
West Lake of Hangzhou (China) No 1334

Official name as proposed by the State Party

West Lake Cultural Landscape of Hangzhou

Location

Hangzhou City, Zhejiang Province
People's Republic of China

Brief description

West Lake, is surrounded on three sides by 'cloud-capped hills' and on the fourth by the city of Hangzhou. Its beauty has been celebrated by writers and artists since the Tang Dynasty (AD 618-907). In order to make it more beautiful, its islands, causeways and the lower slopes of its hills have been 'improved' by the addition of numerous temples, pagodas, pavilions, gardens and ornamental trees which merge with farmed landscape. The main artificial elements of the lake, two causeways and three islands, were created from repeated dredgings between the 9th and 12th centuries.

Since the Southern Song Dynasty (thirteenth century) ten poetically names scenic places have been identified as embodying idealised, classic landscapes – that manifest the perfect fusion between man and nature.

In the last twenty years, the city of Hangzhou has developed rapidly and no longer bears any resemblance to the small, walled town that once framed the lake. In the same time span, the lake landscape has been restored from the neglect of the earlier two decades.

To the west of the Lake are included extensive Longjing tea plantations in the folds of the hills.

Category of property

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

In terms of the *Operational Guidelines for the Implementation of the World Heritage Convention* (January 2008), paragraph 47, it is also a *cultural landscape*.

1 Basic data

Included in the Tentative List

28 March 2008

International Assistance from the World Heritage Fund for preparing the Nomination

None

Date received by the World Heritage Centre

27 January 2010

Background

This is a new nomination.

Consultations

ICOMOS has consulted its International Scientific Committee on Cultural Landscapes and several independent experts.

Comments on the assessment of this cultural landscape were received from IUCN on 1st February 2011.

This information was carefully considered by ICOMOS in reaching its final decision and recommendation in March 2011; IUCN reviewed the presentation of its comments, as included in this report by ICOMOS.

Literature consulted (selection)

Grimes, S., *West Lake reflections: a guide to Hangzhou*, 1983.

Ho Ch'i & Ch'ih Ch'ang-yao (eds), *A picture album of the West Lake in days of old*, Hangzhou, 1985.

Holledge, S., *Hangzhou and the West Lake*, Hong Kong, 1981.

Hsi-hu t'u, *Map of West Lake, Hang-chow*, Hangzhou, 1880.

Lee Hui-shu, *Exquisite Moments: West Lake & Southern Song Art*, New York, 2001.

Tang Tzu-ch'un & Ch'en Yung-ch'i, *Kai-liang Hsi-hu chi-fang t'u. A tourist map of the West Lake, Che-chiang province*, Hangzhou, 1911.

Technical Evaluation Mission

An ICOMOS technical evaluation mission visited the property from 26 to 30 September 2010.

Additional information requested and received from the State Party

By letter of 12 October 2010, ICOMOS requested the State Party to supply further information to justify the inclusion of the area of tea plantations and associated villages in the nominated property. The State Party responded on 10 November 2010 and details from their response are included in this report.

On 15 December 2010, ICOMOS requested the State Party to consider modifications to the boundaries of the property to exclude the tea plantations and their villages. The State Party responded on 22nd February with two suggestions for boundary modifications and again on 4th March with a further three suggestions, plans A, B and C. These further details are reflected in this report.

Date of ICOMOS approval of this report

10 March 2011

2 The property

Description

The property covers the extensive West Lake and the surrounding hills on three of its sides. On its forth side, to the east, is a narrow lake shore strip in front of the coastal city of Hangzhou, to the south of the Yangtze River. The city is not included in the property. To the west are tea plantations in the folds of hills. The State Party agreed to slight revision to the boundary to exclude large areas of tea plantations and their associated villages as set out in their plan A submitted on 4th March.

In all, the nominated area is 3,322.88 hectares, of which 559.30 hectares is the lake.

The property is surrounded by a buffer zone of 7,270.31 hectares, mainly protecting areas to the north-east and south-west of the property.

The roughly circular water body of West Lake is divided into five areas known as the Outer Lake, Lesser South Lake, West Inner Lake, Yuehu Lake and North Inner Lake. These discrete areas have been defined by two bridged causeways, Bai Causeway and Su Causeway, and three small islands, Lesser Yingzhou Isle, Mid-lake Pavilion Isle and Ruangongdun Isle, all of which are the products of repeated dredging of the Lake from the 9th to the 19th century.

To the south of the Lake is Yuhuang Hill and Wushan Hill, to the west Nangao Peak, Lingyin Hill and Beigao Peak, and to the north Gushan Hill. To the east the walls of Hangzhou city formerly fringed the lake.

Since the 9th century, the picturesque qualities of West Lake, have inspired many famous scholars and artists, notably Bai Juyi, and Su Shi, and have been gradually 'improved' through the addition of numerous temples, pagodas, pavilions, gardens and ornamental trees in and around the Lake which overlay the wooded and farmed landscape.

Its development and the ideas associated with it, have been extraordinarily well documented in words and images for over ten centuries.

Trees were planted to add colour to the scenery in specific seasons: peach blossom, lotus, sweet osmanthus and plum for spring, summer, autumn and winter respectively; and, since the Song Dynasty (11th-13th century), the two causeways and shorelines of the Lake have been planted with alternating peach and willow trees.

The successful fusion of these interventions with the natural hills and water has been formally recognised since the Southern Song Dynasty (13th century) in a series of ten poetically named scenic places which capture the visual and aural impact of various seasons,

times of day, fleeting clouds, the sound of gentle wind, or the music of birds and bells:

- Su Causeway in the Morning of Spring
- Breeze-ruffled Lotus at Winding Garden
- Autumn Moon Over the Calm Lake
- Lingering Snow on Broken Bridge
- Viewing Fish at Flowery Pond
- Orioles Singing in the Willows
- Three Pools Mirroring the Moon
- Twin Peaks Piercing the Cloud
- Leifeng Pagoda in Evening Glow
- Evening Bell Ringing at Nanping Hill

These views are seen to embody perfection in terms of the way they encapsulate the fusion between people and nature.

Overall the West Lake landscape is seen to have become a 'classic' example of the poetic and picturesque fusion between art and gardening that was practiced by the Chinese intellectual elite since the Song dynasty. The landscape reached its climax in the Qing Dynasty.

Such is the fame of West Lake that it has exerted a lasting influence on the development of landscape design and gardening art in China, Japan and the Korean Peninsula since the 9th Century, and particularly on the Qing Dynasty imperial gardens in the 18th century.

Slightly hidden away in the folds of the hills to the north of the Lake is the Baopu Taoist Monastery.

To the west, out of view from the lake behind the first hills, and between the further range, is an extensive area of tea gardens (or tea plantations) and their villages, covering approximately 1,100 hectares. These were included in the initial nomination, but a number have now been excluded in the revised plan A that has been submitted.

These aspects of the property are dealt with separately:

Poetic and Picturesque Landscape

This extends from the tops of the surrounding wooded hills on three sides of the lake, to the lowland areas around the water, and across the lake to the edge of the city of Hangzhou.

The lake landscape has been 'improved' through the introduction of causeways, islands, gardens and buildings.

Causeways

The two main causeways divide off parts of the West Lake but leave them connected to the main Lake with arched bridges.

