The Sanahin Monastery consists of a large group of buildings on the plateau above the Debet gorge and skilfully integrated into the impressive mountain landscape. The buildings are laid out on two rectangular axes, with their facades facing west.

The main church, built in the 10th century, is the Cathedral of the Redeemer (*Amenaprkitich*). It is an example of the "domed hall," characteristic of 10th century Armenian architecture. The emphasis of the cross-shaped interior is on the central nucleus and the harmony between the square base and the circular dome. The central dome in this case is surrounded by four two-storey sacristies or chapels. The interior is simple and spacious and the external appearance is one of massive solidity.

To the west there is a four-columned *gavit* (a large narthex-type building used for meetings, teaching, and funerary rituals), built in 1181. Its plan is that of a cross inscribed in a square. Lighting is by means of an aperture in the centre of the dome. This is the earliest known example of this type of structure, which owes its origins to Armenian peasant dwellings consisting of square rooms with four free-standing pillars supporting the roof and a central hole to allow smoke to be dispersed.

The Church of the Mother of God (*Astvatatzin*), located to the north of the Cathedral and connected with it by means of an open-ended vaulted passage, is the oldest building in the complex, built in 934 by monks fleeing from Byzantium. This is also in the classic "domed hall" style, but much smaller than the Cathedral. A good deal of interesting decorative work survives, in the form of carved animal heads and fragments of the original wall paintings. An important feature is the church model located under the arch leading to the north, believed to be the earliest surviving example of this typical feature of Armenian churches.

The *gavit* of this church, dating from 1211, is a massive three-aisled hall, the central aisle being on the axis of the church. Inside the barrel vaulting is supported on heavy columns, in a basilican form that is unusual in Armenian architecture. The west façade is a loggia with twin arcades and triangular pediments.

All these structures are linked by a large porch with an open arcade to the west, the floor of which is paved with early grave slabs, and built in the 1280s. There is an earlier bell tower at its western end.

Projecting to the north-east is the large library (*scriptorium*), reached through an arcaded porch. Built in 1063, it is square in plan and vaulted. There are ten niches of varying sizes in which codices and books were stored. At the south-eastern corner of the library is to be found the small church dedicated to St Gregory the Illuminator. Dating from 1061, this church has a quadrilobate plan inscribed in a circle; the restricted interior space is extended by small porticoes. It is surmounted by a cylindrical drum and a pinnacle with crescent-shaped arches. The entrance door is heavily decorated with the pattern of a cross set in a square with stylized leaves, a motif which is repeated at the window openings.

The 11th century Academy of Gregory Magistros is located between the two main churches. Constructed in two stages, it consists of a single-aisled hall with a barrel vault supported on protruding central arches resting on pillars that run along the walls, alternating with barrel-vaulted niches. Pupils sat on the benches along the walls while the teacher walked among them. The deep niches along the walls and the abundance of light give this building an exceptional spatial quality.

The cemetery, located to the south-east of the main buildings, contains the late 12th century mausoleum of the Zakarian princes. There is also a number of other tombs and mausolea, notably that of the Kiurikian princes, on the perimeter of the complex.

In addition to the ruins of several other churches and chapels from the 10th to 13th centuries, mention must be made of the monumental single-span stone bridge (*Alaverdi*) linking the two sides of the Debet gorge, which preserves its original form dating back to the 13th century.

## Management and Protection

### *Legal status*

The nominated property is protected under the Armenian Monuments Law. All interventions must be authorized by the Commission for the Protection of Monuments of the Ministry of Culture.

### *Management*

The Sanahin monastery is in the ownership of the Armenian state, but it is in the custody of the Tumanian Regional Municipal Authority, which is responsible for its maintenance under the terms of a legal agreement dated 11 June 1992 with the Commission for the Protection of Monuments. Custodians employed by the Commission are always present on the site, which is open to visitors.

The nominated property, consisting of the 1.7ha monastery site and the Debet Bridge, is surrounded by an adequate buffer zone of 16ha in which no interventions are permitted. Beyond this is a substantial building regulation zone, which links the two elements of the nomination, where there are strict controls over any form of construction.

## Conservation and Authenticity

### *Conservation history*

A good deal of restoration and conservation work has been carried out on the monastic complex over the centuries since it was built, to restore the ravages of invaders, earthquakes, and deterioration. The Committee for the Preservation of Monuments of the Armenian SSR started restoration and conservation projects in 1939-40, and major projects took place between 1960 and 1980. As a result those ecclesiastical buildings that survive in any more than ruined form are currently in good condition.

### *Authenticity*

The monastery that is the subject of this nomination, like that of Haghpat, illustrates in its structure and current state the organic growth of monastic establishments over many

centuries, with successive additions and reconstructions necessitated by destruction and deterioration. The authenticity may therefore be considered to be high.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited Sanahin (and also Haghpat Monastery, which formed part of the original nomination by the State Party) in June 1996. ICOMOS was advised on the cultural significance of the site by one of the leading specialists in Armenian religious architecture.

### *Qualities*

The Sanahin and Haghpat monastic complexes represent the highest flowering of Armenian religious architecture between the 10th and 13th centuries. This unique style developed from a blending of elements of Byzantine ecclesiastical architecture and the traditional vernacular architecture of the Caucasian region.

### *Comparative analysis*

Other monastic ensembles of this kind survive in Armenia, notably those at Goshavank and Haghartsin. It is generally recognized, however, that the culturally most important and most completely preserved are those of Haghpat and Sanahin. In view of their geographical proximity and the fact that they were founded as part of the same movement of national regeneration, as well as the high cultural significance of both, it is logical to treat them as a single unit for inscription on the World Heritage List.

### *ICOMOS observations*

The original nomination to the World Heritage List in 1995 covered the monasteries of Haghpat and Sanahin. However, at that time no decision had been reached on the ownership of the Sanahin Monastery and considerable restoration work remained to be done there. The World Heritage Committee, at its 20th Session in December 1996 accepted the ICOMOS recommendation that Haghpat alone should be inscribed at that time. The Committee invited the State Party, at the suggestion of ICOMOS, "to consider the possible extension of the site to include the Sanahin Monastery when restoration works will be completed and a decision taken regarding the ownership of this site, to also include the Sanahin Bridge (*Alaverdi*) and the Kayanberd Fortress."

When the request for extension was received, it consisted only of a map covering the areas proposed for inscription and the protection zones. No information was supplied about ownership; however, this has now been clarified.

## Recommendation

That this extension be *approved*.

ICOMOS, September 2000

## Lhasa (China)

No 707bis

### Identification

*Nomination* The Potala Palace and the Jokhang Temple Monastery (extension of the Potala Palace)

*Location* Lhasa City, Tibet Autonomous Region

*State Party* People's Republic of China

*Date* 27 July 1999

### Justification by State Party

Construction of the Jokhang Temple Monastery and the Potala Palace began in the reign of Srong-brtsan-sgam-po in the 7th century CE. They remain to the present day one of the most typical areas of the country in terms of their ancient buildings and their role as the political, economic, cultural, and religious centre of Tibet. Since the time of the 5th Dalai Lama both the Palace and the Temple Monastery have been within the Outside Path for Circumambulation (*Lingkor*).

Like the Potala Palace, the Jokhang Temple Monastery occupies a prominent position in the history of the development of Buddhism in the world, and in particular in the creation and development of Tibetan Buddhism. It has been very influential in the history, society, and culture of Tibet. More than 1350 years ago the Tibetan regime in ancient China built the Temple Monastery on marshland in ancient Lhasa with the purpose of promoting religion. As such it has played an important role in the promotion and the development of Buddhism in Tibet. This role is manifested not only in the building itself, but also in the arrangement of the Buddhist and sutra halls, statues, and paintings in the monastery.

Because the main statue worshipped in the monastery is the lifesize representation of the twelve-year-old Sakyamuni (Jowo Sakyamuni), brought there by Princess Wen Cheng, a personal visit to this state has been seen by all Buddhists as the greatest blessing and *vimukta* in their lives. At the same time, the Jokhang Temple Monastery had attracted pilgrims from the Tibetan, Mongolian, Tujia, Qiong, and Yugu nationalities in China and from Nepal, Bhutan, Sikkim, India, and many other countries. As a site of religious activities registered at the national level, the Jokhang Temple Monastery remains today one of the most celebrated sites of religious activities by virtue of the large numbers of pilgrims that visit it and its ceaseless religious ceremonies.

Barkhok Street has developed along with the Jokhang Temple Monastery. It was created when the 5th Dalai Lama enlarged the entrance to the Temple Monastery. The two

have retained the essence of ancient Lhasa. There is a concentration here of conserved buildings and streets in the national style; it is the centre of the traditional culture of ancient Lhasa.

The cultural heritage of the Jokhang Temple Monastery and the many cultural relics and ancient buildings that survive in the historic centre are worthy of permanent conservation for all humankind because of their high historical, scientific, cultural, research, and associative value.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List. However, the Potala Palace was inscribed in 1994 under **criteria i, iv, and vi.**]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

Building of the Jokhang Temple Monastery began in the reign of Srong-brtsan-sgam-po XXXII in the 7th century CE, during the Tang Dynasty in China. This ruler united Tibet and moved his capital to Demon (present-day Lhasa). The Tibetan imperial court eagerly espoused Buddhism when it was introduced, and this process was intensified when Princess Bhikruti of Nepal and Princess Wen Cheng of the Tang Dynasty came to Tibet as royal consorts.

The site of the Temple Monastery was selected, according to legend, when the cart in which Wen Cheng was bringing the statue of Sakyamuni sank into the mud by Wotang Lake. The Princess used divination to identify this as the site of the Dragon Palace, the malign influence of which could only be counteracted by the building of a monastery. The foundation stone was laid in 647 and the foundations were completed within a year.

In 823 the Tibetan regime and the Tang Dynasty entered into an alliance. To commemorate this event a stone was erected outside the monastery, known as the Stone Tablet of Long-Term Unity.

The first major reconstruction of the Jokhang Temple Monastery took place in the early 11th century. The Jokhang Buddhist Hall was extensively renovated and the Hall of Buddha Sakyamuni was added to its eastern side. The circumambulatory corridor around the hall was added around 1167, when the mural paintings were restored. Upward curving tiled eaves were added in the early 13th century.

During the century following the reunification of the Tibetan kingdom by the Sakya Dynasty in the mid 13th century, a number of new developments took place. These included extension of the Hall of Buddha Sakyamuni, construction of a new entrance and the Hall of Buddha Dharmapala, and the introduction of sculptures of Srong-brtsan-sgam-po, Wen Cheng, and Bhikruti Devi. Buddhist halls and golden tiled roofs were added on the third storey on the east, west, and north sides.

Tsongka Pa founded the reforming Gelugpa School of Tibetan Buddhism in the early 15th century, initiating the Great Prayer Festival. At his instigation part of the inner courtyard of the main Jokhang Hall was roofed.

Tibet was formally included in the Chinese domain during the Yuan Dynasty (1279-1368). In 1642 the 5th Dalai Lama, who had received an Imperial title from the Qing rulers of China, began a project of restoration that was to last thirty years. It was continued during the regency of Sangyetgyatso (1679-1703). The main entrance of the Temple Monastery, the Ten Thousand Buddha Corridor (*Qianfolang*), the Vendana Path, and the third and fourth storeys of the main Buddhist Hall all date from this period.

#### *Description*

The Jokhang Temple Monastery, which covers an area of 2.5ha, is in the centre of the old town of Lhasa. It comprises essentially an entrance porch, a courtyard, and a Buddhist hall, surrounded by accommodation for monks and storehouses on all four sides. The buildings are constructed of wood and stone. The walls are of coursed stone, with Tibetan-style windows with black frames set into them.

The porch is set back and flanked by buildings supported by pillars, which form a spacious exterior courtyard. To the right is a single-storey building covered with gilded prayer wheels; on the back of this building there is a huge mural depicting the Four Heavenly Kings. Curtains woven from ox hair or cotton are suspended from the eaves of the buildings flanking the entrance.

There are two doors beneath the arch of the entrance, with a passage hall between them. On either side are statues of the Four Heavenly Kings, dressed as generals wearing helmets and coats of mail. The porch gives access to an open courtyard 32m wide and 39.3m deep. It is surrounded by a corridor, the walls of which are covered with murals comprising thousands of representations of Buddha (hence its name, the Ten Thousand Buddha Corridor). The corridor is supported on many square wooden pillars; the pillars taper upwards and are borne on stone bases. The pillars, beams, rafters, and ceiling are painted in red, with painted images and decorative floral motifs on them in blue, green, and gold.

This courtyard opens out on the Buddhist Hall, the main feature of the monastery. It rises to four storeys and in plan measures 82.5m north-south by 97m east-west. There is an interior courtyard, surrounded by many Buddhist halls.

The earlier structures are on the two lower floors, distributed regularly along the four sides. In the centre of the side facing the entrance is the Sakyamuni Hall, with the Amitabha Buddha Chapel and the Maitreya Chapel on either side. For these halls, and also the other large Buddhist halls in the lower storeys, the structural style is a blend of elements of the Tibetan and Han traditions, but with the eaves of the inner corridor decorated with painted wooden carvings of animals and sphinxes with Nepalese and Indian characteristics.

The roofs of the later third and fourth storeys are covered with gilded copper tiles. In the middle and at either end of each ridge are carved gilded finials in the form of pagodas. There are buttresses in Han style under the eaves. The roof of the Sakyamuni Hall is given exceptionally lavish treatment, and the ridge ornaments show both Tibetan and Han stylistic influences.

The Temple Monastery houses 3299 images of Buddha, *bodhisattvas*, deities, *dharmapalas*, and historical figures in different materials and from many periods, along with many other treasures and manuscripts. They come from India, Nepal, and China as well as Tibet itself. The walls of the different halls are covered with high-quality mural paintings, depicting both religious and historical scenes.

#### **Management and Protection**

##### *Legal status*

Article 22 of the Constitution of the People's Republic of China (PRC) lays down that "The state protects sites of scenic and historic interest, valuable cultural monuments and relics and other significant items of China's historical and cultural heritage." Under the provisions of the Law on Protection of Cultural Relics, the Jokhang Temple Monastery was a major site to be protected for its historical and cultural value by the State Council of the PRC in 1961.

In addition, the property is protected by the Criminal Law of the PRC. The Regulations of the Tibet Autonomous Region on the Protection of Cultural Relics also apply to the Jokhang Temple Monastery.

##### *Management*

The Jokhang Temple Monastery is owned by the People's Republic of China.

It is managed according to an integrated set of rules relating to the conservation and protection of the Barkhok Street area of Lhasa. There is a Detailed Plan for this area, promulgated in 1992, which is integrated into the Urban Plan for Lhasa City. The area of 7.5ha surrounding the Temple Monastery, which constitutes the buffer zone, is under the highest level of protection, and no interventions are permitted that may affect the setting of the monument. Beyond this are three further zones of protection covering 130ha, in all of which controls are in force to prevent undesirable or inappropriate construction or demolition. Permission must be obtained from the relevant authority for activities coming within the scope of the protection regulations.

Overall responsibility for conservation is vested in the State Administration for Cultural Heritage of the PRC, working in cooperation with the State Bureau of Religious Affairs. Within the Tibet Autonomous Region responsibility is with the corresponding bodies: Bureau of Culture Affairs, Administration of Cultural Heritage, Management Committee of National and Religious Affairs, and Bureau of Construction. They in turn work through the appropriate agencies and bureaux of Lhasa City administration.

#### **Conservation and Authenticity**

##### *Conservation history*

The Jokhang Temple Monastery has been under continuous extension and restoration for some thirteen centuries, by virtue of its important role in the religious life of Tibet and the wider Buddhist world.

In recent years, conservation and restoration projects were carried out in 1971 and 1974, using central government funding. A major project, with funding from central and local government, began in 1991 and continued for three-

and-a-half years. This paid special attention to the repair and restoration of the early mural paintings and general restoration and conservation work on the fabric of the buildings. There is now regular monitoring, accompanied by irregular spot checks on specific components of the monument.

#### *Authenticity*

The Jokhang Temple Monastery is a complex of religious structures that has formed by agglomeration over many centuries. It has played a significant role in the religious life of the Buddhist community, both in Tibet and further afield, throughout that long period. Its authenticity in that context must therefore be considered to be unassailable.

### **Evaluation**

#### *Action by ICOMOS*

An ICOMOS expert mission visited Lhasa in March 2000.

#### *Qualities*

The Jokhang Temple Monastery is one of the most important Buddhist monuments in the world. Its architecture and layout are outstanding examples of the Tibetan style, with influences from China, India, and Nepal.

#### *Comparative analysis*

It is superfluous to compare the Jokhang Temple Monastery with other religious monuments in this region, since its importance lies more in its association with the Potala Palace than in any intrinsic qualities (though these are unquestionably irrefragable).

### **Brief description**

The Jokhang Temple Monastery is an exceptional Buddhist religious complex, founded in the 7th century. Its buildings and decoration reflect the high quality of Tibetan art in the 7th century and again in the 15th-16th centuries, and also demonstrate cultural interchange between Tibet and its neighbouring countries.

### **Recommendation**

That this extension and change of name be *approved*.

ICOMOS, September 2000

## Suzhou (China)

No 813bis

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | The classical gardens of Suzhou (extension) |
| <i>Location</i>    | Suzhou City, Jiangsu Province               |
| <i>State Party</i> | People's Republic of China                  |
| <i>Date</i>        | 6 January 1999                              |

### Justification by State Party

Four of the classical gardens of Suzhou (the Humble Administrator's Garden, the Lingering Garden, the Garden of the Master of the Nets, and the Mountain Villa with Embracing Beauty) were inscribed on the World Heritage List in 1997 [under **criteria i, ii, iii, iv, and v**]. Five of the other gardens in Suzhou (the Canglang Pavilion, the Lion Forest Garden, the Garden of Cultivation, the Couple's Garden Retreat, and the Retreat and Reflection Garden), which were laid out in different periods of history with distinct characteristics and which have been well preserved, are also exceptional specimens of the classical garden.

The gardens of Suzhou have been acknowledged as masterpieces of Chinese garden art. In them the perfect integration of art, nature, and philosophy is without parallel. At its meeting in 1997 the World Heritage Committee considered that the four inscribed gardens failed to represent the full value of the Chinese garden and suggested that others might be added to achieve this objective.

The five gardens that have been selected for this proposal for extension are inside and outside the ancient city of Suzhou. They were designed and constructed in successive periods – Song, Yuan, Ming, and Qing – and display pronounced differences their nature representative of distinct periods of history and artistic achievements. They were visited by many eminent people – rulers, artists, poets, philosophers – and have influenced the design of gardens in many other parts of China.

[Abridged from the text supplied by the State Party in the nomination dossier.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, these gardens constitute a group of *sites*. They also conform with the definition of the *clearly defined landscape designed and*

*created intentionally by man* as set out in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

### History and Description

#### History

The *Canglang Pavilion* was built on the order of the Northern Song poet Su Sunqin in the early 11th century, on the site of an earlier, destroyed garden. During the Yuan and Ming Dynasties (1279-1644) it became the Mystical Concealment Temple. Over succeeding centuries it was repeatedly restored, a tradition maintained by the People's Republic of China (PRC).

The *Lion Forest Garden* was created by a group of Zen Buddhist disciples of the famous Abbot Tianni in 1342, during the Yuan Dynasty, as the Budhi Orthodox Monastery. It acquired its present name because of a group of grotesque rocks and a bamboo forest, referring obliquely to a Buddhist legend. The garden, which attracted scholars and artists, was detached from the temple in the 17th century. Purchased by an industrialist in 1918, it was donated to the state after the foundation of the PRC.

The *Garden of Cultivation* was laid out during the Ming Dynasty, in the 16th century. Before receiving its present name, it was known first as Zui Ying Hall and then the Herb Garden.

The origins of the *Couple's Garden Retreat* date back to the Qing Dynasty, in the early 18th century. Here an important governor invited the famous painter Gu Yun to build a garden house. It was flanked by gardens on either side, hence its present name. The East Garden was restored and opened to the public in 1965 and the buildings and the West Garden in 1990-94.

The *Retreat and Reflection Garden* is the work of the famous painter Yuan Long, who built it in 1885-87. It takes its name from its original owner, a disgraced military commander, for whom it signified, in his words, "Advance, to dedicate my loyalty to the service of my country; Retreat, to reflect on mending my ways."

#### Description

The *Canglang Pavilion* features a range of man-made mountains in its interior and waterscapes outside. It is reached across a zigzag stone bridge, when the mountains, covered with old trees and bamboo, suddenly become visible. The square pavilion stands on top of one of the mountains, inscribed with an appropriate text. Most of the other structures in the garden, some twenty in all, were rebuilt in the Qing Dynasty; they are artfully disposed around the mountains and connected by a roofed walkway. A double corridor alongside the canal to the north provides dramatic links between the external waterscapes and the internal mountain landscape through more than a hundred latticed windows.

The *Lion Forest Garden* features a series of man-made mountains with various buildings, disposed around the lake, together with an artificial waterfall on steep cliffs. The 14th century mountains are still clearly visible. The woodland cover of the craggy mountains is pierced by winding paths and there are many caves and grotesque rocks. There are 22



buildings in the garden, the most impressive of which is the Hall of Peace and Happiness, a masterpiece of the Mandarin Duck style of hall.

A quarter of the total area of the *Garden of Cultivation* is occupied by the central pond, which has a mountain landscape to the south and a group of buildings, to the north. The two sides are linked to east and west by roofed open galleries. It is very typical, both in its layout and in the design of its thirteen buildings, of the classical Ming Dynasty garden.

The structures at the centre of the *Couple's Garden Retreat* consist of four aligned buildings. The East Garden is dominated by a dramatically realistic mountain of yellow stone which rises from a pool. The pool is flanked by several attractive Ming style buildings. The style of the West Garden is more subdued, its limestone hills pierced by interlinking caves and tunnels.

Changing vistas characterize the *Retreat and Reflection Garden*. The group of buildings is linked with the garden proper located to the east by a boat-shaped guesthouse. Once again, the central feature of the garden is the pool, surrounded by a series of elegant buildings, the most striking of which is the double-tiered Celestial Bridge. The Gathering Beauty Pavilion overlooks the entire garden from the north-west corner.

## **Management and Protection**

### *Legal status*

Like the gardens already inscribed on the World Heritage List, the five that make up the proposal for extension are protected by a series of statutes, stemming from the Constitution of the PRC and including the Law of Cultural Relics Protection, the City Planning Law, the Environmental Protection Law, and the Penal Law. The Cultural Relics Protection Law operates through a number of sets of regulations, and these are reinforced by other regulations relating to fire prevention, prevention of noise pollution, etc.

Since 1982 Suzhou has been one of the designated Historical and Cultural Cities of the PRC. It has an urban master plan within which the gardens are placed in the highest category, requiring Class A protection; this includes the delineation of three levels of protection area around each: these amply comply with the requirements of the World Heritage Committee for buffer zones. There are special Regulations for the Preservation and Administration of the Classical Gardens of Suzhou, promulgated in 1996.

The Canglang Pavilion, the Lion Forest Garden, and the Retreat and Reflection Garden have been protected cultural relics of the People's Government of Jiangsu Province since 1982, and the other two gardens making up this proposal for extension were added in 1995.

Suzhou is also a key city for environmental protection in China, and the control of environmental pollution is stringent, which benefits the classical gardens in particular. Complete protection is afforded by these measures to the gardens and to their immediate environs.

### *Management*

All the gardens are the property of the People's Republic of China.

Overall responsibility for National Cultural Relics lies with the National Administration for Cultural Heritage of the PRC. At national level the Ministry of Construction is responsible for overseeing all interventions. Management is delegated down to provincial level, in this case to the Jiangsu Provincial Department of Culture and the Jiangsu Provincial Committee for Construction, and then further to their equivalents within the Suzhou municipal administration. Day-to-day management has been in the hands of the Suzhou Municipal Administrative Bureau of Gardens since it was set up in 1952.

The Suzhou Classical Garden Construction Company is an autonomous group, created in 1980, with special expertise in this field.

A management plan has been drawn up, within the framework of the existing legislation and regulations. This lays down precise requirements regarding the protection, funding, monitoring, maintenance, manning, administration, and educational role of the gardens. This forms part of the Overall City Plan for Suzhou, which also includes a Tourism Development Plan, which has special provisions relating to the presentation and use of the classical gardens.

## **Conservation and Authenticity**

### *Conservation history*

Since their creation, the gardens have undergone many vicissitudes. Following the foundation of the People's Republic of China in 1949 they have been given special consideration by government at all levels. Major rehabilitation and restoration campaigns began almost immediately, and the gardens were opened to the public between 1954 and 1994.

There is currently a comprehensive monitoring plan in operation, with provision for routine maintenance and programmed conservation projects for each of the gardens. This work is the responsibility of the Suzhou Municipal Administrative Bureau of Gardens.

### *Authenticity*

In its evaluation of the four gardens inscribed on the World Heritage List in 1997, ICOMOS commented "Great care has been taken to ensure that the gardens have retained their original appearance. They have, of course, undergone many modifications and metamorphoses during their long histories, and the form to which they have been restored is that of the mid 20th century. It has been possible to achieve a high level of authenticity because of the exhaustive documentation of the gardens of Suzhou over some two hundred years." These observations are equally valid for the five gardens proposed for the extension.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited Suzhou in January 2000. The gardens were also visited by ICOMOS experts in September 1998.

### *Qualities*

The Chinese landscape garden is one of the pinnacles of this form of applied art. It combines a number of artistic and horticultural forms and techniques to achieve a harmonious blend of nature and artifice to create evocative miniature landscapes for urban dwellers. In this sense it is at the opposite end of the scale from the large-scale gardens of Europe and other parts of Asia. [*ICOMOS evaluation of original nomination, 1997.*]

### *Comparative analysis*

The gardens of Suzhou, acknowledged to be the heart of Chinese classical garden design, are masterpieces of the genre. There is no comparable group anywhere else in the region.

### **Brief description**

Classical Chinese garden design, which seeks to recreate natural landscapes in miniature, is nowhere better illustrated than in the nine gardens in the historic city of Suzhou. They are generally acknowledged to be masterpieces of the genre. Dating from the 11th-19th centuries, the gardens reflect the profound metaphysical importance of natural beauty in Chinese culture in their meticulous design. [*Adaptation of text in Brief Descriptions of Sites inscribed on the World Heritage List, WHC.99/15.*]

### **Recommendation**

That this extension be *approved*.

ICOMOS, September 2000

## Pula (Croatia)

No 808 rev

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | The Ancient Pula with the Amphitheatre |
| <i>Location</i>    | Region of Istria                       |
| <i>State Party</i> | Republic of Croatia                    |
| <i>Date</i>        | 9 July 1999                            |

### Justification by State Party

The historic town of Pula is built upon an Illyrian settlement and it represents a rare example of a non-orthogonal (non-Hippodamian) urban layout in the Roman world. It was conceived as a citadel-town and was built following the curve of the hillside of the peninsula. This type of planning became known as "the Site Plan of the Town" and it is still reflected in the urban form at the present time. It is characteristic of Pula not to have developed following the usual rigid layout of the Roman camps but resulting from an "organic" growth. Since the 15th century Pula has been an important reference in the study of ancient towns and monuments.

The temples at the forum are a rare example of Roman monuments integrated into the medieval city hall. The Triumphal Arch of the Sergii is an outstanding realization of late Hellenistic-Roman architecture. The Gate of Hercules is a unique example of a city gate, adapted to the requirements of the particular type of city plan. The Roman walls remained part of the urban defence system until the 19th century. The cathedral and the early Christian churches represent outstanding examples of early churches from the 4th and 5th centuries. The Roman amphitheatre is an outstanding early example of its kind, having the best preserved outer walls of any in the world and representing a unique example of the insertion of four towers into the structure of the exterior bearing wall and, within those towers, an original system of communication using crossed double staircases, the only known example of this technique.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

What is now Pula was initially an Illyrian settlement, which was occupied by the Romans in the 2nd century BCE. It was raised to the highest level of urban status by Emperor Augustus as *Colonia Pollentia Herculanea*. The defensive walls of the town were built in the 1st century BCE and parts of them still survive in the eastern part of the town. The first forum area and the Capitoline Temple were built in the first part of the 1st century BCE. The area was rearranged in the time of Augustus, to include the temples of Diana and Augustus. The amphitheatre was erected outside the enceinte of the city walls on the Via Flavia, which led to Aquileia and on to Rome, in the second half of the 1st century BCE. It was large enough to accommodate as many as 25,000 spectators for gladiatorial contests, fights with wild animals, and many other public spectacles.

The Roman city survived as a prosperous town until it was sacked at the end of the 4th century by the Goths. Justinian's general, Belisarius, reclaimed it for the Empire in 544, and it remained in Byzantine hands until the 7th century, when it was taken by the Franks. The spectacles in the amphitheatre were forbidden by the conquering Franks and the great building became little more than a quarry until the 13th century, when removing stones was forbidden. As a result much of the structure survived, and occasionally it was still used for public gatherings.

The first churches were built in Pula from the 4th to 7th centuries. The cathedral and the early Christian churches of St Nicholas and St Maria Formosa still survive, although they have gone through many transformations in subsequent centuries. In the 9th or 10th century the forum area became a centre for communal institutions and the temples were incorporated within the City Hall, which has continued to serve its function until the present day.

From the 14th to 18th centuries Pula was held by Venice, and in this period the Roman monuments, the amphitheatre, the temples, and the gates became subjects for study by humanists and architects.

#### Description

The properties proposed for inscription include a series of monuments within the historic town of Pula: Roman temples at the Forum, the Triumphal Arch of the Sergii, the Gate of Hercules and the Porta Gemina with parts of the Roman city wall, the Roman theatre and amphitheatre, the Cathedral, and the Early Christian Churches of St Nicolas and St Maria Formosa. The buffer zone consists of the historic core of the town embracing the proposed properties.

The Old Town of Pula is situated on and around a low hill on a small peninsula in the Adriatic Sea. The protected area of the Old Town (25ha) extends some 500m east-west and 1000 m north-south. On the west side of the hill the historic core has retained buildings dating from the Middle Ages to the 18th century. On the top of the hill there is a 16th century Venetian fort, built over the remains of the Roman *castrum* and the medieval citadel. Most of the other buildings in this area date from the 19th and early 20th centuries. The protected area has about 2850 inhabitants, while the whole historic town area of Pula has about 9000 inhabitants.

The defensive walls of the Roman city were built in the early 1st century BCE, embracing the entire peninsula with its hill. Traces of the wall can be seen on the eastern side, where two gates and a triumphal arch survive. The Gate of Hercules is a simple though rather special structure, built in an oblique manner to fit the requirements of the city wall. It is the oldest preserved monument in Pula, dating from the mid 1st century BCE. Architecturally, it is simple and it bears the figure of Hercules and an inscription. The Porta Gemina is part of the same city wall and also dates from the 1st century BCE. It is architecturally more articulate and has two arched openings with semicircular columns attached to pylons and carrying an architrave.

The Triumphal Arch of the Sergii is also connected with the city wall, and dates from the end of the 1st century BCE. According to the inscription it was built by Salvia Postuma Sergi for the Sergii family. It faces the west and its single arch is supported by two Corinthian columns on each side, with two winged figures. Over the arch there is a frieze bearing the inscription, the figures of two horse tamers, and *putti* decorations. The monument is concluded with a tripartite attic storey.

The Forum was the core of the Roman city, probably dating from the first half of the 1st century BCE. The Capitoline Temple was built at the narrow end of the forum and was probably dedicated to Hercules, protector of Roman Pula. The temple was built on a base of 19.5 x 34.0 x 1.64m as an octostyle. Most of the structure has disappeared, but remains are still visible in the ground and in the buildings on the site. At the end of the 1st century BCE the forum was refashioned and two new temples were built on either side of the Capitoline Temple, dedicated to Augustus and Diana respectively.

The Temple of Augustus was built between 2 and 4 CE as a prostyle tetrastyle in Corinthian style, to the west of the Capitoline Temple. At present the temple exists almost complete, after various restorations in the 20th century, and includes the portico with the *cella* wall rebuilt as an anastylosis. The main front to the south has original columns and capitals; the staircase has been reconstructed and the architrave and pediment have been restored. The north side shows traces of medieval openings when the temple was part of the City Hall.

The Temple of Diana was built earlier than the Temple of Augustus, its twin, and is situated 48cm higher to the east of the Capitoline Temple. Although very similar to the other temple it differs in some details. When built into the Town Hall in the Middle Ages, only part of the original structure was preserved, including the back wall and part of the west elevation. Under the floor of the City Hall, remains of the foundations of the temple still exist. The remaining structures were restored in 1986.

The semicircular Roman theatre was built over the hill at the time of Augustus and now survives in a ruined state. The lower part of the auditorium is built in rock; the upper parts are partly lost and partly covered by later structures. Parts of the external walls and entrances also survive.

The amphitheatre was built outside the city boundary, to the north-east of the town. The building covers a total of 11,466m<sup>2</sup>, measuring 132.45m by 105.96m, and the area extending to the sea is also part of the original layout of the site. There are 72 arches at the ground level. The basic

ground plan is based on a polycentric curve, not an ellipse, as is generally assumed. Like the amphitheatres of Trier and Cyzicus, the Pula example is built into the side of a low hill. This is somewhat rare among Roman amphitheatres; those of Rome, Verona, and El Djem are free-standing. On the western (sea) side there are four levels, rising to a height of 31m, but on the east (land) only the two highest are needed. The four exterior staircase towers embedded into the walls and providing access to the third and fourth levels are a unique feature of the Pula amphitheatre. They also supported the masts (*classarii*) from which the canvas screen (*velarium*) was stretched, to provide shelter from sun and rain for the spectators. The original structure was built in stone from the Roman quarry of Vinkurum, 7km from the town. Almost the entire exterior wall, an appreciable portion of the internal wall, the foundations, walls, and barrel vaulting supporting the auditorium, and the remains of the drainage system have survived. There is also a good deal of detailing still visible, such as parts of the roof band with its gutter and parapet and various ornamental and technical elements.

The cathedral is situated close to the sea north-west of the hill. The oldest church on this site, dated to the 4th century, was a small single-aisled building of rectangular ground plan. Next to it there was another small church of the early 5th century. In the late 5th century a larger three-aisled basilica (21m x 50m) with two rows of columns (11 per aisle) was built here, becoming the cathedral, which still retains features such as small stone-carved windows and various carved details of the first church construction. In the 8th and 9th centuries there were changes to the construction, including new mosaic floors, furniture, altar piece, and ciborium. At the rear of the church there was a 13th century chapel. In 1242 the Venetians set fire to the church and it was later rebuilt. In 1339 the roof fell in and in 1354 and 1379 the Genoese carried away the large bronze doors. Repairs were made after these damages and a new altar was consecrated in 1457. Bishop Altobello Averoldo (1497–1531) completed the reconstruction. The facade was tiled in 1600 and the new belfry was built from 1671 to 1797, using part of the stone seats of the amphitheatre. Modern restorations were made in 1884 and after a fire in 1923. The ciborium was removed in 1927 and its columns were placed in the new porch over the ancient sanctuary of St Thomas.

The Early Christian church of St Nicholas is situated on the north-west slope of the hill. It was built around 600 over a pre-existing Roman building and consisted of a single aisle (14.0m x 8.0m) oriented east–west. The composite capitals of the church probably came from another building. In the 9th century the furniture was remade. In 1583 the church was handed over to Greek immigrants, who introduced the Greek ritual and rebuilt the belfry. In the 17th and 18th centuries there were further modifications. In modern times there have been roof repairs in 1952 and structural works in the 1960s.

The Early Christian church of St Maria Formosa and the related convent are in the southern part of the town. The three-aisled basilica (19m x 32m) was built in the second half of the 6th century and was originally decorated in a similar manner to the churches of Ravenna. It was damaged by fire in 1242 during the Venetian attack on Pula. At the end of the 16th century the chapel was redecorated with frescoes. In 1547 Jacopo Sansovino replaced the marble columns with brick structures, the original columns being taken to St Mark's in Venice. There was serious damage in the 17th

century, when much of its stone was removed to renovate the City Hall in the Forum. After that only the south chapel, St Maria Carmelo, remained in use.

## Management and Protection

### *Legal status*

The Roman monuments (the temples, gates, triumphal arch, theatre, and amphitheatre) are the property of the City of Pula. The Cathedral is the property of the Roman Catholic Church in Pula. The church of St Nicholas is owned by the Serbian-Orthodox Church of Pula and Peroj. The church of St Maria Formosa is owned by the City of Pula, while parts of the north chapel are still imbedded in the privately owned houses on the site.

All properties nominated for inclusion to the World Heritage List are protected under the Law for the Protection of Cultural Monuments of the Republic of Croatia. The historic centre of Pula is protected by the decree of the Conservation Institute of Rijeka (1965) and is included in the Register of Cultural Property of the Republic of Croatia. All historic buildings and their remains within this area are nominated "cultural monuments." In addition, the Conservation Institute of Rijeka has passed special provisions for their protection. The amphitheatre is given the highest rank of architectural monument in the Republic of Croatia, and it is also specially mentioned in the Regional Planning Act of Croatia, the Urban Master Plan of the City of Pula, and the detailed Urban Plan for the Old Town of Pula.

### *Management*

The management of the nominated properties is the responsibility of the agencies for the Protection of Cultural Property (Rijeka) of the Ministry of Culture of the Republic of Croatia (Zagreb). Management responsibility is also shared in relevant aspects by the Archaeological Museum of Istria in Pula, the Department for Education, Culture and Sport of the Region of Istria, and the Department for Regional Planning, Architecture and Environmental Protection of the Region of Istria. In July 1999 a new Conservation Section of the Agency for the Protection of Cultural Property was established in Pula. The management of the amphitheatre is directly under the responsibility of the Archaeological Museum of Istria in Pula.

In the past the historic monuments of Pula have been visited by some 500,000 visitors per year, of whom some 80% have been foreigners, but the number has been lower in recent years. In 1993 and 1996, the City of Pula organized architectural competitions for the rehabilitation and presentation of the areas of Portarata Square and the surroundings of the amphitheatre. The presentation of the Roman theatre and its surroundings will need due attention in the future. Most of the protected historic area of the Old Town of Pula is pedestrian, except for the area of the church of St Nicholas. As a result pollution from traffic has been much reduced; there are plans to increase the pedestrian area in order to improve the situation further. The area of Pula is not considered to be at high risk from seismic activity. However, there is a possibility of flooding in the lower parts of the town, and the church of St Nicholas and the chapel of St Maria Formosa will need protection against humidity.

The key monuments proposed for nomination are well documented, including photogrammetric, geodetic, and architectural records. This has been further complemented during recent research and study related to conservation and restoration works, including particularly the amphitheatre, the Roman temples and the Town Hall, the triumphal arch, and the remains of the Roman wall. The documentation also includes the historic records and earlier reports, which are available. All these records will facilitate monitoring of the state of conservation of the monuments.

## Conservation and Authenticity

### *Conservation history*

In 1809–18, the architect P Nobile was involved in the restoration and reconstruction of the temples in the forum area. There was another period of restoration in 1924, when the Temple of Augustus was rebuilt under the guidance of the architect G Brass, and again after World War II, in 1946–47, under the guidance of the architect F Franco. The last restoration work on this temple took place from 1983 to 1989, under the direction of A Krizmanić, based on an extensive archaeological-scientific study. This has guaranteed a good state of conservation of all parts of the temple, as well as providing for its presentation to the public.

The Triumphal Arch of the Sergii has survived in its integrity and conservation works are planned for the near future. The nearby remains of the Roman wall were partly reconstructed for purposes of presentation in 1994–96. The Gate of Hercules and the Porta Gemina are preserved with little intervention. From 1997 to 1999 some research was carried out on the site and the remains of the Roman wall were prepared for presentation. The remains of the Roman theatre were subject to research and documentation with some restoration in the 1970s, but the work needs to be continued in the future.

The amphitheatre was excavated between 1750 and 1810. Various restorations were undertaken in 1814–18, 1890–92, 1932–33, and 1936–42. From 1970 to 1980 conservation measures were carried out, and from 1984 to 1986 there was a restoration project, consisting of archaeological excavation and in-depth study, especially of the first-level circular corridor along the western part of the amphitheatre, resulting in the restoration of stone parapets and the reconstruction of the wooden fences. Parts of the stone staircases and walls of the first *menian* were rebuilt, the structures at the ground level were consolidated, and the ruined original structure of the south-west staircase tower was rehabilitated. For the parts that have been rebuilt the stone material was taken from the same quarry as the original, the forms of new elements have been made on the basis of archaeological evidence, and the authenticity of all original parts of the monument have been respected. The spaces that have resulted from these works have been used for the Archaeological Museum of Istria, and for other suitable purposes related to the current functions of the amphitheatre. There still remain works that need to be concluded and in order to eliminate any future hazard from earlier restorations, such as removing reinforced concrete slabs or corroded steel structures, replacing them with more appropriate elements.

Excavations were carried out on the site of the cathedral in the 1920s. Following some war damage the cathedral was restored in 1945–47 by the authorities of Trieste. The roof of

the church of St Nicholas was restored in 1998. St Maria Formosa was subject to restoration in the 1920s, in the period of Anglo-American administration immediately after the war, and again in the 1990s. The current works have focused on structural consolidation, restoration of the roof, repointing the brickwork, and conservation of stuccoes.

#### *Authenticity*

The historic town of Pula has been through many stormy periods in its history, including the ravages throughout the Middle Ages and war damage in the 20th century. However, some significant elements have survived from the Roman period, from the Middle Ages, and from later periods. The surviving monuments, and in particular the amphitheatre, the Roman temples, the triumphal arch, and the early Christian churches, have also suffered from these difficult times. Some of the modern interventions can also be debated. Nevertheless, they have retained their authentic historic material up to the present as part of their historical integrity.

The amphitheatre is relatively well preserved, particularly regarding its external wall and the staircase towers. Some recent restoration has involved restoration and partial reconstruction of some elements as part of the policy of reuse of the monument for museum purposes and for performances, which have traditionally taken place in the arena. The Temple of Augustus has also been subject to several restorations recently, but these can be seen principally as *anastyloses* and thus acceptable according to the Venice Charter. The triumphal arch and the Roman gates have retained their integrity. The remains of the Roman walls have been recently prepared for presentation, involving a certain amount of restoration.

The early Christian churches have been subject to a number of transformations as part of their fate. However, the elements that still survive to the present are certainly authentic. In many ways, the monuments express the true history of the site, and their wounds and problems are a reflection of the sufferance of the people.

As a conclusion, the monuments presented for inscription to the World Heritage List may be considered to pass the test of authenticity.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS evaluation mission visited the site in February 2000. ICOMOS also consulted its International Scientific Committee on Historic Towns and Villages.

##### *Qualities*

The monuments that have been listed for inscription represent the remains of an ancient Roman citadel, which itself was a special case in the conception of town planning. The plan emphasized the need to adapt the design criteria to the requirements of the site and its nature. As a result, the distribution of the monuments within the site was based not on rigid patterns but rather on "organic" arrangement: it has therefore a particular identity of its own. Unfortunately, the monuments have suffered serious destruction over the centuries and remain only fragments of the ancient Roman city.

#### *Comparative analysis*

The Mediterranean is rich in ancient Roman towns and settlements. Obviously, in this regard Pula is subject to a certain amount of competition. It is recognized that the Roman foundation, over an earlier settlement, has been adapted to the requirements of the natural site in a special manner, ie curving the street pattern of the early citadel to follow the coastline of the peninsula.

The previous nomination of the Pula amphitheatre to the World Heritage List was deferred for a comparative study of Roman amphitheatres and theatres. As a result of the comparative study, which has since been undertaken by ICOMOS, the Pula amphitheatre is not considered to correspond to the requirements of outstanding universal value, taking also into account the several amphitheatres that have already been inscribed. The same applies to the Roman theatre.

#### **Brief description**

The historic town of Pula was built upon an Illyrian settlement and it represents a rare example of a non-orthogonal (non-Hippodamian) urban layout in the Roman world. It is characteristic of Pula that it did not develop following the usual rigid layout of the Roman camps but resulted from an "organic" growth. The monuments include the Roman amphitheatre, temples, and triumphal arch, as well as early Christian churches, that remain as testimony of the ancient status of the place.

#### **Recommendation**

That the property should not be inscribed on the World Heritage List.

ICOMOS, September 2000

## Abava Valley (Latvia)

No 997

### Identification

*Nomination* The Abava Valley

*Location* Kurzeme Region

*State Party* Republic of Latvia

*Date* 15 September 1999

### Justification by State Party

This territory, which in the 1930s bore the proud name of “Kurzeme Switzerland,” wishes to regain its former standing. In addition to tourism, the main activities in the Abava Valley are agriculture, manufacturing, and crafts. As well as its outstanding natural and cultural historical values, the valley has an infrastructure which is well developed in comparison with other parts of Latvia.

It is proposed to prevent deterioration of the cultural and natural environment of the Abava Valley and preserve the cultural and natural heritage for future generations, and to promote the balanced development of the area by expanding education, tourism, and research. This will involve further study of the local historical heritage and the development of artistic traditions, including contemporary landscape art.

Natural diversity and a remarkable number of heritage properties have been preserved in the Abava Valley. Their combination lies at the root of the mentality and sense of harmony of the Latvian people.

The aesthetic qualities of the valley are characterized by the integration of the natural and agricultural landscapes with the cultural heritage and art. These are manifested in:

- The diversified natural landscape, with elements that typify the Latvian landscape (plains, mountains, ravine, rivers and streams, woodland, meadows);
- The open agricultural landscape, with its traces of the agrarian reforms of the 19th century and 1920, as well as the collectivization of the Soviet period;
- The cultural heritage, in the form of mid 18th and 19th century buildings, archaeological sites, the cultural landscape, and intangible elements such as history, toponymy, and folklore;
- Contemporary and traditional art (exhibitions, activities, festivals, concerts, etc).

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it

considers this property should be inscribed on the World Heritage List.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. It is also a *cultural landscape*, as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

### History and Description

#### History

The Abava Valley is situated in Kurzeme, known also as Curonia, Kurland, and Courland. Archaeological excavations have shown that there has been human occupation in the valley since at least the Neolithic period, in the 2nd millennium BCE. However, during this period, and in the succeeding Bronze Age, it was sparsely populated. Germanic peoples are known to have settled in this region in the 1st millennium BCE. It was only towards the end of the 1st millennium CE that the level and nature of human occupation increased markedly. The area was invaded by the Vikings in the 9th century and attacked from Russia in the 10th century, but settlement continued in the early medieval period, and increased with the immigration from further south of a Baltic people, the *Kurshi*, in the mid 11th century. A treaty of 1230 between the local Curonian ruler and the Papal vice-legat mentions five villages, all of which survive to the present day.

Despite this treaty, the Teutonic Order drove out the local rulers and conquered and christianized the entire area in 1253. When the great Prussian road was built from Königsberg to Riga and Reval (Tallinn) it passed through the valley. The Order ruled Courland until 1562, when it passed into the hands of the kingdom of Poland.

It flourished during the period of the Duchy of Courland, a client state of Poland, between 1561 and 1795, when it was annexed by Russia. It was during this period that the outstanding Baroque monuments of the valley were built. The Latvian independence movement emerged during the 19th century.

After being extensively ravaged during World War I, the area became part of the newly independent Republic of Latvia in 1918. During World War II, when the valley was again gravely affected by military actions, Latvia was first annexed by Germany and then passed into Russian control, as a member of the USSR. It regained its independence in August 1991.

#### Description

The Abava river (129km), which crosses the eastern part of the Kurzeme highlands, is a glacial formation. Along its course through the Abava Valley it passes through deep gorges and down waterfalls in some parts, whilst in other it meanders across an open alluvial plain.

The spatial structure of the nominated landscape, which covers 8013.61ha, is based on the Abava Valley and those leading into it. It is also influenced by the towns of Kandava, Sabile, and Renda. The most picturesque section is that

between Kandava and Sabile, an area of open landscape with woodland around on the steep slopes of the valley. Beyond Sabile the woodland spreads to cover most of the valley floor.

The town of Sabile is located on two terraces on either side of the river. It grew up round the stone castle built by the Teutonic Order, replacing an earlier structure mentioned in the 1230 treaty. Only the mound still survives.

Kandava, on the right bank of the river, is on a dominating site. Like Sabile, it grew up round the Teutonic Order castle, built in 1253-59. It suffered from disastrous fires in the later 19th century, as a result of which the timber buildings were destroyed and replaced by substantial masonry structures, many of which survive to the present day. Their foundations are made up of stones from the ruined castle.