The 9th century Bai causeway joins the Gushan Hill peninsula to the east end of the Lake, thus separating off

the north inner Lake. Its construction was the result of dredging under the direction of Bai Juyi in the Tang Dynasty. It is 987 metres long. At the east end of the causeway is the so called Broken Bridge, originally built before the Tang Dynasty and repaired many times since. It consists of two long, shallow, masonry ramps meeting over a small semi-circular arch, with at its northern end two pavilions. At the west end of the causeway is Jindai bridge. Originally in the 12th century a wooden bridge, it was reconstructed in stone in the 17th century.

The 11th century Su Causeway at the western end of the Lake separates off the West Inner Lake and the small south lake. It was the result of dredging in 1090 AD under the direction of Su Shi, a famous scholar and prefect of Hangzhou during the Northern Song Dynasty. The causeway extends for over two kilometres and joins the north and south banks of the lake. Piercing it are six, single-arched carved stone bridges, also from the Northern Song Dynasty. From south to north they are: Yingbo Bridge, Suolan Bridge, Wangshan Bridge, Yadi Bridge, Dongpu Bridge and Kuahong Bridge.

Both causeways are planted on either side with alternating peach trees and willows – a pattern of planting that has persisted since the Song Dynasty. This planting also continues along part of the shore.

A third, smaller causeway links the Dongpu Bridge of Su causeway to the west bank of West Lake and separates Yuehu Lake from the West Inner Lake. Originally constructed in the 13th century, it was rebuilt in 1731 with Yudai bridge at its centre. The current three arched bridge with a pavilion on top was rebuilt in the 20th century in Qing style.

Islands

Within the main West Lake are three islands created from dredgings in the Tang and Song Dynasties.

The 10th century Lesser Yingzhou Isle has an inner small island linked to an outer ring-shaped causeway by four winding bridges with four pools of water in the interstices, forming the Chinese character 田 Three small stone Pagodas – originally built in the Southern Song Dynasty were rebuilt in the Qing Dynasty. The overall layout of the landscape garden dates from the early 17th century (Ming Dynasty). The plants on the isle are dominated by willows, lotuses, maples and cotton roses that provide colour throughout the seasons.

The almost circular 11th century Mid-lake Pavilion Isle covers an area of about 5,032 square metres. A courtyard complex now dates mainly from the Qing Dynasty. This includes a Stone Archway (built in 1936), the Xiqing Pavilion, originally built in the Ming Dynasty, and the Zhenlu Pavilion.

The early 19th century Ruangongdun isle (1809) is also almost circular and covers an area of about 6,253 square

metres. This isle has no structures and is now a 'wild' area managed for birds.

Pagodas, Pavilions and Temples

Liuhe Pagoda

Liuhe Pagoda is one of the best-preserved brick and-wood pagodas extant in China. Originally built in 970 AD, the inner brick core is the result of a reconstruction in 1165. The multi-layered eaves of the pagoda have been repeatedly destroyed and rebuilt in its history. The current wooden eaves date to 1899.

Baochu Pagoda

Initially built in 976AD, Baochu Pagoda has always been an important Buddhist landmark in the West Lake Landscape. Within the panorama of the landscape, Baochu Pagoda and Leifeng Pagoda echo each other across the Lake. Baochu Pagoda perches on Baoshi Hill, to the north of the Lake. It was reconstructed several times after the Song and Yuan dynasties. The current brick pagoda underwent a major restoration in 1933.

Leifeng Pagoda

Leifeng Pagoda was initially built in 977 and became the largest Buddhist Pagoda in China. After a collapse in 1924 what remains are the base, verandah at first floor level and the underground chamber.

It is sited on the ridge of Xizhao Hill, to the south of the Lake. It is an Important element of 'Leifeng Pagoda in Evening Glow', one of the Ten Poetically Named Scenic Places. From 2000 to 2002, a new pagoda was built to protect the ruin of old Leifeng Pagoda and to keep the image of the pagoda in the landscape.

Lingyin Temple

Lingyin Temple is the earliest Buddhist building complex built in Hangzhou, on the south side of Beigao Peak. According to legend, its construction was started by Huili, a Hindu monk, in 326AD. This temple complex rose to prominence during the 10th -13th centuries. It was reconstructed in the Qing Dynasty. Along a 300 metre access are arranged the Hall of Heavenly Kings, Shrine of Sakyamuni Buddha, Hall of Bhaisajya, Library of Buddhist Scriptures and Huayan Hall, flanked by the Bell Tower, Drum Tower, the hallway, the reception room, Jialan Hall, Arhat Hall, East Side Hall and West Side Hall.

Ten poetically named scenic Views

The beauty of the landscape arising from the successful fusion of the various interventions with the natural hills and water was during the Song Dynasty distilled into ten most 'poetically named scenic places'.

Poetically named scenic places are the product of incorporating the art of Chinese landscape painting and landscape poetry into landscape appreciation. A painting that 'frames' the scenery was given by a poet a four-

character name, according to the aesthetic features of the paintings, and then viewers formed a landscape unit out of the scenery represented by the painting.

The ten poetically named scenic places of West Lake recognised not just the visual beauty of the landscape in different seasons and times of day, but also its aural and mobile qualities, the sound of gentle wind or the music of birds and bells, and the changing patterns of fleeting clouds. The ten places are:

- *Su Causeway in the Morning of Spring*
 - views of the lake from the centre of the causeway to both east and west.
- *Breeze-ruffled Lotus at Winding Garden*
 - views from a garden with lotuses in summers near the North end of the Su causeway.
- *Autumn Moon Over the Calm Lake*
 - views from the north-east of the main Lake to the three isles, hills to the west, south and east sides of West Lake.
- *Lingering Snow on Broken Bridge*
 - view to Duan Qiao, Broken Bridge at the east end of Bai Causeway and beyond to the west.
- *Viewing Fish at Flowery Pond*
 - views of between the Small South Lake and Inner West Lake in the west.
- *Orioles Singing in the Willows*
 - views along the north-east shore.
- *Three Pools Mirroring the Moon*
 - views of the pools of Lesser Yingzhou isle and the hills to the east and south of the main Lake and to the west across the Su Causeway.
- *Twin Peaks Piercing the Cloud*
 - views of the Nangao and Beigao Peaks southwest of the lake.
- *Leifeng Pagoda in Evening Glow*
 - views of Xizhao Hill, Leifeng Pagoda, the area between Xizhao Hill and Chang Bridge.
- *Evening Bell Ringing at Nanping Hill*
 - views at the foot of the Nanping Hill, south of the lake and the bell of Leifeng Pagoda.

These views are seen to embody perfection in terms of the way they encapsulate the fusion between the interventions of people and nature.

Baopu Taoist Monastery

In the Eastern Jin Dynasty (317-420), Ge Hong, famous Taoist alchemist, settled in West Lake. In the Tang Dynasty (618-907), Baopu Cottage was gradually expanded to become a monastery. After the Song Dynasty, it was abandoned. From the 13th century onwards, many restorations and reconstructions occurred. After the founding of the People's Republic of China, the monastery was again repaired and opened to the public.

Longjing Tea Gardens

Longjing Tea Plantations covers an area of 240ha to the west of West Lake on the western side of Nangao Peak and are therefore not visible from the Lake. The area includes 8 villages: Longjing, Manjuelong, Jiuxi, Wenjiashan, Yangmeiling, Shuangfeng, Linyi and Maojiabu.

The renowned Longjing Tea, was first planted in the 11th century and was served on social occasions and at religious preaching in Buddhist temples in the West Lake area. The tea grows only in the particular microclimate and soil conditions near West Lake. The Longjing Tea Gardens have also attracted the attention of scholars and artists, who gathered at the Longjing Well, a circular pond, was first built in of the Three Kingdoms period (220–265). When emperors of the Qing dynasty travelled to West Lake, they also visited the Longjing tea plantations.

The extensive tea plantations extend far beyond the nominated area to encompass altogether around 2,500 hectares.

A few tea plantations are included in the nominated area, with more within the buffer zone.

And also within the property are the Site of Qiantang Gate, built 1148 and demolished 1912, the Site of the Temporary Imperial Palace of the Qing Dynasty, 1705, the Stele of Wu-he-fu and Lin Bu's Tomb, 1695 and 1028, Yue Fei's Tomb, 1221 and the Wenlan pavilion, 1782 reconstructed 1880, both associated with Confucianism, Jingci Temple, 954, associated with Buddhism, and the building complex of the Xiling Seal Engravers Society, 1904.

History and development

Tang and Song Dynasties (9th-12th century)

Between the 9th and 12th centuries, through a series of large-scale dredging and landscape design projects, closely related to the development of the city of Hangzhou, the two main structural elements of the West Lake were put in place - the two causeways planted with peach and willow trees - under the direction of two distinguished literary figures in Chinese history - Bai Juyi of the Tang Dynasty and Su Shi of the Song Dynasty. They integrated elements of Zen Buddhism with the ideas of Tang and Song Dynasty literature and art.

During the late Tang Dynasty and the subsequent Five Dynasties period (early 10th century), the Qian regime of the Wuyue Kingdom (907 - 978) made Hangzhou its capital. Their five kings of three generations had a large number of temples, pagodas and grottoes built around West Lake and the area became a Buddhist centre.

Southern Song Dynasty (12th to 13th century)

Two centuries later, the Southern Song Dynasty (1127-1279) also made Hangzhou (Lin'an) its capital and the

West Lake landscape developed during a period of economic prosperity and cultural growth. In the 13th century, the ten four-character poetically named scenic places of West Lake came into being, and this marked the establishment of West Lake as a discrete, large scale Chinese landscape combining hills, lakes and vistas. The setting of West Lake, consisting of hills on three sides and the city of Hangzhou on the fourth, took on a distinctive form during this period. Over 480 Buddhist monasteries dotted the surrounding landscape. Temples of the Zen sect, including Lingyin Temple, Jingci Temple and Zhongtianshu Temple were built at this time.

Yuan Dynasty (13th to 14th century)

During the Yuan Dynasty (1271-1368), the Mongol rulers considered that the Southern Song Dynasty court had become too immersed in the beauty and pleasures of West Lake, and this they saw as a major cause of the collapse of the Dynasty. As a result, the Mongol rulers decided to abandon West Lake. Without regular dredging and maintenance, the lake quickly became silted. The area nevertheless continued to be a spiritual home for writers and artists.

Ming Dynasty (14th to 17th century)

During the Ming Dynasty (1368-1644) there was a renaissance of Tang and Song Dynasty cultures, and the design and construction of the West Lake landscape underwent a period of revival. Large scale dredging was restored and scenic places built include the Three Pools, Lesser Yingzhou Isle, Mid-lake Pavilion Isle and Jindai Bridge. This renaissance led to the creation of many literary and artistic works based on the lake's landscape.

Qing Dynasty (17th to 19th century)

During the Qing Dynasty (1644-1911), the emperors paid many visits to Hangzhou, leaving behind calligraphic works and poems on the West Lake Landscape. The Lake was again dredged and the temples were repaired. In 1809 Ruangongdun Isle was created with lake-bottom silt and thus the landscape of West Lake reached its climax with its 'two causeways and three isles'. The 'Ten Poetically Named Scenic Places of West Lake' were given imperial authorization.

Modern Period (20th to 21st century)

During the late Qing Dynasty and the early years of the Republic of China, a number of distinctive villas and gardens were constructed around the edges of West Lake.

Between 1912 and 1922, the wall that stood between the city and the lake was removed. After the founding of the People's Republic of China in 1949, the West Lake Landscape was declared a protected site and dredging was started again in 1952. Buildings were repaired and opened to the public. Since then the restoration of the landscape has gradually been achieved, with much work being carried out over the past twenty years.

3 Outstanding Universal Value, integrity and authenticity

Comparative analysis

The comparative analysis provided in the nomination dossier uses as its basis the fact that West Lake is an Oriental lake with cultural meanings, is a classic example of the aesthetic style of Chinese landscape, and displays a distinct manifestation of the harmony between man and nature. ICOMOS considers that this is a summary of the potential Outstanding Universal Value of the property and its attributes and thus is the correct basis for the analysis.

Comparisons are made with 30 properties already inscribed on the List or on Tentative Lists in various categories.

In terms of comparisons with inscribed properties, first the property is compared to cultural landscape sites that have lakes. The analysis shows that only Fertő / Neusiedlersee Cultural Landscape (2001, criterion (v)), Austria and Hungary, is a cultural landscape with a lake and the landscape around it was not developed for aesthetic reasons. There is thus no cultural landscape already inscribed on the World Heritage List that has a similar combination of value and attributes.

The property is also compared with natural and mixed sites that are already inscribed and none are seen to be revered for their cultural meanings.

The property is also compared with 20 lake properties on Tentative Lists. This shows that only four, apart from West Lake, are related to 'lakes with meanings'. These are Lake Maggiore, Italy, the Lake District, UK, Inle Lake Myanmar, and the Cultural Heritage Complex of Thang Long-Hanoi, Vietnam which includes West Lake Hanoi. This demonstrates that out of these sites, only the Lake District National Park and Lake Hanoi can be said to be similar in terms of lakes that have been improved or 'veneered' to enhance their cultural meanings related to their associations with significant writers and artists, and to have been influential outside their own regions. However the Lake District is seen to reflect very different European landscape cultural traditions from West Lake.

No detailed comparisons are offered with Lake Hanoi, but this lake is now less complete as an expression of the way it was overlaid in response to aesthetic ideals, and has been far less influential.

Within China, comparisons are made with 35 other 'West Lakes' which were similarly cultural symbols of the Tang and Song Dynasties. 31 survive and 7 are seen to have aesthetic and historic value. Two in Yingzhou and Huizhou are seen to be comparable in aesthetic terms for their associations with Su Shi. Yingzhou no longer exists and Huizhou, although having many similarities, is not considered to have been as revered or as influential – reinforcing the views of 16th century Chinese scholar

who considered that West Lake Hangzhou was the most famous of the 35.

ICOMOS considers that the comparative analysis justifies consideration of this property for the World Heritage List.

Justification of Outstanding Universal Value

The nominated property is considered by the State Party to be of Outstanding Universal Value as a cultural property for the following reasons:

- West Lake comprises six elements:
 - Natural hills and water
 - Spatial feature between lake and city as cloud-capped hills on three sides and the city on the fourth
 - Two causeways and three isles
 - Ten poetically named scenic places
 - Historic monuments and sites
- Distinctive flora West Lake is the most classic landscape design of Chinese landscape aesthetics, based on the philosophy of harmony between man and nature, nourished by Chinese classical literature and fine art and utilising the skill and art of gardening. It manifests poetic and picturesque appeal and exerted a broad influence on landscape design in the East between the 9th and 20th centuries.
- West Lake is an exceptional testimony to the development and passing down of ancient and enduring Chinese cultures and traditions such as those of Confucianism, Buddhism and Taoism, loyalty and filial piety, hermitage life, book collection, Tea-Zen and sphragistics (the making of seals).
- West Lake is a designed landscape, an associative landscape and an evolving landscape.