All the typical groups of buildings that are characteristic of the Kurzeme region are to be found in the Abava Valley. The most prominent features of the historic centres of Kandava and Sabile are their Lutheran churches. Their architecture is outstanding, as are their interior furnishings and decoration.

The buildings of the estates in the valley illustrate trends in the development of Latvian countryside manors in the 18th–20th centuries. Many of them are in Neo-Classical style, but using traditional local techniques and materials. The results are unusual architectural complexes. The elements that compose these estates are a manor house, a park, and various ancillary buildings (barns, stables, etc).

Another group of cultural heritage importance is that of the public buildings (schools, orphanages, almshouses) which throw light on Latvian peasant life. Watermills are prominent features, as are former inns, now mainly used as residences.

## **Management and Protection**

### *Legal status*

The Abava Valley was declared to be a “protected territory relating to the history of civilization” by the Government of Latvia in 1996. Within it there are thirty archaeological sites, two groups of urban buildings, the historic centres of Sabile (Talsi district) and Kandava (Tukums district), eleven architectural monuments (estates, churches and chapels, vicarages, Kandava Castle and powder tower, and two dwellings), and seventeen artistic monuments (altarpieces, organ, and other church fittings). These are all covered by the Latvian Law on the Protection of Monuments.

As a result of these forms of legislative protection, no works may be carried out over the entire area that may have an adverse impact on its integrity and cultural properties. These prohibitions relate, *inter alia*, to new constructions or additions to existing buildings, transformation of the historic relief, mineral extraction, clear-felling of timber, damage to fields and meadows, and all forms of pollution.

On 1 January 2000 the Regulations on Nature Parks adopted by the Latvian Cabinet of Ministers on 9 March 1999 came into force. These apply directly to the Abava Valley.

### *Management*

Ownership is varied: 21% of the territory is in state ownership, 6% in municipal ownership, and the remainder is owned by private individuals or corporations.

The management of the valley reserve is in accordance with the regulations referred to above. There is a special board for the reserve, working through its own administration. The tasks of the board and the administration cover the protection and conservation of the cultural and natural monuments and the use and rehabilitation of historic buildings; work of an educational and popularization nature; the organization of conferences and other events; the preservation and renewal of the overall cultural environment; and the promotion of balanced development, with appropriate provisions for tourism and recreation. In addition, there is an advisory board with representatives of the relevant municipal authorities, the State Inspectorate for Heritage Protection (Ministry of Culture), the Ministry of Environmental Protection and Regional Development, and the Pedvāle Open Air Art Museum.

There is no management plan for the nominated property. However, a plan has been in the course of preparation since 1994. This is a pilot project, joint with the Council of Europe.

The Province of Overijssel in The Netherlands has been collaborating with the Latvian authorities since 1998 on a joint project for the protection of valuable grasslands.

## **Conservation and Authenticity**

### *Conservation history*

Protection and conservation of historic and archaeological monuments has been practised since the first Republic (1918-40), under the supervision of the national Board of Monuments. Work continued after World War II during the Soviet period, and with the re-establishment of the Republic in 1991 it has been managed by the State Inspectorate for Heritage Protection.

### *Authenticity*

As with other cultural landscapes, integrity is as significant a factor as authenticity. The landscape has evolved continuously since the Middle Ages and what is visible today is a reflection of its history, with traces deriving from prehistory and the feudal period through to the Soviet episode in the second half of the 20th century. The future of this historical and landscape integrity is guaranteed by means of the legislative and regulatory measures now in force.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited the Abava Valley at the end of February and the beginning of March 2000.

### *Qualities*

The Abava Valley is an interesting example of the Baltic cultural landscape, in which the elements of its evolution from prehistory to the present day can be interpreted from a diversity of evidence.

### *Comparative analysis*

Whilst the Abava Valley has points in common with other cultural landscapes already inscribed on the World Heritage List, as pointed out in the nomination dossier, it is important that it should be judged against the regional background of



historic agricultural landscapes in the Baltic lands and surrounding regions, including Scandinavia and neighbouring central European countries.

*ICOMOS comments*

ICOMOS is very sympathetic towards this nomination, and is very conscious of the efforts made by the State Party to preserve and protect this pleasant landscape, it does not believe that it possesses the quality of outstanding universal value required to justify inscription on the World Heritage List.

**Recommendation**

That this property should not be inscribed on the World Heritage List.

ICOMOS, September 2000

## Echmiatsin/Zvartnots (Armenia)

No 1011

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | Echmiatsin and the Archaeological Site of Zvartnots |
| <i>Location</i>    | Armavir Marz (Region)                               |
| <i>State Party</i> | Republic of Armenia                                 |
| <i>Date</i>        | 9 July 1999   |

### Justification by State Party

The Armenian culture is one of the world's oldest. It carries all the layers of human civilisation. The beginning of the new period of the history of Armenia is considered to be 301 CE, when Armenia declared Christianity as its state religion. According to the great 5th century Armenian historian Agatangeghos (Agafangel in Greek) St Gregor Lousavorich (St Gregory the Illuminator), first Patriarch of Armenia, had a vision. Christ came down from Heaven and touched the earth with a golden hammer. In that place a church was built called Echmiatsin, "the place where the Only Begotten descended."

Scholars have variously interpreted the original construction of Echmiatsin Main Cathedral. In its present form it is the result of reconstruction carried out in the 5th-7th centuries and belongs to the central domed cross-hall type. It is, in fact, the prototype of all later constructions of the same type. Since the 15th century Echmiatsin with the Main Cathedral and surrounding other buildings has served as the Mother See of the Armenian Apostolic Church and the residence of the All-Armenian Catholicos. Besides the Main Cathedral, there are the Churches of St Gayaneh, St Hripsimeh, Sourb Astvatsatsin (Mother of Christ), St Shoghakat, and others.

Three separate areas are nominated for inscription:

1. The Mother Cathedral of Echmiatsin and St Gayaneh Church (30.2ha);
2. Saint Hripsimeh Church and St Shoghakat Church (25.3ha);
3. The Archaeological site of Zvartnots with the ruins of the Temple, the Royal Palace, and other constructions (18.8ha).

**Criteria iii, iv, and v**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

Vagharshapat (now Echmiatsin) was an ancient settlement; research has revealed its layout in the 3rd-4th centuries BCE. It was destroyed and rebuilt many times, as a result of invasions from both east and west. At the end of the 19th century the population was about 10,000. During the Soviet period Echmiatsin became a regional centre and the population grew to 61,000 with a territory of some 2000ha.

The *Cathedral of Holy Echmiadzin* is the most ancient Christian temple in Armenia. It was built in 301-303 by Gregor Lousavorich (Saint Gregory the Illuminator), the founder of the Armenian Apostolic Church, in Vagharshapat (the former name of Echmiatsin), the capital and religious centre of Armenia at that time.

Echmiatsin Cathedral was originally a vaulted basilica. Serious damage was caused to it as a result of political upheavals and it received its present cruciform plan during restoration work by Vahan Mamikonian, the Governor of Armenia in 480. In 618 Catholicos Komitas replaced the wooden cupola with an identical one in stone; its mass is supported on four massive independent pillars connected by slender arcades with the exterior walls; those on the northern side belonged to the 4th and 5th centuries. This structure survives almost unchanged.

A three-tier belfry was built in front of the western entrance in the 17th century. The six-column rotundas on four-pillar bases, built at the beginning of the 18th century over the northern, eastern, and southern apses, give the cathedral a five-domed outline. The interior murals, created by the Armenian painter Hovnatan in 1720, were restored and further worked on by his grandson in 1782-86. Rich gifts of church plate and valuable pieces of art were stored in three buildings added to the eastern side of the cathedral in 1869; they now house the monastery's museum. Around the courtyard of the monastery are the buildings of the Catholicosate, a school, winter and summer refectories, a hostel, and Trdat's Gate, built in the 17th-19th centuries. On the initiative of Catholicos Vazgen I, scientific restoration work has recently been undertaken, in the course of which excavations have revealed finds from the pagan era, such as a sacrificial altar and an Urartian stele in granite.

The *Church of St Hripsimeh* (618) represents the perfect example of cruciform plan and central cupola. Its dominant feature is the basic harmony of layout and proportions, as well as the simplicity and classical purity of its facades, the outstanding qualities of the Armenian architecture of the high Middle Ages. Apart from the addition of a bell-tower in the 17th century, the monument has undergone no fundamental transformation. The *Church of St Gayaneh* was built in Echmiadzin by the Catholicos Yezr in 630. Its distinctive features are its slender and delicate proportions. A dome and ceilings were rebuilt in the 17th century, when a spacious arched portico was built along the western facade as the burial place for the most senior Armenian clergy.

The *Zvartnots Archaeological Site* is a unique example of Armenian architecture of the early Christian period. The temple was built under Catholicos Nerses III (The Builder) in the mid 7th century. He relinquished the Catholicos throne for a time in 652, but after his return to office in 658 he completed the construction of the Temple with its secular annexes and its ramparts in 662.

Zvartnots is an innovatory expression of Armenian religious architecture in the 7th century, and as such it exerted a major influence on the architecture not only of its own time but also on that of later centuries. Circular in plan and three-tiered, its only borrowing from earlier cruciform and central cupola churches was the interior cruciform plan, which was set inside walls that were circular on the inside but polyhedral on the outside. Refinements worked out with great subtlety are to be found in the capitals decorated with basket weave or eagle ornament, in the great variety of the external wall carving, in the fillets surrounding the windows, and even on the smallest surfaces.

The remains of Zvartnots and its related buildings, which had been destroyed by an earthquake in the 10th century, were revealed at the beginning of the 20th century by the architect Thoros Thoramian, who carried out the first reconstruction project.

## **Management and Protection**

### *Legal status*

The monuments included in the present nomination are protected under the provisions of the National Law on Protection of Historical and Cultural Monuments, and in particular by Articles 19, 21, 22, 36 and 45. All interventions that may affect the character or significance of monuments and sites require official authorization.

### *Management*

The owners of the properties that make up this nomination are the Mother See of Echmiatsin, the Municipality of the City, and the State Department for Protection and Preservation of Historical and Cultural Monuments. The churches and their immediate surroundings belong to the Mother See, the protection and buffer zones mainly belong to the municipality (administered by the Office of the General Architect). The archaeological site of Zvartnots is owned and managed by the State Department on Protection and Preservation of Historical and Cultural Monuments through its Directorate of the Zvartnots Historical Cultural Reservation–Museum.

Most of the monuments included in the nomination are protected at national level, but some (or parts of them) are protected at regional level. A special body, in each *marz* (region) is responsible for the protection of the latter group of monuments. However, the State Department on Protection and Preservation of Historical and Cultural Monuments exercises overall supervisory control over these regional bodies.

There is an effective buffer zone around each of the properties which regulates all activities that may have adverse impacts on their settings.

Funding for all work of maintenance, conservation, and restoration comes variously from the central Government, the Municipality of Echmiatsin, the Mother See of Echmiatsin, the Armenian Fund for the Protection of Historic Cultural Monuments, and personal donations.

Echmiatsin is one of the most visited sites in Armenia. In the 1980s about 220,000 tourists and pilgrims visited Echmiatsin, but after the economic crisis the number of visitors has declined to around 40,000. The Government is expecting the expansion of tourism in Armenia with the forthcoming celebration of the 1700th anniversary of the adoption of Christianity. The General City Plan for Echmiatsin, prepared in 1997, has been approved by the central Government; it contains provisions relating specifically to the protection and presentation of the historic heritage and its role in tourism development.

Responsible bodies of the Armenian Government are at the present time working on the Management Plan for Echmiatsin and the Archaeological Site of Zvartnots. The plan will include further restoration work on the monuments and the development of tourism.

## **Conservation and Authenticity**

### *Conservation history*

The Government of the Soviet Republic of Armenia decided in January 1945 to improve the historical part of Echmiatsin. In May 1948, the Council of Ministers of Armenia granted state-level protection to the city. In the decades that followed protection was extended to many individual monuments.

Over the same period a number of restoration and conservation projects were carried out. These included:

- conservation of Zvartnots archaeological site and part-reconstruction of the Church of St Gregor, 1952-73;
- renovation of the Church of St Hripsimeh, 1959;
- renovation of the Mother Cathedral, 1965;
- renovation of the Church of St Gayaneh, 1970;
- restoration of the bell-tower of the Church of St Mariam Astvatsatsin, 1978;
- renovation of the Seminary, 1998.

Most of the ecclesiastical monuments are in good condition. Some are being renovated and restoration plans are being prepared for the others. The Mother See is taking care of the churches in use in co-ordination with the State Department of Protection of Historic and Cultural Monuments and the Municipality of Echmiatsin. At the present time restoration and consolidation work is in progress on some parts of the walls of the lowest tier of the Zvartnots Temple.

### *Authenticity*

The authenticity of the ecclesiastical monuments is reasonable, given that they have been in religious use for many centuries and have been subject to changes in liturgy and fashion over that period. The archaeological site is fully authentic, since it consists solely of excavated remains of vanished structures. However, some of the restoration work

is not fully in conformity with the principles of the 1964 Venice Charter.

### **Evaluation**

#### *Action by ICOMOS*

An ICOMOS expert mission visited the property in May 2000.

#### *Qualities*

The religious buildings and archaeological remains in Echmiatsin bears witness to the implantation of Christianity in Armenia and to the evolution of a unique Armenian ecclesiastical architecture. This exerted a profound influence on architectural and artistic development in the region.

#### *Comparative analysis*

Armenian architecture has been the subject of intensive study by specialists from the Architecture Faculty of the Politecnico di Milano and the Armenian Academy of Sciences. This has resulted in the production of a series of scholarly studies of the main architectural monuments.

In the volume devoted to Echmiatsin it is pointed out that it is difficult to compare the early Christian buildings there with other structures of the central domed cross-hall type in the region, since it was essentially here that the form evolved from Byzantine prototypes and served as the model for most subsequent buildings.

#### *ICOMOS recommendations for future action*

ICOMOS proposes that the name of the nominated property should be amended, so as to make its nature fully apparent, to "The Cathedral and Churches of Echmiatsin and the Archaeological Site of Zvartnots."

ICOMOS is concerned about the proposal to construct a large open-air sanctuary near the Katholikon at Echmiatsin, which appears to be out of sympathy with the existing monumental buildings. It also has some reservations about the nature of the restoration work carried out at Zvartnots.

### **Brief description**

The cathedral and churches of Echmiatsin and the archaeological remains at Zvartnots graphically illustrate the evolution and flowering of the Armenian central-domed cross-hall type of church.

### **Recommendation**

At the meeting of the Bureau in June 2000 this nomination was *referred back* to the State Party, asking for reconsideration of the open-air sanctuary project and recommending that the name of the property be revised to "The Cathedral and Churches of Echmiatsin and the Archaeological Site of Zvartnots." No response had been received at the time that this evaluation was prepared for printing.

In the event that these requests are responded to favourably by the State Party, ICOMOS recommends that this property be inscribed on the World Heritage List on the basis of *criteria ii and iii*:

*Criterion ii* The developments in ecclesiastical architecture represented in an outstanding manner by the churches at Echmiatsin and the archaeological site of Zvartnots had a profound influence on church design over a wide region.

*Criterion iii* The churches at Echmiatsin and the archaeological site of Zvartnots vividly depict both the spirituality and the innovatory artistic achievement of the Armenian Church from its foundation.

ICOMOS, September 2000

## Mostar (Bosnia/Herzegovina)

No 946

### Identification

|                    |                                      |
|--------------------|--------------------------------------|
| <i>Nomination</i>  | The Old City of Mostar               |
| <i>Location</i>    | Herzegovina-Neretva Canton           |
| <i>State Party</i> | Federation of Bosnia and Herzegovina |
| <i>Date</i>        | 15 July 1998                         |

### Justification by State Party

Mostar is the result of interaction between natural phenomena and human creativity over a long historical period. The universal qualities of the cultural landscapes of south-eastern Europe represent a universal phenomenon that is the common property of all humankind. The cultural and historical value of Old Mostar resides in the urban agglomeration that was created in the 16th century during the height of the Ottoman Empire around the Old Bridge, the technological wonder of its age, in which complete harmony was achieved between the built structures and the natural environment of the Neretva River.

The Old Town has been embellished for centuries with the visual artistic expressions of succeeding generations, particularly towards the end of the 19th century and the beginning of the 20th century under the influence of the Austro-Hungarian Empire and central European architecture.

The sustainable development of the area has been endangered by human destruction and devastation by war. This ensemble has attracted the continuous interest of both the local and the international public from the outset, as witnessed by many historical documents, up to the present day, when that interest has been renewed. Enduring interest has been shown in exploring the origins of the different styles and the way in which they have been expressed, in spatial harmony, and their preservation.

Protection, maintenance, regulation, and revitalization of the historic centre is a long-term process. Earlier minimal studies have only been known through preliminary reports, scattered references in the literature, or lectures at meetings. For all these reasons and because principles relating to the importance of preserving the material remains of the past, including the architectural heritage, and in particular because of the false impression that this part of the town has become outdated and is in the process of disappearing from the historical landscape, UNESCO and the international community must accept the justification for this nomination, the more so since the preserved remains of the earliest town are themselves urban in character. They became incorporated

over time into the urban fabric of the entire town of Mostar as an integral part of European culture. The historic core, with the surrounding areas, has become a symbol of civilized living. This almost automatically justifies the existence of the town as one of the earliest sources for the identity and history of Bosnia and Herzegovina as a whole.

Destruction of the town deprived cosmopolitan travellers of opportunities for resting both their bodies and their souls and for understanding their own past. The living townscape of Mostar constitutes, a vast class-room for the young and the enquiring in appreciating their own destiny.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

There has been human settlement on the Neretva between the Hum Hill and the Velež mountain since prehistory, as witnessed by discoveries of fortified enclosures and cemeteries. Evidence of Roman occupation comes from beneath the present town.

Little is known of Mostar in the medieval period, though the Christian basilicas of late antiquity continued in use. The name of Mostar is first mentioned in a document of 1474, taking its name from the bridge-keepers (*mostari*): this refers to the existence of a wooden bridge from the market town on the left bank of the river which was used by soldiers, traders, and other travellers. At this time it was the seat of a *kadiluk* (district with a regional judge). Because it was on the trade route between the Adriatic and the mineral-rich regions of central Bosnia, the settlement spread to the right bank of the river. It became the leading town in the Sanjak of Herzegovina and, with the arrival of the Ottoman Turks from the east, the centre of Turkish rule.

The town was fortified between 1520 and 1566 and the bridge was rebuilt in stone. The second half of the 16th century and the early decades of the 17th century were the most important period in the development of Mostar. Religious and public buildings were constructed, such as mosques, a *madrasah* (Islamic school), and a *hammam* (public bath); these were concentrated on the left bank of the river, in a religious complex (*kullia*). At the same time many private and commercial buildings, organized in distinct quarters, known as *mahalas* (residential) and the bazaar, were erected.

Bosnia-Herzegovina was first occupied (1878) and then annexed (1908) by the Austro-Hungarian Empire, and it was in this period that a number of administrative, military, cultural, and Christian religious buildings were established. These were mainly on the right bank of the river, where a new quarter was developed according to a strict "Rondo"

plan. This provides a strong contrast with the left bank, where there was a more organic growth on the steeper slopes, with winding narrow streets and public open spaces for trading (*pazar*), recreation (*mejdan*), and prayer (*musallah*). The town was also connected at this time by rail and new roads to Sarajevo and the Adriatic.

#### *Description*

The area nominated for inscription spans the Neretva River, with the bridge at its centre.

Of special significance is the Radobolja stream, which enters the Neretva on its right bank. This provided a source of water for the growing settlement, and from it spring a number of small canals used for irrigation and for driving the wheels of water-mills.

The centre of the settlement was the bazaar, which extended on both banks of the river, the two parts being articulated by the bridge. From them began the network of streets forming the *mahalas*. This system was altered to a considerable extent during the Austro-Hungarian period, when the new quarters were laid out on European planning principles and other bridges were built across the river.

The nominated area contains many important historic buildings. Of the thirteen original *mosques* dating from the 16th and 17th centuries, seven have been destroyed during the present century for ideological reasons or by bombardment. One of the two 19th century Orthodox *churches* has also disappeared, and the early 20th century *synagogue*, after undergoing severe damage in World War II, has been converted for use as a theatre.

Several Ottoman-period *inns* survive also survive, along with other buildings from this period of Mostar's history such as *fountains* and *schools*.

The *administrative buildings* are all from the Austro-Hungarian period and exhibit Neo-Classical and Secessionist features.

There is a number of *houses* surviving from the late Ottoman period (18th and early 19th centuries) which demonstrate the component features of this form of domestic architecture – hall, upper storey for residential use, paved courtyard, verandah on one or two storeys. The later 19th century residential houses are all in Neo-Classical style.

Some early *trading and craft buildings* are also still extant, notably some low shops in wood or stone, stone store-houses, and a group of former tanneries round an open courtyard. Once again, the 19th century commercial buildings are predominantly Neo-Classical in style.

A number of elements of the early *fortifications* are visible. The Hereceguša Tower dates from the medieval period, whilst the Ottoman defences are represented by the Halebinovka and Tara Towers, the watch-towers over the ends of the Old Bridge, and a stretch of the ramparts.

### **Management and Protection**

#### *Legal status*

Historic Mostar is protected by the 1985 Law on the Protection and Use of the Cultural, Historical, and Natural Heritage of Bosnia and Herzegovina, the 1996 Interim

Statutes of the Town of Mostar, and the 1998 Law on Waters. In 1998 the Mostar Municipal Council promulgated a series of decisions relating to the rehabilitation and conservation of buildings in the protected zone of the town and the prohibition of any non-authorized interventions.

#### *Management*

Ownership of properties within the nominated area is varied – government bodies, religious communities, and private individuals and institutions.

At national level, overall supervision is exercised by the Centre for the Heritage of Bosnia and Herzegovina, based in Sarajevo. Direct responsibility at regional level is the responsibility of the Institute for the Protection of the Cultural, Historical, and Natural Heritage, located in Mostar. This body collaborates with the Mostar-based Institute for Urbanism and Spatial Planning and the Municipality of Stari Grad, and also works closely with the Old Mostar Foundation and the Research Centre for Islamic History, Art, and Culture in Istanbul (Turkey).

All applications for authorization of projects coming within the provisions of the municipal decisions must be submitted to the Municipality of Stari Grad. These are then evaluated by the Institute for the Protection of the Cultural, Historical, and Natural Heritage, which submits recommendations to the Municipality, which in turn is responsible for final decision-making.

A UNESCO Rehabilitation Plan was prepared in 1997 and the Aga Khan Foundation has also produced a master plan, as well as undertaking detailed studies for the rehabilitation of some important monuments and districts on either side of the river. At the time of the original nomination there was no comprehensive management plan in force for the historic centre of Mostar. A copy of the outline Management Plan for the Old Town of Mostar, adopted by the Municipality Council of Stari Grad, Mostar, on 1 October 1999, has now been received by ICOMOS. This conforms with the basic requirements of paragraph 24.b.i of the *Operational Guidelines for the Implementation of the World Heritage Convention*. The Aga Khan Trust for Culture and the World Monuments Fund will provide management for the detailed preparation of the neighbourhood improvement plan, the master plan for the Old Town, and the Strategic Plan for the Central Urban Area of Mostar. The International Experts Committee nominated by UNESCO has the role of reviewing important technical material concerning project investments.

The State Party also submitted details of the World Bank Pilot Culture Heritage Project for Mostar Old Bridge and Town and other documents relating to the future conservation and management of the Old Town. These reinforce the basic information given in the Management Plan.

### **Conservation and Authenticity**

#### *Conservation history*

The first steps in the conservation history of Mostar date from 1878, when the Ottoman Grand Vizier issued a decree “prohibiting the export of antiquities and the destruction of old buildings.”

The Old Town suffered grievous damage during World War II. Legal instruments enacted between 1945 and 1965 provided the basis for the conservation of historic buildings and their scientific study, and several relevant institutions were established in Mostar. A number of major restoration projects were undertaken during this period, including the reconstruction of Koski Mehmed Pasha's *Madrasah* and the Old Bridge.

The hostilities that broke out in the early 1990s saw systematic destruction of much of the Old Town by bombardment and fire in 1992-95, with resulting structural destabilization and deterioration from natural forces as a result of neglect. Among the structures that were wholly or partially destroyed were the Old Bridge, with its towers, the old warehouses and shops close to the bridge, all the domed mosques, many other Islamic buildings, and a number of the Austro-Hungarian administrative buildings.

Some of the repair work carried out after this destruction, particularly by certain religious institutions and foreign humanitarian foundations, is frankly described by the State Party in the nomination dossier as being in contravention of recognized conservation principles. In addition, many new buildings were erected that were not compatible with the requirements of an historic town centre.

#### *Authenticity*

On the basis of the test of authenticity, as defined in paragraph 24.b.i of the *Operational Guidelines for the Implementation of the World Heritage Convention*, there must be considerable reservations about the authenticity of Mostar. In terms of authenticity of design and setting, the Old Town may be deemed to be acceptable, since the site of the medieval settlement is still occupied and the urban fabric that developed through the Ottoman and Austro-Hungarian can still be discerned relatively clearly.

However, as the preceding section shows, there has been a very substantial degree of reconstruction in Mostar, principally as a result of war, and the State Party itself comments adversely on the authenticity of both materials and workmanship in much of this work. The proportion of reconstructed buildings is also very high; this comment applies to many of the most important Islamic buildings and to the celebrated Old Bridge.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS expert mission visited Mostar in February 1999. ICOMOS also consulted its International Scientific Committee on Historic Towns and Villages. A second ICOMOS mission is to visit the town in October 2000.

##### *Qualities*

Mostar is an historic town of great importance, which represents the encounter between the cultures of the east, in the form of its Ottoman Turkish heritage, and of Europe, as witnessed by the monuments of the Austro-Hungarian period. Its natural setting is a dramatic one, in a river gorge, and the human settlement has adapted itself harmoniously to its natural environment.

#### *Comparative analysis*

The obvious comparison to be made is with Sarajevo (also nominated in 1999 and not accepted for inscription on the World Heritage List). Both are basically 15th century Ottoman frontier towns on major communication and trade routes which reached an economic peak in the 16th century and have retained significant traces of their Islamic past, despite the process of "Europeanization" that resulted from the short but influential Austro-Hungarian occupation. Finally, both suffered enormous damage between 1992 and 1995 during a period of savage hostilities.

However, there is a significant difference between the two resulting from the spectacular site of Mostar and the symbiotic relationship between the human settlement and its natural setting.

#### *ICOMOS comments and recommendations for future action*

At the 23rd Session of the Bureau of the World Heritage Committee, held in Paris in July 1999, this nomination was referred back to the State Party, requesting further information about the management plan for the Old Town. This was supplied to the World Heritage Centre on 5 November and received by ICOMOS on 17 November. Since it was impossible for ICOMOS to study and report on this documentation before the Extraordinary Meeting of the Bureau held in Marrakesh (Morocco) on 26-27 November 1999, further consideration was deferred. The plan has now been reviewed by ICOMOS (see "Management" above).

Shortly before the meeting of the Bureau in June 2000 ICOMOS was informed by the UNESCO mission in Mostar that the terms of the management plan were not being implemented. It therefore proposed that a second mission should be sent there, and this proposal was approved by the Bureau. The report of that mission was not available at the time this evaluation was prepared for printing.

In its initial evaluation, following the visit of its expert mission in February 1999, ICOMOS suggested that it might be desirable for the State Party to initiate discussions that would lead to the nomination having the full support of both communities.

#### **Brief description**

Mostar is an old town in a dramatic site spanning a deep river valley. Its street plan and historic buildings vividly illustrate its role as the meeting place of the cultures of east and west over many centuries, symbolized by its famous medieval bridge.

#### **Recommendation**

ICOMOS will provide a revised evaluation for consideration by the Bureau at its extraordinary session in November 2000, after having studied the report of its October expert mission.

ICOMOS, September 2000

## Šibenik (Croatia)

No 963

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | Cathedral of St. James, Šibenik         |
| <i>Location</i>    | Town of Šibenik, County of Šibenik-Knin |
| <i>State Party</i> | Croatia                                 |
| <i>Date</i>        | 10 June 1999                            |

### Justification by State Party

The Cathedral of St James is an exceptional artistic achievement which had a tremendous influence on the architecture of the 15th and 16th centuries. It is an exceptionally fine example of its architectural type.

The significance of Šibenik Cathedral lies in the harmony of its form, despite the incorporation of various styles, and in the perfect balance of architectural parts within the whole. The Cathedral has several specific and unique characteristics, not only in the framework of the architecture of its period but also within European architectural heritage as a whole. The Cathedral of St James is an extraordinary example of Gothic-Renaissance construction using only stone. Structural elements simultaneously serve architectural and decorative purposes (eg the apse and the vaulted roofing). A complete unity of interior and exterior is thereby achieved, encompassing architecture, structure and decoration.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*.

### History and Description

#### *History*

Šibenik is a small town on the Dalmatian coast, opening out on a bay separated from the Adriatic by the Sveti Ante (St Anthony) channel and a multitude of tiny islands.

The town was founded in the 10th century by the Subic family, who were very influential in Croatia at this period. Early in the 12th century it came under the sway of the Kings of Hungary, who granted its independence. In 1116 and 1378 Šibenik suffered at the hands of the Venetians, who were vying with the kingdom of Hungary for control of the Dalmatian coast. In 1298 a papal bull issued by Boniface VIII created the Diocese of Šibenik. The Venetians took the town in 1412, renaming it Sebenico and holding it until the fall of the Venetian Republic in 1797.

The cathedral of St James owes its present appearance to three successive periods of construction between 9 April 1431, when the first stone was laid, and 1535. The first phase (1431-41) was carried out under the supervision of master mason Francesco di Giacomo and his journeymen Pincino and Busato, who began raising the west front and the walls of the nave and aisles as far as the first cornice. This first phase of construction in the Gothic style of northern Italy was completed by the west and north doors, the work of Lombard sculptor Bonino da Milano.

In 1441 Dalmatian architect and sculptor Georgius Mathei Dalmaticus (Juraj Matejev Dalmatinac) was charged with the resumption of work, which he continued until just before his death in 1473. In order to transform the simple basilica into a more imposing edifice, he drew up new plans for a more ornate east section (transept, three apses, a baptistery, and a sacristy) and thought of raising a dome over the transept crossing. His projects were only partially executed, however, and came to a halt once the apses were complete. This period also saw the completion of the nave and the vaulting over the aisles. Georgius Mathei Dalmaticus mingled the forms of late Gothic with those of the early Renaissance. Many artists came to join him in working on the Cathedral, the most famous being the architect Andrija Aleši, originally from Durrës (Albania), who worked with the successor to Georgius Mathei Dalmaticus on the third phase of the cathedral's construction.

This final phase was directed between 1475 and 1505 by Niccolò di Giovanni Fiorentino, an Italian architect and sculptor (active from 1467 to 1506) who retained the overall conception of the structure, the use of stone as the only material, and the method of joining the slabs of stone developed by his predecessor. He raised the wall studded with windows and the vaults of the nave, the vaulting over the galleries on the aisles, choir, and transept, the octagonal drum, and the dome in the early Renaissance style. He completed the trefoil of the west front (1475-1505), to which a rose window was added in 1555. The Cathedral was consecrated in 1555.

#### *Description*

Šibenik consists of a labyrinth of narrow streets and small squares climbing from the level of the Cathedral to the fortress at the summit of the old town. The Cathedral of St James stands down by the sea, on a small square that was once the ancient heart of the town, with the town hall on the north side of the square and the municipal loggia on the east, both buildings in Renaissance style. The episcopal palace,



built in the 16th century, runs alongside the southern flank of the cathedral.

The Cathedral of St James takes the form of a basilica consisting of three aisles, each ending in an apse, after a non-salient transept surmounted by a dome. A rectangular sacristy raised on pillars under which runs a passage leading to the baptistery stands between the southern apse and the episcopal palace.

The interior of the Cathedral is striking in the height of the nave and the richly decorated stonework. The three aisles are separated by two rows of Gothic columns, the capitals of which are decorated with plant motifs. Above them the fillet decorated with two rows of leafwork motifs and the openings in the galleries, where short fluted pilasters alternate with columns, bear witness to the second phase of construction. This ensemble contrasts with the smooth surface of the walls into which the windows are set and the sharp lines of the barrel vault that forms the convex roof seen from the exterior. The side aisles are surmounted at the level of the galleries by a quartered dome which is echoed on the exterior. There is thus a close correspondence between the interior and exterior forms of the building.

The nave extends into a raised choir reached by means of a circular stairway. The altar stands at the rear of the central apse and there is a quatrefoil baptistery below the southern apse.

The baptistery, designed as a circle within a square, is surrounded by four semi-circular niches topped with a shell design. The circular ceiling is made up of nine slabs of stone whose surface is decorated on the underside and smooth on the upper side, to form the pavement of the south aisle. The decoration of the baptistery, also the work of Georgius Mathei Dalmaticus, combines Gothic forms such as the patterns of interlacing with decorative relief work on the vaulting, which reveals the influence of the very early Renaissance, as do the three cherubim supporting the basin of the font. At the summit of the arch a laurel wreath concealed by an inscription frames the head of God the Father and the dove of the Holy Spirit, flanked by angels and seraphim.

On the exterior, the gable wall that forms the trefoil west front offers a direct projection of the tripartite interior volume of the Cathedral, following the contour of the vaulting to form a remarkable yet functional trefoil front. The west door, which illustrates the theme of the Last Judgement, is flanked by pierced belfries supported by cable columns and framed by two Gothic windows edged with a fine carved cord design. The oculi and rose windows are surrounded by finely worked cornices and arches reflecting the Renaissance style. The Gothic north door is flanked by columns supported by lions and surmounted by Adam and Eve. The north and south fronts of the Cathedral are pierced by broken barrel-arch windows over which run the blind arcades of the cornice.

The chevet consists of a central pentagonal apse and two rectangular side apses. The surfaces of both inside and outside walls of all three apses are decorated with

a row of shallow semi-circular niches carved into monolithic stone slabs. The niches are fluted and surmounted by a shell arch, while their interiors are framed by fluted columns topped with capitals. To accentuate the impression of depth, the base of the niches is raised and the upper section lowered as if converging towards the interior, creating an effect of perspective. Under this short row, at head-height, runs a remarkable frieze decorated with 72 faces of men, women, and children, emphasizing the monumental nature of the Cathedral chevet. The walls of the sacristy are given a simpler treatment with a mid-height row of narrow concave niches. The dome is supported by an octagonal drum pierced by windows divided on the outside by fluted pilasters topped with acanthus-leaf capitals under a cornice ornamented by ovates and stylised palm-leaves. Niccolò di Giovanni Fiorentino himself sculpted the figures of St Michael, St James, St Mark, and the Annunciation group crowning the central apse and the transept.

Although the cathedral was built in three stages, the styles of which can be distinguished in both interior and exterior, the whole partakes of a certain unity. The use of a single material, stone, from the footing of the walls through the vaulting to the dome itself, is no doubt largely responsible.

Georgius Mathei Dalmaticus built the Cathedral, with the exception of the nave and the aisle walls, by assembling slabs of stone and the contiguous sections of pilaster and ribbing using a particular technique for the joints. The roofing of the aisles, as well as that of the apses and the dome, is made from stone "tiles" of between 7 and 12 cm thick. These roofing tiles are laid side by side with their horizontal edges overlapping, and the joints are made by the perfect fit. On the dome the tiles are held in place by stone wedges fitted with great precision and are inserted into the ribs as into a portcullis. This type of construction could well have taken its inspiration from shipbuilding, or from the experience of many artists whose first trade was the working of wood as joiners, cabinet-makers, or model-makers. The solution adopted for the Cathedral at Šibenik was made possible by the outstanding quality of the stone used, which came from the stone quarries of Veselje, on the island of Brac, which are still in operation to this day.

## **Management and Protection**

### *Legal status*

The Cathedral of St James, which is the property of the Diocese of Šibenik, has been classified as a listed monument since the promulgation of Decree No 35/93-1963 by the Dalmatian Institute for Conservation on 14 May 1963. Like the historic centre of Šibenik itself, it is subject to the provisions of several acts of parliament and regulations governing its protection. Certain of these have now been replaced, however, by the new law on the protection and conservation of heritage buildings passed by the Republic of Croatia on 18 June 1999, which includes new measures for the financing of

restoration work and defining the responsibility of owners of heritage buildings.

#### *Management*

The property nominated for inscription on the World Heritage List is managed by the Ministry of Culture (Bureau of Heritage Protection) and the Office of Works of the Diocese of Šibenik. Measures for the protection of the Cathedral of St James are implemented by the Šibenik Department of Conservation, the local representative of the Ministry of Culture. The Department is responsible for evaluating and approving projected interventions on the monument. It works in co-ordination with the Croatian Institute of Restoration (Zagreb), a body attached to the Ministry of Culture, which is currently carrying out a series of tests and studies of petrography and micro-climate.

The Cathedral of St James attracts many tourists visiting the region of Šibenik. The church authorities have therefore taken steps to preserve the sacred nature of the monument and the municipal authority applies strict restrictions on parking, which is permitted only on the sea front and prohibited in the historic town centre.

The buffer zone for the property nominated for inscription on the World Heritage List corresponds to the entire old town of Šibenik, the historic centre covering some 15ha. Following an historical analysis of urban development carried out in 1990, at the request of the municipality, by the Zagreb Institute of Historical Sciences (Art History Department) in conjunction with the Šibenik Department of Conservation, the same protection measures were extended to the whole historic centre as forming part of a single heritage entity. The town has an overall development plan.

The Cathedral of St James and the historic centre of Šibenik are protected by a specific policy based on four indicators: the significance and authenticity of the heritage property, the effectiveness of the management plan, control over risk factors such as visitor numbers, and compliance with the most stringent international standards of conservation.

#### **Conservation and authenticity**

##### *Conservation history*

Historical sources refer to periodic restoration work carried out on the Cathedral of St James from 1562 onwards. In many cases, this can be considered as no more than running maintenance, since it consisted of the replacement of damaged stones by others of the same material, design, and dimensions.

In 1846 problems with water run-off from the roof made it necessary to remove the dome and roof vaulting and fill the joints before replacing the same stones. After World War II major work was undertaken (1947-55) to reinforce the roof of the south aisle, which was in poor condition, and replace the stones of the sacristy.

During the hostilities of September 1991 some of the exterior decoration, the vaulting, and one side of the dome were damaged. The safety of the dome's structure giving some cause for concern, it was once again removed and the damaged elements were replaced by others, still of the same design and same material, before reconstruction. This intervention was carried out with the fullest respect for the techniques employed in the past, both at the time of dome's construction and at the time of the 19th century restorations. Work is currently under way to clean the stone cladding of the exterior, a task made necessary by the pollution caused by two major industrial complexes, now closed down. Current restoration work – in common with the dome restoration in 1992 – has played an important role in keeping the Veselje stone quarry in operation and in providing training for young workers on the restoration project. The Croatian Institute of Restoration is carrying out a series of studies, one of which is dedicated to dealing with the humidity that forms on the surface of the intrados of the roof.

##### *Authenticity*

In terms of fidelity to the initial model and respect during restoration for the criteria characteristic of the cultural context to which the building belongs, this property satisfies the test of authenticity to a degree rarely attained by constructions in stone.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS expert mission visited Šibenik in January 2000.

##### *Qualities*

The Cathedral of St James in Šibenik is a monument that documents the transition from Gothic to Renaissance architecture. It is distinctive in the type of construction adopted, in its forms and decorative features, but most of all in the nature of its construction.

##### *Comparative analysis*

The Cathedral of St James in Šibenik has no equal in the context of European architecture of the 15th and 16th centuries by virtue of the nature of its construction.

##### *ICOMOS comments*

According to the text of the nomination for inscription, the property nominated is the Cathedral of St James and the buffer zone covers the historic centre of Šibenik. On inspection of the site plan, however, it appears that the buffer zone consists solely of those blocks of buildings forming the square on which the Cathedral stands. ICOMOS would therefore appreciate clarification from the State Party that the buffer zone around the property nominated for inscription on the World Heritage List does in fact correspond with the historic centre of Šibenik.

### *ICOMOS recommendations for future action*

In order to highlight the importance of the cathedral, for didactic as well as scientific purposes, it would be desirable to establish a Cathedral Museum, or at least a Diocesan Museum, to bring together a significant collection of works of art and the scale model of the dome currently kept in storage. The historic town centre has many unused convent buildings, as well as the church of St Barbara, which could be used to house the museum.

### **Brief description**

The Cathedral of St James in Šibenik (1431-1535) bears witness to the considerable exchanges in the field of monumental arts between Northern Italy, Dalmatia, and Tuscany in the 15th and 16th centuries. The three architects who succeeded one another in the construction of the Cathedral, Francesco di Giacomo, Georgius Mathei Dalmaticus and Niccolò di Giovanni Fiorentino, developed a structure built entirely from stone and using unique construction techniques for the vaulting and the dome of the Cathedral. The form and the decorative elements of the Cathedral also illustrate the successful fusion of Gothic art and that of the Renaissance.

### **Recommendation**

At the meeting of the Bureau in June 2000, this nomination was *referred back* to the State Party requesting a detailed plan of the perimeter of the buffer zone. At the time this evaluation was prepared for printing, this information had not been received. If this information is provided and proves acceptable, ICOMOS recommends that this property be inscribed on the World Heritage List on the basis of *criteria i, ii, and iv*:

*Criterion i* The structural characteristics of the Cathedral of St James in Šibenik make it a unique and outstanding building in which Gothic and Renaissance forms have been successfully blended.

*Criterion ii* The Cathedral of St James is the fruitful outcome of considerable interchanges of influences between the three culturally different regions of Northern Italy, Dalmatia, and Tuscany in the 15th and 16th centuries. These interchanges created the conditions for unique and outstanding solutions to the technical and structural problems of constructing the cathedral vaulting and dome.

*Criterion iv* The Cathedral of St James in Šibenik is a unique testimony to the transition from the Gothic to the Renaissance period in church architecture.

ICOMOS, September 2000

## Loire Valley (France)

No 933

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | The Loire Valley between Maine and Sully-sur-Loire   |
| <i>Location</i>    | Départements of Loiret, Loir-et-Cher, Indre-et-Loire, and Maine-et-Loire, Régions of Centre and Pays de la Loire |
| <i>State Party</i> | France   |
| <i>Date</i>        | 29 June 1998   |

### Justification by State Party

During the Renaissance the Loire Valley between Sully-sur-Loire and Maine was an important cultural area for meetings and influences between Mediterranean Italy, *la douce France*, and Flanders. This cultural area witnessed the emergence of a landscape civilization, first French, then European, which produced some of the most perfect models for modern landscapes.

The inhabitants of the Valley certainly cultivated, cared for, and loved to contemplate their land before the Renaissance, managing it according to the classic sequence *domus-hortus-ager-saltus* between the two great natural environments of the river and the surrounding forest. However, it was from the Renaissance, alongside the appearance of the word “landscape” in Europe, that original development of this spatial organization began to be represented in the form of writings, paintings, and gardens created as the aesthetic, and more specifically landscape, models needed to be able to speak of cultural landscapes.

Before the Renaissance the earliest literary accounts of these landscapes were those of Charles d’Orléans and then, in a different way, of Rabelais, whose Abbey of Thélème is still today a symbolic model. With the arrival of the Renaissance the main writers on landscape were Pierre de Ronsard, Honorat de Racan, and Joachim du Bellay. Their works described and celebrated the beauties of these landscapes, at times comparing them favourably with other famous examples, such as that of Rome, where Du Bellay spent time.

In parallel with these celebrations of the land, representations in the form of gardens that were laid out according to aesthetic principles, and which were more than simple subsistence gardens decorated with flowers, accompanied the transformation of the great medieval castles into country houses (*châteaux*) for pleasure and diversion. In these very numerous gardens, *l’aquosité*, a typical Renaissance term meaning enjoyment of water in all its forms, whether still,

running, or gushing forth, which has nowadays fallen into disuse, took its place alongside the love of plants and animals in the designs, considerably expanding the dimensions and the aspirations of medieval gardens.

This emergence of new models, celebrated by poets and laid out by architects, was not a passing fashion. The movement born out of Humanism on the banks of the Loire evolved and expanded over the centuries to become modern. The Loire landscapes were to establish themselves and contribute smoothly to the development of the modern landscape.

In the 17th century the Loire landscapes were celebrated by Jean de la Fontaine and the Marquise de Sévigné. The art of the garden led to the great classic masterpieces in which *l’aquosité* developed such a high profile that gardens became in a sense laboratories of the “hydraulic architecture” that was to reach its climax in the great canals of the Age of Enlightenment.

The Loire landscapes were celebrated in the writings of, among others, Alfred de Vigny, Gustave Flaubert, Honoré de Balzac, Charles Baudelaire, and even Victor Hugo, whose romantic sensibility was in full agreement with that of Turner, the most important painter of the Loire. The Loire Valley was also studied and celebrated by a glittering array of geographers. Some of them, the two Reclus for example, went so far as to talk of “the most beautiful realm under the heavens” and to assert that the middle reaches of the Loire had “more than any other province contributed to the birth and development of the nation.” The great pioneers of modern tourism – the Joannes, Abel Hugo, and Ardouin-Dumazet – joined their voices to those of these scholars to make the Valley one of the main tourist destinations of Europe and then of the world, a role that it continues to occupy. The 19th century witnessed the growth of pictorial and photographic depictions of the river, which played a part in the spread of its fame and in strengthening the will to protect the treasures of its heritage, a phenomenon that began in the mid 19th century and persists to the present day.

In fact, pictorial representations of the Loire landscapes were later than those in literature and in gardens. René Bazin attributed this timelag to the difficulty of painting the Loire because of the vast dimensions of the valley and its “delicate and hazy light which gives no deep shadows, no contrast.” It is true that in the Seine Valley painters could find viewpoints that would allow them to take in the river in its totality, from one line of hills to the other, so as to be able produce a framed view of the river. The size of the Loire is such that this type of framing is almost impossible, with the exception of those elements that painters and engravers generally took advantage of – the bridges, the quays, and the urban facades of its towns, all of which were often depicted from early on. This was the case in the 19th century with Joseph Mallord William Turner; however, he was able to create other viewpoints and, in addition, to use the transparency of water-colours to suggest the delicacy of the light of the Loire Valley. The series of paintings that he made during his journey between Nantes and Orléans in 1826 is both a monument and a dedication.

It is a source of regret that Delacroix, who painted the Loire with a sensibility that foreshadowed modern works of art, did not devote himself more to subjects that were so worthy of his visions of grandeur. It must finally be regretted that Stendhal appears not to have known the main work, because his romantic genius would doubtless have discovered a

dimension in these landscapes that he appears to have known nothing about.

There have been many painters of the Loire in the modern period, such as Debré, Boller, Kolsek, and Verdenet, but there have been many more photographers. In the Loire Valley, as in many of the natural mountain landscapes discovered in the last century, photography has been able to go beyond the limitations of painting in order to express the monumental and grandiose character of the river. Nevertheless, these graphic representations have not replaced those of writers and poets. In this long list, the name of Maurice Genevoix first comes to mind, but the many others who have found their sources of inspiration in the Loire, such as Charles Péguy, René Bazin, René Boylesve, Julien Gracq, Francis Ponge, and those who made up the Loire School at the end of the last century around Hubert-Fillay.

The celebration over the years of artists, not only those from the region but also from elsewhere in France and abroad, have all contributed to the growth of the Loire myth. They have all described at length and often addressed the Loire with the admiration mixed with respect and fear appropriate for a very high personage, in fact to a royal personage. One very recent work, which summarizes the unanimous opinion, celebrates the Loire as a queen, with the middle reaches as the crown. As such she is worthy of admiration, of respect, and of fear, for which monarch, although subject to the demands of the etiquette and rituals of his role, would not preserve a royal freedom to be moved to rages that are sometimes devastating? This is how it is with the Loire in her kingdom. Conscious of the requirements of rank, she submits to the constraints from the knowledge and needs of her subjects and allows her course to be managed in order to shower them better with her benefits, yet remaining royally free. Is the Loire “the last untamed river in Europe?” It is rather “the last free river in Europe.”

#### **Criterion ii**

The landscape models developed during the Renaissance in the Loire Valley were based on the spatial distribution system *domus-hortus-ager-saltus*. The contribution of the Renaissance can be measured by the impact that it had on three of these elements.