ICOMOS considers that West Lake is an outstanding landscape for the way it manifests the ideals of classical Chinese landscape literature and painting through the way the natural landscape has been improved with addition of causeways, island and strategically placed pagodas, pavilions and bridges to make it into a large scale 'garden' that reflects harmony between man and nature. The landscape of West Lake did exert a powerful influence – directly and through the extensive artistic representations of it – on landscape design in the East over many centuries.

ICOMOS does not consider that West Lake can be seen to be outstanding as an exceptional testimony to Confucianism, Buddhism, and Taoism, as more extensive and important manifestations of these can be found in other landscapes. It also does not consider that a case has been made for the landscape being seen as an exceptional representation of loyalty and filial piety, hermitage life, book collection, Tea-Zen and sphragistics (the making of seals).

ICOMOS does consider that West Lake is a designed landscape and an associative landscape – in the sense

of the natural landscape being enhanced by causeways, islands, bridges, temples and the planting of ornamental trees, to reflect classical ideals of harmony and beauty. West Lake is an outstanding example of such a cultural landscape that manifests with great clarity the ideals of Chinese landscape aesthetics as expounded by writers and scholars in Tang and Song Dynasties.

The 'improved' landscape had a profound impact on the design of gardens not only in China but further afield where lakes and causeways imitated the harmony and beauty of West Lake.

ICOMOS does however not consider that West Lake can be seen as an evolving landscape. The process of creation and evolution of West Lake spanned from the Tang to the Qing dynasties, after which the key aspects of the landscape have been restored and consolidated. The cultural climate within which the landscape was created was the classical literary and artistic culture of these Imperial Dynasties. Of course the landscape has to a degree evolved since, but its significance relates to the creativity of the Imperial dynasties.

The one area of the landscape that ICOMOS did not consider fully exemplified the ideals of landscape aesthetics were the extensive area of tea gardens to the west of the lake. Although the mountains that rise above the tea gardens form part of the backdrop of the lake the tea plantations are a 'farmed' landscape that do not contribute to the designed landscape.

ICOMOS raised this issue in its letter dated December 2010. In its response the State Party accepted that the tea plantations do not contribute to Outstanding Universal Value. A revised boundary has been put forward that reduces the boundary so that it follows a visual circle of the Ten Poetically named scenic places. It includes Beigao Peak and Nangao Peak which are directly associated with the scenic places and all of the nominated historic monuments and sites, but excludes large areas of tea plantations and their associated villages.

Integrity and authenticity

Integrity

ICOMOS considers that the nominated property contains all the key attributes of Outstanding Universal Value in terms of the lake, the wooded hills surrounding it on three sides up to their skyline and the causeways, islands, bridges, temples, pagodas and ornamental planting that create the beautiful landscape within which are the ten poetic views.

Within the original nomination there were also comparatively large areas within the boundary that do not contain attributes, such as the tea plantation area. Although the nomination dossier suggests that the tea growing area is part of the nature that is linked to the beauty of the lake, the reality is that the tea plantations

are almost all hidden from the lake at the back of the hills on the western side and do not contribute to the viewscape of any of the ten views. They cannot be considered as contributing to Outstanding Universal Value – although the hills that rise above them form part of the backdrop of the lake. The revised boundary suggested by the State Party that excludes the major areas of tea plantations is satisfactory.

The physical fabric of the property and its significant features are mostly in excellent condition. The Lake itself and surrounding landscapes, along with scenic places, historic monuments and sites are well maintained. No signs of neglect are detected and the deterioration processes seem mostly controlled. Thus none of the key attributes that relate to Outstanding Universal Value are under threat.

The visual integrity of the property is well maintained towards the three hill sides, which seem to have been almost similar for the past 1,000 years. The views to the east are vulnerable to further expansion of Hangzhou city. However, considering the drastic urban changes of Hangzhou city over the past 10 years, from a regional town to a metropolis of eight million people, the property's visual integrity toward the city side is well managed. The skylines of the buildings are under the strong municipal regulations to maintain current heights and mass limits and to stop expansion that might impact on the skyline of West Lake.

Overall ICOMOS considers that the conditions of integrity have been met.

Authenticity

The West Lake still clearly conveys the idea of a 'lake with cultural meaning', as all the key components that were created by the time of the Song dynasty can be read clearly in the landscape, and the beauty of the ten views can still largely be readily appreciated. There is an abundance of documents recording the development of the lake (although more for some elements than others) and these are well archived in official institutions, such as the West Lake Museum, Su Dongpo Memorial Hall, and Hangzhou History Museum. These records and documents are a basis for the authenticity of the property. From 'cloud capping hills' and lakeshore settings, down to the single willow trees, and the West Lake itself, all reflect elements of the landscapes as described in the old texts since the 10th century.

The views to the east over Hangzhou have changed dramatically over the past fifty years and the lake is no longer closed on its north side by a low lying town that relates in scale to the overall landscape and is in itself beautiful (as Marco Polo described). Hangzhou with its tall buildings dominates the view to the east and tends to dwarf the lake buildings. However the skyline of hills to the north and south as viewed when looking east is still intact and the Baochu Pagoda can be seen against the sky. ICOMOS considers that it will be absolutely crucial

that this skyline is maintained and that there is no encroachment of the city behind those hills that are visible from the lake.

The other potential threat to authenticity is from visitors. Already 20 million people visit each year and if World Heritage status were to increase this number, without a strong visitor management system being in place, the fragile landscape could be overwhelmed.

ICOMOS considers that the conditions of integrity and authenticity have been met.

Criteria under which inscription is proposed

The property is nominated on the basis of cultural criteria (iii), (iv), (v) and (vi). ICOMOS considers that criterion (ii) should also be considered.

Criterion (ii): exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

This criterion was not put forward by the State Party. However, ICOMOS considers that part of the justification for criterion (iv) is relevant for this criterion.

The overall landscape design of West Lake, with its causeways, islands, bridges, temples, pagodas and well defined views, was widely copied over China, particularly the long causeways formed of dredged material. In the summer Palace at Beijing is a recreation of the west Lake causeway in Kunming Lake. Since the 15th century, some 16 gardens in Japan have adopted this motif in water gardens, as well as other elements of the West Lake landscape such as bridges and temples.

The notion of ten poetically named scenic places persisted for seven centuries all over China and also spread to the Korean peninsula after the 16th century when Korean intellectual made visits to the West Lake.

The improved landscape of West Lake clearly had a major influence on landscape design in East Asia. In terms of an interchange of ideas, linking emotion to the aesthetics of landscape can in turn be seen to reflect Buddhist ideals – 'Buddhist peacefulness' and 'nature as paintings' – imported into China from India.

ICOMOS considers that this criterion has been justified for the revised boundary.

Criterion (iii): bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;

This criterion is justified by the State Party on the grounds that West Lake is an exceptional testimony to Chinese cultural traditions such as Buddhism, Taoism, filial piety, hermitage life, book collecting, tea-zen and shragistics. As a result many historic monuments and

sites are found here such as temples, pagodas, tombs, statues and the remains of an Imperial Palace. Since the 9th century, Hangzhou has gradually acquired its position as the economic, political and cultural centre of the region. The Buddhist buildings are witness to the development of Buddhism in southern China in the 12th century and became an important place for Zen Buddhism. The ten scenic views reflect a fusion between Buddhist ideas and the landscape. A group of statues fill a gap in the history of stone carving in the Yuan Dynasty and are the sole examples in Tibetan style. Liuhe Pagoda is the most outstanding octagonal pagoda in China. The stele of the tomb of Lin Bu, a hermit in the Song Dynasty, is said to bear witness to the spread of the hermitage tradition in East Asia. The Longjing Tea plantation is said to reflect the Zen-Tea tradition. Baopu Taoist monastery is one of the most important Taoist monasteries in China. The grave Yue Fei, a model of loyal filial piety, conveys Confucian traditions and gives the lake a moral dimension.

ICOMOS considers that to justify this criterion it is necessary to show how the property as a whole manifests in an exceptional or unique way a distinct cultural tradition. The justification provided above sets out many cultural traditions each of which are reflected in certain parts of the property. ICOMOS does not consider that any of these separately can be considered to be a justification for the criterion, nor does it consider that the sum of all the manifestations to the various cultural traditions adds up to a sufficient justification.

However, ICOMOS does consider that the main part of the nominated West Lake landscape, excluding the tea-gardens, can be said to be an exceptional testimony to the very specific cultural tradition of improving landscapes to create a series of 'pictures' that reflect what was seen as a perfect fusion between people and nature, a tradition that evolved in the Tang and Song dynasties and has continued its relevance to the present day. The 'improved' West Lake with its exceptional array of man-made causeways, islands, bridges, gardens, pagodas and temple, against the backdrop of the wooded hills, can be seen as an entity to manifest this tradition.

ICOMOS considers that this criterion has been justified for the revised boundary.

Criterion (iv): be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

This criterion is justified by the State Party on the grounds that West Lake reflects the theory of Chinese landscape aesthetics on achieving harmony between nature and man and projecting personal feelings on to the landscape. The ten poetically named scenic places are the most classic, complete and influential exemplars of scenic places in the East. The West Lake landscape has served as an important model in the design of

18th century Imperial Gardens in China, on Japanese Garden design and on the design of gardens in Korea.

ICOMOS considers that a justification for this criterion needs to set out what is the significant stage in human history and then show how the property manifests that stage. No such stage is identified. The justification put forward for the outstanding nature of the landscape as a reflection of Chinese landscape aesthetics is relevant for criterion (iii).

The justification put forward for the influence the overall landscape design has had down the centuries in China, Japan and Korea is relevant for criterion (ii) – which should be considered – as indicated above.

ICOMOS considers that this criterion has not been justified.

Criterion (v): be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

This criterion is justified by the State Party on the grounds that the lake is a classic example of well used water resources that has persisted over a thousand years. It has been serving ecological, culture and tourism functions for Hangzhou in the face of the rapid urbanisation of the city. The lake is seen as part of an active fight against its natural evolution into a swamp.

ICOMOS considers that this criterion normally applies to landscapes that reflect *traditional* ways of interaction between people and their environment that have persisted, repetitively, over time. West Lake cannot be said to manifest the shaping of traditional processes over time but rather to reflect exceptional and one-off processes in terms of the way intellectual ideas were applied to the landscape and it was shaped, augmented and improved to make it into something that was, and still is, perceived to have great beauty.

ICOMOS considers that this criterion has not been justified.

Criterion (vi): be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance;

This criterion is justified by the State Party on the grounds that West Lake was the spiritual home for the Chinese elites for over seven centuries. The way the lake landscape reflects personal feelings projected onto the landscape has inspired both classical and popular literary and artistic works – some 400 literary works and 2,000 famous paintings - as well as folk stories. It is also considered as a reflection of the Tang and Song cultures in East Asian circles. West Lake was featured in

Japanese poetry, literature and painting, over several centuries. Between the 16th to 18th centuries, Korean intellectuals accepted West Lake as their ideal spiritual home for its association with hermetic traditions. Finally Hangzhou was introduced to the West by Marco Polo.

ICOMOS considers that to justify this criterion there is a need to identify events, living traditions, ideas, artistic or literary works of outstanding universal significance. And then suggest how the nominated property manifests those events, ideas, etc. In terms of West Lake, ICOMOS considers that there were literary and artistic traditions of outstanding universal significance associated with West Lake and that these were the Tang and Song culture of demonstrating harmony between man and nature by improving the landscape with causeways, bridges, pagodas and ornamentals planting to create pictures of great beauty, captured by artists and given names by poets. The value of that tradition has persisted for seven centuries in West Lake and has spread across China and into Japan and Korea, turning it into a tradition of outstanding significance. West Lake still manifests the key structures that had created the beautiful landscapes by the Song dynasty and the ornamental planting that has persisted or has been re-created.

ICOMOS considers that this criterion can be applied to the part of the property that reflects the ten key views and the landscape and its structures that underpinned them. It does not consider that this applies to the tea plantations - which have been excluded in the revised boundaries.

ICOMOS considers that this criterion has been justified for the revised boundaries.

ICOMOS considers that the nominated property meets criteria (ii), (iii) and (vi) for the revised boundary and conditions of authenticity and integrity for the smaller area and that Outstanding Universal Value has been demonstrated for the smaller area.

Description of the attributes

The attributes of the nominated area are the lake, the skyline of the surrounding hills, and the man-made elements that have been introduced into the landscape between the Tang and Qing Dynasties, such as the man-made causeways, islands, bridges, gardens, pagodas, temples, the ornamental planting along the causeways and lake edges, and the forests that stretch up the hills that together have made possible the views that are celebrated as the ten poetically named scenic places.

4 Factors affecting the property

Development pressures

There are a few tall buildings in the nominated area of which the most prominent is the Shangri-La Hotel built in 1961 which is prominent in views from Hangzhou. It is accepted that this is inharmonious and the local government has agreed it will be demolished when its economic contract ends. The building has become a landmark in relation to changes in the attitude of local government and the public to the need to conserve rather than develop the Lake and its hinterland.

ICOMOS considers that it would be helpful to have a commitment from the local government that in due course this building will either be lowered or demolished.

The main development threats are likely to come from further growth of Hangzhou – which has grown rapidly in the past twenty years to a city of some 8 million people. However urban planning regulation have recently been adopted that constrain overall development on the waterfront side of the city, both laterally and upwards, and the regulations also stipulate that no inharmonious buildings shall be built in the property or its buffer zone. ICOMOS considers that it will be absolutely essential that the city does not spread to meet the slopes of the hills that frame the view of the lake from the causeway. This will mean defining very clearly what is an acceptable overall profile of the city from this view and ensuring that all relevant development is subject to Heritage Impact Assessments that consider impact on the attributes of Outstanding Universal Value.

There is acknowledgement of 'discordant' elements in the property and the local government is taking steps to address these. This includes the need to remove traffic in front of the Jingci temple to re-connect it to the landscape and ICOMOS notes that a project to put the road into a tunnel has been approved.

ICOMOS considers that there is a need to ensure that removing discordant elements does not allow for unnecessary removal of development layers that reflect the history of the Lake; all changes need to be based on historical evidence.

Tourism pressures

The rapid growth in tourism has been one of the causes of discordant elements as facilities were quickly introduced to cope with very high visitor numbers. According to the nomination dossier recorded visitor numbers have reached 368,700 per day which translates into about 20 million each year. If these grow further, as a result of inscription, there will be a need for more proactive visitor management. Although the property is large, its carrying capacity is limited, and this is acknowledged with capacities being set for each scenic spot. The management body has adopted means such as utilizing regional resources to divert tourists to attractions in the

neighbouring regions. Measures such as traffic control have also been adopted to control the number of visitors.