The major contribution was the metamorphosis of the *hortus* into a pleasure garden attached to a grand house and then, over time, to other residences and finally becoming a very large part of the space separating the two *saltus* from the river on one side and the forest on the other. It was not because this space was explicitly designed as a pleasure garden, but because types of cultivation connected specifically with gardens, in particular orchards and vineyards, where pruning and especial care play a major role, gradually took over most of the space, often replacing the arable fields of the *ager*. This extension of the garden and its techniques to the Loire Valley lands between the river and the forest found its most pronounced expression in Touraine, early celebrated as the Garden of France and itself often put forward as the representative model for the whole national territory: is France not first, for many people, a country whose most striking quality is that of being a garden?

The other models in the Valley during the Renaissance relate to buildings, in the form of the famous *châteaux* but also its towns and villages. The towns are all ports, laid out on a simple and effective plan which picks up the Roman *cardo* and *decumanus*. Thus the main elements are the quay flanked by the esplanade and the built-up river front; at right-

angles are the river, which is extended by the main street on or near which is the main square, surrounded by public buildings. These are the features most depicted and disseminated by designers and engravers. The villages are divided into those built at the foot of the hills on the highest flood terrace and those on the slopes themselves along the main communication routes, such as the Paris-Tours road. Today these models seem so complete in their design and function that they form an integral part of the image of the Loire and benefit from careful protection and restoration activities. Thus, the Loire bridges destroyed during World War II were rebuilt to their original design.

As for the two *saltus*, the river itself on one side and the forest on the other, they also bear the imprint of the creators of the Renaissance and in their turn served as examples in the organization of other landscapes, as, for example, in the transformation of the large forests into royal hunting parks. Elements that can still be discerned in the Loire forests, like that of Chambord, such as straight alleys several kilometres long, clearings, and crossroads, are to be found later in all the forests of the Ile-de-France, and gave rise to the famous series of maps known as the *Cartes des Chasses*, one of the most famous manifestations of which is the water-colour series of the Abbé Lagrive.

#### **Criterion iv**

#### **Category of property**

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. It is also a cultural landscape, as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

#### **History and Description**

##### *History*

The Loire Valley was important over much of pre- and protohistory. The Roman impact on the landscape was massive, and it today still strongly influences settlement location and form (especially urban) and road communications. The Loire was one of the most important arteries for communications and trade in Gaul.

In the late Roman period St Martin, Bishop of Tours, founded an abbey at Marmoutier around 372, and this was to serve as the model for many other monastic settlements in the Loire Valley in the centuries that followed. The sanctuary at Tours was one of the most important pilgrimage centres in Europe until it was superseded by Santiago de Compostela. The many monasteries served as focal points for settlement in the Middle Ages.

Seigneurial power developed in the 10th century and made a profound impression on the landscape. Land allotment followed the patterns of feudal society and strongly fortified residences were built by the overlords. These, too, acted as focal points for settlement. The Loire Valley was a frontier zone during the Hundred Years' War and the scene of many confrontations between French and English. The castles were rebuilt and extended to become massive fortresses, the forerunners of the *châteaux* of today.

The ever-present danger to Paris from the English during the War resulted in the Royal court spending long periods at

Tours. With the end of the War in the mid 15th century the Valley was an ideal place for Humanism and the Renaissance to take root in France. This involved *inter alia* the dismantling of the massive medieval fortresses and their reconstruction as palaces for pleasure and recreation.

The 17th-18th centuries saw the development of a secular commercial economy based on industry, crafts, trade, shipping, the river, and the towns alongside the feudal survival of the *Ancien Régime*. The late 18th century also saw the first water-management controls introduced in the Valley; these were intensified throughout the 19th century.

The romantic representation of the Valley in the 19th century by writers and painters led to the Loire becoming a magnet for tourists, first from France, then Europe, and then in the 20th century the rest of the world. This interest in the scenic qualities of the Valley and its monuments encouraged efforts to preserve the heritage of the landscape, in the form of its monuments, its towns, and its rural structure.

#### *Description*

The basin of the River Loire occupies a huge area in central and western France, stretching from the southern part of the Massif Central to an estuary on the Atlantic coast. Some 200km of the central part of the main river valley are the subject of this proposal, stretching from Sully east of Orleans to the junction of the Loire and the Maine near Angers in the west. Essentially this is the “new” Loire, for the river originally drained north-eastwards into the Paris basin. This length now lies in two Régions, Centre and Pays de la Loire, and four Départements.

The valley runs almost exclusively from west-south-west to east-north-east along the length of the proposed World Heritage cultural landscape and is much affected by the prevailing south-westerly wind. The Loire itself is fed direct by two long tributaries running off the Massif Central some 350km to the south. In the length nominated for inscription there are numerous other tributaries, all coming in from the south and including three important ones, the Cher, the Indre, and the Vienne. They substantially drain areas of limestone, clays, and sands, producing significant deposits in the valleys.

Along the Loire between Orléans and Angers, the valley is characterized by low cliffs of tufa and limestone and, often below one or more river terraces, there is a flood plain dissected by old channels. The river itself contains many islands and gravel and sand banks; it also fluctuates significantly in depth and width from season to season and year to year. Some of the flood plain is regularly under water in winter, a phenomenon welcomed as refreshment for the soil rather than a hazard. The valley has, however, a long history of periodic catastrophic flooding, carefully recorded as stone-cut water levels at numerous places along it, and even today its inhabitants live perennially under threat of severe inundation. Much contemporary river management is concerned to minimize that risk.

For most of its length in the proposed area the Loire is confined within dykes. Its banks are also punctuated at intervals of only a few kilometres by a series of villages, small towns, and cities. Notable among the urban settlements are (from north-east to south-west) Sully, Orleans, Blois, Amboise, Tours, Saumur, and Angers. Land-use is extremely varied, from urban density through intense horticulture to vineyards (some reliant on flooding) to hunting forest. In

general, the economy of the region is buoyant, only in part based on a tourist industry primarily concerned to extol a quality of life associated with the heritage in general and the *chateaux* in particular.

The area selected for nomination is characterized by an integrity of heritage values. Many of the individual monuments and urban settlements are in themselves of great heritage value; they are to be seen, in the words of the nomination dossiers, as “precious stones in a diadem.” It is the overall landscape that has evolved over time that is considered to be of outstanding universal value, and so the nomination concentrates on the Loire Valley as a cultural landscape (as does this evaluation).

#### **Management and Protection**

The nominated area covers 745km<sup>2</sup> and is surrounded by a buffer zone of 400km<sup>2</sup>.

Ownership of the myriad individual properties that make up the nominated area is varied, ranging through descending levels of government body to private individuals. The river itself and its banks are public property.

Protection is similarly very diverse in nature. Different natural areas may be listed under the 1930 Law on the Protection of Sites, designated as natural reserves, biotopes, natural zones of ecological, floral, and faunal interest (ZNIEFF), or important bird-conservation zones (ZICO), or included within a regional natural park. All these forms of legal designation involve varying measures of control over human interventions.

Cultural monuments may be protected under the 1931 Law on Historic Monuments, they may be protected areas (*Secteurs sauvegardés*) or zones for the protection of the architectural, urban, and landscape heritage (ZPPAUP).

The French Government decided in 1994 to implement a ten-year master plan for the coherent planning and management of the Loire Valley (*Plan Loire Grandeur Nature*). This covers the protection of the environment and the economic development of the area. It is operated in close collaboration with the relevant organizations and institutions – territorial collectivities, economic agencies, and associations. The following are the main objectives: protection of the inhabitants against flooding; specific planning measures for the Middle and Lower Loire; measures to ensure that water demands can be met; and restoration of the ecological diversity. In 1997 a “landscape” section was added to this plan; among other features, it envisages increasing the number of protected historic monuments in the nominated area.

Overall supervision of the nominated landscape at national level is exercised by the Ministry of Land Use Planning and the Environment (Directorate of Nature and Landscapes, Sub-Directorate of Sites and Landscapes) and by the Ministry of Culture and Communication (Directorate of the Heritage, Sub-Directorate of Historic Monuments). The Centre and Pays de la Loire Régions each have Regional Directorates of the Environment and of Cultural Affairs, and the Départements of Loiret, Maine-et-Loire, Loir-et-Cher, Loire-Atlantique, and Indre-et-Loire have Departmental Services of Architecture and Heritage.

On the perimeter of the nominated area is to be found the Loire-Anjou-Touraine Regional Natural Park whose management is covered by its charter.

## **Conservation and Authenticity**

### *Conservation history*

Conservation of the different and diverse elements that make up the nominated area has been in progress at varying rates over a long period. Most of the *châteaux* and many other historic buildings have been protected as historic monuments or sites for many years, a number of them since the beginning of the present century at least. With the enactment of the 1962 Law, a number of urban centres were protected as *Secteurs sauvegardés*, and ZPAUPP were declared in several villages following the promulgation of the 1983 Law.

All of these actions of designation and protection have brought in their train systematic programmes of conservation.

### *Authenticity*

When assessed as a cultural landscape, the Loire Valley exhibits a high degree of authenticity. Its historical trajectory can plainly be seen in the present-day landscape. There are some obtrusive modern features, such as recent mineral extraction, a concentration of overhead electric lines, and some low-quality modern housing, including mobile homes, at certain points. However, regulation of this type of intrusion is covered in the master plan.

Since this nomination is of a cultural landscape, it would not be appropriate to consider the authenticity of every natural or cultural component. However, it may be relevant to note that the ICOMOS expert mission report commented favourably on the overall authenticity of materials and design at the numerous cultural monuments that it visited.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited the Loire Valley in March 1999.

### *Qualities*

The dynamic relationship between the river and the landscape that has grown up along its valley over two millennia is a powerful one. The diversity of settlement reflects both the physical characteristics of different sections of the river and their historical evolution. The settlement pattern ranges from isolated farms through villages to small and important provincial towns. The social and political history of France and of western Europe in the Middle Ages and the Renaissance is illustrated by the series of magnificent great houses (*châteaux*) for which the Loire Valley is famous. The land-use patterns are also richly indicative of social and economic change over the past millennium.

### *Comparative analysis*

Great rivers have played a fundamental role in the evolution and spread of culture: the great Old World civilizations can clearly be seen to have evolved along waterways such as the Tigris/Euphrates, the Nile, the Indus, the Mekong, and the Yangtze. In Europe the Danube, the Rhine, and the Rhône

have all been cultural and economic vectors of great significance.

The special character of the Loire is the coherence of its relationship with its natural environment. All rivers and their valleys exhibit abundant traces of the course of their use and settlement over time. However, this is more clearly evident and better preserved in its historical integrity in the valley of the Loire, which is a paradigm of human interaction within a riverine cultural landscape.

### *ICOMOS comments and recommendations for future action*

The ICOMOS mission report made a number of recommendations relating to the boundaries of the nominated area and its future management. These were referred back to the State Party, and the nominated area has been slightly revised, in accordance with the ICOMOS recommendations. A Steering Committee has been established to oversee the management of the area, with representation from the government authorities and institutions involved.

At the 23rd Session of the World Heritage Committee held in Marrakesh (Morocco) on 29 November–4 December 1999, there was a lengthy and substantive with regard to this nomination and on the general issue of cultural landscapes.

It was generally recognised that the Loire Valley had outstanding universal value and was worthy of being inscribed as a cultural landscape on the World Heritage List under cultural criteria (ii) and (iv). However, several delegates raised concerns about the nuclear power plant located within the boundaries of the proposed site. Concern was expressed that this issue was not raised in the ICOMOS evaluation.

During the debate that followed, two differing positions emerged. Some delegates supported the view that modern elements are acceptable in a continuing landscape and noted that, in this case, adequate measures and contingency plans were in place. Other delegates stressed the need for more in-depth consideration of this issue and recommended that consideration of this nomination be deferred. Following a vote the Chairperson declared the examination of the nomination deferred.

In March 2000 the State Party submitted a complementary dossier. In this cogently argued statement it stressed that in its opinion the nuclear power stations should be considered as integral components of the landscape and representative of the continuity of human occupation over many centuries. This is the view of ICOMOS, which determined its original evaluation of the nominated property. It therefore reiterates its original recommendation that the Loire Valley should be inscribed on the World Heritage List.

However, following the closed session of the Bureau in June 2000, ICOMOS will study the revised nomination to be submitted by the State Party, omitting the nuclear power station.

## **Brief description**

The Loire Valley is an outstanding cultural landscape of great beauty, containing historic towns and villages, great architectural monuments (the *châteaux*), and cultivated lands that has been formed as a result of many centuries of

interaction between human beings and their physical environment, and primarily the river Loire itself.

**Recommendation**

At the time this evaluation was prepared for printing, ICOMOS had not received a revised nomination from the State Party. A complementary report will therefore have to be presented during the 24<sup>th</sup> extraordinary session of the Bureau.

It will be recalled that, in its initial evaluation, ICOMOS had recommended that this property be inscribed on the World Heritage List on the basis of criteria ii and iv.

ICOMOS, September 2000



## Pécs (Hungary)

No 853 rev

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Sopianae Palaeochristian Cemetery Site, Pécs |
| <i>Location</i>    | Department of Baranya                        |
| <i>State Party</i> | Republic of Hungary                          |
| <i>Date</i>        | 9 July 1999, revised 20 March 2000           |

### Justification by State Party

[*Note* The nomination that is evaluated here is a second reformulation of the original nomination presented but withdrawn by the State Party in 1997.]

The 4th century Palaeochristian community that lived in the town of *Sopianae*, Roman precursor of Pécs, erected a large number of funerary monuments (chapels, burial chambers, groups of tombs) of particularly high architectural and historical quality in their cemetery. The Pécs cemetery is the most important in terms of size and quality of all the cemeteries of the period outside Italy, including those of Dalmatia (Salona, Split), Bulgaria (Sofia, Nis), or Spain (La Alberca). The wall paintings in these tombs, which are both figurative and decorative, can only be compared with those in the catacombs of Rome (Catacomba Priscilla, Capella Greca). The Palaeochristian archaeological material from Pécs is unique in all the ancient Roman provinces and constitutes a heritage of universal significance as well as one which goes back to antiquity and a vanished civilization.

#### Criterion iii

Pécs, with its collection of monuments from the Early Christian era including buildings, remnants of graves, mausolea, and chapels, is an antique collection attesting uniquely and authoritatively to a culture and civilization with an impact on today.

The groups of Palaeochristian monuments represent a special and unique piece of evidence of a particular historical continuity embracing the turbulent centuries from the 4th century decline of the Roman Empire to the 8th century conquest of the Frankish Empire. The Early Christian monuments are outstanding testimony to the 1st millennium Early Christian cult of the dead and to the afterlife of that cult under the changing circumstances of the ensuing centuries.

The Early Christian burial sites, the medieval monuments (the remains of the bishop's palace and the university) and the Islamic monuments (mosques, tombs, baths) fit into the continuity of the cult zone of the city and incorporate Byzantine influences. They are unique records of an age in the modern profile of the city.

The Early Christian monuments of Pécs are linked to a mentality and cult whose historical significance is outstanding. Despite the disappearance of Roman Christianity in the 5th century, the cult buildings remained as a heritage for the peoples cast here by the great migrations.

#### Criterion iv

Pécs, through its continued use as a site of Christian worship and as expressed in the establishment of a bishopric, show that the city is linked to Christian thought and the foundation of the state.

The artefacts produced at the workshop of Pécs Műhely are the unique testimony of medieval Hungarian ecclesiastical art.

#### Criterion vi

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a group of *monuments*.

### History and Description

#### History

The part of modern Hungary west of the Danube came into the Roman Empire in the 1st century CE. The town of *Sopianae* was founded on the southern slope of the Mecsek massif in the 2nd century by colonists coming from western Pannonia and Italy, who intermarried with the indigenous Illyrian-Celtic peoples. It was especially prosperous in the 4th century because of its situation at the junction of several important trading and military routes; it was at this time, with the reorganization of the Roman provinces, that it became the capital of Valeria. Archaeological excavations have revealed a number of new public buildings in the forum area from this time.

There was a cemetery to the north of the town, with many Christian burials from the 4th century; in the post-Roman period, up to the 8th century, the imposing tombs served as shelters for different incoming groups of Huns, Germans, and Avars. It was not until the 9th century that Christianity was re-established in the town.

St Stephen (King Stephen I), founder of the Hungarian state, established one of his ten bishoprics there in 1009. The fortified episcopal complex was to be expanded and reconstructed in the succeeding centuries, and it was within this enceinte that the Angevin King Laszlo I the Great established the first university in Hungary (1367). The medieval town grew outside the walls of the episcopal castle complex, and it was in turn fortified in the 15th century as protection against the growing Turkish threat.

Despite the heroic struggles of successive Hungarian monarchs over more than a century, the whole of the central part of the country was taken by the Ottomans in the mid 16th century. The episcopal castle of Pécs became the

administrative centre of a *sandjak*. Most of the Hungarian inhabitants of the town fled, to be replaced by Moslems from Turkey or the Balkans, who demolished the churches and monasteries (with the exception of the cathedral) and used their stones for the construction of mosques and other Islamic buildings. The town walls were strengthened with bastions.

Pécs was freed from Ottoman rule in 1686, becoming part of the Habsburg lands. The bishopric was re-established and the town was repopulated with Hungarians and German colonists. The mosques and other Moslem buildings were converted for Christian purposes, although the baths (*hammams*) continued in use for a considerable time. The fortifications around the castle were demolished and the town began to take on a Baroque appearance. It was designated the administrative centre of a county and fine public buildings were added.

Pécs secured its independence from episcopal rule in 1780. During the 19th century it witnessed a spectacular development as a commercial centre, and was graced with many buildings in the architectural styles of the period – classical, romantic, historicizing, and eventually *Art Nouveau*. Fortunately, it was spared from inappropriate insertions during the second half of the 20th century.

#### *Description*

The Roman cemetery was found in the area now immediately in front of the Cathedral, which had been terraced in antiquity. Fifteen structures have so far been brought to light, all in a somewhat fragmentary state: these are mostly underground burial chambers (*cubicula*) reached by means of a short flight of steps, above which memorial chapels (*cellae memoriae*) were constructed. They are rectangular in plan, often with apses and barrel-vaulted; the walls and ceilings are decorated with murals depicting Old Testament scenes dealing with redemption (eg Noah, Jonah, Daniel) or Jesus, Mary, and the Apostles. The style and quality of these paintings are considered by experts to be equal to those in the catacombs in Rome, and it is thought that they may have been the work of peripatetic Italian artists. In addition to this group, one trilobate tomb (*cella trichora*) and one with seven lobes (*cella septichora*) have been discovered, which were probably family sepulchres. The outstanding discovery was that of the so-called “mausoleum,” which is much larger than of the others, has paintings of exceptionally high quality, and contains three sarcophagi. Many other more modest burials were also found in this area.

### **Management and Protection**

#### *Legal status*

The zone comprising the proposed site and the entire buffer zone was declared a protected area by decree of the Ministry of Construction and the Ministry of Culture in 1966. The Roman Cemetery is also protected as an archaeological site under the Hungarian antiquities law of 1964. Both of these laws have been updated in 1997, specifically Act no. LIV of 1997 on the Protection of Historic Monuments and Act CXL of 1997 on the Protection of Cultural Goods, Museum Institutions, Public Library Services and Cultural Education. These laws regulate the excavation and conservation, and presentation of the site under consideration for nomination. At the local

level, City Government Order No. 40 of 1994 declared the historic centre of the city and the area of the Roman Cemetery as a memorial zone. The city has also passed several other ordinances in relation to the protection of historical and architectural values within the context of city development.

#### *Management*

At the present time, a management plan has yet to be finalized and implemented specifically for the nominated properties. Concrete efforts are being made to rectify this situation. An agreement has been made by the County Council of Baranya, the Bishopric of Pécs, and the City Council of Pécs to co-operate in the management and maintenance of the proposed World Heritage Site, including the possibility of setting up a separate management organization whose duty would be to manage the World Heritage area. In addition, a separate document has been prepared which lays out the aims and objectives of a proposed management plan as well as the topics that should be covered within it, and the responsible institutions and participating partners.

### **Conservation and Authenticity**

#### *Conservation history*

The first burial chamber in the area were discovered in the early 18th century with major finds being made in the later part of that century. Beginning in the late 19th century and throughout the 20th century other remains have been found and documented. According to archaeologists, there are sixteen chambers of various dimensions that have been excavated, seven of them currently open and visible. In addition, a total of over 700 individual tombs have been found in the city, both inside and outside the proposed World Heritage Site.

Conservation and presentation began in earnest after World War II with a great deal of work on the burial chambers carried out in the 1970s and 1980s. Work is still underway, most notably on the Peter and Paul burial chamber, which led to the discovery in January 2000 of another burial chamber, as yet unexcavated.

#### *Authenticity*

It is true that some original material is missing from the chambers either because, as is the nature of archaeological sites, not all original materials are found during the excavations, or in some cases because during the early excavations in the 19th and early 20th centuries some materials, such as original floorings were not conserved. There is, however, still a great deal of original material present, as evidenced by the fine wall paintings in many of the chambers. Those responsible for the conservation of the sites are making every effort to conserve and maintain these original materials. Efforts have also been made for conservation and presentation purposes to distinguish between the original materials and those modern interventions necessary for their conservation/presentation. Many of the burial chambers are also still intact to the point that it is possible to get a sense of the original design concept.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited Pécs in February/March 2000 to report on a larger area of the historic town, which had constituted the earlier nominated property. During that mission it was learned that the Government of Hungary had decided to reduce and focus the scope of the nomination, concentrating on the remnants of the Early Christian Cemetery and burial chambers.

ICOMOS therefore organized a second mission for the autumn of October, concurrent with the preparation of a comparative study of Palaeochristian cemeteries in the western Roman provinces. At the time this evaluation was prepared for printing, neither the mission report nor the comparative study had been received by ICOMOS.

### *Qualities*

Pécs is an interesting demonstration in material terms of the persistence of urban settlement and of the Christian faith over two millennia.

### *Comparative analysis*

[See "Action by ICOMOS" above.]

### *ICOMOS recommendations for future action*

There is a great need for the responsible authorities to put in place a management plan that will deal with issues such as the continued conservation and maintenance of the burial chambers, the handling of future archaeological excavations and research, and a consistent approach to presentation and visitor management. This plan should clearly delineate the responsibilities of the various organizations involved and ensure the continued co-operation of these organizations. Consideration should be given to the policies of restoration.

## **Brief description**

[This will form part of the definitive evaluation to be distributed at the extraordinary meeting of the Bureau in November 2000.]

## **Recommendation**

Since the report of the ICOMOS expert mission and the result of the comparative study were not available when this evaluation was prepared for printing, it will be necessary for ICOMOS to distribute a definitive text to the Bureau at its extraordinary meeting in November 2000.

ICOMOS, September 2000

## León Viejo (Nicaragua)

No 613rev

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | The ruins of León Viejo   |
| <i>Location</i>    | Puerto Momotombo, Municipality of La Paz Centro, Department of León |
| <i>State Party</i> | Republic of Nicaragua   |
| <i>Date</i>        | 7 October 1994  |

### Justification by State Party

The site of León Viejo is an historic monument of exceptional importance which is probably unique in Central America. This is largely due to its state of preservation, as few 16th century cities are preserved intact and unaltered by subsequent rebuilding.

Even more interesting is the fact that a large part of the entire settlement has been preserved. Most conservation works on Latin American historic sites has focused on isolated buildings, such as churches and fortresses; there are few opportunities to research and conserve a complete community. There is no site comparable with León Viejo known in Central America. There are abandoned communities in Chiapas, Yucatán, Guatemala, and Belize, but they are marginal rural settlements and do not have the historic importance of León Viejo, which was the first settlement and colonial capital of Nicaragua.

First, León Viejo is an excellent laboratory for experimentation with excavation techniques, and the artefacts discovered provide a rich inventory of materials dating from the first years of contact between the Spanish settlers and the indigenous population in the 16th century. These materials may be used to establish comparative chronological sequences to date other sites in Nicaragua and neighbouring regions. Given the presence of a prehispanic population, the site offers the potential to study the demographic, social, and economic dynamic between the native and Spanish communities. Moreover, burials may supply details about diet and diseases introduced by the Spaniards. Strontium analysis of bone remains provides good results. A programme of research at the site offers great opportunities to train young archaeologists in investigation techniques, with consequent benefits to the development of archaeology in the region. Indeed, León Viejo could be a key site for the development of historical archaeology in Central America, a region where the discipline is still in its infancy.

At a higher level of investigation, it is sufficient to remark that León Viejo played an important role in the history of

Nicaragua as the first colonial capital, and archaeological research offers the potential for new perspectives on the Spanish presence and expansion in the New World. These studies could be complemented by historical investigation in the Archivo General de Centro America in Guatemala and the Archivo General de Indias in Seville (Spain).

On yet another level, León Viejo also presents possibilities for generating public awareness of national and regional history and for promoting tourism through the creation of an archaeological park with conserved buildings, a museum, and other visitor facilities. In this respect, the colonial ruins offer the possibility to develop restoration techniques that might also be applied on other colonial sites in the region. The location beside a scenic lake offers possibilities for tourism development complementary to the historical attractions. The works of research, restoration, and construction and maintenance of tourist facilities would between them represent a substantial source of investment and income in the local economy. **Criteria iii and iv**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, the ruins of León Viejo constitute a *site*.

### History and Description

#### History

Although detailed archaeological research has not been carried out on the site of what was to become the capital of the province of Nicaragua, the early Spanish chroniclers record that the region was densely populated before the conquest by Chorotega Indians, a farming society with a moderate hierarchical structure headed by an elected council of elders.

The Spanish town was founded in 1524 by Francisco Hernández de Córdoba, who was sent from Panamá by Pedrarias Dávila to conquer the Pacific zone northwards to Tezoatega (now the village of El Viejo). It developed, like many colonial towns in Latin America, round a central plaza, on the extreme north-east shore of what was to be called the Lake of León. Its role was to dominate the territory already conquered by the Spaniards and expand towards the Gulf of Fonseca and the mining zone of Olancho, as well as to Aguán on the Caribbean.

Hernández de Córdoba did not enjoy his new capital for long, since he was executed on the orders of Pedrarias for treason in 1526. Pedrarias came to León as Governor of Nicaragua in 1528, the year which saw the first convent established, by Francisco de Bobadilla, and also a severe famine, which resulted in the deaths of thousands of the indigenous people. Their numbers were further depleted as a result of their being exported as slaves to Panamá and Perú in large numbers, one of the main activities of León. The end of this momentous year saw the creation of a mint by Royal command, "to process the gold and silver and other metals of this province," thus establishing the second pillar of the economy of the town. Both were productive of violence and demographic catastrophes during its short 86 years of existence.

Despite its role as a provincial capital León was never more than a relatively modest collection of rustic buildings, most of them in the same material as those used by the indigenous people, wood, bamboo, and mud - *mezquinas barracas* (mean huts) in the contemptuous words of the Marquess of Lozoya. Only the church, the convents, and the houses of the governor and a handful of the richer citizens were more elaborate. The fortress that was built at the beginning of the settlement was allowed to fall into ruins within twenty years, indicating the extent of the pacification of the region. The Royal foundry and mint was also a substantial building, but constructed in the indigenous materials, which resulted in successive fires. The material needs of the inhabitants were well catered for, judging by the range of craftsmen working in the town from early on in its history.

León reached its peak of development around 1545, during the governorship of Rodrigo de Contreras. It was still relatively small, its Spanish population not exceeding some two hundred. The murder of Bishop Antonio de Valdivieso in 1550 seemed to mark a turning point in its fortunes: it was widely believed to have put a curse on the town, which suffered from both natural and economic disasters in the years that followed. There was an eruption of the nearby volcano, Momotombo, in 1578, which combined with the raging inflation to drive the richer inhabitants away. By 1603 there were only ten houses remaining, the others having been abandoned and allowed to fall into ruins. The final blow came on 11 January 1610, when a severe earthquake destroyed what was still standing. The decision was taken to move the city to a site six leagues away, near the village of Subtiava, that had already been under consideration for several years. It is recorded that the ruins of the old town were used as a ready source of building materials for the new settlement.

#### *Description*

The original layout of the town is not recorded and has so far not been reconstructed from archaeological data. It was certainly laid out on a regular grid pattern but it is unlikely to have been as large as contemporary towns such as Lima. Excavations carried out since the site was discovered in 1968 have uncovered the remains of a number of buildings, of which the following are the most important.

The Cathedral consists of a central nave, with a main altar at the eastern end reached by steps. Beside the entrance is the base of what is believed to have been a bell-tower. The walls were built in *tapia*, the form of pisé (earth mixed with a compacted material) favoured in the Spanish colonies for its fireproof qualities and the most common material at León Viejo. The Convent of La Merced consists of five rooms enclosed by a *tapia* wall and connected directly with the convent church. The Royal foundry is one of the largest buildings in the town, consisting of eleven rooms. Several private houses have been excavated, some of which can be assigned to a known inhabitant of the town. They are all relatively simple in form and are all built in the omnipresent *tapia*.

#### **Management and Protection**

##### *Legal status*

The enclosed excavated area is protected under the provisions of the Law No 1142 on the Protection of the Cultural Heritage of the Nation.

##### *Management*

The protected area is State property; the area outside, which is known to contain archaeological remains, is private property.

The Nicaraguan Institute of Culture (*Instituto Nicaraguense de Cultura* - INC) is responsible for the management of the site. It works through the Directorate for the Historic Site of the Ruins of León Viejo (*Dirección del Sitio Histórico Ruinas de León Viejo*), created in 1997. A commission involving, in addition to the Institute, the Ministries of the Environment and Natural Resources and of Tourism, the Nicaraguan Institute of Insurance and Re-insurance, and the Municipalities of La Paz Centro and Managua has been established to support the project.

There is a permanent maintenance team of eight people on the site; an architect from the Directorate of Cultural Heritage directs the conservation work. Funds for the maintenance programme come from the budget allocated by the central government to the Nicaraguan Institute of Culture, supplemented by entry fees. The commission has provided funding for the renovation of signs and the construction of a visitor centre, as well as remuneration for students from the neighbouring village of Puerto Momotombo who act as tourist guides.

In 1987 the Organization of American States financed the preparation of a master plan for León Viejo. This sets out the phased activities needed to ensure the conservation of the site.

#### **Conservation and Authenticity**

##### *Conservation history*

The site was buried until 1968, when the ruins of the Church of La Merced were discovered by accident. The Universidad Nacional Autónoma de Nicaragua in León undertook the excavations and uncovered eighteen buildings. Responsibility for the project passed to the Directorate of Cultural Heritage in 1979. Four of the ruins were reburied by Hurricane Aletta in 1982 (these will not be re-excavated until effective means are available for their protection). The limits of the site were defined following further investigations in 1986 and 1987; the most recent excavations took place in 1999.

Conservation work carried out since the late 1960s has consisted essentially of covering the walls with bricks set in a cement mortar. In the mid 1980s ceramic tiles were used to cap the walls, to protect them from the weather.

These were dismantled in the early 1990s and replaced by a mixture of lime, earth, and cement, which provided adequate waterproofing.

Investigation and analysis were carried out on the constructional materials used on the Cathedral, the Foundry, the Church of La Merced, and the House of Gonzalo Cano in 1984 by Nicasolum (Materials Engineers) SA. Data are now available on the load-bearing capacity, volumetric weight, natural humidity, and absorption capacity of the *tapia* walls, bricks (both original and modern), protective tiles, and mortar.

Since the property was first nominated in 1994 considerable conservation work has been carried out, including complete

survey of the site, further archaeological excavations, and presentation of part of the excavated area. Extensive clearance work was necessitated by the severe impact of Hurricane Mitch on the site in October/November 1998, when it was covered with muddy flood waters to a depth of 1m.

#### *Authenticity*

There is no doubt as to the identification of the site: excavations have provided plenty of evidence that these are the remains of the Spanish colonial town of León. The excavated remains on display are authentic, apart from the additions necessary to make them weatherproof.

#### **Evaluation**

##### *Action by ICOMOS*

ICOMOS consulted its International Committee on Historic Towns and Villages. An expert mission visited the site in February 1995. An ICOMOS expert also visited León Viejo in early 1999 during the course of a mission to evaluate the impact of Hurricane Mitch on cultural properties in Central America. A second expert mission visited the site in February 2000.

##### *Qualities*

This is an archaeological site of considerable importance, representing a failed colonial settlement that is preserved below-ground in its entirety, and so an historical document of great significance.

##### *Comparative analysis*

León is one of the many towns established by the Spanish colonial authorities in the 16th century in Central and South America. It differs from cities such as Lima only in that it was an unsuccessful settlement which was abandoned less than a century after its foundation. As such it is a valuable source of information about life in the early stages of the Spanish colonial period. The claim made in the title of a book published by the Nicaraguan National Commission for UNESCO that it is "the American Pompeii" is something of an exaggeration, since the buildings are very incomplete, having been dismantled to provide building materials for the new settlement.

##### *ICOMOS comments*

On the recommendation of ICOMOS, further consideration of this nomination was deferred by the Bureau at its meeting in June 1995 to enable the State Party to provide clearer information about the delineation of the proposed site and its buffer zone, the management plan and its implementation, and measures for protection against flood threats to the integrity of the archaeological remains.

In 1999 the State Party clarified the situation regarding the boundary of the site and details of the master plan. Measures for the protection of the site against flood damage have been considerably strengthened as a result of Hurricane Mitch.

The report of the ICOMOS expert mission, whilst commending the efforts made by the State Party, and in particular the work following the impact of Hurricane Mitch, expressed concern that there was no effective management plan in operation. The master plan of 1997 referred to above has apparently not yet been implemented. The report also

commented on the fact that the conservation work that was currently being carried out by the permanent team was reactive rather than planned: a systematic maintenance and conservation programme must form part of the management plan, which should also contain provision for training. The State Party should be encouraged to seek assistance from the World Heritage Fund in connection with training.

There was also no formal buffer zone around the nominated area, as required by the *Operational Guidelines for the Implementation of the World Heritage Convention*. This must also be defined and details supplied to the Committee.

The additional information requested by ICOMOS was supplied shortly before the June meeting of the Bureau, which decided to refer consideration of this nomination to its extraordinary session in November 2000, to enable ICOMOS to examine the supplementary documentation fully.

ICOMOS has now done so, and is satisfied that the master plan contains the required maintenance and conservation programmes and is in force. The boundaries of the nominated area and the buffer zone have been clarified and found to be acceptable.

#### **Brief description**

León Viejo is one of the oldest Spanish colonial settlements in the Americas. It did not develop and so its ruins are outstanding testimony to the social and economic structures of the Spanish Empire in the 16th century, and the site has immense archaeological potential.

#### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria iii and iv*:

*Criterion iii* The ruined town of León Viejo provides exceptional testimony to the material culture of one of the earliest Spanish colonial settlements.

*Criterion iv* The form and nature of early Spanish settlement in the New World, adapting European architectural and planning concepts to the material potential of another region, are uniquely preserved in the archaeological site of León Viejo.

ICOMOS, September 2000

## Shisr etc (Oman)

No 1010

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | The Shisr, Khor Rori, and al-Balid Archaeological Sites and the Frankincense Park of Wadi Dawkah in the Dhofar Region |
| <i>Location</i>    | Dhofar Province   |
| <i>State Party</i> | Sultanate of Oman   |
| <i>Date</i>        | 28 July 1999  |

### Justification by State Party

The archaeological sites of Shisr Khor Rori/Sumhuram and al-Balid, in conjunction with the frankincense park of Wadi Dawkah, constitute outstanding testimony to the civilization that from the Neolithic period to the late Islamic period flourished in southern Arabia and established economic, social, and cultural links, reaching from the Mediterranean and Red Sea regions to Mesopotamia, India, and China, through the development of the frankincense trade network.

**Criteria iii, iv, and v**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of sites*. It is also a *cultural landscape*, as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

### History and Description

#### *History*

##### - General

While Shisr was already playing a major role in the Iron Age as an important outpost providing traders with water before they entered the desert of the Rub al-Khali, the foundation of the fortified port of Khor Rori/Sumhuram by LL'ad Yalut, king of the Hadhramawt, took place at the end of the 1st century BCE in the context of growing sea trade between the Red Sea and the Indian Ocean. After the decline of Khor Rori during the first half of the 3rd century CE, the site of al-Balid can be considered to be that of the port which took over the main role in sea trade up to the Late Islamic period

In the region of Dhofar the natural setting of Wadi Andoor, Wadi Hogar, and Wadi Dawkah represents the most significant area where frankincense trees grow. The Wadi Dawkah Park has been chosen for nomination as a natural/cultural site, representative of the harvesting of the incense gum from very early times and still intact in its natural setting.

Early hominids (*Homo erectus*) arrived in Dhofar around 1 million years ago from East Africa. Evidence of their crossing is preserved in archaeological sites, principally in Yemen and western Saudi Arabia. Recent studies point to modern humans (*Homo sapiens sapiens*) reaching Dhofar around 1000,000 BP<sup>1</sup>, as shown by finds from the Nejd, and especially around the Shisr area.

An extremely arid phase between 20,000 and 8000 years BP in southern Arabia led to the abandonment of most of the peninsula. In the Neolithic period, around 6000 BCE, pastoral nomads arrived in southern Arabia. These Semitic speakers came from the Levant and gradually occupied most of the peninsula. Traces of their herding of cattle, sheep, and goats, recognizable from their distinctive flint tools, are to be found throughout the Nejd on ancient river courses and lakes. It was these people who established the ancient long-distance trading routes.

They first began trading frankincense from Dhofar in response to a demand from southern Mesopotamia. By 3200 BCE, with the introduction of writing, there is evidence that trade in frankincense increased in volume and frequency. The specific ethnic identity of the traders is unknown, but distinctive flint types link the trade specifically to Dhofar.

The Bronze Age in Dhofar (2200-1300 BCE) was a period of retrenchment. The population retreated to the edges of the hills and the Salalah plain near permanent springs. They had close ties with the Bronze Age villages of Yemen. It was at this time that domestication of camels began. Maritime trade, most likely of copper, linked Masirah with Dhofar. The palaeo-lagoons and upland terraces were exploited intensively for the first time. Frankincense continued to be traded widely.

The Iron Age (1300-300 BCE) saw the emergence of local populations again, herding cattle, goats, and now camels, as well as growing plants specific to Dhofar such as sorghum and millets following a lifestyle similar to that of the contemporary Mahra peoples. The rise of the southern Arabic states created a formal network for incense that reached to the west, along with a continuing demand from northern Yemen and eastern Arabia.

By 300 BCE the site of Shisr had become part of this network. The *Periplus* of Ptolemy's *Geographia* (2nd century CE) provides a clearer picture of the region and its peoples. Excavations at Shisr and the Salalah plain show that both the Hadrami state of Shabwa (Khor Rori/Sumhuram) and the indigenous people participated in the incense trade. The Omani Arabs, moving north-eastwards from Yemen, enter the picture at this time as part of the complex interaction in social relations and economic life. The Parthian Persians also influenced Dhofar, as instanced by material remains at Shisr and the Salalah coast. Combining

<sup>1</sup> BP (Before Present) is used to denote dates obtained by physical techniques, notably radiocarbon dating. The "present" is conventionally set at 1950.

the historical and archaeological evidence, it has been suggested that Shisr could be either Ubar or the *Omanum Emporium* of Ptolemy, whilst Khor Rori has been associated with the *Moscha limen* of the *Periplus Maris Erythraei* (1st century CE).

During the Islamic period internal trade continued to prosper, perhaps fuelled by the demand for incense and horses. Links to India that had been developed millennia earlier continued to be strong. Coastal Dhofar participated in long-distance international trade, especially in the Abbasid Period. Both fortified inlets and harbours and small settlements testify to these ties between the Red Sea and East Africa to the west and India and China to the east. Al-Balid and Mirbat continued to prosper, reaching their peak in the Middle Islamic Period. By 1450 the Turkish and Portuguese invasions brought the network created in Iron Age and Islamic times to a standstill.

- Shisr

There is a number of Neolithic sites in the immediate vicinity of Shisr. This agricultural oasis and caravan site on the route along which frankincense was brought from the Nejd to the port of Sumhuram was dominated by an Iron Age fortress of the 2nd century BCE. Archaeological evidence demonstrates that the site continued in use in the Early and Middle Islamic periods. However, it declined steadily from the late 1st century CE and had lost its importance by the 3rd century. There was very limited occupation along the southern wall which lasted into the Late Islamic period.

- Khor Rori/Sumhuram

The port of Sumhuram (*Smhrm* – “His Name is Great”) was founded at the end of the 1st century BCE. Inscriptions record that it was established by LL’ad Yalut to control the trade in Dhofar incense. It is identified as the *Moscha* of classical geographical texts, where Indian seamen who had brought cotton cloth, corn, and oil in exchange for incense overwintered, waiting for the favourable monsoon winds to take them home.

The port was the hub of the trading settlement on this coast during the 1st and 2nd centuries CE. Its close links with the powerful Shabwa state made it a very rich town. At this time it was a small, strongly fortified town covering some 1ha. However, the process of disintegration began in the first half of the 3rd century, a process that was completed by the end of the century, when the site was reclaimed by the sea and by natural vegetation.

- Al-Balid

Al-Balid is the historically late name for a medieval town in the Mahra area, the name of which is transcribed variously as “Dhofar,” “Dhufar,” “Zafar,” etc. However, archaeological excavations have shown that there was an Iron Age settlement here. It most probably survived for a long period afterwards, despite the lack of a specific mention in Ptolemy’s *Geographia*.

There is no doubt of its importance in the Islamic period. However, it began to decline in the 12th century, and it was attacked and partially destroyed on several occasions in the 13th century, both by Arab rulers and by Persian raiders. By the late 15th century radical changes to trading patterns imposed by Portuguese and other European trading nations sealed the fate of the town.

- The Frankincense Park of Wadi Dawkah

The Neolithic inhabitants of southern Arabia were, on the basis of archaeological evidence, engaged in long-distance trade with the Arabian coastal littoral and from there into Mesopotamia. Excavations have revealed that shells and obsidian were being traded, and there are documentary and epigraphic sources relating to trade in frankincense by the later 3rd millennium BCE, when it was certainly flourishing, not only with Mesopotamia but also with Egypt.

The sources of frankincense are clearly described by Ptolemy, and can be identified with the three areas in the Dhofar region in which the frankincense tree (*Boswellia sacra*) is still to be found. This trade continued throughout the Iron Age and into the Islamic Period. The other main export from southern Arabia at this time was that of horses.

*Description*

- Shisr

Shisr lies about 180km north of Salalah in the desert, located on a geological fold. The archaeological remains occur near a large collapsed limestone dome in which there is a cave from which a perpetual spring flows. The total area of the site is 0.36ha.

A fortress wall 90cm thick, constructed of limestone blocks and in the form of an irregular pentagon in plan, surrounds a central complex on a rocky outcrop. It is braced at intervals by short buttresses of similar dimensions. The remains of two towers can be seen on the north-eastern and south-western corners, part of the original construction, and two horseshoe-shaped towers were inserted at a later date. Part of the west wall has disappeared as a result of a collapse of the underlying limestone.

Stubs of walls indicate that the enceinte was divided into two enclosures, the smaller of which is in the north-western corner. This was dominated by a substantial building oriented on the cardinal points of the compass in what may be a southern Arabic tradition. This building underwent a number of alterations and extensions during the medieval period. The larger enclosure has not been the subject of archaeological study, but traces of a number of structures can be discerned.

- Khor Rori

The archaeological site of Khor Rori lies 40km to the east of Salalah on a hilltop on the eastern bank of a sweet-water outlet (*khora*). The site covers an area of 3.128ha.

The remains of the fortress, covering an area of 130m by 70m, are located on a rocky spur running east-west. It forms part of a wider defensive system, details of which still can be made out. The walls are built of dressed stone facings with rubble cores.

The most heavily fortified part is on the north, where the entrance is located. The gate itself is a massive structure with three successive gates on the steep entry path. It is flanked by the remains of towers. A small rectangular structure by the gate has been tentatively identified as a temple. There is a deep well in the interior, lined with smooth slabs. Much of the defences on the south side, where the land drops away steeply, have collapsed.

A series of archaeological campaigns have identified a considerable number of sites, most of them Neolithic.



- Al-Balid

Al-Balid is on an elevated site extending along the coast with a *khôr* providing sweet water from the mountains. The main settlement measures *c* 1600m by 400m; there are also the remains of other buildings and a large cemetery outside the moat. The nominated site covers an area of 50ha.

Most of the site now consists of a barren landscape covered with stone blocks, the result of robbing for the construction of more recent buildings. The only site to have been fully excavated is that of the Great Mosque. This measured 40m by 48.5m and was surrounded by an outer platform on all sides except the east, where there was an ablution platform. There was an inner courtyard and the 4m square minaret was originally in the north-east corner. The main prayer hall was lined with several rows of octagonal columns, 144 in all, which supported the roof, the construction of which is unknown. The structure underwent many changes, occasioned in some cases by collapses due to poor construction and in others to ground instability.

The citadel mound is in the north-west corner of the enceinte, with the *maydan* (public open space) to the south.

- Wadi Dawkah

The Wadi Dawkah Frankincense Park covers an area of 7.964km<sup>2</sup>. The central feature is a north-draining *wadi* on the edge of the desert. The frankincense trees are to be found in the flat bed of the *wadi*. The higher areas within the park are largely acacias and similar species that can tolerate the more extreme conditions.

## Management and Protection

### *Legal status*

The three archaeological sites are registered on the national cultural inventory and the Wadi Dawkah site is on the national natural inventory.

The archaeological sites are protected under the terms of Royal Decree No 6/80 on the Protection of the National Heritage. This imposes strict controls over all activities that may threaten the integrity of protected sites, archaeological excavations, and the transfer of ownership of portable antiquities. There are severe penalties for transgression of these provisions.

### *Management*

All four properties belong to the Sultanate.

At the time of preparation of this evaluation, only the al-Balid site was the subject of a management plan – the Urban Development Plan of Salalah, which identifies the archaeological site as a nature conservation area. The nomination dossier asserts that “The Oman Government will adopt the relevant conservation plans and tourism development plans [for all the sites] in the near future.

At the present time management of the sites is the responsibility of the National Committee for the Archaeological Survey in the Sultanate of Oman. This is comprised of the Ministers of Education (Chair), High Education, Foreign Affairs, National Economy, and Palace Affairs, the Under Secretary for Cultural Affairs in the Ministry of Heritage and Culture, the Governor of Dhofar Province, and the Archaeological Advisory Board (with

representatives from UNESCO and the Universities of Aachen, Oxford, and Pisa). It is reported in the nomination dossier that a regional director for the archaeological sites of the Dhofar region is to be appointed. The Governor of Dhofar Province also has a role in management of the properties, but this is not specified.

All four properties are surrounded by buffer zones which may be deemed to be adequate, given that two are in the desert.

## Conservation and Authenticity

### *Conservation history*

Conservation as such has hardly taken place at any of these sites. There has, however, been a number of excavation campaigns by universities from several countries. The most recent have been from the Technical University of Aachen, which surveyed the three archaeological sites and excavated the Great Mosque at al-Balid, and the Institute for the Application of Technology to Cultural Properties of the University of Pisa, which has prepared a commendable *Project to restore the monumental complex of Khôr Rori*.

### *Authenticity*

The authenticity of the sites is not open to question. Three are archaeological sites that have had no inhabitants for centuries and the fourth is a natural site in a desert area.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited Oman in January 2000.

### *Qualities*

The four sites that make up this nomination provide a comprehensive picture of one of the most important trading activities of the ancient and medieval world. Wadi Dawkah represents the natural forests of frankincense trees, now much depleted, Shisr is an oasis on one of the caravan routes along which the frankincense was moved, and Khôr Rori and al-Balid were the ports from which it was shipped to destinations in Asia, North Africa, and Europe.

### *Comparative analysis*

There are other countries with sites comparable to these (except, perhaps, for the substantial frankincense forests), but none can offer the same group that so admirably illustrates this trade.

### *ICOMOS comments*

In its earlier evaluation, ICOMOS made the comment that, although the properties were protected under Royal decree, they were so far lacking in management plans. This is a matter of concern, given that it was clear from the dossier that tourism plays an important role in their nomination.

The Bureau was informed at its meeting in June 2000 that a management plan was being drawn up and would be ready for study before 1 October. The Bureau therefore referred this nomination back to the State Party, requesting the provision of the management plan. This had not been

received by ICOMOS when this evaluation was prepared for printing.

### **Brief description**

The frankincense trees of Wadi Dawkah and the remains of the caravan oasis of Shisr and the ports of Khor Rori and al-Balid dramatically illustrate the trade in frankincense that flourished in this region for many centuries.