Environmental pressures

IUCN considers that the natural aspects of the landscape that are most critical in relation to its protection and conservation relate to protection of vegetation, and the management of water as key components of the visual quality of the property.

They consider that one significant challenge is likely to be in relation to the protection of water quality considering the large and growing urban area that abuts part of the property and the other land-uses that take place in the catchment of the lake. IUCN welcomes the adoption of regulations to adopt electric motored boats for use on the lake which address one particular source of pollution.

IUCN recommends that any plans for urban development in areas surrounding the property and its buffer zone, need very careful attention to be paid to the management of urban drainage and the management of waste water, in order to maintain and enhance the water quality of West Lake. This should include the management of surface water runoff, including that which arises in storm conditions. IUCN recommends that ICOMOS clarify the water quality status of West Lake, the means of its long-term protection and the likelihood of increases in its quality, as this information is not fully documented in the nomination.

ICOMOS considers that the impact of the urban areas on air and water quality is well monitored. The quality of the water in the lake has been drastically improved as a result of a major dredging project between 1999 and 2003 and by strictly controlling source of pollution, through such measures as the relocation of polluting enterprises, stopping all sewage discharge into the Lake by constructing a comprehensive sewage networks, purification of residential sewage along streams, and converting all tour boats to more environmentally friendly battery power. Six water inlets in the west and south, and nine controllable water outlets in the east, north, and north-west of the Lake have been built to purify the water source and to improve its quality and quantity.

The ecological environment of the water has been restored and a wetland ecological system established through cultivation of aquatic plants and nourishing the wetlands.

ICOMOS agrees with IUCN that water quality is of the utmost importance.

Natural disasters

Disaster prevention and response measures are in place for foreseen disasters such as flooding, fires and thunderstorms. A satellite monitoring and processing system, remote-sensing data-sharing, and other technological tools contribute to daily monitoring. In

addition to a comprehensive fire-control regime, a rapid reaction force has been established for the scenic area, comprising over a thousand local residents, which have effectively prevented major fire disasters.

Impact of climate change

Heavier rainfall in the catchment area for the lake could have severe adverse consequences on water levels and thus on the causeways and buildings around the edge of the lake.

ICOMOS considers that the main threats to the property are fire, development and over-visiting. Satisfactory measures are in place to address fire and development but ICOMOS considers that visitor management needs to be strengthened.

5 Protection, conservation and management

Boundaries of the nominated property and buffer zone

The boundaries of the property include the hills surrounding it on three sides. To the north-west and south-east the boundaries are drawn along the ridge and do not include the areas facing away from the lake. On the west side, however, the original boundaries were drawn much further back and included several ranges of hills with extensive tea plantations in between.

The tea plantations constitute a quite different type of landscape with tea bushes below the forests and interspersed with villages. The revised boundaries have been adjusted so that the property includes the designed landscape of West Lake only.

ICOMOS raised this issue in its letter dated December 2010. In its response the State Party accepted that the tea plantations do not contribute to Outstanding Universal Value but would still prefer to keep them within the boundaries. They did however also offer to exclude a large number of tea plantations and put them as part of the buffer zone.

The buffer zone surrounding the property covers 7,270.31ha. It is demarcated to conserve the integrity of the property and to withstand the pressure of urban construction. The buffer zone is divided into eight areas and grouped in three categories, according to which specific control measures for new construction, especially regarding its height, mass, and colour, are provided respectively in details. The boundary of the buffer zone seems large enough to work well for the protection of the property. The nominated property boundary along the Qiantang River is the only property area where there is no buffer zone.

ICOMOS considers that the revised boundaries of the nominated property and the boundaries of the buffer zone are adequate.

Ownership

The nominated property is mainly state owned with a small part around the tea plantations collectively owned.

Protection

Legal Protection

The nominated property is protected at both national and provincial level by laws and regulations. These include the Law of the People's Republic of China on the Protection of Cultural Relics (national), Regulations on Scenic Areas (national), Regulations on the Conservation and Management of World Cultural Heritage Sites in China (national), and Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou (local). The most relevant national protection is afforded by the national West Lake Scenic Area - the nominated property is within the boundaries of the area that was promulgated in 1982.

The most recent new protection afforded by municipal regulations approved in October 2010 by the Hangzhou Municipal People's Government on the Specific Control Plan for the Buffer Zone of West Lake Cultural Landscape. That puts in place constraints on the overall development of the city in relation to its potential impact on the West Lake landscape.

The nominated area also includes 15 priority protected sites at state, provincial, and municipal levels, and one site on the municipal tentative list for protection. These include Yue Fei's Tomb (and Temple), Liuhe Pagoda, Statues on Feilaifeng Peak, Wenlan Pavilion, Site of Lin'an City (including Qiangtang Gate) and Building Complex of Xiling Seal Engravers Society. Province priority protected sites are: Site of Leifeng Pagoda, twin stone pagodas and twin sutra stelae of Lingyin Temple, Stone Pagodas of Three Pools of West Lake, and Baochu Pagoda. The municipality priority protected sites are: Stele of Wu-he-fu, Site of the temporary imperial palace of the Qing Dynasty, West Lake causeways, and Longjing Well. Baopu Taoist Monastery is on the municipal tentative list for protection.

Effectiveness of protection measures

Overall the protection measures are adequate, although ICOMOS considers that it would be desirable for the nominated area to have national protection for its overall cultural qualities.

ICOMOS considers that the legal protection in place is adequate.

Conservation

Inventories, recording, research

Although various records are listed in the nomination dossier – such as reports and surveys of various aspects of the property – mainly its built structures, an inventory of the property in terms of a documentary record of its key visual attributes does not appear to exist in the form of survey drawings or through a systematic photographic record of its condition, although the individual structures are very well documented. ICOMOS recommends that such a record needs to be established as a base line for future monitoring of the inter-relationship between the various components.

Historic records of the property are securely archived in the Museum of West Lake and administrative records of the property are kept in the branches of the Gardens and Cultural Heritage Administration, a municipal office of Hangzhou.

The West Lake is extraordinarily well documented in terms of the writings of scholars and poets and the images of artists from the Tang Dynasty to the present day. It has also been the subject of extensive research. A complete collection of literature on the Lake has been published.

Present state of conservation

As a result of extensive conservation programmes over the past 50 years, the overall state of conservation of the property is very high. The ten poetically named scenic places are presented as they were originally intended and later admired by the Emperors Kangxi and Qianlong of the Qing dynasty; various historic monuments and sites reflecting Confucianism, Buddhism and Taoism, are in good condition and the waters of the Lake are also in good condition having been much improved since 2001 – see History and development. The forests and individual trees are very well conserved.

Active Conservation measures

Conservation along with protection and management, is the responsibility (and has been since 1949) of the Hangzhou Administration of Gardens and Cultural Heritage, a government branch of the Hangzhou Municipal Government. This conservation is multi-disciplinary as the Administration looks after both natural and cultural heritage – as well as social issues. Conservation is carried out according to a mixture of regular maintenance and projects as required. This applies to both plants and buildings - traditional plants such as peach and willow, which are key parts of the main views, are the subject of both daily maintenance and regular replanting.

Maintenance

Maintenance is a seamless part of conservation carried out by the the Hangzhou Administration of Gardens and Cultural Heritage.

Effectiveness of conservation measures

The detailed conservation measures are very effective in conserving the built and natural aspects of the landscape through regular attention, and conservation projects based on sound conservation principles.