### **Recommendation**

That, subject to the management plan being available by 1 October and found to be in conformity with the requirements of the *Operational Guidelines for the Implementation of the World Heritage Convention*, this property be inscribed on the World Heritage List on the basis of *criteria iii and iv*:

*Criterion iii* The group of archaeological sites in Oman represent the production and distribution of frankincense, one of the most important luxury items of trade in the Old World in antiquity.

*Criterion iv* The Oasis of Shisr and the entrepots of Khor Rori and Al-Balid are outstanding examples of medieval fortified settlements in the Persian Gulf region.

ICOMOS, September 2000

## Bolgar (Russian Federation)

No 981

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | The Bolgar Historical and Architectural Complex                 |
| <i>Location</i>    | Republic of Tatarstan, Spasski Raion (District), Town of Bolgar |
| <i>State Party</i> | Russian Federation  |
| <i>Date</i>        | 29 June 1999  |

### Justification by State Party

The Bolgar Historical and Architectural Complex is the world's most northerly monument of medieval Islamic architecture and a unique example of the Bulgarian-Tatar architecture of the 13th-14th centuries. It is unrivalled as an historical monument, testifying to vanished states (Volga Bulgaria, the Golden Horde) and a lost culture and way of life. It exerted considerable influence on the development of culture and architecture in the 10th to 15th centuries.

The complex provides archaeological evidence of the past, which suggests human occupation since the middle of the 1st millennium BCE. It is an outstanding example of building design, and the architectural and landscape ensemble illustrates several important periods in the history of humankind. The earliest monuments date back to the Mesolithic period. A series of Neolithic and Bronze Age monuments have been recorded in the Aga-Bazar area and the former Lake Stepnoe. There are several finds from the Early Iron Age and late Roman coins have been found in the town of Bolgar.

Bolgar is where the Volga Bulgarians, ancestors of the Kazan Tatars, officially embraced Islam in 922, and it has been a place of Muslim religion and pilgrimage since the 16th century. It was the seat in the 13th century of the first capital of the Golden Horde (the headquarters of Batu-Khan and Ulus Djuchi), where the earliest Golden Horde coinage was minted in the reign of Berke in the 1250s.

The complex has been visited by many eminent poets and writers, scholars, and artists from the 13th century onwards. It was also one of the first localities in the Russian Empire in which government was made aware of the need for the preservation and restoration of monuments.

The cultural landscape has remained intact for a thousand years. The Ierusalemkii ravine has existed since pre-Mongol times. The boundaries and fortifications (moat and rampart) of the Bolgar archaeological site have remained unchanged

up to the present day, as has the boundary of the village founded in the 18th century.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List. However, it may be inferred that it wishes the property to be considered for inscription under **criteria i, ii, iii, iv, and vi.**]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*.

### History and Description

#### History

Because of its military and commercial strategic location at the confluence of the Volga and Kama rivers, the town of Bolgar played an important role in the history of the peoples of the Volga area in the medieval period. In the 10th-11th centuries the small, strongly fortified town was the capital of Volga Bulgaria, one of the largest early medieval states in eastern Europe. In the 12th century it was replaced as the capital by Bilyar, but it continued to grow, because of its flourishing trade with Rus and central Asia. New defensive walls were built, and its area grew from 9ha to 12ha, and then to 24ha by the early 13th century.

The Mongols seized and burned Bolgar in 1236, and dismantled its fortifications. It became one of the *uluses* subject to the Djuchids, part of the Golden Horde. It was the first capital of the Golden Horde and the centre of the Bulgarian *Ulus Djuchi* in the 13th-14th centuries. It was under the Mongol ruler Berke that the cathedral-mosque was built.

Although the political centres of the Golden Horde had by now moved further north, Bolgar grew into a strongly defended, prosperous town in the 14th century, eventually covering some 360ha. Trade expanded and specialized crafts and trades developed, including the production of cast iron, two centuries before western Europe. Many monuments were built - palaces, caravanserais, mosques, *madrasahs*, baths, mausolea, etc - and effective systems of water distribution and drainage were installed.

Internal feuding within the Golden Horde at the end of the 14th century led to unrest and campaigns by Mongol and Russian expeditions. By the mid 15th century it had declined sadly, even its name being transferred to another town (probably Kazan). In the 16th century the lands of the former Bulgarian state were annexed by Russia, and an Orthodox monastery was established for a short period in the 18th century. The Bulgarian mausolea were used as quarries for monastic structures.

When the monastery closed down in the 1770s the small village settlement that replaced it was named Uspenskoe, and later Bolgary. Like the monks the villagers used the ruined buildings as sources of construction material for their houses and church. By 1870 little remained save scanty ruins represented by nothing more than their foundations.

## Description

The Bolgar Historical and Architectural Complex is situated in the edge of the Volga river terrace, to the east of the town of Bolgar. The earth rampart around the site is up to 5m high in places and is surrounded by a moat 2m deep; it encloses an area of 380ha. The site is roughly triangular, with its apex facing south. The north-eastern part of the site is occupied by two ravines, the Large and Small Ierusalemkii, which form three promontories; it was on the most westerly of these, formed by the Large Ierusalemkii ravine and the edge of the 30m high river terrace, that the site of the earliest occupation of Bolgar is to be found.

Archaeological excavations have identified seven horizons:

- I. Modern period (20th century);
- II. Russian historical period (late 16th to 19th centuries);
- III. Kazan Khanate (mid 15th to 16th centuries);
- IV. Golden Horde period (late 13th to early 15th centuries);
- V. 2nd Pre-Mongol period (11th to 13th centuries);
- VI. 1st Pre-Mongol period (9th to 10th centuries);
- VII. Pre-Bolgar settlements (from mid-1st millennium BCE).

The following are the main structures on the site.

### - The Cathedral Mosque (Tetragon)

Situated in the northern part of the complex, the Cathedral Mosque (so called because of its successive uses) was built in the mid 13th century and rebuilt for the first time at the end of that century and for the second time in the early 14th century. It is almost square in plan (45m by 46m) and constructed in limestone. The walls, four corner towers, the base of the portal and minaret, the floor, and some ornamental details survive. Stylistically it is the oriental tradition, but translated to a northern environment.

### - The North Mausoleum (Monastery Cellar)

This mausoleum was built in front of the Cathedral Mosque in the 1330s and re-used by monks of the Dormition Monastery in the early 18th century. The structure is in white limestone, with facings of tufa blocks. It measures 13m by 18m, and what remains consists of the foundations, the walls cores, pointed door and window openings, and corner chamfers passing from the rectangular base of the main chamber to the octahedron and the circular base of the cupola.

### - The East Mausoleum (Church of St Nicholas)

Located close to the eastern facade of the Cathedral Mosque, this was also built in the 1330s, and is similar in form and construction to the North Mausoleum. It was converted into a Russian Orthodox church in the early 18th century.

### - The Church of the Dormition

The Church of the Dormition of the Theotokos is situated in the centre of the site. The verticals of its main building and bell-tower dominate the site and can be seen for a long distance around. It was built in 1732-34 with money donated by a Kazan merchant, in provincial Baroque style. Elements of earlier buildings were used for its foundations, and the walls plinths are Bolgar gravestones with Arabic and Armenian inscriptions.

### - The White Chamber

Built in the 1440s, the White Chamber takes its name from the white limestone blocks used in its construction and the lime plastering of the interior. The northern part (which was the antechamber of the bath-house) is built in brick. It is made up of several rectangular spaces of different sizes: overall it measures 33m by 17m. It is an excellent example of 14th century Bulgarian architecture, and its form is modelled on the bath-houses to be found in central Asia, the Crimea, and Transcaucasia.

### - The Red Chamber

This ruined 14th century building is on the banks of the Volga, below the Cathedral Mosque. It is what remains of a bath-house, its name deriving from the colour of the internal paintwork. The foundations and lower parts of the walls survive, along with the under-floor heating channels, water supply system, drainage, etc.

### - The East Chamber (Khan's Palace or Bath-House)

This mid 13th to early 14th century public bath-house has been severely slighted for building materials. Its layout resembles that of the Red and White Chambers, but it is larger than either.

### - The Black Chamber

This structure lies 400m to the south of the Cathedral Mosque. It was built of white limestone in the mid 14th century. It is plastered inside and decorated with alabaster mouldings. It was the khan's courthouse and is the lone surviving civil building from this period.

### - The Lesser Minaret

The survivor of two minarets (the larger collapsed in 1841), it lies some 500m south of the central complex of the Cathedral Mosque. It was built in the early 14th century of dressed tufa and limestone blocks, on the pattern of the now disappeared Great Minaret. Its base in the form of a cube passes smoothly via flat triangular bevells to an octahedral intermediate tier. In plan its greatest extent is 4m by 4m and, without the tent top, it is c 10m high. It is the only monument of the Bolgar complex that has survived intact to the present day.

### - The Khans' Shrine

Some 15m north of the Lesser Minaret, in a former cemetery, is the early 14th century Khans' Shrine, which was reconstructed for multiple use a quarter of a century later. It is a small structure, portal-less, measuring 8.5m square, and domed. Eight graves in *tabut* boxes, some under brick gravestones, have been revealed.

### - Other mausolea

Nine more mausolea surviving to foundation level and four dug into the hillsides are also known from the Bolgar Historical and Architectural Complex. All are in limestone and were built between the mid 14th and the early 15th century.

### - The Small Town

This area is situated to the south of the Black Chamber. It is a small area surrounded by a low rampart and shallow moat. Within it there is another area defined by rampart and ditch and enclosing stone buildings. There is a fort on the most

exposed side of the ensemble. The architecture is similar to that elsewhere in the Complex, though the monumental entrance gate is unusual in that its construction involves both stone and timber-framing, a technique probably derived from pre-Mongol Rus (eg Kiev, Vladimir).

- The Greek Chamber

This is a Christian church situated on the Volga terrace west of the fortifications. It was built in the 14th century using carefully dressed stone blocks. Only the foundations and the two or three lower courses of masonry survive.

## Management and Protection

### *Legal status*

The Bolgar Historical and Architectural Complex was included on the Federal (All-Russia) Historical and Cultural Heritage List by Decree of the Council of Ministers of the RSFSR No 1327 of 30 August 1960. It was created by Decree of the Council of Ministers of the TASSR No 222 of 14 April 1969. These two measures ensure its protection from all forms of intervention without authorization, as laid down in the 1978 RSFSR Law on the Protection and Utilization of Historical and Cultural Monuments and the 1996 Law of the Republic of Tatarstan on the Protection and Utilization of Cultural and Historical Values.

The protected zone of the Complex is delimited by the area of the archaeological site itself with a zone round the ramparts 50m wide, plus the ruins of the Small Town and the Greek Church. The total area is 415ha.

### *Management*

The entire area of the Bolgar Historical and Architectural Complex is the property of the Republic of Tatarstan. Responsibility for the individual protected monuments is vested in the Main Office for State Control of the Protection and Utilization of Historical and Cultural Monuments, which is part of the Ministry of Culture of the Republic of Tatarstan.

The Bolgar Public Historical and Architectural Reserve administration is responsible for the management of the exhibition building, the administrative office, the collections building, the excursion centre, the Museum of the History of the Town of Spassk/Kuibyshev/Bolgar, the museum artefact repair office, and other technical installations.

There is a series of plans relating to cultural heritage at federal and republic level. The most recent and relevant are decisions of the Kuibyshev District Soviet of People's Deputies of the TASSR of 1978 and 1984, dealing with the management and improvement of the Bolgar Historical and Architectural Complex.

There are programmes relating to the management of the Complex within the plans and decisions referred to above. Reference is made in the nomination dossier to a management plan. The main areas of work are listed as:

- Archaeological study, protective and rescuing work;
- Acquisition, control, and storage of collections, stock-taking, and cataloguing of museum holdings;
- Restoration, conservation, reconstruction, engineering protection, and organization of museum displays;

- Development of the territory of the preserve and organization of museum displays;
- Development of the material base and engineering updating of the preserve.

However, no details of this plan were provided with the nomination dossier.

Funding for work on the Complex is contributed from the federal and Republic of Tatarstan budgets and that of the Spasski *raion*. There is also a contribution from visitor fees of various kinds. These totalled US\$ 189,367 in 1998 and US\$ 59,433 for the first five months of 1999.

## Conservation and Authenticity

### *Conservation history*

One of the earliest campaigns for the preservation of the surviving stone buildings was launched by Peter I in 1722, when he visited the site. However, it is apparent that this had little real impact on their continued preservation. It is worthy of comment, however, that the foundation of the monastery in 1712 had a positive influence on the conservation of the earlier remains, since a number of these were incorporated into the new structures and thus preserved.

When the 4th Archaeological Congress was held in Kazan in 1877 the need for protection was recognized, and the Society for Archaeology, History, and Ethnography carried out repair and maintenance work in the decades that followed.

After the 1917 Revolution, protection of the monuments was assigned to the Department for Museums and Protection of Monuments of the Past, Art, and Nature under the Academic Centre of the Tatar People's Commissariat of Education. A renovation plan was drawn up in 1923 and executed in 1926, work being carried out on many of the major monuments.

Systematic archaeological study of the remains has been in progress, with some interruptions, since the late 1930s, and continuously since 1954. Large-scale archaeological investigations of the entire site began in 1969. Systematic restoration work began in 1960s and is still in progress.

### *Authenticity*

There is a substantial archive of written and graphic material relating to Bolgar that goes back to the 14th century. The records from the first half of the 19th century, in particular are especially valuable in this respect. This has made it possible to evaluate the extent to which there have been interventions that affect the authenticity of the remains that are extant today. It is evident that none of the surviving buildings looks significantly different from how it appeared 100, or even 200, years ago. It has also permitted restoration and renovation projects to be carried out which respect the authenticity. These projects have been restricted to structural reinforcement and anastylosis, and so it may be asserted with confidence that the level of authenticity is high.

However, it is necessary to enter a caveat here in respect of the reconstruction of the Great Minaret. No information was supplied about the extent or nature of this reconstruction. It is also not known whether it is proposed to reconstruct the mosque itself. This would not be desirable, since it would give an inaccurate impression of Bolgar: at no time in history did the minaret and the church stand side by side as functioning buildings.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited the Bolgar Historical and Architectural Complex in February 2000.

### *Qualities*

The importance of the Bolgar Historical and Architectural Complex lies in the fact that the medieval remains present a comprehensive picture of Islamic architecture at the north end of its range, intermingling with the existing Bulgarian culture and that of the Mongol Great Horde.

### *Comparative analysis*

There is a number of sites in the region which contains relics of Volga Bulgaria and the Great Horde, such as Bilyar, Suvar, Djuketau, Kashan, Valyn, Chertovo, Tigashevskii, Solotarevskoe, Yurlovskoe, Tsarevskoe, and Vodyanskoe. However, the remains at Bolgar are more extensive and contain a better illustration of the fusion of cultures in the Middle Ages. The Seljukist oriental architecture coming from further south was adopted by Bolgar master-craftsmen, but they adapted it to the long-established techniques of the pre-Mongol period.

ICOMOS has reservations, however, about the validity of the comparanda included in the nomination dossier. It is of the opinion that the comparative study should be broadened so as to take into account settlements outside Tatarstan, such as the empire of the Il-Khans, where Seljuk art and architecture also had a profound influence.

### *ICOMOS comments and recommendations for future action*

ICOMOS is concerned about the reconstruction of the large minaret (see "Authenticity" above). It also has reservations about the planned industrial zone on the banks of the Volga. The expert mission was given to understand that this had been halted, but it was not clear whether the project had been abandoned permanently. This would be eminently desirable, because it would have a serious adverse impact on the setting of the monument, which is at present irreplaceable.

No reference is made in the nomination dossier to the farmhouses, largely 19th century, that are located within the nominated area. Consideration should be given to purchasing some of these and making use of them for tourism purposes.

The interior of the Black Chamber, the best preserved of the historic buildings on the site, gives an unfinished impression. Consideration should be given to a more unified surface treatment and utilization of the building to house part of the museum collection.

Slight modifications should be made to the boundaries of the protected area: to the south, where part of the suburb (Small Town) appears to have been excluded, and the traces of settlement on the long island which disappeared when the dam caused a rise in the water level but which should be given protection.

## Brief description

The Bolgar Historical and Architectural Complex is a large archaeological site, defined by a massive rampart and moat. The ruined buildings that it contains date from the 12th to

14th centuries and illustrate the adaptation of oriental Islamic art to the building traditions of the region.

## Recommendation

At the meeting of the Bureau in June 2000 this nomination was *referred back* to the State Party, requesting more detailed information about the reconstruction of the Great Minaret and any plans for reconstruction of the mosque, confirmation that the industrial project has been definitively abandoned, and a more detailed comparative analysis. At the time this evaluation was prepared for printing, there had been no response to this request. In the event that this information is made available and found to be satisfactory, ICOMOS recommends that this property be inscribed on the World Heritage List on the basis of *critera iii*:

*Criteria iii* Bolgar represents unique testimony to the history and culture of the Tatars and to the empires that they founded, in particular the empire of the Golden Horde.

ICOMOS, September 2000

## Saint-Louis (Senegal)

No 956

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Island of Saint-Louis (Ile de Saint-Louis) |
| <i>Location</i>    | Region of Saint-Louis                      |
| <i>State Party</i> | Senegal                                    |
| <i>Date</i>        | 17 September 1998                          |

### Justification by State Party

The historic centre of Saint-Louis is a colonial town; it is unique in this type of heritage partly owing to its relationship with water, being situated between two arms of the Senegal River, and partly to the novelty of the surrounding quays and the linkage with the system of transversal roads. No other colonial cities have the same characteristics. Saint-Louis has had considerable influence in the parts of Africa that were under French dominion and even further, particularly because of its architecture but also in terms of education, culture, craftsmanship, and services. The masons, joiners, carpenters, and jewellers have swarmed even into Anglophone regions, where they have worked and trained the natives in their crafts. **Criteria ii and iv**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### *History*

The Island of Saint-Louis was not inhabited before the arrival of the Europeans. The region belonged to the kingdom of Walo and was subject to exploration by Portuguese, Venetians, and Dutch from the 15th century onwards. There were a number of initiatives, particularly in the 17th century, when some settlements were established in the region. In 1633 the French decided to establish the first chartered company in Senegal, the Cap-Vert Company. The island at the mouth of Senegal River was selected in 1659 when, after some unsuccessful attempts, the Frenchman Louis Caullier chose this site for the fortification of the company. Several other companies followed the Cap-Vert

Company, and the English occupied Saint-Louis on three occasions, in 1693, in 1779, and from 1809 to 1817.

Initially unhealthy and inhospitable, the island also lacked building materials, until it was discovered that the plentiful masses of oysters could serve for lime production and road construction. Gradually the settlement of Saint-Louis developed its commercial activities, trading rubber, leather, gold, ivory, and cereals as well as dealing in slaves. To these were added the need for education and building of schools.

At the beginning of the 19th century the settlement had some 8000 inhabitants. In 1828 an urban master plan established the street pattern and regulated the development of the town, starting from the old fortification as the basic reference. The real development of the town, however, took place from 1854, when Louis Faidherbe was nominated governor. Thus from 1854 to 1865 Saint-Louis was urbanized. It was nominated the capital of Senegal in 1872 and reached its apogee in 1895 when it was nominated the capital of West Africa.

In this period Saint-Louis became the leading urban centre in sub-Saharan Africa, as well as the centre for the diffusion of cultural and artistic activities. The first museum of the industry, ethnography, and history of West Africa was opened in Saint-Louis on 15 March 1864. In this period the schools and other public institutions and services, as well as the first Senegalese military battalion, and a Muslim court of justice, were established.

The period of peace in the colony contributed to the development of economic and commercial activities, thus favouring the expansion and influence of the town. However, in 1902 Saint-Louis lost its status as the capital of West Africa and in 1957 it ceased being the capital of Senegal. This meant the departure of the French garrison with the military and their families and the closure of a number of offices and shops; the last to close were the customs in 1963. The French population was drastically reduced. At the same time, however, the overall population continued to grow, being 55,600 in 1960, 90,000 in 1976, and 150,000 in 1997.

The town has developed both on the Langue de Barbarie (the ridge against the Ocean) and in Sor on the continent. There has also been overpopulation in the old town, where some older structures been at risk of collapse. An new urban master plan was prepared in 1983 in order to regulate the situation, and also to provide for the protection of the historic areas. At present the city has revived its economy (based on fishing and agriculture) and tourism (international festivals, exhibitions, sports, etc.). The University of Gaston Berger was opened in 1992. A new airport was recently inaugurated in Saint-Louis to facilitate access. The growth of the city is giving the authorities the same concerns as any other large African city, including illegal occupation of land and environmental problems.

#### *Description*

The Island of Saint-Louis is articulated in three parts: the Nord quarter, the Sud quarter, and the Place Faidherbe and the Government Palace in the centre. The entire settlement is situated in a magnificent lagoon formed by the two arms of the Senegal River, which separate it from the maritime part of the town and from the Sor quarter on the continent. The long and narrow, almost rectangular, island is about 2500m long in the north-south direction and about 350m wide on average. The bridge of Moustapha Malick Gaye (formerly

Servatius) links the island to a ridge of land in the west, the Langue de Barbarie, which protects it from the Ocean. The Faïdherbe bridge, constructed at the end of the 19th century, links the town to the mainland and the area of Sor. The climate is tropical with a dry period from November to June.

The zone proposed for inscription consists of the central part of the Island of Saint-Louis, about 350m x 1300m. A buffer zone has been identified, mainly consisting of the water across the two arms of the Senegal River, east and west of the historic town, as well as of narrow areas of land of about 50m, to the north and south of the proposed zone.

The urban fabric of the old town is based on the orthogonal grid plan of 1828. There are four streets running north-south and a large number of short alleys crossing the island east-west. As a result there are blocks of different dimensions: 30m x 30m, 30m x 75m, and larger. The island is encased by a system of quays, which are a reference to all streets in the east-west direction. The urban layout gives the town its particular character and specificity. From the architectural and aesthetic point of view the quality of the two- or three-storied colonial buildings is distinguished in the form of wooden balconies with wrought-iron grilles, roofs with red tiles, and the doors and windows with wooden shutters.

The main historic buildings include the ancient fort, the *Hôtel du Gouvernement*, the Governor's Palace, which marks the centre of the island, the place where the first settlement was established. This ensemble has been modified to a great extent over the centuries, particularly in the interior, but it still conserves the exterior, although with some additions. The *Cathedral* is situated next to the Governor's Palace and was built with the voluntary contribution of the citizens, completed in 1828. The military barracks, called *Rognat Nord* and *Rognat Sud*, were constructed in 1837 in the centre of the town, on both sides of the *Place Faïdherbe*. Together with the Governor's Palace they form a classical composition in axis with the *Servatius Bridge*. The building of the *Regional Assembly for the River* has existed since 1825, first in a more modest form. It was extended to house a primary school in 1839, and after 1873 it was used for the colonial archives. Subsequently the building has provided the premises for various public authorities. A rather large complex, it is articulated with pilasters and balconies. It is in a good state of repair. Other buildings include *Faïdherbe Bridge* inaugurated in 1897 (506m long), the *Civic Hospital* built in 1822, and the *Great Mosque of the North*, built starting in 1838.

## Management and Protection

### *Legal status*

The owner of the Island of Saint-Louis is the State of Senegal; individual buildings have a mixed ownership, including public authorities and private individuals or institutions. As a result of inheritance succession, many buildings may have several proprietors, which complicates administration and restoration.

The legal instruments for the protection and management of the historic centre of Saint-Louis include the law for the protection of sites and historic monuments (71-12/1971), the decree for the application of the law (73-746/1973), and the decree declaring Saint-Louis a zone of urban renovation (76-277/1977).

### *Management*

The town received an urban master plan in 1928, and this has been the basis of its further development.

Louis Barge International prepared the first urban master plan (*plan de sauvegarde*) for the historic centre of Saint-Louis in 1983. Krzysztof Pawlowski prepared the second plan in 1984. A third plan with technical guidelines dates from 1997 and was the responsibility of Cabinet Archi + de Fodé DIOP. There are no regional development plans with an impact on the historic town.

The planning and management are the responsibility of the public authorities, including the Ministry of Culture and the Ministry of Urbanism and Habitat (Dakar), as well as the Municipality of Saint-Louis. The authorities collaborate with the Bureau d'Architecture des Monuments Historiques for the implementation of the guidelines. The Syndicat d'Initiative et de Tourisme and the Convention des Saint-Louisiens participate in their fields of competence. Itineraries have been identified for visitors, including visits to major historic buildings.

There is, however, a lack of resources, and particularly of qualified technicians to control the works and to sustain building owners in their projects.

## Conservation and Authenticity

### *Conservation history*

The conservation of the historic fabric is reported to have been satisfactory until the middle of the 20th century, when the capital of Senegal was transferred to Dakar. Since this date the old town has suffered from the lack of attention and means and has faced increasing degradation.

The historic centre has been inscribed on the list of protected sites since 1975 and it was identified as a zone for urban renovation in 1976 (Decree No 76-271).

Nevertheless, more and more buildings are getting into a hazardous state, risking collapse. Unauthorized ad-hoc repairs and works have been undertaken by owners or occupants which have undermined the character of the historic buildings. A certain amount of restoration work has been carried out in recent decades, conducted on listed historic buildings by the public authorities. Priority has been given to buildings and structures of architectural value that are still in functional order or risk ruin. However, the lack of resources has seriously limited the possibilities of public intervention. In fact, the current poor state of repair reflects the economic situation. In recent times, it has been necessary to demolish buildings for reasons of public safety.

### *Authenticity*

The removal of the capital of Senegal from Saint-Louis to Dakar has seriously undermined the conservation of the old town. Up to the present the historic town has retained its historic integrity and character and most of its authentic historic fabric. However, the state of conservation of many of the buildings is not satisfactory.



## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited the site in June 2000.

### *Qualities*

The location of the historic town of Saint-Louis on an island at the mouth of the Senegal River gives it a special quality of setting. The regular town plan, the system of quays, and the characteristic colonial architecture and public buildings give Saint-Louis its particular quality and identity. Furthermore, it has been a cultural and economic centre that has influenced the whole of West Africa, particularly in the 19th century.

### *Comparative analysis*

The historic town of Saint-Louis is a French colonial city and can therefore be compared with Gorée and Rufisque in Senegal and Bingerville in Côte d'Ivoire. The Island of Saint-Louis, however, is very different in its urban layout and character by comparison with Gorée, which is already on the World Heritage List. The other two towns have not been protected and are in poor condition. Through its history as a capital city, Saint-Louis has also acquired a more important architectural heritage than could be found in the other towns of West Africa.

### *ICOMOS comments*

The report of the ICOMOS expert mission recommended that the entire island be included in the nomination area, considering that it forms an indivisible unity. The buffer zone should consist of the two branches of the river, extending some 500m downstream, as well as including the Langue de Barbarie.

Furthermore, the report stressed the need for a special office to be established for the conservation management of the protected area, providing this office with the necessary expertise, facilities, and resources.

## Brief description

Founded as a French colonial settlement in the 17th century, the Island of Saint-Louis was urbanized in the mid 19th century. It was the capital of Senegal from 1872 to 1957 and played an important cultural and economic role in the whole of West Africa. The location of the town on an island at the mouth of the Senegal River, its regular town plan, the system of quays, and the characteristic colonial architecture give Saint-Louis its particular quality and identity.

## Recommendation

The outstanding universal value of the site is recognized. However, the nomination should be *referred back* to the State Party to provide guarantees of the urgent establishment of offices and facilities integrated with the necessary expertise and resources for the long-term management of the site. Furthermore, it is recommended that the entire island be included in the nominated area, considering that it forms a conceptual unity.

In the event of the State Party's acceptance of these conditions, it is recommended that the site be inscribed on the World Heritage List on the basis of *criteria ii and iv*.

**Criterion ii** The historic town of Saint-Louis exhibits an important exchange of values and influences on the development of education and culture, architecture, craftsmanship, and services in a large part of West Africa.

**Criterion iv** The Island of Saint-Louis, a former capital of West Africa, is an outstanding example of a colonial city, characterized by its particular natural setting, and it illustrates the development of colonial government in this region.

ICOMOS, September 2000

## Vall de Boí (Spain)

No 988

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | The Romanesque Catalan Cultural Landscape of the Vall de Boí                             |
| <i>Location</i>    | Autonomous Community of Catalonia, Alta Ribagorça Region, Municipality of La Vall de Boí |
| <i>State Party</i> | Spain  |
| <i>Date</i>        | 28 July 1999   |

### Justification by State Party

The largest concentration of Romanesque art in Europe is to be found in the Vall de Boí. The group of exceptionally well preserved rural churches constitute a unique example of the cultural tradition which flourished in 12th century Catalonia. The Romanesque churches and the villages in which they are located form an excellent example of a cultural landscape which bloomed in a harmonious way in a natural setting in which the wealth of the environment has remained intact.

The nine Romanesque churches of the Vall de Boí are a masterpiece of their period and result from the human creative faculty. The Lombard Romanesque style in these Pyrenean churches took on an indigenous form of expression in which the rural spirit manifests itself in remarkable ways, such as the chain of elegant bell-towers which stretch throughout the Valley.

#### Criterion i

The Romanesque Catalan cultural landscape of the Vall de Boí furnishes unique evidence of the manifestation of an international artistic style (Lombard Romanesque or Early Romanesque) which, adapted to an isolated mountain environment and lying outside the great medieval religious routes, reflects an individual artistic personality and great powers of expression.

The Vall de Boí is the cradle of Catalan Romanesque art and bears unique witness to an indigenous cultural tradition which has survived since the 11th century. The churches of Sant Climent de Taüll, Santa Maria de Taüll, Sant Joan de Boí, Santa Eulàlia d'Erill la Vall, La Nativitat de Durro, Santa Maria de Cardet, and Santa Maria de Còll have remained open for religious use since they were consecrated during the 11th and 12th centuries.

It should be added that, as well as the indisputable architectural value of the group in the Vall de Boí itself, the National Museum of Catalan Art (MNAC) in Barcelona (the capital of Catalonia) contains wall paintings that once decorated the main churches. The decoration of the apse of

Sant Climent de Taüll is acknowledged to be one of the masterpieces of Romanesque art.

The nomination to the World Heritage List of the architectural group of Romanesque churches in the Vall de Boí is completed with the inclusion of the wall paintings from Sant Climent de Taüll, Santa Maria de Taüll, and Sant Joan de Boí now in the MNAC in Barcelona. The exceptional nature of this nomination of properties that are distant in geographical terms is justified for historical reasons of the highest order. During the 1920s the Catalan cultural authorities removed these paintings from the Boí churches because of the danger of their being exported abroad at a time when there was no legal control of the cultural heritage in Spain. As a result of this rescue operation, which is unique in the annals of European art, the paintings are now on permanent display in the Barcelona museum, which has been recently renovated.

#### Criterion iii

The group of Romanesque churches in the Vall de Boí is a remarkable example of an important constructional style in human history, like that of Romanesque art, to which it contributes characteristics that are appropriate to both its religious and its secular aspects. The churches constitute the cultural elements that are essential and distinctive of this region.

As a cultural landscape, the Vall de Boí illustrates the continuous occupation of an area of land. The churches were built in the Middle Ages at the instigation of a single family, as a sign of affirmation and geographical settlement at the time that historical Catalonia was created.

#### Criterion iv

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. As presented in the nomination, it is also a *cultural landscape* as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

### History and Description

#### History

The Arab invasion and occupation of the Iberian peninsula never penetrated the valleys of the high Pyrenees. Despite their inaccessibility, these valleys were exposed around the beginning of the 2nd millennium to ideas and cultural influences, brought there by merchants, by itinerant monks and by Christian pilgrims travelling to Jerusalem and Santiago de Compostela.

Moreover, of the three Christian territories in Spain at that period, Catalonia was in better contact with outside influences than the kingdoms of Navarre or León. It was a mosaic of the small fiefs of counts, who paid little heed to their Frankish nominal overlords. In the 11th century Ramon Borrell II established the hegemony of Barcelona and created a dynasty which survived until the early 15th century. New cultural styles were brought into Catalonia from Italy, particularly Lombardy, and their fruits are to be seen in the religious ensembles of Vic, Cuixà, and Ripoll. Many craftsmen and artists came to Catalonia from this region of Italy, and testimony to their influence is given by the fact that

the word *lombard* became synonymous with "stonemason" or "supervisor" in Catalonia. It was from here that Romanesque architectural and artistic influences were diffused throughout the Iberian peninsula in the 13th–15th centuries.

This new cultural movement was late in reaching the remote Vall de Boí. The exceptional number of Romanesque churches in the valley, which has supported a relatively low population since the end of the Middle Ages, is attributed to the fact that large quantities of silver came into the region, especially in the first decades of the 12th century, during the campaign to recover Barbastro and Saragossa. The counts of Erill took part in this campaign and drew handsome profits from it. They devoted considerable portions of their gains to embellishing their villages with handsome churches in the new style.

#### *Description*

The Vall de Boí is situated in the high Pyrenees in the Alta Ribagorça region, some 120km due north of Lleida. The deep valley is screened by the high peaks of the Beciberri/Punta Alta massif. Its scenery is one of woodland and meadows, adjoining and surrounding the small villages with their Romanesque churches. There is little industry - no more than two flour mills, a sawmill, some woollen weaving, and lead mining near Durro. The sulphur and mineral content of the waters of the area is the source of the small thermal establishments in the valley.

The layouts of the villages follow the feudal pattern of individual houses grouped around a main central building (church or castle) or main road (usually on Roman roads). Each has a small open space for meetings and festivals, their shape being determined by the alignments of the buildings that form them. Some of the villages rise steeply up the mountainsides, the houses being connected by ramps (*pujadors*). Only at Boí has a medieval gateway been preserved.

The tall towers of the churches served both to house the bells and to act as lookouts in case of attack. Alongside each of them is the walled village cemetery. The streets are paved with stone slabs or cobbles, their settings varying according to the local topography. They are now being replaced with modern materials (eg in Taüll and Boí).

Water is brought to the villages by means of channels linked with mountain streams and terminating in the central open spaces. Here it is available in drinking troughs for humans and domestic animals. Such troughs are prominent features and informal meeting places in the main spaces within the villages. In a carefully judged system of narrow leets, water is also intercepted as it descends the Valley sides for agricultural purposes. Construction is such that, when full, the leets across the top of enclosed fields gently overflow and deposit a thin layer of water and silt across the grass which is so vital to the pastoral way of life. Such a method of montane irrigation requires consistent maintenance.

The houses consist of the central residential portion, rectangular in plan, but considerably modified over the centuries by the addition of outbuildings, stables, etc. They form interior yards, closed by the buildings and by high stone walls. All the walls are built of dressed and undressed stone blocks. The oldest structures retain their original medieval lime mortar, which has hardened over the centuries, but elsewhere modern mortars are used. Most are

plastered and whitewashed or painted: weathering has given them an attractive mottled appearance.

The doorways on the ground floors of the older buildings are in stone, their rounded arches being formed using voussoirs. They normally have double wooden doors and are reached by means of ramps or staircases of stone. The window-frames, which may be small or large according to their orientation, are also in stone. Those at the lowest level are small, resembling loopholes, to prevent access by humans or animals. The windows on the upper storeys open out on handsome balconies, in wood or wrought iron.

The roofs are generally pitched, the oldest of them covered with stone slabs and the more recent ones with the local slate. There are small quarries adjacent to each of the villages from which their buildings materials were obtained.

Other common features are cellars for storing food and wine, elevated granaries, hay and straw barns, and exterior stone bread ovens. The severe winter climate has resulted in the creation of covered passages between the different buildings of a single property, at first-floor level.

Outside the villages are to be found animal houses built on the steep mountainsides. These are at two levels, each with its own entrance. The lower one was for sheltering animals and the upper for storing straw. Across the landscape are to be found small huts used by shepherds. These are simple structures built of stone, using a mortar of earth and straw. They are usually to be found alongside an enclosure formed of small drystone walls.

Brief notes follow on the villages within the Vall de Boí.

#### - Barruera

Barruera is located at a strategic point, where the Vall de Boí widens out. The village extends along the single main street (on the route of a Roman road), with narrow streets leading to the remaining older part of the village and small blind alleys opening off it. In the Middle Ages the settlement was much larger, linked with a now disappeared abbey. Its parish church of Sant Feliú lies outside the village immediately above the river flood plain. It has a single nave (the only survivor of the three in its original design) with a semi-circular apse, decorated on the outside with arches and pilasters. There is a square transept on the south side; two square chapels were added in Gothic style to the main nave. The church is entered through the western facade, also Gothic; the bell-tower must have been renovated at around the same time, probably in the 16th century.

#### - Boí

The fortified centre of Boí is also on the route of an ancient road, leading to a Roman thermal establishment. It is situated on the right bank of the Sant Martí river, between two high rocky outcrops in the centre of the Valley. The three bell-towers of Boí, Taüll, and Erill la Vall are intervisible, a notable defensive feature.

The houses cluster round the defences of the castle, known from as early as 1079. The strength of its defences is reinforced by the two outcrops and the ravine of the Sant Martí river. At the present time the layout of the village is based on two streets, lined on the one side with the defensive towers and on the other with typical tenant farmers' houses. There is a number of communicating passages between the properties of single owners. Several of the buildings that are

integrated into the main defensive wall have been listed by the Architectural Heritage Services of the Generalitat de Catalunya by reason of their excellent state of conservation and the special features that they exhibit.

The church of San Joan is situated at the entrance to the village. It underwent considerable alteration in the 18th century; however, it retains its original basilical layout of three naves with apses at the eastern ends of the two flanking ones. The naves are separated by vaulted arcades supported on stout columns. There are windows in all the walls and access is through a doorway in the western end; there are traces of a no longer extant porch.

- Taüll

The village of Taüll, on a medieval route, has two centres, one around the square and the church of Santa Maria, with a number of medieval houses surviving relatively intact, and the other an elongated space along the old route (now a modern road flanked by new buildings) leading to Sant Climent. However, the importance of Taüll lies in its churches, acknowledged to be archetypes of the Vall de Boí Romanesque style.

The parish church of Santa Maria dominates the village. It has three naves, each with a terminal apse. Its construction shows that strict orthogonality was not always respected. The apses are elaborately decorated in Lombard style, with false arcading separated by pilasters and saw-tooth friezes. The main door on the west facade is a plain semicircular arch. The masonry is very carefully dressed and laid. The masonry of the bell-tower, by contrast, is rough and less carefully laid; the tower itself clearly antedates the main church, which is attributable to a major restoration project in the 18th century. Archaeological excavations demonstrated the former existence of a cemetery beneath modern paving immediately outside the church's south wall and have made it possible to define the layout of the original church.

The church of Sant Climent is located on a slight eminence on the ancient route between Taüll and Boí. It is the largest and best preserved of the churches in the Vall de Boí. Moreover, its characteristic Lombard Romanesque architecture and interior decoration make it the symbol of Catalan Romanesque architecture. It is basilican in plan, with three naves, each with a terminal apse. The side naves are separated by arcades of large columns. The doorway opens on the west facade, where vestiges of a porch can be discerned. The only windows that survive are at the east and west ends respectively.

The most imposing feature of Sant Climent is its bell-tower, at the south-east corner of the church. This is square in plan and soars from a simulated solid base to six storeys, each with wide bilobate windows (those on the third level are trilobate). The facades are decorated with vaulted friezes and pilasters.

The masonry of the church and bell-tower is composed of carefully laid granite blocks, with pumice for decorative elements and the window arches and columns. In places there is evidence remaining of the less meticulous masonry of the earlier church that stood here. The present structure is that of the building consecrated in 1123, replacing a late 11th century church.

- Coll

The late 12th century church of the Assumption lies outside this small village. It is basically Romanesque, with Gothic and later additions and modifications. It consists of a single nave with an apse. The semi-ruinous Gothic bell-tower is on the south side and four storeys high. Accessed by external steps to first floor level, its shell has preserved unweathered gargoyles on the earlier church, not otherwise present on the existing fabric.

- Cardet

Cardet is built on a rocky eminence dominating the entrance to the Vall de Boí which is just large enough to accommodate the score of houses that make up the village. Of these, several retain their medieval form to a considerable extent. The little parish church of Santa Maria lies at the extreme eastern end of the village, on the edge of a steep slope. However, despite its small size, the layout and development of the church are complex. It has a single nave with apse, as at Coll. Uniquely in this valley, a crypt occupies the space beneath the apse created by the need to keep the latter horizontal as the rock falls away. There is a small bell-frame at the west end; the facade contains some interesting elements that span a relatively long period of medieval design. It appears to have been founded in the 11th century, remodelled in the 12th or early 13th century, and then again in the 17th–18th centuries. The interior is untouched, retaining its Baroque and later fittings and furnishings.

- Durro

The buildings of this small village, built on a south-facing mountainside, extend up from the parish church of the Nativitat de la Mare de Déu along the single main street, which is on a medieval route. It contains a number of well preserved buildings of medieval origin that are characteristic of the domestic architecture of the valley. The church is a substantial structure with a long narrow single nave. However, it has undergone many transformations since the first Romanesque building was erected in the 12th century so that much of its original external appearance is masked or removed; its interior, however, has not been renovated in modern times, retaining Baroque and later features.

A winding path leads to the hermitage of Sant Quirc de Durro, on a low peak at an altitude of 1500m. It is a tiny church with a single nave and apse; there is a stone bell-frame on the west facade. There is a roof space accessible only from the outside which probably served as a granary and storeroom. It is very typical of small medieval hermitages in the Pyrenean region. Each village in the Vall de Boí had its own hermitage, characteristically high on one of the tracks leading into the mountains above it. This one has recently been renovated, its roof restored to its original height.

- Erill la Vall

This is a very small settlement, with four domestic ensembles of characteristic form. The church of Santa Eulàlia has a single long nave with a timber roof, which replaced a former barrel vault, the substantial supports for which are still visible. On the east end the nave terminates in a triple apse, the centre element of which was replaced at the beginning of the 20th century. Entrance is gained by a doorway in the north wall, protected by a porch. The 12th century bell-tower

is on the north side and rises to six storeys. It is interesting to note that the care given to the stonework decreases with each successive storey. It was originally faced with stone which has now disappeared, and so there is no evidence of what decoration may have existed.

As at Santa Maria de Taüll, restoration work has permitted archaeological excavations to take place at Santa Eulàlia, and these have revealed its successive transformations since the first building was erected in the 11th century.

## **Management and Protection**

### *Legal status*

All the churches and some of the buildings in the villages enjoy full protection under state, regional, and local heritage laws and other provisions. The villages and individual buildings are covered by strict town and country planning provisions, regulating such matters as the siting, height, roof-line, and building materials of new constructions and renovations. In general, provision seems to be about as all-embracing as possible or desirable.

The relevant statute is the Cultural Heritage Law (No 9/93) of the Generalitat of Catalunya, which protects both historic monuments and ensembles and historic and archaeological areas. Part of the valley, six of the villages (including the defences of Boí but not the village of Taüll), and all the churches are protected in this way. The historic and artistic heritage of the valley has been catalogued: the documentation and record of the architecture and art are excellent.

In addition, provisions are in place not merely to try to prevent bad consequences of tourism but positively to promote 'good tourism'. The main agreement is the Programme of Tourist Excellence in the Vall de Boí. It is recognized in the nomination that the single most serious threat to the integrity of the valley would be the release of mass visiting, and the intention is to prevent this happening. A document on tourism development strategies states that these must be compatible with the objectives of the protection and conservation of natural and cultural resources.

### *Management*

The Mayor of the Vall de Boí is the all-important local figure in terms of decision-taking, implementation, and monitoring. Recently, for example, an apparently inappropriate new house close to the church at Boí was officially removed, and similar action is about to be taken with an over-high new building in Barruera main street. Both the regional government and the Generalitat of Catalunya, particularly its Department of Culture, also play a direct role in terms of policy generation and implementation, finance, planning, and tourism. As is so often the case, however, policies are in place and planning control is strict, but money is short and the call of income from tourism is strong. Here, there seems little danger of cultural tourism, specifically church-visiting, endangering the resource, but the location of the proposed cultural landscape within an area of highly promoted recreational tourism suggests the issue might well become a sensitive one. Already it is only at the more remote churches (Durro, Carnet, and Coll) that their immediate village environs are

not affected in at least some degree by recent tourism impacts.

Skiing has impacted the landscape outside the nominated area, but within it management of the countryside is on the whole by the local farmers continuing to farm their land in the traditional manner. Planning control is strict outside the villages, in effect prohibiting new development, and land there is not available for sale.

## **Conservation and Authenticity**

### *Conservation history*

All the churches have received some conservation attention, but some much more than others. Several were the subject of major programmes of restoration and renovation in the second half of the 20th century, and it is hoped that work of modern standard and scope can be carried out on the remainder in what is, in effect, a continuous programme of maintenance. None of the churches is, however, in danger of falling down at the moment. The main works of mural art, and many of the older fittings and furnishings, have been removed to the MNAC at Barcelona.

Some current work is on the surrounds rather than the church fabric itself. Works at Boí aim to improve the setting of and approach to the east end. A new visitor centre is being built beside the church at Erill, with consequences for traffic control which have yet to be implemented.

### *Authenticity*

There can be no question about the basic authenticity of the churches, the villages or the surrounding landscape. All have, however, experienced recent changes which might, to a greater or lesser extent, be seen as modifying that basic authenticity.

The rescue of the mural art in the 1920s was a remarkable achievement and it has produced remarkable results, which can be seen at the MNAC, Barcelona. However, that achievement cannot alter the stark facts that the paintings are now out of the context in which they were meant to be seen, and that that context now lacks its crowning glory. While this does not undermine the churches' claim on the world's attention, it could be argued to diminish their authenticity to some extent. In their present location they cannot, of course, be considered for inscription on the World Heritage List.

Conservation of the churches' fabric has extended to removal, renovation, replacement, and new construction. Now, Santa Maria at Durri to an extent, and otherwise only Santa Maria, Cardet, distinctive in several other respects also, provide in their unconserved state a good idea of church development and an interior in late- and post-medieval times.

It might be argued, therefore, that 'over-restoration' has occurred in pursuit of a Romanesque ideal. Strictly speaking, such work could be seen in World Heritage terms as reducing authenticity to some degree; it is certainly contrary to the holistic principle basic to the World Heritage concept of cultural landscape. Overall, however, such arguments do not override the authenticity of the churches.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited the Vall de Boí on 28 February-4 March 2000. Following discussions between the two Advisory Bodies on the nature of the property, it was agreed that IUCN would not be represented on this mission.

A second ICOMOS expert mission is to visit the Vall de Boí in October 2000, following the provision of a revised nomination by the State Party. The report of that mission was not available at the time this evaluation was prepared for printing.

### *Qualities*

The landscape itself is in general scenically attractive in its montane context. It continues as a traditionally worked landscape dependent on stock-raising involving sheep and cattle, a process producing a superficially attractive countryside of small, walled fields and extensive, treeless higher pastures grazed seasonally. To this has now been added an actively promoted but controlled tourist industry, obvious in its presence mainly outside the proposed cultural landscape but not too obtrusive within.

The settlement pattern in the Vall de Boí is markedly nucleated: virtually everybody lives in one of the seven villages within the proposed cultural landscape, all founded no later than *c* 1100. They also share several other common features, notably the presence of a church and a style of domestic as well as ecclesiastical architecture. Nevertheless, each village is currently at a different stage of development. Similarly, the physical condition of each of the nine churches is different. Their outstanding characteristic, however, is their unity as a group built and decorated essentially in the 12th century.

At least as significant, and perhaps the greater glory, is the mural art. Some fragments remain *in situ* and others undoubtedly exist hidden in private collections, but by far the majority of that which now survives is curated and vividly displayed at the MNAC in Barcelona. Powerful in execution and rich in iconographic reference, these creations include works of art that are of world class by any standard.

Locally, crucial to their distinctiveness is that each church is part of a village. Characteristically most of them stand immediately outside the medieval centre (because they were added to an existing village). The spatial and functional relationships between the churches and the villages, rather than between the churches and the landscape, are at the core of this application.

The landscape overall reflects the traditional economy permitted and constrained by the montane habitat, an economy based in and operating from the villages, not the churches. Tenorial links, and consequent land management, has rested, and remains, in the large, family farmhouses. In the light of current infrastructural and tourism developments, one of the qualities being shown in the valley may well be how a traditional society can evolve and survive in new economic circumstances without losing its soul – or its physically surviving heritage.

There appears to be, however, a fundamental difficulty built into the conceptual framework of this application as a cultural landscape. Its very title is specific and narrow – ‘the

Romanesque Catalan Cultural Landscape of the Vall de Boí.’ This focuses on the ecclesiastical architecture and art at one period of time in a part of one small valley. There is nothing in the surrounding countryside that can be attributed specifically to these artistic parameters or to the 12th century.