ICOMOS considers that the conservation arrangements are appropriate for the property.

Management

Management structures and processes, including traditional management processes

Management for scenic resources, cultural relics, historic monuments and sites, planning, land, environmental protection, countryside, public security, industrial and commercial administration and religious affairs within the property area is the responsibility of the Hangzhou Administration of Gardens and Cultural Heritage with advice from the provincial bureau of cultural heritage in of Zhejiang and the national State Administration of Cultural Heritage (SACH). This arrangement has the clear advantage of there being one authority in charge of the management of the property.

The authority operates both as an “internal institution” and as a “grassroots unit”. The grassroots units work in eight sub-zones as well as with various local organisations and with communities and villages.

Policy framework: management plans and arrangements, including visitor management and presentation

An Outline of the Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou (2008-2020) provides a basis for the systematic conservation and management of the West Lake Landscape and for implementing the protection measures in compliance with national standards for the protection of world heritage sites. This sets out basic aims and it is stated that more detailed plans will follow. There is also a Master Plan for the West Lake Scenic Area first drawn up in 1986 and subject to several revisions. The current plan is for 2002-2020. It includes 19 sub-plans covering protection, tourism, transportation, electricity, telecommunications, water supply and drainage, gas facilities, sanitary facilities, protection of the West Lake water body and water quality, disaster prevention, social regulations on residents, guidance on economic development, coordination in land use, and plans for phased development. In coordinating these two plans, the principle has been adopted that the *‘conservation and management of the scenic zone should be set in accordance with the requirements of World Heritage Nomination’*.

A further Urban Plan for Hangzhou 2002-2020 includes a chapter on the Protection of West Lake Scenic Area, which covers the control over construction projects in the area, environmental and ecological protection in the

buffer zone, and protection of architectural styles in the buffer zone.

The Municipal authority has also drafted nine special plans for scenic areas within West Lake. Other special plans have been prepared such as the Master Plan for Transportation in West Lake Scenic Area of Hangzhou, the Plan for the Integration of the South-Route Scenic Places of West Lake of Hangzhou, the Detailed Plan for the Control over the Westward Expansion of West Lake, the Plan for the Protection of the Beishan Historic and Cultural Street, the Detailed Plan for the Control over the Lingyin Scenic Area, and the Plan for the Construction of the New Socialist Countryside in the Hangzhou West Lake Scenic Area.

Plans in preparation include the Master Plan for Transportation in West Lake Scenic Area (2008--).

Risk preparedness

The management authority has put in place protective facilities, routine monitoring, emergency plans, rescue conservation measures, and the training of personnel in skills for preventing and fighting against natural disasters. A system of disaster control measures has also been formed for an effective reduction of damage.

Involvement of the local communities

25,000 people live in the property and its buffer zone, mainly in villages in the tea-growing area and to the north of the lake. Apart from villagers being involved in disaster mitigation, other aspects of active participation are not yet in place. However the Outline Management Plan includes the aims to Build Community Management System and to coordinate the Interests of Stakeholders.

Resources, including staffing levels, expertise and training

The Hangzhou Administration now has management and technical teams specialised in heritage conservation and management, cultural relics protection, museum management, landscaping technique, plant protection, environmental protection, planning and construction, tourism and service. These teams have a balanced composition of personnel at senior, middle, and junior technical levels.

Staff receive skills, professional and technical training through routine study, regular training and off-the-job training. The staff members are also offered regular professional and technical training.

Extensive expert advice is available to these staff from experts in the national and provincial cultural heritage organisations.

The resources for the management of the property mainly come from special fiscal appropriations of central and regional governments and the revenue of places where a fee is charged. Between 2002 to 2007, West

Lake conservation funds from various sources totalled RMB 8,572 million (\$1,300 million.). Of this 71.4% came from State and Provincial government and this is a pattern set to continue. Funding peaked between 2003-2005 when the major conservation work was carried out.

Effectiveness of current management

The clear management structure, in the hands of one authority with responsibility for both cultural and natural aspects of the property, is clearly an advantage. The property is well resourced and the support of national and provincial governments is likely to continue. Staff are well trained and have access to excellent expert advice.

ICOMOS considers that the management system for the property is adequate.

6 Monitoring

Since 2006, when West Lake Landscape was included on the Tentative List, the Hangzhou Administration has been monitoring the property and its setting including both cultural and natural elements, social-economic development, including population, land, construction and transport. The process and effects of protective measures on the nominated elements and historic environment are also monitored. Detailed and wide-ranging indicators have been established and the periodicity of their monitoring established. These cover all the attributes of Outstanding Universal Value and their wider context.

ICOMOS considers that monitoring of the property is adequate.

7 Conclusions

West Lake is an outstanding example of a cultural landscape that manifests with great clarity the ideals of Chinese landscape aesthetics as expounded by writers and scholars in Tang and Song Dynasties. Even though the city of Hangzhou is now a metropolis at its eastern end, rather than the walled city that once complemented the open lake, sufficient of West Lakes' key components remain to allow it still to inspire people to 'project feelings onto the landscape'. The visual parameters of this vast landscape garden – three sides by 'cloud-capped hills' and on the fourth the city of Hangzhou – are clearly defined rising to the ridges of the surrounding hills as viewed from Hangzhou.

The original nominated area included not only this visually discrete unit but also the Longjing tea plantation over the hills to the west. Even though the tea plantation flourished as Hangzhou flourished, and attracted the attention of artists, as a landscape they are completely distinct from West Lake in visual terms and cannot be

said to be designed as the main landscape of West Lake is, and do not include any exceptional characteristics or any of the attributes related to the Outstanding Universal Value of West Lake.

The revised boundaries exclude most of the tea plantations. ICOMOS considers that the tea plantations should be considered as a separate unit and not included within the nominated area. Tea growing is of fundamental importance to Chinese society and perhaps consideration could be given to including Longjing with other properties in a nomination that reflects aspects of tea culture.

The West Lake is both robust and vulnerable: it can absorb comparatively large number of visitors but beyond a certain point, the needs of the visitors and their impact on the landscape could impact adversely on the authenticity of the property, on the quality of their visits, and on the ability of the landscape to inspire. Visitor management needs to be given a high priority in relation to the overall management of the property.

Although the protection in place is strong, there will be a need to ensure that such protection is adequately applied in practice so that incremental change does not impact on the overall harmony of the landscape. The West Lake needs to be seen as an inspirational place and much more than a public park.

Recommendations with respect to inscription

ICOMOS recommends that the West Lake Cultural Landscape of Hangzhou, China, be inscribed on the World Heritage List on the basis of *criteria (ii), (iii) and (vi)*.

Recommended Statement of Outstanding Universal Value

Brief synthesis

West Lake is surrounded on three sides by 'cloud-capped hills' and on the fourth by the city of Hangzhou. Its beauty has been celebrated by writers and artists since the Tang Dynasty (AD 618-907). In order to make it more beautiful, its islands, causeways and the lower slopes of its hills have been 'improved' by the addition of numerous temples, pagodas, pavilions, gardens and ornamental trees which merge with farmed landscape. The main artificial elements of the lake, two causeways and three islands, were created from repeated dredgings between the 9th and 12th centuries.

Since the Southern Song Dynasty (thirteenth century) ten poetically names scenic places have been identified as embodying idealised, classic landscapes – that manifest the perfect fusion between man and nature.