### *Comparative analysis*

The landscape itself is in general scenically attractive but no more so than other glaciated mountain valleys in Europe, and in particular in the Pyrenees. The major ‘natural’ interests – geological, geomorphological, ornithological – lie in the Parc National d’Aigüestortes i Estany de Sant Maurici immediately outside the proposed cultural landscape.

The landscape in the proposed area is of a largely local significance. It is not as interesting socio-economically as that already inscribed in 1997 as a cultural landscape at Pyrénées/Mont Perdu. In particular, the latter much better represents in a Pyrenean context the great European tradition of long-distance transhumance (with medieval documentation and observable botanical consequences). Furthermore, while the area of the Vall de Boí proposal retains a traditional cultural life in the sense of village festivals and *falles* (‘rivers of fire’ down the mountain sides), no one mountain possesses that strong element of associative cultural landscape present in Mont Perdu.

Examples are provided in the application of a few generally comparable flowerings of rural art and architecture in unlikely circumstances. The most relevant, however, is the “Golden Age of Northumbria,” in the embryonic England around 700. Then, not only art and architecture but also scholarship, writing, and science of at least European significance briefly flourished in an early Christian context of extensive European contacts, relative peace, and a local co-operation of church and royal family. Similarities with Vall de Boí four hundred years later are striking.

A major “value” of the Vall de Boí may well lie, therefore, not so much in art historical and architectural value judgements as in the representativity of its artistic achievement as a communal phenomenon which, almost inexplicably, happens from time to time in agrarian societies.

Europe contains many Romanesque churches, and many more important buildings, quite as fine architecturally as those in the Vall de Boí – in neighbouring Provence and Languedoc, for example, as well as in their “homeland,” northern Italy.

### *ICOMOS comments and recommendations for future action*

The seven villages undoubtedly existed in the 12th century; but in order to substantiate their being part of an identifiable “Romanesque landscape” more needs to be known about their original form and size, and which parts of the present villages, and in particular which buildings, were contemporary with the new churches and in any sense “Romanesque.” The appropriate research may have been done; if it has not, good plans must certainly exist which could be used as the basis for the start of such topographical analysis.

This relates directly to the *category* of cultural landscape in mind in this case. The area proposed within the Vall de Boí is an organically evolved landscape (*Operational Guidelines for the Implementation of the World Heritage Convention*, para 39.ii) and it falls into the second sub-category, the continuing landscape. However, the application invites consideration of certain aspects of material culture at one period nine hundred years ago, almost as if it were a relict landscape. Yet it is clearly not intended to fix the proposed landscape in a single artistic style at one moment in time. It brings forward evidence of current traditional and new socio-economic activities to support the claim of the Vall de Boí to be a cultural landscape in World Heritage terms. Far better would seem to be to concentrate on unquestionably the outstanding and distinctive feature of the area, the architecture and art of its churches' architecture and art. The case for the Vall de Boí being a cultural landscape either of world class or in the World Heritage sense has not been convincingly demonstrated.

The ecclesiastical architecture and mural art are, however, outstanding in their own right, scientifically and aesthetically. Subject to various conditions (see "Recommendations" below), they could well be joined by all, some or parts of, their associated villages in further consideration of the World Heritage potential of this nomination. That consideration could well include review of the area to be nominated: the extremes of the range of options are from the area of the present application (3562 hectares; but not as a cultural landscape) to nine small, discrete areas immediately around the churches.

The ICOMOS evaluation of this interesting, very professional, and conceptually challenging application has significantly helped sharpen perception of what is and is not a category ii World Heritage cultural landscape. ICOMOS would particularly thank, therefore, all those who contributed to the work.

On the basis of the above comments, ICOMOS made the following recommendations:

- i. that the State Party be invited to resubmit the nomination, appropriately recast as a site under the title "Catalan Romanesque Churches of the Vall de Boí."
- ii. that such application should include the nine churches of the present application, together with their cemeteries and any other relevant features, such as old approach tracks, which are immediately adjacent.
- iii. that, in order to include in the nomination the relevant historical parts of the seven villages with which the churches are so closely associated, further research should be undertaken with a view to defining as precisely as possible the position of the nomination's boundaries in each of the seven cases.
- iv. that any resubmission must include a management plan for the area or areas of the proposal as a World Heritage Site.
- v. that, in the event of the State Party accepting the recommendation of ICOMOS, the entire protected area of the valley, plus a slightly more extended area, be declared and protected as a buffer zone, so as to prevent visual intrusions by skiing facilities.

- vi. that any resubmission must include, as part of the management plan or separately, a tourism development plan, including a tourism impact assessment on the proposed World Heritage Site within the wider context of tourism in the area generally. This should include a statement of the principles on which the plan is based, the policies it is seeking to implement, and a programme of envisaged tourism development, including visitor numbers (recreational/cultural), traffic management, and cultural interpretation/presentation.

#### **Brief description**

The steep-sided, narrow Vall de Boí is surrounded by mountains. Each of the villages in the valley contains a Romanesque church, and they are surrounded by a pattern of enclosed fields. There are extensive seasonally used grazing lands on the higher slopes.

#### **Recommendation**

At the meeting of the Bureau in June 2000 further nomination of this nomination was *deferred*, to enable the State Party to consider the preparation of a revised submission relating only to the architectural significance of the area, as represented by its Romanesque churches. A revised recommendation will be presented to the Bureau at its extraordinary session in November, following consideration of the second ICOMOS expert mission report.

ICOMOS, September 2000

## Atapuerca (Spain)

No 989

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | The Archaeological Site of the Sierra de Atapuerca in the Municipalities of Atapuerca and Ibeas de Juarros (Burgos) |
| <i>Location</i>    | Autonomous Community of Castille and León, Province of Burgos   |
| <i>State Party</i> | Spain   |
| <i>Date</i>        | 28 July 1999  |

### Justification by State Party

The sequence of archaeopalaontological deposits in the Sierra de Atapuerca consists of a series of sites with a rich and abundant fossil and archaeological record. While they are all cave sites, some were initially exposed by a railway cutting. Nevertheless, the activities recorded in these deposits accurately reflect past ways of life which occurred over a very long period of time in a relatively undisturbed environment, and were preserved in pristine condition until the time of their discovery.

The archaeological sites of the Sierra de Atapuerca are significant testimony to the arts, not only because of the presence of the Palaeolithic drawing in El Portalón in the Cueva Mayor, but principally for the sanctuary in the Galería de Silex, which remained closed from the Bronze Age ( $\pm$  1500 BCE) until 1972, when it was discovered and studied.

#### Criterion ii

The Sierra de Atapuerca sites provide unique testimony of the origin and evolution both of the existing human civilization and of other cultures that have disappeared. The evolutionary line or lines from the African ancestors of modern humankind are documented in these sites.

#### Criterion iii

Exceptional examples of diverse and significant periods of human history are to be found in these sites. From the most ancient European settlements, nearly one million years ago, to modern times, the passage of history is recorded here in milestones such as the existence of Neolithic sanctuaries, Bronze Age offerings, and Megalithic structures.

#### Criterion iv

The sites of the Sierra de Atapuerca constitute an exceptional example of continuous human occupation, due to their special ecosystems and their geographical location.

#### Criterion v

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a series of *sites*. (It should be noted that this property is also nominated under natural criteria i and ii, and so it should be considered as a *mixed property*.)

### History and Description

#### History

- Pleistocene deposits

The Pleistocene epoch of the Quaternary period is dated to 2.4 million to *c* 10,000 BP (*Note* Early dates resulting from scientific dating techniques are expressed as “years BP” – ie years before the conventional date of 1950 on which all radiocarbon dating is based.) The earliest fossil hominid remains in Europe, from *c* 800,000 BP as established by palaeomagnetic analysis, were found in the *Gran Dolina* site in the Sierra de Atapuerca, one of the *Trinchera del Ferrocarril* group. They are associated with simple stone tools of the Pre-Acheulean (Mode I) type, which is consistent with the dating of the earliest levels of this site.

Also in the *Trinchera del Ferrocarril* group of sites are those known as *Tres Simas*. The oldest human remains from the *Galería* site have been dated to between 200,000 and 400,000 BP, associated with Acheulean (Mode II) stone tools.

Similar dates have been established for human skeletal remains from the *Sima de los Huesos* in the *Cueva Mayor*. The absence of herbivores consumed by humans in this site, where the remains of no fewer than 32 humans have been discovered, suggests that this may have been a mortuary site. If so, it is the earliest yet recorded. The relatively large sample, largely of adolescents and young adults, has permitted a number of important studies to be carried out on the palaeopathology of this population, the growth and development of individuals, and their average size.

- Holocene deposits

The Holocene epoch of the Quaternary period is dated from 10,000 BP to the present day.

The archaeological significance of the *Portalón* of the *Cueva Mayor* was first recognized in 1910, when the representation of a horse's head found at the entrance to the cave was identified as Palaeolithic. Subsequent excavations have established that it was occupied by various human groups over many centuries, mainly at the beginning of the Bronze Age (*c* 3200 BCE) and again during the Roman period and the early Visigothic period.

The *Galería del Silex* contains abundant evidence of human occupation during the Neolithic and Bronze Age. More fifty painted and engraved panels have been recorded, with geometrical motifs, hunting scenes, and anthropomorphic and zoomorphic figures. Excavation has revealed the existence in the cave of what appears to be a sanctuary in which funerary rites took place, with human remains (largely young adults and children) and many ceramic fragments, identified as being related to sacrificial activities. At the far end of the gallery there is evidence that the flint from which the cave takes its name was being exploited.



There is evidence of there having been a similar sanctuary in the *Cueva del Silo*. Human activities have also been recorded at several other sites, such as the *Cueva Peluda*, the *Cueva Ciega*, and *El Mirador*.

Human activity declined in the Sierra de Atapuerca with the creation of permanent settlements in the plains below, especially in the Middle Ages.

#### *Description*

The Sierra de Atapuerca is located at the north-eastern corner of the Castilian plateau. Although it is more than 1000m above sea-level, it is now no more than a gently sloping limestone ridge, largely covered with scrub and with some farming. Water erosion over the past five million years has led to the formation of a karst landscape with an elaborate system of caves. The water table became lower as a result of geomorphological processes, making the caves suitable for animals and humans to live in them. The system of terraces formed along the southern margin of the Sierra shows that, during the Middle and Lower Pleistocene, streams flowed close to the entrances of these caves, making them especially suitable for human occupation.

Scientific interest in the caves began in the mid 19th century, concentrating on the *Cueva Mayor*. This is entered from the south, giving access immediately to *El Portalón*. To the east lies the sinuous *Galería del Silex*, extending more than 300m, and to the west the sequence of caves (including the *Sima de los Huesos* – the “Pit of the Bones”) leading over 1km to the *Galería del Silo*, which has its own access.

To the north-west is the group of sites revealed by excavation of a mining railway cutting (from which it takes its name, *La Trinchera del Ferrocarril*), never to be completed. These are in fact caves brought to light by the cutting and so with the appearance of rock shelters. To the north is the *Gran Dolina*, and further southwards are the *Tres Simas*, with the important finds at *La Galería*.

### **Management and Protection**

#### *Legal status*

The nominated property was declared a Site of Cultural Interest (*Bien de Interés Cultural*) under the provisions of the Spanish Historic Heritage Law of 1985.

This imposes strict control over the protected area, requiring official authorization for survey and excavation and for transfer of ownership.

#### *Management*

Ownership of the lands covered by the nominated property is partly public and partly private. Overall supervision of activities within the prescribed area rests with the national Ministry of Education and Culture, located in Madrid. Much of this is delegated to the Council for Education and Culture, Directorate General of Heritage and Cultural Promotion of Castilla and León, based in Valladolid, which in turns involves the municipal administrations of Atapuerca and Ibeas de Juarros in the conservation and protection of the sites.

A Management Plan (*Plan Director*), commissioned by the *Junta* (Government of the Autonomous Community) of Castilla and León, was completed in April 1993. This

detailed plan begins with an analysis of the present situation and goes on to take account of the basic aspects of the protection, conservation, investigation, and presentation of the sites. It is not confined to the cultural sites alone, however, but contains a section detailing measures to protect the ecology of the Sierra de Atapuerca. It was prepared because of the lack of planning provisions relating to the sites in the two municipalities.

### **Conservation and Authenticity**

#### *Conservation history*

The first scientific investigations took place as early as 1863, but it was not until the early years of the 20th century that the first archaeological report was published, concentrating on the more recent prehistoric finds in the *Cueva Mayor*.

Excavations took place in *El Portalón* in 1964 and 1971. After the discovery of the *Galería del Silex* by the *Edelweiss* Spelaeological Group in 1972 a great deal of investigation took place in this group of caves during the 1970s and 1980s.

The *Trinchera* sites were discovered by the *Edelweiss* Group in the mid 1950s. The first major excavations took place in the 1970s at *Gran Dolina* and *La Galería*. While these excavations were in progress the rich fossil finds of the *Sima de los Huesos* were discovered, but its physical nature, that of a deep shaft filled with bones, precluded excavations starting in earnest until 1984, continuing until the present day under arduous conditions.

Systematic investigation of the *La Trinchera* sites began in 1978 and has been continuing uninterrupted to the present. The sites, which are open as a result of the defunct railway cutting, were protected by the addition of roofs in the 1980s.

The only means of access to the Sierra de Atapuerca sites is on foot, using small paths through the thick brush. It has therefore not yet proved necessary to provide any elaborate form of additional protection. However, the *Plan Director* includes proposals and projects relating to the protection and presentation of the property.

#### *Authenticity*

The natural caves that form the subject of this nomination contain deep strata containing archaeological and palaeontological material of great scientific importance which have remained untouched since prehistoric times until the present day, when they are being excavated scientifically. Their authenticity may therefore be deemed to be total.

### **Evaluation**

#### *Action by ICOMOS*

An ICOMOS expert mission visited the Sierra de Atapuerca in February 2000.

#### *Qualities*

The fossil deposits in the karst cave system of the Sierra de Atapuerca contain remains of the earliest known hominids in Europe. Their relative abundance and their association with animal bones make it possible for scientific studies to be carried out on many aspects of these early societies. There is

also evidence of continued human occupation in the caves over nearly one million years.

#### *Comparative analysis*

A comparative study of fossil hominid sites was carried out for ICOMOS in 1997. This study identified four periods of human evolution represented in these sites. The second of these covered the period from 1 million to 300,000 years BP. During this period there were only representatives of the genus *Homo*, but with considerable regional diversity, and still confined to parts of the Old World.

The study defined six criteria for the evaluation of fossil hominid sites:

1. *Well dated material* allows the taxonomist to sort out phylogenetic relationships and rates of evolutionary change.
2. The *numbers of fossils* from a single locality or within an identifiable geological unit, if well dated, provide opportunities for scientific analysis and answering questions of population variability, the necessary condition if evolution under natural selection is to occur.
3. The *antiquity of the finds*.
4. The *potential for further finds*.
5. *Groups of closely related sites and even landscapes*, which provide good contexts that preserve environmental and archaeological evidence as well as hominid fossils. This is needed in order to interpret their lifestyles and capabilities.
6. *Role in the discovery and demonstration of human evolution*.

The Sierra de Atapuerca sites perform highly when set against these criteria. The comparative study identified a number of sites with hominid remains that score most highly on these six criteria and which were strongly recommended for consideration. The Sierra de Atapuerca was the only site on this list from the second chronological group described above.

There is already a number of fossil hominid sites on the World Heritage List. However, only those at Sangiran (Indonesia) and Zhoukoudian (China) are noteworthy for fossil hominid remains from this period, and neither is in Europe.

It should also be borne in mind that scientific exploration of the caves in the Sierra de Atapuerca, which is a slow and meticulous process, has only been in progress for a quarter of a century. Much more work remains to be done on the known sites, and others will unquestionably come to light in the decades to come.

#### *ICOMOS recommendations for future action*

ICOMOS has no reservations about the cultural value of the Atapuerca sites. However, there appears to be no buffer zone around the proposed site. It is important that this should be defined. There should also be a tourism development plan, which imposes controls over development related to tourism in the nearby villages of Atapuerca and Ibeas de Juarros

#### **Brief description**

The caves of the Sierra de Atapuerca contain a rich fossil record of the earliest human beings in Europe, from nearly one million years ago and extending into the Common Era. They represent an exceptional reserve of data, the scientific study of which provides priceless information about the appearance and the way of life of these remote human ancestors.

#### **Recommendation**

At the meeting of the Bureau in June 2000 this nomination was *referred back* to the State Party, requesting the definition of a suitable buffer zone and the preparation of a tourism development plan. At the time this evaluation was prepared for printing, there had been no response to this request. In the event that this information is provided, ICOMOS recommends that this property be inscribed on the World Heritage List on the basis of *criteria iii and v*:

*Criterion iii* The earliest and most abundant evidence of humankind in Europe is to be found in the caves of the Sierra de Atapuerca.

*Criterion v* The fossil remains in the Sierra de Atapuerca constitute an exceptional reserve of information about the physical nature and the way of life of the earliest human communities in Europe.

ICOMOS, September 2000

## St George (United Kingdom)

No 983

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | The Historic Town of St George and Related Fortifications, Bermuda |
| <i>Location</i>    | Corporation of St George, Bermuda                                  |
| <i>State Party</i> | United Kingdom   |
| <i>Date</i>        | 29 June 1999   |

### Justification by State Party

St George, Bermuda, is the first English town of the British Empire following the beginning of overseas settlement in the early 1600s. Predating the conversion of James Fort, Virginia, to Jamestown by seven years, St George has retained much of its early street plan and many of its masonry buildings. It has remained a living town, and has not had to be rebuilt, along the lines of, say, Williamsburg, Virginia. Thus in its present form, the Town's built heritage is without equal as an example of the early stages of English expansion throughout the world in the 17th and 18th centuries.

The fortifications associated with the Town of St George are also without parallel and represent almost the complete range of British coastal fortifications and artillery overseas from the early 17th century until the end of coastal defence in 1956. The surviving forts on Castle and Southampton Islands were the first English masonry fortifications in the New World - indeed, in the overseas empire. They also mark the beginning of the coastal defence of the British Empire overseas. Several 18th century forts are among the earliest examples of strategic works after the loss of the American colonies in 1783, while some of the Victorian forts are unique as well, notably Fort Cunningham with its iron frontages. One of the few Martello Towers built outside the United Kingdom of the classic English South Coast design stands in singular form on St George's Island. The end of British coastal defence is illustrated in the unique work of St David's Island, a single battery of two 6-inch and two 9.2-inch breech-loading guns erected in the first decade of the 20th century, and not found elsewhere with the guns still emplaced.

#### Criterion iv

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

Discovered in 1505 by the Spanish captain Juan Bermudéz, Bermuda was later stocked by the Spanish as a place of refuge in cases of shipwreck. The permanent settlement of St George (which had been claimed for the English Crown in 1609) began in August 1612 with the arrival of a governor, a clergyman, and 60 settlers, to be joined a few months later by 600 more people. A watchtower was built on Fort George Hill and the foundations of several forts were laid to guard the entrances to St George's Harbour and Castle Harbour.

By 1615 the population had shrunk to 150 as most of the colonists moved to the main island when administration of the colony passed from the Virginia Company to the Somers Island Company. The Crown assumed responsibility for the colony in 1684, of which St George remained the capital until the mid 19th century. During this period African and Indians were brought to Bermuda; their descendants make up the majority of the multi-racial society of the present day. For the next century the economy of the island was centred on the cedar tree, which was used for ship construction.

Land was granted to the Town's inhabitants in 1693, and the haphazard way in which they built their houses is reflected in the present-day layout of streets and lanes. Encouragement was given to proprietors to build in stone in the early 18th century. It was at this time that wharves and warehouses were built on the waterfront.

The mid 18th century was a period of economic stagnation for the Town, but military activities during the American Revolution (1776-83) saw the beginning of a boom. St George was to remain a strategic military location for the next two centuries until the US naval base closed in 1995. The Corporation of St George was formed in 1797 and, despite of the loss of capital status, the Town continued to prosper. Free black Bermudans took on an increasingly important role: at the time of emancipation in 1834, 45% of the population were free blacks.

The four years of the American War between the States turned St George once again into a boom town. Fortunes were made when blockade runners supplied arms and ammunition to the Confederate ports, notably Wilmington (South Carolina) in exchange for cotton, for transshipment to England. The economy picked up again with the development of the tourist industry in the latter half of the 19th century. However, the Town and its Corporation were conscious of the threats that tourism offered to its heritage, and efforts to save historic buildings began as early as 1920.

St George was a garrison town from its earliest days, and military installations developed on the eastern side of the Town. The first of many barracks were built on Barrack Hill in 1780, and ancillary buildings, such as residences for senior officers, officers' messes, hospitals, a garrison chapel, etc, followed during the course of the 19th century. These were constructed in the standard British military style but using local materials.

The related fortifications began in the early 17th century, with forts on Paget, Governor's, Charles, and Castle Islands. These were repeatedly reconstructed and strengthened during the course of the 17th and 18th centuries. At the end of the American Revolution, Britain made St George's Island its

main naval base, to replace those lost in the Thirteen Colonies. Detachments of the Corps of Royal Engineers radically redesigned and rebuilt the existing fortifications in the 1780s and 1790s. Work began on the dockyard at the turn of the century, necessitating further drastic changes in the system of fortifications, with the construction of Forts George, Victoria, St Catherine, Albert, and Cunningham (on Paget Island).

The advent of rifled artillery in the 1850s led to yet further modifications and strengthening. Fort Cunningham became the most heavily armed and defended fort in Bermuda. Further modifications were necessary in the 1880s to take account of the advent of gun steel, which made possible the manufacture of more efficient and reliable artillery. These continued to serve until the coastal defence came to an end in 1956. They thus span the entire range of British coastal defences over a period of three and a half centuries.

#### *Description*

The nominated area consists of the Town of St George on St George Island and fortifications on the Island and on a number of small islands commanding access to the Town and to the anchorage of Castle Harbour.

The layout of the *Town of St George* is one that has grown organically over nearly four centuries. At its heart is King's Square (or Market Square), adjacent to the harbour. It provides the link between the harbour and the two main east-west roads that connect the Town with the rest of Bermuda: Water Street, which gives access to the wharves and warehouses on the quays, and Duke of York Street to the north, the main street of the Town. The streets to the north are a network of what began as narrow, winding lanes and alleys. There are many fine buildings of the 17th, 18th, and 19th centuries in the historic core of the Town.

The architecture of Bermuda is unique, and has changed little in its basic elements since the end of the 17th century. The simple, well proportioned houses, of one or two storeys, are constructed with load-bearing masonry walls, rendered and painted in pastel colours, and roofs of stone slabs painted white. The local limestone is soft and easily worked, but porous and so needing to be rendered. Chimneys are common features, and remain popular in modern buildings. The sash windows are protected by wooden shutters or blinds.

The absence of rivers means that Bermuda has no supply of fresh surface water. As a result, the roofs of the houses are equipped with gutters that feed rainwater into underground water tanks. The roofs themselves are heavy, to provide strength and stability in a region where hurricanes are frequent.

The houses are built directly on the streets or lanes, and often have high boundary walls around the small yards or gardens. One characteristic feature is the flared "welcoming arms" steps, giving access to the upper storey. Some of the houses, such as Bridge House, the Hunter Building, or Whitehall, are impressive mansions, dating in their present form from the 19th century and embellished with imposing balconies and verandahs. There is also a number of warehouses with living accommodation above them, notably the Long House in Penno's Drive, from the late 18th century.

There are several churches, the most important of which is St Peter's Church, the oldest Anglican church site in continuous

use in the Western Hemisphere. It is a stone structure, built in 1713 to replace an earlier wooden building; a tower was added in 1815. The Ebenezer Methodist Church of 1840 is a fine building in Neo-Classical style.

The *related fortifications*, which are for the most part now either ruined or exist as no more than archaeological sites, are summarized in what follows, starting in the south and travelling anti-clockwise around the groups of islands at the eastern end of Bermuda.

There are three 17th century forts which make up the King's Castle surviving on *Castle Island*. The Seaward Fort is a masonry fort fronting the sea, built in 1612. The Captain's House, built in 1621, may be the oldest standing English house in the New World. The Devonshire Redoubt was built on high ground to the north of the island to protect the anchorage in Castle Harbour. The Landward Fort, from the 1650s, protects a narrow passage between the island and the mainland. All the forts are built in Bermuda limestone. There are many other vestiges of defensive features all over the island, which is a National Park.

Close by is the small *Southampton Island*, with a single fort built in 1621. It has a magazine cut into the bedrock. The island is a National Park and a National Nature Reserve.

The fortifications on *St David's Island* are situated at the eastern end. The tiny Fort Popple (1638) was cut into the bedrock, to defend the entrance to St George's Harbour. St David's Battery was the last major fort to be built in this area, in 1910. It is an indefensible concrete structure with its heavy guns still *in situ*.

*Governor's Island* formed the southern side of the original entrance to St George's Harbour, and it was here that Smith's Fort was constructed in 1613. The original stone structure was largely destroyed by a large parapet for four cannon built in the 1790s.

Opposite, on *Paget's Island*, are the archaeological remains of the first military work, Paget's Fort, built in 1612. The island is crowned by the massive works of Cunningham's Fort, built in the 1820s of hard Bermuda stone and surmounted by the massive iron facade built in the 1870s as protection for seven heavy cannon. Further modifications in the form of concrete gun emplacement were made in 1900 to accommodate new artillery pieces. Peniston's Redoubt (1614) was a small watchtower of 1614 which has not yet been excavated.

Gate's Fort is on the south-eastern tip of *St George's Island*. The earliest structure (not yet examined) of the 1620s was rebuilt in 1700 as a parapet for four guns, with a small blockhouse to the rear. A little further along the coast is the Alexandra Battery. It was originally built in the 1840s, but largely reconstructed in the 1870s. In its present form it dates to 1900, when it was again reconstructed as concrete emplacements for 6-inch guns. Part is now open to the public. Next along the coast comes Fort Albert, built in the 1830s and modified in the 1870s to house four heavy artillery pieces.

One of the most complicated forts in the group is Fort St Catherine, on the northern tip of St George's Island. It was founded in 1612, rebuilt in the early 1700s, and again in the 1790s, the 1840s, and the 1890s. It is still well preserved and is now a museum, located in a National Park. Fort Victoria is one of the few land forts at Bermuda. Built in the 1820s and

modified in the 1870s and 1890s to adapt to developments in artillery, most of it is relatively intact, though some of its quality has been lost as a result of its having been made available to an adjacent hotel.

The Town itself is defended by two forts, the Western Redoubt and Fort St George (on the western side). The latter is the older of the two, being on the site of a watchtower erected in 1615. It went through several stages of rebuilding and modification in the 1790s, 1820s, and 1870s. Much of the structure is intact. The keep houses the Bermuda Harbour Radio, continuing the tradition of a signal station at this point. The Western Redoubt in form is almost identical with Fort St George in its final phase. It was reconstructed so as to serve as an enormous gunpowder magazine.

At the other end of St George's Island is the group consisting of the Martello Tower, magazine, and lime-kiln built in the 1820s and identical in form to the many defensive structures of this kind to be found in the British Isles, notably along the south coast of England. Burns Point is a half-moon battery for five to seven guns built in the later 1600s and modified in the 1790s. It is one of the most complete military installations at Bermuda.

Just off the coast is the small fort on *Ferry Island*, the predecessor of the Martello Tower. The installations are completed with the lime-kiln on *Coney Island*, a fine and intact example, constructed by the military in the 1830s.

## **Management and Protection**

### *Legal status*

Having its own legislature and being a self-governing colony of the United Kingdom, Bermuda has enacted laws protecting historic and cultural properties throughout the islands. As early as 1950, the Bermuda legislature enacted legislation for the protection of buildings of "Special Interest" and in 1974 passed the Development and Planning Act, as revised, that called for the listing of buildings of "special architectural or historical interest," and for the appointment of "historic areas" in which controls were implemented for development. Since then the government has prepared a planning statement in 1992, that was approved by the legislature in 1994, outlining a comprehensive approach to the protection of the Historic Town of St George and other land areas of importance. Through this legislation there is effective jurisdictional control over the development of land areas affecting the proposed World Heritage site. Within this legislation was created an Historic Buildings Advisory Committee as an advisor to the Development Applications Board. The Board can refuse development that would adversely affect the "historic, architectural, or cultural character of the area." In addition, there is established a St George's Preservation Authority which is a consultant on all planning applications within the historic area under the jurisdiction of the St. George's Corporation.

### *Management*

With these government mechanisms in place, guidelines are now being produced for use by local homeowners to upgrade and preserve their historic structures. With such guidelines standards are also needed as part of the site management. Standards set what changes to listed

buildings are permissible and are a means of maintaining the historical character and authentic appearance of buildings within the historic area. However, of great concern is the management of the fortification sites owned by the government. A Management Plan Committee is being established to formulate a plan and it is important that the plan should not only include standards and guidelines, but should also assign responsibility for the care and conservation of the various forts. At the present time there does not seem to be any single department, or organization that owns and has control over the use and maintenance of all the fortifications. Yet stabilization is needed to preserve the rare examples of early New World fortifications as well as those of the later centuries. Some of these forts are on islands not easily accessed and as such are not often visited. However, this is not a reason for allowing them to deteriorate.

## **Conservation and Authenticity**

### *Conservation history*

Location also has had much to do with Bermuda's conservation of its past. Lying some 960km off the coast of North America, Bermuda is one of the more isolated islands in the Atlantic Ocean. Always a maritime and trading centre, it is now a centre for the tourism that has become one of Bermuda's major industries. Although always a stopping place for cruise ships during the early part of the 20th century, with the advent of aviation after World War II Bermuda became a tourist Mecca. Considering the impact that tourism has had during the last half of the century, Bermuda has maintained a control over growth that is commendable. As an example, the private automobile was introduced to the island in about 1950, and from the start has been limited to one car per household or living unit. Today only residents are allowed to drive on the island, thus reducing the number of cars supporting tourism. Similar restrictions have been applied to the purchase of property so that it is not easy for those outside Bermuda to develop land on the island.

It is this type of restriction that has helped to maintain and preserve the character of buildings that is distinct to Bermuda. Different from other European founded cities of the New World, St George has maintained the individually separated house for habitations, so typical of the English settlements in North America. Because of the nature of the soft limestone that continues to be used for construction, walls, including roofs, are coated with the traditional stucco and whitewashed. Buildings rarely exceed two storeys and many are only one storey in height. Since sources of water are scarce on the island, water was collected into cisterns through gutters and other conduits. These systems are still in use in Saint George providing the major source of water for the town.

Being on an island, Saint George is located on the water in a protected harbour. Today many of the warehouses remain, some having been converted into shops or other supporting elements of tourism. In-fill buildings have kept the scale of the town, being limited to one or two storeys in height. Even with the in-fill, about 60% of the buildings in the waterfront area were built prior to 1900. In the number of old buildings retained, St George is comparable to

Quebec City, in which 45% of its buildings are prior to 1850.

The forts that are included in the nomination cover a broad range of periods and conservation. Those on the uninhabited islands are, for the most part, in ruins and have been that way for this century and most of the last. The more accessible forts, such as Fort St Catherine or Fort Alexandra, appear to have had recent maintenance but others are in need of considerable work if the structures and remaining guns are to be preserved. Of concern is Fort Cunningham on Paget Island, unique in the Americas with its iron-armoured walls, now needing much conservation work. In addition, after archaeology has been done at fort sites, funds need to be provided for backfill and vegetation control. Obviously, a greater effort on the part of the government is needed if this fine collection of forts is to be preserved.

#### *Authenticity*

The Historic Town of St George is picturesque, typifying what is characteristic of Bermuda. Today about 65% of the buildings in the town date from before 1900. Of these early structures, about 40% were built prior to 1800. Many of the significant buildings fall into this last category. As the oldest English city, or town, in North America (1612), St George is followed closely by Boston (1630) and preceded by French Québec City (1608), Spanish Santa Fe (1598) and Saint Augustine (1565). In comparison, St George is one of the few founding cities of a colony that has remained small, containing a high percentage of its early structures, while maintaining a continuity in its character.

Of the forts on the isolated islands, Southampton Fort dating from 1621 stands, for the most part, unaltered, though a ruin. There are few remains of any New World masonry fortification dating from this period that are as complete and as intact. By comparison, the Castillo de la Real Fuerza in Havana dates from 1558, but has had much done to it over the years. In the 19th century the British built new fortifications on the earlier French works at Québec, and in San Juan, Havana, and elsewhere, much of the early Spanish construction lies buried within later work. In comparable condition on Castle Island are the impressive remains of King's Castle and the Devonshire Redoubt, built by 1621. Much of the early masonry construction of these forts remains, with only additional 18th century batteries added near by.

With the exception of the Landward Fort on Castle Island, dating from the later part of the 17th century, and the 1612 archaeological remains of Paget Fort, the other forts in the nomination are mostly 19th century and many are accessible to the public. Of these, the major attraction is Fort St Catherine, now operated as a museum. Though not individually unique, seen as a group these forts constitute the best collection of British coastal fortifications spanning the three centuries from settlement to the early 20th century to be found outside Britain. However, to be truly representative of this category the remaining fortifications on the islands would need to be added, especially the major fort at the Dockyard. In addition, the integrity of Fort Victoria has been compromised by its conversion to a hotel recreation facility so that it no longer retains the authenticity necessary for inclusion on the World Heritage List.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited the town of St. George and most of the related fortifications in January 2000.

### *Qualities*

The Historic Town of St. George is of outstanding cultural value as an authentic and earliest example of an English colonial town in the New World. Some of the associated forts are also of high value as authentic examples of the first defensive works built by these early European colonists, few examples of which now remain intact.

### *Comparative analysis*

St George is comparable with other World Heritage cities in age and integrity. It is the oldest English town in the New World and has remained a small community throughout its history, now only containing about 2500 inhabitants. Of the fortifications, few examples exist of the earliest forts of a settlement, most having been incorporated into or buried within later work. Several of the forts associated with the Town of St George are unique as surviving examples of this category. The later associated forts represent an excellent example of a continuum of British coastal fortifications.

### *ICOMOS recommendations for future action*

The ICOMOS mission found the town to be of high integrity and authenticity, as were some of the fortifications, especially those built early in the 17th century. However, concern was expressed for the management of the government-owned fortifications and the need for a definitive Management Plan, delineating responsibility for the maintenance of these sites.

There are two situations for which technical assistance should be sought. First is for developing procedures to care for the fortifications and their cannon; this relates to the conservation of various materials. The second is for the training of crafts people to provide the needed elements and materials to maintain the integrity of the listed buildings as well as for identifying sources for other manufactured items to be used on these historic structures.

In addition, to make the continuum of fortifications in Bermuda complete if the nomination is inscribed, consideration should be given at a future date to adding the remaining fortifications to the list, especially the Dockyard.

At the June 2000 meeting of the Bureau this nomination was referred back to the State Party, requesting a management plan that reflected responsibility for the care and maintenance of the government-owned properties in the nomination, detailing a conservation programme as to how this responsibility will be carried out and funded, and including standards for the retention of features that define the historic character of the town and related fortifications.

The draft management plan has been prepared and submitted to ICOMOS, which has studied it and finds that it meets all the requirements of the *Operational Guidelines for the Implementation of the World Heritage Convention*. It still awaits ratification by the Bermuda Government.

### **Brief description**

The Town of St George is an outstanding example of the earliest English urban settlement in the New World. Its associated fortifications graphically illustrate the development of English military engineering from the 17th to the 20th century, being adapted to take account of the development of artillery over this period.

### **Recommendation**

In the event that the State Party can provide assurances that the draft management plan will be approved and implemented by the Bermuda Government, ICOMOS recommends that the property be inscribed on the World Heritage List on the basis of *criteria iv and vi*:

*Criterion iv* The Historic Town of St George with its related fortifications is an outstanding example of a continuously occupied, fortified, colonial town dating from the early 17th century and the oldest English town in the New World.

*Criterion vi* St George represents the beginning of the English colonization of the New World, a step in the European settlement of North America that has resulted in developments of outstanding universal significance.

ICOMOS, September 2000

## Shakhrisyabz (Uzbekistan)

No 885

### Identification

*Nomination* Historic centre of Shakhrisyabz

*Location* Kashkadarya Region

*State Party* Uzbekistan

*Date* 27 April 1998

### Justification by State Party

The town of Shakhrisyabz is over 2000 years old. It contains not only outstanding monuments dating from the period of the Timurids, but also mosques, mausoleums, and entire quarters of ancient houses. Despite the inroads of time, the vestiges remaining are still impressive in the harmony and strength of styles, an enriching addition to the architectural heritage of Central Asia and the Islamic world.

Although Samarkand may boast a great many Timurid monuments, not one can rival the Ak-Sarai Palace in Shakhrisyabz. The foundations of its immense gate have been preserved: this architectural masterpiece is astounding in its dimensions and bold design. The Dorus Saodat complex, the tomb of Timur covered in white stone, is also one of the finest memorials to be found in Central Asia.

Building has continued in Shakhrisyabz down the ages, and the succession of different architectural styles is fundamental to its unique character. The historic centre has retained its original appearance, thereby representing considerable historic, scientific, and cultural value.

**Criteria i, ii, iii, and iv**

### Category of property

In terms of Article 1 of the 1972 World Heritage Convention, the historic centre of Shakhrisyabz is a *group of buildings*.

### History and description

#### *History*

Archaeological excavations have revealed traces of occupation by farming communities dating from the first millennium BC. In later periods, Hellenistic cities arose.

The town of Shakhrisyabz was constructed according to a model typical of the High Middle Ages, with a central structure similar to that of Samarkand and Bukhara. The town continued to develop throughout the 9th and 10th centuries, despite the incessant conflicts between the Samanid dynasties and then between Turkish tribes.

In the mid-14th century, a great empire was built up by Timur, who lavished constant attention on the town of his birth. Until his death in 1405, he ordered the construction of encircling walls, the grandiose Ak-Sarai palace, mosques, baths, and caravanserais, deporting the finest architects and artisans, captured during his military campaigns, to Shakhrisyabz.

After the fall of the Timurid dynasty, the town was relegated to a position of secondary importance, dependent on the Khanate of Bukhara.

#### *Description*

The nominated site consists of a number of monuments, including:

- The Ak-Sarai Palace

Construction of the "White Palace," as it was known, began in 1380, the year following Timur's conquest of Khorezm, whose artisans were deported to work on the palace and provide its rich decoration. The dimensions of this magnificent edifice can be deduced from the size of the gate-towers, traces of which still survive: two towers each 50m in height, and an arch with a span of 22m.

- The Dorus Saodat complex

This vast complex was destined as a place of burial for the ruling family and contained, in addition to the tombs themselves, a prayer hall, a mosque, and accommodation for the religious community and pilgrims. The main façade was faced with white marble. The tomb of Timur, also of white marble, is a masterpiece of the architecture of this period.

- The Chor-su bazaar and the baths

In the town centre, the covered Chor-su bazaar was built at the cross-roads of two main streets, in the form of an octagon with a central cupola, with no particular decoration but with an eye to the exterior effect of bold architecture. This construction dates from the 18th century, as do the baths, rebuilt on the site of the 15th century baths and still in use today. The baths are heated by an elaborate network of underground conduits.

In addition to its monuments, the town also offers a variety of interesting constructions of a more modern period, including the Mirhamid, Chubin, Kunduzar, and Kunchibar mosques. Period houses reflect a more popular architectural style, with rooms typically laid out around a courtyard with veranda.

### Management and protection

#### *Legal status*

The town of Shakhrisyabz was entered on the List of Historic Towns under Resolution No. 339 of the Council of Ministers of Uzbekistan in 1973.



The town was also designated "Monument of Significance for the Republic" by an earlier Resolution of 1973.

#### *Management*

The major buildings and architectural ensembles are the property of the state, while the houses and other more modest buildings are privately owned.

The principal monuments are listed and protected by the decrees mentioned above. A plan for the protection of this historic town centre is currently in preparation.

The site as a whole is managed under the national responsibility of the Ministry of Culture's General Office for the Scientific Protection of Cultural Monuments, and under the municipal responsibility of the Mayor and of the Inspectorate for the Protection and Use of Cultural and Historic Monuments.

A programme known as MEROS, designed to promote tourism, is currently being implemented in association with the national tourist agency, Uzbektourism. In 1996, 23,000 domestic and 4200 foreign tourists visited the site, and numbers are increasing.

#### **Conservation and authenticity**

##### *Conservation history*

Proper archives have been kept since the early 1970s, listing the programmes of work carried out:

Ak-Sarai : 1973-75, 1994-95

Dorus Saodat : 1973-75, 1981-85, 1994-95

Chor-Su : 1976-85

Baths : 1986-90.

Conservation and restoration work is currently being carried out as part of the MEROS programme. An initial phase (1993-96) concentrated on consolidation of the architectural structures and the restoration of decorative elements. A second phase is planned, to restrict new construction in the protected zone and to rebuild period houses using traditional techniques while installing modern utilities.

##### *Training*

Management staff are recruited from graduates of the schools of architecture of Tashkent and Samarkand.

Training in restoration work is funded by a special department, and through the Usto-Shogird workshops for master's degree students who work on the sites.

##### *Authenticity*

The historic urban fabric of the town is intact, despite some insensitive insertions in the Soviet period. Care is being taken in current restoration works to ensure the use of traditional materials and techniques.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS expert mission visited the site in February 1999.

#### *Comparative analysis*

The town of Shakhriyabz, with its monuments and traditional period houses, may be compared, although on a lesser scale, to the other capitals of the Timurid empire, Samarkand and Herat.

#### *ICOMOS comments*

At its meeting in June the Bureau requested the State Party to furnish precise details of the area proposed for inscription, the limits of the buffer zone and the regulations governing its use, and further material relating to the merits of Shakhriyabz in comparison with other central Asian cities (Samarkand, Bukhara, Herat, etc). Supplementary documentation was supplied by the State Party, but ICOMOS still felt that it was unable to make a firm recommendation, since the additional information was inadequate to permit a full evaluation.

At the Extraordinary Meeting of the Bureau of the World Heritage Committee, held in Marrakesh in November 1999, further consideration of this nomination was deferred on the recommendation of ICOMOS. Following discussions with the representative of the State Party, it was agreed that a special mission should visit Uzbekistan early in 2000 and that a training course would be held, funded as Preparatory Assistance from the World Heritage Fund, on the preparation of nominations.

Following these actions, revised documentation was supplied by the State Party and studied by ICOMOS. It is considered to meet all the outstanding points relating to proposed nominated area and buffer zone, and management of the site.

#### **Brief description**

The historic centre of Shakhriyabz contains a collection of exceptional monuments and ancient quarters which bear witness to the centuries of its history, and particularly to the period of its apogee, under the empire of Timur, in the 15th century.

#### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria iii and iv*:

*Criterion iii* Shakhriyabz contains many fine monuments, and in particular those from the Timurid period, which was of great cultural and political significance in medieval Central Asia.

*Criterion iv* The buildings of Shakhriyabz, notably the Ak-Sarai Palace and the Tomb of Timur, are outstanding examples of a style which had a profound influence on the architecture of this region.

ICOMOS, September 2000

## Caracas (Venezuela)

No 986

### Identification

|                    |                                     |
|--------------------|-------------------------------------|
| <i>Nomination</i>  | Ciudad Universitaria de Caracas     |
| <i>Location</i>    | Municipality of Libertador, Caracas |
| <i>State Party</i> | Republic of Venezuela               |
| <i>Date</i>        | 29 July 1999                        |

### Justification by State Party

The Ciudad Universitaria de Caracas, created by the Venezuelan architect Carlos Raúl Villanueva, is an example of outstanding quality representing the highest ideals and concepts of modern city planning, architecture, and art.

The Ciudad Universitaria de Caracas represents a work of art that constitutes a masterpiece of human creative genius, its most transcendental value. The urban and architectural spaces created by Villanueva integrated with the works of the artists who participated in the “integration of the arts” are of incomparable quality and character. The essence of the work is in the message and in the aesthetic emotion that its authors have managed to transmit.

#### Criterion i

The University represents the fulfilment in Latin America of a great part of the propositions made by the artistic and architectural avant-garde movements of the early 20th century in Europe. It constitutes an outstanding example in a small enclosure of a utopian world reflecting that time and expressing the quality of modern urbanism, the application of modern technology, the creation of modern abstract forms, and the construction of a spatial integration of inside and outside reflected in the dimension of time. The ensemble represents the best example of the integration of the works of avant-garde artists.

#### Criterion ii

Being an exceptional and exemplary testimony of modern city planning, architecture, and art, the Ciudad Universitaria de Caracas is intimately bound to the culture and conditions of the place. It constitutes an ingenious interpretation of the concepts and spaces of colonial traditions and an example of an open, ventilated, and protected architecture, appropriate for its tropical environment.

#### Criterion iii

The Ciudad Universitaria de Caracas is an outstanding example, and one of the best in existence in the world, of the modern urban, architectural, and artistic concepts of the early 20th century. It therefore illustrates in an excellent way this recent but already significant period in human history.

#### Criterion iv

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

The origin of the Central University of Venezuela is in the foundation of the Royal and Pontifical University by a decree of Philip V in 1721, promulgated during the Spanish colonial period. It operated in the Santa Rosa Seminary, located in the main square of the city of Caracas, today the Plaza Bolívar. In 1827 Simón Bolívar promulgated the new Republican Statutes for the University, and in 1856 it became independent of the Seminary and was transferred to the former San Francisco Convent, two blocks south-west of the Plaza Bolívar. The University soon started growing and occupied other buildings outside the convent. The dispersion caused problems to the work and it was thus decided to concentrate the university in a new enclosure, a campus in the outskirts of Caracas. The new university demanded a modernization of the institution, in order to correspond with the new requirements of the time.

In 1942 the studies for the new university campus began, focusing first on the faculty of medicine and the clinical hospital, its main element around which the University was organized from the beginning. In the following year a Co-ordinating Commission was created, composed of representatives of the Ministries of Education, Health, Social Attendance, and Public Works. The Ministry of Public Works appointed the architect Carlos Raúl Villanueva. The site of the Hacienda Sosa in El Valle was chosen as the location for the campus. The commission consisted of Dr Armando Vegas as co-ordinator, Villanueva as planner, and the engineer Guillermo Herrera as technician. In October 1943 Government Executive Ordinance No 196 established the Instituto de la Ciudad Universitaria, assigned to the Ministry of Public Works. Dr Frank McVey from the University of Kentucky (USA) was hired to advise on the project.

The first plan, prepared in 1943, consisted of several groups of buildings, including the administration, the different faculties, dwellings for students, faculty, and personnel, as well as facilities for sports and a botanical garden. Villanueva, who was not yet responsible for the project, had not signed this plan. In 1944 he participated in a commission sent to study the university campus of Bogotá. After this experience it was decided to establish a unique architectural team to control the entire design process of the campus. Villanueva emerged as the principal planner-architect of the team. In 1944 a new plan was prepared, maintaining the academic criteria of the previous project but aiming at a higher complexity within the ensemble and the buildings. The main axis was here provided with an ending, the Olympic Stadium, which was to remain in this location even in future plans.

The construction of the first buildings started in 1945 with the Clinical Hospital and related buildings. The building of the Industrial Technical School was started in 1947, changing its position from what had been initially proposed. Here Villanueva abandoned the symmetry of the medical

complex and introduced some of the latest avant-garde ideas in architecture into the projects. Another group that started at the end of the 1940s were the residential buildings, referring to models developed especially in Germany after World War I and consisting of horizontal blocks, separated by open spaces and surrounded by gardens; the buildings had large open balconies that also served as solar protection.

The 1949 plan evidenced the first important changes in the urban layout. The covered walk that crossed the campus from south to north, separating the medicine group from the Rector's Office and the Aula Magna, seems also to have separated two historical moments in the planning process. A radically different approach started now with the sports stadium project. The change was expressed in the new way of using reinforced concrete and became apparent in the projects for the Cultural Directive area, including the Plaza del Rectorado, the Covered Plaza, the Aula Magna, the Library, etc. The works were finished and inaugurated in 1953. From here on the project was developed in an organic and dynamic manner. The asymmetric disposition of the structures, the audacity of the forms, and the use of bare concrete structures, conceived as sculptures, characterized the constructions. It led to the creation of a complex, open, and integrated space which was at the same time protected from light and heat.

The project of the Faculty of Architecture in 1953 was another key element in the development of the University. Villanueva gathered in this building, particularly important for him, the development of a complex consisting of varied low volumes contrasted to the high prismatic towers of the Central Library. This building initiated a stage which showed the way for the faculties of Pharmacy, Dentistry, and Economic and Social Sciences. This last faculty was built after the death of Villanueva. This period highlights the idea of integrating the different arts into one ensemble, and several artists were invited to participate in the process. This involved, for example, the finishing of the exteriors, by Alejandro Otero in the Faculties of Architecture and Pharmacy and by Omar Carreño in Dentistry.

Since the death of Villanueva there have been various modifications, including new buildings or provisional structures in the exterior and division of spaces in some interiors. There are also a number of new constructions, such as the building for the Deanship of Engineering designed by Gorka Dorronsoro, who was one of the young collaborators of Villanueva and who clearly had the wish to continue the spirit of the great master. There have also been changes to the buildings designed by Villanueva, some of these unfortunate. The University Cafeteria underwent two enlargements in the 1980s. The great volume of these can be seen as an aggression to the open space of the University City, altering the original spatial relationships.

#### *Description*

The architect Carlos Raúl Villanueva (1900–75) was the principal creator, architect, and planner of the university campus of Caracas. He was born in London, son of a Venezuelan diplomat and grandson of a historian. He attended Professor Gabriel Héraud's atelier in Paris in 1920, obtained his diploma in architecture at the École des Beaux-Arts in 1928, and then continued his studies in city planning. In 1929 he moved to Caracas and worked in the Department of Public Works. He was the founder and professor of the

Faculties of Architecture and City Planning and received many honours for his professional work.

The urban setting of the Ciudad Universitaria de Caracas was a site located at about 870m above sea level and covering about 164.2ha. It is part of a district with mainly residential and commercial functions. It is bounded in the north-east by the Francisco Fajardo Highway, the city's main transit road, and the area corresponding to the Plaza Venezuela; in the south-east, its boundaries are Los Chaguaramos and Santa Monica, a set of popular residential-commercial areas, and the El Valle Highway. The ensemble is visually dominated by the Hospital Clinico, the Library, the Department of Architecture, the buildings of Dentistry and Pharmacy, the Stadiums, and the Covered Gymnasium, which project from the green mass of the gardens.

The architecture of the university involves the use of spatial elements that have been extracted from Venezuelan colonial architecture, such as bright colours, latticed windows for ventilation, and internal gardens of copious tropical vegetation joined with the use of new materials and modern aesthetics. These ingredients allow for the creation of spaces with their own particular nature, where the architectural poetic inspiration benefits from the climate and light of the place. The economic and political situation of Venezuela at the time of Villanueva allowed him to experiment with new technologies, such as special types of structures in reinforced concrete. The plasticity of the material offered possibilities for daring solutions even to the most common structural problems. Villanueva was able to use the material in such a way as to deliberately highlight the importance of the structure within the architectural composition. In his design process from 1948 onwards Villanueva developed different types of elements that were subsequently to characterize his work, including sun breakers, covered pedestrian passages, bare concrete structures, latticed windows, and works of art incorporated in the architectural and urban ensemble.

The University City is articulated through zoning and there are several groups that are identified with the unity of their functions: 1. Cultural and Directive Centre, 2. Medicine, 3. Engineering, Economics, Liberal Arts and Sciences, 4. residential units, 5. Botany, 6. Architecture, 7. Sports, 8. Industrial Technical School, and 9. services. The campus includes a series of large buildings, in particular the Faculties of Architecture, Economy, Pharmacy, and Dentistry, the Library, and the Hospital. These high volumes are the elements that announce the presence of the University as seen from the city. In order to emphasize the system of articulation and taking into consideration the adversities of a tropical climate, Villanueva designed a set of covered pedestrian halls that go along or across the different building ensembles and serve to connect the vital centres. These halls are linked with vehicle circulation and aim at giving a sense of unity to the place.

The principal architectural ensembles of the University include the following:

#### - Directive Centre

The Directive Centre consists of a series of buildings that are pure in their forms and laid out in a way that the volumes form a ceremonial patio of overwhelming proportions, the Plaza del Rectorado, reserved for large meetings. The ensemble includes the Museum Building, the Rector's Office Building, the Communications Building, and the Clock

Tower. Villanueva's project dates from 1952 and includes works by several artists, such as A Barrios, O Vigas, and F Narvaez.

- Cultural Centre

The Covered Plaza is the heart of the University and it is associated with the main institutional and cultural buildings, including the Aula Magna, the Hall of Honour, the Concert Hall, the Library, and the Cooling Tower. The Covered Plaza is the linking element that connects all components of the group. It is a composition of architectural and artistic elements in which the promenade is led by the relationships between murals, sculptures, columns, and gardens and by a cover of irregular perimeter and changes in heights. The planning of the ensemble was from 1952 to 1953 and Villanueva again integrated the ensemble with the contribution of several distinguished artists – F Léger, H Laurens, J Arp, V Vasarely, P Navarro, and M Mataure, who also contributed in other parts of the University. Particularly impressive are the "Clouds" created by Alexander Calder in the Aula Magna.

- Medical Centre

The medical group of the University is made up of buildings that correspond to several stages of the planning process. The buildings thus show the evolution of Villanueva's ideas. The ensemble includes the Clinical Hospital, the Institutes of Experimental Medicine, Anatomy, Tropical Medicine, Anatomy-Pathology, the Chapel, the National Institute of Hygiene, the Nursing School, and the Faculties of Odontology and Pharmacy. The planning mainly took place in the second half of the 1940s and the execution extended into the 1950s.

- Humanities and Science

This group of buildings is linked by means of covered corridors but with green areas between the buildings, thus giving the whole a sense of unity with rich and varied architecture. The Faculty of Humanities was designed in 1953–59, the Faculty of Economics in 1963–67, the group of classrooms and the Library in 1949–53, the School of Engineering in 1949–52, the laboratories mainly between 1949 and 1956, and the Institute of Materials in 1964.

- Architecture and City Planning

This complex, one of the landmarks of the University, consists of two elements. One is the vertical element housing classrooms within a volume of rectangular plan, articulated with the body of elevators and the main staircase. The horizontal body contains the common areas and the workshops, solved in a succession of changing spaces. The planning dates from 1954–56 and the construction took place in parallel with the design. The contributing artists include A Otero, A Calder, F Narvaez, M Mataure, V Valera, A Oramas, and J Soto.

- Sports Centre

The sports area is located in the eastern part of the campus and is composed of three clearly distinguished groups: the stadiums (Olympic, baseball, tennis), the pools, and the covered gymnasium. Planning of the various ensembles dates from the 1950s and 1960s.

## Management and Protection

### *Legal status*

The lands and the constructions of the Ciudad Universitaria de Caracas and the Jardín Botánico de Caracas are the property of the Venezuelan State, assigned to the use of the Universidad Central de Venezuela (Central University of Venezuela).

The ensemble of the Ciudad Universitaria de Caracas, the Botanical Garden, and the Casona Ibarra have been designated a National Monument by the Junta Nacional Protectora y Conservadora del Patrimonio Histórico y Artístico de la Nación, ratified by the Institute of Cultural Heritage (Resolution 002/1998), and is thus under full state protection under the national law on the protection of cultural heritage of 1994.

### *Management*

Relevant regulations from the legal protection are being integrated in the Plan of Local Urban Development of the municipality of Libertador, developed by the City Planning Institute of the Faculty of Architecture and City Planning. The plan is pending a second hearing for definitive approval. Furthermore, the University Council approved the standards for the conservation of the constructions and open areas in the Ciudad Universitaria in 1999. These standards provide guidelines for the management, maintenance, and repair of the whole ensemble, the single structures, and open spaces.

The university campus is an integral part of the modern city of Caracas, with which it has a close relationship. Considering the size of the campus area proposed for the nomination, no special buffer zone has been identified. It should also be noted that the area has barriers, which provide it with a natural protection. This is the case especially in the north and east, where the area is delimited by a viaduct and a park. In the south and west there are protected zones. The only potential problem area is in the direction of the Avenida Minerva, but consideration is given to the zoning of this part in the revised Urban Development Plan (Plan de Desarrollo Urbano Local, PUDUL).

At the national level the Institute of Cultural Heritage manages the protection and conservation of the university campus; at the institutional level, this is the responsibility of the Commission of Conservation, the Planning Department, and the General Services Department of the University. There is a collaboration agreement between the different institutions.

It is estimated that the campus is daily used by some 100,000 persons. There are about 58,000 students, over 8000 teaching faculty, about 8000 administrative personnel, and about 2500 workers. The various facilities of the campus, including the concert hall, exhibitions, museum, conferences, sport games, and libraries, attract some 68,000 visitors, and the Clinical Hospital, serving the whole metropolis, is daily visited by some 30,000 people. The University provides for visitor management, including itineraries, guidance, and information centres.

The region of Caracas is a strongly seismic area. Although built prior to the existence of anti-seismic regulations in the country, the University was built adopting the anti-seismic norms of North America. In 1998 the University has approved a project defining strategies for improving the

security of the campus. Further development of relevant plans and projects is under way.

## **Conservation and Authenticity**

### *Conservation history*

Various parts of the university campus have been subject to intensive use since their construction. There have also been some additions and modifications to the original plans from the time of Villanueva. These can be considered part of a normal process of ageing in an institution that was built to serve particular purposes. Since the time of the legal protection of the site for its cultural significance, however, the University has undertaken a systematic long-term study to survey and monitor its state of conservation. The survey has focused on three main aspects: the state of conservation of the urban ensemble, the state of conservation of the architecture, and the state of conservation of the works of art. The University should be complimented for this study, which has been made in a serious and objective manner and based on a clear methodology applied systematically to the different types of property.

The overall layout of the urban ensemble of the University campus has been maintained fairly well intact. Nevertheless, there are new constructions built in recent years which have not always been designed in accordance with the original criteria. Such is the extension of the University Dining Room, carried out in different stages and resulting in architectural forms considered foreign to the campus. Some new buildings have not fulfilled the quality criteria originally required. At the same time there have been alterations that have actually enhanced the complex, such as the Plaza del Rectorado, originally a parking place and subsequently transformed into its current civic use for large meetings.

Most of the buildings have maintained their architecture and their structural system intact since the construction in the 1950s and 1960s. The problems relate partly to changes in use, partly to the behaviour and decay of the building materials and structures. As a result of changes in use, there have been works of amplification or subdivision of spaces, as well as the introduction of the technical facilities and equipment. Unfortunately such works have often been carried out without proper control of their quality and adequacy to the architectural context. There are also problems that result from structural behaviour and ageing of materials; these include structural cracks in reinforced concrete, leakage in roofs, and problems caused by humidity. Another problem is the detachment of surface materials such as mosaics in some building elevations.

The works of art are made in different materials and can be divided in groups: murals in vitrified mosaics and enamelled ceramic, stained glass windows, mural paintings, sculptures, carvings, casts, and assemblages. There are different types of problem that relate particularly to the works that have been exposed to the tropical climate, such as the mosaics and open-air sculptures in stone, or have been subject to mechanical damage caused by the users of the building.

As a result of the survey the University is now considering the establishment of a systematic monitoring process and training its technical personnel to carry out preventive maintenance and timely repair of damages.

### *Authenticity*

The general layout and setting of the University campus has been retained, even though there are minor modifications and changes related to the functional need of the institution. There have been minor changes to existing buildings as well as some new constructions. There are also some problems of maintenance of the buildings and works of art designed and built under the direction of Villanueva. As a whole, however, the site can be considered to satisfy the test of authenticity in the design, materials, workmanship, and setting.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited the Ciudad Universitaria de Caracas in February 2000.

### *Qualities*

The Ciudad Universitaria de Caracas is a realization of the ideals of modern city planning, architecture, and art in the middle of the 20th century. Its particular quality is in the skill of integrating new architectural forms and contemporary art into a spatial and environmental whole, satisfying the functional and ideological requirements of the institution. The most notable buildings in the campus are the Aula Magna with the magnificent “Clouds” of Alexander Calder, the Olympic Stadium, and the covered plaza (Plaza Cubierto).

### *Comparative analysis*

The comparison of the university campus of Caracas can be seen in two aspects: as a work of modern architecture and as a university campus.

The development of the Modern Movement in architecture found expression in the complex relations of urbanism, building design, and works of art, joined into a spatial and architectural unities aiming at the realization of the future ideals, as well as responding to political and social objectives. From the 1950s particular attention was given to the use of exposed reinforced concrete and the treatment of structures almost as if these were sculptures, as is seen in Le Corbusier's work. The experience of Mexico and South American countries was greatly influential in this context, and also included works by Oscar Niemeyer and Lúcio Costa in Brazil, Felix Candela, Juan O'Gorman, José Villagran Garcia, and Louis Barragán in Mexico, and Carlos Raúl Villanueva in Venezuela. Villanueva's project for the university campus of Caracas is contemporary with some major urban planning and architectural schemes, including the scheme of Brasilia by Costa and Niemeyer (already on the World Heritage List), Chandigarh by Le Corbusier, and the National University of Mexico. In this context, the Ciudad Universitaria de Caracas is an outstanding example of the development of the most significant currents in modern town planning, architecture, and art.

Regarding the comparison of the site with other examples of 20th century university campuses, it may be noted that some of the earliest examples include the University of Rio de Janeiro in 1936 by Le Corbusier and the University of Bogota, initiated in 1936, by Leopoldo Rother. The Ciudad Universitaria de México was designed in 1950–52 with a master plan by Maria Pani and Enrique del Moral and the

participation of more than fifty architects and ten artists. Furthermore, mention may be made of the universities of Río Piedras de Puerto Rico and of Panamá. The University of Mexico in particular has some similarities with Caracas, although the qualities of the work of Villanueva are perhaps more comparable with the city of Brasília. From this comparison, however, the University of Caracas emerges as an outstanding example of modern architecture and university building, whereby it is well justified for inclusion.

#### *ICOMOS recommendations for future action*

Two points were not adequately dealt with in the nomination dossier. First, more information was required about the management structure, and in particular on the measures in place for coordination of different forms of intervention and conservation. Secondly, mention was made of the Botanical Garden but no details were supplied, in particular regarding its conservation and management regimes.

At the meeting in June 2000 of the Bureau this nomination was referred back to the State Party, requesting further information on management coordination and the Botanical Garden, as proposed by ICOMOS.

In July supplementary documentation was received from the State Party and studied by ICOMOS. This described the new management decision-making structure, which will be fully functional on 1 January 2001. Detailed information was also supplied about the state of conservation of the elements making up the Ciudad Universitaria, including the Botanical Garden.

#### **Brief description**

The Ciudad Universitaria de Caracas, built to the design of the architect Carlos Raúl Villanueva from the 1940s to the 1960s, is an outstanding example of the Modern Movement in architecture. The university campus integrates the large number of buildings and functions into a clearly articulated ensemble, including masterpieces of modern architecture and visual arts, such as the Aula Magna with the “Clouds” of Alexander Calder, the Olympic Stadium, and the Covered Plaza.

#### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria i and iv*:

**Criterion i** The Ciudad Universitaria de Caracas is a masterpiece of modern city planning, architecture and art, created by the Venezuelan architect Carlos Raúl Villanueva and a group of distinguished avant-garde artists.

**Criterion iv** The Ciudad Universitaria de Caracas is an outstanding example of the coherent realization of the urban, architectural, and artistic ideals of the early 20th century. It constitutes an ingenious interpretation of the concepts and spaces of colonial traditions and an example of an open and ventilated solution, appropriate for its tropical environment.

ICOMOS, September 2000

UNESCO

WORLD HERITAGE CONVENTION  
WORLD HERITAGE COMMITTEE

24th ordinary session  
(27 November - 2 December 2000)  
Cairns (Australia)

EVALUATIONS OF CULTURAL PROPERTIES  
*- Addendum -*

Prepared by the  
International Council on Monuments and Sites  
(ICOMOS)

The IUCN and ICOMOS evaluations are made available to members of the Bureau and the World Heritage Committee. A small number of additional copies are also available from the secretariat.  
Thank you.



2000

## Echmiatsin/Zvartnots (Armenia)

No 1011

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | The Cathedral and Churches of Echmiatsin and the Archaeological Site of Zvartnots |
| <i>Location</i>    | Armavir Marz (Region)   |
| <i>State Party</i> | Republic of Armenia   |
| <i>Date</i>        | 9 July 1999   |

### Justification by State Party

The Armenian culture is one of the world's oldest. It carries all the layers of human civilisation. The beginning of the new period of the history of Armenia is considered to be 301 CE, when Armenia declared Christianity as its state religion. According to the great 5th century Armenian historian Agatangeghos (Agafangel in Greek), St Gregor Lousavorich (St Gregory the Illuminator), first Patriarch of Armenia, had a vision. Christ came down from Heaven and touched the earth with a golden hammer. In that place a church was built called Echmiatsin, "the place where the Only Begotten descended."

Scholars have variously interpreted the original construction of Echmiatsin Main Cathedral. In its present form it is the result of reconstruction carried out in the 5th–7th centuries and belongs to the central domed cross-hall type. It is, in fact, the prototype of all later constructions of the same type. Since the 15th century Echmiatsin with the Main Cathedral and surrounding other buildings has served as the Mother See of the Armenian Apostolic Church and the residence of the All-Armenian Catholicos. Besides the Main Cathedral, there are the Churches of St Gayaneh, St Hripsimeh, Sourb Astvatsatsin (Mother of Christ), St Shoghakat, and others.

Three separate areas are nominated for inscription:

1. The Mother Cathedral of Echmiatsin and St Gayaneh Church (30.2ha);
2. Saint Hripsimeh Church and St Shoghakat Church (25.3ha);
3. The Archaeological site of Zvartnots with the ruins of the Temple, the Royal Palace, and other constructions (18.8ha). — **Criteria iii, iv, and v**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

Vagharshapat (now Echmiatsin) was an ancient settlement; research has revealed its layout in the 3rd–4th centuries BCE. It was destroyed and rebuilt many times, as a result of invasions from both east and west. At the end of the 19th century the population was about 10,000. During the Soviet period Echmiatsin became a regional centre and the population grew to 61,000 with a territory of some 2000ha.

The *Cathedral of Holy Echmiadzin* is the most ancient Christian temple in Armenia. It was built in 301–303 by Gregor Lousavorich (Saint Gregory the Illuminator), the founder of the Armenian Apostolic Church, in Vagharshapat (the former name of Echmiatsin), the capital and religious centre of Armenia at that time.

Echmiatsin Cathedral was originally a vaulted basilica. Serious damage was caused to it as a result of political upheavals and it received its present cruciform plan during restoration work by Vahan Mamikonian, the Governor of Armenia in 480. In 618 Catholicos Komitas replaced the wooden cupola with an identical one in stone. Its mass is supported on four massive independent pillars connected by slender arcades with the exterior walls; those on the northern side belonged to the 4th and 5th centuries. This structure survives almost unchanged.

A three-tier belfry was built in front of the western entrance in the 17th century. The six-column rotundas on four-pillar bases, built at the beginning of the 18th century over the northern, eastern, and southern apses, give the cathedral a five-domed outline. The interior murals, created by the Armenian painter Hovnatan in 1720, were restored and further worked on by his grandson in 1782–86. Rich gifts of church plate and valuable pieces of art were stored in three buildings added to the eastern side of the cathedral in 1869; they now house the monastery's museum. Around the courtyard of the monastery are the buildings of the Catholicosate, a school, winter and summer refectories, a hostel, and Trdat's Gate, built in the 17th–19th centuries. On the initiative of Catholicos Vazgen I, scientific restoration work has recently been undertaken, in the course of which excavations have revealed finds from the pagan era, such as a sacrificial altar and an Urartian stele in granite.

The *Church of St Hripsimeh* (618) represents the perfect example of cruciform plan and central cupola. Its dominant feature is the basic harmony of layout and proportions, as well as the simplicity and classical purity of its facades, the outstanding qualities of the Armenian architecture of the High Middle Ages. Apart from the addition of a bell-tower in the 17th century, the monument has undergone no fundamental transformation. The *Church of St Gayaneh* was built in Echmiadzin by the Catholicos Yezr in 630. Its distinctive features are its slender and delicate proportions. A dome and ceilings were rebuilt in the 17th century, when a spacious arched portico was built along the western facade as the burial place for the most senior Armenian clergy.



The *Zvartnots Archaeological Site* is a unique example of Armenian architecture of the early Christian period. The temple was built under Catholicos Nerses III (The Builder) in the mid 7th century. He relinquished the Catholicos throne for a time in 652, but after his return to office in 658 he completed the construction of the Temple with its secular annexes and its ramparts in 662.

Zvartnots is an innovatory expression of Armenian religious architecture in the 7th century, and as such it exerted a major influence on the architecture not only of its own time but also on that of later centuries. Circular in plan and three-tiered, its only borrowing from earlier cruciform and central cupola churches was the interior cruciform plan, which was set inside walls that were circular on the inside but polyhedral on the outside. Refinements worked out with great subtlety are to be found in the capitals decorated with basket weave or eagle ornament, in the great variety of the external wall carving, in the fillets surrounding the windows, and even on the smallest surfaces.

The remains of Zvartnots and its related buildings, which had been destroyed by an earthquake in the 10th century, were revealed at the beginning of the 20th century by the architect Thoros Thoramian, who carried out the first reconstruction project.

## **Management and Protection**

### *Legal status*

The monuments included in the present nomination are protected under the provisions of the National Law on Protection of Historical and Cultural Monuments, and in particular by Articles 19, 21, 22, 36 and 45. All interventions that may affect the character or significance of monuments and sites require official authorization.

### *Management*

The owners of the properties that make up this nomination are the Mother See of Echmiatsin, the Municipality of the City, and the State Department for Protection and Preservation of Historical and Cultural Monuments. The churches and their immediate surroundings belong to the Mother See, the protection and buffer zones mainly belong to the municipality (administered by the Office of the General Architect). The archaeological site of Zvartnots is owned and managed by the State Department on Protection and Preservation of Historical and Cultural Monuments through its Directorate of the Zvartnots Historical Cultural Reservation–Museum.

Most of the monuments included in the nomination are protected at national level, but some (or parts of them) are protected at regional level. A special body, in each *marz* (region) is responsible for the protection of the latter group of monuments. However, the State Department on Protection and Preservation of Historical and Cultural Monuments exercises overall supervisory control over these regional bodies.

There is an effective buffer zone around each of the properties which regulates all activities that may have adverse impacts on their settings.

Funding for all work of maintenance, conservation, and restoration comes variously from the central Government, the Municipality of Echmiatsin, the Mother See of Echmiatsin, the Armenian Fund for the Protection of Historic Cultural Monuments, and personal donations.

Echmiatsin is one of the most visited sites in Armenia. In the 1980s about 220,000 tourists and pilgrims visited Echmiatsin, but after the economic crisis the number of visitors has declined to around 40,000. The Government is expecting the expansion of tourism in Armenia with the forthcoming celebration of the 1700th anniversary of the adoption of Christianity. The General City Plan for Echmiatsin, prepared in 1997, has been approved by the central Government; it contains provisions relating specifically to the protection and presentation of the historic heritage and its role in tourism development.

Responsible bodies of the Armenian Government are at the present time working on the Management Plan for Echmiatsin and the Archaeological Site of Zvartnots, and this will be in force early in 2001. The plan will include further restoration work on the monuments and the development of tourism.

## **Conservation and Authenticity**

### *Conservation history*

The Government of the Soviet Republic of Armenia decided in January 1945 to improve the historical part of Echmiatsin. In May 1948, the Council of Ministers of Armenia granted state-level protection to the city. In the decades that followed protection was extended to many individual monuments.

Over the same period a number of restoration and conservation projects were carried out. These included:

- conservation of Zvartnots archaeological site and part-reconstruction of the Church of St Gregor, 1952-73;
- renovation of the Church of St Hripsimeh, 1959;
- renovation of the Mother Cathedral, 1965;
- renovation of the Church of St Gayaneh, 1970;
- restoration of the bell-tower of the Church of St Mariam Astvatsatsin, 1978;
- renovation of the Seminarium, 1998.

Most of the ecclesiastical monuments are in good condition. Some are being renovated and restoration plans are being prepared for the others. The Mother See is taking care of the churches in use in co-ordination with the State Department of Protection of Historic and Cultural Monuments and the Municipality of Echmiatsin. At the present time restoration and consolidation work is in progress on some parts of the walls of the lowest tier of the Zvartnots Temple.

### *Authenticity*

The authenticity of the ecclesiastical monuments is reasonable, given that they have been in religious use for many centuries and have been subject to changes in liturgy and fashion over that period. The archaeological site is fully authentic, since it consist solely of excavated remains of

vanished structures. However, some of the restoration work is not fully in conformity with the principles of the 1964 Venice Charter.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited the property in May 2000.

### *Qualities*

The religious buildings and archaeological remains in Echmiatsin bears witness to the implantation of Christianity in Armenia and to the evolution of a unique Armenian ecclesiastical architecture. This exerted a profound influence on architectural and artistic development in the region.

### *Comparative analysis*

Armenian architecture has been the subject of intensive study by specialists from the Architecture Faculty of the Politecnico di Milano and the Armenian Academy of Sciences. This has resulted in the production of a series of scholarly studies of the main architectural monuments.

In the volume devoted to Echmiatsin it is pointed out that it is difficult to compare the early Christian buildings there with other structures of the central domed cross-hall type in the region, since it was essentially here that the form evolved from Byzantine prototypes and served as the model for most subsequent buildings.

### *ICOMOS recommendations for future action*

The ICOMOS expert mission expressed concern about the proposal to construct a large open-air sanctuary near the Katholikon at Echmiatsin, which appeared to be out of sympathy with the existing monumental buildings. It also had some reservations about the nature of the restoration work carried out at Zvartnots, although it is recognized by ICOMOS that this had taken place at a period when contemporary approaches to restoration were not actively applied in the former USSR. It is accepted that any future restoration work should be carried out in accordance with present-day standards.

At the meeting of the Bureau in June 2000 this nomination was **referred back** to the State Party, asking for reconsideration of the open-air sanctuary project and recommending that the name of the property be revised to "The Cathedral and Churches of Echmiatsin and the Archaeological Site of Zvartnots."

At the request of ICOMOS, one of its senior members who was carrying out another mission in Armenia in September visited Echmiatsin and discussed the Sanctuary project with His Holiness the Katholikos of All Armenians. Following this meeting, a new plan has been provided which shows that the new open-air altar will now be located outside the area proposed for inscription. It will be situated in an area of gardens, the landscaping of which is to be improved (including the removal of a car-park). This information has subsequently been confirmed by the State Party. ICOMOS believes that the new structure in the location proposed will have no adverse impact on the setting of the nominated site, which will, in fact, be improved as a result of the new landscaping proposals.

The State Party has accepted the proposal of ICOMOS for the renaming of the nominated property.

## Brief description

The cathedral and churches of Echmiatsin and the archaeological remains at Zvartnots graphically illustrate the evolution and flowering of the Armenian central-domed cross-hall type of church.

## Recommendation

That this property be inscribed on the World Heritage List on the basis of **criteria ii and iii**:

**Criterion ii** The developments in ecclesiastical architecture represented in an outstanding manner by the churches at Echmiatsin and the archaeological site of Zvartnots had a profound influence on church design over a wide region.

**Criterion iii** The churches at Echmiatsin and the archaeological site of Zvartnots vividly depict both the spirituality and the innovatory artistic achievement of the Armenian Church from its foundation.

ICOMOS, October 2000

## Mostar (Bosnia/Herzegovina)

No 946

### Identification

|                    |                                      |
|--------------------|--------------------------------------|
| <i>Nomination</i>  | The Old City of Mostar               |
| <i>Location</i>    | Herzegovina-Neretva Canton           |
| <i>State Party</i> | Federation of Bosnia and Herzegovina |
| <i>Date</i>        | 15 July 1998                         |

### Justification by State Party

Mostar is the result of interaction between natural phenomena and human creativity over a long historical period. The universal qualities of the cultural landscapes of south-eastern Europe represent a universal phenomenon that is the common property of all humankind. The cultural and historical value of Old Mostar resides in the urban agglomeration that was created in the 16th century during the height of the Ottoman Empire around the Old Bridge, the technological wonder of its age, in which complete harmony was achieved between the built structures and the natural environment of the Neretva River.

The Old Town has been embellished for centuries with the visual artistic expressions of succeeding generations, particularly towards the end of the 19th century and the beginning of the 20th century under the influence of the Austro-Hungarian Empire and central European architecture.

The sustainable development of the area has been endangered by human destruction and devastation by war. This ensemble has attracted the continuous interest of both the local and the international public from the outset, as witnessed by many historical documents, up to the present day, when that interest has been renewed. Enduring interest has been shown in exploring the origins of the different styles and the way in which they have been expressed, in spatial harmony, and their preservation.

Protection, maintenance, regulation, and revitalization of the historic centre is a long-term process. Earlier minimal studies have only been known through preliminary reports, scattered references in the literature, or lectures at meetings. For all these reasons and because principles relating to the importance of preserving the material remains of the past, including the architectural heritage, and in particular because of the false impression that this part of the town has become outdated and is in the process of disappearing from the historical landscape, UNESCO and the international community must accept the justification for this nomination, the more so since the preserved remains of the earliest town are themselves urban in character. They became incorporated

over time into the urban fabric of the entire town of Mostar as an integral part of European culture. The historic core, with the surrounding areas, has become a symbol of civilized living. This almost automatically justifies the existence of the town as one of the earliest sources for the identity and history of Bosnia and Herzegovina as a whole.

Destruction of the town deprived cosmopolitan travellers of opportunities for resting both their bodies and their souls and for understanding their own past. The living townscape of Mostar constitutes, a vast class-room for the young and the enquiring in appreciating their own destiny.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

There has been human settlement on the Neretva between the Hum Hill and the Velež mountain since prehistory, as witnessed by discoveries of fortified enclosures and cemeteries. Evidence of Roman occupation comes from beneath the present town.

Little is known of Mostar in the medieval period, though the Christian basilicas of late antiquity continued in use. The name of Mostar is first mentioned in a document of 1474, taking its name from the bridge-keepers (*mostari*): this refers to the existence of a wooden bridge from the market town on the left bank of the river which was used by soldiers, traders, and other travellers. At this time it was the seat of a *kadiluk* (district with a regional judge). Because it was on the trade route between the Adriatic and the mineral-rich regions of central Bosnia, the settlement spread to the right bank of the river. It became the leading town in the Sanjak of Herzegovina and, with the arrival of the Ottoman Turks from the east, the centre of Turkish rule.

The town was fortified between 1520 and 1566 and the bridge was rebuilt in stone. The second half of the 16th century and the early decades of the 17th century were the most important period in the development of Mostar. Religious and public buildings were constructed, such as mosques, a *madrasah* (Islamic school), and a *hammam* (public bath); these were concentrated on the left bank of the river, in a religious complex (*kullia*). At the same time many private and commercial buildings, organized in distinct quarters, known as *mahalas* (residential) and the bazaar, were erected.

Bosnia-Herzegovina was first occupied (1878) and then annexed (1908) by the Austro-Hungarian Empire, and it was in this period that a number of administrative, military, cultural, and Christian religious buildings were established. These were mainly on the right bank of the river, where a new quarter was developed according to a strict "Rondo"

plan. This provides a strong contrast with the left bank, where there was a more organic growth on the steeper slopes, with winding narrow streets and public open spaces for trading (*pazar*), recreation (*mejdan*), and prayer (*musallah*). The town was also connected at this time by rail and new roads to Sarajevo and the Adriatic.

#### *Description*

The area nominated for inscription spans the Neretva River, with the bridge at its centre.

Of special significance is the Radobolja stream, which enters the Neretva on its right bank. This provided a source of water for the growing settlement, and from it spring a number of small canals used for irrigation and for driving the wheels of water-mills.

The centre of the settlement was the bazaar, which extended on both banks of the river, the two parts being articulated by the bridge. From them began the network of streets forming the *mahalas*. This system was altered to a considerable extent during the Austro-Hungarian period, when the new quarters were laid out on European planning principles and other bridges were built across the river.

The nominated area contains many important historic buildings. Of the thirteen original *mosques* dating from the 16th and 17th centuries, seven have been destroyed during the present century for ideological reasons or by bombardment. One of the two 19th century Orthodox *churches* has also disappeared, and the early 20th century *synagogue*, after undergoing severe damage in World War II, has been converted for use as a theatre.

Several Ottoman-period *inns* survive also survive, along with other buildings from this period of Mostar's history such as *fountains* and *schools*.

The *administrative buildings* are all from the Austro-Hungarian period and exhibit Neo-Classical and Secessionist features.

There is a number of *houses* surviving from the late Ottoman period (18th and early 19th centuries) which demonstrate the component features of this form of domestic architecture – hall, upper storey for residential use, paved courtyard, verandah on one or two storeys. The later 19th century residential houses are all in Neo-Classical style.

Some early *trading and craft buildings* are also still extant, notably some low shops in wood or stone, stone store-houses, and a group of former tanneries round an open courtyard. Once again, the 19th century commercial buildings are predominantly Neo-Classical in style.

A number of elements of the early *fortifications* are visible. The Herceguša Tower dates from the medieval period, whilst the Ottoman defences are represented by the Halebinovka and Tara Towers, the watch-towers over the ends of the Old Bridge, and a stretch of the ramparts.

### **Management and Protection**

#### *Legal status*

Historic Mostar is protected by the 1985 Law on the Protection and Use of the Cultural, Historical, and Natural Heritage of Bosnia and Herzegovina, the 1996 Interim

Statutes of the Town of Mostar, and the 1998 Law on Waters. In 1998 the Mostar Municipal Council promulgated a series of decisions relating to the rehabilitation and conservation of buildings in the protected zone of the town and the prohibition of any non-authorized interventions.

#### *Management*

Ownership of properties within the nominated area is varied – government bodies, religious communities, and private individuals and institutions.

At national level, overall supervision is exercised by the Centre for the Heritage of Bosnia and Herzegovina, based in Sarajevo. Direct responsibility at regional level is the responsibility of the Institute for the Protection of the Cultural, Historical, and Natural Heritage, located in Mostar. This body collaborates with the Mostar-based Institute for Urbanism and Spatial Planning and the Municipality of Stari Grad, and also works closely with the Old Mostar Foundation and the Research Centre for Islamic History, Art, and Culture in Istanbul (Turkey). It also collaborates closely with the Aga Khan Foundation and with the World Monuments Fund, which support a team of six young professional staff working on the implementation of the conservation plan and on the surveillance of specific restoration projects on behalf of the Mostar Institute.

All applications for authorization of projects coming within the provisions of the municipal decisions must be submitted to the Municipality of Stari Grad. These are then evaluated by the Institute for the Protection of the Cultural, Historical, and Natural Heritage, which submits recommendations to the Municipality, which in turn is responsible for final decision-making (working through its Programme Coordination Unit in respect of the reconstruction of the Old Bridge).

A UNESCO Rehabilitation Plan was prepared in 1997 and the Aga Khan Foundation has also produced a master plan, as well as undertaking detailed studies for the rehabilitation of some important monuments and districts on either side of the river. At the time of the original nomination there was no comprehensive management plan in force for the historic centre of Mostar. A copy of the outline Management Plan for the Old Town of Mostar, adopted by the Municipality Council of Stari Grad, Mostar, on 1 October 1999, has been received by ICOMOS. This conforms with the basic requirements of paragraph 24.b.i of the *Operational Guidelines for the Implementation of the World Heritage Convention*. The second ICOMOS expert mission in October 2000 was informed that the Plan would be formally approved by the municipal council at the end of 2000 or at the beginning of 2001. The Aga Khan Trust for Culture and the World Monuments Fund will provide management for the detailed preparation of the neighbourhood improvement plan, the master plan for the Old Town, and the Strategic Plan for the Central Urban Area of Mostar. The International Experts Committee nominated by UNESCO has the role of reviewing important technical material concerning project investments.

The State Party also submitted details of the World Bank Pilot Culture Heritage Project for Mostar Old Bridge and Town and other documents relating to the future conservation and management of the Old Town. These reinforce the basic information given in the Management Plan.

## Conservation and Authenticity

### *Conservation history*

The first steps in the conservation history of Mostar date from 1878, when the Ottoman Grand Vizier issued a decree “prohibiting the export of antiquities and the destruction of old buildings.”

The Old Town suffered grievous damage during World War II. Legal instruments enacted between 1945 and 1965 provided the basis for the conservation of historic buildings and their scientific study, and several relevant institutions were established in Mostar. A number of major restoration projects were undertaken during this period, including the reconstruction of Koski Mehmed Pasha’s *Madrasah* and the Old Bridge.

The hostilities that broke out in the early 1990s saw systematic destruction of much of the Old Town by bombardment and fire in 1992-95, with resulting structural destabilization and deterioration from natural forces as a result of neglect. Among the structures that were wholly or partially destroyed were the Old Bridge, with its towers, the old warehouses and shops close to the bridge, all the domed mosques, many other Islamic buildings, and a number of the Austro-Hungarian administrative buildings.

Some of the repair work carried out after this destruction, particularly by certain religious institutions and foreign humanitarian foundations, is frankly described by the State Party in the nomination dossier as being in contravention of recognized conservation principles. In addition, many new buildings were erected that were not compatible with the requirements of an historic town centre.

### *Authenticity*

On the basis of the test of authenticity, as defined in paragraph 24.b.i of the *Operational Guidelines for the Implementation of the World Heritage Convention*, there must be considerable reservations about the authenticity of Mostar. In terms of authenticity of design and setting, the Old Town may be deemed to be acceptable, since the site of the medieval settlement is still occupied and the urban fabric that developed through the Ottoman and Austro-Hungarian can still be discerned relatively clearly.

However, as the preceding section shows, there has been a very substantial degree of reconstruction in Mostar, principally as a result of war, and the State Party itself comments adversely on the authenticity of both materials and workmanship in much of this work. The proportion of reconstructed buildings is also very high; this comment applies to many of the most important Islamic buildings and to the celebrated Old Bridge.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited Mostar in February 1999. A second ICOMOS mission visited the town in October 2000.

### *Qualities*

Mostar is an historic town of great importance, which represents the encounter between the cultures of the east, in

the form of its Ottoman Turkish heritage, and of Europe, as witnessed by the monuments of the Austro-Hungarian period. Its natural setting is a dramatic one, in a river gorge, and the human settlement has adapted itself harmoniously to its natural environment.

### *Comparative analysis*

The obvious comparison to be made is with Sarajevo (also nominated in 1999 and not accepted for inscription on the World Heritage List). Both are basically 15th century Ottoman frontier towns on major communication and trade routes which reached an economic peak in the 16th century and have retained significant traces of their Islamic past, despite the process of “Europeanization” that resulted from the short but influential Austro-Hungarian occupation. Finally, both suffered enormous damage between 1992 and 1995 during a period of savage hostilities.

However, there is a significant difference between the two resulting from the spectacular site of Mostar and the symbiotic relationship between the human settlement and its natural setting.

### *ICOMOS comments and recommendations for future action*

At the 23rd Session of the Bureau of the World Heritage Committee, held in Paris in July 1999, this nomination was referred back to the State Party, requesting further information about the management plan for the Old Town. This was supplied to the World Heritage Centre on 5 November and received by ICOMOS on 17 November. Since it was impossible for ICOMOS to study and report on this documentation before the Extraordinary Meeting of the Bureau held in Marrakesh (Morocco) on 26-27 November 1999, further consideration was deferred. The plan has now been reviewed by ICOMOS (see “Management” above).

Shortly before the meeting of the Bureau in June 2000 ICOMOS was informed by the UNESCO mission in Mostar that the terms of the management plan were not being implemented. It therefore proposed that a second mission should be sent there, and this proposal was approved by the Bureau.

Adequate protection and management of the Old Town depends upon the approval of the Master Plan by the Municipality of Mostar without further delay. Until this Plan is in force there are no sanctions that can be applied against unsuitable new constructions or unacceptable restoration and/or reconstruction work on existing buildings. The *Operational Guidelines* require there to be “adequate legal ... and management mechanisms” in force (para 24.b.ii) before a property may be inscribed on the World Heritage List. However, the Committee has in the past acknowledged that there are rare special cases where World Heritage listing is needed in order to reinforce the local authorities in their application of planning controls. After a long discussion during the meeting of the ICOMOS World Heritage Panel in November on the desirability of adopting this procedure, it was agreed exceptionally to recommend it in the case of Mostar. This is intended as, and should be interpreted by the State Party, as a positive contribution to the protection and management of this outstanding multicultural heritage site.

ICOMOS also wishes to stress the need for the preparation of a phased programme for the implementation of the Master Plan; this must be applicable to the totality of the Old Town,

without exceptions for individual development projects. This programme needs to be supervised by a small expert team, capable of monitoring projects from their formulation through to eventual completion. Their work requires the preparation of a list of individual properties given statutory protection (and access to possible sources of funding) at national, regional, and municipal level.

In its initial evaluation, following the visit of its expert mission in February 1999, ICOMOS suggested that it might be desirable for the State Party to initiate discussions that would lead to the nomination having the full support of both communities. ICOMOS wishes to repeat this proposal following its second expert mission, when the meeting at the city hall was not attended by the (Croat) deputy mayor nor by any representative of the Croat community.

### **Brief description**

Mostar is an old town in a dramatic site spanning a deep river valley. Its street plan and historic buildings vividly illustrate its role as the meeting place of the cultures of east and west over many centuries, symbolized by its famous medieval bridge.

### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria iv and vi*:

*Criterion iv* The Old Town of Mostar is an outstanding example of a multicultural European urban settlement.

*Criterion vi* Mostar is an exceptional symbol of the human potential for successfully integrating groups with differing ethnic, cultural, and religious backgrounds into a homogeneous civilized community.

ICOMOS further recommends that the attention of the State Party should be drawn to its recommendations above relating to the phased prioritization of the Master Plan, the establishment of a professional monitoring team, the preparation of an inventory of sites for protection at national, regional, and municipal level, and close collaboration between the two communities in the protection of the Old Town of Mostar. The State Party should be requested to provide a report on progress in these fields for consideration by the Bureau at its 25th Ordinary Session in Paris in June 2001, and thereafter regularly for the World Heritage Committee at its annual meetings.

ICOMOS, November 2000

## Šibenik (Croatia)

No 963

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | Cathedral of St. James, Šibenik         |
| <i>Location</i>    | Town of Šibenik, County of Šibenik-Knin |
| <i>State Party</i> | Croatia                                 |
| <i>Date</i>        | 10 June 1999                            |

### Justification by State Party

The Cathedral of St James is an exceptional artistic achievement which had a tremendous influence on the architecture of the 15th and 16th centuries. It is an exceptionally fine example of its architectural type.

The significance of Šibenik Cathedral lies in the harmony of its form, despite the incorporation of various styles, and in the perfect balance of architectural parts within the whole. The Cathedral has several specific and unique characteristics, not only in the framework of the architecture of its period but also within European architectural heritage as a whole. The Cathedral of St James is an extraordinary example of Gothic-Renaissance construction using only stone. Structural elements simultaneously serve architectural and decorative purposes (eg the apse and the vaulted roofing). A complete unity of interior and exterior is thereby achieved, encompassing architecture, structure and decoration.

[**Note** The State Party does not make any proposals in the nomination dossier concerning the criteria under which it considers this property should be inscribed on the World Heritage List.]

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*.

### History and Description

#### *History*

Šibenik is a small town on the Dalmatian coast, opening out on a bay separated from the Adriatic by the Sveti Ante (St Anthony) channel and a multitude of tiny islands.

The town was founded in the 10th century by the Subic family, who were very influential in Croatia at this period. Early in the 12th century it came under the sway of the Kings of Hungary, who granted its independence. In 1116 and 1378 Šibenik suffered at the hands of the Venetians, who were vying with the kingdom of Hungary for control of the Dalmatian coast. In 1298 a papal bull issued by Boniface VIII created the Diocese of Šibenik. The Venetians took the town in 1412, renaming it Sebenico and holding it until the fall of the Venetian Republic in 1797.

The cathedral of St James owes its present appearance to three successive periods of construction between 9 April 1431, when the first stone was laid, and 1535. The first phase (1431-41) was carried out under the supervision of master mason Francesco di Giacomo and his journeymen Pincino and Busato, who began raising the west front and the walls of the nave and aisles as far as the first cornice. This first phase of construction in the Gothic style of northern Italy was completed by the west and north doors, the work of Lombard sculptor Bonino da Milano.

In 1441 Dalmatian architect and sculptor Georgius Mathei Dalmaticus (Juraj Matejev Dalmatinac) was charged with the resumption of work, which he continued until just before his death in 1473. In order to transform the simple basilica into a more imposing edifice, he drew up new plans for a more ornate east section (transept, three apses, a baptistery, and a sacristy) and thought of raising a dome over the transept crossing. His projects were only partially executed, however, and came to a halt once the apses were complete. This period also saw the completion of the nave and the vaulting over the aisles. Georgius Mathei Dalmaticus mingled the forms of late Gothic with those of the early Renaissance. Many artists came to join him in working on the Cathedral, the most famous being the architect Andrija Aleši, originally from Durrës (Albania), who worked with the successor to Georgius Mathei Dalmaticus on the third phase of the cathedral's construction.

This final phase was directed between 1475 and 1505 by Niccolò di Giovanni Fiorentino, an Italian architect and sculptor (active from 1467 to 1506) who retained the overall conception of the structure, the use of stone as the only material, and the method of joining the slabs of stone developed by his predecessor. He raised the wall studded with windows and the vaults of the nave, the vaulting over the galleries on the aisles, choir, and transept, the octagonal drum, and the dome in the early Renaissance style. He completed the trefoil of the west front (1475-1505), to which a rose window was added in 1555. The Cathedral was consecrated in 1555.

#### *Description*

Šibenik consists of a labyrinth of narrow streets and small squares climbing from the level of the Cathedral to the fortress at the summit of the old town. The Cathedral of St James stands down by the sea, on a small square that was once the ancient heart of the town, with the town hall on the north side of the square and the municipal loggia on the east, both buildings in Renaissance style. The episcopal palace,

built in the 16th century, runs alongside the southern flank of the cathedral.

The Cathedral of St James takes the form of a basilica consisting of three aisles, each ending in an apse, after a non-salient transept surmounted by a dome. A rectangular sacristy raised on pillars under which runs a passage leading to the baptistery stands between the southern apse and the episcopal palace.

The interior of the Cathedral is striking in the height of the nave and the richly decorated stonework. The three aisles are separated by two rows of Gothic columns, the capitals of which are decorated with plant motifs. Above them the fillet decorated with two rows of leafwork motifs and the openings in the galleries, where short fluted pilasters alternate with columns, bear witness to the second phase of construction. This ensemble contrasts with the smooth surface of the walls into which the windows are set and the sharp lines of the barrel vault that forms the convex roof seen from the exterior. The side aisles are surmounted at the level of the galleries by a quartered dome which is echoed on the exterior. There is thus a close correspondence between the interior and exterior forms of the building.

The nave extends into a raised choir reached by means of a circular stairway. The altar stands at the rear of the central apse and there is a quatrefoil baptistery below the southern apse.

The baptistery, designed as a circle within a square, is surrounded by four semi-circular niches topped with a shell design. The circular ceiling is made up of nine slabs of stone whose surface is decorated on the underside and smooth on the upper side, to form the pavement of the south aisle. The decoration of the baptistery, also the work of Georgius Mathei Dalmaticus, combines Gothic forms such as the patterns of interlacing with decorative relief work on the vaulting, which reveals the influence of the very early Renaissance, as do the three cherubim supporting the basin of the font. At the summit of the arch a laurel wreath concealed by an inscription frames the head of God the Father and the dove of the Holy Spirit, flanked by angels and seraphim.

On the exterior, the gable wall that forms the trefoil west front offers a direct projection of the tripartite interior volume of the Cathedral, following the contour of the vaulting to form a remarkable yet functional trefoil front. The west door, which illustrates the theme of the Last Judgement, is flanked by pierced belfries supported by cable columns and framed by two Gothic windows edged with a fine carved cord design. The oculi and rose windows are surrounded by finely worked cornices and arches reflecting the Renaissance style. The Gothic north door is flanked by columns supported by lions and surmounted by Adam and Eve. The north and south fronts of the Cathedral are pierced by broken barrel-arch windows over which run the blind arcades of the cornice.