West Lake is an outstanding example of a cultural landscape that display with great clarity the ideals of Chinese landscape aesthetics, as expounded by writers and scholars in Tang and Song Dynasties. The

landscape of West Lake had a profound impact on the design of gardens not only in China but further afield, where lakes and causeways imitated the harmony and beauty of West Lake.

The key components of West Lake still allow it to inspire people to 'project feelings onto the landscape'. The visual parameters of this vast landscape garden are clearly defined, rising to the ridges of the surrounding hills as viewed from Hangzhou.

Criterion (ii): The improved landscape of West Lake can be seen to reflect Buddhist ideals imported into China from India such as 'Buddhist peacefulness' and 'nature as paintings', and in turn it had a major influence on landscape design in East Asia. Its causeways, islands, bridges, temples, pagodas and well defined views, were widely copied over China, notably in the summer Palace at Beijing and in Japan. The notion of ten poetically named scenic places persisted for seven centuries all over China and also spread to the Korean peninsula after the 16th century, when Korean intellectuals made visits to the West Lake.

Criterion (iii): The West Lake landscape is an exceptional testimony to the very specific cultural tradition of improving landscapes to create a series of 'pictures' that reflect what was seen as a perfect fusion between people and nature, a tradition that evolved in the Tang and Song dynasties and has continued its relevance to the present day. The 'improved' West Lake, with its exceptional array of man-made causeways, islands, bridges, gardens, pagodas and temples, against a backdrop of the wooded hills, can be seen as an entity that manifests this tradition in an outstanding way.

Criterion (vi): The Tang and Song culture of demonstrating harmony between man and nature by improving the landscape to create pictures of great beauty, captured by artists and given names by poets, is highly visible in the West Lake Landscape, with its islands, causeways, temples, pagodas and ornamental planting. The value of that tradition has persisted for seven centuries in West Lake and has spread across China and into Japan and Korea, turning it into a tradition of outstanding significance.

Integrity

The property contains all the key attributes of Outstanding Universal Value in terms of the lake, the wooded hills surrounding it on three sides up to their skyline and the causeways, islands, bridges, temples, pagodas and ornamental planting that create the beautiful landscape within which are the ten, celebrated, poetic views.

The physical fabric of the property and its significant features are mostly in excellent condition. The Lake itself and surrounding landscapes, along with scenic places, historic monuments and sites are well maintained. No signs of neglect are detected and the deterioration

processes seem mostly controlled. Thus none of the key attributes that relate to Outstanding Universal Value are under threat.

The visual integrity of the property is well maintained towards the three hill sides, which seem to have been almost similar for the past 1,000 years. The views to the east are vulnerable to further expansion of Hangzhou city. However, considering the drastic urban changes of Hangzhou city over the past 10 years, from a regional town to a metropolis of eight million people, the property's visual integrity toward the city side is well managed. The skylines of the buildings are under the strong municipal regulations to maintain current heights and mass limits and to stop expansion that might impact on the skyline of West Lake.

Authenticity

The West Lake still clearly conveys the idea of a 'lake with cultural meaning', as all the key components that were created by the time of the Song dynasty can be read clearly in the landscape, and the beauty of the ten views can still largely be readily appreciated. There is an abundance of documents recording the development of the lake (although more for some elements than others) and these are well archived in official institutions. These records and documents are a basis for the authenticity of the property. From 'cloud capping hills' and lakeshore settings, down to the single willow trees, and the West Lake itself, all reflect elements of the landscapes as described in the old texts since the 10th century.

The views to the east over Hangzhou have change dramatically over the past fifty years and the lake is no longer closed on its north side by a low lying town that relates in scale to the overall landscape and is in itself beautiful (as Marco Polo described). Hangzhou with its tall buildings dominates the view to the east and tends to dwarf the lake buildings. However, the skyline of hills to the north and south as viewed when looking east is still intact and the Baochu Pagoda can be seen against the sky. ICOMOS considers that it will be absolutely crucial that this skyline is maintained and that there is no encroachment of the city behind those hills that are visible from the lake.

Management and protection requirements

The nominated property is protected at both national and provincial level by laws and regulations. These include the Law of the People's Republic of China on the Protection of Cultural Relics (national), Regulations on Scenic Areas (national), Regulations on the Conservation and Management of World Cultural Heritage Sites in China (national), and Regulations on the Conservation and Management of West Lake Cultural Landscape of Hangzhou (local). The most relevant national protection is afforded by the national West Lake Scenic area that was promulgated in 1982.

The Hangzhou Municipal People's Government Specific Control Plan for the Buffer Zone of West Lake Cultural Landscape, 2010, puts in place constraints on the overall development of the city in relation to its potential impact on the West Lake landscape.

It is crucial that these constraints ensure that there is no encroachment of the city behind the hills that are visible from the lake and that all relevant development is subject to Heritage Impact Assessments that consider impact on the attributes of Outstanding Universal Value.

Management is the overall responsibility of the Hangzhou Administration of Gardens and Cultural Heritage with advice from the provincial bureau of cultural heritage in of Zhejiang and the national State Administration of Cultural Heritage (SACH). The authority operates both as an "internal institution" and as a "grassroots unit", with various local organisations and with communities and villages. There is however a need to strengthen the community management system and to coordinate the interests of stakeholders.

The Conservation and Management Plan of West Lake Cultural Landscape of Hangzhou (2008-2020) provides a basis for the systematic conservation and management of the property and for implementing protection measures in compliance with national standards for the protection of world heritage sites. There is also a Master Plan for the West Lake Scenic Area, 2002-2020. In order to contain incremental change that might impact on the harmony of the landscape and its key views, an inventory needs to be established of key visual attributes as a basis for monitoring.

The Municipal authority has drafted nine special plans for scenic areas within West Lake. Other special plans have been prepared such as the Master Plan for Transportation in West Lake Scenic Area of Hangzhou, the Plan for the Integration of the South-Route Scenic Places of West Lake of Hangzhou, the Detailed Plan for the Control over the Westward Expansion of West Lake, the Plan for the Protection of the Beishan Historic and Cultural Street, the Detailed Plan for the Control over the Lingyin Scenic Area, and the Plan for the Construction of the New Socialist Countryside in the Hangzhou West Lake Scenic Area. Plans in preparation include the Master Plan for Transportation in West Lake Scenic Area.

The West Lake is both robust and vulnerable: it can absorb comparatively large number of visitors but beyond a certain point, the needs of the visitors and their impact on the landscape could impact adversely on the authenticity of the property, on the quality of their visits, and on the ability of the landscape to inspire. Visitor management needs to be given a high priority in relation to the overall management of the property.

ICOMOS recommends that the State Party give consideration to the following:

- Strengthening visitor management arrangements;
- Gaining a commitment from the local government that in due course the Shanghri-La Hotel will either be lowered or demolished;
- Establishing an inventory of the property in terms of a documentary record of its key visual attributes in the form of survey drawings or through a systematic photographic record of its condition as a base line for future monitoring the inter-relationship between the various components;
- Maintaining the skyline of hills to the north and south as viewed when looking east and ensure that there is no encroachment of the city behind those hills that are visible from the lake and that all relevant development is subject to Heritage Impact Assessments that consider impact on the attributes of Outstanding Universal Value;
- Ensuring that the protection in place is adequately applied in practice so that incremental change does not impact on the overall harmony of the landscape.



Map showing the revised boundaries of the nominated property



General view of West Lake



Su Causeway in the Morning of Spring



Breeze-ruffled Lotus at Winding Garden



Viewing Fish at Flowery Pond