The chevet consists of a central pentagonal apse and two rectangular side apses. The surfaces of both inside and outside walls of all three apses are decorated with

a row of shallow semi-circular niches carved into monolithic stone slabs. The niches are fluted and surmounted by a shell arch, while their interiors are framed by fluted columns topped with capitals. To accentuate the impression of depth, the base of the niches is raised and the upper section lowered as if converging towards the interior, creating an effect of perspective. Under this short row, at head-height, runs a remarkable frieze decorated with 72 faces of men, women, and children, emphasizing the monumental nature of the Cathedral chevet. The walls of the sacristy are given a simpler treatment with a mid-height row of narrow concave niches. The dome is supported by an octagonal drum pierced by windows divided on the outside by fluted pilasters topped with acanthus-leaf capitals under a cornice ornamented by ovates and stylised palm-leaves. Niccolò di Giovanni Fiorentino himself sculpted the figures of St Michael, St James, St Mark, and the Annunciation group crowning the central apse and the transept.

Although the cathedral was built in three stages, the styles of which can be distinguished in both interior and exterior, the whole partakes of a certain unity. The use of a single material, stone, from the footing of the walls through the vaulting to the dome itself, is no doubt largely responsible.

Georgius Mathei Dalmaticus built the Cathedral, with the exception of the nave and the aisle walls, by assembling slabs of stone and the contiguous sections of pilaster and ribbing using a particular technique for the joints. The roofing of the aisles, as well as that of the apses and the dome, is made from stone "tiles" of between 7 and 12 cm thick. These roofing tiles are laid side by side with their horizontal edges overlapping, and the joints are made by the perfect fit. On the dome the tiles are held in place by stone wedges fitted with great precision and are inserted into the ribs as into a portcullis. This type of construction could well have taken its inspiration from shipbuilding, or from the experience of many artists whose first trade was the working of wood as joiners, cabinet-makers, or model-makers. The solution adopted for the Cathedral at Šibenik was made possible by the outstanding quality of the stone used, which came from the stone quarries of Veselje, on the island of Brac, which are still in operation to this day.

## **Management and Protection**

### *Legal status*

The Cathedral of St James, which is the property of the Diocese of Šibenik, has been classified as a listed monument since the promulgation of Decree No 35/93-1963 by the Dalmatian Institute for Conservation on 14 May 1963. Like the historic centre of Šibenik itself, it is subject to the provisions of several acts of parliament and regulations governing its protection. Certain of these have now been replaced, however, by the new law on the protection and conservation of heritage buildings passed by the Republic of Croatia on 18 June 1999, which includes new measures for the financing of



restoration work and defining the responsibility of owners of heritage buildings.

#### *Management*

The property nominated for inscription on the World Heritage List is managed by the Ministry of Culture (Bureau of Heritage Protection) and the Office of Works of the Diocese of Šibenik. Measures for the protection of the Cathedral of St James are implemented by the Šibenik Department of Conservation, the local representative of the Ministry of Culture. The Department is responsible for evaluating and approving projected interventions on the monument. It works in co-ordination with the Croatian Institute of Restoration (Zagreb), a body attached to the Ministry of Culture, which is currently carrying out a series of tests and studies of petrography and micro-climate.

The Cathedral of St James attracts many tourists visiting the region of Šibenik. The church authorities have therefore taken steps to preserve the sacred nature of the monument and the municipal authority applies strict restrictions on parking, which is permitted only on the sea front and prohibited in the historic town centre.

The buffer zone for the property nominated for inscription on the World Heritage List corresponds to the entire old town of Šibenik, the historic centre covering some 15ha. Following an historical analysis of urban development carried out in 1990, at the request of the municipality, by the Zagreb Institute of Historical Sciences (Art History Department) in conjunction with the Šibenik Department of Conservation, the same protection measures were extended to the whole historic centre as forming part of a single heritage entity. The town has an overall development plan.

The Cathedral of St James and the historic centre of Šibenik are protected by a specific policy based on four indicators: the significance and authenticity of the heritage property, the effectiveness of the management plan, control over risk factors such as visitor numbers, and compliance with the most stringent international standards of conservation.

#### **Conservation and authenticity**

##### *Conservation history*

Historical sources refer to periodic restoration work carried out on the Cathedral of St James from 1562 onwards. In many cases, this can be considered as no more than running maintenance, since it consisted of the replacement of damaged stones by others of the same material, design, and dimensions.

In 1846 problems with water run-off from the roof made it necessary to remove the dome and roof vaulting and fill the joints before replacing the same stones. After World War II major work was undertaken (1947-55) to reinforce the roof of the south aisle, which was in poor condition, and replace the stones of the sacristy.

During the hostilities of September 1991 some of the exterior decoration, the vaulting, and one side of the dome were damaged. The safety of the dome's structure giving some cause for concern, it was once again removed and the damaged elements were replaced by others, still of the same design and same material, before reconstruction. This intervention was carried out with the fullest respect for the techniques employed in the past, both at the time of dome's construction and at the time of the 19th century restorations. Work is currently under way to clean the stone cladding of the exterior, a task made necessary by the pollution caused by two major industrial complexes, now closed down. Current restoration work – in common with the dome restoration in 1992 – has played an important role in keeping the Veselje stone quarry in operation and in providing training for young workers on the restoration project. The Croatian Institute of Restoration is carrying out a series of studies, one of which is dedicated to dealing with the humidity that forms on the surface of the intrados of the roof.

##### *Authenticity*

In terms of fidelity to the initial model and respect during restoration for the criteria characteristic of the cultural context to which the building belongs, this property satisfies the test of authenticity to a degree rarely attained by constructions in stone.

#### **Evaluation**

##### *Action by ICOMOS*

An ICOMOS expert mission visited Šibenik in January 2000.

##### *Qualities*

The Cathedral of St James in Šibenik is a monument that documents the transition from Gothic to Renaissance architecture. It is distinctive in the type of construction adopted, in its forms and decorative features, but most of all in the nature of its construction.

##### *Comparative analysis*

The Cathedral of St James in Šibenik has no equal in the context of European architecture of the 15th and 16th centuries by virtue of the nature of its construction.

##### *ICOMOS comments*

According to the text of the nomination for inscription, the property nominated is the Cathedral of St James and the buffer zone covers the historic centre of Šibenik. On inspection of the site plan, however, it appears that the buffer zone consists solely of those blocks of buildings forming the square on which the Cathedral stands. ICOMOS would therefore appreciate clarification from the State Party that the buffer zone around the property nominated for inscription on the World Heritage List does in fact correspond with the historic centre of Šibenik.

### *ICOMOS recommendations for future action*

In order to highlight the importance of the cathedral, for didactic as well as scientific purposes, it would be desirable to establish a Cathedral Museum, or at least a Diocesan Museum, to bring together a significant collection of works of art and the scale model of the dome currently kept in storage. The historic town centre has many unused convent buildings, as well as the church of St Barbara, which could be used to house the museum.

### **Brief description**

The Cathedral of St James in Šibenik (1431-1535) bears witness to the considerable exchanges in the field of monumental arts between Northern Italy, Dalmatia, and Tuscany in the 15th and 16th centuries. The three architects who succeeded one another in the construction of the Cathedral, Francesco di Giacomo, Georgius Mathei Dalmaticus and Niccolò di Giovanni Fiorentino, developed a structure built entirely from stone and using unique construction techniques for the vaulting and the dome of the Cathedral. The form and the decorative elements of the Cathedral also illustrate the successful fusion of Gothic art and that of the Renaissance.

### **Recommendation**

At the meeting of the Bureau in June 2000, this nomination was referred back to the State Party requesting a detailed plan of the perimeter of the buffer zone. This information has been provided and the buffer zone corresponds with the historic centre of Šibenik. ICOMOS therefore recommends that this property be inscribed on the World Heritage List on the basis of *criteria i, ii, and iv*:

**Criterion i** The structural characteristics of the Cathedral of St James in Šibenik make it a unique and outstanding building in which Gothic and Renaissance forms have been successfully blended.

**Criterion ii** The Cathedral of St James is the fruitful outcome of considerable interchanges of influences between the three culturally different regions of Northern Italy, Dalmatia, and Tuscany in the 15th and 16th centuries. These interchanges created the conditions for unique and outstanding solutions to the technical and structural problems of constructing the cathedral vaulting and dome.

**Criterion iv** The Cathedral of St James in Šibenik is a unique testimony to the transition from the Gothic to the Renaissance period in church architecture.

ICOMOS, October 2000

## Loire Valley (France)

No 933

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | The Loire Valley between Maine and Sully-sur-Loire   |
| <i>Location</i>    | Départements of Loiret, Loir-et-Cher, Indre-et-Loire, and Maine-et-Loire, Régions of Centre and Pays de la Loire |
| <i>State Party</i> | France   |
| <i>Date</i>        | 29 June 1998   |

### Justification by State Party

During the Renaissance the Loire Valley between Sully-sur-Loire and Maine was an important cultural area for meetings and influences between Mediterranean Italy, *la douce France*, and Flanders. This cultural area witnessed the emergence of a landscape civilization, first French, then European, which produced some of the most perfect models for modern landscapes.

The inhabitants of the Valley certainly cultivated, cared for, and loved to contemplate their land before the Renaissance, managing it according to the classic sequence *domus-hortus-ager-saltus* between the two great natural environments of the river and the surrounding forest. However, it was from the Renaissance, alongside the appearance of the word “landscape” in Europe, that original development of this spatial organization began to be represented in the form of writings, paintings, and gardens created as the aesthetic, and more specifically landscape, models needed to be able to speak of cultural landscapes.

Before the Renaissance the earliest literary accounts of these landscapes were those of Charles d’Orléans and then, in a different way, of Rabelais, whose Abbey of Thélème is still today a symbolic model. With the arrival of the Renaissance the main writers on landscape were Pierre de Ronsard, Honorat de Racan, and Joachim du Bellay. Their works described and celebrated the beauties of these landscapes, at times comparing them favourably with other famous examples, such as that of Rome, where Du Bellay spent time.

In parallel with these celebrations of the land, representations in the form of gardens that were laid out according to aesthetic principles, and which were more than simple subsistence gardens decorated with flowers, accompanied the transformation of the great medieval castles into country houses (*châteaux*) for pleasure and diversion. In these very numerous gardens, *l’aquosité*, a typical Renaissance term meaning enjoyment of water in all its forms, whether still,

running, or gushing forth, which has nowadays fallen into disuse, took its place alongside the love of plants and animals in the designs, considerably expanding the dimensions and the aspirations of medieval gardens.

This emergence of new models, celebrated by poets and laid out by architects, was not a passing fashion. The movement born out of Humanism on the banks of the Loire evolved and expanded over the centuries to become modern. The Loire landscapes were to establish themselves and contribute smoothly to the development of the modern landscape.

In the 17th century the Loire landscapes were celebrated by Jean de la Fontaine and the Marquise de Sévigné. The art of the garden led to the great classic masterpieces in which *l’aquosité* developed such a high profile that gardens became in a sense laboratories of the “hydraulic architecture” that was to reach its climax in the great canals of the Age of Enlightenment.

The Loire landscapes were celebrated in the writings of, among others, Alfred de Vigny, Gustave Flaubert, Honoré de Balzac, Charles Baudelaire, and even Victor Hugo, whose romantic sensibility was in full agreement with that of Turner, the most important painter of the Loire. The Loire Valley was also studied and celebrated by a glittering array of geographers. Some of them, the two Reclus for example, went so far as to talk of “the most beautiful realm under the heavens” and to assert that the middle reaches of the Loire had “more than any other province contributed to the birth and development of the nation.” The great pioneers of modern tourism – the Joannes, Abel Hugo, and Ardouin-Dumazet – joined their voices to those of these scholars to make the Valley one of the main tourist destinations of Europe and then of the world, a role that it continues to occupy. The 19th century witnessed the growth of pictorial and photographic depictions of the river, which played a part in the spread of its fame and in strengthening the will to protect the treasures of its heritage, a phenomenon that began in the mid 19th century and persists to the present day.

In fact, pictorial representations of the Loire landscapes were later than those in literature and in gardens. René Bazin attributed this timelag to the difficulty of painting the Loire because of the vast dimensions of the valley and its “delicate and hazy light which gives no deep shadows, no contrast.” It is true that in the Seine Valley painters could find viewpoints that would allow them to take in the river in its totality, from one line of hills to the other, so as to be able produce a framed view of the river. The size of the Loire is such that this type of framing is almost impossible, with the exception of those elements that painters and engravers generally took advantage of – the bridges, the quays, and the urban facades of its towns, all of which were often depicted from early on. This was the case in the 19th century with Joseph Mallord William Turner; however, he was able to create other viewpoints and, in addition, to use the transparency of water-colours to suggest the delicacy of the light of the Loire Valley. The series of paintings that he made during his journey between Nantes and Orléans in 1826 is both a monument and a dedication.

It is a source of regret that Delacroix, who painted the Loire with a sensibility that foreshadowed modern works of art, did not devote himself more to subjects that were so worthy of his visions of grandeur. It must finally be regretted that Stendhal appears not to have known the main work, because his romantic genius would doubtless have discovered a

dimension in these landscapes that he appears to have known nothing about.

There have been many painters of the Loire in the modern period, such as Debré, Boller, Kolsek, and Verdenet, but there have been many more photographers. In the Loire Valley, as in many of the natural mountain landscapes discovered in the last century, photography has been able to go beyond the limitations of painting in order to express the monumental and grandiose character of the river. Nevertheless, these graphic representations have not replaced those of writers and poets. In this long list, the name of Maurice Genevoix first comes to mind, but the many others who have found their sources of inspiration in the Loire, such as Charles Péguy, René Bazin, René Boylesve, Julien Gracq, Francis Ponge, and those who made up the Loire School at the end of the last century around Hubert-Fillay.

The celebration over the years of artists, not only those from the region but also from elsewhere in France and abroad, have all contributed to the growth of the Loire myth. They have all described at length and often addressed the Loire with the admiration mixed with respect and fear appropriate for a very high personage, in fact to a royal personage. One very recent work, which summarizes the unanimous opinion, celebrates the Loire as a queen, with the middle reaches as the crown. As such she is worthy of admiration, of respect, and of fear, for which monarch, although subject to the demands of the etiquette and rituals of his role, would not preserve a royal freedom to be moved to rages that are sometimes devastating? This is how it is with the Loire in her kingdom. Conscious of the requirements of rank, she submits to the constraints from the knowledge and needs of her subjects and allows her course to be managed in order to shower them better with her benefits, yet remaining royally free. Is the Loire “the last untamed river in Europe?” It is rather “the last free river in Europe.”

#### **Criterion ii**

The landscape models developed during the Renaissance in the Loire Valley were based on the spatial distribution system *domus-hortus-ager-saltus*. The contribution of the Renaissance can be measured by the impact that it had on three of these elements.

The major contribution was the metamorphosis of the *hortus* into a pleasure garden attached to a grand house and then, over time, to other residences and finally becoming a very large part of the space separating the two *saltus* from the river on one side and the forest on the other. It was not because this space was explicitly designed as a pleasure garden, but because types of cultivation connected specifically with gardens, in particular orchards and vineyards, where pruning and especial care play a major role, gradually took over most of the space, often replacing the arable fields of the *ager*. This extension of the garden and its techniques to the Loire Valley lands between the river and the forest found its most pronounced expression in Touraine, early celebrated as the Garden of France and itself often put forward as the representative model for the whole national territory: is France not first, for many people, a country whose most striking quality is that of being a garden?

The other models in the Valley during the Renaissance relate to buildings, in the form of the famous *châteaux* but also its towns and villages. The towns are all ports, laid out on a simple and effective plan which picks up the Roman *cardo* and *decumanus*. Thus the main elements are the quay flanked by the esplanade and the built-up river front; at right-

angles are the river, which is extended by the main street on or near which is the main square, surrounded by public buildings. These are the features most depicted and disseminated by designers and engravers. The villages are divided into those built at the foot of the hills on the highest flood terrace and those on the slopes themselves along the main communication routes, such as the Paris-Tours road. Today these models seem so complete in their design and function that they form an integral part of the image of the Loire and benefit from careful protection and restoration activities. Thus, the Loire bridges destroyed during World War II were rebuilt to their original design.

As for the two *saltus*, the river itself on one side and the forest on the other, they also bear the imprint of the creators of the Renaissance and in their turn served as examples in the organization of other landscapes, as, for example, in the transformation of the large forests into royal hunting parks. Elements that can still be discerned in the Loire forests, like that of Chambord, such as straight alleys several kilometres long, clearings, and crossroads, are to be found later in all the forests of the Ile-de-France, and gave rise to the famous series of maps known as the *Cartes des Chasses*, one of the most famous manifestations of which is the water-colour series of the Abbé Lagrive.

#### **Criterion iv**

#### **Category of property**

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. It is also a cultural landscape, as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

#### **History and Description**

##### *History*

The Loire Valley was important over much of pre- and protohistory. The Roman impact on the landscape was massive, and it today still strongly influences settlement location and form (especially urban) and road communications. The Loire was one of the most important arteries for communications and trade in Gaul.

In the late Roman period St Martin, Bishop of Tours, founded an abbey at Marmoutier around 372, and this was to serve as the model for many other monastic settlements in the Loire Valley in the centuries that followed. The sanctuary at Tours was one of the most important pilgrimage centres in Europe until it was superseded by Santiago de Compostela. The many monasteries served as focal points for settlement in the Middle Ages.

Seigneurial power developed in the 10th century and made a profound impression on the landscape. Land allotment followed the patterns of feudal society and strongly fortified residences were built by the overlords. These, too, acted as focal points for settlement. The Loire Valley was a frontier zone during the Hundred Years' War and the scene of many confrontations between French and English. The castles were rebuilt and extended to become massive fortresses, the forerunners of the *châteaux* of today.

The ever-present danger to Paris from the English during the War resulted in the Royal court spending long periods at

Tours. With the end of the War in the mid 15th century the Valley was an ideal place for Humanism and the Renaissance to take root in France. This involved *inter alia* the dismantling of the massive medieval fortresses and their reconstruction as palaces for pleasure and recreation.

The 17th-18th centuries saw the development of a secular commercial economy based on industry, crafts, trade, shipping, the river, and the towns alongside the feudal survival of the *Ancien Régime*. The late 18th century also saw the first water-management controls introduced in the Valley; these were intensified throughout the 19th century.

The romantic representation of the Valley in the 19th century by writers and painters led to the Loire becoming a magnet for tourists, first from France, then Europe, and then in the 20th century the rest of the world. This interest in the scenic qualities of the Valley and its monuments encouraged efforts to preserve the heritage of the landscape, in the form of its monuments, its towns, and its rural structure.

#### *Description*

The basin of the River Loire occupies a huge area in central and western France, stretching from the southern part of the Massif Central to an estuary on the Atlantic coast. Some 200km of the central part of the main river valley are the subject of this proposal, stretching from Sully east of Orleans to the junction of the Loire and the Maine near Angers in the west. Essentially this is the “new” Loire, for the river originally drained north-eastwards into the Paris basin. This length now lies in two Régions, Centre and Pays de la Loire, and four Départements.

The valley runs almost exclusively from west-south-west to east-north-east along the length of the proposed World Heritage cultural landscape and is much affected by the prevailing south-westerly wind. The Loire itself is fed direct by two long tributaries running off the Massif Central some 350km to the south. In the length nominated for inscription there are numerous other tributaries, all coming in from the south and including three important ones, the Cher, the Indre, and the Vienne. They substantially drain areas of limestone, clays, and sands, producing significant deposits in the valleys.

Along the Loire between Orléans and Angers, the valley is characterized by low cliffs of tufa and limestone and, often below one or more river terraces, there is a flood plain dissected by old channels. The river itself contains many islands and gravel and sand banks; it also fluctuates significantly in depth and width from season to season and year to year. Some of the flood plain is regularly under water in winter, a phenomenon welcomed as refreshment for the soil rather than a hazard. The valley has, however, a long history of periodic catastrophic flooding, carefully recorded as stone-cut water levels at numerous places along it, and even today its inhabitants live perennially under threat of severe inundation. Much contemporary river management is concerned to minimize that risk.

For most of its length in the proposed area the Loire is confined within dykes. Its banks are also punctuated at intervals of only a few kilometres by a series of villages, small towns, and cities. Notable among the urban settlements are (from north-east to south-west) Sully, Orleans, Blois, Amboise, Tours, Saumur, and Angers. Land-use is extremely varied, from urban density through intense horticulture to vineyards (some reliant on flooding) to hunting forest. In

general, the economy of the region is buoyant, only in part based on a tourist industry primarily concerned to extol a quality of life associated with the heritage in general and the *chateaux* in particular.

The area selected for nomination is characterized by an integrity of heritage values. Many of the individual monuments and urban settlements are in themselves of great heritage value; they are to be seen, in the words of the nomination dossiers, as “precious stones in a diadem.” It is the overall landscape that has evolved over time that is considered to be of outstanding universal value, and so the nomination concentrates on the Loire Valley as a cultural landscape (as does this evaluation).

#### **Management and Protection**

The nominated area covers 745km<sup>2</sup> and is surrounded by a buffer zone of 400km<sup>2</sup>.

Ownership of the myriad individual properties that make up the nominated area is varied, ranging through descending levels of government body to private individuals. The river itself and its banks are public property.

Protection is similarly very diverse in nature. Different natural areas may be listed under the 1930 Law on the Protection of Sites, designated as natural reserves, biotopes, natural zones of ecological, floral, and faunal interest (ZNIEFF), or important bird-conservation zones (ZICO), or included within a regional natural park. All these forms of legal designation involve varying measures of control over human interventions.

Cultural monuments may be protected under the 1931 Law on Historic Monuments, they may be protected areas (*Secteurs sauvegardés*) or zones for the protection of the architectural, urban, and landscape heritage (ZPPAUP).

The French Government decided in 1994 to implement a ten-year master plan for the coherent planning and management of the Loire Valley (*Plan Loire Grandeur Nature*). This covers the protection of the environment and the economic development of the area. It is operated in close collaboration with the relevant organizations and institutions – territorial collectivities, economic agencies, and associations. The following are the main objectives: protection of the inhabitants against flooding; specific planning measures for the Middle and Lower Loire; measures to ensure that water demands can be met; and restoration of the ecological diversity. In 1997 a “landscape” section was added to this plan; among other features, it envisages increasing the number of protected historic monuments in the nominated area.

Overall supervision of the nominated landscape at national level is exercised by the Ministry of Land Use Planning and the Environment (Directorate of Nature and Landscapes, Sub-Directorate of Sites and Landscapes) and by the Ministry of Culture and Communication (Directorate of the Heritage, Sub-Directorate of Historic Monuments). The Centre and Pays de la Loire Régions each have Regional Directorates of the Environment and of Cultural Affairs, and the Départements of Loiret, Maine-et-Loire, Loir-et-Cher, Loire-Atlantique, and Indre-et-Loire have Departmental Services of Architecture and Heritage.

On the perimeter of the nominated area is to be found the Loire-Anjou-Touraine Regional Natural Park whose management is covered by its charter.

## **Conservation and Authenticity**

### *Conservation history*

Conservation of the different and diverse elements that make up the nominated area has been in progress at varying rates over a long period. Most of the *châteaux* and many other historic buildings have been protected as historic monuments or sites for many years, a number of them since the beginning of the present century at least. With the enactment of the 1962 Law, a number of urban centres were protected as *Secteurs sauvegardés*, and ZPAUPP were declared in several villages following the promulgation of the 1983 Law.

All of these actions of designation and protection have brought in their train systematic programmes of conservation.

### *Authenticity*

When assessed as a cultural landscape, the Loire Valley exhibits a high degree of authenticity. Its historical trajectory can plainly be seen in the present-day landscape. There are some obtrusive modern features, such as recent mineral extraction, a concentration of overhead electric lines, and some low-quality modern housing, including mobile homes, at certain points. However, regulation of this type of intrusion is covered in the master plan.

Since this nomination is of a cultural landscape, it would not be appropriate to consider the authenticity of every natural or cultural component. However, it may be relevant to note that the ICOMOS expert mission report commented favourably on the overall authenticity of materials and design at the numerous cultural monuments that it visited.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited the Loire Valley in March 1999.

### *Qualities*

The dynamic relationship between the river and the landscape that has grown up along its valley over two millennia is a powerful one. The diversity of settlement reflects both the physical characteristics of different sections of the river and their historical evolution. The settlement pattern ranges from isolated farms through villages to small and important provincial towns. The social and political history of France and of western Europe in the Middle Ages and the Renaissance is illustrated by the series of magnificent great houses (*châteaux*) for which the Loire Valley is famous. The land-use patterns are also richly indicative of social and economic change over the past millennium.

### *Comparative analysis*

Great rivers have played a fundamental role in the evolution and spread of culture: the great Old World civilizations can clearly be seen to have evolved along waterways such as the Tigris/Euphrates, the Nile, the Indus, the Mekong, and the Yangtze. In Europe the Danube, the Rhine, and the Rhône

have all been cultural and economic vectors of great significance.

The special character of the Loire is the coherence of its relationship with its natural environment. All rivers and their valleys exhibit abundant traces of the course of their use and settlement over time. However, this is more clearly evident and better preserved in its historical integrity in the valley of the Loire, which is a paradigm of human interaction within a riverine cultural landscape.

### *ICOMOS comments and recommendations for future action*

The ICOMOS mission report made a number of recommendations relating to the boundaries of the nominated area and its future management. These were referred back to the State Party, and the nominated area has been slightly revised, in accordance with the ICOMOS recommendations. A Steering Committee has been established to oversee the management of the area, with representation from the government authorities and institutions involved.

At the 23rd Session of the World Heritage Committee held in Marrakesh (Morocco) on 29 November–4 December 1999, there was a lengthy and substantive debate with regard to this nomination and on the general issue of cultural landscapes.

It was generally recognised that the Loire Valley had outstanding universal value and was worthy of being inscribed as a cultural landscape on the World Heritage List under cultural criteria (ii) and (iv). However, several delegates raised concerns about the nuclear power plant located within the boundaries of the proposed site. Concern was expressed that this issue was not raised in the ICOMOS evaluation.

During the debate that followed, two differing positions emerged. Some delegates supported the view that modern elements are acceptable in a continuing landscape and noted that, in this case, adequate measures and contingency plans were in place. Other delegates stressed the need for more in-depth consideration of this issue and recommended that consideration of this nomination be deferred. Following a vote the Chairperson declared the examination of the nomination deferred.

In March 2000 the State Party submitted a complementary dossier. In this cogently argued statement it stressed that in its opinion the nuclear power stations should be considered as integral components of the landscape and representative of the continuity of human occupation over many centuries. This was the view of ICOMOS, which determined its original evaluation of the nominated property. It therefore reiterated its original recommendation that the Loire Valley should be inscribed on the World Heritage List.

However, following the closed session of the Bureau in June 2000, ICOMOS undertook to study the revised nomination to be submitted by the State Party, omitting the nuclear power station. This was received by ICOMOS in September. The boundary of the nominated area has been modified so as to exclude the nuclear power station. It has also been extended to the south, so as to include the World Heritage site of the Château and Estate of Chambord, inscribed on the World Heritage List in 1981 (which will cease to constitute a separate World Heritage monument). ICOMOS considers that these modifications are fully in conformity with the

wishes of the Committee expressed at the Marrakesh meeting in December 1999, and they are in no way in conflict with the integrity of the overall cultural landscape of the Loire Valley, as set out in the overall nomination.

### **Brief description**

The Loire Valley is an outstanding cultural landscape of great beauty, containing historic towns and villages, great architectural monuments (the *châteaux*), and cultivated lands that has been formed as a result of many centuries of interaction between human beings and their physical environment, and primarily the river Loire itself.

### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii* and *iv*:

*Criterion ii* The Loire Valley is an outstanding cultural landscape along a major river which bears witness to an interchange of human values and to a harmonious development of interactions between human beings and their environment over two millennia.

*Criterion iv* The landscape of the Loire Valley, and more particularly its many cultural monuments, illustrate to an exceptional degree the ideals of the Renaissance and the Age of the Enlightenment on western European thought and design.

Since Chambord was inscribed on the List on the basis of criterion *i* alone, the Committee may wish also to apply this criterion to the new inscription:

*Criterion i* The Loire Valley is noteworthy for the quality of its architectural heritage, in its historic towns such as Blois, Chinon, Orléans, Saumur, and Tours, but in particular in its world-famous castles, such as the Château de Chambord.

ICOMOS, October 2000

## Pécs (Hungary)

No 853 rev

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | The Complex of 16 Buildings of the Pécs ( <i>Sopianae</i> ) Early Christian Cemetery |
| <i>Location</i>    | County of Baranya  |
| <i>State Party</i> | Republic of Hungary  |
| <i>Date</i>        | First submitted 9 July 1999, 2nd revision August 2000                                |

### Justification by State Party

[*Note* The nomination that is evaluated here is a second reformulation of the original nomination presented but withdrawn by the State Party in 1997.]

The Early Christian burial chambers of *Sopianae* can be considered unique as they compose a special group of the collection of Early Christian monuments. The Early Christian community of the 4th century Roman city of *Sopianae* (the predecessor of Pécs) erected a considerable number of sepulchral buildings (chapels, burial chambers, and clusters of graves) in their cemetery. The size and richness of the Early Christian cemetery monument complex is the most significant in the monumental collection of necropolises outside Italy, including similar buildings in Dalmatia (Salona, Split), Bulgaria (Sofia), or Spain (La Alberca). The figural and ornamental wall paintings of the burial chambers are comparable only with the catacomb paintings in the city of Rome (Catacomba Priscilla, Capella Greca).

Owing to their size the Early Christian vestiges of Pécs are still able to produce an intimate, antique atmosphere. Although the murals show some resemblance to the wall paintings in the catacombs of Rome, the nominated buildings show considerable architectural differences as well. These are individual buildings without direct architectural connection on the one hand, and they are considerably different from sepulchres in the Balkans and in other European provinces on the other. The fundamental difference is that they have two levels and were meant to fulfil a dual function: they were at the same time burial places (*cubicula*) and memorial chapels for ceremonies. The burial chambers, chapels, and mausoleum excavated on the site of the *Sopianae* cemetery form a complex that bears witness to an ancient culture and civilization that had and still has a lasting

impact, owing to its unique architectural appearance and wall paintings with Biblical references. **Criterion iii**

The Early Christian complex of monuments is an exceptional evidence of the particular historical continuity that spans the turbulent centuries from the decline of the Roman Empire in the 4th century to the conquest of the Frankish Empire in the 8th century.

Early Christian monuments provide remarkable evidence of the cult of the dead in the 1st millennium and of the survival of this cult in the ensuing centuries among changing conditions. In spite of the decline and later abandonment of the Empire the cult buildings remained here for the people who inhabited the area in the following centuries or for those travelling along the commercial routes. They helped to keep the Christian traditions alive during the turbulent centuries of the great migrations and contributed to the growing strength of the Catholic Church in the Middle Ages, maintaining the sacred character of the place. The sepulchral buildings, and indeed the whole cemetery, provide the continuity of the history of the city from the Roman era to the present day. **Criterion iv**

Pécs is a city that upholds a continuity of Christian worship. The foundation of the bishopric is closely connected with Christian mentality and the foundation of the Hungarian State.

The extremely rare survival of such a monumental complex and its spiritual message had a determining role and was of outstanding significance in the development of the Christian church, which eventually signalled the European integration of the Hungarian people in the 10th century. It was a tradition that helped Hungarians to adapt themselves to medieval European culture and secured their status among European Christian states. The spiritual continuity embodied in the complex of the Early Christian cemetery is made all the more apparent by the fact that the medieval diocese developed not on the foundations of the ancient city but on the cemetery. **Criterion vi**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a group of *monuments*.

### History and Description

#### *History*

The part of modern Hungary west of the Danube, which was first settled in the Neolithic period, came into the Roman Empire in the 1st century CE. It formed part of the Roman province of Pannonia. The town of *Sopianae* was founded on the southern slope of the Mecsek massif in the 2nd century by colonists coming from western Pannonia and Italy, who intermarried with the indigenous Illyrian-Celtic peoples. It became the headquarters of the civil governor (*praeses*) of the new province of *Valeria* at the end of the 3rd century. *Sopianae* was especially prosperous in the 4th century because of its situation at the junction of several important trading and military routes. Archaeological excavations have revealed a number of new public buildings in the forum area



from this time. The town was also probably made the seat of an archbishopric around this time.

There was a cemetery to the north of the town, with many Christian burials from the 4th century; in the post-Roman period, up to the 8th century, the imposing tombs probably served as shelters for different incoming groups of Huns, Germans, and Avars. It was not until the 9th century that Christianity was re-established in the town.

St István (King Stephen I), founder of the Hungarian state, established one of his ten bishoprics there in 1009, no doubt influenced by the monumental Christian sepulchral buildings; the Cella Trichora was restored to its original use as a chapel. The fortified episcopal complex was to be expanded and reconstructed in the succeeding centuries, and it was within this enceinte that the Angevin King Laszlo I the Great established the first university in Hungary (1367). The medieval town grew outside the walls of the episcopal castle complex, and it was in turn fortified in the 15th century as protection against the growing Turkish threat.

Despite the heroic struggles of successive Hungarian monarchs over more than a century, the whole of the central part of the country was taken by the Ottomans in the mid 16th century. The episcopal castle of Pécs became the administrative centre of a *sandjak*. Most of the Hungarian inhabitants of the town fled, to be replaced by Moslems from Turkey or the Balkans, who demolished the churches and monasteries (with the exception of the cathedral) and used their stones for the construction of mosques and other Islamic buildings. The town walls were strengthened with bastions.

Pécs was freed from Ottoman rule in 1686, becoming part of the Habsburg lands. The bishopric was re-established and the town was repopulated with Hungarians and German colonists. The mosques and other Moslem buildings were converted for Christian purposes, although the baths (*hammams*) continued in use for a considerable time. The fortifications around the castle were demolished and the town began to take on a Baroque appearance. It was designated the administrative centre of a county and fine public buildings were added.

Pécs secured its independence from episcopal rule in 1780. During the 19th century it witnessed a spectacular development as a commercial centre, and was graced with many buildings in the architectural styles of the period – classical, romantic, historicizing, and eventually *Art Nouveau*. Fortunately, it was spared from inappropriate insertions during the second half of the 20th century.

#### *Description*

The Roman cemetery was found by archaeological excavations, which began two centuries ago, in the area now immediately in front of the Cathedral, which had been terraced in antiquity. In all twenty structures have so far been brought to light, all in a somewhat fragmentary state. Sixteen of these constitute the property nominated for inscription on the World Heritage List. In addition over five hundred more modest graves have been found in the Roman cemetery, clustering round the major monuments.

The sixteen nominated monuments are:

#### - *Burial chamber I (Peter-Paul)*

Discovered in 1782, this late 4th century chamber owes its name to the mural on its northern wall. It consists of an above-ground chapel, the subterranean burial chamber proper, with wall paintings, and a small vestibule leading to the burial chamber. It is cut into the slope of the Mecsek hills. The Apostles are depicted as clad in white togas, pointing to the Chi-Rho symbol with outstretched arms. Other Biblical subjects are Adam and Eve (with the Tree of Paradise and Serpent), Jonah, and a fragmentary Daniel on the eastern wall and Noah, the Virgin with the Infant Christ, and Shadrach, Meshach, and Abednego in the fiery furnace on the western. The vaulting is richly decorated with floral ornaments and peacocks, and in each of the four corners there are half-length portraits in medallions of those interred in the chamber.

#### - *Burial chamber II (The Wine Pitcher Chamber)*

This is again a two-storey structure, with limestone walls and brick vaulting. On the wall of the niche carved above the sarcophagus there is a painting of a wine pitcher and glass, symbolizing the thirst of the soul journeying to the netherworld. The walls are painted with floral and geometric patterns.

#### - *Burial chambers III, IV, and V*

These undecorated chambers were discovered when the Peter-Paul chamber was being restored in 1913.

#### - *Burial chamber VI*

Only part of this undecorated chamber, discovered during drainage works in 1922, has been revealed.

#### - *Burial chamber VII*

A fragmentary undecorated chamber, possibly slighted during the 9th and 10th centuries and partly backfilled.

#### - *Burial chambers VIII and IX*

These two chambers were discovered in 1940. Both have plastered walls that do not bear any mural paintings.

#### - *The Cella Trichora*

This substantial structure was first excavated in 1922 and again in 1955. The elaborate chapel has a rectangular central space with three apses (hence its description, *cella trichora*) and a southern vestibule (*narthex*); the eastern apse has a raised floor and was probably an altar. The walls still survive to a height of 1.30m. The floor consists of a terrazzo of limestone mixed with brick fragments.

The inner surfaces of the walls of the apses were painted in red and black in the 4th century and overpainted when the building was restored for Christian use in the 11th century.

#### - *The Cella Septichora*

As the name that is given to it implies, this sepulchral building has a unique floor plan with seven apses. No graves were found when it was excavated in 1938-39, which suggests that it was not used for burial purposes. It dates from the end of the Roman period, in the 430s.

- *The Early Christian Mausoleum*

This, the largest of the two-storey burial chambers, lies a little to the south of the main group. It consists of a subterranean burial chamber entered from a vestibule or *narthex* surmounted by a single-nave church with an apse at its east end. The northern, eastern, and southern walls of the burial chamber, which was originally barrel-vaulted, are all decorated with mural paintings. The Biblical subjects are similar to those in the Peter-Paul Chamber. There is evidence that the brick vaulting was also painted with floral and other designs.

- *The Early Christian Burial Chapel*

This chapel has no burial chamber beneath it. It appears to have been built some time in the 4th century as a burial chamber, but it was reconstructed around 390, with the insertion of a semicircular bench and a stone altar in the apse. This suggests that its use became solely that of a chapel. There is a cluster of more than a hundred graves from the late 4th and early 5th centuries around this chapel.

- *The Painted Twin Grave*

A gabled double grave contains wall paintings of Christian symbols in red, carmine, and yellow on a white background. It is underground and appears not to have had a chapel above it.

- *Unpainted burial chamber*

One of three chambers discovered in the yard of the present-day county library. It was originally a barrel-vaulted subterranean chamber with no chapel above.

- *Communal burial chamber*

A large semi-subterranean burial chamber (9.44m by 5.40m), orientated north-south and originally barrel-vaulted. A short flight of steps led to down to the chamber, which contained fourteen graves, separated from one another by stones and bricks. Stone and brick fragments bear names, presumed to be members of a single family.

## **Management and Protection**

### *Legal status*

The zone comprising the nominated monuments and the buffer zone was declared a protected area by decree of the Ministry of Construction and the Ministry of Culture in 1966. The Roman Cemetery is also protected as an archaeological site under the Hungarian antiquities law of 1964. Both of these laws have been updated in 1997, specifically Act LIV of 1997 on the Protection of Historic Monuments and Act CXL of 1997 on the Protection of Cultural Goods, Museum Institutions, Public Library Services and Cultural Education. These laws regulate the excavation and conservation, and presentation of the site under consideration for nomination. At the local level, City Government Order No. 40 of 1994 declared the historic centre of the city and the area of the Roman Cemetery as a memorial zone. The city has also passed several other ordinances in relation to the protection of historical and architectural values within the context of city development.

### *Management*

Ownership of the sixteen monuments is varied: five belong to the Hungarian State, seven to the Bishopric of Pécs, and four to Baranya County.

A Management Plan Committee has been set up by the Secretariat of the Hungarian National World Heritage Committee, under the direction of the Ministry of National Cultural Heritage. It is composed of representatives of the National Committee, the City of Pécs, Baranya County, the Bishopric of Pécs, the Treasury, and private stakeholders. Its role is to regulate every activity relating to the designated monuments, from day-to-day maintenance to long-term planning. A detailed plan has been produced which covers research strategies, conservation of the monuments and their surroundings, public presentation, tourism, and transportation, and involvement of the local community. There is a long-term (fourteen-year) plan, the first four years of which (2000–2004) will essentially be devoted to the establishment of the management structure and mechanisms, and this will be revised on a five-year cycle up to 2014.

## **Conservation and Authenticity**

### *Conservation history*

The first burial chamber in the area were discovered in the early 18th century, with major finds being made in the later part of that century. Beginning in the late 19th century and throughout the 20th century other remains have been found and documented.

Conservation and presentation began in earnest after World War II, with a great deal of work on the burial chambers carried out in the 1970s and 1980s. Work is still underway, most notably on the Peter and Paul burial chamber, which led to the discovery in January 2000 of another burial chamber.

### *Authenticity*

It is true that some original material is missing from the chambers, either because, as is the nature of archaeological sites, not all original materials are found during the excavations, or in some cases because during the early excavations in the 19th and early 20th centuries some materials, such as original floorings were not conserved. There is, however, still a great deal of original material present, as evidenced by the fine wall paintings in many of the chambers. Those responsible for the conservation of the sites are making every effort to conserve and maintain these original materials. Efforts have also been made for conservation and presentation purposes to distinguish between the original materials and those modern interventions necessary for their conservation/presentation. Many of the burial chambers are also still intact to the point that it is possible to get a sense of the original design concept.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited Pécs in February/March 2000 to report on a larger area of the historic town, which had constituted the earlier nominated

property. During that mission it was learned that the Government of Hungary had decided to reduce and focus the scope of the nomination, concentrating on the remnants of the Early Christian Cemetery and burial chambers.

ICOMOS therefore sent a second mission in October 2000, concurrent with the preparation of a comparative study of Palaeochristian cemeteries in the western Roman provinces.

#### *Qualities*

Pécs is an interesting demonstration in material terms of the persistence of the Christian faith over two millennia. The form and decoration of the Early Christian burial structures in the *Sopianae* cemetery are outstanding examples of their type, without equal in the western Roman provinces.

#### *Comparative analysis*

The detailed study of the Pécs Roman cemetery carried out for ICOMOS by a distinguished expert in the field of Late Roman sepulchral monuments compares its architecture and art with that of the most significant examples of this category in Croatia, France, Germany, and Spain. It concludes that the *Sopianae* complex has the richest collection of structural types in the northern and western Roman provinces, reflecting a diversity of cultural sources. The quality of the mural paintings of Biblical and Christian scenes is comparable with that of the catacombs in Rome.

#### *ICOMOS recommendations for future action*

The name for the nominated site proposed by the State Party is accurate and fully descriptive of the property, but ICOMOS feels it to be somewhat clumsy. It is recommended that the State Party be requested to consider as an alternative “The Pécs (*Sopianae*) Early Christian Cemetery,” as used on the cover of the nomination dossier.

#### **Brief description**

In the 4th century a remarkable series of decorated tombs were constructed in the cemetery of the Roman provincial town of *Sopianae* (modern Pécs). These are important both structurally and architecturally, since they were built above ground and served both as burial chambers and memorial chapels, and also in artistic terms, since they are richly decorated with murals depicting Christian themes of outstanding quality.

#### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria iii and iv*:

*Criterion iii* The burial chambers and memorial chapels of the *Sopianae* cemetery bear outstanding testimony to the strength and faith of the Christian communities of Late Roman Europe.

*Criterion iv* The unique Early Christian sepulchral art and architecture of the northern and western Roman provinces is exceptionally well and fully illustrated by the *Sopianae* cemetery at Pécs.

The State Party should be requested to consider changing the name of the nominated property to “The Pécs (*Sopianae*) Early Christian Cemetery.”

ICOMOS, November 2000

## Shey Phoksundo (Nepal)

No 992

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Shey Phoksundo National Park                             |
| <i>Location</i>    | Dolpo and Mugu Districts, Mid-Western Development Region |
| <i>State Party</i> | Nepal  |
| <i>Date</i>        | 30 June 1999   |

### Justification by State Party

**Note 1** This property is nominated as a *mixed site*, under the natural and the cultural criteria. This evaluation will deal solely with the cultural values, and the natural values will be covered in the IUCN evaluation.

**Note 2** The text below is an abridged version of the justification in the nomination dossier, dealing only with the cultural aspects of the nomination.

Shey Phoksundo National Park constitutes a thriving paragon of an ancient culture associated with the unique biological diversity of the highest terrestrial ecosystem on Earth. Nepal's largest National Park represents a true trans-Himalayan region, largely nestled in the rain-shadow of the Himalayan Range in the Tibetan Plateau of the Palearctic Region. Shey Phoksundo's remote character has not only allowed both its biological and its cultural resources to remain well preserved, but it has also enabled an incomparable and exceptionally intact human ecosystem within the Himalaya to flourish.

The National Park remains a refuge for one of the few pockets of extant Tibetan culture in the Himalaya. Dolpo (the name traditionally used for the area covered by the National Park) is also the living spirit of the Bonpö religion, a precursor to Buddhism; indeed, it is the only surviving intact area where Bonpö still flourishes in peoples' daily lives. The landscape is dotted with the architecture and cultural symbols of pre-Buddhist Bonpö, including distinctive and sacred monasteries such as Shey Gompa, as well as numerous mural paintings, *thangka*, and *chortens*. The residents of Dolpo are a living legacy of the traditional way of life that has evolved over centuries and is still actively evolving. The National Park contains not only one of the highest settlements (Shey, 4480m) engaged in transhumant agro-pastoralism, but also one of the oldest and most exemplary system, since Dolpalis residing in the area since the 10th century have combined this way of life with age-old, though declining, traditional trading routes to Tibet.

**Cultural criteria iii, iv, and v**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. It is also a *cultural landscape* as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

### History and Description

Dolpo is culturally unique in that it is, according to one commentator, "the last enclave of pure Tibetan culture left on earth." The people of the area are of pure Tibetan stock, with a way of life that cannot be far removed from that of the Ch'ang Tartars from central Asia, the original Tibetans. There are four main ethnic groups – Lama, Baiji, Gurung, and Rokaya – living in nineteen villages that are mostly located on the outskirts of the National Park.

It is also the last remaining region in which the Bonpö religion is practised. This shamanistic religion, with animistic and tantric elements, antedates the imposition of Buddhism by Lhasa kings in the 8th and 9th centuries, and it survives in its purest form and as part of everyday life only in the remote southern part of Dolpo, mostly in the villages of Ringmo and Pungmo. These two villages are closely linked culturally and are recognized as a separate sub-unit. Elsewhere, and particularly in northern Dolpo, Buddhism is the predominant religion.

Transhumance is practised, livestock being taken to mountain pastures in the summer and brought down again during the winter. For example, Ringmo is a summer settlement at 3600m, on the southern bank of Phoksundo Lake. The entire population of Pungmo (thirty households and c 160 inhabitants) spends the winter months (February–May) at the temporary village of Koinre, at a lower altitude. Whilst this is a practical necessity in these harsh climatic conditions, it also has the advantage of allowing the respective ecosystems to recover and ensuring the continuous availability of grazing for livestock. In addition to this pastoral transhumance, crops are cultivated in small fields, particularly *uwa* (a local variety of wheat), maize, and buckwheat, as well as some vegetables.

There are three forms of architecture that are unique to the high Himalaya. The *chorten* (the Tibetan equivalent of the Sanskrit *stupa* or memorial sanctuary) is the purest form of the meditating Buddhist mandala, and there are hundreds of these monuments in Dolpo. They are larger and more complex in form than others in the Himalayan region, and most bear an inscribed Bon mantra instead of the more common Buddhist *Om Mani Padme Hum*. In some places there are strings of *chortens* at the beginning and end of each village and along the trails, so as to separate sacred from profane spaces. Local materials are used – wood, clay, chalk, and rocks – and some are elaborately decorated and contain relics and other ancient artefacts.

There are 24 active *gompas* (monasteries) in the nominated area, both Buddhist and Bonpö, and most of them located in remote scenic sites. In addition, the remains of many abandoned *gompas* and meditation caves are to be found.

Shey Gompa is a monastery of the reformist Kagyu Buddhist sect. It is an important place of pilgrimage at the time of the full moon in August, when pilgrims circumambulate the

sacred Crystal Mountain, at the foot of which the monastery is located.

Thashung Gompa, at Phoksundo Lake, was built 900 years ago to conserve wildlife. The head abbot of a nearby monastery requested poachers to refrain from slaughtering musk ox in great quantities, and founded the *gompa* when they failed to comply. Samling Gompa is especially important to the Bonpö and a very early foundation. Another important pilgrimage site is Nellahi-Tingnam-So Lake.

The vernacular houses of the villages are timber-framed mud-brick buildings in tight rows. As with the *chortens* and the *gompas*, only local materials are used. Their facades are adorned with pillars, balustrades, and trapezoidal windows, all in wood and painted in various combinations of black, white, and red. The roofs are flat and plastered with a thick mud covering on a birch-bark backing. This form of roofing is appropriate to the steppe landscape of the region, in the rain-shadow of the Himalaya. The roof space provides dry and secure conditions for the storage of foodstuffs and other goods.

There is an age-old tradition of trade in this region, using pack animals (in this case yaks). Locally produced grain and flour, woollen goods, and medicinal plants are bartered by the Dolpali traders in other parts of Nepal (but no longer in Tibet) for salt, tea, rice, milk products, and livestock. This ancient commercial tradition is under threat at the present time as a result of the closure of the frontier with Tibet and the advent of new forms of handling long-distance goods.

## Management and Protection

### *Legal status*

Shey Phoksundo was officially designated a National Park in 1984, under the provisions of the 1973 National Parks and Wildlife Conservation Act.

### *Management*

The whole area is owned by the Department of National Parks and Wildlife Conservation of the Ministry of Forests and Soil Conservation. There are detailed regulations in force to regulate access to the National Park and to provide protection for wildlife and landscapes. Regulations are also in force in the designated buffer zone around the Park.

All the communities within the National Park have formal Community Forest Management Committees; they also have informal pasture management committees. Of equal importance are the traditional institutions based on religious trusts that have been managed the landscape, both built and open, for many generations. This may best be described as a collective spirit of community heritage management. It has recently been strengthened by the creation of schools expressly designed to inculcate respect and reverence for the cultural and natural heritage in the young people.

The Shey Phoksundo National Park is a self-contained entity so far as management is concerned. It has its own administration, headed by the Park Warden, with appropriate staff at all levels. There has been a deliberate policy in recent years of progressively involving local communities more and more with conservation activities.

The Five-Year Management Plan for Shey Phoksundo National Park 1997-2001 places considerable emphasis on

the natural heritage of the Park, but it does contain policies and programmes for the conservation of the cultural heritage, and in particular work programmes for the conservation of three of the most important *gompas*.

Conservation work in the National Park has benefited from considerable assistance, particularly in survey and training programmes, from a number of non-governmental organizations, such as the WWF, and from bilateral aid, notably from the US Department of the Interior by means of USAID programmes.

## Conservation and Authenticity

### *Conservation history*

Conservation as such has only very recently played a role in the life of Shey Phoksundo. It began in the early 1970s with plans to establish a wildlife reserve. So far as the cultural heritage is concerned, the concept of conservation is only now beginning to be introduced. However, the cultural heritage of Dolpo has been conserved using traditional materials and techniques for many generations and without external influences, by virtue of its remoteness.

The ICOMOS mission, while generally approving the level of conservation of the traditional settlements, expressed concern about the conservation of the *chortens* that were visited. The mission also found the re-plastering of the walls in the *gompas* visited and the restoration of the wall paintings not to be carried out to an acceptable level.

### *Authenticity*

Because of the reasons cited above under "Conservation history," the nominated area may be considered to have retained a substantial degree of authenticity and integrity. This was confirmed by the ICOMOS expert mission, with the exception of the use of synthetic paints in the restoration of some of the mural paintings in the *gompas*. The management policies now in force should ensure that this continues in the future so far as the vernacular buildings are concerned, but as greater care must be exercised in the choice of paints for the restoration of paintings.

However, the authenticity of the settings of the traditional villages is badly disrupted by the location and style of some of the official buildings (see "ICOMOS recommendations for future action" below). The same criticism applies also to the camping site at Ringmo, which occupies a site close to the lake and adversely affects the important relationship between the settlement and the major natural feature.

## Evaluation

### *Action by ICOMOS*

For climatic and logistic reasons the joint ICOMOS-IUCN expert mission was not able to visit this property until October 2000.

### *Qualities*

Shey Phoksundo National Park contains a remarkable culture of considerable antiquity associated with the highest terrestrial ecosystem on Earth. Its remoteness has made it possible for its cultural resources to survive virtually intact. Of particular interest is the survival of a pre-Buddhist

religion that plays an active role in the everyday life of its adherents, which is very rare in this region.

#### *Comparative analysis*

There are some 270 protected areas in the Himalayan mountain region, in six countries (Bhutan, China, India, Myanmar, Nepal, and Pakistan). Nine of these are in Nepal. In cultural terms, none has the level of authenticity and integrity of the Shey Phoksundo National Park. The nearest is the Upper Mustang part of the Annapurna Conservation Area, which is similar in several respects, such as the wide distribution of *chortens* and a long trading tradition. However, the greater remoteness of Shey Phoksundo has ensured that it has been less contaminated by outside cultural influences than Upper Mustang. It is also especially noteworthy for the remarkable survival of Bonpö as an active religion that permeates every aspect of the daily life of its practitioners.

#### *ICOMOS recommendations for future action*

Whilst the general level of authenticity in the vernacular buildings was good, the ICOMOS mission drew attention to the materials and workmanship of a number of buildings constructed by the Ministry of Forest and Soil Conservation, which clashed badly with both the vernacular buildings and the natural environment. ICOMOS urges the State Party to give priority to the replacement of these structures with buildings that in terms of design and materials are in harmony with the traditional architecture and natural surroundings.

The ICOMOS mission was also concerned about the location of these buildings and of the camp site at Ringmo. The State Party should give urgent consideration to the resiting of these elements, which seriously disrupt the relationship between the settlement and the natural environment.

Considerable work is needed as a matter of priority in the restoration of most the *chortens*, which are neglected and deteriorating rapidly. The State Party should request international assistance from the World Heritage Fund for the restoration of the historic structures. There is also a need for a training strategy, making use of surviving traditional skills and imparting them to a new generation. This could also be the subject of a request for training assistance from the Fund.

As a basis for future management and presentation, it is essential that the State Party should set up a project for the scientific documentation of the cultural heritage of Shey-Phoksundo National Park, including survey and inventory. It should pay particular attention to the relationship between the cultural and the natural heritage.

Finally, it is important that a multidisciplinary body should be established to advise the Department of National Parks and Wildlife Conservation on all aspects of the cultural heritage. This body should be responsible for the establishment of management and monitoring guidelines for the cultural heritage of the Park.

#### **Brief description**

The Shey Phoksundo National Park contains a remarkably intact cultural heritage that goes back many centuries. It retains a living pre-Buddhist religion which is active in the

everyday life of the people, along with its places of worship and pilgrimage. A pure form of transhumance, with livestock moving to upland pastures in summer, is still being practised.

#### **Recommendation**

That further consideration of this nomination be *deferred* to enable the State Party to take account of the recommendations of the ICOMOS mission quoted above.

ICOMOS, November 2000

## Saint-Louis (Senegal)

No 956

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | Island of Saint-Louis (Ile de Saint-Louis) |
| <i>Location</i>    | Region of Saint-Louis                      |
| <i>State Party</i> | Senegal                                    |
| <i>Date</i>        | 17 September 1998                          |

### Justification by State Party

The historic centre of Saint-Louis is a colonial town; it is unique in this type of heritage partly owing to its relationship with water, being situated between two arms of the Senegal River, and partly to the novelty of the surrounding quays and the linkage with the system of transversal roads. No other colonial cities have the same characteristics. Saint-Louis has had considerable influence in the parts of Africa that were under French dominion and even further, particularly because of its architecture but also in terms of education, culture, craftsmanship, and services. The masons, joiners, carpenters, and jewellers have swarmed even into Anglophone regions, where they have worked and trained the natives in their crafts. **Criteria ii and iv**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### *History*

The Island of Saint-Louis was not inhabited before the arrival of the Europeans. The region belonged to the kingdom of Walo and was subject to exploration by Portuguese, Venetians, and Dutch from the 15th century onwards. There were a number of initiatives, particularly in the 17th century, when some settlements were established in the region. In 1633 the French decided to establish the first chartered company in Senegal, the Cap-Vert Company. The island at the mouth of Senegal River was selected in 1659 when, after some unsuccessful attempts, the Frenchman Louis Caullier chose this site for the fortification of the company. Several other companies followed the Cap-Vert

Company, and the English occupied Saint-Louis on three occasions, in 1693, in 1779, and from 1809 to 1817.

Initially unhealthy and inhospitable, the island also lacked building materials, until it was discovered that the plentiful masses of oysters could serve for lime production and road construction. Gradually the settlement of Saint-Louis developed its commercial activities, trading rubber, leather, gold, ivory, and cereals as well as dealing in slaves. To these were added the need for education and building of schools.

At the beginning of the 19th century the settlement had some 8000 inhabitants. In 1828 an urban master plan established the street pattern and regulated the development of the town, starting from the old fortification as the basic reference. The real development of the town, however, took place from 1854, when Louis Faidherbe was nominated governor. Thus from 1854 to 1865 Saint-Louis was urbanized. It was nominated the capital of Senegal in 1872 and reached its apogee in 1895 when it was nominated the capital of West Africa.

In this period Saint-Louis became the leading urban centre in sub-Saharan Africa, as well as the centre for the diffusion of cultural and artistic activities. The first museum of the industry, ethnography, and history of West Africa was opened in Saint-Louis on 15 March 1864. In this period the schools and other public institutions and services, as well as the first Senegalese military battalion, and a Muslim court of justice, were established.

The period of peace in the colony contributed to the development of economic and commercial activities, thus favouring the expansion and influence of the town. However, in 1902 Saint-Louis lost its status as the capital of West Africa and in 1957 it ceased being the capital of Senegal. This meant the departure of the French garrison with the military and their families and the closure of a number of offices and shops; the last to close were the customs in 1963. The French population was drastically reduced. At the same time, however, the overall population continued to grow, being 55,600 in 1960, 90,000 in 1976, and 150,000 in 1997.

The town has developed both on the Langue de Barbarie (the ridge against the Ocean) and in Sor on the continent. There has also been overpopulation in the old town, where some older structures been at risk of collapse. An new urban master plan was prepared in 1983 in order to regulate the situation, and also to provide for the protection of the historic areas. At present the city has revived its economy (based on fishing and agriculture) and tourism (international festivals, exhibitions, sports, etc.). The University of Gaston Berger was opened in 1992. A new airport was recently inaugurated in Saint-Louis to facilitate access. The growth of the city is giving the authorities the same concerns as any other large African city, including illegal occupation of land and environmental problems.

#### *Description*

The Island of Saint-Louis is articulated in three parts: the Nord quarter, the Sud quarter, and the Place Faidherbe and the Government Palace in the centre. The entire settlement is situated in a magnificent lagoon formed by the two arms of the Senegal River, which separate it from the maritime part of the town and from the Sor quarter on the continent. The long and narrow, almost rectangular, island is about 2500m long in the north-south direction and about 350m wide on average. The bridge of Moustapha Malick Gaye (formerly

Servatius) links the island to a ridge of land in the west, the Langue de Barbarie, which protects it from the Ocean. The Faïdherbe bridge, constructed at the end of the 19th century, links the town to the mainland and the area of Sor. The climate is tropical with a dry period from November to June.

The zone proposed for inscription consists of the central part of the Island of Saint-Louis, about 350m x 1300m. A buffer zone has been identified, mainly consisting of the water across the two arms of the Senegal River, east and west of the historic town, as well as of narrow areas of land of about 50m, to the north and south of the proposed zone.

The urban fabric of the old town is based on the orthogonal grid plan of 1828. There are four streets running north-south and a large number of short alleys crossing the island east-west. As a result there are blocks of different dimensions: 30m x 30m, 30m x 75m, and larger. The island is encased by a system of quays, which are a reference to all streets in the east-west direction. The urban layout gives the town its particular character and specificity. From the architectural and aesthetic point of view the quality of the two- or three-storied colonial buildings is distinguished in the form of wooden balconies with wrought-iron grilles, roofs with red tiles, and the doors and windows with wooden shutters.

The main historic buildings include the ancient fort, the *Hôtel du Gouvernement*, the Governor's Palace, which marks the centre of the island, the place where the first settlement was established. This ensemble has been modified to a great extent over the centuries, particularly in the interior, but it still conserves the exterior, although with some additions. The *Cathedral* is situated next to the Governor's Palace and was built with the voluntary contribution of the citizens, completed in 1828. The military barracks, called *Rognat Nord* and *Rognat Sud*, were constructed in 1837 in the centre of the town, on both sides of the *Place Faïdherbe*. Together with the Governor's Palace they form a classical composition in axis with the *Servatius Bridge*. The building of the *Regional Assembly for the River* has existed since 1825, first in a more modest form. It was extended to house a primary school in 1839, and after 1873 it was used for the colonial archives. Subsequently the building has provided the premises for various public authorities. A rather large complex, it is articulated with pilasters and balconies. It is in a good state of repair. Other buildings include *Faïdherbe Bridge* inaugurated in 1897 (506m long), the *Civic Hospital* built in 1822, and the *Great Mosque of the North*, built starting in 1838.

## Management and Protection

### *Legal status*

The owner of the Island of Saint-Louis is the State of Senegal; individual buildings have a mixed ownership, including public authorities and private individuals or institutions. As a result of inheritance succession, many buildings may have several proprietors, which complicates administration and restoration.

The legal instruments for the protection and management of the historic centre of Saint-Louis include the law for the protection of sites and historic monuments (71-12/1971), the decree for the application of the law (73-746/1973), and the decree declaring Saint-Louis a zone of urban renovation (76-277/1977).

### *Management*

The town received an urban master plan in 1928, and this has been the basis of its further development.

Louis Barge International prepared the first urban master plan (*plan de sauvegarde*) for the historic centre of Saint-Louis in 1983. Krzysztof Pawlowski prepared the second plan in 1984. A third plan with technical guidelines dates from 1997 and was the responsibility of Cabinet Archi + de Fodé DIOP. There are no regional development plans with an impact on the historic town.

The planning and management are the responsibility of the public authorities, including the Ministry of Culture and the Ministry of Urbanism and Habitat (Dakar), as well as the Municipality of Saint-Louis. The authorities collaborate with the Bureau d'Architecture des Monuments Historiques for the implementation of the guidelines. The Syndicat d'Initiative et de Tourisme and the Convention des Saint-Louisiens participate in their fields of competence. Itineraries have been identified for visitors, including visits to major historic buildings.

There is, however, a lack of resources, and particularly of qualified technicians to control the works and to sustain building owners in their projects.

## Conservation and Authenticity

### *Conservation history*

The conservation of the historic fabric is reported to have been satisfactory until the middle of the 20th century, when the capital of Senegal was transferred to Dakar. Since this date the old town has suffered from the lack of attention and means and has faced increasing degradation.

The historic centre has been inscribed on the list of protected sites since 1975 and it was identified as a zone for urban renovation in 1976 (Decree No 76-271).

Nevertheless, more and more buildings are getting into a hazardous state, risking collapse. Unauthorized ad-hoc repairs and works have been undertaken by owners or occupants which have undermined the character of the historic buildings. A certain amount of restoration work has been carried out in recent decades, conducted on listed historic buildings by the public authorities. Priority has been given to buildings and structures of architectural value that are still in functional order or risk ruin. However, the lack of resources has seriously limited the possibilities of public intervention. In fact, the current poor state of repair reflects the economic situation. In recent times, it has been necessary to demolish buildings for reasons of public safety.

### *Authenticity*

The removal of the capital of Senegal from Saint-Louis to Dakar has seriously undermined the conservation of the old town. Up to the present the historic town has retained its historic integrity and character and most of its authentic historic fabric. However, the state of conservation of many of the buildings is not satisfactory.



## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited the site in June 2000.

### *Qualities*

The location of the historic town of Saint-Louis on an island at the mouth of the Senegal River gives it a special quality of setting. The regular town plan, the system of quays, and the characteristic colonial architecture and public buildings give Saint-Louis its particular quality and identity. Furthermore, it has been a cultural and economic centre that has influenced the whole of West Africa, particularly in the 19th century.

### *Comparative analysis*

The historic town of Saint-Louis is a French colonial city and can therefore be compared with Gorée and Rufisque in Senegal and Bingerville in Côte d'Ivoire. The Island of Saint-Louis, however, is very different in its urban layout and character by comparison with Gorée, which is already on the World Heritage List. The other two towns have not been protected and are in poor condition. Through its history as a capital city, Saint-Louis has also acquired a more important architectural heritage than could be found in the other towns of West Africa.

### *ICOMOS comments*

The report of the ICOMOS expert mission recommended that the entire island be included in the nomination area, considering that it forms an indivisible unity. The buffer zone should consist of the two branches of the river, extending some 500m downstream, as well as including the Langue de Barbarie.

Furthermore, the report stressed the need for a special office to be established for the conservation management of the protected area, providing this office with the necessary expertise, facilities, and resources.

## Brief description

Founded as a French colonial settlement in the 17th century, the Island of Saint-Louis was urbanized in the mid 19th century. It was the capital of Senegal from 1872 to 1957 and played an important cultural and economic role in the whole of West Africa. The location of the town on an island at the mouth of the Senegal River, its regular town plan, the system of quays, and the characteristic colonial architecture give Saint-Louis its particular quality and identity.

## Recommendation

The outstanding universal value of the site is recognized. At the Bureau meeting in June 2000, it was decided that the nomination should be referred back to the State Party to provide guarantees of the urgent establishment of offices and facilities integrated with the necessary expertise and resources for the long-term management of the site. Furthermore, it was recommended that the entire island be included in the nominated area, since it may be considered to constitute a conceptual unity.

Following the recommendation of the Bureau, the State Party has given the requested assurances, and has guaranteed that the local office for the protection of the historic area would

be re-established with the necessary personnel and under the direction of a qualified architect seconded for this position. A Committee will be established for the conservation of the Island of Saint-Louis, and the operational funds will be provided jointly by the State and the Agency for Municipal Development, and other sponsors. Furthermore, the State Party has agreed that the entire island be included in the nominated area, as recommended by the Bureau, with the two arms of the river forming the buffer zone.

It is thus recommended that the site be inscribed on the World Heritage List on the basis of *criteria ii and iv*.

**Criterion ii** The historic town of Saint-Louis exhibits an important exchange of values and influences on the development of education and culture, architecture, craftsmanship, and services in a large part of West Africa.

**Criterion iv** The Island of Saint-Louis, a former capital of West Africa, is an outstanding example of a colonial city, characterized by its particular natural setting, and it illustrates the development of colonial government in this region.

ICOMOS, October 2000

## Vall de Boí (Spain)

No 988

### Identification

|                    |  |
|--------------------|--|
| <i>Nomination</i>  | The Romanesque Catalan Ensemble of the Vall de Boí                                       |
| <i>Location</i>    | Autonomous Community of Catalonia, Alta Ribagorça Region, Municipality of La Vall de Boí |
| <i>State Party</i> | Spain  |
| <i>Date</i>        | 28 July 1999; revised 14 June 2000   |

### Justification by State Party

The largest concentration of Romanesque art in Europe is to be found in the Vall de Boí. The group of exceptionally well preserved rural churches constitute a unique example of the cultural tradition which flourished in 12th century Catalonia. The Romanesque churches and the villages in which they are located form an excellent example of a cultural landscape which bloomed in a harmonious way in a natural setting in which the wealth of the environment has remained intact.

The nine Romanesque churches of the Vall de Boí are a masterpiece of their period and result from the human creative faculty. The Lombard Romanesque style in these Pyrenean churches took on an indigenous form of expression in which the rural spirit manifests itself in remarkable ways, such as the chain of elegant bell-towers which stretch throughout the Valley. **Criterion i**

The Romanesque Catalan ensemble of the Vall de Boí furnishes unique evidence of the manifestation of an international artistic style (Lombard Romanesque or Early Romanesque) which, adapted to an isolated mountain environment and lying outside the great medieval religious routes, reflects an individual artistic personality and great powers of expression.

The Vall de Boí is the cradle of Catalan Romanesque art and bears unique witness to an indigenous cultural tradition which has survived since the 11th century. The churches of Sant Climent de Taüll, Santa Maria de Taüll, Sant Joan de Boí, Santa Eulàlia d'Erill la Vall, La Nativity de Durro, Santa Maria de Cardet, and Santa Maria de Còll have remained open for religious use since they were consecrated during the 11th and 12th centuries.

The rural centres in which they are located have continued in activity since the Middle Ages. From generation to generation the inhabitants of the valley have worshipped in

their country churches, which where they met not only for religious but also for cultural and community matters.

It should be added that, as well as the indisputable architectural Value of the group in the Vall de Boí itself, the National Museum of Catalan Art (MNAC) in Barcelona (the capital of Catalonia) contains wall paintings that once decorated the main churches. The decoration of the apse of Sant Climent de Taüll is acknowledged to be one of the masterpieces of Romanesque art.

The nomination to the World Heritage List of the architectural group of Romanesque churches in the Vall de Boí is completed with the inclusion of the wall paintings from Sant Climent de Taüll, Santa Maria de Taüll, and Sant Joan de Boí now in the MNAC in Barcelona. The exceptional nature of this nomination of properties that are distant in geographical terms is justified for historical reasons of the highest order. During the 1920s the Catalan cultural authorities removed these paintings from the Boí churches because of the danger of their being exported abroad at a time when there was no legal control of the cultural heritage in Spain. As a result of this rescue operation, which is unique in the annals of European art, the paintings are now on permanent display in the Barcelona museum, which has been recently renovated. **Criterion iii**

The group of Romanesque churches in the Vall de Boí is a remarkable example of an important constructional style in human history, like that of Romanesque art, to which it contributes characteristics that are appropriate to both its religious and its secular aspects. The churches constitute the cultural elements that are essential and distinctive of this region.

The Vall de Boí illustrates the continuous occupation of an area of land. The churches that were built in the Middle Ages at the instigation of a single family symbolize the affirmation and geographical settlement at the time that historical Catalonia was created. **Criterion iv**

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a group of *monuments*.

### History and Description

#### *History*

The Arab invasion and occupation of the Iberian peninsula never penetrated the valleys of the high Pyrenees. Despite their inaccessibility, these valleys were exposed around the beginning of the 2nd millennium to ideas and cultural influences, brought there by merchants, by itinerant monks and by Christian pilgrims travelling to Jerusalem and Santiago de Compostela.

Moreover, of the three Christian territories in Spain at that period, Catalonia was in better contact with outside influences than the kingdoms of Navarre or León. It was a mosaic of the small fiefs of counts, who paid little heed to their Frankish nominal overlords. In the 11th century Ramon Borrell II established the hegemony of Barcelona and created a dynasty which survived until the early 15th century. New cultural styles were brought into Catalonia from Italy,

particularly Lombardy, and their fruits are to be seen in the religious ensembles of Vic, Cuixà, and Ripoll. Many craftsmen and artists came to Catalonia from this region of Italy, and testimony to their influence is given by the fact that the word *lombard* became synonymous with "stonemason" or "supervisor" in Catalonia. It was from here that Romanesque architectural and artistic influences were diffused throughout the Iberian peninsula in the 13th–15th centuries.

This new cultural movement was late in reaching the remote Vall de Boí. The exceptional number of Romanesque churches in the valley, which has supported a relatively low population since the end of the Middle Ages, is attributed to the fact that large quantities of silver came into the region, especially in the first decades of the 12th century, during the campaign to recover Barbastro and Saragossa. The counts of Erill took part in this campaign and drew handsome profits from it. They devoted considerable portions of their gains to embellishing their villages with handsome churches in the new style.

#### *Description*

The Vall de Boí is situated in the high Pyrenees in the Alta Ribagorça region, some 120km due north of Lleida. The deep valley is screened by the high peaks of the Beciberri/Punta Alta massif. Its scenery is one of woodland and meadows, adjoining and surrounding the small villages with their Romanesque churches. There is little industry - no more than two flour mills, a sawmill, some woollen weaving, and lead mining near Durro. The sulphur and mineral content of the waters of the area is the source of the small thermal establishments in the valley.

The layouts of the villages follow the feudal pattern of individual houses grouped around a main central building (church or castle) or main road (usually on Roman roads). Each has a small open space for meetings and festivals, their shape being determined by the alignments of the buildings that form them. Some of the villages rise steeply up the mountainsides, the houses being connected by ramps (*pujadors*). Only at Boí has a medieval gateway been preserved.

The tall towers of the churches served both to house the bells and to act as lookouts in case of attack. Alongside each of them is the walled village cemetery. The streets are paved with stone slabs or cobbles, their settings varying according to the local topography. They are now being replaced with modern materials (eg in Taüll and Boí).

Brief notes follow on churches that make up this nomination.

#### - Sant Feliú, Barruera

Barruera is located at a strategic point, where the Vall de Boí widens out. The village extends along the single main street (on the route of a Roman road), with narrow streets leading to the remaining older part of the village and small blind alleys opening off it. In the Middle Ages the settlement was much larger, linked with a now disappeared abbey. Its parish church of Sant Feliú lies outside the village immediately above the river flood plain. It has a single nave (the only survivor of the three in its original design) with a semi-circular apse, decorated on the outside with arches and pilasters. There is a square transept on the south side; two square chapels were added in Gothic style to the main nave. The church is entered through the western facade, also

Gothic; the bell-tower must have been renovated at around the same time, probably in the 16th century.

#### - Sant Joan, Boí

The fortified centre of Boí is also on the route of an ancient road, leading to a Roman thermal establishment. It is situated on the right bank of the Sant Martí river, between two high rocky outcrops in the centre of the Valley. The three bell-towers of Boí, Taüll, and Erill la Vall are intervisible, a notable defensive feature.

The church of Sant Joan is situated at the entrance to the village. It underwent considerable alteration in the 18th century; however, it retains its original basilical layout of three naves with apses at the eastern ends of the two flanking ones. The naves are separated by vaulted arcades supported on stout columns. There are windows in all the walls and access is through a doorway in the western end; there are traces of a no longer extant porch.

#### - Santa Maria, Taüll

The village of Taüll, on a medieval route, has two centres, one around the square and the church of Santa Maria, with a number of medieval houses surviving relatively intact, and the other an elongated space along the old route (now a modern road flanked by new buildings) leading to Sant Climent. However, the importance of Taüll lies in its churches, acknowledged to be archetypes of the Vall de Boí Romanesque style.

The parish church of Santa Maria dominates the village. It has three naves, each with a terminal apse. Its construction shows that strict orthogonality was not always respected. The apses are elaborately decorated in Lombard style, with false arcading separated by pilasters and saw-tooth friezes. The main door on the west facade is a plain semicircular arch. The masonry is very carefully dressed and laid. The masonry of the bell-tower, by contrast, is rough and less carefully laid; the tower itself clearly antedates the main church, which is attributable to a major restoration project in the 18th century. Archaeological excavations demonstrated the former existence of a cemetery beneath modern paving immediately outside the church's south wall and have made it possible to define the layout of the original church.

#### - Sant Climent, Taüll

The church of Sant Climent is located on a slight eminence on the ancient route between Taüll and Boí. It is the largest, best preserved, and most outstanding architecturally of the churches in the Vall de Boí. Moreover, its characteristic Lombard Romanesque architecture and interior decoration make it the symbol of Catalan Romanesque architecture. It is basilican in plan, with three naves, each with a terminal apse. The side naves are separated by arcades of large columns. The doorway opens on the west facade, where vestiges of a porch can be discerned. The only windows that survive are at the east and west ends respectively.

The most imposing feature of Sant Climent is its bell-tower, at the south-east corner of the church. This is square in plan and soars from a simulated solid base to six storeys, each with wide bilobate windows (those on the third level are trilobate). The facades are decorated with vaulted friezes and pilasters.

The masonry of the church and bell-tower is composed of carefully laid granite blocks, with pumice for decorative

elements and the window arches and columns. In places there is evidence remaining of the less meticulous masonry of the earlier church that stood here. The present structure is that of the building consecrated in 1123, replacing a late 11th century church.

- The Church of the Assumption, Coll

The late 12th century church of the Assumption lies outside this small village. It is basically Romanesque, with Gothic and later additions and modifications. It consists of a single nave with an apse. The semi-ruinous Gothic bell-tower is on the south side and four storeys high. Accessed by external steps to first floor level, its shell has preserved unweathered gargoyles on the earlier church, not otherwise present on the existing fabric.

- Santa Maria, Cardet

Cardet is built on a rocky eminence dominating the entrance to the Vall de Boí which is just large enough to accommodate the score of houses that make up the village. The little parish church of Santa Maria lies at the extreme eastern end of the village, on the edge of a steep slope. However, despite its small size, the layout and development of the church are complex. It has a single nave with apse, as at Coll. Uniquely in this valley, a crypt occupies the space beneath the apse created by the need to keep the latter horizontal as the rock falls away. There is a small bell-frame at the west end; the facade contains some interesting elements that span a relatively long period of medieval design. It appears to have been founded in the 11th century, remodelled in the 12th or early 13th century, and then again in the 17th–18th centuries. The interior is untouched, retaining its Baroque and later fittings and furnishings.

- Church of the Nativity, Durro

The buildings of this small village, built on a south-facing mountainside, extend up from the parish church of the Nativitat de la Mare de Déu along the single main street, which is on a medieval route. The church is a substantial structure with a long narrow single nave. However, it has undergone many transformations since the first Romanesque building was erected in the 12th century so that much of its original external appearance is masked or removed; its interior, however, has not been renovated in modern times, retaining Baroque and later features.

- The Hermitage of Sant Quirc, Durro

A winding path leads to the hermitage of Sant Quirc de Durro, on a low peak at an altitude of 1500m. It is a tiny church with a single nave and apse; there is a stone bell-frame on the west facade. There is a roof space accessible only from the outside which probably served as a granary and storeroom. It is very typical of small medieval hermitages in the Pyrenean region. Each village in the Vall de Boí had its own hermitage, characteristically high on one of the tracks leading into the mountains above it. This one has recently been renovated, its roof restored to its original height.

- Santa Eulàlia, Erill la Vall

This is a very small settlement, with four domestic ensembles of characteristic form. The church of Santa Eulàlia has a single long nave with a timber roof, which replaced a former barrel vault, the substantial supports for which are still visible. On the east end the nave terminates in a triple apse,

the centre element of which was replaced at the beginning of the 20th century. Entrance is gained by a doorway in the north wall, protected by a porch. The 12th century bell-tower is on the north side and rises to six storeys. It is interesting to note that the care given to the stonework decreases with each successive storey. It was originally faced with stone which has now disappeared, and so there is no evidence of what decoration may have existed.

As at Santa Maria de Taüll, restoration work has permitted archaeological excavations to take place at Santa Eulàlia, and these have revealed its successive transformations since the first building was erected in the 11th century.

## Management and Protection

### *Legal status*

All the churches enjoy full protection under state, regional, and local heritage laws and other provisions. The villages and individual buildings are covered by strict town and country planning provisions, regulating such matters as the siting, height, roof-line, and building materials of new constructions and renovations, which ensures that the settings of the churches are preserved intact. In general, provision seems to be about as all-embracing as possible or desirable.

The relevant statute is the Cultural Heritage Law (No 9/93) of the Generalitat of Catalunya, which protects both historic monuments and ensembles and historic and archaeological areas. Part of the valley, six of the villages (including the defences of Boí but not the village of Taüll), and all the churches are protected in this way. The historic and artistic heritage of the valley has been catalogued: the documentation and record of the architecture and art are excellent.

In addition, provisions are in place not merely to try to prevent bad consequences of tourism but positively to promote "good tourism." The main agreement is the Programme of Tourist Excellence in the Vall de Boí. It is recognized in the nomination that the single most serious threat to the integrity of the valley would be the release of mass visiting, and the intention is to prevent this happening. A document on tourism development strategies states that these must be compatible with the objectives of the protection and conservation of natural and cultural resources.

### *Management*

The Mayor of the Vall de Boí is the all-important local figure in terms of decision-taking, implementation, and monitoring. Both the regional government and the Generalitat of Catalunya, particularly its Department of Culture, also play a direct role in terms of policy generation and implementation, finance, planning, and tourism.

Within the surrounding landscape management of the countryside is on the whole by the local farmers continuing to farm their land in the traditional manner. Planning control is strict outside the villages, in effect prohibiting new development, and land there is not available for sale.

## Conservation and Authenticity

### *Conservation history*

All the churches have received some conservation attention, but some much more than others. Several were the subject of major programmes of restoration and renovation in the second half of the 20th century, and it is intended that work of modern standard and scope will be carried out on the remainder in what is, in effect, a continuous programme of maintenance. The main works of mural art, and many of the older fittings and furnishings, have been removed for security reasons to the MNAC at Barcelona

### *Authenticity*

There can be no question about the basic authenticity of the churches, the villages or the surrounding landscape. All have, however, experienced recent changes which might, to a greater or lesser extent, be seen as modifying that basic authenticity. However, this is a phenomenon to be observed in all cult buildings that have been in continuous use for spiritual purposes since their construction. None of the interventions, with the exception of the regrettable, but entirely justifiable, removal of much of the art treasures to Barcelona, has been such as to reduce the authenticity of any of the churches to an unacceptable extent.

Conservation of the churches' fabric has extended to removal, renovation, replacement, and new construction. Now, only Santa Maria at Durro to some extent, and otherwise only Santa Maria, Cardet, which are distinctive in several other respects also, provide in their unconserved state a good idea of church development and an interior in late- and post-medieval times.

The rescue of the mural art in the 1920s was a remarkable achievement and it has produced remarkable results, which can be seen at the MNAC, Barcelona. However, that achievement cannot alter the stark facts that the paintings are now out of the context in which they were meant to be seen, and that that context now lacks its crowning glory. While this does not undermine the churches' claim on the world's attention, it could be argued to diminish their authenticity to some extent. In their present location they cannot, of course, be considered for inscription on the World Heritage List.

## Evaluation

### *Action by ICOMOS*

An ICOMOS expert mission visited the Vall de Boí on 28 February–4 March 2000. Following discussions between the two Advisory Bodies on the nature of the property (which had been nominated originally as a cultural landscape), it had been agreed that IUCN would not be represented on this mission.

A second ICOMOS expert mission visited the Vall de Boí in October 2000, following the provision of a revised nomination by the State Party.

### *Qualities*

The churches of the Val de Boí as a group represent an especially pure and consistent example of Romanesque art. Moreover, they preserve in their village centres to a remarkable degree the quality of daily life in medieval rural communities. It is crucial to their distinctiveness that each

church is an integral part of a village. Characteristically most of them stand immediately outside the medieval centre (because they were added to an existing village). The spatial and functional relationships between the churches and the villages are at the core of this application.

It is also legitimate to assert that the purity of the way of life in medieval Catalonia as expressed in this group of churches and their villages is of considerable significance in the recognition of Catalan cultural identity. The art of the Pyrenean village churches played a vital role in the movement for the re-establishment of Catalan nationality in the early years of the 20th century.

### *Comparative analysis*

Europe contains many Romanesque churches, and many more important buildings, quite as fine architecturally as those in the Vall de Boí – in neighbouring Provence and Languedoc, for example, as well as in their "homeland," northern Italy. However, the importance of the churches in the Vall de Boí lies in their group value: there is no similar cluster of outstanding churches from the same relatively brief period to be found elsewhere. There is also no group which so graphically illustrates the transmission of a cultural movement across a mountain barrier into a region hitherto dominated by another and much different culture, that of the Arab conquerors of the Iberian peninsula.

### *ICOMOS comments and recommendations for future action*

The active conservation and promotion of the Vall de Boí is a relatively recent phenomenon. It is very important that there should be absolute respect for the original materials and techniques in all restoration projects relating to the churches, and also to the historic buildings that surround or adjoin them. It is essential therefore that every effort should be made to ensure that training is provided to maintain the knowledge and practice of traditional crafts in the valley.

ICOMOS is conscious of the need to ensure that the Romanesque art from the Vall de Boí churches is conserved and curated in conditions of complete security, as provided in the MNAC, Barcelona. It hopes, however, that the responsible authorities will keep the situation under constant review, in the hope that some of these artistic treasures may one day be restored to their original settings.

## Brief description

The steep-sided, narrow Vall de Boí is surrounded by mountains. Each of the villages in the valley contains a Romanesque church, which as a group represent an especially pure and consistent example of Romanesque art.

## Recommendation

This property was originally nominated as a cultural landscape. At the meeting of the Bureau in June 2000 further nomination of this nomination was deferred, to enable the State Party to consider the preparation of a revised submission relating only to the architectural significance of the area, as represented by its Romanesque churches. Having studied the revised nomination and evaluated it on site, ICOMOS recommends that this property be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

**Criterion ii** The significant developments in Romanesque art and architecture in the churches of the Vall de Boí testify to profound cultural interchange across medieval Europe, and in particular across the mountain barrier of the Pyrenees.

**Criterion iv** The churches of the Vall de Boí are an especially pure and consistent example of Romanesque art in a virtually untouched rural setting.

ICOMOS also proposes a slight modification to the name of the property, so as to make it more representative of its exact nature: "The Catalan Romanesque Churches of the Vall de Boí."

ICOMOS, November 2000

## Atapuerca (Spain)

No 989

### Identification

|                    |   |
|--------------------|---|
| <i>Nomination</i>  | The Archaeological Site of the Sierra de Atapuerca in the Municipalities of Atapuerca and Ibeas de Juarros (Burgos) |
| <i>Location</i>    | Autonomous Community of Castille and León, Province of Burgos   |
| <i>State Party</i> | Spain   |
| <i>Date</i>        | 28 July 1999  |

### Justification by State Party

The sequence of archaeopalaontological deposits in the Sierra de Atapuerca consists of a series of sites with a rich and abundant fossil and archaeological record. While they are all cave sites, some were initially exposed by a railway cutting. Nevertheless, the activities recorded in these deposits accurately reflect past ways of life which occurred over a very long period of time in a relatively undisturbed environment, and were preserved in pristine condition until the time of their discovery.

The archaeological sites of the Sierra de Atapuerca are significant testimony to the arts, not only because of the presence of the Palaeolithic drawing in El Portalón in the Cueva Mayor, but principally for the sanctuary in the Galería de Silex, which remained closed from the Bronze Age ( $\pm$  1500 BCE) until 1972, when it was discovered and studied.

#### Criterion ii

The Sierra de Atapuerca sites provide unique testimony of the origin and evolution both of the existing human civilization and of other cultures that have disappeared. The evolutionary line or lines from the African ancestors of modern humankind are documented in these sites.

#### Criterion iii

Exceptional examples of diverse and significant periods of human history are to be found in these sites. From the most ancient European settlements, nearly one million years ago, to modern times, the passage of history is recorded here in milestones such as the existence of Neolithic sanctuaries, Bronze Age offerings, and Megalithic structures.

#### Criterion iv

The sites of the Sierra de Atapuerca constitute an exceptional example of continuous human occupation, due to their special ecosystems and their geographical location.

#### Criterion v

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a series of *sites*. (It should be noted that this property is also nominated under natural criteria i and ii, and so it should be considered as a *mixed property*.)

### History and Description

#### History

- Pleistocene deposits

The Pleistocene epoch of the Quaternary period is dated to 2.4 million to *c* 10,000 BP (*Note* Early dates resulting from scientific dating techniques are expressed as “years BP” – ie years before the conventional date of 1950 on which all radiocarbon dating is based.) The earliest fossil hominid remains in Europe, from *c* 800,000 BP as established by palaeomagnetic analysis, were found in the *Gran Dolina* site in the Sierra de Atapuerca, one of the *Trinchera del Ferrocarril* group. They are associated with simple stone tools of the Pre-Acheulean (Mode I) type, which is consistent with the dating of the earliest levels of this site.

Also in the *Trinchera del Ferrocarril* group of sites are those known as *Tres Simas*. The oldest human remains from the *Galería* site have been dated to between 200,000 and 400,000 BP, associated with Acheulean (Mode II) stone tools.

Similar dates have been established for human skeletal remains from the *Sima de los Huesos* in the *Cueva Mayor*. The absence of herbivores consumed by humans in this site, where the remains of no fewer than 32 humans have been discovered, suggests that this may have been a mortuary site. If so, it is the earliest yet recorded. The relatively large sample, largely of adolescents and young adults, has permitted a number of important studies to be carried out on the palaeopathology of this population, the growth and development of individuals, and their average size.

- Holocene deposits

The Holocene epoch of the Quaternary period is dated from 10,000 BP to the present day.

The archaeological significance of the *Portalón* of the *Cueva Mayor* was first recognized in 1910, when the representation of a horse's head found at the entrance to the cave was identified as Palaeolithic. Subsequent excavations have established that it was occupied by various human groups over many centuries, mainly at the beginning of the Bronze Age (*c* 3200 BCE) and again during the Roman period and the early Visigothic period.

The *Galería del Silex* contains abundant evidence of human occupation during the Neolithic and Bronze Age. More fifty painted and engraved panels have been recorded, with geometrical motifs, hunting scenes, and anthropomorphic and zoomorphic figures. Excavation has revealed the existence in the cave of what appears to be a sanctuary in which funerary rites took place, with human remains (largely young adults and children) and many ceramic fragments, identified as being related to sacrificial activities. At the far end of the gallery there is evidence that the flint from which the cave takes its name was being exploited.

There is evidence of there having been a similar sanctuary in the *Cueva del Silo*. Human activities have also been recorded at several other sites, such as the *Cueva Peluda*, the *Cueva Ciega*, and *El Mirador*.

Human activity declined in the Sierra de Atapuerca with the creation of permanent settlements in the plains below, especially in the Middle Ages.

#### *Description*

The Sierra de Atapuerca is located at the north-eastern corner of the Castilian plateau. Although it is more than 1000m above sea-level, it is now no more than a gently sloping limestone ridge, largely covered with scrub and with some farming. Water erosion over the past five million years has led to the formation of a karst landscape with an elaborate system of caves. The water table became lower as a result of geomorphological processes, making the caves suitable for animals and humans to live in them. The system of terraces formed along the southern margin of the Sierra shows that, during the Middle and Lower Pleistocene, streams flowed close to the entrances of these caves, making them especially suitable for human occupation.

Scientific interest in the caves began in the mid 19th century, concentrating on the *Cueva Mayor*. This is entered from the south, giving access immediately to *El Portalón*. To the east lies the sinuous *Galería del Silex*, extending more than 300m, and to the west the sequence of caves (including the *Sima de los Huesos* – the “Pit of the Bones”) leading over 1km to the *Galería del Silo*, which has its own access.

To the north-west is the group of sites revealed by excavation of a mining railway cutting (from which it takes its name, *La Trinchera del Ferrocarril*), never to be completed. These are in fact caves brought to light by the cutting and so with the appearance of rock shelters. To the north is the *Gran Dolina*, and further southwards are the *Tres Simas*, with the important finds at *La Galería*.

### **Management and Protection**

#### *Legal status*

The nominated property was declared a Site of Cultural Interest (*Bien de Interés Cultural*) under the provisions of the Spanish Historic Heritage Law of 1985.

This imposes strict control over the protected area, requiring official authorization for survey and excavation and for transfer of ownership.

#### *Management*

Ownership of the lands covered by the nominated property is partly public and partly private. Overall supervision of activities within the prescribed area rests with the national Ministry of Education and Culture, located in Madrid. Much of this is delegated to the Council for Education and Culture, Directorate General of Heritage and Cultural Promotion of Castille and León, based in Valladolid, which in turns involves the municipal administrations of Atapuerca and Ibeas de Juarros in the conservation and protection of the sites.

A Management Plan (*Plan Director*), commissioned by the *Junta* (Government of the Autonomous Community) of Castille and León, was completed in April 1993. This

detailed plan begins with an analysis of the present situation and goes on to take account of the basic aspects of the protection, conservation, investigation, and presentation of the sites. It is not confined to the cultural sites alone, however, but contains a section detailing measures to protect the ecology of the Sierra de Atapuerca. It was prepared because of the lack of planning provisions relating to the sites in the two municipalities.

### **Conservation and Authenticity**

#### *Conservation history*

The first scientific investigations took place as early as 1863, but it was not until the early years of the 20th century that the first archaeological report was published, concentrating on the more recent prehistoric finds in the *Cueva Mayor*.

Excavations took place in *El Portalón* in 1964 and 1971. After the discovery of the *Galería del Silex* by the *Edelweiss* Spelaeological Group in 1972 a great deal of investigation took place in this group of caves during the 1970s and 1980s.

The *Trinchera* sites were discovered by the *Edelweiss* Group in the mid 1950s. The first major excavations took place in the 1970s at *Gran Dolina* and *La Galería*. While these excavations were in progress the rich fossil finds of the *Sima de los Huesos* were discovered, but its physical nature, that of a deep shaft filled with bones, precluded excavations starting in earnest until 1984, continuing until the present day under arduous conditions.

Systematic investigation of the *La Trinchera* sites began in 1978 and has been continuing uninterruptedly to the present. The sites, which are open as a result of the defunct railway cutting, were protected by the addition of roofs in the 1980s.

The only means of access to the Sierra de Atapuerca sites is on foot, using small paths through the thick brush. It has therefore not yet proved necessary to provide any elaborate form of additional protection. However, the *Plan Director* includes proposals and projects relating to the protection and presentation of the property.

#### *Authenticity*

The natural caves that form the subject of this nomination contain deep strata containing archaeological and palaeontological material of great scientific importance which have remained untouched since prehistoric times until the present day, when they are being excavated scientifically. Their authenticity may therefore be deemed to be total.

### **Evaluation**

#### *Action by ICOMOS*

An ICOMOS expert mission visited the Sierra de Atapuerca in February 2000.

#### *Qualities*

The fossil deposits in the karst cave system of the Sierra de Atapuerca contain remains of the earliest known hominids in Europe. Their relative abundance and their association with animal bones make it possible for scientific studies to be carried out on many aspects of these early societies. There is



also evidence of continued human occupation in the caves over nearly one million years.

#### *Comparative analysis*

A comparative study of fossil hominid sites was carried out for ICOMOS in 1997. This study identified four periods of human evolution represented in these sites. The second of these covered the period from 1 million to 300,000 years BP. During this period there were only representatives of the genus *Homo*, but with considerable regional diversity, and still confined to parts of the Old World.

The study defined six criteria for the evaluation of fossil hominid sites:

1. *Well dated material* allows the taxonomist to sort out phylogenetic relationships and rates of evolutionary change.
2. The *numbers of fossils* from a single locality or within an identifiable geological unit, if well dated, provide opportunities for scientific analysis and answering questions of population variability, the necessary condition if evolution under natural selection is to occur.
3. The *antiquity of the finds*.
4. The *potential for further finds*.
5. *Groups of closely related sites and even landscapes*, which provide good contexts that preserve environmental and archaeological evidence as well as hominid fossils. This is needed in order to interpret their lifestyles and capabilities.
6. *Role in the discovery and demonstration of human evolution*.

The Sierra de Atapuerca sites perform highly when set against these criteria. The comparative study identified a number of sites with hominid remains that score most highly on these six criteria and which were strongly recommended for consideration. The Sierra de Atapuerca was the only site on this list from the second chronological group described above.

There is already a number of fossil hominid sites on the World Heritage List. However, only those at Sangiran (Indonesia) and Zhoukoudian (China) are noteworthy for fossil hominid remains from this period, and neither is in Europe.

It should also be borne in mind that scientific exploration of the caves in the Sierra de Atapuerca, which is a slow and meticulous process, has only been in progress for a quarter of a century. Much more work remains to be done on the known sites, and others will unquestionably come to light in the decades to come.

#### *ICOMOS recommendations for future action*

ICOMOS has no reservations about the cultural value of the Atapuerca sites. However, it was concerned that no buffer zone was defined around the proposed site in the original nomination dossier. ICOMOS also recommended that there should be some form of tourism development plan, which imposed controls over development related to tourism in the nearby villages of Atapuerca and Ibeas de Juarros

At the meeting of the Bureau in June 2000 this nomination was *referred back* to the State Party, requesting the definition of a suitable buffer zone and the preparation of a tourism development plan.

In September 2000 the State Party supplied detailed information relating to these two points. The nominated archaeological Site of Cultural Interest (*see "Legal status"* above) is surrounded on all sides by agricultural areas where no construction is permitted (*Suelos No Urbanizables*) or areas of protected woodland (*Suelos No Urbanizables Forestales*). These give complete protection and constitute an effective buffer zone, which preserves the visual setting of the archaeological sites and is fully in conformity with the requirements of the *Operational Guidelines*.

The State Party also provided extensive information regarding provisions for tourist access and control in the immediate vicinity of the nominated area and in the neighbouring municipalities. All the local planning regulations are drafted so as to avoid undesirable development related to tourism in the municipalities of Atapuerca and Ibeas de Juarros. Work has begun on the coordination of local initiatives, by both municipal and voluntary groups, set against the overall tourism resources of the region, which centre on Burgos.

ICOMOS is satisfied that serious attention is being paid to this aspect of the future management and protection of the nominated archaeological area.

#### **Brief description**

The caves of the Sierra de Atapuerca contain a rich fossil record of the earliest human beings in Europe, from nearly one million years ago and extending into the Common Era. They represent an exceptional reserve of data, the scientific study of which provides priceless information about the appearance and the way of life of these remote human ancestors.

#### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria iii and v*:

*Criterion iii* The earliest and most abundant evidence of humankind in Europe is to be found in the caves of the Sierra de Atapuerca.

*Criterion v* The fossil remains in the Sierra de Atapuerca constitute an exceptional reserve of information about the physical nature and the way of life of the earliest human communities in Europe.

ICOMOS, October 2000